

**THE INTERACTION OF WORDS AND MUSIC
IN THE SHAKESPEARE SETTINGS
OF PETER WARLOCK (PHILIP HESELTINE):
WRITER/COMPOSER; SCORE/PERFORMANCE**

VOLUME I

THESIS

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partial fulfilment of the requirements for the degree of PhD in
Music



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Declaration of authorship

I, Jonelle Daniels, hereby declare that this thesis and the work present in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: *Jonelle Daniels*

Date: *1 November 2010*

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Between 2000 and 2007 I worked with the pianists Susan Clark and David Elwin giving many recitals of early twentieth-century English song. I was also fortunate to have singing lessons and attend master-classes with Hilary Fisher, Ameral Gunson, Maureen Lehane, Richard Jackson, Brian Mackay and Mark Shanahan. Collaborating with these artists was stimulating and thought-provoking, and their sensitive appreciation of the song genre allowed me to refine my ideas

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Abstract

The interaction of words and music in the Shakespeare settings of Peter Warlock (Philip Heseltine): Writer/composer; score/performance

This thesis comprises four investigative strands: first, a critical exploration of the correspondence and critical writings of Peter Warlock (1894-1930) in terms of what these suggest about Warlock's aesthetic values and his attitude to word and music interaction in song; secondly, an evaluation of theories and models pertaining to the interaction of words and music in song, and in Shakespeare settings in particular, and how these relate to both early twentieth-century song composition and Warlock's textsetting practices; thirdly, score-based analyses of word/music interaction in Warlock's Shakespeare settings; and finally, a study of recorded performances of one Warlock Shakespeare setting, 'Pretty Ring Time'.

Initially, Warlock's aesthetic development is explored through a study of his published writings, correspondence, and early English song editions. His attitude to the interaction of words and music is considered by evaluating his literary and musical creative output, and by assessing views expressed in his correspondence and published writings. These findings are then situated in the historical, contemporary and theoretic contexts pertaining to settings of Shakespeare's lyric poetry and to the relationship of words and music in song, in particular Agawu/Lodato's models of song analysis. This culminates in an evaluation of the relevance of the assimilative, pyramidal, and incorporative models to Warlock's textsetting practices in the form of a short comparative case-study of his first two Shakespeare settings.

Based on the findings of the case-study, word and music interaction is assessed in score-based analyses of Warlock's five remaining Shakespeare settings, focusing on sonic, temporal and expressive/connotative levels. The final chapter examines the recorded oeuvre of Warlock's 'Pretty Ring Time'. Sonic Visualiser is used to evaluate how certain interactive elements identified in the score-based analyses are presented in five recorded performances of the song. The thesis concludes by considering what the recorded performances reveal about changes in performance style and practice over the twentieth and twenty-first centuries, with regard to early twentieth-century English song and Warlock's oeuvre in particular.

**THE INTERACTION OF WORDS AND MUSIC IN THE SHAKESPEARE SETTINGS OF
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<i>R2/2</i>	E11	Henderson
	E12	Young
	E13	Partridge
	E14	Ainsley
	E15	Kennedy
<i>R2/1</i>	E16	Henderson
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List of Abbreviations

Songs

'Take 1'	The first setting of 'Take, o take those lips away'
'Take 2'	The second setting of 'Take, o take those lips way'
'ST'	'Sweet and twenty'
'SNML'	'Sigh no more, ladies'
'PRT'	'Pretty ring time'
'TSOTY'	'The sweet o' the year'
'UUBB'	'Unto us a boy is born'

Score-based and performance analyses (Chapters 5-8)

S1, S2, S3, S4	Stanza 1, Stanza 2, Stanza 3, Stanza 4
Music Ex(s).	Music example(s)
C0 – C8	The American Standard System used to describe pitch/tessitura range

Analyses of 'PRT' (Chapters 7 and 8)

Acc.a	Accompaniment Phrase a
Acc.b	Accompaniment Phrase b
Acc.c	Accompaniment Phrase c
Acc.d	Accompaniment Phrase d
Voc.A	Vocal Phrase A
Voc.B	Vocal Phrase B
Voc.C	Vocal Phrase C
Voc.D	Vocal Phrase D
Voc.E	Vocal Phrase E
Voc.F	Vocal Phrase F
VP1	Verse Part 1
VP2	Verse Part 2
R1	Refrain 1
R2	Refrain 2
R2/1	Refrain 2, Section 1
R2/2	Refrain 2, Section 2
R2/3	Refrain 2, Section 3

Sonic Visualiser analyses (Chapter 8)

bpm	Beats per minute
Hz	Hertz
dB	Decibels

Preface

This thesis originated from a confluence of ideas relating to my academic, teaching and performing careers. I have a first degree in Humanities, and in the 1990s taught English Literature at A level. During this period I also pursued a career as a solo singer, specialising in oratorio and English song. In 1999 I decided to expand my interest in music and performance and enrolled as a postgraduate student at Royal Holloway, University of London. Thus, my Master's dissertation on Edward Elgar's song cycle *Sea Pictures*¹ resulted from my practical and academic engagement in the field of English song.

Whilst researching the dissertation I became increasingly intrigued by the ways words and music interact in the performance of song. This interest was engendered by my academic studies in both literature and music, as well as my experience of performing English song. I thought it would be fascinating to explore how singers, and the pianist who accompanies them, present the poem and the music simultaneously, and I came to believe that a successful song performance is often the result of the singer/pianist's realisation of the interaction between the poetic and musical texts, which in turn is partially dependent on the textsetting methods and abilities of the composer.

As a result of my preliminary research, I began to investigate word and music interaction in early twentieth-century English song, and it became clear that there was a paucity of research into this genre and its performance. Most song scholarship, be it theoretical or performative, has focussed on German Lieder.² In terms of twentieth-century English song scholarship, there have been two seminal texts written in the past twenty-five years: Stephen Banfield's *Sensibility and English Song*,³ and Trevor Hold's *Parry to Finzi*.⁴ In addition, there are a number of composer-related and performative studies, including those by the aforementioned two scholars,⁵ as well as publications by Michael Pilkington,⁶ Valerie Langfield,⁷ Caroline Palmer,⁸ and Stephen Varcoe.⁹

¹ Daniels 2001.

² For an idea of the breadth of theoretical research see Parsons 2004. Performance scholarship is less extensive: see Stein and Spillman 1996, and Phillips 1996. Recently, there has been an increase in recorded performance scholarship: see Leech-Wilkinson 2007 and 2010b, and Timmers 2007.

³ Banfield 1988.

⁴ Hold 2002.

⁵ For example, Hold 1978, and Banfield 2008.

⁶ Pilkington 1998.

⁷ Langfield 2002.

⁸ Palmer 1992.

⁹ Varcoe 2002.

However, other than Hold,¹⁰ very little of this scholarship specifically engages with the way in which words and music interact in early twentieth-century English song.

In my career as a solo singer, the most successful English song recital was built on the theme of Shakespeare, specifically settings of his lyric poetry by early twentieth-century English composers such as Peter Warlock, Roger Quilter, Ralph Vaughan Williams, Madeleine Dring, and Gerald Finzi. As a consequence, these settings seemed a good place to begin evaluating word and music interaction in early twentieth-century English song and its performance.

During my initial investigation of the aforementioned composers, it soon became apparent that this was too broad an area of research, and I decided to narrow the study to two composers, Peter Warlock and Roger Quilter. I have found both Quilter's and Warlock's songs a delight to perform. Quilter's generous melodic lines make performing his songs a joyous and uplifting experience, and the deceptive simplicity of Warlock's vocal lines provide unexpected but rewarding challenges, especially with regard to tessitura. In particular, I found great pleasure in performing those Warlock songs in which the juxtaposition of modal elements and early twentieth-century chromaticism establish an eerie and memorable sonority. Furthermore, Warlock and Quilter had each set five of Shakespeare's lyric poems: 'It was a lover and his lass', 'O mistress mine', 'Take, o take those lips away', 'Sigh no more, ladies' and 'When daffodils begin to peer', and I was excited by the wealth of material this seemed to provide for a comparative analysis.

I chose to base my initial investigation on Warlock's and Quilter's¹¹ settings of 'Take, o take those lips away'. Warlock set the poem twice,¹² thus offering a broad and fertile canvas for my comparison of the two composers. I undertook this preliminary study with three research questions in mind:

- What were the differences in Quilter's and Warlock's handling of the poetic text?
- What were the differences in the way in which Warlock dealt with the poetic text in his two settings?
- Were there any definable levels within which interaction occurred between the poetic and musical texts?

¹⁰ Hold 1986/7.

¹¹ Quilter (1921), 'Take, o take those lips away', MS Mus. 87.

¹² Warlock 1919c, Warlock 1923a.

The results of this brief comparative analysis were intriguing and revealing. It soon became apparent that the two Warlock songs were dichotomous in the way in which they handled the interaction of words and music, almost as though they had been written by two different composers. The first setting, which was written in 1916 and published as part of a small song cycle – *Saudades* – in 1923, was chromatic with complex shifts in tonality which seemed to relate directly to the dissonant, conflicted nature of the poem. The second, composed in 1918 and published in 1919, was more straightforward and plangent; its most notable characteristics were shifting compound time signatures which appeared to interact with the metrical elements of the poem. In comparison, Quilter’s setting was rather bland and banal, with little temporal or sonic complexity, and to my disappointment I found that all I could say was: ‘beautiful tune’.

I began to investigate Warlock in more detail and discovered that among other things he was a musicologist, writing felicitously about all aspects of music, which suggested that both language and music were integral to his aesthetic. Moreover, a vast amount of primary data on Warlock is available, particularly at the British Library, including copious correspondence, autograph scores and editions of early music, published works unavailable in print, such as *The English Ayre*,¹³ and his unpublished essays and prefaces to early English song.

Thus my focus became clear. To do justice to the complexity of material concerning Warlock and that of the song artefact, this thesis accordingly employs a range of approaches, which fall into four investigative strands:

1. A primary source study of Warlock’s correspondence and critical writings which evaluates his developing aesthetic and attitude to the interaction of words and music in song.
2. An investigation of secondary sources which considers the theories and models pertaining to the interaction of words and music in song and to Shakespeare settings in particular, and how these relate to both early twentieth-century composition and to Warlock’s textsetting practices.
3. Score-based analyses of word and music interaction in Warlock’s seven Shakespeare settings utilising the method of analysis established in the first two investigative strands.

¹³ Warlock 1926c.

4. Based on the findings of the third investigative strand, performance analyses of the interaction of words and music in recorded performances of 'Pretty ring time', arguably the most popular of Warlock's Shakespeare settings.

At this point in my research, it seemed wise to consider the related concepts of 'interaction', 'interactional' and 'interactive', which are central to the thesis's structure and content. The Oxford English Dictionary's (OED's) definition of 'interactional' as 'of belonging to, or characterised by, interaction'¹⁴ is pertinent to an understanding the song artefact; for it can be argued that a song is characterised and determined by the interaction that occurs between its two texts – music and words. Indeed, this is acknowledged in the OED's definition of song, which alludes thus to both the music and the words: 'A metrical composition adapted for singing, esp. one in rhyme and having a regular verse-form'.¹⁵ As a result, when discussing the relationship between words and music in song in this thesis, the term 'interaction' is used neutrally, and the 'interactional' status of the song artefact is assumed as a given.

The OED's definitions of 'interaction' and 'interactive' provide a more nuanced understanding of the way in which these concepts inform the thesis. Interaction is defined as 'reciprocal action; action or influences of persons or things on each other';¹⁶ and interactive as 'reciprocally active; acting upon or influencing each other'.¹⁷ Intriguingly, both these definitions point to the dynamic, active qualities of 'interaction' and 'interactivity', qualities which are central to the discussions that take place within the four investigative strands and, as will become evident, provide the thesis with an overarching structure.

Furthermore, and just as significantly, both definitions foreground the concept of 'reciprocity' which is particularly relevant to an understanding of what motivated me to investigate textual interaction in song and its performance. For it can be argued that the inclusion of the word 'reciprocal' in the OED's definition of interaction envelops the term with connotations associated with generosity, a notion which is central to my perception of a successful song setting. When performing such Warlock songs as 'Sleep'¹⁸, 'Sweet and twenty' and 'Pretty ring time', I came to believe they were so rewarding to sing because they were a product of innumerable reciprocal actions taking

¹⁴ *Oxford English Dictionary On-line*, 'Interactional'. (Accessed 7 March 2011).

¹⁵ *Ibid*, '2. Song'. (Accessed 8 March 2011).

¹⁶ *Ibid*, 'Interaction'. (Accessed 7 March 2011).

¹⁷ *Ibid*, 'Interactive'. (Accessed 7 March 2011).

¹⁸ Warlock 1984.

place between poet, composer, words, music, and performers. It would seem that the success of a song is dependent on myriad interactions, and that performances offer the potential for these to be fully realised.

These ideas inform each investigative strand of the thesis. In terms of the first area of investigation in Chapters 1 and 2, four research questions are pertinent, all of which are implicitly concerned with various forms of interaction:

- What contextual factors influenced Warlock's aesthetic development?
- What are the main components of the resulting aesthetic?
- What effect does his aesthetic have on his work both as a composer and a musicologist?
- How does Warlock's overall aesthetic inform his attitude to the interaction of words and music in song and influence his textsetting abilities?

As I was completing this part of my research, the Warlock scholar Barry Smith published four volumes of Warlock's collected letters.¹⁹ Obviously, much time would have been saved if these had been to hand when I started my research. However, in many ways I was pleased with this turn of events because reading primary sources such as Warlock's letters has been a very rewarding experience, for the intimate 'private access' into his developing aesthetic has allowed me to interact with his thoughts more directly, thereby gaining insight into his attitudes to the relationship between words and music in song.

During my initial assessment of the primary sources I found that Warlock was an original and creative thinker, whose musicological articles demonstrated an incisive and encyclopaedic knowledge of many aspects of music, particularly early English song and early twentieth-century song, and whose own compositions had received excellent contemporary reviews. However, the secondary sources about him did not seem to reflect either his musicological or his compositional successes. I was mystified by this, and wanted to discover why this was so, which led to an interesting, albeit subsidiary, avenue of research.

It became apparent that Warlock was a challenging and complex personality, who had alienated the majority of the contemporary musicological establishment by his strident criticism of their views and beliefs. Thus, critical approbation for his musical and scholarly abilities has been side-tracked by speculation about his notorious lifestyle

¹⁹ Smith 2005.

and his supposedly divided and salacious personality and, as a result, the majority of secondary sources about him are biographical.²⁰

In this regard there are two main biographies, the first of which was written by Warlock's close friend and colleague, Cecil Gray,²¹ and the second by Barry Smith in 1994.²² In addition to the aforementioned *Collected Letters*, Smith has also published one other volume of correspondence – *Frederick Delius and Peter Warlock*.²³

As noted above, there are a limited number of musicological sources of which the most important are *The Music of Peter Warlock* by Ian Copley²⁴ and *Peter Warlock: The Composer* by Brian Collins.²⁵ In this area there are two handbooks by Fred Tomlinson,²⁶ and a few essays and articles by Banfield, Hold, Ian Parrott, and Gerald Cockshott.²⁷ Other musicological articles can be found in the volume *Peter Warlock – A Centenary Celebration*, compiled and edited by David Cox and John Bishop,²⁸ and Smith has published four volumes of Warlock's collected writings.²⁹

In relation to Chapters 1 and 2 of this thesis, none of these accounts, either biographical or musicological, contains a comprehensive study of Warlock's aesthetic development, nor do they consider the idea that the different compositional styles, evident in the analyses of the two settings of 'Take, o take those lips away', may be a product of his divided aesthetic. Furthermore, none of the secondary sources comments in any detail about Warlock's attitude to the interaction of words and music in song. As a consequence, this thesis is provided with an intriguing and original area of research.

In order to pursue the third strand of investigation in Chapters 5-8, a number of questions needed to be asked regarding historical and theoretical contexts pertaining to Warlock, Shakespeare, and the relationship between music and language. Thus, the second investigative strand in Chapters 3 and 4 examines a number of interrelated areas, namely: Warlock's knowledge and understanding of Shakespeare and how this may have informed his setting of Shakespeare's lyric poetry; the provenance and

²⁰ For example, Baker 1936a: 46-8, Aplvor 1985: 118-32, Cox 1964: 953, Davies 1988: 30-48, Foss 1946: 67-8, Hutchings 1963: 34, Mellers 1937: 384-97, Parrott 1994, Taylor 1964: 9-10, Tomlinson 1978b, and Heseltine 1992.

²¹ Gray 1934.

²² Smith 1994.

²³ Smith 2000.

²⁴ Copley 1979.

²⁵ Collins 1996.

²⁶ Tomlinson 1974 and 1978a.

²⁷ Banfield 1988 and 2001, Hold 2002, Parrott 1966: 130-2, and Cockshott 1940: 246-58.

²⁸ Cox and Bishop 1994. See Hammond 1994: 107-117.

²⁹ Smith 1997, 1998a, 1998b and 1999.

background of the Shakespeare poems that he chose to set; and how his settings relate to the Shakespeare settings of other early twentieth-century English song composers.

My exploration of theoretical contexts continues with an examination of the nature of Shakespeare's lyric poetry, and this is followed by an evaluation of two other areas of scholarship: first, the theories of performance and recorded performance scholars, and how these pertain to word and music interaction in the performance of early twentieth-century English song; secondly, the melopoetic debate that has raged over the past two millennia about the relationship between words and music in song.

In the last two decades there have been developments in melopoetic scholarship, most importantly the formation of the International Association for Word and Music Studies (WMA), established in 1997 by such notable scholars as Lawrence Kramer and Suzanne M. Lodato, and its 2009 offshoot, the Word and Music Forum (WMF), which held its first international conference in Dortmund in November 2010.³⁰ These and other forums³¹ have contributed much to the discussion of language and music as related systems of communication, and to the discussion of word and music interaction in various song genres such as Lieder and popular song, but very little work has been done on the interaction of words and music in English art song. Therefore, this provides the thesis with another original area of investigation, and it is my hope that the resulting findings will contribute to the body of scholarship in this domain.

Whilst evaluating the work of these organisations, I came across Kofi Agawu's essay 'Theory and practice in analyses of nineteenth-century "Lied"',³² the central precepts of which were updated by Lodato in 1999.³³ I began to believe that the four models of song analysis proposed in what I shall henceforth call the Agawu/Lodato categorisation are synchronous with the belief systems underpinning both Warlock's aesthetic and his attitude to word and music interaction in song. Moreover, although these models were intended for the analysis of German Lieder, I thought it may be possible to apply them to a broader category of song analysis and, more importantly, to the compositional processes of the early twentieth-century English song composers and Warlock in particular.

These intuitions led to four interrelated hypotheses that I evaluate initially in Chapter 4 with a brief examination of twentieth-century song composition and of

³⁰ <http://wordmusicstudies.org>.

³¹ Other forums include the Third Liverpool Music Symposium, the proceedings of which can be found in Williamson 2005a.

³² Agawu 1992: 3-36.

³³ Lodato 1999: 95-112.

Warlock's oeuvre respectively, the findings of which suggest that Warlock's aesthetic and compositional process interacted with and grew out of a dichotomy present in the broader set of artistic beliefs prevalent during the period.

Thus, the Agawu/Lodato categorisation provides one analytical perspective from which to evaluate Warlock's Shakespeare settings in Chapters 5-7. However, in order to develop a method of analysis that takes into consideration the complexity of the song artefact, I juxtapose this with a second analytical perspective that is based on Warlock's perception of the song artefact, where the interactions between the poem and the music are examined on three levels – sonic, temporal and expressive/connotative.³⁴

The resulting binary method of analysis is evaluated in the third investigative strand, which initially undertakes a small case-study based on the outcome of the original comparative assessment of Warlock and Quilter's settings of 'Take, o take those lips away'. As noted above, Warlock set this poem twice, and these settings are quite different: the first is governed by sonic interaction, and the second by temporal interaction. In conjunction with the findings of the first investigative strand, this leads to the proposal that Warlock evidences two different types of textsetting which demonstrate considerable affinity with Agawu/Lodato's assimilative and pyramid models.

At this point it became apparent that the Agawu/Lodato categorisation and the method of analysis it engendered provide an original approach to an assessment of Warlock's textsetting methods and the way words and music interact in his Shakespeare settings. This is explored further in Chapter 6 where 'Sweet and twenty' and 'Sigh no more, ladies' are considered from pyramidal and assimilative perspectives respectively.

Chapter 7 acts as a pivot between the third and fourth investigative strands of the thesis. The score-based analyses reveal that Warlock's setting of 'It was a lover and his lass' (which he renamed 'Pretty ring time') is the most popular of all his Shakespeare settings, having the most extensive discography. I question why this is the case, first by examining the interaction of temporal, sonic, expressive, and performative elements of 'Pretty ring time', and secondly by juxtaposing this song with Warlock's final two Shakespeare settings, thus placing it in the context of Warlock's career and aesthetic development.

³⁴ The three levels of song – sonic, temporal and expressive/connotative – are based on Warlock's perception of the song artefact and are drawn from his writings about early composers and early English song. This is discussed in Section 2.2.vi.

The evaluation of 'Pretty ring time' is developed and taken further in Chapter 8, where I switch to a different, but complementary analytical approach: instead of evaluating performances of the song from the perspective of the Agawu/Lodato categorisation, I consider how the main interactive elements identified in Chapter 7 are realised and interpreted in five recorded performances. To do this I have utilised Sonic Visualiser, a computer program recently developed at Queen Mary College, University of London.³⁵ This has proved to be a useful tool, for it has allowed me to verify my descriptive, and necessarily rather subjective, aural observations of the recorded performances. Thus, Sonic Visualiser has helped me to make more precise observations about the way in which the performers present the interactive elements of 'Pretty ring time'.

Finally, Chapter 8 explores and questions the success of the song and how the five performances of it relate to the recent work done by Daniel Leech-Wilkinson and the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) into the recorded performance of song.³⁶ Like most previous studies of textual interaction in song, this new area of research focuses on German Lieder, and I have found that it is possible to apply some of the theoretical concepts that are emerging to an analysis of recorded performances of early twentieth-century English song, namely Warlock's 'Pretty ring time'. Therefore, it is my hope not only that this thesis will promote an understanding of Warlock and contribute to the body of scholarship produced by the WMA as discussed previously, but also that it will further the work of CHARM.

³⁵ <http://www.sonicvisualiser.org>. See also Cook and Leech-Wilkinson 2009.

³⁶ <http://www.charm.rhul.ac.uk>.

Chapter 1

Philip Heseltine/Peter Warlock: the development of an aesthetic

For what, after all, is the musical aesthetic if it is not that intuitive *feeling* for music implanted in the individual.¹

Introduction

The first investigative strand of this thesis will assess the development of Philip Heseltine/Peter Warlock's (1894-1930)² aesthetic and his attitude to the interaction of words and music in song. Before doing this, it would seem prudent to determine what the term 'aesthetic' means in this context. The *Oxford English Dictionary* defines 'aesthetic' as a 'philosophy or theory of taste, or of the perception of the beautiful in ... art'.³ Heseltine's definition of a 'musical aesthetic' is detailed in the epigraph above, and for the purposes of this thesis it is appropriate to combine both these interpretations and define 'aesthetic' as *a philosophy or set of perceptions about art that evolves, often intuitively, from various cultural and social influences*.

Heseltine was a composer, musicologist, journalist and editor of early English song. Such diverse activities, albeit within the world of classical music, grew out of a complex aesthetic that was honed during the turbulent decades of the early twentieth century. Heseltine's aesthetic developed in four stages. The first was his early years, 1894-1911, in which family background, parental influence and schooling at Stone House and Eton College all left their mark. During this period an Eton music teacher, Colin Taylor (1881-1973), had a profound effect on the young Heseltine's developing aesthetic, introducing him to an eclectic array of contemporary composers and their work.

The second stage occurred between 1911 and 1914, when Heseltine met the composer Frederick Delius (1863-1934). Delius introduced Heseltine to the work of the philosopher Friedrich Nietzsche (1844-1900), which had an enormous impact on Heseltine's future musicological studies. The period of the First World War, 1914-1918, was Heseltine's third and perhaps most important, stage of aesthetic development. Heseltine was exempted from military service on the grounds of ill health, but held strong anti-war beliefs fuelled by the work of Nietzsche. At this time, Heseltine mixed with a literary and artistic community led by the poet, novelist and philosopher D.H. Lawrence (1885-1930). He also met the composer Bernard van Dieren (1887-1936),

¹ Heseltine 1913: 652-4. Reproduced in Smith 1998a: 57.

² The first two chapters of this thesis will use Heseltine/Warlock's given name – Philip Heseltine. This was the name he used during the early years of his life and for his musicological writings. Peter Warlock was the pseudonym he adopted as a composer and will be employed in Chapters 3-8.

³ *Oxford English Dictionary On-line*, s. v. 'Aesthetic'. (Accessed 18 August 2010).

who was to become his mentor. During World War I, Heseltine lived in Cornwall and Ireland, where he developed an enduring interest in Celtic languages, music and poetry.

The years following the First World War up to Heseltine's death in 1930 can be seen as the fourth period of aesthetic development and consolidation. These were creative years in terms of composition and literary output, particularly in the early 1920s when Heseltine returned to live in Wales. From 1925 until the end of 1927 he lived an uproarious life in Eynsford, Kent, surrounded by various literary and musical figures. During this time, Heseltine pursued his interest in early music, particularly sixteenth- and seventeenth-century English song. In 1927, financial difficulties forced him to move to London. It has been argued that in the last years of his life Heseltine's creative inspiration ran out.⁴ Denis ApIvor suggests that, 'faced with the "drying up" of his early youthful lyrical impulse, he did not have the technique or the sense of direction to move into new fields and exploit new attitudes to composition, which would have involved some sort of linguistic extension, some enquiry into what his language had been and why it no longer satisfied him'.⁵

Through a critical survey of Heseltine's copious correspondence, his published musicological articles and books, unpublished prefaces to early music editions, and notebooks, this chapter will consider the contextual and cultural factors that influenced Heseltine's aesthetic development. The resulting aesthetic will be examined, and its impact on Heseltine's musicological career and compositional practices will be evaluated.

1.1 Early Years: 1904-1911

In his biography of Heseltine, Barry Smith discusses Heseltine's early schooldays, describing a boy who had 'a flair for organising concerts. Family and friends were often pressed into taking part in these entertainments, for which he wrote ... plays and poems, recited, sang, and played the piano, zither-harp, and flageolet'.⁶

Of all the artistic genres mentioned by Smith, literature, in particular poetry, assumes the greatest importance in this early stage of aesthetic development.⁷ Throughout his schooldays, the prolific correspondence with his mother provides ample evidence to support this contention. In a letter from 1905, Heseltine refers to his own poetry: 'I have very nearly finished a rhyme ... This term I have made up the following

⁴ Smith 1994: 279.

⁵ ApIvor 1985: 131.

⁶ Smith 1994: 11.

⁷ See Appendices A1-A3 and A5 for early examples of Heseltine's poetry.

rhymes – “The Wick”... “Manx Cats” 2 verses, “Mr Gladstone”... & “The Liskeard and Looe Railway”... Which ought to be called a rhyme to give a foreigner an idea of Cornwall’.⁸

It is possible to argue that Heseltine’s fascination with poetry inspired an equal love of song, influenced by two factors: first, Mr A Foxton-Ferguson, a visiting singer and teacher at both Stone House and Eton; and secondly, institutional religious practices.⁹ In a letter dated October 1905, Heseltine described one of the many lecture-recitals given by Ferguson in a manner demonstrating his growing interest in the sound of language and its connection with music: ‘Mr Ferguson gave us a lecture on sea songs about Napoleon’s times & sang us songs, the chorus of one was Paddy widdy woddy widdy bow wow wow’.¹⁰ Ferguson also introduced Heseltine to early English song, particularly settings of Shakespeare’s poems. This became an abiding aesthetic interest in Heseltine’s compositional and musicological career, and is, of course, the focus of this thesis.¹¹

Stone House and Eton provided Heseltine with a general musical education and gave him performing experience as both a singer and a pianist. In a series of letters from 1905, Heseltine demonstrates an increasing interest in, and awareness of, practical music making,¹² as well as knowledge of music genres and composers. He was particularly interested in Romantic and contemporary music, sub-genres which were to have a significant effect on his aesthetic.¹³

Heseltine went to Eton in 1908 and letters from him to his mother reveal Eton’s status in early twentieth-century musical society and its traditional institutional ethos, which Heseltine soon found restrictive.¹⁴ However, Eton also had an innovative side, evidenced by the employment of the music teacher, Colin Taylor (1881-1973), who played a central role in Heseltine’s developing aesthetic.

From the beginning, Taylor recognised Heseltine’s musical abilities, describing his first meeting with Heseltine thus: ‘Sensing, and I hope rightly, that had I insisted on

⁸ Letter: 2 November 1905. Heseltine to Mother. Add MS 57958. For ease of reference and to avoid cumbersome referencing, the date, author, and recipient of the letters are given in footnotes, which also detail the British Library (BL) manuscripts from whence each letter came. The bibliography enumerates the BL manuscripts only.

⁹ See Appendix A1. This is a hymn that Heseltine wrote for W.E Brockway, the Head of Music at Stone House.

¹⁰ Letter: 22 October 1905. Add MS 57958.

¹¹ Letters: 13 October 1907. Add MS 57958. Also 16 and 23 February 1908. Add MS 57959.

¹² Letters: 15, 29 October, 2, 19 November, and 17 December 1905. Add MS 57958.

¹³ Letters: 16 December 1906; 25 October 1908; 4 April, and 24 October 1909; 28 January, and 7 November 1910. Add MS 57959.

¹⁴ Letters: 27 September, and 8 and 15 November 2008. Add MS 57969.

the stereotype drill ... the boy ... would give up music altogether. The upshot was that I devoted the greater part of lesson time to ... playing and teaching Debussy, Ravel, Schoenberg, Scriabin and the then available Bartók hot from the press'.¹⁵ Significantly, all of these contemporary composers played a part in Heseltine's later musicological career.

Under Taylor's guidance, Heseltine began to develop his critical faculties. In 1909 he wrote: 'The last number of "Peer Gynt" was very badly played as regards time, as the whole point of it is that it should work up and end very fast, and it did not end up at all fast, and as for "Merry Wives of Windsor" it is a hopeless piece of trash, I cannot think how it got into such an otherwise excellent programme'.¹⁶

It is my contention that the early stages of Heseltine's aesthetic development were dominated by the conflict between the traditional values inculcated by his mother and Eton, and his burgeoning interest in modern contemporary art forms, inspired, in part, by Colin Taylor's radical approach to music. This divide between the reactionary and radical in Heseltine's aesthetic subsequently informed his negative attitude to the music profession, which will be explored in Sections 1.2 and 1.3.¹⁷

At Eton, Heseltine continued to develop his interest in specific vocal forms, such as song and opera, and their cognate genres, poetry, literature, and the classical languages and literature.¹⁸ Heseltine's understanding of the Classics may have furthered a critical interest in early English music,¹⁹ an interest which lasted for the rest of his life, culminating in his transcription and editing of early English song in the 1920s.

His interest in vocal performance also developed at this time. Eton invited specialists to give recitals and lecture-recitals, and in the case of vocal music these were provided by Ferguson, Frederick Keel,²⁰ Sir Charles Santley,²¹ Gladys Honey, Florence Taylor, Wilfred Keaton,²² Clara Butt, William Green, Watkin Mills,²³ and Harry Plunket Greene, the foremost exponent of English song at the time. Heseltine described one lecture-recital thus: 'Last night Plunket Greene gave a lecture on "Interpretation of

¹⁵ Taylor 1964: 9-10.

¹⁶ Letter: 12 December 1909. Also letter: 28 June 1910. Add MS 57959.

¹⁷ Cross referencing throughout the thesis will use section numbers. The first numeral of each Section is the number of the chapter.

¹⁸ Letters: 8 October 1905; 14, 18 and 25 November 1906. Add MS 57958.

¹⁹ Letter: 28 February 1909. Add MS 57959.

²⁰ Letter: 7 March 1909. Add MS 57959.

²¹ Letters: 21 and 25 March 1909. Add MS 57959.

²² Letters: 25 March 1909. Add MS 57959.

²³ Letter: 13 December 1908. Add MS 57959.

Song” with vocal illustrations, which was very good, though I did not like his singing at all’,²⁴ indicating that his developing critical instinct could be incisive and abrasive.

Related to his enthusiasm for song was Heseltine’s interest in opera. During his time at Eton he referred to numerous Romantic operas such as those by Wagner, Strauss and Puccini.²⁵ Thus, Eton introduced him to Romantic, contemporary and early music, and in later years Heseltine merged these elements, creating a synthesis in his compositions and in his critical evaluations of the work of contemporary composers.

On 16 June 1911, Heseltine attended a concert of Delius’s music and met the older composer. Evidence of Heseltine’s increasing passion for Delius’s work is demonstrated by a transcription he made of *Brigg Fair* which he wanted to give to Delius in the hope that ‘it will at least afford proof (though a humble and unworthy production on my part through lack of skill) of my enthusiasm for him’.²⁶ This enthusiasm encouraged Heseltine to send a letter to the *Daily Telegraph*, and later he received a supportive reply from the chief music critic, Robin Legg, who offered to use the gist of his argument in a future article about Delius.²⁷ These events are significant, in that later in his career Heseltine transcribed and translated Delius’s work for publication. He also became a music critic, evaluating Delius’s work for the national press and music journals. Moreover, Delius’s music inspired Heseltine to compose his first songs in 1911.²⁸

1.2 Delius, and the years before the First World War: 1911-1914

The years 1911 to 1914 were critical for Heseltine’s developing aesthetic as many of the contradictions that were to beset his life and work were established during this period. On leaving Eton, it appears that Heseltine entered a period that cemented the divide between orthodoxy and radicalism which was becoming apparent in his aesthetic. On the side of orthodoxy stood his mother – Edith Buckley-Jones – a dominant figure throughout his life, who wanted him to go to Oxford University, study Classics, and enter the stock-broking business or civil service. Her class and background meant that she held traditional social values, and was a firm believer in the institutional rituals and ceremonies characterised by the established Anglican Church.²⁹ On the other side of

²⁴ Letter: 26 March 1911. Add MS 57960.

²⁵ Letters: 25 October 1908; 22 February and 7 November 1909; 30 October and 27 November 1910. Add MS 57959.

²⁶ Letter: 30 May 1911. Add MS 57960.

²⁷ Letter: 11 June 1911. Add MS 57960.

²⁸ ‘A lake and a fairy boat’, ‘Music when soft voices die’, ‘The wind from the west’.

²⁹ ApIvor 1985: 118-32.

the equation, somewhat ironically since Buckley-Jones effected the introduction, was Delius, who held radical religious, philosophical and sociological views, and was to become a mentor and friend to Heseltine.

Delius's influence cannot be overestimated. First, he introduced Heseltine to the works of Nietzsche, whose philosophy was in direct opposition to the traditional values of Eton and Heseltine's mother. Secondly, Delius influenced Heseltine's aesthetic by introducing ideas concerning self-determination, inspiration, creativity, and mankind's connection with the natural world. Thirdly, he advised Heseltine about a career in composition or criticism. Finally, he allowed Heseltine to transcribe his orchestral works for piano, thus enabling Heseltine to develop the compositional and editing skills necessary for his subsequent career as a composer, editor and musicologist.

In 1912 Heseltine returned from a year in Germany studying music to cram for his Oxford entrance exams with the Reverend Clarence Rolt. A fraught debate, played out in correspondence between Heseltine and Delius, and between Buckley-Jones and Rolt, is crucial to understanding the dichotomy between orthodoxy and radicalism in Heseltine's developing aesthetic. In letters to Buckley-Jones, Rolt described Heseltine's character and expressed his concerns about the negative influence of Delius and Nietzsche.³⁰ For example:

[Heseltine] has the artistic temperament ... He learnt to dislike Eton and hence to feel an antipathy for all existing institutions ... Philip's admiration for Delius is not without danger. Mr Delius is, I have no doubt, far better than his theories (or he could not write good music) but the intimacy of a Nietzschean cannot be a very good thing for a boy of his age...

Phil has an acute intelligence ... he also has an unusually large amount of idealism in his character ... absorbed almost entirely in aesthetic appreciation.³¹

Although hidebound and traditional, Rolt's assessment of Heseltine's character and beliefs was surprisingly accurate. Early in his correspondence with Delius, Heseltine had derided the Christianity expounded by Rolt,³² as follows:

The most satisfactory explanation of the Christian theory of *power* ... is that *all power is based on endurance*, and that the whole of Nature's physical forces ... would be insufficient to crush the *spirit of Man*...

God has no physical power, either to compel or to avert: he is not the cause or even the approver of calamities: he can only help men to *conquer them by enduring them* ... Of this Jesus was a typical example, who appeared to be none the worse three days after he was crucified! Such is the theory!³³

³⁰ Letter: 5 August 1912. Rolt to Buckley-Jones. Add MS 57964.

³¹ Letter: 7 June 1912. Rolt to Buckley-Jones. Add MS 57964.

³² Rolt 1913.

³³ Letter: 5 May 1912. Heseltine to Delius. Smith 2000: 31-2.

The influence of Nietzsche is evident in these ideas, particularly the 1895 essay entitled 'The Anti-Christ',³⁴ and through the correspondence with Delius about Nietzschean concepts and Christianity, Heseltine began to hone his views about spirituality.³⁵ He formed the view that Christian beliefs were restricted by dogma and directly opposed to the teachings of Christ, and did not concur that it was good to suffer and die for religion, believing this to be a perversion of Christ's teaching. These developing humanist ideas about spirituality were to inform his subsequent attitude to creativity and inspiration, and also influence his reaction towards the First World War. He did not feel it was correct that young men should be expected to die for their country, and believed that war was in direct opposition to the essential teachings of Christ.³⁶

In their correspondence, Delius and Heseltine discussed creative inspiration, and whether it is driven by the emotions or intellect. The work of George Bernard Shaw (1856-1950) became the focus of attention due to its connection with Nietzschean aesthetics. Delius responded to Heseltine's enthusiasm for Bernard Shaw by saying: 'Bernard Shaw seems ... to be very much influenced by Nietzsche ... he has a wonderfully clear mind but not much *feeling* ... he is clever ... & what he *really* wants to do is to surprise you or make you laugh ... *he is no artist whatever*'.³⁷

Such attitudes on the part of Delius appear to have fed Heseltine's subsequent beliefs about authentic and false art and the nature of inspiration, and they also fuelled his later confrontations with the music establishment. For example, in a letter dated 28 April 1912, Delius advised Heseltine to be

free in Nature – it is quite enough & by far the most satisfactory standpoint ... Every musician of genius brings something which belongs entirely to himself & cannot be criticized by miserable failures who have stuck fast and crystallized.³⁸

These views were related to concepts of self-determination and freedom, which Delius believed could be discovered only through mankind's relationship with nature, and by being true to one's essential nature.³⁹ Heseltine considered these issues in an article published in *The Musical Times*, where he began by quoting Anatole France: 'The good critic is he who narrates the adventures of his mind among masterpieces'.⁴⁰ He supplemented this with a motto by Nietzsche, 'No good, no bad, but my taste, for

³⁴ Nietzsche 2005.

³⁵ Letter: 7 July 1912. Heseltine to Delius. Smith 2000: 38-43.

³⁶ Letter: 13 May 1917. Heseltine to Delius. Ibid: 241-5.

³⁷ Letter: 22 August 1912. Delius to Heseltine. Ibid: 45.

³⁸ Letter: 28 April 1912. Delius to Heseltine. Ibid: 29.

³⁹ Letter: 27 July 1912. Delius to Heseltine. Ibid: 42-3.

⁴⁰ Anatole France (1844-1924): French poet, journalist and novelist.

which I have neither shame; nor concealment'. Heseltine claimed that this subjective viewpoint 'forms a complete philosophy of musical criticism', and continued: 'The truth of Nietzsche's observation lay ... in the very fact that *everyone* knows in his inmost heart what is good and bad, or rather, to use a Socratic distinction, *thinks* he knows, knowing in reality nothing whatsoever'.⁴¹

Delius's views also informed Heseltine's friendships, particularly with the poet Robert Nichols. Nichols recounted his first impressions of Heseltine thus:

We turned to Walt Whitman, whose rhapsodies upon sexual love delighted us. We agreed that the course of honest passion did not admit impediment and we castigated Christianity ... Our abomination of it was indeed extreme and was fortified by ... our common admiration of Nietzsche.⁴²

It is possible that this interest in sex and sexual literature was related to Nietzsche's idea that 'Christianity ... failed to realise that the sex impulse ... is "an example of great refinement" and it "made something unclean out of sexuality"'.⁴³ As will be discussed in Sections 2.2.i, 2.2.iii and 2.2.vi, Heseltine demonstrated an interest in the more prurient forms of literature and music throughout his life,⁴⁴ and as a result a set of profane values developed in line with a more profound aesthetic.

During this time, Heseltine's interest in sexual literature was fuelled by the passions aroused by his first love, Olivia ('Viva') Smith (1884-1962). The combination of Delius, Nietzsche and first love, added another dimension to Heseltine's ideas about the nature of inspiration and concept of 'genius'. In a letter to Viva Smith he says that he had

elicited from [Delius] that ... inspiration grows greater and more regular with constant practice and persistence in endeavouring to evoke it ... This, of course, is not to say that any inspired artist can be as great as any other: we are still faced by the immense riddle of comparative grades of genius.⁴⁵

By 1913 it would seem that certain important aspects of Heseltine's aesthetic were in place. These included the belief that creation and inspiration were fuelled by emotional and spiritual self-awareness, generated in some measure by an understanding of, and identification with, the natural world. If these concepts were not realised or understood by the artist, then the creative act, and the resulting artefact, would be lifeless; a formulaic product of intellect and technique. Embedded in these beliefs were

⁴¹ Heseltine 1913: 652-4.

⁴² Nichols 1934: 68.

⁴³ Kaufmann 1991: 223.

⁴⁴ 'Dildos and Fadings', an unpublished edition of seventeenth-century bawdy songs (see Appendix C24). Also Lindsay and Warlock 1928. In addition, Heseltine wrote prurient poems and limericks (see Appendices C16 and C22).

⁴⁵ Letter: 25 September 1913. Add MS 58127.

ideas of self-determination, that the artist should control his/her destiny and in doing so determine his/her creativity.

Coupled with his love of Delius's music, these debates allowed Heseltine to hone his critical abilities, and his music transcription skills. In a letter to Delius about *Brigg Fair* he demonstrated a keen awareness of certain technical aspects of music:

I should be very interested to know whether your direction 'With easy movement ♩. = 66' is best carried out by beating a rhythmical *one-in-a-bar*, or by *three* beats in a bar: the conductor in Coblenz adopted the latter method, and I am *quite certain* his tempo was considerably slower than ♩. = 66; anyway, it seemed to me that by beating *three* the 'easy going' of the movement was seriously impaired.⁴⁶

By 1914 Heseltine was being paid by the publisher Leuckart for transcriptions of Delius's work.⁴⁷ He was also proof reading Delius's scores, and Delius's comments suggest that he was developing excellent editorial skills: 'All the corrections you sent me for "Song of High Hills" were right – It is wonderful how one oversees mistakes – you seem to have an eagle eye!'⁴⁸

From very early in their relationship Heseltine sent compositions to Delius who responded favourably and offered advice. For instance, with regard to the orchestration of 'La Nursery', Delius advised: 'You employ ... too big an orchestra – The matter is too slight for such an enormous apparatus – Otherwise it is orchestrated with great taste – Your songs are beautiful. In one or two I have made slight alterations – only a suggestion mind – You come so persistently back to E flat in one of them'.⁴⁹

Heseltine's reply reveals concerns about the nature of inspiration that were to afflict him for the rest of his life:

My little songs ... are worthless in the one ... essential point – namely, that they should be (and are not) spontaneous expressions of the composer – in my case 'manufacture' would be the more correct word! I have positively *no* ideas in music – I cannot think in music ... I *long* for some medium of personal emotional expression – any kind of medium, through music, writing or even personality ... but I have none: though I *feel* so much ... In words, spoken or written, in music, I can positively get *nothing out!* In this way, I often long to be a 'disembodied spirit'! – so as to be rid, once and for all, of an apparatus for expression which *does not work*.⁵⁰

Throughout Heseltine's correspondence he struggled to find his artistic voice. Related to ideas that have been discussed earlier about inspiration and self-

⁴⁶ Letter: 25 November 1911. Heseltine to Delius. Smith 2000: 3-4.

⁴⁷ Letter: 11 February 1914. Heseltine to Delius. Ibid: 122-5.

⁴⁸ Letter: 18 January 1914. Delius to Heseltine. Ibid: 121.

⁴⁹ Letter: 24 February 1912. Delius to Heseltine. Ibid: 20-1.

⁵⁰ Letter: 28 February 1912. Heseltine to Delius. Ibid: 21. Letters to Colin Taylor at this time also indicate Heseltine's self-doubt and dissatisfaction with his compositional efforts. See letter of 5 June 1912. Add MS 54197.

determination, Heseltine believed that a true ‘composer’ could ‘hear’ a piece in all its harmonic complexity, without having to write it down. References to this are scattered through his letters and later musicological articles.⁵¹ It was not conducive that his early compositional methods appear to be at odds with these aesthetic beliefs, as he explained to Colin Taylor:

My ‘composition’ is rather ludicrous – the only way I can produce anything at all is to strum chords at the piano until I light upon one which pleases me, whereupon it is imprisoned in a note-book. When a sufficient number of chords and progressions are congregated, I look for a short and, if possible, appropriate poem to hang them on to ... Then the voice part is added, and the whole passes for a ‘composition’! I should call it a ‘compilation’!⁵²

From the extracts above, it becomes clear that Delius’s views not only fed Heseltine’s aesthetic, but also influenced his compositional methods and approach to musical study. In addition, he played a significant role in Heseltine’s conflicted decision about becoming a composer or critic, as illustrated in a letter written by Heseltine early in 1913:

There is only one thing I have a burning enthusiasm for, only one thing I feel I could work for...and that is, vaguely – Music. I say ‘vaguely’ because I have absolutely no confidence in myself, or that I have the smallest ability to do anything in any specific branch of Music. At the same time, if I could but attain the meanest position in the world of music, I would sooner die like a dog *there*...than attain to a comfortable and conventional position in the Civil Service or the Stock Exchange.⁵³

Delius responded: ‘I think that the most stupid thing one can do is to spend ones [*sic*] life doing something one hates or for which one has no interest ... You can always become a critic, I think that you are sufficiently gifted to become a composer’.⁵⁴ However, Delius’s negative attitude to critics meant that his advice was not always consistent. For instance, in April 1912 he had maintained that ‘Musical Criticism is another fraud – Our critics are nearly always composers who have failed & have become bitter’.⁵⁵

Such contradictory advice had a marked effect on the susceptible Heseltine, and he tried to argue his way out of his confusion in an article defining musical creativity, where he alluded to Nietzsche’s ideas about objectivity and subjectivity⁵⁶ and attempted

⁵¹ For example, Heseltine 1922a: 88-90.

⁵² Letter: 24 January 1912. Add MS 54197.

⁵³ Letter: 8 January 1913. Heseltine to Delius. Smith 2000: 72.

⁵⁴ Letter: 11 January 1913. Delius to Heseltine. Ibid: 76-7.

⁵⁵ Letter: 28 April 1912. Delius to Heseltine. Ibid: 29.

⁵⁶ Nietzsche 1988a: 373-80.

to convince readers that criticism was a creative, inspirational act, comparable to the act of composing:

For what, after all, is the musical aesthetic if it is not that intuitive *feeling* for music implanted in the individual ... This instinctive feeling for a work is, in reality, the mirror of its creation, and almost amounts to a creation in itself, for it is the reflex action of a creative will that has achieved its expression.⁵⁷

These ideas are closely related to Schoenberg's belief that an artist should not rely on the opinions of others, but create something that he alone thinks beautiful and necessary.⁵⁸ Heseltine had long been interested in Schoenberg, writing to Taylor in 1911 about a piano piece that 'seems to experiment in piano harmonics! ... The chord F, A, C#, E is directed to be held but not struck in the right hand, while the left hand plays the notes of the chord in various different forms (without pedal) below causing the sustained chord itself to vibrate!'⁵⁹

However, Heseltine's attitude to Schoenberg was dichotomous, a product of his developing aesthetic: initially, he found that 'Schönberg cannot explain his works by any theory whatever, as they are literally *dictated* to him by his inspiration ... and that he is powerless to alter a note of them afterwards to make them conform to any known theory!' Subsequently, Heseltine queried the result of this non-theoretical, spiritual approach to music, questioning 'whether Schönberg is really inspired at all!! I see no reason why he should not be, although ... I cannot understand a note of him myself!'⁶⁰

Heseltine addressed some of these issues in an article published in September 1912, where he discussed Schoenberg's attitude to beauty, creativity and inspiration, and considered:

The total absence of any definite tonality ... His rhythms, too, are very free, bars being of no consequence whatever ... His instrumentation is as revolutionary as his harmonic scheme ... The harshness of the discord is modified ... by the delicate instrumentation, and by the disposition of each *group of notes*, each of which is *capable of resolution into a chord*.⁶¹

It is possible that these theoretical views had an impact on Heseltine's compositional practice. Some of Heseltine's early works, such as 'Heracleitus', are directly influenced by Schoenberg's tonal ambiguities'.⁶²

⁵⁷ Heseltine 1913: Reproduced in Smith 1998a: 57.

⁵⁸ See Stein 1975.

⁵⁹ Letter: 6 December 1911. Add MS 54197. Throughout his writings and correspondence, Heseltine varied his description of the composer using either 'Schoenberg' or 'Schönberg'.

⁶⁰ Letter: 20 September 1912. Heseltine to Delius. Smith 2000: 52-3.

⁶¹ Heseltine 1912: 176-8. Reproduced in Smith 1998a: 17-20.

⁶² This idea was discussed in a paper entitled 'Warlock the European' by Brian Collins at the *Warlock, Lambert and Tolkien Conference* held at the University of Southampton on Saturday 29 October 2005.

In addition to Delius and Schoenberg, Heseltine was inspired by Romantic and contemporary composers, rather than composers from the Baroque or Classical periods. Nichols revealed that

Philip spoke ... of those he particularly admired, Grieg, Chopin, Wagner, Berlioz ... Of Beethoven he said, 'Of course he's very great but his music somehow does not move me' ... Bach he said accorded him little pleasure ... On Handel he was silent ... Mozart to my disappointment was passed over ... I remember among foreign composers, then 'modern', the names of Busoni, Debussy, Ravel and Ladmiraault, but not Fauré.⁶³

The composers in which Heseltine demonstrated the most interest were contemporary and predominantly British: Roger Quilter, Percy Grainger, Arnold Bax and Balfour Gardiner were mentioned many times in his correspondence, as was Vaughan Williams.⁶⁴ Nichols explained that Heseltine demonstrated an increasing 'interest in English folk-tune ... The name of Vaughan Williams fell more and more frequently from his lips',⁶⁵ and after a concert in 1913, Heseltine described 'Vaughan Williams's perfectly wonderful setting of ... the "Shropshire Lad"' as 'the most beautiful music I have heard for a very long while'.⁶⁶

Throughout his life Heseltine also demonstrated partiality for contemporary French, Russian, Czech and Hungarian composers,⁶⁷ commenting on the emotional content of their music and its tonal colour and shading. As early as 1911, Heseltine wrote to Delius about 'the last Gurzenich concert, consisting of French music ... The programme contained Berlioz's "Queen Mab", which I love, and a quite wonderful "Image" of Debussy – "Iberia", which I thought magnificently impressionistic and "Stimmungsvoll"'.⁶⁸ He 'raved' over Balakirev's *Oriental Fantasy*⁶⁹ and *Thamar*,⁷⁰ and thought that Scriabin's piano works were 'immensely voluptuous and sensual, and, harmonically, rich and delightful'.⁷¹ In 1913, he wrote: 'I think Scriabin's theories for the union of the arts, or rather the employment of new arts to help the appreciation of music, are very sound. He is experimenting with colour and perfume to fit the music'.⁷²

During this time, Heseltine continued to expand his interest in literature and poetry. This will be discussed fully in Sections 2.2.i-iii; here it suffices to note that

⁶³ Nichols 1934: 70.

⁶⁴ For example, see letter of 7 April 1913. Heseltine to Taylor. Add MS 54197.

⁶⁵ Nichols 1934: 78-9.

⁶⁶ Letter: 25 December 1913. Heseltine to Nichols. Add MS 57795.

⁶⁷ Letter: 18 January 1917. Heseltine to Taylor. Add MS 54197. Also see Appendix C10.

⁶⁸ Letter: 25 November 1911. Heseltine to Delius. Smith 2000: 5.

⁶⁹ Letter: 31 August 1913. Heseltine to Taylor. Add MS 54197.

⁷⁰ Letter: 3 July 1913. Heseltine to Delius. Smith 2000: 95-6.

⁷¹ Letter: 13 May 1914. Heseltine to Delius. Ibid: 133-4.

⁷² Letter: 25 August 1913. Heseltine to Taylor. Add MS 54197.

Heseltine's introduction to the writer and philosopher D. H. Lawrence in 1915 had a significant impact on his developing aesthetic.

Heseltine's admiration for Lawrence was informed by his passionate anti-war views. In a letter to Nichols, Heseltine expounded his ideas about war's effect on aesthetics saying: 'the only thing to be done is to destroy Prussia entirely: otherwise, culture – all thought, all science, all discovery, all art, music, literature – everything that matters will be knocked on the head for a thousand years or more'.⁷³ However, it is difficult to ascertain from Heseltine's subsequent behaviour whether he really believed that nature and art would be wartime refugees, for he took the opportunity that war offered, and the resultant financial scare, to persuade his mother to let him leave Oxford and to pursue a literary and musical career in London.⁷⁴

At the outbreak of war Heseltine's aesthetic appears to be dominated by three core components. First, he believed that inspiration and creativity should be founded on intuitive, emotional and spiritual bases. Secondly, he viewed the act of creation as intimately related to mankind's position in the natural world. Thirdly, he felt the artist should be true to his or her essential nature, and that creativity should be self-determined. If these three elements were in place, then the resulting artefact, whether it was a composition or a critical review, would be original and authentic.

1.3 The First World War: 1914-1918

Nietzsche's existentialist ideas may have influenced Heseltine's actions and attitude to the outbreak of war. In a letter to Nichols, Heseltine argued that Nietzsche was not responsible for the war and was 'more a poet ... more an inspired seer than a cold and calculating philosopher'.⁷⁵ Nietzsche's views also informed a letter Heseltine wrote to Delius: 'Never has the contrast between the modern Christian, with his snivelling hypocrisy and compromise ... and the fine spirit manifested by Jesus ... been so glaringly exposed by the attitude of this "Christian" country towards so called Conscientious Objectors'.⁷⁶

Although Heseltine made it known to friends that he had conscientious objections to war,⁷⁷ a doctor's note indicated that 'a nervous stricture' disqualified him

⁷³ Letter: 27 August 1914. Heseltine to Nichols. Add MS 57795.

⁷⁴ Smith 1994: 62.

⁷⁵ Letter: 27 August 1914. Heseltine to Nichols. Add MS 57795.

⁷⁶ Letter: 22 April 1914. Heseltine to Delius. Smith 2000: 208.

⁷⁷ Letter: 27 August 1914. Heseltine to Nichols. Add MS 57795. Letter: 7 September 1914. Heseltine to Taylor. Add MS 54197.

from active service.⁷⁸ The war itself, and his decision not to fight, appear to have influenced aspects of Heseltine's aesthetic, reflected in a letter to Delius from Cornwall:

Over the wide landscape there hangs a false mood of peace – something seems to have died – or gone out ... I can no longer merge myself in the 'stimmung' of Nature around me ... Creative thought or work ... is entirely impossible ... without them, existence ... is void and desolate...

Here the war-cloud looms over one like some sinister bird, poised and ready to pounce upon its hapless prey.⁷⁹

Cornwall offered an escape into the world of nature revealed in letters to Heseltine's first love, Viva Smith, and to Delius and Nichols.⁸⁰ However, this correspondence also demonstrated a negative fatalism, evident in the years before the war, which developed into a fundamental aspect of Heseltine's personality. In 1917 he made a statement, prophetic in the light of subsequent events: 'There seems to be a fatality about our generation – I mean the generation born at the tail-end of the old century ... In ten years time the survivors amongst us will be as rare as first folio Shakespeares'.⁸¹

Conversely, it can be postulated that the war years had a positive effect on Heseltine's aesthetic: first, the move to London provided the opportunity for Heseltine to meet D. H. Lawrence; while in London Heseltine would meet also Bernard van Dieren, the composer who was to replace Delius as friend and mentor; and finally, the threat of conscription forced Heseltine to flee to Ireland, where he met the poet W. B. Yeats, the third person to have an impact on his life during this period.⁸²

Lawrence's negative attitude to war, coupled with his views about the spiritual and material, immediately appealed to Heseltine. Lawrence believed that art was the 'reconciliation of opposites, spirit and matter, an expression of spiritual things in material terms'.⁸³ It was his conception that the act of war exemplified materialistic values, and that contemporary art was based on identical materialistic foundations.⁸⁴

Lawrence's dislike of materialism appears to have coincided with Heseltine's views about the over-intellectualisation of music. Heseltine described aspects of

⁷⁸ Smith (2000) discusses this in a footnote saying: 'The "nervous stricture" was, in the words of Dr Edwin Ash...an "inability to micturate when mentally excited, and especially in the presence of other people. With the consequence that he has had occasional prolonged retention"'. 141-2.

⁷⁹ Letter: 22 August 1915. Heseltine to Delius. Smith 2000: 179-180. See Appendix A8 for the complete quotation.

⁸⁰ For example, see undated letter (1916/17): Heseltine to Nichols. Add MS 57795. Examples of Heseltine's writings during this period can be found in Appendices A9-A11.

⁸¹ Letter: 13 May 1917. Heseltine to Delius. Smith 2000: 241-2.

⁸² See Appendices C6 and C11.

⁸³ Letter dated 9 August 1918. Add MS 54197.

⁸⁴ Worthen 1989.

Lawrence's aesthetic as 'against conscious self-expression, introspection and reducing, analytical methods in general. "I believe," he writes to me, "that music too must become ... metaphysical, giving musical utterance to the sense of the whole"' .⁸⁵

In addition, the synthesis of opposites promoted by Lawrence fed into Heseltine's aesthetic on another level. Sometime during this period Heseltine had read and made notes about Grose's *Theory of Aesthetics*, and his comments about the book suggest that he was an early proponent of semiotics: 'In art all is symbolical, [therefore] all is ideal. But if the symbol be looked upon as separable – if on the one side can be expressed the symbol and on the other the thing symbolized we fall back into the intellectualist error: that pretended symbol is an expression of an abstract concept, it is an allegory, it is a science or an art that apes science'.⁸⁶ Similar semiotic concepts can be found in a number of letters and articles Heseltine wrote at the time in which he argued that 'music does not differ from the other arts in its true function, the revelation of inward realities by means of outward symbols',⁸⁷ and that 'it has been the experience of the majority of artists for several generations ... the letter has ... prevailed over the spirit, the sign over the thing signified'.⁸⁸ Essentially, it was Heseltine's view that the sign was an external element embracing all that is superficial in music. People or artists who perceived the external sign only had an intellectual, 'technique driven' attitude to music, and were interested in the material external object, the mode and form of expression, rather than its interior meaning.

Another significant consequence of Heseltine's friendship with Lawrence was his introduction to Lady Ottoline Morrell's (1873-1938) literary and artistic circle. This included the writers E .M. Forster (1879-1970), Virginia Woolf (1882-1941), Aldous Huxley (1894-1963) and Katherine Mansfield (1888-1923), and the philosopher Bertrand Russell (1872-1970). However, Heseltine soon began to question the values of these artists, and of Lawrence's beliefs in particular, describing him as 'a very great artist, but hard and autocratic in his views and outlook, and his artistic canons I find utterly and entirely unsympathetic to my nature. He seems to be too metaphysical, too anxious to be comprehensive in a detached way and to care too little for purely personal, analytical and introspective art'.⁸⁹

⁸⁵ Letter: 25 November 1915. Heseltine to Taylor. Add MS 54197.

⁸⁶ Add MS 57968. This is possibly Thomas Hodge Grose (1845-1906) who was a Registrar of Oxford University and in the late nineteenth century edited the writings of the philosopher, David Hume.

However, it has not been possible to find references for a book by Grose entitled *Theory of Aesthetics*.

⁸⁷ Heseltine 1917a: 25-9. Reproduced in Smith 1997: 67-71.

⁸⁸ Letter: 27 September 1917. Heseltine to Taylor. Add MS 54197.

⁸⁹ Letter: 6 January 1916. Heseltine to Delius. Smith 2000: 197-8.

The Café Royal was another magnet for Heseltine, and for artists of all types, such as Augustus John (1878-1961) who became a great friend of Heseltine and contributed to Gray's biography, and the sculptor Jacob Epstein (1880-1959).⁹⁰ John describes Heseltine as having 'remarkable conversational powers and a fund of curious knowledge ... [His] delicate and vulnerable sensibility was carefully hidden ... I was often struck ... by his emotional response to the changing beauties of nature ... His unceasing intellectual alertness was to me a source of continual admiration'.⁹¹ These assertions substantiate earlier claims about the important role played by nature in Heseltine's aesthetic and suggest that during the war years the latter was fundamentally Romantic.

Heseltine met Cecil Gray (1895-1951) at the Café Royal, and Gray's rather fanciful description of Heseltine, based on the character Pécuchet in Gustave Flaubert's philosophical novel *Bouvard and Pécuchet*, suggested:

In music Pécuchet cared mostly for the very ancient or the very modern ... In religion and philosophy Pécuchet was a mystic and a heretic, steeped in William Blake, Jakob Boehme, Thomas Traherne, Eliphas Levi, Hermes Trismegistus, and Aureolus Philippus Theophrastus Bombast of Hohenheim, better known as Paracelsus ... In literature Pécuchet delighted primarily in the Elizabethans and modern writers.⁹²

This description is significant due to Heseltine's later interest in early forms of literature and music, and his love of pseudonyms and nick-names.⁹³ However, it should be noted that Gray's ability to judge Heseltine's aesthetic has been questioned by many scholars and musicians including Elizabeth Poston (1905-87),⁹⁴ Fred Tomlinson,⁹⁵ and Robert Anderson.⁹⁶

Through Gray and Epstein, Heseltine was introduced to the composer Bernard van Dieren, who supplanted Delius as his mentor. It would appear that Heseltine's rebellion against the establishment and orthodox ideology meant he was drawn to people with radical ideas, who subsequently became mentors. This had both positive and negative effects on his aesthetic. Heseltine's devotion to people such as Delius,

⁹⁰ Smith 1994: 95.

⁹¹ John 1934: 15.

⁹² Gray 1934: 144.

⁹³ Examples of pseudonyms and nicknames that Heseltine used in later life include Tinolphus Thopull, Peter Wood, Mortimer Cattley, Huanebango Z. Palimpsest, Apparatus Criticus Barbatus, Prosdocimus, P de B, Cambrensis, Prosdocimus Redivivus, Schalltrichter, Beckenschaller, Barbara C. Larent, Apparatus Criticus S.O.G. and, of course, Peter Warlock.

⁹⁴ Poston 1994: 11.

⁹⁵ Tomlinson 1994: 155.

⁹⁶ Anderson 1994: 770.

Lawrence and van Dieren verged on the obsessional; he placed them on a pedestal, and appears to have been disillusioned when they failed to meet his high expectations.

Van Dieren was a composer, writer, linguist, and scientist, and his compositional methods fulfilled the spiritual/emotional criterion that was becoming a fundamental aspect of Heseltine's aesthetic. This is demonstrated in a letter Heseltine wrote in 1916:

Is it not ... an astounding dispensation of destiny that at this critical moment when, as far as creative work is concerned, I am up against a hopeless brick wall ... that I should come across a composer, of works more 'advanced' even than Schönberg but at the same time of an amazing new beauty and strangeness that makes an instant appeal ... Who, while detesting all the accepted "systems" of composition as much as anyone, yet has evolved a method of instruction to embryonic composers which cannot fail to help them bring out whatever nature has implanted within them.⁹⁷

Another major preoccupation of Heseltine during this period was the need to earn a living in the musical world. This led to work as a music critic for the *Daily Mail* and to a number of artistic 'schemes', none of which was successful.⁹⁸ Heseltine wrote over thirty articles for the *Daily Mail*, including reviews of Delius's music,⁹⁹ the Classical Concert Society,¹⁰⁰ the British Music Festival,¹⁰¹ and a Philharmonic concert, which all illustrate his continuing interest in contemporary British composition.¹⁰² However, these articles were often severely edited so they do not provide a full account of Heseltine's aesthetic at this time.¹⁰³

In December 1914, Heseltine wrote to his mother concerning an artistic scheme to start a magazine devoted to poetry and music, entitled 'The New Hat'.¹⁰⁴ This is significant because it demonstrates Heseltine's fascination with both literature and music, something which will be explored fully in the next chapter. Gray describes many such schemes that Heseltine devised at this time, including the launch of a new musical journal, and the formation of a company to promote the work of contemporary composers.¹⁰⁵

The latter venture demonstrates Heseltine's support for contemporary composers who he believed demonstrated emotional integrity and had an affinity with nature. As early as 1916, Heseltine considered Eugene Goossens' (1893-1962) *By the Tarn* to be 'a

⁹⁷ Letter: 13 June 1916. Heseltine to Taylor. Add MS 59846.

⁹⁸ For example, see letter: 13 February 1916. Heseltine to Taylor. Add MS 54197.

⁹⁹ Heseltine 1915c: 137-41.

¹⁰⁰ Heseltine 1915a: 6.

¹⁰¹ Heseltine 1915d: 31.

¹⁰² For example, Heseltine 1915e: 3.

¹⁰³ For more details see Smith 1994: 69-71.

¹⁰⁴ Letter: 30 December 1914. Heseltine to Mother. Add MS 57961.

¹⁰⁵ Gray 1934: 129.

picture of Moorland solitude ... Never has the strange, half-heard, intermittent, uncertain note of gentle winds in the far distance been so subtly caught in music and woven into the spell of spacious skies and wide, lovely uplands. The very form of the piece ... suggests perfection, the old circle of perfection, rounded and complete'.¹⁰⁶ He continued: 'It is not the least astonishing thing about Goossens that one never feels that any "middle-man" has taken toll of his thoughts – everything seems to come straight through – the technique is masterly, so right, that it does not seem to exist'.¹⁰⁷

This letter suggests that central tenets of Heseltine's aesthetic were now in place, at the core of which were ideas associated with the beauty of the natural world and their connection with concepts regarding the intuitive nature of inspiration. To some extent the latter may explain his burgeoning interest in the occult and his fascination with clairvoyance and automatic writing, otherwise known as 'direct inspiration'.¹⁰⁸ At the Café Royal, Heseltine had met and come under the influence of the occultist, Aleister Crowley, and had met another occultist, Meredith Starr, and his wife, Lady Mary Starr, in Cornwall while staying with Lawrence. In Ireland, Heseltine associated with other artists and occultists such as the novelist and playwright Douglas Goldring (1887-1960), the writer J. M. Hone (1882-1959), who wrote biographies of Nietzsche and Yeats, and the medium Hester Dowden (1868-1949).¹⁰⁹

Heseltine's immersion in the occult had both positive and negative outcomes. On the one hand, occult practices and the substance abuse related to them were detrimental to his mental and physical health. Gray claimed that Heseltine 'undoubtedly suffered certain psychological injuries, from which, in my opinion, he never entirely recovered',¹¹⁰ a view supported by Heseltine's letters to Nichols and Taylor.¹¹¹ On the other hand, Heseltine maintained that occult practices and opiates enhanced his creativity, facilitating spiritual awareness and consciousness of self, thereby allowing him to realise his aesthetic beliefs. He explained this to Gray thus:

The boundary-fence between the conscious and the sub or super-consciousness is an arbitrary and artificial thing ... They are perpetually creative, that in them is a spring ... that will ever be bubbling fresh water up to the surface of its own accord ... And that interior clarity which you seek is no more than the free flow of this living spring, in the passage of whose waters there is no sharp transition from darkness to light ... but a ceaseless

¹⁰⁶ Letter: 13 February 1916. Heseltine to Taylor. Add MS 54197.

¹⁰⁷ Letter: 20 April 1916. Heseltine to Taylor. Add MS 54197.

¹⁰⁸ Letter: 25 September 1913. Heseltine to Viva Smith. Add MS 58127.

¹⁰⁹ Smith 1994: 121-44.

¹¹⁰ Gray 1934: 157.

¹¹¹ Letter: 14 December 1917. Heseltine to Nichols. Add MS 57795. Also see letter: 27 April 1917. Heseltine to Taylor. Add MS 54197.

becoming and intermingling of the one with the other – which is the unity we call mystical ... It is ... this being-not-divided-up-into-compartments, this being open to the infinite (which is within, not outside ourselves) that alone can make one ... creative.¹¹²

It can be argued that there were other positive outcomes of his involvement with the occult, in particular his meeting with Yeats. Smith posits that Heseltine was influenced by Yeats' interest in automatic writing 'which possibly had an effect on his creative genius ... In August he was suddenly inspired to compose ten songs in a fortnight, among which are some of his finest compositions – the songs that made him, in fact'.¹¹³ Smith goes further, claiming that without these occult experiences, 'the composer in Philip may never have successfully emerged at this crucial stage'.¹¹⁴

The roller-coaster ride of composition can be traced through correspondence from 1914 to 1918. In 1914 and 1915 Heseltine was in a creative mire, writing to Delius: 'I am stuck fast: I simply have not the means to express what I want to: it takes me hours to evolve a single bar'.¹¹⁵ During 1916 there was an improvement: he told Nichols that 'I finished a setting of "The Water Lily" a few days ago – for voice and piano – the best thing I have ever done, I think – and ... "Deem you the Roses" and "The Blackbird" ... are in preparation'.¹¹⁶ Gray maintained that 'in the music written in his Irish year one finds, firstly, that the derivative elements in his work have been digested, assimilated, and metabolised into an organic style, and secondly, that a genuine personality makes its appearance'.¹¹⁷

Heseltine's stay in Ireland also allowed him to read widely and expand his aesthetic. William Blake's pronouncements were to become a recurring theme in his writing, dovetailing with views already in place concerning the opposition between emotional and intellectual creativity. An early reference to Blake can be found in a letter to Nichols in May 1918:

Modern art has become what Blake called a PRETENCE OF ART TO DESTROY ART. Here in this dazzling and profound phrase you have our own modern music; our own modern poetry ... No-art is infinitely better than bad-art ... It all comes from ignorance of the fundamental principle of all art – from trying to make art out of the effervescence of the surface-consciousness instead of drawing from the deep well of the Unknown that is within us all.¹¹⁸

¹¹² Letter: 7 April 1918. Heseltine to 'Timpany'. Add MS 57794.

¹¹³ Smith 2000: 248.

¹¹⁴ Smith 1994: 131.

¹¹⁵ Letter: 18 October 1914. Heseltine to Delius. Smith 2000: 143.

¹¹⁶ Letter: 20 July 1917. Heseltine to Nichols. Add MS 57795.

¹¹⁷ Gray 1934: 158-9.

¹¹⁸ Letters: 14, 17 or 18 May 1918. Heseltine to Nichols. Add MS 57795.

A letter Heseltine wrote to Delius in 1918 from Ireland is very significant. In this he drew a direct link between his compositional practices and theoretical aesthetic values, quoting Blake's pronouncement above, and continuing:

If I cannot come forward before the world with something I *know* to be better than anything of any of my contemporaries, I will not come forward at all ... I believe it is so necessary to be sure of one's first general principles before proceeding to formulate any ideas about particular examples in art ... I have spent most of my time lately attacking the most comprehensive question of all in music – namely *What music is* – in all its aspects.¹¹⁹

This research into 'what music is' led to an educational venture of the same name, which was partially realised in a Dublin lecture-recital given by Heseltine in May 1918.¹²⁰ A surviving extract gives an indication of Heseltine's aesthetic at the time, which was not concerned with 'the Letter of Music ... the technique of music', but with the 'Spirit of Music – for that, after all, is *What Music Is*'.¹²¹

During Heseltine's last months in Ireland, an incident occurred which reinforced aspects of his aesthetic, cementing them more firmly than may have otherwise occurred. In 1918, Colin Taylor sent van Dieren's *Little Dutch Pieces* to the music publisher Winthrop Rogers. Rogers showed these to John Ireland, Frank Bridge, Anthony Bernard, and Roger Quilter, and wrote a scathing reply to Taylor about van Dieren's music,¹²² to which Heseltine responded:

What Rogers defines as 'the modern spirit' in music is in reality the spirit of the Antichrist ... From your reading of Blake ... you will know what the Christ principle really is – the crown of human endeavour, spiritual attainment. Antichrist, however, is not the more negative opposite of Christ ... The difference between Antichrist and the complementary opposite of Christ ... is the difference between the pure denial of the truth and the overlapping of truth by the affirmation of a lie ... It is not the mere neglect or negation of art that is art's worst enemy: it is as Blake said 'a pretence of art' that destroys art. This is the monster we are out to slay – the perversion of the very function of art.¹²³

This incident demonstrates the powerful effect of Blake, Lawrence, the occult, and Nietzsche's ideas about the difference between lyric geniuses, plastic artists and epic poets all had on Heseltine's aesthetic.¹²⁴ Heseltine felt Rogers belonged to the mediocre camp of materialistic 'plastic artists and epic poets' who were fearful of the

¹¹⁹ Letter: 15 May 1918. Heseltine to Delius. Smith 2000: 250-1.

¹²⁰ Letter: 5 May 1918. Add MS 54197. The programme consisted of a group of Bartók and van Dieren pieces, and a piece by Ladmirault.

¹²¹ Heseltine (1918). 'What music is', Dublin Lecture. Add MS 57967.

¹²² Letter: 19 July 1918. Winthrop Rogers to Taylor. Add MS 57794.

¹²³ Letter: 9 August 1918. Heseltine to Taylor. Add MS 54197.

¹²⁴ Nietzsche 1988a.

intuitive, spiritual ‘lyrist’, van Dieren.¹²⁵ Heseltine summed up these views thus: ‘Rogers and crew feel something [for] van Dieren ... Mediocrity always recognizes genius by a kind of instinct – as a worst enemy of course, and gets on its guard accordingly’.¹²⁶

There was one other significant outcome of the confrontation with Rogers: the adoption of the pseudonym Peter Warlock. Heseltine had first used the name in an article published in *The Music Student* in 1916,¹²⁷ and on returning to London at the end of 1918 he resurrected it in order to send some of his compositions to Rogers. No doubt this was done with a certain ironic purpose, for Heseltine would have been aware of the name’s connection with the occult and the ‘Antichrist’. Rogers liked the songs and asked to meet the composer, not realising that Peter Warlock was the notorious Philip Heseltine.¹²⁸

1.4 Post War Years: 1918-1930

In London, and later in Wales and Eynsford, Heseltine started to carve out a career for himself as a composer, critic and musicologist. From 1919 to his death in 1930, we glean most about Heseltine’s aesthetic from his published articles; letters become rather trite and less frequent.

It is my contention that Heseltine’s aesthetic was virtually in place by the end of the First World War. Founded on a dislike of orthodoxy established in his schooldays, he drew on the ideas of Nietzsche, Delius, Lawrence, Yeats, van Dieren, and Blake, as well as occult practices, to form a relatively cohesive, if conflicted, Romantic aesthetic based on concepts of inspiration and creativity. It was Heseltine’s belief that inspiration and creativity were intuitive, subjective and self-determined, the product of the ‘lyrist’s’ self-knowledge, awareness and understanding of his/her place within the natural world. To be authentic, creativity needed to be intuitive and to be based on spiritual and emotional foundations, directly inspired by elements of the natural world, with the resulting artefact being a re-interpretation and re-creation of the natural subject that inspired its genesis. Heseltine believed that artists who conformed to this creative criterion were potential geniuses, positing that certain contemporary composers, such as Delius and van Dieren, fell into this category.

¹²⁵ ‘Lyrist’ is the term used by Nietzsche to describe a poet/composer.

¹²⁶ Letter: 9 August 1918. Heseltine to Taylor. Add MS 54197. This is reiterated in Heseltine 1917a: 25-9.

¹²⁷ Copley 1979: 11-12.

¹²⁸ Letter: October 1918. Heseltine to Taylor. Smith 2005: 206.

The converse of Heseltine's dichotomous aesthetic concerned mediocre and 'false' artists, such as Rogers and much of the contemporary music profession, who were driven by a materialistic world-view and thus divorced from the natural world. Based on formal, technique-driven, intellectual approaches to creativity, the artefacts produced by such artists were copies of the subject of inspiration, and thus were 'a pretence of art' that would eventually 'destroy art'.

During the early 1920s Heseltine used a variety of vehicles to expound the aforementioned aesthetic views. The most significant of these were a music magazine he edited called *The Sackbut*,¹²⁹ a Musical Association lecture in 1919,¹³⁰ and many articles in music journals, including the *Musical Bulletin*¹³¹ and *Musical Times*.¹³²

The Sackbut gave Heseltine a platform on which to discuss issues that dominated his aesthetic, such as the constituents of music, music criticism, and the nature of artistic inspiration.¹³³ During this time he continued to support contemporary composers he considered original, intuitive and spiritual such as Delius, Vaughan Williams,¹³⁴ Goossens, van Dieren, Elgar,¹³⁵ Sorabji,¹³⁶ William Walton, Constant Lambert,¹³⁷ Rebecca Clark,¹³⁸ E. J. Moeran,¹³⁹ Béla Bartók and Zoltán Kodály,¹⁴⁰ and castigated those he considered 'technique merchants', such as Bax,¹⁴¹ Holst,¹⁴² and Igor Stravinsky. Heseltine posited that Stravinsky lacked originality and was concerned with derivative and superficial art that overindulged in 'experimentation for its own sake'.¹⁴³

By the mid-1920s Heseltine had two major musical preoccupations: composition – at which he was proving very successful (see Sections 2.2.vii-viii), and the nature of music itself. During this time two further components were added to his aesthetic, expanding and shifting it away from its predominantly Romantic ethos. First was an

¹²⁹ For example, Heseltine 1920b: 7-8. Heseltine 1920d: 53-6. Prosdocius 1920: 27-31.

¹³⁰ Published copy of 'The modern spirit in music'. Extracted from the *Proceedings of the Musical Association*. 13 May 1919. Session XLV. T. H. Yorke Trotter, Esq. Add MS 57970.

¹³¹ Heseltine 1923c: 370.

¹³² Heseltine 1922a: 89-90.

¹³³ Heseltine 1920d: 53-6.

¹³⁴ Warlock 1920: 27-31.

¹³⁵ For examples of Heseltine's support of Elgar see Heseltine 1920c: 27-31. Heseltine 1923f: 4.

¹³⁶ Letter: 15 March 1920. Heseltine to Delius. Smith 2000: 309-10.

¹³⁷ Letter: 19 January 1929. Add MS 54197. In this letter Heseltine discusses Walton's *Sinfonia Concertante* in positive terms as well as *Portsmouth Point*, and Constant Lambert's *Rio Grande*.

¹³⁸ Heseltine 1920e: 105.

¹³⁹ Heseltine 1924a: 170-5.

¹⁴⁰ Heseltine 1922b: 164-67.

¹⁴¹ See comments about Bax in Heseltine 1920e: 100-4.

¹⁴² Letter: 15 November 1921. Heseltine to Fritz Hart. Smith 1994: 66.

¹⁴³ Letter to the editor, written under the pseudonym Mortimer Cattley 1919: 493.

interest in the connection between ancient and modern music, out of which grew his obsession with early music, specifically early English song.

Championing van Dieren's work enabled Heseltine to draw connections between contemporary and early music. This is demonstrated in an article in the *Musical Times*, where he noted that 'in reverting to the methods of the older polyphonists, van Dieren has recaptured not only the serenity and sweetness of their melodic line, but also their sense of continuity and their ability to create new works that are all-of-a-piece from start to finish'.¹⁴⁴ Heseltine developed this by arguing that contemporary composers had much more affinity with early composers than with those of the eighteenth century:

To ears that are satiated with the diatonic, one of the chief delights of modal music is its unexpectedness ... The absence of key and the illusion of free and wayward modulation present us with continual surprises ... There can be no doubt that old composers felt, as we do, that chromaticism quite literally gave colour to music.¹⁴⁵

It is significant that by establishing such connections between sixteenth/seventeenth-century and twentieth-century music, Heseltine was indirectly championing his compositional style and practice.

Heseltine used many articles to educate readers about early English song and the history of sixteenth- and seventeenth-century compositional practices, and to rehabilitate and promote the work of composers such as Henry Purcell, William Byrd, Thomas Whythorne and Carlo Gesualdo.¹⁴⁶ In 1926, he produced two books about early music: *Carlo Gesualdo, Musician and Murderer*¹⁴⁷ and *The English Ayre*.¹⁴⁸ These draw together all aspects of his aesthetic, demonstrating his knowledge of the following: pan-European music going back to the time of the troubadours in the thirteenth century;¹⁴⁹ the modal system, *musica ficta* and chromaticism;¹⁵⁰ instrumentation, such as lute tablature;¹⁵¹ the influence of secular and ecclesiastical practices, such as Josquin Desprèz's definitions of ecclesiastical harmonic principles in the fifteenth century;¹⁵² and early English song, beginning with an examination of

¹⁴⁴ Heseltine 1926a: 44-5. Reproduced in Smith 1997: 58-61.

¹⁴⁵ Heseltine 1922d: 5-10.

¹⁴⁶ Heseltine 1923e: 14. Warlock 1925c: 6. Heseltine 1926b: 209-12.

¹⁴⁷ Gray and Warlock 1926.

¹⁴⁸ Heseltine 1926c.

¹⁴⁹ Heseltine 1926c: 13.

¹⁵⁰ Gray and Warlock 1926: 26.

¹⁵¹ Heseltine 1926c: 16.

¹⁵² *Ibid*: 16.

Giraldus Cambrensis's twelfth-century book about music in Wales,¹⁵³ and then proceeding through the sixteenth and seventeenth centuries.¹⁵⁴

Comments in the foreword to *The English Ayre* reveal that these books were only possible because Heseltine had immersed himself in the period by means of research, transcription, editing and the publishing of early music.¹⁵⁵ His editions covered both vocal and instrumental music of the sixteenth and seventeenth centuries, many of which received positive reviews in the music and educational press.¹⁵⁶

However, Heseltine's enthusiasm and attention to detail led him into direct conflict with the musical establishment about slovenly and incorrect editorial practices. These disputes were carried out in the daily and music press,¹⁵⁷ and summed up in a series of articles in *The Sackbut*. Heseltine listed the editors who produced poor editions – Sir Frederick Bridge, Frederick Keel, and Canon E. H. Fellowes – and pointed out every inaccuracy in their editions, which he summarised as follows: 'Almost without exception, all modern editions of the English songs of the sixteenth and seventeenth centuries are disgraceful travesties of the original music'.¹⁵⁸

Such disputes appear to have had a negative effect on Heseltine's health. Throughout the 1920s he had periods of self-doubt and depression that severely restricted his working abilities and affected his aesthetic.¹⁵⁹ Such mood-swings led Gray to make the rather dubious assertion that Heseltine suffered a dual personality, which led to a split aesthetic, and to two completely different compositional styles and practices. Gray postulated that songs from the Eynsford period of compositional activity (1925-1928), such as 'Yarmouth Fair', 'The Topper's Song', 'Maltworms', 'Jillian of Berry', and 'Away to Twiver' were the work of Warlock, whereas 'A Prayer to St Anthony of Padua', 'The Sick Heart', 'Hanacker Mill' and 'The Night' were Heseltine's compositions.¹⁶⁰

¹⁵³ Ibid: 13.

¹⁵⁴ Ibid: 21-51.

¹⁵⁵ Warlock 1923b. Warlock 1925d.

¹⁵⁶ For example: Anonymous. 1925. Passionate pavans; and Anonymous. March 1927. *The Times*. Add MS 57967.

¹⁵⁷ For example: Warlock. 1926f. The editing of old music. *The Daily Telegraph*. 17 July. Add MS 57967; and Heseltine 1923a: 96-7.

¹⁵⁸ Warlock 1926d: 183-6.

¹⁵⁹ Letters: 28 August 1920, 15 February and 25 July 1921. Heseltine to Mother. Add MS 57961. Letter: 6 February 1921. Heseltine to Gray (Paukenwirbel). Add MS 57794. Letters: 15 January 1923 and 19 October 1924. Heseltine to Nichols. Add MS 57795.

¹⁶⁰ Gray 1934: 263-5. These assertions have been challenged by Smith and most Warlock scholars.

Many of Heseltine's contemporaries disagreed with Gray's analysis, such as Elizabeth Poston¹⁶¹ and the poet Bruce Blunt, who suggested that

Peter Warlock was only a penname at first, but latterly he used it for every purpose. This started the extraordinary legend that he was really two persons in one, and that the sinister Peter Warlock eventually destroyed the gentle Philip Heseltine ... This suggestion ... gives an absolutely false impression of Philip Heseltine ... [Every person] has many sides ... and so it was with Philip.¹⁶²

It is unnecessary to speculate about psychological issues in this thesis.

However, it is possible to posit that as the 1920s drew to a close, Heseltine's physical and mental health deteriorated. This was due, in some measure, to two financial factors, which engendered a mood of depression, affected his aesthetic, and possibly contributed to his death. The first of these was the world situation: the 1929 collapse of the American stock market led to the closure of MILO, the magazine backed by Thomas Beecham of which Heseltine was editor.¹⁶³ Secondly, Heseltine had experienced personal financial difficulties for most of his adult life, but from 1928 onwards these became acute. In a letter to W. C. Smith of the British Museum, Heseltine attributed this to 'a horrible slump in the music publishing trade ... Times are so bad that it will soon be impossible to make even the barest living by composition and transcriptions'.¹⁶⁴

In a letter to his mother in November 1930 he told her that his 'last batch of songs [was] still unsold ... there is absolutely no market for this kind of work at present ... I would much rather come and visit you at some time other than Christmas ... Some stuff of mine is being sung at Westminster Cathedral and at the Brompton Oratory ... and I should like to attend the performance'.¹⁶⁵

Heseltine did not do so however. On 17 December 1930 he was found dead in his flat in Tite Street, London. Van Dieren wrote the following telling epitaph: 'The disharmony between his ideals and life as it revealed itself to him, became so unbearable that to endure existence was an ever-present pain to him ... How hopeless it is when there occurs such a discord in individual disposition and formidable conventions'.¹⁶⁶

This statement illustrates a significant aspect of Heseltine's aesthetic. The first three decades of the twentieth century were riven with disillusion and despair, generated

¹⁶¹ Poston 1994: 10.

¹⁶² Blunt 1944: Reproduced in Smith 1994: 245.

¹⁶³ MILO (Magazine of the Imperial League of Opera). See Smith 1994: 266-8.

¹⁶⁴ Letters: 2 October 1928. Heseltine to W. C. Smith. Add MS 58079. 10 September 1928. Heseltine to van Dieren. Add MS 65187. 6 August 1929. Add MS 54197.

¹⁶⁵ Letter: 15 November 1930. Heseltine to Mother. Add MS 57961.

¹⁶⁶ Letter: 12 April 1931. Van Dieren to Taylor. Add MS 54197.

by the annihilation of life and beliefs during the First World War. It is possible that Heseltine can be seen as representative of his generation of artists: his aesthetic was dominated by dichotomies and insecurities, and as such it was a product of its time reflecting the destructive atmosphere that permeated the artistic life of early twentieth-century Britain.

In some measure this is substantiated by Heseltine's appearance as a fictional character in the works of three major contemporary writers: D.H. Lawrence's *Women in Love*;¹⁶⁷ Aldous Huxley's *Antic Hay*;¹⁶⁸ and Jean Rhys's 'Till September Petronella'.¹⁶⁹ In each portrayal, the character based on Heseltine demonstrates aspects of the degenerate, often destructive aesthetic that had infiltrated art and culture between 1910 and 1930. Furthermore, comparably stark representations of Heseltine have continued to appear in novels and biographies throughout the twentieth- and twenty-first centuries, including the twelve-volume cycle of novels by Anthony Powell *A Dance to the Music of Time* which was published between 1950-1970, and David Mitchell's novel *Cloud Atlas*, published in 2004.¹⁷⁰

In Rhys's 'Till September Petronella', the character of Julian Oaks – a music critic for a daily paper, and a composer – dominates the story. This character is based on Heseltine, and he and his friends, Marston and Frankie Morell, are depicted as drunk, bored and aimless.¹⁷¹ Lawrence's portrait of Halliday (Heseltine) in *Women in Love* is even more negative. Halliday is shown at the Pompadour Café (a fictional representation of the Café Royal) surrounded by a crowd of selfish, superficial people, described by Lawrence as 'dumb animals'. A character in the novel asks if Halliday 'knows his own mind?', and is answered: 'He hasn't any mind, so he can't know it ... he waits for what somebody tells him to do. He never does anything he wants to do himself – because he doesn't know what he wants'.¹⁷²

The *raison d'être* of Huxley's *Antic Hay* was to expose the disintegration and disillusionment of artistic society in the 1920s. From the novel it is possible to deduce that certain elements of Heseltine's aesthetic, such as concepts of inspiration, genius and mediocrity, were part of a broader aesthetic prevalent in the 1920s, to which Huxley

¹⁶⁷ Lawrence 1989.

¹⁶⁸ Huxley 1971.

¹⁶⁹ Rhys 1987.

¹⁷⁰ Powell 1984 and Mitchell 2004 respectively. In addition, representations of Heseltine/Warlock can be found in the following: Baker 1936, Bates 1937, Sitwell 1938, Goldring 1945, Davies 1958, Lindsay 1962, Huxley 1986 and Motion 1987.

¹⁷¹ Rhys 1987: 130.

¹⁷² Lawrence 1989: 120.

partially subscribed. In *Antic Hay*, Heseltine appears as Coleman, again frequenting café society. Coleman hides behind a mask – symbolised by a blond beard, something that Heseltine grew in the mid-1920s. In response to a query about why he grew a beard Coleman says ““For religious reasons” ... “Moreover,” Coleman went on ... “I have other and, alas! less holy reasons for this change of face.””¹⁷³ Later in the novel, Huxley describes Coleman introducing a boy: ““This is Dante,” ... “and I am Virgil. We are making ... a descending spiral tour of hell ... These Alighieri, are two damned souls, though not as you might suppose, Paolo and Francesca.””¹⁷⁴

These extracts substantiate certain aesthetic issues pertaining to Heseltine, namely his disillusionment with Christianity, his love of language and the Classics, and his habit of giving people classical/literary nicknames.¹⁷⁵ Finally, his attempt to hide behind an artificial aesthetic persona is in keeping with the dichotomous aesthetic as revealed in this chapter.

Conclusion

I have established that Heseltine’s aesthetic was engendered by a dislike of orthodoxy and the values associated with his traditional upbringing and schooling. His contact with Delius and the works of Nietzsche built on this dislike, fostering aesthetic ideas concerning the nature of creativity and inspiration. I have argued that the aesthetic issues preoccupying Heseltine – the nature of artistic inspiration and creation, the division between the spiritual and the intellectual, mankind’s place in the natural world, the materialistic versus the spiritual, and the suppression of originality and genius by mediocrity – reflected a deeper malaise that affected both society and the arts. Heseltine’s aesthetic grew out of *fin de siècle* ennui, was honed by the appalling nature of the First World War, and coalesced in the 1920s, when many in the artistic community were pursuing decadent and dissipated lifestyles. His aesthetic finally proved unsustainable against the backdrop of late 1920s financial paralysis.

The first three decades of the twentieth century saw the demise of the Romantic era and the beginning of a period of fragmentation encompassing all the arts. In music, disintegration of the diatonic harmonic system led to many different systems, such as chromaticism and serialism, none of which presented the world with a unified conception of music. It is ironic that Heseltine welcomed the failure of the diatonic

¹⁷³ Huxley 1971: 49.

¹⁷⁴ Ibid: 180.

¹⁷⁵ This lends weight to Gray’s ‘Pécuchet’ description as discussed earlier.

system, perceiving that it had been stretched to breaking point,¹⁷⁶ yet it is possible that such instability and fragmentation led to the disintegration of his predominantly Romantic aesthetic.

Based on Romantic concepts of self-knowledge, and emotional and spiritual integrity, it is my contention that Heseltine's major aim was to create a cohesive aesthetic that would encompass and unite opposing forces by subsuming negative factors, such as the intellectual and the technical, into emotional and spiritual elements of creativity. He also attempted to replicate this aim in his working life, endeavouring to unify composition, writing about music and understanding music. These stratospheric expectations were too vast for one person to implement. Heseltine's complex personality, coupled with his belief in the subjective, meant that as the 1920s drew to a close he felt that the lack of work and of aesthetic recognition were personal failures; he was unable to take an objective view and situate these negative factors within the turbulent cultural and social contexts of the early twentieth century.

The nature and development of Heseltine's aesthetic revealed in this chapter provides a foundation for the rest of the thesis. Chapter 2 will explore one aspect of his aesthetic in more detail, namely his attitude to the interaction of words and music in song, and how this affected his textsetting methods. Based on the information gathered in the first two chapters, the second investigative strand in Chapters 3 and 4 will then situate Heseltine's aesthetic and textsetting practices within broader contemporary, historical and theoretical contexts, thus allowing me to develop an appropriate method of analysis with which to evaluate word and music interaction in Heseltine/Warlock's Shakespeare settings in Chapters 5-7. Finally, the knowledge gleaned of Heseltine's aesthetic in this chapter is fundamental to an understanding of the interactive elements that are characteristic of his textsetting. These are identified in Chapters 5-7, and then explored in the analyses of recorded performances of 'Pretty ring time' in Chapter 8.

¹⁷⁶ See Heseltine 1922d: 5-10. Reproduced in Smith 1998b: 57-8.

Chapter 2

Heseltine/Warlock: words and music - unity, dichotomy, conflict

Introduction

The discussion in Chapter 1 revealed apparent dichotomies in Heseltine's life as well as his aesthetic. His use of the pseudonym Warlock to represent his musical output, his involvement in music as both composer and critic, and the way in which he is described in contemporary fiction all point to a life of duality. This is reflected in an aesthetic dominated by dichotomies: subjectivity versus objectivity, mediocrity versus genius, intellect versus emotion, and spirituality versus materialism. It is possible to argue that Heseltine chose to elucidate these dichotomies by presenting himself as an aesthetic object symbolising the divide between writing about music and composing music, evidenced by the use of the names Heseltine and Warlock respectively.¹

The Heseltine/Warlock persona can be seen as a creation – an *objet d'art*. It would seem that this manufactured persona came into its own during the 1920s, particularly the Eynsford years,² aided and abetted by Heseltine's rather debauched lifestyle and love of the dramatic.³ Sir Richard Terry described Heseltine moving 'with serene assurance in the midst of this pitiful crowd of backbiters, as the true Elizabethan that he was, and his looks well matched his mentality. With his pointed beard and fine carriage, he looked the part. He might have been a reincarnation of Walter Raleigh or Philip Sidney'.⁴ The various facets of Heseltine's lifestyle, and the dichotomous aesthetic persona it generated, may explain the fascination of contemporary artists and the many literary representations of Warlock/Heseltine.⁵ Indeed, Gray suggested that Huxley's Coleman 'is Peter Warlock raised to the *n*th power, Peter Warlock as he wished to be; Halliday is Philip Heseltine reduced to a monad of negativity'.⁶

The dichotomies inherent in Heseltine's personality and aesthetic may also explain why song was his main compositional genre. With its combination of words and music, this musical medium reflects the divide in Heseltine's career between writing about music and composing music, as well as demonstrating Heseltine's love of

¹ Most of this chapter will continue to use the name Heseltine. The name Warlock will be employed when the discussion moves to an evaluation of his musical output in the last two sections of this chapter and in Chapters 3-8.

² Heseltine lived in Eynsford from January 1925 to November 1928.

³ Smith 1994: 221-52.

⁴ Terry 1934: 271.

⁵ As noted in Chapter 1, fictional and factual representations of Heseltine/Warlock appear in the following: Baker 1936, Bates 1937, Sitwell 1938, Goldring 1945, Davies 1958, Lindsay 1962, Huxley 1971, Powell 1984, Huxley 1986, Rhys 1987, Motion 1987, Lawrence 1989 and Mitchell 2004.

⁶ Gray 1934: 226-7.

both music and language. Conversely, it can be argued that Heseltine's interest stemmed from the need to develop a unified aesthetic, which could encompass and unite opposing forces, such as the intellectual and emotional, the subjective and objective. The desire to unify elements within the art form that is music, and an interest in how integration is achieved between music and other artistic genres, were central to Heseltine's aesthetic, and directly informed his attitude to the interaction of words and music in song.

Through an evaluation of Heseltine's correspondence, his literary and compositional style, and his articles, books and other writings about Delius and contemporary and early English song composers, this chapter will identify Heseltine's attitude to the interaction of words and music in song, the influences pertaining to its development, and how it relates to his broader aesthetic. Based on these findings, Chapters 5-7 will assess word and music interaction in Heseltine/Warlock's Shakespeare settings.

2.1 Unity and interaction – literature, language and music: 1904-1911

Evidence taken from early correspondence indicates that Heseltine's interest in the interaction of the arts was established during his schooldays, initially inspired by his interest in literature.

From an early age Heseltine wrote poetry; two poems are shown in Appendix A2 and A3. Although the poetic scansion is uneven, these poems demonstrate a relatively sound rhyming ability, such as in Appendix A3: 'Looe' and 'sou' (stanza 1, lines 2 and 4); 'trucks' and 'rux' (final stanza, lines 2 and 4). The importance of rhyme is substantiated by Heseltine's comments in letters to his mother throughout his schooldays: 'I made up a rather nice rhyme about Helen Dew but it is not nearly as good as the one I made up about Alice Dew as it does not rhyme so well & is of a different kind of verse'.⁷ More importantly, however, these poems illustrate Heseltine's interest in prosody, particularly assonance and alliteration. For example, Appendix A2 demonstrates assonance and alliteration in the use of 'itchings' and 'Richings'. In Appendix A3 the assonantal repeated 'oo' sound dominates the chorus; alliteration and consonance are demonstrated by the repeated 'l' in the last line of the chorus and the repeated 'd' in the final line of the poem.

This fascination with the sounds and structure of language is demonstrated throughout Heseltine's early correspondence to his mother. For instance, a letter

⁷ Letter: 1 October 1905. Heseltine to Mother. Add MS 57958.

written in 1904 (Appendix A4) illustrates his interest in word play, acronyms and acrostics.⁸ Furthermore, in these letters, Heseltine addressed his mother with variations of the phrase ‘Dear darling wooley sheepkin bhigh’ and signed himself ‘Your very loving wooley lambkin’.⁹ This is a precursor to Heseltine’s use of nicknames and pseudonyms in later life, providing another indication of his developing interest in the symbolism of language.¹⁰

Heseltine’s interest in rhyme and the sounds and rhythms of poetry also found an outlet in writing limericks (see Section 2.2.iii below, and Appendix A5), and he entered a poem, laden with puns, in a poetry competition run by a soup company (Appendix A6). It is not known whether Heseltine won, but the obscure, if erudite, linking of soup with Suppé overtures would seem to make it unlikely. However, this illustrates Heseltine’s liking for humorous verse, often taking a more ribald form, an interest that continued for the rest of his life.¹¹

Heseltine’s delight in all aspects of song probably stemmed from this fascination with the sounds of language, and was influenced by the lecture-recitals given by A. Foxton-Ferguson at Stone House and Eton. A letter dated 17 May 1908 foregrounds his interest in the language of folksongs: ‘Each verse was 4 lines of which the 2nd was always “Antebelone falalalalee” and the 4th and chorus [*sic*] “My oor, bag boor, bag, nigger, bag waller and bantabaloo”’.¹²

During his time at Stone House Heseltine became confident enough to approach Brockway and make suggestions about songs,¹³ particularly Welsh song.¹⁴ It would seem that these suggestions grew out of his developing understanding of folksong, matched by a burgeoning interest in Celtic poetry and language. This is illustrated in a letter discussing translations of some Manx inscriptions, where

the translations were obviously not literal, since one inscription ran:-

‘Moyll y lae mie fastyr
Baase jiu agh bioys maragh’
(‘Praise the good day in the evening
Death may be greedy of life on the morrow’)

⁸ See Appendices C17 and C18. Add MS 57796.

⁹ Letters: 20 April, and 24 July 1904; 18 November 1906. Add MS 57958.

¹⁰ As noted in Chapter 1, examples of pseudonyms and nicknames that Heseltine used include Tinolphus Thopull, Peter Wood, Mortimer Cattley, Huanebango Z. Palimpsest, Apparatus Criticus Barbatus, Prosdocimus, P de B, Cambrensis, Prosdocimus Redivivus, Schalltrichter, Beckenschaller, Barbara C. Larent, Apparatus Criticus S.O.G. and, of course, Peter Warlock.

¹¹ For more examples of Heseltine’s interest in puns, word-play and humorous verse, see Appendices C1, C3, C16, C19, C20 and C22.

¹² Letter: 17 May 1908. Add MS 57959.

¹³ See Appendix A7 for an example of a poem/song Heseltine wrote to the tune of ‘Trelawny’.

¹⁴ Letter: 25 January 1906. Add MS 57958.

But the second inscription ran: 'Baase jiu bioys maragh'
(‘Death today, life tomorrow’)

The first translation was obviously incorrect. The word ‘Bioys’... I imagine ... means ‘Life’, so I compared it with other languages ... It must be connected to the Greek word βίος, from which we get our ‘Biology’ ... This is connected to the Latin ... ‘Vita’ (Mod: French: vie – English words such as ‘vital’, etc) which is derived from the ‘root-stem’ VIV- or VIG-, which, in their original form were GVIV- or GVIG-, from which we get the our own word ‘quick’, as used in the Apostles creed.¹⁵

This letter demonstrates a number of traits that inform Heseltine’s aesthetic and working practices as a composer, musicologist, and transcriber and editor of early English music: first, attention to detail when choosing the correct vocabulary for translation; secondly, intense interest in phonology and phonetics; and thirdly, the importance of his Classical education, which enabled him to situate language and vocabulary correctly.

Heseltine was to pursue this fascination with language throughout his life. He already spoke Welsh, and during the First World War he learnt two other Celtic languages – Cornish and Irish.¹⁶ On leaving Eton in 1911, he went to Germany, ostensibly to study music, but also to learn German and French.¹⁷ As demonstrated in letters to Paul Ladmirault in the 1920s, he was fluent in French¹⁸ and had a working knowledge of Italian and Hungarian.

Discussion of poets and poetry dominated correspondence during Heseltine’s schooldays, perhaps because of poetry’s close connection with music, particularly song. For example, in a letter to his mother in 1910 he sent a copy of Shelley’s ‘Music when soft voices die’ saying: ‘These most beautiful lines of Shelley occurred to me when I read what you had said about the flowers; it is the most exquisite little poem, I think’.¹⁹ This comment is significant considering the metaphorical connection between poetry and music found in the poem.

As his school years progressed, Heseltine demonstrated a developing literary critical awareness. When evaluating a volume of Southey’s poetry, he described the poem ‘Inchcape Rock’ as a simple and naïve ballad, but said that

The other poems were simply awful! One, ‘The Battle of Blenheim’... contained the following priceless gem of poetic utterance (!!)
‘Now tell me all about the war,[/]And what they killed each other for’!!!²⁰

¹⁵ Letter: 5 June 1910. Add MS 57959.

¹⁶ See Appendix C4.

¹⁷ Letter and postcard: 7, and 8 May 1911. Add MS 57960. Appendix C10.

¹⁸ Letter: 26 January 1928. Heseltine to Ladmirault. 1.a Warlock (P) 1 [Don. 10242]

¹⁹ Letter: 31 October 1910. Heseltine to Mother. Add MS 57959.

²⁰ Letter: 24 May 1911. Heseltine to Mother. Add MS 57960.

His observations about the work of John Clare were more positive, saying a stanza from

‘Little Trotty Wagtail’ was ‘one of the most delightful things ... I have ever seen ...

‘Little Trotty Wagtail, he waddled in the mud
And left his little footmarks, trample where he would.
He waddled in the water-pudge, and waggle went his tail,
And chirrup up his wings to dry upon the garden rail’. Etc.

It is quite simple and naïve, of course, but isn’t it delicious?’²¹

It is evident that at this time Heseltine began to explore connections between language and music. In May 1911, he writes about a performance of Elgar’s *Second Symphony*:

the musical quotations of the principal themes are perfectly lovely ... it is purely abstract music, i.e., not, thank goodness, a symphony descriptive of certain incidents in his life, but purely the product of Elgar’s heart and soul. The motto is the first line of a very beautiful poem by Shelley, ‘Rarely, rarely comest thou, Spirit of Delight’.²²

This is an early example of Heseltine’s aesthetic belief that the spiritual and unifying aspects of music are more important than any underlying ‘programme’. An evaluation of the ‘programmatic’ in music becomes central to Heseltine’s subsequent analysis of textual unity, and will be discussed in Sections 2.2.iv and 2.2.vi.

2.2 Unity and interaction – literature, language and music: 1911-1930

Heseltine made few direct comments about word and music interaction in his own compositions. However, his attitude to the unity of art forms and word/music interaction can be gleaned from his reaction to important influences in his life, and from his perception of his literary and compositional abilities. The following discussion comprises six sub-sections dealing with the myriad of influences, both literary and musical, that informed Heseltine’s attitude to the interaction of words and music in song. The two concluding sub-sections (2.2.vii-viii) will evaluate his literary and compositional output from the same perspective.

i Poetic and literary influences

From 1911 to the end of his life, Heseltine retained an enthusiastic interest in poetry and literature. Certain contemporary poets and writers were singled out for particular attention. Ernest Christopher Dowson (1867-1900) was discussed many times in his

²¹ Letter: 11 June 1911. Heseltine to Mother. Add MS 57960.

²² Letter: 11 May 1911. Heseltine to Mother. Add MS 57960.

correspondence, as was Arthur Noyes.²³ A letter to Viva Smith demonstrates that Heseltine's love of poetry was based on his belief that creativity was directly inspired by nature: 'There is a very beautiful poem of Noyes' which voices that feeling of intense joy mingled with intense sadness and yearning that we feel so strongly when we are face to face with some magnificent sunset, some glorious landscape or anything of surpassing beauty'.²⁴

On leaving Oxford, where he had studied the Classics, Heseltine chose to enrol for an English Literature degree at the University of London, and although he did not complete his studies these two factors provide evidence of the significance of both literature and the Classics within his aesthetic. In the years prior to the First World War this love of literature was mainly expressed in letters to Viva Smith because he believed that his strong romantic feelings for her equated with those expressed in poetry.²⁵ In a letter dated October 1913, he quoted Samuel Butler thus:

'The greatest poets never write poetry. The Homer's and the Shakespeare's are not the greatest – they are only the greatest that we know. For the highest poetry, whether in music or literature, is ineffable – it must be felt from one person to another, it cannot be articulated' ... and yet you always laugh when I tell you that you are an artist, a poet and a potential musician, all in one!²⁶

Prior to the First World War the prose and poetry of Lawrence had a marked effect on Heseltine, probably because of its emotional, subjective basis as discussed in Section 1.2. He commented to Delius that 'the "Love Poems" of D.H. Lawrence are very different: I imagine that one must either love them and feel them intensely, or dislike them equally ... I think they are perfectly wonderful'.²⁷ In many other letters Lawrence's prose style is singled out, indicating Heseltine's delight in phonology, appropriate vocabulary and syntax. To Nichols he writes: 'I am reading "Sons and Lovers" – quite magnificent ... Every word is weighted and its precise effect calculated to the minutest nicety: every adjective hits the mark exactly: it is almost uncanny'.²⁸

This description is supported by the detailed evaluation of the poetic text that Heseltine provided in his lecture for the Musical Association in 1919, which demonstrated not only the importance of the sonic elements of poetry, but also the significance of its connotative aspects:

²³ Letter: 3 August 1913. Add MS 58127. Letter: 28 January 1913. Heseltine to Delius. Smith 2000: 77-80.

²⁴ Letter: 22 October 1913. Heseltine to Viva Smith. Add MS 58127.

²⁵ See Section 1.2 for more information about Heseltine's relationship with Viva Smith.

²⁶ Letter: 18 October 1913. Heseltine to Viva Smith. Add MS 58127.

²⁷ Letter: 28 December 1913. Heseltine to Delius. Smith 2000: 110.

²⁸ Letter: 12 October 1914. Heseltine to Nichols. Add MS 57795.

No-one ever wrote a poem ... that had not some sort of intelligible meaning, apart from the mere sound-relation of the words that built it ... I can think of no poetry that does not exhibit, over and above what one may call the primary stage of word-sound, the secondary stage of word-meaning.²⁹

Gray's summary of the range and variety of Heseltine's literary interests suggests that Heseltine's aesthetic belief in the synthesis of early and contemporary art forms extended to his literary interests.³⁰

An instructive index to the degree of his literary erudition is afforded by that entertaining compilation of his entitled 'Merry-Go-Down' ... including citations from amongst others, the Book of Genesis, Aristotle, Seneca, Plato, Athenaeus, Pliny, Lucian, Petronius, Langland, Gower, Skelton, Villon, Rabelais, Nashe, Shakespeare, Beaumont and Fletcher, Walter Raleigh, Rochester, Thomson, Boswell, Byron, Peacock, Beddoes, Poe, Borrow, Dickens ... Norman Douglas, and James Joyce.³¹

ii Celtic languages and literature

Heseltine's interest in and knowledge of Celtic poetry, phonology, language and literature continued throughout his life. Letters to Gray and Taylor in 1918 demonstrate that Heseltine's position regarding the relationship of words and music in song was beginning to coalesce. This was intimately connected to his aesthetic values and to Nietzsche's view that: 'We must conceive the folk-song as the musical mirror of the world, as the original melody, now seeking for itself a parallel dream-phenomenon and expressing it in poetry ... Melody generates the poem out of itself'.³²

In 1918, Heseltine wrote to Gray that 'it is not until one hears a native speaker of the Irish language sing that one realizes that all Irish music ... is simply an exaltation of Irish speech ... The sounds of the language – of the spoken language ... form such an integral part of the music that a tune in the abstract is nothing but a corpse, and a decayed one at that'.³³ The discussion about poetic and musical melody continued in a letter to Taylor, where he argued that the music of Cornish carols 'is inseparably associated with the actual Cornish words: any translation would pervert the whole character of the works. A limited language like the Cornish has a very particular connotation, as a pure language-idea apart from what is said – and this language-idea had a large share in the conception of the music'.³⁴

²⁹ Heseltine (1919). 'The Modern Spirit in Music'. Extracted from the 'Proceedings of the Musical Association. 13 May 1919. Session XLV. T. H. Yorke Trotter, Esq.'. Add MS 57970.

³⁰ See Appendix C2 for more examples of Heseltine erudition, albeit in a humorous poem.

³¹ Gray 1934: 276. Appendix C12 contains another reference to 'Merry-Go-Down'.

³² Nietzsche 1988a: 374.

³³ Letter: 7 April 1918. Heseltine to Gray. Add MS 57794.

³⁴ Letter: 13 June 1918. Heseltine to Taylor. Add MS 54197.

It is evident that Heseltine was beginning to analyse the relationship between poetic and musical melody, perceiving that the connotative, metatextual aspect of the poetic texts of Cornish and Irish folk-song engender, and in some sense parallel, the expressive characteristics of musical melody. As will be demonstrated, the connection between the connotative aspects of poetry and musical expression is an important element of the analytical method that will be established in Section 4.2, and applied to Warlock's Shakespeare settings in Chapters 5-7.

iii Heseltine's poetry and prose

Heseltine's love of language, poetry and music is exemplified in his unpublished notebooks, which illustrate the broad nature of his interests. The notebooks evidence a fascination with prosody, building on his enjoyment of puns, word-play, and limericks that began during his schooldays (as noted in Section 2.1). In 1922 he wrote about his interest in limericks to the composer Fritz Hart (1874-1949):

I am interested in the limerick as a literary form – it is conducive to all the virtues of neat rhyming and terse epigrammatic expression and is the nearest modern equivalent to the forms used by Catullus and Martial and the Greeks of the 'anthology'.³⁵

Heseltine's comments about the formal characteristics of the limerick are significant in relation to his main compositional oeuvre – song. Chapters 5-7 suggest that, for Heseltine, song was a short, contained form, similar to the limerick, which lent itself to what can be termed 'epigrammatic' harmonic and melodic statements. Heseltine wrote very few extended pieces of music, indicating that his interest in concise poetic forms may have influenced his choice of compositional medium.

The limericks and poems in Appendix C1-C2, C13, C16, and C21-C23 demonstrate Heseltine's life-long interest in salacious, ribald subjects, and his satirical opinions of poets and composers. Appendix C3 and C17-C21 illustrate his fascination with phonology and word play. Appendix C24 includes the preface for a volume of risqué Elizabethan songs, entitled *Dildos and Fadings*. In this, Heseltine explored punning through an evaluation of words such as 'dildo', 'prick' and 'will' and discussed how the rhythmic schemes of certain songs were determined by the accents of the music and the sense of the words.

Gray suggested that Heseltine developed a type of private language, based on word-play and puns, which was influenced by the work of James Joyce, particularly

³⁵ Letter: 7 February 1922. Heseltine to Hart. Reproduced in Smith 1994: 233. See Appendices C22 and C23 for examples of Heseltine's interest in limericks.

Ulysses and *Work in Progress*. He postulated that Joyce's creation of a private language 'was bound to arouse [Heseltine's] admiration'.³⁶ An example of Heseltine's private language can be found in a letter to Gray: 'The beaver was Miss Camscarf. I have been rustivating with my poet-printer at Steyning ... returning, however ... to see The Man who ate the Popomack on Tuesday afternoon'.³⁷

Gray also claimed that at Oxford Heseltine was regarded as one of the most promising poets of his generation, but 'subsequently destroyed all his poetry'. It was because of Heseltine's

gift in this direction that his achievements as a song-writer stand so high. Not only was his taste in the choice of poems set to music impeccable, but his invariable respect for the poet's intentions, and his scrupulous regard for the rhythm of the words, down to the minutest details, are without parallel in modern English song.³⁸

Gray's position is substantiated in some measure by Nichols' discussion of the poem, 'Wonderment' (Appendix A12):

Technically the poem is remarkable for two things: for the fine management of vowels ... and for the ingenuity with which the return to the opening rhyme is affected. The subtle influence of orchestral music ... is plainly perceptible in the movement, crescendo and decrescendo and final pianissimo of the poem.³⁹

It is significant that Nichols pointed to Heseltine's 'management of vowels', substantiating the earlier discussion about Heseltine's sensitivity to the sounds of language. Appendix A8-A9 illustrates that sensitive deployment of vowels and consonants was a feature of Heseltine's prose style, which Nichols also described in glowing terms:

In exposition ... of matter that fired his imagination he was quite wonderful and ... soon communicated both the substance of the thing in all its ramifications Philip's extensive and sometimes curious culture lent enormous aid. For he was as fertile in analogies as he was subtle in drawing them ... [His] judgements ... were set forth in such flexible and vigorous prose ... that conveys the maximum accuracy and suggestion with the minimum of means.⁴⁰

Although the content of Heseltine's poems and limericks in Appendix C may be considered ribald and distasteful, they too indicate a fascination with internal rhyme, assonance and alliteration, and it will be interesting to evaluate in Chapters 5-7 how

³⁶ Gray 1934: 276.

³⁷ Undated letter: August/September 1921 or 1923. Heseltine to Gray. Add MS 57794.

³⁸ Gray 1934: 150.

³⁹ Nichols 1934: 83-4.

⁴⁰ Ibid: 83-4.

Heseltine's fascination with the phonological, metrical and rhythmic elements of language and poetry informed his textsetting methods.

Despite the praise lavished on him by Gray and Nichols, Heseltine repeatedly discussed his difficulties in expressing his ideas in words and music, and the problems language had describing music.⁴¹ In his lecture to the Musical Association, Heseltine posited: 'Although it is ... impossible to express the essence of a musical creation in words, we can at least indicate approximately what it is that we turn to music for, that we cannot find elsewhere, what we require of music, what we consider to be its function, its scope, its limitations'.⁴²

Interestingly, the responses by A. H. Fox-Strangways⁴³ and Edward Dent⁴⁴ to Heseltine's lecture paid tribute to his ability to convey 'what he wishes to say without going into technical terms, and the extraordinary neatness with which he hinted at what he had in mind',⁴⁵ which Dent substantiated by asking for a copy of the lecture because it possessed 'that rarest of combinations, musical knowledge and literary style'.⁴⁶

However, such compliments did little to boost Heseltine's confidence, and throughout his correspondence with Gray⁴⁷ and van Dieren concerns about expressing his ideas remained paramount. On first hearing van Dieren's music, Heseltine confessed: 'I was so utterly overwhelmed with your music this afternoon, that all words failed me ... It is always when I feel most deeply that expression is most completely denied me'.⁴⁸

It is my contention that Heseltine's doubts about his linguistic abilities related to a core element of his aesthetic as discussed in Sections 1.2 -1.4 – the validity of his inspiration and the authenticity of the resulting creative object. It may also explain why he chose song as his compositional medium: the combination of words and music providing an extra dimension that was missing when they were handled separately.

iv The influence of Delius and Nietzsche

In an article in *The New Age* in 1917 Heseltine began to expound on the interaction of words and music, and the metaphorical, connotative aspects of both media. In this

⁴¹ These worries bear an uncanny resemblance to Nietzsche's concerns about language and music expressed in Nietzsche 1988a: 380.

⁴² Heseltine (1919). 'The Modern Spirit in Music'. Extracted from the 'Proceedings of the Musical Association. 13 May 1919. Session XLV. T. H. Yorke Trotter, Esq.'. Add MS 57970.

⁴³ Founder of *Music and Letters*, and music critic for *The Observer*.

⁴⁴ Professor of Music at the University of Cambridge.

⁴⁵ Quoted in Copley 1968: 288-9.

⁴⁶ Quoted in Smith 1994: 162.

⁴⁷ See letter: 7 April 1918. Heseltine to Gray. Add MS 57794.

⁴⁸ Letter: 8 June 1916. Heseltine to van Dieren. Gray 1934: 138-9.

article, he enumerated a list of principles about the relationship between music and language that were connected with central elements of his aesthetic:

The function of music is the development and use of a language of symbols which shall be the outward and audible sounds of inward and spiritual realities.

A melodious jingle of notes or words is meaningless.

Take care of the sense and the sound will take care of itself in music and in poetry...

There is no excuse for “musical illustrations”...

If words are set to music, the music must be as independent an entity as the poem.

The poem must be recreated rather than interpreted.

To underline a poem word by word is the work of a misguided schoolmaster...

As yet we have no adequate language of action to parallel music.⁴⁹

Dating from this early stage of his career, these axioms reveal much about Heseltine’s developing interest in and attitude to textual interaction. Not only do they illustrate his belief that a successful song is reliant upon both musical and poetic semantics, but they also demonstrate his view that music should not try to replicate poetic structures. Furthermore, they establish the idea that music and poetry should retain their independence, and poetry should not be seen as the underlying ‘programme’ of a song.

Such ideas about the interaction of words and music grew out of Heseltine’s interest in the unity of the arts, and developed concurrently with his passion for the work of Delius as discussed in Section 1.2. This was due to two interrelating factors: Heseltine’s admiration for Delius’s textsetting abilities; and his translation of Delius’s works into English.

One of the first references to Delius’s textsetting abilities appears in a letter to Colin Taylor in 1911, and it indicates that Delius’s ability to represent the connotative and conceptual aspects of the poem appealed to Heseltine:

I love “Appalachia” ... There is a very curious reminiscence of the theme ... in the “Songs of Sunset”, which I am inclined to think is intentional, because of the significance of the words, which run thus:-

“The sound of the waters of separation
Surpasseth Roses and melody.”

which recalls the idea of the separation of the poor niggers, which underlies much of “Appalachia”. These songs are so lovely, as are ... Dowson’s words.⁵⁰

⁴⁹ Heseltine 1917b: 46.

⁵⁰ Letter: 6 December 1911. Heseltine to Taylor. Add MS 54197.

Another article in *The Musical Times* about *Songs of Sunset* provides evidence of Heseltine's belief that Delius viewed poetry as subservient to music, and presented melody, harmony and orchestration in a united form:

The voice is used simply as an orchestral instrument ... It is not given undue prominence, but is merely a contributory factor to the general atmosphere of the music ... As Mr Ernest Newman ... phrased it "The melody, harmony, and orchestration are one and indivisible."... The orchestration ... is not merely the clothing of ideas, but part of their very tissue.⁵¹

Delius's textsetting abilities were mentioned many times in articles and letters in subsequent years. In 1923, Heseltine wrote the book *Frederick Delius*, which contains a maturing synthesis of his ideas about the relationship of poetry and music in Delius's work. Heseltine posited that 'the subtleties into which music can be divided are infinitely beyond the descriptive capabilities of language. We need music not because it is a substitute for but because it is an infinite extension of the powers of spoken language.'⁵² This would appear to substantiate his earlier views that music is the primary text, encompassing and absorbing the written text, and thereby revealing the universal emotional message of the poem.

These views, based on Nietzsche's ideas of the dominance of the 'lyric outburst' over the 'word-content', were directly related to Heseltine's beliefs as discussed in Section 1.2 that the artistic object should be intuitively and spiritually inspired, and an original recreation of the subject of inspiration. He summarised these ideas in an article in the *Radio Times*:

The wonderful unity of atmosphere which is apparent in his songs and choral works is achieved by concentrating upon the emotional core of the poem, leaving the verbal particularities to take care of themselves. Mr G. E. H. Abraham ... summarised Delius's general attitude ... saying that 'when words have struck the music out of him he wants to have done with them'. Delius ... dissolves his text into pure music ... [As] Nietzsche ... [says] 'when a musician composes a song it is neither the imagery nor the feelings expressed in the text which inspire him as a musician, but a musical inspiration from quite another sphere chooses this text as suitable for its own symbolic expression'.⁵³

Heseltine's ideas about textual interaction grew out of practical engagement with Delius's oeuvre. His editorial work often included translating Delius's vocal compositions into English, allowing him to hone his understanding of minute differences in language and connotation, develop a meticulous eye for detail, and

⁵¹ Heseltine 1915c: Reproduced in Smith 1998a: 69.

⁵² Heseltine 1923d: 132. These views are related to Nietzsche's arguments in 'Über Musik und Wort' 378-88.

⁵³ Heseltine 1929a: 7. Heseltine is quoting from Abraham 1929: Heseltine's notes with emendations can be found in Appendix C15.

consider the relationship between the words and their musical setting. This is illustrated in a letter to Delius in 1920, where he noted that it was

difficult to translate the short simple sentences that mean very definitely one thing ... without disturbing either the sense or the musical accentuation. Your declamation is so amazingly accurate that even a slight alteration in the order of words is often enough to make a phrase that is perfectly plain and simple in German sound strained and unnatural in English.⁵⁴

Consideration of Delius's textsetting allowed Heseltine to formulate ideas about the programmatic nature of music, a concept that was causing conflict in his aesthetic. As has been discussed in Sections 1.3 and 1.4, Heseltine abhorred derivative, materialistic, creative endeavour, where the resulting artefact was a mere duplicate of the subject of inspiration. Thus, the concept of music based on a definite programme was anathema to him. However, it is my contention that Heseltine's choice of compositional oeuvre – song – can be perceived as intrinsically derivative as it is an artistic form inspired by an existing programme – the poem. It would appear that Heseltine resolved this aesthetic dilemma in two ways; first, by suggesting that the poem acted as a mere spark to inspiration. As soon as music had been generated the poem became redundant, and the resulting art form was greater than the sum of its parts, occupying a creative space of its own. Secondly, he attempted to redefine the concept of programme music by arguing:

All music is necessarily programme music, whether the events that make up its programme are enacted in the visible world or in the innermost recesses of the soul ... Music, in short, may be described as a formula for evoking a particular state of mind or a complexity of such states.⁵⁵

This rather tortured explanation suggests that the relationship between music and an existing programme such as the poetic text of a song was to prove problematic in both Heseltine's aesthetic and his textsetting methods. This will be discussed more fully in Sections 2.2.vi, 2.2.vii and 4.1.

v The influence of contemporary composers

In addition to Delius, the textsetting abilities of other contemporary composers such as Quilter, Bax⁵⁶, and Percy Grainger (1882-1961) also impressed Heseltine. In his correspondence, Vaughan Williams's⁵⁷ and Quilter's songs are mentioned many times

⁵⁴ Letter: 8 February 1920. Heseltine to Delius. Smith 2000: 306-7. See also letter: 7 December 1919. Heseltine to Delius. Smith 2000: 302.

⁵⁵ Heseltine 1920a: 237-40. Reproduced in Smith 1998a: 73.

⁵⁶ Letter: 29 September 1912. Heseltine to Taylor. Add MS 54197.

⁵⁷ For example, letter: 25 December 1913. Heseltine to Robert Nichols. Add MS 57795.

and illustrate Heseltine's early interest in the connotative aspects of textsetting. For example, in 1913 Heseltine wrote to Viva Smith:

Today I have been playing some of the songs of Roger Quilter – who is to my mind the most perfect lyric songwriter in the world. His setting of Shakespeare's 'O mistress mine' is the most exquisite and entirely lovely lyric I know – it always gives me that curious shivering, positively physical thrill that I only feel in the presence of the very highest beauty ... the mood of the poem is, I think, the most wonderful in the world: and the music reflects and intensifies it so beautifully – one feels absolute perfection in three brief pages.⁵⁸

These comments are significant, for in 1924 Heseltine published his own setting of the poem, entitled 'Sweet and twenty', and the textual interaction in the song will be evaluated in Section 6.1.

In his musicological articles, Heseltine often employed the works of contemporary composers to illustrate ideas about melody and textsetting. For example, in *The Sackbut* he considered the concept of melody, and suggested that

one should never lose sight of the fact that song is in essence unaccompanied tune and on those rare occasions when a modern composer achieves a satisfactory setting of a modern poem ... one feels inclined to single out the song ... John Ireland's setting of Rupert Brooke's "Spring Sorrow" in which, with a simple perfectly-rounded melody, the composer contrives to interpret a poem of peculiar subtlety.⁵⁹

The idea about unaccompanied melody being the prototype for contemporary song composition was extrapolated from Heseltine's knowledge and understanding of folksong (see Sections 1.3 and 2.2.ii). This view appears to contradict his earlier analysis of Delius's textsetting abilities as discussed in the previous section, where he found that 'melody, harmony, and orchestration are one and indivisible'.⁶⁰ All of which would suggest that by the early 1920s Heseltine's attitude to the interaction of words and music in song was in a state of flux.

vi The influence of early literature, composers and song

Throughout his life Heseltine maintained an interest in the textsetting of contemporary composers. However, during the 1920s his interest in early song composers became all-embracing, and this had a marked effect on his aesthetic, shifting it away from its predominantly Romantic ethos. In the last five years of his life most discussion about the interaction of words and music in song can be found in his analyses, evaluations and

⁵⁸ Letter: 25 August 1913. Heseltine to Viva Smith. Add MS 58127.

⁵⁹ Warlock 1921: 421.

⁶⁰ Heseltine 1915c: 137-41. Reproduced in Smith 1998a: 70. Here Heseltine was quoting Ernest Newman.

editorial comments about the work of sixteenth- and seventeenth-century song composers.

His response to early composers and his attitude to how words and music interact in their songs were generated and influenced by a number of interrelating factors, namely his interest in the connection between early and contemporary music, his disgust at poor editorial practices, his detailed knowledge and understanding of Classical and Elizabethan literature and the language forms associated with these, his admiration for the poetic ability of certain early composers and for the theories expounded in their critical discourses and, finally, his delight in the early composers' textsetting abilities, particularly how they intuitively handled sonic, expressive and metrical interactions between words and music.

As revealed in Section 1.3, Heseltine began to make connections between early English and contemporary composition during the war years, describing a concert he had attended that 'contained one song which I would ... call quite perfect – there are very few modern songs that justify that word – a setting of “Sigh no more, ladies” by W A Aiken.⁶¹ Never, I think, has the very quintessence of the spirit of the Elizabethan lyric been so perfectly expressed in music, save by the Elizabethan composers themselves'.⁶² This is significant because Heseltine chose to set 'Sigh no more, ladies' in 1927, and the interaction of words and music in this setting will be evaluated in Section 6.2.

In an article in *The Musical Times* written in 1922, he considered the similarities between Bartók and the Elizabethan composer, Giles Farnaby:

In most of his ... works, Bartók displays that rare power ... of writing “exactly as many notes as necessary”... These pieces have a freshness and freedom of expression that remind us ... of those very personal little pieces of Giles Farnaby – at least three centuries old – which are to be found in the Fitzwilliam Virginal Book.⁶³

Sections 1.2 and 2.1 revealed that Heseltine had an extensive knowledge of classical and early English syntax, grammar and vocabulary, and it would appear that his interest in the interaction of words and music in early English song was partially generated by this, as well as his disgust for poor editions and editorial practices. There are numerous examples of Heseltine's knowledge of Elizabethan language forms and

⁶¹ Letter: 19 July 1918. Heseltine to Taylor Add MS 54197.

⁶² Letter: 19 July 1918. Ibid:.

⁶³ Heseltine 1922b: 40. The Bartók pieces to which Heseltine was referring are *Children's Pieces* (1908) and *Fifteen Hungarian Folk-songs* (1920).

his derision of contemporary editorial practices;⁶⁴ however, one article which appeared in the *London Mercury* in 1925 demonstrates his erudition particularly well. In this article Heseltine examined Dr. E. H. Fellowes's *English Madrigal Verse: 1588-1633*, listing eleven pages of errata, including: punctuation errors and incorrect vocabulary; omission of elisions, such as 'God be wi', rather than 'God b'wi; words missed out – 'In parti-coloured', rather than 'In a parti-coloured'; incorrect word order – 'But ye O', rather than 'But O ye'; errors that completely changed the sense of the poetry – 'beauty is bound', rather than 'beauty is not bound'; errors that affect the metre of the verse, such as 'Good faith' appearing three times, thus regularising the metre of that particular poem; alteration in the form and metre of the poem by sub-division of lines; and misattribution and incorrect referencing, particularly of a poem by John Donne which was attributed to an anonymous source.⁶⁵

Gray used this article to substantiate claims that Heseltine's knowledge and understanding of Elizabethan literature were second to none, supporting this by quoting from a review of *Giles Earle; His Booke*, a Heseltine edition of early English song: 'Mr Warlock's notes on the text itself handle questions of authorship, variant readings, sources, and the like with a most graceful capability ... The book is beautifully produced, a gift to his age from a great scholar with a love of music and literature'.⁶⁶

Developing concurrently with Heseltine's knowledge of Elizabethan poetic and musical forms was an encyclopaedic knowledge of sixteenth- and seventeenth-century song composers. In articles, prefaces to editions, and books on the subject he discussed an extensive list of composers including Michael Cavendish, Thomas Ford, Francis Pilkington, Thomas Morley, John Bartlet, Alfonso Ferrabosco the Younger, Tobias Hume, John Danyel, Phillip Rosseter and Robert Jones, as well as two composers whose work he believed exemplified the genre – John Dowland and Thomas Campion.⁶⁷

Heseltine was particularly interested in three aspects of early song composers' philosophies and skills: their poetic abilities, their ideas about word and music interaction in song, and their textsetting abilities. With regard to the poetic abilities of the early song composers, Heseltine maintained that 'Dowland ... is unquestionably the

⁶⁴ For example, Heseltine 1922c: 477-80. Also see many of the articles in Smith 1998b.

⁶⁵ Heseltine 1925d: 634-40. See Appendices C5, C11, and C12 for more examples of Heseltine's knowledge of early English song and poetry.

⁶⁶ Gray 1934: 275. Quoting from an anonymous review in *The Observer*.

⁶⁷ Heseltine used two spellings, Campian and Campion, interchangeably in articles, books and prefaces. For the purposes of consistency, Campion will be used throughout this thesis.

greatest of all English song-writers ... if he was not a poet, he had a poet's understanding of poetry'.⁶⁸ However, he believed Campion was 'the most exquisite poet of his time'.⁶⁹

This admiration for early composers' poetic abilities was matched by Heseltine's interest in early composers' ideas about the interaction of poetry and music in song. In *The English Ayre* and various articles, Heseltine often quoted from the composers' prefaces and poetry. For example, Robert Jones's prefaces emphasised the importance of textual interaction: 'My chiefest care was to fit the Note to the Word' (see Appendix B1). Jones's metaphorical discourse about critics and composition in Appendix B2 alludes to word and music interaction throughout, concluding with the following sentiment: 'Polity, or the subject thereof, a commonwealth, is but a well-tun'd song where all parts do agree and meet together, with full consent and harmony, one serving other and every one themselves in the same labour'.⁷⁰ It is possible that this appealed to Heseltine because it dovetailed with his attitudes about the spiritual in music, and how the 'jarring' of certain music professionals had meant they could not 'find it out'. Jones's synthesis of 'reason' (embodied in the 'sentence') and music into a 'well-tuned song where all parts do agree' echoes Heseltine's beliefs about the unity of text and music, and the dichotomy between intellect and emotion, which were discussed in Sections 1.3, 1.4 and 2.2.iv.

Campion's theories about the connections between poetry and music gain special mention in Heseltine's writings (Appendix B3 and B4). Campion's main concern was simplicity and clarity, summed up thus: 'What epigrams are in poetry, the same are ayres in music, then in their chief perfection when they are short and well seasoned. But to clog a light song with a long praeludium is to corrupt the nature of it'. Campion's comments chime with Heseltine's views about simplicity of text-setting, as discussed earlier. They also relate to his love of the limerick, which is an epigrammatic poetic form.

Heseltine also spent a certain amount of time considering the poetry written about early English song composers' textsetting abilities by seventeenth- and eighteenth century poets. Appendices B5 and B6 reproduce poetry found in Heseltine's working papers. The former contains a sonnet by Richard Barnfield pertaining to John Dowland, in which poetry and music are described as sister arts, a common metaphor used in

⁶⁸ Heseltine 1926b: 209-12. Reproduced in Smith 1998b: 140.

⁶⁹ Heseltine 1924b. Reproduced in Smith 1998b: 89.

⁷⁰ Warlock 1926c: 75.

theories about the interaction of words and music as discussed in Section 3.3.⁷¹ In Ben Jonson's poem to Ferrabosco (Appendix B6), the sentiments expressed about the Classical concept of the music of the spheres accord with Heseltine's aesthetic beliefs about mystical aspects of music and direct inspiration as discussed in Section 1.3.

Admiration for the textsetting abilities of the early English song composers permeated all of Heseltine's writings.⁷² Dowland and Campion were singled out for the most praise: 'Dowland was indeed "the rarest musician his age did behold". He chose for musical setting some of the most perfect lyrics that have ever been written in the English language, yet never did he fail to re-create the full beauty of the poet's thought in music'.⁷³ In *The English Ayre*, Heseltine quoted verbatim from Campion's 'Address to the reader' from *Two Books of Ayres* (Appendix B4), suggesting that it is 'a most illuminating little essay on the composition of ayres and the proper relation between music and poetry'.⁷⁴

More importantly, however, Heseltine's writings reveal that he believed three interrelating levels of poetry and music – temporal, sonic, and expressive – enhanced early composers' textsetting, a concept that is profoundly significant to this thesis and integral to the method of analysis proposed in Section 4.2.

Comments about the three levels of music and poetry can be found throughout Heseltine's writings about early music, particularly in his critiques of contemporary editorial practices. A good example is an article in the *Sackbut* where, with regard to the sonic level, Heseltine quoted another critic – Norman Ault – that 'the essential beauty of the lyric lies in the melody of the oral word – sung, intoned or spoken'.⁷⁵ He then discussed the temporal level, describing 'all' Elizabethan songs as 'definitely metrical' and ascribing 'the delight we experience in the sudden and unexpected changes of rhythm that occur' to 'the apparent disparity between the changing rhythmic accent and the unchanging metrical pulse'. Finally, in terms of the expressive/connotative level, Heseltine criticised the editorial approach taken in a song by John Bartlet entitled 'Pretty duck', in which the subtle expressive nuances of both the poetry and the music were 'sadly mangled' by inappropriate changes to words and notation, thereby radically altering the connotations of the song.⁷⁶

⁷¹ See Brown 1948: 42.

⁷² Appendices C7, C8, C13, C14, and C24.

⁷³ Heseltine 1926c: 51. Heseltine 1926b: 209-12.

⁷⁴ Warlock 1926c: 101-2.

⁷⁵ Quoting from the preface to Ault 1925.

⁷⁶ Warlock 1926e: Reproduced in Smith 1998b: 125, 127 and 130 respectively.

These views relate to Heseltine's notions about the sonic properties of the Cornish language (Section 2.2.ii), to his interest in poetry with a prescribed metrical form such the limerick (Section 2.2.iii), and to his axioms about the metaphorical and connotative aspects of song found in an article in *The New Age* in 1917 (Section 2.2.iv). Throughout the 1920s, Heseltine continued to develop and expand these ideas in other articles and books, particularly those about sixteenth- and seventeenth-century song. With regard to the temporal level, he explained his attitude to the metrical aspects of early composers' textsetting in an article about the French contemporaries of Dowland and Campion, where he advised composers to 'take the greatest pains to make their melodies exact metrical equivalents of the verse, so that they could be sung "sans mesure réglée et seulement selon les longues et les brèves qui se trouvent dans le vers" (Mersenne, 1636)'.⁷⁷

Heseltine summarised his views about Elizabethan metrical practices in *English Ayres 1598-1612* and in *The English Ayre*, suggesting that rhythm and metre were differentiated in early music because 'The composer thought out his melody in such a way that its strong accents fell naturally upon the words demanding stress in the poem ... The idea of accenting by the bar in the modern fashion, regardless of the sense of the words, was unknown, and would assuredly have been considered as absurd as a proposal to proclaim dramatic blank verse as though it were barred off into so many feet of long and short syllables'.⁷⁸ He concluded:

The real secret of the Elizabethans' success in welding verbal and musical phrases into a homogeneous whole is to be found in their clear realization of the fact that rhythm and metre are not identical. A metrical stanza may be composed of a number of different rhythmical phrases of varying lengths, but the good speaker of verse will stress the rhythms conditioned by the sense of the words, leaving the metre to the hearer's understanding. Metre is simply a formal framework which when displayed on the printed page makes the construction of the verse immediately clear to the reader.⁷⁹

As far as the sonic levels of a song were concerned, Heseltine believed that the temporal textsetting abilities of the early composers were often combined with an inspired use of melody. As has been discussed in Section 2.2.iv, he held strong views about the sonic connections between poetry and music, particularly ideas of melody which were inspired by Nietzsche's views. In the posthumously published preface to the *Giles Earl Song-book*, he considered the early composers' use of melody, and he quoted

⁷⁷ Heseltine 1927: Reproduced in Smith 1998b: 158.

⁷⁸ Warlock 1923b. Reproduced in Smith 1998b: 63.

⁷⁹ Warlock 1926c: 130-3.

Norman Ault again, applying Ault's dictum to the songs of Dowland by suggesting that the latter's melodies are

made more gracious by ... declamation which reproduces faithfully the natural accents of the verse without in any way disturbing the melodic lines of the music, and a marvellously dramatic power of interpreting particular words and phrases, which ... seems always to be an integral part of the musically creative faculty.⁸⁰

In terms of both the sonic and the expressive levels of song, early English composers worked within a modal, chromatic harmonic medium which Heseltine believed allowed them to convey an array of different emotions and atmospheres evoked by the poetry. In an article in *The Chesterian*, he posited two types of chromaticism: the first was melodic, consisting of a sequence of semitones, whereas the second involved 'the alteration by an accidental of a note in an inner part, or in the principal melody, which becomes by the process a kind of pivot on which the harmony is turned away from the resolution expected into what modern parlance would be called a remote key'.⁸¹ The latter, which in the same article he termed 'semitone inflection', is highly significant to his compositional practices and will be discussed in Sections 5.3.iii, 6.2.iv, 7.3.ii and 7.4.ii.

Although the early music in which Heseltine was interested was predominantly English, he made a few forays into European music. Through an exploration of Gesualdo's madrigals, he contemplated issues pertaining to the interaction between poetic and musical texts on connotative and expressive levels, returning again to the problematic issue of 'programme music' versus 'absolute music' as discussed previously in Section 2.2.iv. Heseltine suggested that

the form of Gesualdo's madrigals is almost invariably conditioned by verbal antithesis. The harmonic and contrapuntal styles seem to have been sharply differentiated in his mind ... he pits the one style against the other in different sections of a madrigal according to the sentiment of the text.⁸²

However, despite Gesualdo's reliance on 'verbal antithesis', Heseltine argued that Gesualdo was an 'absolute' musician,

who generally expressed in his music a far profounder thought than that of the poem he was ostensibly setting ... One can but feel that he regarded his texts for the most part merely as a framework for his music, that his insistence on the *word* was in reality not literalism at all but a kind of universalisation, a distilling of the quintessence of the word itself quite apart from its particular context and significance in the poem in question; and we find that the words he is most often inspired by are just those which in

⁸⁰ Warlock 1926a: 6.

⁸¹ Heseltine 1922d: 5-10. Reproduced in Smith 1998b: 57-8.

⁸² Gray and Warlock 1926: 126-127.

themselves have a universal emotional import – *sospire, dolere, martire, morte* ... and so on.⁸³

The views expressed here echo those used to describe Delius's textsetting methods, substantiating my proposal that the 'programmatic' aspects of song concerned Heseltine greatly and reveal a fundamental conflict at the heart of his aesthetic. At the centre of this dilemma was a concern about textual dominance – namely whether the music or the poetic text drove a song setting, which is an issue central to this thesis to be explored fully in Section 4.1.

vii Heseltine/Warlock's compositions

Heseltine made very few observations about the interaction of words and music in his own compositions. However, the comments he did make indicate that he had problems applying his theoretical concepts to the practicalities of song composition, already discussed in Sections 1.2. and 1.3, and indirectly shed more light on his attitude to the way words and music interact in song.

Prior to the First World War, Heseltine expressed a poor opinion of his own creativity, both poetic and musical. In a letter to Taylor enclosing some songs, he wrote: 'I must absolutely apologize for the utter "hogwashedness" of nos. 4 and 6, bad as I know the rest to be! The words of 4 are appalling – do you remember the author? In defence of him, however, I must add that he is not in the least like his "poetry"!'⁸⁴

However, there are indications that Heseltine was not as self-deprecating as he wished Taylor to believe. In the same letter he said: 'Thank you ... for ... corrections to my songs ... I could not bring myself to alter the B natural to B flat because, as a matter of fact, those major 7^{ths} were the first jottings which led to the song being evolved!'⁸⁵ Unfortunately, it is not clear to which song he is referring, but this comment suggests that music was the compositional driving force during the period leading up to the First World War, which substantiates his theoretical beliefs that were discussed previously in Section 2.2.iv.

Whilst in Cornwall, and later in Ireland, Heseltine wrote to Taylor describing his compositions, which included settings of poems by his friend and contemporary Robert Nichols, and 'experimenting with Celtic folk-songs, endeavouring...to set each tune in a

⁸³ Heseltine 1920f: 259-67. Reproduced in Smith 1998b: 34.

⁸⁴ Letter: 5 June 1912. Heseltine to Taylor. Add MS 54197. It is assumed that the author of the poem is Heseltine.

⁸⁵ Letter: 6 March 1912. Heseltine to Taylor. Add MS 54197.

short and straightforward manner, but without the usual idiotic harmonic reductions that faddists like Cecil Sharp, V Williams and Co like to impose upon themselves'.⁸⁶

The influence of Celtic folksong and the natural world becomes evident in Heseltine's compositions of 1918. Two letters of the time illustrate a number of interrelating concerns and are worth quoting at length. In a letter to Taylor, he discussed 'Old Song':

The tune is Gaelic, but the piece, for me, is very much the Cornish moor where I have been living. The tune should emerge, as from afar, chiming in with one's thoughts while walking. The curious way in which it seems to end in the supertonic gives the impression that it fades away into the distance, unfinished. One stands still, attentive to catch another strain, but there is only the gentle murmur of the wind – and only fragments remain in the memory – and a mood half contented and half sad. But, needless to say, the piece was not constructed around such a definite programme.⁸⁷

In a letter to Gray he described

writing with great enthusiasm two Cornish hymns: it is probably the first time the old language has ever been musicked deliberately ... but it is wonderful for singing purposes, containing many sounds almost unknown in English ... which have a real musical value of their own ... I have lately made a great many experiments with Celtic tunes without approaching a solution of the problem of their adequate – I had almost said legitimate – treatment. As far as I can see at present it is unsatisfactory to use more than fragmentary quotations from them in composition; they do not seem suitable as "themes" for treatment – they are somehow too proud as well as too perfect, complete and rounded for that. But on the other hand, any attempt to make ... words which coincide with the structure of the melody – extending nothing ... seems doomed to failure.⁸⁸

These letters provide further evidence that Heseltine struggled to apply his understanding of 'the musical aesthetic' as 'an intuitive *feeling* for music implanted in the individual ... and amounts to a creation in itself,⁸⁹ to his compositional and textsetting methods as discussed in Section 1.2. They also substantiate his love of sounds and phonology, and it would appear that his compositional methods were influenced by sound, be this natural, such as the 'murmur of the wind', or phonetic, such as the sounds of the Cornish language, unknown to English speakers.

Furthermore, in terms of my analyses of word and music interaction in Heseltine/Warlock's Shakespeare settings in Chapters 5-8, both these extracts are significant for what they reveal about Heseltine's struggle with the relationship between the poetic and musical text in his composition process, particularly the programmatic

⁸⁶ Letter: 17 July 1918. Heseltine to Taylor. Add MS 54197.

⁸⁷ Letter: 15 August 1917. Heseltine to Taylor. Add MS 54197. See also Appendices A10 and A11 for poems that Heseltine sent to friends during his time in Cornwall.

⁸⁸ Letter: 7 April 1918. Heseltine to Gray. Add MS 57794.

⁸⁹ Heseltine 1913: 652-4. Reproduced in Smith 1998a: 57.

aspects of song. The genesis of this struggle lay in his engagement with Nietzschean philosophy as discussed in Section 1.2, in particular the idea that music existed before poetry and that musical melody generated ‘the poem out of itself,’⁹⁰ and the letter to Gray suggests that Heseltine had problems setting texts which had an intrinsic poetic melody, such as Cornish hymns. It would seem that the music which generated the poem had become integral to the sonic aspects of the poem and he found it difficult to apply an additional layer of music on top of this intrinsic poetic melody.

viii Heseltine/Warlock and the performance of song

The final chapter of this thesis will evaluate recorded performances of one Warlock Shakespeare setting, ‘Pretty ring time’ (‘It was a lover and his lass’), and it will therefore be useful to consider Heseltine’s attitude to the interaction of words and music in song performance, and to examine contemporary responses to performances of his songs.

From his earliest schooldays, Heseltine was interested and participated in the performance of song. One such example can be found in a letter to his mother in 1905 in which he described a concert where he ‘sung in a quintette [*sic*]... I sung 1st alto ... One verse was very funny, it went like this –“ Now take for example my case, I’ve a bright intellectual brain: in all London city there’s no one so witty; I’ve thought so again and again”’.⁹¹

Throughout his life, Heseltine developed an encyclopaedic knowledge of contemporary singers.⁹² Other than Ferguson, his letters and articles mention recitalists such as Gervase Elwes, John Goss, Gerald Cooper, Philip Wilson, and Roy Henderson, as well as opera singers such as Nora D’Argle, Mignon Nevada, Melisande D’Egville, and Maurice D’Oisly. In *The Sackbut*, Heseltine reviewed many of these singers. One review discussed Gervase Elwes’s rendition of Vaughan Williams’s ‘Whither must I wander?’ and John Ireland’s setting of Rupert Brooke’s ‘Spring Sorrow’, suggesting that Elwes’s interpretation of such ‘faultless’ songs ‘in which, with a simple perfectly-rounded melody the composer contrives to interpret a poem of peculiar subtlety’ would always be remembered.⁹³

Another review compared John Goss and Gerald Cooper, commenting that they were ‘two singers of widely different styles who yet have this important point in

⁹⁰ Nietzsche 1988a: 378.

⁹¹ Letter: 2 November 1905. Heseltine to Mother. Add MS 57958.

⁹² Appendix C9.

⁹³ Heseltine 1921: 418-26. Reproduced in Smith 1997: 135-141.

common – that when either of them gives a concert it is not a mere act of exhibitionism, but is primarily the means of introducing good, and often unfamiliar, music to the public'.⁹⁴

Initially, Heseltine was full of praise for Philip Wilson,⁹⁵ calling him 'a real musician as well as a good singer, enthusiastic for that which is good, both old and new ... At the present moment he is ... learning half a dozen new songs of mine ... I couldn't want anyone better or keener to work with'.⁹⁶ But Heseltine was soon to change his mind about Wilson, as evidenced in letters to Delius and Taylor about the first performance of the song cycle *The Curlew*. To Delius he wrote: 'It's just as well you didn't hear the 'Curlew' last Thursday ... Wilson ... made an awful hash of it'.⁹⁷ These sentiments were reiterated in a letter to Taylor:

My 'Curlew' cycle was performed on November 23rd – and for the first time in my life I feel really pleased with something I have written. Wilson buggered up the voice part completely ... It is going to be given again in January with another singer, John Goss, who will do it far better.⁹⁸

Throughout Heseltine's correspondence and articles John Goss is praised for his sensitive singing and performance.⁹⁹ In 1929, when Heseltine was arranging the *Delius Festival*, he and Delius entered into a discussion about the merits of various singers. Delius had questioned Goss's abilities, and suggested Roy Henderson instead, to which Heseltine replied:

Henderson has a good voice, but in a concert hall he cannot always hold his own against the orchestra. In the Mass of Life he was often inaudible. When you hear him on the gramophone or the Radio, you must remember that he is standing close to the microphone, which makes a big difference.

In my opinion, you could not have a more expressive and intelligent singer for your works than John Goss. He has studied your songs for many years and sings them with real understanding and feeling. It is hardly fair to judge a voice from radio transmission alone. Besides, when Goss broadcasts, he generally sings sea-shanties and other popular stuff, in which a 'beery' quality is by no means out of place. But I can assure you that the effect is quite deliberate on his part, and not due to any defect in his voice.¹⁰⁰

This discussion of vocal abilities is significant to this thesis, for in Chapter 8 I undertake an evaluation of Henderson's recorded performance of Warlock's 'Pretty ring

⁹⁴ Heseltine 1920e: 105. Reproduced in Smith 1997: 102.

⁹⁵ Philip Wilson (1886-1924) who from 1915-1920 had been professor of singing at the State Conservatory in Sydney, Australia, and visited Philip Heseltine in 1922 bringing him copies of Elizabethan Lute song tablature.

⁹⁶ Letter: 15 February 1922. Heseltine to Taylor. Add MS 54197.

⁹⁷ Letter: 28 November 1922. Heseltine to Delius. Smith 2000: 406-7.

⁹⁸ Letter: 7 December 1922. Heseltine to Taylor. Add MS 54197.

⁹⁹ Letter: 5 May 1924. Heseltine to Edward Clark. Add MS 52256.

¹⁰⁰ Letter: 11 July 1929. Heseltine to Delius. Smith 2000: 472-3. Heseltine's comments about Goss in the second part of this discussion relate to his live radio broadcasts, not his studio recordings.

time', and it will be intriguing to explore this performance in the light of Heseltine's comments. Furthermore, the extract above sheds light on Heseltine's understanding of issues concerning studio and live recorded performance, the associated technologies, and the impact of these factors on interpretation and the presentation of words and music in song.

Throughout his schooldays and during the 1920s, Heseltine evidenced a good understanding of recordings, often referring to them in letters to his mother¹⁰¹ as well as writing and taking part in radio programmes.¹⁰² The scholar of recorded music Timothy Day notes that in the 1920s Edward Clark, a 'programme builder' for the BBC Music Department and an acquaintance of Heseltine's, advocated that the BBC should record a large amount of new music. As a consequence, in 1928 there were several hours of music broadcast each day which included 'songs by Michael Head and John Parry and Hubert Parry and Peter Warlock'.¹⁰³

The preceding correspondence and articles demonstrate that Heseltine had a good understanding of performance as well as issues to do with vocal quality and technique. In addition, some of the letters specifically refer to the interaction of words and music in performance. Nowhere is this more apparent than in a letter to Goss dated July 1920 in which Heseltine described Dowland's song 'Awake Sweet Love' as

one of the world's immortal melodies – it so transcends the letter of its poem that it seems to call for bigger treatment than Dowland has given it. It is a tune to be sung for its own sake, almost regardless of the words – whereas the majority of songs of this period should be sung very freely, quasi parlando ...

The Bartlet song "When my love I looked for love" is a particular favourite of mine ... This is one of the cases where the words can be almost spoken to give the right characterisation. Don't worry about bar lines: in the XVII century no one had yet arrived at the strange idea of unconsciously accenting the first note of the bar, and so on. Speak the words "Trippingly on the tongue" as though they were prose and the accents will take care of themselves – even if you have to anticipate a note or two by a semi-quaver.¹⁰⁴

It is clear that Heseltine believed that the most important aspect of Dowland's song was its melody; however, when discussing Bartlet's song a dichotomy becomes apparent between the importance of the melody and the words. Heseltine notes that the words 'can almost be spoken to give the right characterisation', a stricture which explicitly foregrounds them. Moreover, the requirement of early English song to be sung 'quasi-parlando' is complicated further by modern notation which with the use of

¹⁰¹ Letter: 28 June 1908. Heseltine to Mother. Add MS 57959.

¹⁰² Unpublished BBC script. 12 December 1924. Add MS 57967.

¹⁰³ Day 2002: 75.

¹⁰⁴ Letter: 20 July 1920. Heseltine to Goss. Add MS 65187.

bar-lines restricts and potentially damages a singer's performance of early song. These views will be taken into account in the performance analyses of 'Pretty ring time' in Chapter 8.

During the last few years of his life, Heseltine developed a friendship with an amateur singer, E. Arnold Dowbiggin, and their correspondence gives an indication of Heseltine's textsetting abilities, and how words and music were handled in performances of his songs. In 1927 Dowbiggin thanked Heseltine

for the song you have re-written for me ... The treatment you have given it does just what I think a musical setting should; enhance the value of the spoken word of the poem ... I have not yet had the opportunity of trying it out with my quartet but can quite see that the string accompaniment will undoubtedly enhance the expansion of the song.¹⁰⁵

Dowbiggin went on to perform many of Warlock's songs, in particular the Shakespeare settings which are the focus of this thesis. Heseltine revealed his satisfaction with these in a letter to Dowbiggin in early 1928, where he made plain his dismay that Dowbiggin was singing such 'crude "pot-boiling" songs of mine as "Good Ale"' and offered to send Dowbiggin 'two Shakespeare settings, and one hitherto unknown poem of *Campion* which I was fortunate to discover a year or two ago. I will send you copies ... in the hope you will sing them to the exclusion of the feeble ditties referred to above'.¹⁰⁶

Dowbiggin's reply was generally positive, talking in glowing terms of 'My Own Country' where he believed that Heseltine had 'enhanced the value of a superlative poem', and 'Ha'nacker Mill', where Warlock had created a 'picture of utter desolation ... with which the spoken word could not compete'.¹⁰⁷ Dowbiggin was also complimentary about one of the Shakespeare settings, 'Sigh no more, ladies', which he thought was

a thoroughly jolly setting and very successful. No singer could do justice to this if he had not thoroughly absorbed the lutenists' style of unbarred singing, the principles of which are so essential to the composing and setting of all good verse and which so many of your songs happily demand ... You have given the singer a terrific test in the final "nonnys"... preserving the ... rhythm of these bars takes a lot of practice, but it is well worth it. Once started the song goes by virtue of its own momentum.¹⁰⁸

¹⁰⁵ Letter: 14 October 1927. Dowbiggin to Warlock. Add MS 60748. It has not been possible to discover which song is being discussed in this letter, but it is possibly 'Pretty ring time', which Heseltine set for string quartet in addition to the setting for piano and voice (see Appendices D10 and D11).

¹⁰⁶ Letter: 3 January 1928. Heseltine to Dowbiggin. Add MS 60748. The two Shakespeare songs were 'Mockery' and 'Sigh no more, ladies': Smith 2005 (I):186.

¹⁰⁷ Letter: 14 November 1928. Dowbiggin to Add MS 60748. It should be noted that Dowbiggin's handwriting was difficult to read; therefore some of the transcriptions may be approximate.

¹⁰⁸ Letter: 14 November 1928. Dowbiggin to Heseltine. Add MS 60748.

However, Dowbiggin was less than enthusiastic about another Shakespeare setting, 'Mockery', which he considered 'a terribly difficult song to sing, and I have had many interesting hours with it. I don't think I can thoroughly understand it. It defies analysis for me at any rate, but that is not necessarily a drawback'.¹⁰⁹ Dowbiggin's assessment of 'Sigh no more, ladies' and 'Mockery' is intriguing, and will be considered in more detail in Sections 6.2.iv and 7.4.iii.

Contemporary critical opinion of Warlock's compositions and textsetting abilities was complimentary, suggesting that during the 1920s he had begun to synthesise his theoretical stance regarding the interaction of words and music in song with his compositional practices. This is illustrated by three contemporary reviews. The first, which was found in Heseltine's notebooks without attribution or date, is from *The Daily Telegraph* and posited that

it has come to pass that any new thing from the pen of Peter Warlock is an event ... Let those who would see how music should be wedded to verse so that nothing of the poet's art should be violated peruse the volume 'Lillygay' ... The correspondence is of the closest, not a syllable is misplaced, the ballad form is undisturbed and the music is delicious. "Along the stream" and 'Heracleitus' (in the volume ... *Saudades* ...) are freer in treatment, unbarred, and unlabelled with key signature; yet here again, the correspondence is equally perfect; the music highly sensitive ... I know of no English composer under 40 years of age who has more fine songs to his credit ... and I know of few over that age who can be considered with equal seriousness.¹¹⁰

The Bookman proclaimed:

Mr Peter Warlock is certainly one of the most essentially English writers of music that we have. His roots are in the past but his flowers are bright with the colours of today ... Strictness of form ... is one of Mr Warlock's outstanding qualities: there are never loose untidy ends about his music.¹¹¹

Finally, *The Daily Telegraph* stated:

Peter Warlock ... has already won himself an international reputation as a composer and a writer ... one cannot study the work ... without realizing how sure it is, how well considered, how independent, each in its own particular language. The first thing that will strike the critical eye is the strict regard for the laws of prosody. Always, to begin with, the poem has been well chosen: chosen for its aesthetic beauty and (an essential consideration) for its suitability for music. There are no chunks of blank verse here, no

¹⁰⁹ Letter: 14 November 1928. Dowbiggin to Heseltine. Add MS 60748.

¹¹⁰ 'J and W. Chester'. *The Daily Telegraph*. Add MS 57967. Since the article is discussing *Saudades*, the most likely date is 1923. *Saudades* comprises three songs including the first Shakespeare setting 'Take, o take those lips away', which is evaluated in Chapter 5.

¹¹¹ Non-attributed article (1924). 'Some music of yesterday, today tomorrow'. *The Bookman*. October. Add MS 57967.

botanical catalogues, no pseudo-philosophical disquisitions in verse, no prose epigrams. These lyrics are meant to be sung. Warlock boldly takes Fletcher's imperishable lines on 'Sleep' beginning:

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile,

And puts them to the music of a fineness the Elizabethans themselves would surely have loved ... He can take the wistful 'Balulalow' cradle song (of sixteenth-seventeenth century) ... and make of it as plaintive and delicate a thing as Byrd himself would have made it. I protest that if this can be done, as he has done it, without recourse to the archaisms now so much in vogue, it is an event worth recording.¹¹²

All of the reviews point to the meticulous nature of Warlock's compositional process, but they also hint at the contradictions that existed in both his aesthetic and textsetting practices. The first review suggests that the poem is the driving force of a setting, the second implies that the music is more significant, whereas the third indicates that although the poem is important, the lyrics Warlock chose to set were 'meant to be sung' which suggests that the melody of the poetic text is vital to a successful setting.

In terms of this thesis these ideas are extremely important for I believe they relate to a broader set of artistic/cultural beliefs in existence in the early twentieth-century and, as such, are fundamental in establishing the method of analysis in Chapter 4.

Conclusion

This chapter has found that Heseltine's attitude to the interaction of words and music was in a constant state of flux. His schooldays established a love of literature, poetry, the Classics and song, which in turn inspired a fascination with sonic and metrical aspects of language and music. Subsequently, these interests were influenced by two factors: first, his admiration for contemporary composers', particularly Delius's, textsetting abilities; and secondly, his visits to Cornwall and Ireland, which expanded his understanding of Celtic languages and folk-song forms. In the 1920s, Heseltine's ideas about word/music interaction were honed by his appraisal of early English song composers, and by his developing understanding of song performance.

Heseltine's attitudes to the interaction of words and music in song were engendered by his views about the spiritual nature of creative inspiration. In the first part of his career he believed that music was an emotional and subjective art form, which enhanced the symbolic, connotative and metatextual aspects of the poem. These views were founded on Nietzsche's ideas about the dominance of the 'lyric outburst'

¹¹² Herbert Hughes (1924). 'The music library'. *The Daily Telegraph*. 22 November. Add MS 57967.

over the 'word content', whereby music/melody was established as the primary text, encompassing and absorbing the written text, and thus revealing the universal emotional message of the poem. In order to achieve cohesion, all aspects of music, such as melody, harmony, voice and instrumentation, needed to be unified. Heseltine believed that melodic simplicity and the interaction of sonic and metrical elements, both poetic and musical, were essential to this process, helping to create an original art form which would inhabit its own creative space. I have argued that this belief in a unified art form helped Heseltine address problems associated with self-expression. The choice of song as his compositional oeuvre allowed him to combine words and music in a form that provided the expressive dimensions that were missing when the two art forms were handled separately.

Nevertheless, this unified model of word and music interaction presented Heseltine with contradictions and dilemmas regarding the programmatic nature of song. The concept of derivative music based on a pre-existing programme was anathema to him; however, somewhat paradoxically his choice of compositional oeuvre – song – is essentially a derivative artistic form inspired by an existing programme, namely the poem, and as such created tensions in both his aesthetic and his compositional process.

Moreover, the poem itself was a complex source of inspiration for Heseltine, working on three interrelated levels – melodic, connotative and narrative/structural. The melodic level was further complicated by Heseltine's belief in the Nietzschean view that 'melody generates the poem out of itself by a continuous process'.¹¹³ Thus the poem was derived from an even earlier subject of inspiration – melody. In some measure Heseltine appears to have resolved these dilemmas by arguing that composers should be inspired by the poem's universal emotional message and its intrinsic poetic melody, not by the programmatic nature of its narrative and/or structure.

As has been demonstrated in this chapter, these aesthetic dilemmas had an impact on Heseltine's compositional methods, and early letters demonstrate his struggle to compose songs that re-create the subject of inspiration in an original, unified form. By the mid-1920s it would seem that Heseltine felt he had resolved many of these difficulties, evidenced by his increasing compositional output, the confidence with which he discusses his oeuvre with Dowbiggin and others, and the positive nature of contemporary reviews.

¹¹³ Nietzsche 1988a: 374.

Chapters 5, 6 and 7 will assess Warlock's seven extant Shakespeare settings in the light of these findings, and what these songs reveal about the intricacies of his textsetting methods. Before this, Chapters 3 and 4 will explore the contemporary and historical contexts of Warlock's Shakespeare settings, as well as theories pertaining to word and music interaction in song, in order to establish a method of analysis appropriate to an evaluation of the seven settings in Chapters 5-7.

Chapter 3

Contemporary, historical and theoretical contexts

Introduction

The first investigative strand of this thesis undertaken in Chapters 1 and 2 established the fundamentals of Warlock's aesthetic and considered his attitude to the interaction of words and music in song. In order to evaluate how these concepts are manifested in his music a group of songs needs to be chosen that facilitates coherent comparative analyses, and the body of work that best fulfils this criterion is Warlock's settings of Shakespeare's lyric poems, seven of which were published between 1919 and 1927 (see Figure 3.1.a-b).¹ This is the only group of songs by one poet that spans Warlock's career, thereby allowing me to assess any changes in his textsetting methods and attitudes to word and music interaction in song.²

Chapters 3 and 4 comprise the second investigative strand of the thesis where I evaluate the theories and models pertaining to both Shakespeare's lyric poetry and the interaction of words and music in song. Chapter 3 will initially situate Warlock's settings in the contemporary context of early twentieth-century Shakespeare song composition before considering Warlock's knowledge of Shakespeare and its impact on his textsetting. The songs' historical contexts and provenance will be assessed, as will the components of Elizabethan lyric poetry and how these may have influenced Warlock's textsetting methods. In the second part of the chapter, I undertake a review of scholarship concerning the interaction of words and music in song, which will be considered in relation to Warlock's aesthetic and his attitudes to word and music interaction as discussed in Chapters 1 and 2.

Chapter 4 will consider the models associated with song scholarship and their relevance to an understanding of early twentieth-century composers' compositional practices and Warlock's textsetting methods in particular. The findings of these investigations will be used to inform and establish a method of analysing word and music interaction which will be applied to the score-based analyses of Warlock's Shakespeare settings in Chapters 5-7.

¹ For ease of reference all figures and music examples have been placed in Volume II of this thesis. To avoid unnecessary complexity, the term 'Figure' is used generically to cover tables and charts also.

² It should be noted that Warlock set 'Take, o take those lips away' twice, so only six lyric poems are discussed. The two lost settings and the arrangement by Warlock and Wilson of an early English ayre will not be considered in this thesis.

3.1 Contemporary contexts

i Twentieth-century Shakespeare settings

From the seventeenth century to the present day there have been innumerable settings of Shakespeare texts. Bryan Gooch and David Thatcher's extensive Shakespeare music catalogue notes that the six Shakespeare poems at the centre of this study have been set by a myriad of composers from the seventeenth to the twentieth centuries.³ In the seventeenth century these included Thomas Morley⁴ and William Byrd,⁵ in the eighteenth century Dr. William Boyce⁶ and Dr. T. A. Arne,⁷ and in the nineteenth century Sir Henry Bishop⁸ and Sir Hubert Parry.⁹

The early twentieth-century English musical renaissance can be partially attributed to a rebellion against the perceived sentimentality of the Victorian ballad.¹⁰ A further explanation concerns the rise of British nationalism at the time, when German composers and their music became anathema in certain quarters of the musical establishment.¹¹ As a consequence, early twentieth-century English song composers drew inspiration from sixteenth- and seventeenth-century musical forms that pre-dated Germany's musical dominance. As noted in the evaluation of Warlock in Sections 1.4 and 2.2.vi, it would seem that a number of other early twentieth-century composers were influenced by the modal harmonies and textsetting skills of early English song composers such as Dowland and Campion, an attraction that led to numerous settings of sixteenth- and seventeenth-century poetic texts, particularly those by Shakespeare. Many of Warlock's contemporaries set Shakespeare's poems including Delius,¹² van Dieren,¹³ Quilter,¹⁴ Vaughan Williams,¹⁵ Bax¹⁶ and Moeran.¹⁷

³ Gooch and Thatcher 1991: Vol. I 'It was a lover and his lass' – 357 settings: 134-58; 'When daisies pied' – 111 settings: 676-86. Vol. II 'Take, o take those lips away' – 211 settings: 828-46; 'Sigh no more, ladies' – 119 settings: 1178-92. Vol. III 'O mistress mine' – 313 settings: 1833-55; 'When daffodils begin to peer' – 38 settings: 1949-52.

⁴ Greenhill and Harrison. 1884: 6. Morley 1600. 'It was a lover and his lass'.

⁵ Ibid: 67. Byrd 1611. 'O mistress mine'.

⁶ Ibid: 74. Boyce 1759. 'When daffodils begin to peer'.

⁷ Ibid: 23. Arne 1740. 'When daisies pied and violets blue'.

⁸ Ibid: 44. Bishop 1816. 'Sigh no more, ladies'.

⁹ Ibid: 27. Parry 1875. 'Take, o take those lips away'.

¹⁰ For a detailed discussion of this see Banfield 1988:1-14.

¹¹ For instance, see Heseltine 1914: 134-5. Reproduced in Smith 1997: 64-65.

¹² Banfield 1988: 439. Delius 1916. 'It was a lover and his lass'.

¹³ Ibid: 439. van Dieren 1912-14. *Diaphony* (based on Shakespeare sonnets XXVIII, XXX, XLIII), and van Dieren 1925. 'Take, o take those lips away'.

¹⁴ Ibid: 497-500. Quilter 1905. *Three Shakespeare Songs*, Op. 6: 'Come away death', 'O mistress mine', 'Blow, blow thou winter wind'. Quilter 1921. *Five Shakespeare Songs*, Op. 23: 'Fear no more the heat o' the sun', 'Under the greenwood tree', 'It was a lover and his lass', 'Take, o take those lips away', 'Hey, ho the wind and the rain'. Quilter 1933. *Four Shakespeare Songs*, Op. 30: 'Who is Sylvia?', 'When daffodils begin to peer', 'How should I your true love know', 'Sigh no more, ladies'. Quilter 1938. *Two Shakespeare Songs*, Op. 32: 'Orpheus with his lute' (attrib. Fletcher), 'When icicles hang by the wall'.

It is interesting to note that most early twentieth-century English song composers chose to set Shakespeare's lyric poetry rather than the sonnet, possibly because its sentiments accorded with late Romantic sensibilities and because the metrical and rhythmic structures of lyric poems were more suited to song setting. Trevor Hold argues that 'the sonnet-form always presents the songwriter with a problem. Its rigid shape ... its regular line length ... and its lack – indeed, proscription – of any form of refrain are all basically antipathetic to music'.¹⁸ As the twentieth century progressed and classical music became more tonally fragmented and structurally driven, composers frequently turned to the sonnets for inspiration.¹⁹

The six lyric poems at the centre of this thesis are from Shakespeare's comedies, and have been set by many early twentieth-century English song composers. 'Take, o take those lips away' comes from Act IV, scene i of *Measure for Measure*. In addition to Warlock, twentieth-century settings can be found by Rebecca Clarke, van Dieren, Madeleine Dring, Edmund Rubbra, and Quilter.²⁰ Warlock set the poem twice: the first, from 1916, was published as part of *Saudades* in 1923,²¹ whereas the second was composed in 1918 and published in 1919.²²

'O mistress mine' and 'It was a lover and his lass' are taken from Act II, scene iii of *Twelfth Night*, and from Act V, scene iii of *As You Like It* respectively.²³ Since the seventeenth century, more than 300 composers have set each of these poems, including twentieth-century settings by Quilter, Finzi, and Eric Korngold.²⁴ Warlock re-titled both these songs: his version of 'O mistress mine' (renamed 'Sweet and twenty') was

Quilter 1946. 'Hark! hark! the lark'. Quilter 1951. 'Come unto these yellow sands', 'Tell me where is fancy bred'. Quilter (date unknown). 'Full fathom five', 'Where the bee sucks'.

¹⁵ Ibid: 520-22. Vaughan Williams 1902. 'Orpheus with his lute' (attrib. Fletcher). Vaughan Williams 1926. *Three songs from Shakespeare*: 'Take, o take those lips away', 'When icicles hang by the wall', 'Orpheus with his lute' (attrib. Fletcher).

¹⁶ Ibid: 418. Bax 1916. 'O mistress mine'.

¹⁷ Ibid: 488-9. Moeran 1925. 'Come away, death'. Moeran 1940. *Four Shakespeare Songs*: 'The lover and his lass', 'Where the bee sucks', 'When daisies pied', 'When icicles hang by the wall'.

¹⁸ Hold 2002: 105.

¹⁹ An overview of some mid-to-late twentieth-century settings of sonnets can be found in Ezust 1995. For example, 'Let me not to the marriage of true minds', 'The time of year thou may'st in me behold' and 'Music to hear, why hear'st thou music sadly'.

²⁰ Ibid. 'Take, o take those lips away'. It should be noted that the settings lists on the *Lied and Art Song Texts Page* are not exhaustive. However, the web-page is constantly updated and therefore provides a contemporaneous listing of art song.

²¹ Warlock 1923a.

²² Warlock 1919c. These two settings are evaluated in Chapter 5.

²³ 'O mistress mine' ('Sweet and twenty') is discussed in Section 6.1, and 'It was a lover and his lass' ('Pretty ring time') in Sections 7.1-7.3.

²⁴ For settings of 'O mistress mine' and 'It was a lover and his lass' by Quilter, Finzi and Korngold see Ezust 1995.

composed and published in 1924,²⁵ and ‘It was a lover and his lass’ (renamed ‘Pretty ring time’) was composed and published a year later.²⁶

The three poems that Warlock set towards the end of his career were not so popular with early twentieth-century song composers.²⁷ Two were composed in 1927 and published in 1928: ‘Sigh no more, ladies’,²⁸ which occurs in Act II, scene iii of *Much Ado About Nothing*; and ‘When daisies pied and violets blue’ (renamed ‘Mockery’),²⁹ which appears in Act V, scene ii of *Love’s Labour’s Lost*. ‘When daisies pied’ was set by Warlock’s great friend, Moeran, as well as by Finzi and Dring,³⁰ but very few twentieth-century composers chose to set ‘Sigh no more, ladies’, Quilter and Bush being the exceptions.³¹

Warlock’s final Shakespeare setting to be discussed – ‘When daffodils begin to peer’, (renamed ‘The sweet o’ the year’) – is taken from Act IV, scene iii of *The Winter’s Tale*. In terms of early twentieth-century composers, this is the least favoured poem, but settings do exist by John Ireland and Quilter.³² Warlock set the poem in July 1928 as part of the group of songs entitled *Seven Songs of Summer*. He wanted these to be published as a set but was unable to interest a publisher, so the songs appeared separately in 1929.³³

Some interesting issues arise from contextualizing Warlock’s settings. First, it is important to note that he did not always choose to set the most popular Shakespeare poems; those such as ‘Come away, come away, death’ and ‘Under the greenwood tree’,³⁴ were far more popular with early twentieth-century English song composers than ‘When daisies pied’ and ‘When daffodils begin to peer’. Secondly, it is noticeable that Warlock set the more obscure Shakespeare poems in the latter part of his career. Therefore it is possible to argue that his choice of poems reflected his career progression: successful and popular in the early and middle parts of the 1920s, but tailing off towards his death in 1930. Thirdly, and related to this is the increasing complexity of the plays from which Warlock selected the poems: it may be significant

²⁵ Warlock 1924a.

²⁶ Warlock 1925b.

²⁷ ‘Sigh no more, ladies’ is discussed in Section 6.2, and ‘Mockery’ and ‘The sweet o’ the year’ in Section 7.4.

²⁸ Warlock 1928a.

²⁹ Warlock 1928b.

³⁰ For settings of ‘When daisies pied and violets blue’ by Moeran, Finzi and Dring see Ezust 1995.

³¹ For settings of ‘Sigh no more, ladies’ by Quilter and Bush see Ezust 1995.

³² For settings of ‘When daffodils begin to peer’ by Ireland and Quilter see Ezust 1995.

³³ Warlock 1929.

³⁴ For a list of composers who set ‘Come away, come away, death’ and ‘Under the greenwood tree’ see Ezust 1995.

that ‘Mockery’ – the most complex, and one of the least successful settings, as Section 7.4 will argue – was drawn from *Love’s Labour’s Lost*, a play that the Shakespeare scholar Anne Barton describes as ‘overtly about language, filled with verbal games, with parody and word patterns, firing off its linguistic rockets in all directions’.³⁵ Sections 2.1 and 2.2.i-iii discussed Warlock’s love of word-play and puns, and this fascination may have informed his choice of poem, having a detrimental effect on the resulting setting, something which will be explored in Section 7.4.

Finally, in terms of the interaction of words and music in these songs it is significant that Warlock chose to rename four out of the six settings. Hold comments on this, suggesting that ‘he differentiated his own settings from others by giving his songs “hand-crafted” titles, taken from key phrases of the poems, so that “When daisies pied” becomes “Mockery”, “It was a lover and his lass” becomes “Pretty ring time”, “When daffodils begin to peer” “The sweet o’ the year”, and “O mistress mine” emerges as “Sweet-and-twenty”’.³⁶ Thus, Warlock appears to direct us to what he considers the key word or phrase of the poem, which is something that may have influenced both his interpretive and his compositional choices.

ii Warlock and Shakespeare

Warlock’s knowledge of Elizabethan poetry and composers has been discussed at length in Section 2.2.vi, where I argued that much of this was gained from his editing of sixteenth- and seventeenth-century song anthologies. Sir Richard Terry paid tribute to Warlock’s (Heseltine’s) ability as an editor, eulogising the way that ‘the music sprang to life on the page before him ... his mind intuitively leaped to the music’s true significance ... Heseltine [was] a creative artist who could penetrate the minds of Elizabethan composers as no mere transcriber could ever hope to do’.³⁷

In 1927 Alec Rowley interviewed Warlock and was impressed by his erudition and the knowledge he displayed of the links between early English song and early twentieth-century music. Rowley summed up Warlock’s skills as a songwriter thus: ‘He is at the forefront of modern English Composers ... His favourite source of words ... [is] the early English poets ... “Sweet and Twenty” [is a] melodic, modern Elizabethan “Ayre”, with the added personality of the Modernist’.³⁸ This blending of sixteenth- and twentieth-century influences in Warlock’s songs was also extolled by

³⁵ Barton 2002: 23.

³⁶ Hold 2002: 357.

³⁷ Quoted in Gray 1934: 271-3.

³⁸ Rowley 1927: 184. Word and music interaction in ‘Sweet and twenty’ will be discussed in Section 6.1.

Warlock's friend, the composer E. J. Moeran, who suggested they had 'a certain percentage of the harmonic richness of Delius, of the contrapuntal lucidity of the Elizabethans, welded together by the influence of the textual clarity which is always apparent in the works of van Dieren'.³⁹

It would seem that Warlock set a significant number of Shakespeare texts because he had a detailed understanding of Shakespeare and of the literary and musical values of the Elizabethans.⁴⁰ In many comments about early twentieth-century editorial practices, Warlock drew attention to this knowledge exclaiming: 'No one would dare to edit Shakespeare ... replacing the original phrases with modern clichés; he would have the whole world of literary criticism down on him. But something very similar has too often been done to the composers of Elizabethan and Jacobean times'.⁴¹

Moreover, in 1923 Warlock reviewed a book by Richmond Noble entitled *Shakespeare's Use of Song*.⁴² Warlock's review reveals his detailed knowledge of Shakespeare song, particularly 'It was a lover and his lass' ('Pretty ring time') and 'O mistress mine' ('Sweet and twenty') which he set subsequently, and 'Take, o take those lips away' which he had previously set twice.⁴³ Warlock began by indignantly revealing that the only copy of Morley's songbook to contain 'It was a lover and his lass' 'is stowed away in a millionaire's cellar in America' and therefore was lost to the musical community. In the same tone he castigated as 'absurd' Noble and Dr Fellowes for the 'modern association' of the tune of 'O mistress mine'

with the lyric in *Twelfth Night* ... Shakespeare's words do not fit the music, which is of a metrically different construction ... I put forward three years ago that there was, associated with the tune, a traditional poem beginning with the words 'O Mistress Mine', which Shakespeare used as a starting-point for a flight of his own fancy. The three words form a natural enough beginning for a song, and it is not unlikely that more than one poet should have made use of them.⁴⁴

With regard to 'Take, o take those lips away', Warlock disagreed with Noble, again debating the provenance of this song, which he attributed to John Fletcher. In this he was prescient, as the provenance of all three poems is still being contested today. For instance, Peter Seng agrees with Warlock's assessment of 'Take, o take those lips away', positing that it originally comprised two stanzas, quoted in full by John Fletcher

³⁹ Moeran 1926: 6.

⁴⁰ See Appendices C5, C8, C11, C12, C14, and C24.

⁴¹ Warlock 1926c: 133-4.

⁴² Noble 1923.

⁴³ Appendix C14 includes a note made by Warlock about the provenance of 'Take, o take those lips away'.

⁴⁴ Heseltine 1923b: 187-8.

(1579-1625) in *Bloody Brother* (1639), with Shakespeare only quoting the first stanza in Act IV, scene i, of *Measure for Measure* (c.1604).⁴⁵ Conversely, David Lindley argues that the authorship of the whole scene ‘has been questioned, with suggestions that it is a later interpolation importing a song from *Rollo, King of Normandy* (where it appears with a second stanza) probably by John Fletcher’.⁴⁶

As discussed in Sections 2.2.i-iii and 2.2.vi, Warlock can be seen as a Renaissance man with similar dichotomous preoccupations to Shakespeare, particularly with regard to the profound and the profane aspects of their systems of belief. This is pertinent in two ways. First, the Shakespeare scholars Christopher Wilson and Michaela Calore note that ‘music and magic are two ... inseparable elements in Shakespeare’s plays’,⁴⁷ and quote Linda Austern’s comparison: ‘Even by its very nature, music was not unlike magic, for both were considered at their simplest and most basic to be arts of number and proportion with an affinity for the secret, contemplative aspect of things’.⁴⁸ Section 1.3 revealed that occult practices had a considerable impact on Warlock’s aesthetic; therefore it would seem likely that he understood the Elizabethan connection of music and magic – a marriage that would no doubt have appealed to him.

Secondly, and perhaps more importantly, it can be argued that certain Elizabethan attitudes gave rein to the salacious aspects of Warlock’s aesthetic. In the 1920s Warlock compiled a volume of risqué Elizabethan songs that he planned to call ‘Dildos and Fadings’.⁴⁹ This is a quotation from Shakespeare’s *The Winter’s Tale*: ‘the prettiest love-songs for maids, so without bawdry, which is strange; with such delicate burthens of dildos and fadings, “jump her and thump her”’.⁵⁰ Wilson and Calore provide an explanation of this phrase and its complex musical and sexual connotations: ‘Burthen’ (burden) means the refrain of a song, but combined with the word ‘fadings’ it also refers to the ‘sexually suggestive nature of “dildo”’⁵¹ – a colloquial name for a penis or penis-substitute. This demonstrates two points of significance: first, Warlock’s in-depth knowledge of *The Winter’s Tale* from which he chose to set ‘The sweet o’ the year’ (‘When daffodils begin to peer’) in 1928; secondly and far more importantly, his detailed understanding of Shakespearean vocabulary and semantics.

⁴⁵ Seng 1967: 183-4.

⁴⁶ Lindley 2006: 169.

⁴⁷ Wilson and Calore 2005: 299.

⁴⁸ Austern 1990: 194.

⁴⁹ The book was never published, but the preface exists in Add MS 57796. See Appendix C24.

⁵⁰ Pafford 1963: 193-5. Quoted by Wilson and Calore 2005: 166.

⁵¹ Ibid: 166.

3.2 Historical Contexts

i Shakespeare and the songs from the comedies

As illustrated in Figure 3.1, the six lyric poems under consideration are taken from Shakespeare's comedies,⁵² and all of them played important dramatic and performative functions in the plays. Winifred Maynard argues that, 'Shakespeare's ... artistry in the framing of song-verse is virtuosic ... The songs in Shakespeare's plays are both summation and summit; the whole range of styles and resources is drawn on and displayed, and the songs of his own creation are the culmination and crown of lyric poetry of the age'.⁵³

The dramatic role of the songs has been discussed by many scholars, including W. H. Auden,⁵⁴ Mark Womack⁵⁵ and John H. Long who suggest that 'the songs used on the Elizabethan stage may be divided into four major groups: the folk songs,⁵⁶ the street songs, or ballads,⁵⁷ the "ayres",⁵⁸ and the madrigals and canzonets'.⁵⁹

Conversely, Lindley and W. H. Auden posit that there are only two categories of song used by Shakespeare. Lindley makes the 'distinction between "popular" song and ...one might call "art" song',⁶⁰ whereas Auden terms them 'called-for' and 'impromptu' songs, which 'serve different dramatic purposes. A called-for song is a song which is sung by one character at the request of another', and it 'made demands which only a good voice and a good musician could satisfy'.⁶¹ The 'impromptu' song, on the other hand, occurred when an actor/singer broke into song spontaneously 'to relieve his feelings in a way speech cannot do'.⁶² In terms of the six songs discussed in this thesis, 'Sweet and twenty', 'Sigh no more, ladies', 'Pretty ring time', 'Take, o take those lips away' and 'Mockery' are all called-for songs. The only impromptu song is 'The sweet o' the year' sung by Autolycus in *The Winter's Tale*.⁶³

⁵² In the context it should be noted that the status of *Measure for Measure* is ambiguous: it does not conform easily to this category.

⁵³ Maynard 1986: 4-5.

⁵⁴ Auden 1963: 503.

⁵⁵ Womack 2003.

⁵⁶ 'Pretty ring time' may fall into this category.

⁵⁷ Street songs/ballads were sung by pedlars such as Autolycus in *The Winter's Tale*, therefore 'The sweet o' the year' can be considered a ballad.

⁵⁸ Because of the controversy about the origins of 'O mistress mine', it is possible to argue that it is an ayre.

⁵⁹ Long 1955: 1-8.

⁶⁰ Lindley 2006: 141.

⁶¹ Auden 1963: 516.

⁶² Ibid: 522.

⁶³ To avoid confusion, the rest of this section will refer to the songs by their Warlock titles.

Performative issues and the musical ability of the singer are important aspects of the previous discussion. Noble suggests that ‘close scrutiny of the stops used in the songs’ indicates that ‘many of them are obviously inserted to meet a singer’s requirements, to enable him at suitable intervals to rest his voice’.⁶⁴ Long, Maynard, and Auden concur with this; the former arguing that the performance of ayres called for musical artistry,⁶⁵ meaning trained singers,⁶⁶ so much so that when referring to the plays that contain ‘Sigh no more, ladies’, ‘Pretty ring time’ and ‘Sweet and twenty’, Auden posits that each Elizabethan theatrical company would engage ‘at least one person for his musical ... talents ... Minor character though the singer may be ... when he gets the chance, Shakespeare draws our attention to it’.⁶⁷

Scholars such as Bernard Beckerman connect the performative and dramatic aspects of the songs to their developing function in the plays, suggesting that over the course of his career Shakespeare perfected his use of song in the comedies, changing and honing its role.⁶⁸ Beckerman claims that by the middle and late comedies ‘Shakespeare designs formal closings such as epilogues, songs, and dances to heighten the last moments of a play ... *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*, end in dance, song, or epilogue’.⁶⁹ In particular, he finds the closure of *Love’s Labour’s Lost*

peculiar... because the entire resolution of that play is strange... Spring sings of cuckoldry; Winter sings, ironically one supposes, about rural labour in icy weather that somehow produces a merry note ... The result is that although the song by its placement and natural rhythm may provide formal closure, the obliqueness of the irony reiterating the unconventionality of the romantic conclusion leaves an unresolved note vibrating in the air.⁷⁰

⁶⁴ Noble 1923: 28.

⁶⁵ Maynard 1986:199.

⁶⁶ Long 1955: 4. These singers were often comic actors such as Richard Tarlton (d. 1588), William Kempe (d. c. 1608) and Robert Armin (d. 1615), who were famous for their portrayal of Shakespeare’s Fools. Armin gave a celebrated portrayal of Feste in *Twelfth Night* – the character who sings ‘O mistress mine’.

Other professional singers included Jack Wilson (c.1585– 1641) and John Wilson (c.1595-1674), either of whom may have played the original Balthazar, who sings ‘Sigh no more, ladies’ in *Much Ado About Nothing*. In terms of the other four songs under consideration in this thesis, ‘Take, o take those lips away’ (*Measure for Measure*) was sung by an unknown boy, and ‘It was a lover and his lass’ (*As You Like It*) was sung by two pages, also unknown. ‘When daffodils begin to peer’ (*The Winter’s Tale*) was sung by Autolycus, but details of the original actor/singer are not known. Finally, ‘When daisies pied’ (*Love’s Labour’s Lost*) was sung by half the cast representing Ver (Spring) at the conclusion of the play. Boyce 1990.

⁶⁷ Auden 1963: 509-10.

⁶⁸ Also see Noble 1923: 13-14.

⁶⁹ Beckerman 1985: 90. The songs discussed in Chapters 6 and 7 are from these three plays: ‘Sigh no more, ladies’ is from *Much Ado About Nothing*; ‘Pretty ring time’ (‘It was a lover and his lass’) from *As You Like It*; and ‘Sweet and twenty’ (‘O mistress mine’) from *Twelfth Night*.

⁷⁰ *Ibid*: 90.

This discussion of the songs' performative aspects and their role in the plays flags up two important issues relevant to this thesis: first, Spring's song ('Mockery') is probably Warlock's most atonal and dissonant setting, and it is possible that the song's unconventional and complex ironic connotations may have found their way into the music, as will be considered in Section 7.4. Secondly, and more significantly, all but one of the Shakespeare poems set by Warlock foreground the concept of singing, which demonstrates the importance of the performative aspects of the poems and the act of singing itself in his textsetting choices, both of which are discussed in detail in Sections 7.3.ii.d and 8.5.⁷¹

ii The form and content of lyric poetry

The form and content of lyric poems are central to an understanding of the songs from Shakespeare's comedies, and these issues were of great interest to mid-twentieth-century Shakespearean scholars such as Bruce Pattison, and Catherine Ing.⁷² Pattison argues that

Sixteenth-century poets were quite aware of these general limitations of verse intended for music ... They did not attempt effects that would not be appreciated by the listener or for which the composer would have difficulty in creating suitable music ... The general quality of sixteenth century poetic style is very suitable for music. It presents simple emotions, paints atmospheres and moods with a broad sweep.⁷³

Ing posits that lyric poets of the sixteenth and seventeenth centuries regarded 'the formal qualities of the poem ... as paramount in importance ... It is usually short ... Because it is intended for audible utterance, it retains something of a "public" quality: the emotion or situation will probably be in some degree generalised'.⁷⁴ She continues: 'It is unlikely that Elizabethan lyrics will give much reward to the seeker after deep and original thought, subtle psychology, strange imagery, or social or philosophical implications ... These lyrics are notorious for the repetitive subject matter ... their well worn images, and their light intellectual weight'.⁷⁵

⁷¹ The only poem that does not refer to singing is 'Take, o take those lips away'.

⁷² The debate about the form of lyric poetry seems to have closed down in the mid-twentieth century, and is not considered in more recent studies such as Wilson and Calore 2005 or Lindley 2006. However, it is touched on by Stephen Banfield in *Sensibility and English Song* when discussing 'wandering melodies' where 'the poet writes "words for music"'. Banfield considers these 'an important traditional concept in Britain, accounting for many Elizabethan texts (no doubt including the songs of Shakespeare)'. Banfield 1988: 11.

⁷³ Pattison 1970: 142.

⁷⁴ Ing 1968: 15.

⁷⁵ Ibid: 20-1.

In lyric poetry, Ing believes that music's effect on poetic structure was paramount:

Airs use long rhythmical units, tracing their patterns in phrases rather than in bars, and this encouraged poets towards complex arrangements of stressing rather than towards simple feet. There are no lyric poems of this era that can be scanned in simple feet, but there are many more where to break the phrase is to break not only the sense, but the rhythmical form.⁷⁶

Ing's comments indicate that the lyric poems at the heart of this thesis have complex metrical structures that do not lend themselves to poetic scansion. Moreover, Ing posits that lyric poems provide melodic structures by their arrangement of

vowel and consonant sounds running through the poems. On the whole, the choice of syllables is such as to provide freely prolongable vowels for singing without the impediments of thick consonant groups. The choice is assisted and confirmed by the use in many of the lyrics of refrain lines of nonsense syllables valuable purely for rhythmical and melodic purposes. Rhythm and melody, in fact are the most immediately noticeable characteristics of these poems; that is, their formal qualities are as important as their sense content.⁷⁷

Therefore it can be argued that Warlock was not setting poetry *per se*, but a hybrid form, containing both musical and poetic structures. In this regard, Sections 2.2.i-iii, and 2.2.vi revealed that Warlock was fascinated with the sonic and rhythmic properties of language, and it is possible that the Elizabethan lyricists' similar obsessions provides an explanation of why he was attracted to lyric poetry. Furthermore, his awareness of the apparent simplicity and generalised abstraction of lyric poetry may have played a part in his choice of poems to set. This idea is substantiated by his comments in the foreword to *English Ayres 1598-1612* where he argued that Elizabethan lyric poems possessed

considerable charm and felicity of expression, [but] have no very profound meaning: and yet the music to which they are allied seems charged with an intensity and depth of meaning that almost overwhelms them. It is evident that words such as 'death', 'pain', 'care' and many others were often treated by the composers in their full connotation, regardless of their particular context.⁷⁸

All of these factors are profoundly significant to this thesis, both in terms of the method of analysis established in Section 4.2, but more importantly, to an understanding of textual interaction in Warlock's Shakespeare settings in Chapters 5-7. In addition, the ambiguous form and generalised content of Shakespeare's lyric poems coupled with their performative aspects may explain why so many were removed from their dramatic

⁷⁶ Ibid: 148.

⁷⁷ Ibid: 230.

⁷⁸ Warlock 1923c: 76-79.

context and set as performance artefacts in their own right. The implications of this will be considered in the score-based analyses and the recorded performance analyses in Sections 7.3.i-iii and Sections 8.4-8.6 respectively.

3.3 Theoretical contexts - song, and the interaction of words and music

i Melopoetics: the relationship between music and poetry

Chapters 1 and 2 considered Warlock's aesthetic development, his appreciation of language and music as separate art forms and his understanding of how these were integrated in song. Chapters 5-7 will evaluate Warlock's textsetting abilities and consider how word and music interaction is realised in his Shakespeare settings. In order to devise an appropriate analytical method for this, I will now situate Warlock's aesthetic and attitude to word/music interaction in the context of the scholarly debate about the interaction of words and music in song. This debate grew out of two larger, interrelated discussions: first, an overarching concern with the similarities and differences between language and music as systems of cognition and communication; secondly, consideration of the relationship between literature and music, specifically connections between poetic and rhetorical forms, and music.

The two core debates can be divided into three areas of scholarship – *Human-scientific*,⁷⁹ *Formalist*,⁸⁰ and *Melopoetic* – with the last being most pertinent to this thesis for it focuses on the relationship between literature and music and is therefore relevant to an understanding of the interaction of words and music in Warlock's Shakespeare settings.

Comparisons between music and literature, particularly changes in the relationship between poetry and music, have been discussed since the time of Plato and Aristotle,⁸¹ and in the latter part of the twentieth century many scholars entered this field of study, including Steven Paul Scher, Lawrence Kramer, Joseph Coroniti,⁸²

⁷⁹ I have coined the term *Human-scientific* to encompass work in neuroscience, psychology and anthropology. In terms of the investigation into the relationship between language and music, this is the most recent area of research, established in the last few decades of the twentieth century. The scholarship in this area lies outside the remit of this thesis, but examples include Besson and Schön 2003, Peretz and Zatorre 2005, and Mithen 2005.

⁸⁰ *Formalist* is a term I use to describe linguistic and musicological scholarship which is concerned with structural similarities and differences between language and music. Again this lies predominantly outside the remit of this thesis, but scholarship in this area includes Lerdahl and Jackendoff 1983, Halle and Fabb 2007 and Gordon and Large 2007.

⁸¹ The list of philosophers and aestheticians is also extensive. Other than Nietzsche (see Sections 1.2 and 2.2.iv), it includes Wagner 1988, Rousseau 1993 and Derrida 2008.

⁸² Coroniti 1992.

Claudia Stanger,⁸³ Jonathan Dunsby,⁸⁴ and Walter Bernhart.⁸⁵ Based on the work of Scher,⁸⁶ Kramer defined the field of literary/music comparative studies as *Melopoetics*,⁸⁷ a subsection of which proposed by Scher was the study of music *and* literature, in other words – vocal music, such as opera and song.⁸⁸

Melopoetics evidences considerable synchronicity with Warlock's life and aesthetic, which Chapters 1 and 2 established to be essentially melopoetic – intimately concerned with both words and music. This is demonstrated in a number of ways: first, by his choice of song as his main compositional medium; secondly, by his critical writings, where he employed language to describe music; thirdly, by his friendships with both writers and composers, such as Lawrence, Yeats, Delius, and van Dieren; and finally, in the numerous artistic schemes he tried to initiate whose foundations were built on the synchronicity between words and music, as discussed in Section 1.3.⁸⁹

ii English song scholarship

Melopoetic research into word and music interaction in European song genres has focused on German Lieder,⁹⁰ and to a lesser extent sixteenth- and seventeenth-century English song,⁹¹ French chanson,⁹² and twentieth- and twenty-first-century popular song.⁹³ Other than a few mid-twentieth-century publications, there is a notable paucity of research into early twentieth-century English art song, let alone melopoetic investigation into the interaction of words and music therein.⁹⁴ However, two more recent publications are of particular note: the first is Stephen Banfield's seminal study, *Sensibility and English Song*, in which he discusses the history and musical contexts of early twentieth-century English song, considers the poetry chosen by early twentieth-century song composers, and briefly evaluates melopoetic debates about word and

⁸³ Stanger 1981.

⁸⁴ Dunsby 2004.

⁸⁵ Bernhart 1988.

⁸⁶ Scher 1968.

⁸⁷ Kramer 1989/90: 159.

⁸⁸ Scher 1992:

⁸⁹ A further example was 'Rainbow books and music', a scheme proposed by Warlock in 1916 to promote unpublished musical and literary works. See letter: 16 February 1916. Add MS 58127.

⁹⁰ Examples include Brown 2004, Lewin 2006 and Glauert 2006.

⁹¹ Warlock was a leading musicologist in this area as demonstrated in Warlock 1926c. Other scholars include Jorgens 1975 and Walls 1984.

⁹² Examples include Barthes 1985, Dell and Halle 2005 and Scott 2005.

⁹³ Examples include Griffiths 2002, Moore 2002 and Toft 2004.

⁹⁴ For example, Clinton-Baddeley 1941 and Frye 1957. In 1996 (2006) Carol Kimball published a guide to arts song, its style and literature which covered selected composers of German Lieder, French chanson, and of British, American, Italian, Russian, Scandinavian, Spanish, South American and Eastern European song. As far as Warlock is concerned, Kimball briefly discusses 'Pretty ring time', 'Jillian of Berry', 'Sleep', 'Rest sweet nymphs' and 'My own country'. Kimball 2006: 382-386.

music interaction in various forms of song, including problems composers have either in setting a poem to a pre-existing melody, or in setting a pre-existing poem. In this regard, Banfield argues that composers such as Warlock and Quilter ‘kept the lyrical tradition youthful and spontaneous by the artful assimilation of modern techniques’.⁹⁵

A comparable publication is Trevor Hold’s *Parry to Finzi* in which the author posits that

the masterpieces of English song are those ... where the composer has successfully captured the mood, interpreted the meaning, set the words with due care for their prosody and created a vocal line that is shapely and a delight to sing, a piano accompaniment that fits it like a glove and yet remains idiomatic and pianistic, and a musical shape which reflects the poem’s shape.⁹⁶

Hold concludes by arguing that Warlock’s ‘The fox’ fulfils these criteria by transforming, ‘a simple rural image into a masterpiece of darkness and foreboding’.⁹⁷

Warlock scholarship is a sub-section of early twentieth-century song scholarship, and the most notable publications are by Brian Collins⁹⁸ and Ian Copley,⁹⁹ who devote whole books to the subject. Hold’s and Banfield’s comprehensive studies of twentieth-century English song include chapters discussing Warlock’s music, and there are various subsidiary studies by scholars such as Gerald Cockshott,¹⁰⁰ Hold,¹⁰¹ Collins,¹⁰² Banfield,¹⁰³ Fred Tomlinson,¹⁰⁴ Brian Hammond,¹⁰⁵ Philip Kelley,¹⁰⁶ Ian Parrott,¹⁰⁷ Michael Pilkington,¹⁰⁸ and Andrew Plant.¹⁰⁹ The focus of these is relatively broad; none concentrates on the interaction of words and music in Warlock’s songs, and consequently each offers fairly limited observations about his textsetting abilities.

Hold briefly considers the hallmarks of Warlock’s textsetting, quoting from two Warlock articles:

If words are set to music, the music must be as independent an entity as the poem.

The poem must be recreated rather than interpreted.

⁹⁵ Banfield 1988: 11.

⁹⁶ Hold 2002: 16.

⁹⁷ Ibid: 16.

⁹⁸ Collins 1996.

⁹⁹ Copley 1979.

¹⁰⁰ Cockshott 1940: 246-58.

¹⁰¹ Hold 1994: 87-106.

¹⁰² Collins 1992: 82-9. See also Collins 2003.

¹⁰³ Banfield 2001: 51-57.

¹⁰⁴ Tomlinson 1974 and 1978a.

¹⁰⁵ Hammond 1994: 107-17.

¹⁰⁶ Kelly 1985.

¹⁰⁷ Parrott 1966, 1994.

¹⁰⁸ Pilkington 1993.

¹⁰⁹ Plant 1994: 122-29.

To underline a poem word by word is the work of a misguided schoolmaster.¹¹⁰

Furthermore, ‘One should never lose sight of the fact that song is *in essence* unaccompanied tune’.¹¹¹ Hold argues that ‘[Warlock’s] own practice bears this out. His vocal lines hold the song’s quintessence and are usually a satisfactory entity in themselves’.¹¹²

Brian Collins disagrees with Hold’s assessment, and his introduction states that ‘the relationship between words and music and the choice of song texts, important considerations for one who was, primarily, a songwriter, will be considered relatively briefly; the principal structural interest in Warlock’s songs lies in the instrumental rather than the vocal component’.¹¹³

At the end of the book Collins briefly revisits the question of Warlock’s textsetting, framing it with a discussion of how the song genre is considered lowly in terms of the hierarchy of musical genres, and arguing that Warlock was

verbally as well as musically aware ... evident in his ... written style and the volume of his output ... But the main reasons for his becoming a song composer must lie in the nature of his compositional style – the resources of voice and piano are one means whereby melodic material can facilitate chordal motion.¹¹⁴

Collins often refers to an earlier publication by Ian Copley, a comprehensive survey of Warlock’s music in which Copley devotes four pages of the 334-page volume specifically to Warlock’s textsetting abilities.¹¹⁵ Copley begins by presenting Nichols’ comments about Warlock’s poetic ability,¹¹⁶ arguing that this poetic instinct ‘prepared the ground for his success as a song writer’. He continues by suggesting that ‘every composer of songs is bound to work out for himself a relationship between voice and verse’, and that although ‘Warlock left no specific account of his attitude towards the art of song writing ... the study of his miscellaneous writings brings to light a number of utterances on the subject’. Like Hold, Copley quotes from a *Sackbut* article entitled ‘The test of a tune’,¹¹⁷ and an article in *The New Age* entitled ‘The predicaments concerning music’.¹¹⁸ He then refers to Warlock’s comments in *Frederick Delius*,¹¹⁹

¹¹⁰ Heseltine 1917c: 46. See Section 2.2.iv.

¹¹¹ Warlock 1921: 421. See Section 2.2.v.

¹¹² Hold 2002: 333.

¹¹³ Collins 1996: 5.

¹¹⁴ *Ibid*: 338-9.

¹¹⁵ Copley 1979: 50-4.

¹¹⁶ See Nichols 1934: 83-4, and Section 2.2.iii.

¹¹⁷ Warlock 1921: 418-26. See Section 2.2.v.

¹¹⁸ Heseltine 1917b: 46. See Section 2.2.iv.

¹¹⁹ Heseltine 1923d. See Section 2.2.iv

and an extract from Warlock's programme notes for the Delius Festival,¹²⁰ concluding that

For Warlock, the vocal line of a song held the poem's quintessence ... Not for him the song in which the kernel of the emotional expression was in the accompaniment, with the voice part ancillary to it ... In ... Warlock there is to be found the Brahms concept of song, but realised by a composer with the literary sensibilities of Wolf.¹²¹

In the section entitled 'Escape into Warlock',¹²² Banfield explores Warlock's choice of poetry, concluding that his textsetting was the most consistent aspect of his attitude and approach to the vernacular.¹²³ Banfield argues that with this style of poetry Warlock followed the normal practice of "for every syllable a note" but, more significantly for every beat a syllable', and posits that

Rhythm is the key factor: [Warlock] avoids ... 'pace-variation' ... not contracting or expanding the poetic rhythm for rhetorical or expressive effect, but letting the voice rather than the accompaniment sustain the rhythmic thrust of the metre and thus govern the rhythm of the whole song.¹²⁴

This evaluation is significant for it relates to Warlock's views on metre and rhythm as discussed in Section 2.2.vi, which in turn has influenced the method of analysis proposed in Section 4.2.

Several essays about Warlock's style and technique are collected in the volume *Peter Warlock – A Centenary Celebration*, compiled and edited by David Cox and John Bishop.¹²⁵ In an essay entitled 'Peter Warlock: the art of the songwriter', Hold argues that many early twentieth-century song composers shied away from setting contemporary texts, and in this Warlock was no exception, suggesting that Warlock was not unaware or unappreciative of contemporary poets, but that his affinity for the music and poetry of the sixteenth and seventeenth centuries led to the choice of poetry by Shakespeare and other Elizabethan poets which seems 'in part, to have been an attempt to reinterpret the lyrics for the circumstances of his own day and age ... They *do* possess, amongst other things, "the atmosphere and charm of the period."¹²⁶

¹²⁰ Heseltine 1929b. See Section 2.2.iv.

¹²¹ Copley 1979: 54.

¹²² Banfield 1988: 356-64.

¹²³ The vernacular and Banfield's categorisation of Warlock's songs will be discussed in Section 4.1.ii.f.

¹²⁴ *Ibid*: 360.

¹²⁵ Cox and Bishop 1994.

¹²⁶ Hold 1994: 91. In some measure this is supported by Tomlinson's assessment that Warlock set sixty-five Elizabethan lyric poems compared to fifty-seven contemporary poems (Tomlinson 1974: 26-7). Initially, the choice of poems seem to be fairly evenly distributed between the two periods; however, it should be noted that Warlock destroyed many of his settings of contemporary poems due to disputes with the poets concerned (see Section 4.1.ii.b to follow).

Warlock scholars' observations about the seven Shakespeare settings considered in this thesis tend to be generalised: on the whole they do not examine word and music interaction or his textsetting methods in detail. The setting that has elicited the most comment is 'Sweet and twenty' with Hold exclaiming that it 'is one of the most beautiful songs in the repertoire, catching the poignancy of youthful love better than any other setting. Though never over-emphasised, every inflection of the text is caught within a memorable melodic line'.¹²⁷ This view is endorsed in Smith's biography of Warlock:

The delicate setting of "Sweet and Twenty"... is one of those compositions which the hearer instinctively recognises as a masterpiece; a triumph of art concealing art. In its 59 bars, melody, harmony and counterpoint are perfectly fused together with Shakespeare's famous poem.¹²⁸

As demonstrated in the first investigative strand of this thesis, Warlock's aesthetic was complex, and his textsetting abilities and views about the interaction of words and music in song were more comprehensive than most Warlock scholarship suggests. Many of Warlock's ideas expressed in correspondence, prefaces and articles about early English song are rarely referred to in these studies, thus providing fertile ground for this thesis to explore.

The third area of English song scholarship that is relevant to an understanding of Warlock's Shakespeare settings is research into early English song. This has been touched on earlier in Section 3.2.ii where it was suggested that the sonic and temporal structures of Elizabethan lyric poetry were often determined by the stress and accent of English vernacular verse forms. As a consequence, a central debate within early English song scholarship concerns the impact of the vernacular on composers' settings of lyric poems,¹²⁹ whilst a second debate focuses on the quality of the poetry that composers chose to set.¹³⁰

There are two articles worth exploring which elucidate issues in these two debates. Regarding the vernacular, the comments of melopoetic scholar Derek B. Scott are important. He suggests that 'English poetry relies more on accent than quantity – on the way words are stressed rather than the length of their vowel sounds ... there sometime seems to be a musical need to stress the "wrong" word or syllable'.¹³¹ These views are similar to Warlock's ideas that were discussed in Section 2.2.vi, and as a

¹²⁷ Hold 2002: 357.

¹²⁸ Smith 1994: 214.

¹²⁹ Ing 1968: 28.

¹³⁰ Examples include Beattie 1986 and Van Handel 2005.

¹³¹ Scott 2005: 25.

result they have a bearing on the way he handled poetic metre and rhythm in his Shakespeare settings, which will be considered fully in the score and recorded performance analyses in Sections 7.3.i.b and 8.4.ii.

Secondly, in terms of the debate about poetic quality the melopoetic scholar Susanne K. Langer generated much recent discussion by arguing that a powerful poem can sometimes work against the music, ‘for if a poem has a perfect form it does not readily lend itself to composition and ‘it will not give up its literary form’.¹³² Conversely, and more importantly with regard to this thesis, Langer claims that ‘some fine lyrics make excellent texts, for instance Shakespeare’s incidental songs’, suggesting the reason for this was that Shakespeare implied as much as he spoke – ‘the form is frail, no matter how artful ... the ideas it conveys are not fully exploited, the feelings not dramatically built up’.¹³³ Thereby, she substantiates the discussion in Sections 3.2.i-ii regarding the nature of Shakespeare’s lyric poetry and its popularity as the chosen poetic medium for many early twentieth-century English composers.

As demonstrated in Section 2.2.vi, during the 1920s Warlock was deeply engaged in these issues which he explored in books such as *The English Ayre*.¹³⁴ A detailed knowledge of Elizabethan lyricists’ dilemmas, plus care when setting the accents of English verse, appear to be central elements of his textsetting methods which are revealed in his theoretical writings, and confirmed through contemporary critics’ approbation. The implications of this will be explored in the score-based analyses in Chapters 5-7.

iii Performance and recorded performance scholarship

Given that in the final chapter of this thesis I assess recorded performances of Warlock’s ‘Pretty ring time’, it will be useful here to consider scholarship on live and recorded performance of song. Although song performance has not been the main focus of melopoetic scholarship, Jonathan Dunsby’s and Lawrence Kramer’s¹³⁵ references to ‘vocality’ and ‘songfulness’ respectively direct us towards the performative aspects of song.

Both Kramer’s and Dunsby’s work relates to earlier performance scholarship by Roland Barthes,¹³⁶ Langer,¹³⁷ and Edward T. Cone. Of particular relevance to this

¹³² Langer 1953: 154.

¹³³ Ibid: 154.

¹³⁴ Warlock 1926c.

¹³⁵ Dunsby 2004: 62. Kramer 1999: 305-6.

¹³⁶ For example, Barthes 1985: 267-77.

thesis are Cone's two seminal tracts about song performance, *The Composer's Voice*¹³⁸ published in 1974, and 'Poet's Love or Composer's Love'¹³⁹ written in 1992 in which he reconsiders much of what he posited in the earlier work. One important change was Cone's idea about the performance of simple (unaccompanied) and accompanied song. In 1992, he states that for accompanied song 'a unitary vocal-instrumental protagonist ... is coextensive with the persona of the actual composer of the song',¹⁴⁰ bringing his model closer to the one he had earlier constructed for the 'simple song', where a single persona is projected onto that of a protagonist who, either notionally or actually, produces his own accompaniment.¹⁴¹

Cone's ideas of persona will be considered in more detail in Sections 4.1.i.a, 7.3.iii.d and 8.7; here it is sufficient to note that the theoretical reduction of his model to 'simple song' accords in some measure with Warlock's ideas about song being in essence a simple 'unaccompanied tune' as discussed in Section 2.2.v.¹⁴²

In the first decade of the twenty-first century, scholarship of live and recorded performance has shown an increasing interest in song, thereby potentially moving the debate about word and music interaction into new and exciting areas. As a starting point, Simon Frith references Cone by discussing the 'different "voices" in a song – lyricist, composer, the "I" narrator', and proposes that listeners should 'stop reading the lyrics, and listen to the song. Whose voice do we hear now? ... There's an obvious answer: the singer's'. However, Frith suggests that this is a 'stupid answer', for we 'hear the singer's voice, of course, but how that voice relates to the voices described above is the interesting question. To sing a lyric does not simplify the question of who is speaking to whom; it makes it more complicated'.¹⁴³

By referring to the eminence of the singer, Frith moves away from the poet and composer towards the singer-performer. This idea is developed by Daniel Leech-Wilkinson, who suggests that 'what the composer writes matters very much, but it's what the performer does with it that shapes our responses, indeed that allows us to have responses at all'.¹⁴⁴ The journey into the performative aspects of a song is taken further by Peter Johnson, who argues that

¹³⁷ Langer 1953: 138.

¹³⁸ Cone 1974.

¹³⁹ Cone 1992: 177-92.

¹⁴⁰ Ibid: 182.

¹⁴¹ In this statement Cone is paraphrasing his arguments in Cone 1974: 58-9.

¹⁴² Heseltine 1921: 418-26.

¹⁴³ Frith 2008: 66.

¹⁴⁴ Leech-Wilkinson 2009a: Preface.

recordings demonstrate the importance of the performer's voice as a complement to the composer's. It is through the performer's persona – and perhaps the producer's as well – that “the work itself” comes alive and acquires particular musical meanings. Each recording is a unique artistic creation achieved by the synthesis of composition, performance and particular recording methods.¹⁴⁵

This increasing interest in song performance has engendered scholarship into micro-aspects of the interaction of words and music in song, particularly in German Lieder and early English song.¹⁴⁶ With regard to the concluding chapter of this thesis, the most significant scholarship is by John Potter and Robert Toft about expressive gesture in song.

Potter and Toft's work concerns song performance in the seventeenth and eighteenth centuries, and they suggest that expressive gestures in music, such as portamento, are related to rhetorical aspects of the poetic text. This idea has informed singing treatises over the past 300 years, particularly those of Domenico Corri (1810)¹⁴⁷ and Manuel Garcia (1857).¹⁴⁸ Potter contends that such treatises instruct singers to ‘incorporate elements of speech-like declamation while still exploiting the legato line and it can become a very expressive device ... designed to manage the rhetorical communication of emotion’.¹⁴⁹ Toft expands on this, suggesting that early singing treatises reveal that performers ‘achieved a persuasive delivery by varying not only the elements of expression which formed the basis of both spoken and sung discourse (emphasis, accent, tone of voice, phrasing (pauses and breathing), and gesture) but also those resources that are peculiar to singing (legato, staccato, portamento, *messa di voce*, tempo (including rhythmic rubato), register, vibrato, and ornamentation)’.¹⁵⁰

The ideas in these early singing treatises are significant to this thesis as they closely resemble the views of early English song composers such as Campion and, more importantly, draw attention to the enduring debate about the connections between poetry and music, all of which will be considered in detail in the next chapter. As discussed in Section 2.2.vi, these factors interested Warlock greatly and no doubt informed the way in which he set early poetry, including Shakespeare's lyric poems. Before conducting score-based analyses of the seven Shakespeare settings in Chapters

¹⁴⁵ Johnson 2002: 209.

¹⁴⁶ See Whitney 2010. Whitney is a research fellow at the Royal Welsh College of Music and Drama, and is currently exploring performance of early twentieth-century English song. I eagerly await the results of her research.

¹⁴⁷ Corrie 1995.

¹⁴⁸ Garcia 1970: 10.

¹⁴⁹ Potter 2006: 549.

¹⁵⁰ Toft 2004: 370.

5-7, Section 4.1 will assess the models of song analysis generated by the scholarship reviewed in this chapter. From this a method of analysis will be established in Section 4.2 which will enable me to evaluate the interaction of words and music in Warlock's Shakespeare settings.

Chapter 4 Models and methods

Introduction

The findings of the first investigative strand of this thesis in Chapters 1 and 2 revealed that Warlock's aesthetic was informed by a number of philosophies and beliefs which led to a somewhat ambiguous attitude to the way in which words and music interact in song. On the one hand, the ideas of Nietzsche, Delius and Schoenberg appear to have engendered a belief that the musical text was the most important element of a song, with Warlock arguing that as soon as words had 'struck the music out' of a composer they became redundant and the poetic text was dissolved into 'pure music' (see Section 2.2.iv).¹ On the other hand, the attitudes of the early English song composers to word and music interaction seem to have inspired an opposing belief in the pre-eminence of the poetic text, a view which is substantiated by Heseltine's comments about Dowland, who never failed to 're-create the full beauty of the poet's thought in music',² by his agreement with Robert Jones that a composer's 'chiefest care was to fit the Note to the Word',³ and by his advice to Ladmirault that 'composers must take the greatest pains to make their melodies exact metrical equivalents of the verse' (as discussed in Section 2.2.vi).⁴

However, Sections 2.2.iv- 2.2.viii revealed that these ambiguities caused a problem within Warlock's aesthetic regarding the programmatic nature of song. To overcome this, he appears to have formulated a third perspective on the way in which words and music interact in song by suggesting that the unified atmosphere of a song could be 'achieved by concentrating upon the emotional core of the poem'⁵ not the words, and by 'distilling...the quintessence of the word itself', thus divorcing it from its 'particular context' in a poem.⁶ As a result, a song would be greater than the sum of its parts and would occupy a creative space of its own.

4.1 Models

i Textual division and dominance: models of analysis

Warlock's ambiguous attitude to word and music interaction is related to the important debate concerning the dominance of either the poetic text or the musical text in song.

¹ See Appendix C15 and Heseltine 1929a: 7.

² Heseltine 1926c: 51. Heseltine 1926b: 209-12.

³ Warlock 1926c: 75.

⁴ Heseltine 1927: Reproduced in Smith 1998b: 158.

⁵ Heseltine 1929a: 7.

⁶ Heseltine 1920f: 259-67. Reproduced in Smith 1998b: 34.

Section 3.3 noted that many scholars make reference to the history of this debate, and there is some consensus that it originated in ancient Greece. For example, James Winn suggests:

Greek scholars used a single word – *mousike* – to describe the combination of dance, melody, poetry, and elementary education. Those that described the difference between the singing voice and the speaking/poetic voice saw the difference as a matter of degree, rather than a different semantic/generic form.⁷

Brown concurs with Winn, and argues that the modern separation of poetry and music came about during the Renaissance. He claims that during the last three centuries the two arts have drifted apart and ‘the general rule has been that the poet knows little about music and cares less, and that the composer ... regards the poet as merely a sort of beater who must clear his path and stir up the game he intends to bag’.⁸

Not only did this debate have a considerable effect on Warlock’s aesthetic, but he also had practical experience of it. In the early 1920s he found himself in dispute with William Butler Yeats about the song cycle, *The Curlew*, a setting of Yeats’s poems. Warlock discussed the dispute in an article entitled ‘Mr Yeats and a musical censorship’, where he described how Yeats had employed a musical censor to vet settings of his poetry. Without providing an explanation, the censor had turned down Warlock’s setting of *The Curlew*, and Warlock was incensed, arguing that

Mr Yeats himself is, on his own confession, completely insensitive to music ... But however great an aversion he may have to the very idea of his beautiful rhythms and cadences being distorted to suit the fancy of any Tom, Dick or Harry ... it is not, I think, unreasonable on the part of the composers to request that he shall appoint as his censor some competent musician who will be consistent in his judgements and be articulate when they are called in question.⁹

As discussed in Section 3.3, recent scholarly discussion about textual dominance and interaction has focussed on German Lieder. In an article written in 1992 entitled ‘Theory and practice in the analysis of nineteenth-century “Lied”’ the musicologist Kofi Agawu reviewed this debate, proposing four competing explanatory/analytical models of Lied analysis.¹⁰ In 1999, Suzanne M. Lodato amplified Agawu’s models,¹¹ and the resulting categorisation is neatly summed up by melopoetic scholar John Williamson as follows:

⁷ Winn 1981: 4.

⁸ Brown 1948: 45.

⁹ Warlock 1922: 123. Reproduced in Smith 1997: 54-5.

¹⁰ Agawu 1992: 3-36.

¹¹ Lodato 1999: 95-112.

In the theories of Agawu-Lodato, four models are proposed for the analysis of song: *assimilation* (the text loses its identity in music), *incorporation* (a meaning is generated from the interaction of text and music), *pyramid* (the verbal meaning is paramount and supported by various levels of the music), and *tripartite* (an overlap of text, music, and song, which is granted an existence separate from, though related to, the constituent parts).¹²

On reading Agawu's and Lodato's articles I realised that their categorisation is pertinent to this thesis in a number of highly significant and interrelated ways, which has led to the formulation of four interrelated hypotheses. The first hypothesis concerns the apparent synchronicity of the models with elements of Warlock's aesthetic, and my conception proceeded from an intuition that the various philosophies underpinning the assimilative, pyramidal and incorporative models in particular demonstrated considerable affinity with Warlock's aesthetic.

The second hypothesis concerns the applicability of Agawu/Lodato's models to an understanding of Warlock's compositions. Although the models are of Lieder *analysis*, the different perspectives they reveal about textual interaction within a song artefact may be relevant to an understanding of Warlock's textsetting methods, which suggests that it may be possible to use the Agawu/Lodato categorisation to model Warlock's song *composition*.

Extrapolating from these first two hypotheses, I felt that the different types of song scholarship that were discussed in the preceding chapter may be better understood if viewed from the perspective of the Agawu/Lodato categorisation. This led to my third hypothesis which proposes that although Agawu/Lodato's models pertain to the analysis of Lieder they may be equally applicable to a broader range of songs.

The fourth and final hypothesis is related to the above and concerns the compositional methods of both the early English song composers and the early twentieth-century English song composers. Again, it became apparent that the four models of Lieder *analysis* may well be relevant to an understanding of the textsetting methods of these two groups of composers, and as such could be adapted to model English song *composition*.

In order to establish whether these four hypotheses, which relate to the object of analysis on the one hand and to parallels with the compositional process on the other, are pertinent to an evaluation of word and music interaction in Warlock's Shakespeare settings, I will initially undertake a detailed assessment of the Agawu/Lodato categorisation. This will be followed by a short contextual study examining how

¹² Williamson 2005b: 126. (My italics).

relevant Agawu/Lodato's models are to an understanding of textual interaction both in the songs of the early twentieth-century composers and in Warlock's oeuvre.

a) Assimilation model

According to Agawu, the assimilation model grew out of theories proposed by Nietzsche, Schoenberg, and Suzanne Langer who posits that 'when words and music come together in song, music swallows words; not only mere words and literal sentences, but even literary word-structures, poetry. Song is not a compromise between poetry and music ... *song is music*'.¹³

It is Agawu's contention that both Nietzsche and Schoenberg 'pre-echo' Langer.¹⁴ As has been discussed previously in Sections 1.2 and 2.2.iv, the theories of Nietzsche and Schoenberg had a profound effect on Warlock's aesthetic development; therefore Agawu's description of the development of the assimilative model goes some way to support my first hypothesis that there is a significant affinity between Warlock's aesthetic and the Agawu/Lodato categorisation.

Because of this, it is worth exploring the genesis of the assimilative model further. Nietzsche believed that 'lyric poetry is dependent on the spirit of music ... The poems of the lyrist can express nothing which did not already lie hidden in the vast universality and absoluteness of the music which compelled him to figurative speech'.¹⁵ Schoenberg supported these assimilative views, describing his compositional practice thus: 'I make it my task to arrive at a vocal line that bears within it the text ... while still unfolding purely in accordance with musical laws and musical demands ... Moreover, the whole form, and each of its details, must be an invention of the vocal part'.¹⁶

Schoenberg's assimilative ideas also extended to performance. In 1930 he wrote '*Let the singer sing!* ... He is not to declaim but to sing. When he sings the word ceases. From that moment on, there is only music and the voice singing it; the word is a mere accompaniment'.¹⁷ Such views concur with Langer's ideas about song performance:

The sound of the utterance, rather than the discourse, becomes the notable phenomenon ... Enunciation, originally intended to create words, now creates sonorities that are valued as ends rather than means; it punctuates and

¹³ Langer 1953: 152. These views have much in common with those put forward by V. C. Clinton-Baddeley in *Words for Music* (Clinton-Baddeley 1941). However, he goes even further by suggesting that the music generates the poem.

¹⁴ Nietzsche 1988b: 381-93. Schoenberg 1975a: 141-5.

¹⁵ Nietzsche 1988a: 380.

¹⁶ Schoenberg 1975c: 106.

¹⁷ Schoenberg 1975b: 338.

elaborates the full-throated tone that “carries” the words, and the product is an audible form, a piece of music.¹⁸

Schoenberg’s and Langer’s proposals are relevant to an understanding of Warlock’s attitude to the sonic properties of language, and to the performance analyses of ‘Pretty ring time’, which will be discussed in Sections 5.3.iii and 6.2.vi, and Sections 7.3.ii and 8.5 respectively.

My third hypothesis suggested that Agawu/Lodato’s models of Lieder analysis could be broadened to encompass other types of song analysis such as Warlock scholarship and performance scholarship, which is something that is pertinent to an evaluation of Warlock’s Shakespeare settings in the following chapters. In this regard, the attitudes to word and music interaction of Collins, Frith and Cone as discussed in Section 3.3 are essentially assimilative. Collins posits that the principal interest in a Warlock song ‘lies in the ... instrumental’,¹⁹ Frith suggests that ‘the sound of the voice is determined by the score; the expression of anguish, anger, tragedy and passion is a matter of musical organisation’,²⁰ and Cone argues that the first thing we know about a protagonist of a song is that he or she is a singing poet. He uses the Nietzschean term, ‘lyrical poet’²¹ – one who composes words and music together – and states that many lyrical poems have protagonists who regard themselves as musicians. This is why composers are attracted to such texts.²²

Moreover, Cone proposes that the typical protagonist of a song is a conscious composer, and ‘the instrumental accompaniment directly conveys certain aspects of the musical consciousness of the vocal protagonist’, thus becoming ‘a unitary vocal-instrumental protagonist that is coextensive with the persona of the actual composer of the song’.²³ He continues: ‘the poetic persona ... through participation in the vocal-instrumental persona [becomes] a surrogate for the actual composer... The composer not only writes his own music but desires, as it were, to write his own words. Sometimes, indeed he can do just that; but often he finds that another poet has already written them for him’.²⁴ Cone believes that this kind of transformation is facilitated if the poet has already adopted a poet-musician persona in a poem, or if the composer thinks of himself/herself as a poet.

¹⁸ Langer 1953: 142.

¹⁹ Collins 1996: 5.

²⁰ Frith 2008: 68.

²¹ Depending on the Nietzsche edition, this can be termed ‘lyrist’.

²² Cone 1992: 180.

²³ Ibid:181-2.

²⁴ Ibid: 184.

In terms of Warlock's poetic abilities as discussed in Sections 2.1 and 2.2.iii, Cone's ideas about the poet-musician persona are relevant to an understanding of the interaction of words and music both in the score and in performances of Warlock's Shakespeare settings which will be explored in Sections 7.3.iii.d and 8.7. With regard to my second hypothesis, these assimilative theories reveal the complexity of the textual interaction that occurs in a song, which may explain why Warlock struggled so hard to create a unified art form. The following assessment of the pyramid model sheds more light on this.

b) Pyramid model

The pyramid model has 'words lying at the top, [which] provide access to meaning, while the music lies at the base and supports the signification of the text'. In this model, 'music is the indispensable foundation of song structure, but song only means through its words, which provide access to the semantic dimension'.²⁵

Agawu perceived a paradox in the pyramid model: it does not embrace the potential meaningfulness of the music because the analysis is constrained by the words of a song, and 'although it is not always the case that words dictate the development of the analyst's insights, word-dependency dictates the terms of final formulation'.²⁶

In terms of the Warlock scholars discussed in Section 3.3.ii, it is possible to posit that Hold and Copley's views are predominantly pyramidal. However, more importantly, and with regard to my first hypothesis, this rather strained model can be connected to those aspects of Warlock's aesthetic that were influenced by the early English song composers' attitudes to textsetting. Brown suggests that early English song composers adopted a pyramidal approach to textsetting because of the difficulties they had in adapting English versification to musical notation. He posits that a 'composer of vocal music ... must decide whether to force his musical idea into the rhythm of the poem ... or to force the verbal rhythm into his musical pattern', and comes to the conclusion that in this regard 'the Elizabethan composers respected their poets far more than ... recent composers'.²⁷

The pyramid model can be seen as a poetry-driven model with its origins in Plato's concept of poetry and music. In a recent PhD thesis, Leigh Van Handel implicitly refers to such pyramidal ideas by suggesting that the length and the pitch of Greek syllables were major determinants of song composition. In this respect she quotes

²⁵ Agawu 1992: 6-7.

²⁶ Ibid: 7.

²⁷ Brown 1948: 20.

Plato, who proposed that of the three components of song – words, rhythm and melody – ‘the words are by far the most important of the three, being the very basis and foundation of the rest’.²⁸

As discussed in Sections 2.2.vi and 3.3.ii, the writings of the early English song composers such as Jones and Campion evidence pyramidal beliefs (see Appendices B1 and B3), and pyramidal elements can also be found in the singing treatises of the seventeenth and eighteenth centuries.²⁹ Both these factors substantiate my third and fourth hypotheses about the relevance of Agawu/Lodato’s categorisation to an understanding of early English song scholarship and composition, and of scholarship pertaining to early performance.

The seven songs under consideration in Chapters 5-7 are all settings of Shakespeare’s lyric poetry; consequently it is worth considering the contributions made by scholars studying Elizabethan literature and music to the debate about textual dominance. There is considerable conflict in this area, which may explain Warlock’s difficulties in incorporating some of the early English song composers’ ideas about word and music interaction into his aesthetic.

The views of Robin Headlam-Wells can be seen as pyramidal, as is his interpretation of the writings of the early English song composers. He suggests that although Campion initially indicated that his intention was to “‘couple ... Words and Notes lovingly together”... this is misleading, and ‘the true nature of the relationship is more accurately defined ... in Campion’s *Lords Maske* of 1612 ... [where] Orpheus makes it quite clear that ... music’s function is a strictly subsidiary one: it is to amplify the meaning of the text’.³⁰

Conversely, Ing’s ideas tend toward the assimilative. She suggests that there is a ‘danger that the art of these lyrics is not truly literary at all, and that when we have learnt to appreciate them we shall have learnt something of music but little of poetry’.³¹ From this she concludes that Elizabethan composers thought that poetry and music had a symbiotic relationship, believing that ‘they find in the lyric the exemplar and representative of essential poetry, for they remember the early musical associations of

²⁸ Van Handel 2005: 15. (Quoting from Plato 1963).

²⁹ For instance, Bayly 1771: 60, who suggests that singers should ‘ask themselves how an orator would pronounce [the words], preserving the grammatical connection, touching lightly without any appoggiatura, short syllables and unimportant words, and giving due, but not fierce energy to the emphatic’.

³⁰ Headlam-Wells 1984: 173.

³¹ Ing 1968: 22.

all poetry, and regard “the well enchanting skill of music” as a main cause of its delight and power to move’.³²

Ing’s views are supported in some measure by the sentiments expressed by Ben Jonson (see Appendix B6). These ideas are significant because they are opposed to pyramidal theories and are more akin to the assimilative ideas of Nietzsche and Schoenberg. Thus, the complexity of the argument that occurs at the interstices of the debate about word and music interaction in song gives some indication of the problems Warlock experienced in developing a satisfactory method of textsetting and forming a coherent attitude to textual interaction as discussed previously in Section 2.2.iv-vii.

c) Incorporation and tripartite models

According to Agawu, Edmund Wodehouse initially proposed the incorporation model to postulate an ‘irreducible relationship between words and music’.³³ This is based on the belief that neither the words nor the music lose their identity in a song, but rather coexist in an equal partnership: ‘The song, therefore, belongs equally to poetry and music’.³⁴

Agawu claims that Wodehouse’s ideas relate to Kramer’s model of how a poem is incorporated, rather than assimilated, in song, where ‘it retains its own life, its own body, within the body of the music’.³⁵ However, Agawu suggests that Kramer does not address the nature of this interaction between poetry and music, arguing that the Wodehouse/Kramer model ‘fails to account for the exact nature of the resulting alloy’ between music and words.³⁶

With regard to my third hypothesis about the application of the Agawu/Lodato categorisation to a broader range of song scholarship, Leech-Wilkinson’s current work on recorded performances evidences Agawu’s concerns, as well as the shifting scholastic attitudes toward textual dominance in song. Leech-Wilkinson’s description of the performance text as being ‘owned’ by the singer, as discussed in Section 3.3.iii, can be described as assimilative. Conversely, in a later article Leech-Wilkinson suggests that the musical text is subservient to the poetic text, which is a pyramidal interpretation:

It’s not surprising ... that singers should be so concerned to bring expressivity from speech into singing. Speech allows much more expression

³² Ibid: 78.

³³ Agawu 1992: 6.

³⁴ Wodehouse 1940: (page unknown).

³⁵ Kramer 1984: 127.

³⁶ Agawu 1992: 6.

than singing does ... Speech-led expressive gestures bring some of that meaning back into the music and intensify our perceptions of the interaction of words and notes in the composer's setting.³⁷

However, the subsequent paragraph implies that Leech-Wilkinson is adopting an incorporative approach, positing that singers use various sounds as

signs of emotive actions we recognise from daily life. This isn't a separate musical sign-language ... but rather uses the mind's naturally selected ability to connect phenomena through common features ... The performer integrates the music with our emotional lives.³⁸

Sections 2.2.iv-vii revealed that similar shifts in attitude to textual interaction are apparent in Warlock's aesthetic, particularly in his conflicted response to the programmatic nature of song, and his quest for textual unity suggests that he may sometimes have veered towards an incorporative understanding of the interaction of words and music in song.

On the other hand, there is also evidence Warlock believed that the combination of words and music in song may result in an art form that was greater than the sum of its parts. This is a view more akin to the tripartite model's explanation of song as a confluence of three independent but overlapping systems, shown as three overlapping circles: music, words, and song (see Figure 4.1). Agawu explains that this model 'allows such practices as extensive mediation on words which may or may not have a direct resonance with the musical setting, [and] ... dwelling on musical detail that may not be tied directly to the semantic domain of the words'.³⁹

Thus, the multifaceted nature of the song artefact has exercised scholars over a number of centuries; it is not surprising, therefore, that Warlock had an understanding of the debate surrounding this, or that it influenced his attitude to the interaction of words and music in song. The effect of this debate both on early twentieth-century composition and Warlock's textsetting in particular will be explored in the following section.

ii Contextualising the models and hypotheses: song composition in the early twentieth century

To a greater extent the findings of the previous section have supported my hypotheses that the Agawu/Lodato categorisation demonstrates considerable synchronicity with Warlock's aesthetic and attitude to word and music interaction in song, as well as the

³⁷ Leech-Wilkinson 2009a: Chapter 8 'Expressivity', paragraph 100.

³⁸ Ibid: Chapter 8 'Expressivity', paragraph 101.

³⁹ Agawu 1992: 8.

belief systems underpinning early English song scholarship and performance scholarship. However, there are two further areas that need to be considered in order to validate my second and fourth hypotheses and to establish an appropriate method of analysis for Warlock's Shakespeare settings in the following chapters.

The first area concerns the textsetting of early twentieth-century song composers, and whether this evidences any connection with the beliefs that underpin Agawu/Lodato's models. The second area is Warlock's song oeuvre: the extent to which his textsetting was a product of the competing influences in his aesthetic, and whether the resulting songs demonstrate a significant affinity to the Agawu/Lodato categorisation.

In order to facilitate this necessarily brief evaluation of the textsetting methods of early twentieth-century composers, I shall rely in part on the two most significant secondary sources in this area of scholarship – the publications of Trevor Hold and Stephen Banfield.⁴⁰ These suggest that early twentieth-century song was informed by five interrelated influences: nineteenth-century Romanticism, particularly German Lieder and folksong; contemporary poetry, especially 'Georgian' poetry and the poetry of A. E. Housman; Celtic language and poetry; modernism; and sixteenth- and seventeenth-century poetry and song.

a) Romanticism

The pianist Stephen Varcoe suggests that the romanticism inherent in early twentieth-century English song can be partially attributed to the folk-song revival, positing that the music 'harked back to a pastoral golden age before the industrial revolution had scarred the landscape, and provided ... a specifically English solution to the problems posed by the musical developments of the time'.⁴¹ Hold describes songs of the period as 'fundamentally lyrical, [their] subject matter serious'.⁴² Banfield's views concur with those of both Varcoe and Hold, identifying a 'lyrical impulse' partially inspired by folksong. Banfield argues that composers between the wars did not break with nineteenth-century Romanticism: in fact, the period can be seen as its culmination, manifested in the delight shown by both poets and composers in technique, lyricism and expression.⁴³ This peculiarly English Romanticism is evidenced in the work of

⁴⁰ Hold 2002 and Banfield 1988.

⁴¹ Varcoe 2000: 119.

⁴² Hold 2002: ix-x.

⁴³ Banfield 1988: 160.

composers such as Delius, John Ireland, Vaughan Williams, Ivor Gurney, Herbert Howells, Armstrong Gibbs, Granville Bantock, and Arthur Bliss.

In terms of my third hypothesis, the songs of these composers, particularly Delius, Ireland and Gurney, appear to be informed by values similar to those of the musically driven assimilative model.⁴⁴ Banfield explicitly compares Ireland's and Delius's songs in terms of their 'modality ... accompanied by thick, cushioning chord progressions and harmonic slides'.⁴⁵ 'To Ireland ... "the secret of the sensuous art" lay in submitting himself to the imagery in his texts and expressing in music, not the images themselves, but the states of mind and feeling they inspired'.⁴⁶

According to Banfield, Gurney 'considered his composer's gift to be higher than his poet's', and Gurney himself noted that his experiences in the First World War had taught him that 'the brighter visions brought music; the fainter, verse, or mere pleasurable emotion'.⁴⁷ This suggests that Gurney's work may also have been assimilative in nature, a proposal supported by his comment that 'it is not always necessary to read a poem through to start setting it'.⁴⁸

b) Georgian Poetry

Two genres of poetry were of particular significance between the two World Wars: Georgian poetry, and the poetry of Housman. The latter does not deserve much attention since Warlock did not set Housman's poetry, dismissing it as 'all that business about clay'.⁴⁹

Unlike Warlock, Gurney has been retrospectively grouped with Herbert Howells, Benjamin Burrows, Michael Head, and Cecil Armstrong Gibbs under the collective title of Georgian composers, who predominantly set the work of the Georgian poets.⁵⁰ According to Fred Tomlinson, Warlock may have set as many as fifty-seven

⁴⁴ Due to his considerable influence on Warlock and his close association with the ideas of Nietzsche, the assimilative nature of Delius's textsetting has already been attested in Chapter 2.

⁴⁵ Banfield 1988: 162.

⁴⁶ Ibid: 164-5.

⁴⁷ Ibid: 180. Quoting Gurney 1922: 319

⁴⁸ Letter: November 1916. Gurney to Marion Scott. Gurney 1913-1922.

⁴⁹ Copley 1979: 172.

⁵⁰ A loose title for those writing poetry after George V became King in 1912 such as Hilaire Belloc, Robert Nichols, Edward Shanks, Walter de la Mare, Rupert Brook, John Masefield, W.H. Davis, W.W. Gibson, James Stephens and J.C. Squire. The group included Lawrence, Robert Graves, and Siegfried Sassoon, but Banfield argues that their poetry was 'too great a challenge' for early twentieth century song composers. Banfield 1988: 210.

poems by contemporary and Georgian poets,⁵¹ but destroyed many of these settings due to conflicts with the poets concerned.⁵²

Banfield's comparative assessment of settings of Edward Shanks's poem 'The fields are full' by Gurney, Gibbs and Warlock (re-titled by the latter as 'Late Summer' (1921)) suggests that Georgian poetry promoted settings that were musically driven, and therefore assimilative. Banfield argues that 'music ... can provide unity of mood through a balance or symmetry of expression lacking in the poem'. He notes that Warlock's setting is 'his most overtly Delius-like [in its] chromatic style, self-indulgently but effectively employed'. Gurney's setting 'gets sidetracked at the ecstatic thought of being "overfull" with love, with remote and swooning modulations', whereas Gibbs keeps the dominant simile of the poem 'subservient to the ... landscape, by adopting at the start of the second stanza a new ... texture of high, wispy pairs of triplet quavers, which ... are in a shifting enharmonic relationship to the overall tonality'.⁵³

c) Celtic poetry

Sections 1.3 and 2.2.ii noted that Celtic languages had a great impact on Warlock, and therefore it is interesting to examine how he and contemporary composers set Celtic poetry. In this regard one of the most significant composers was Arnold Bax.

In his early years Warlock was a great supporter of Bax, describing his music in letters to Colin Taylor as 'the best examples of English music I could think of',⁵⁴ 'his "Song in Twilight"... is quite thrilling',⁵⁵ and his 'music haunts me all day'.⁵⁶

Bax returned the compliment, noting that Warlock was 'one of the only modern composers ... whose harmonic invention derives from an emotional and natural source'.⁵⁷

Warlock's enchantment with Bax has been discussed by Copley who claims that Bax was a significant peripheral influence on Warlock's juvenilia: 'A lake and a fairy boat' (Thomas Hood) and 'Music when soft voices die' (Shelley) show that 'the young

⁵¹ For example, Belloc: (1926) 'The birds'; (1927) *Three Belloc Songs* – 'Ha'nacker mill', 'The night', 'My own country'. Shanks: (1921) 'Late summer'; (1922) 'The singer'. Squire: (1921) 'Mr Belloc's fancy'. Masfield: (1921) 'Captain Stratton's fancy'; (1922) 'The west wind'. Nichols: (1916) 'The grey wind'; (1917) 'The water lily'. Blunt: (1927) 'Bethlehem down'; (1928) 'The cricketers of Hambleton'; (1929) 'The frost-bound wood'; (1930) 'The fox'.

⁵² Tomlinson 1974: 26-27. This was particularly true of Lawrence, and although Yeats is a Celtic, rather than a Georgian poet, Tomlinson suggests that Warlock may have destroyed as many as eight Yeats settings.

⁵³ Banfield 1988: 217-8.

⁵⁴ Letter: 6 December 1911. Heseltine to Taylor. Add MS 54197.

⁵⁵ Letter: 9 February 1912. Heseltine to Taylor. Add MS 54197.

⁵⁶ Letter: 29 September 1912. Heseltine to Taylor. Add MS 54197.

⁵⁷ Letter: Undated. Bax to Heseltine. Gray 1934: 265-6.

composer had acquired a considerable harmonic vocabulary of the sensuously chromatic sort ... via late Wagner, Delius and some of the English late romantics – for instance Bax'.⁵⁸

From this it possible to argue that Bax's influence was assimilative, a conclusion which can also be applied to Warlock's settings of Celtic poetry. Evidence of this can be found in his settings of Yeats's poetry between 1914 and 1920.⁵⁹ Banfield argues that *The Curlew* is dominated by musical elements associated with Bax's 'Celtic twilight' compositional ethos.⁶⁰

However, during the Eynsford years (1925-28) it would appear that Warlock became satiated with Bax's music, and his later reviews and comments were critical. For instance, after a concert that Warlock attended in 1930 he claimed that 'Bax, as usual, drove me out of the hall after ten minutes'.⁶¹ This change of heart was probably due to Warlock's burgeoning interest in early composers and poets as discussed previously, suggesting that during the 1920s his textsetting methods may have moved away from an assimilative toward a more pyramidal ethos, all of which provides some initial evidence in support of my second hypothesis, and will be examined more fully in Section 4.ii.f to follow.

d) Modernism

In the 1920s, composers such as Frank Bridge and Eugene Goossens displayed elements of modernism in their songs that was mainly generated by progressive tonality. Comments by Banfield about these composers' songs imply that modernism can be identified with the musically driven assimilative model. For Bridge, modernistic elements comprised the use of non-diatonic 3rds and 6ths, as well as 'chordal sonorities with [a] propensity for compound fourths'. Banfield suggests that the 'music itself is invoked as a vehicle for passion where verbal communication fails'.⁶² In the opening nine bars of the first song in Goossens' *Chamber Music* (1929), Banfield describes a succession of tonal shifts which move from 'a droopy chromatic opening B flat slightly reminiscent of van Dieren' to 'an utterly different, whole-tone, texture for the introduction of the second stanza'.⁶³

⁵⁸ Copley 1979: 55.

⁵⁹ Warlock's settings of Yeats's poems: (lost, 1914) 'A cradle song'; (1915) 'The everlasting voices'; (1915) 'The lover mourns the loss of love'; (1916) 'The cloths of heaven'; (1915-1920), *The Curlew*.

⁶⁰ Banfield 1988: 263-8.

⁶¹ Letter: 6 October 1930. Heseltine to Moeran. Add MS 57794. See also Heseltine 1920c: Reproduced in Smith 1997: 100-4

⁶² Banfield 1988: 348. Discussing 'Day after day' (1925).

⁶³ Ibid: 352.

As discussed in Section 1.3, Warlock, like Goossens, was heavily influenced by van Dieren. Therefore, the findings of this section again point to changes in Warlock's textsetting methods during his career, thereby providing a fertile area for further study in Chapters 5-7.

e) Early English poetry and twentieth-century English song

The findings of Section 4.1.i.b suggest that early English textsetting tended to be pyramidal; therefore, it would seem a logical starting point to assume that early twentieth-century settings of sixteenth- and seventeenth-century lyric poetry would also incline in this direction. However, this is too simplistic an assumption, as the ways in which twentieth-century composers set early English lyric poetry were complex and influenced by a number of different factors.

From a brief survey of secondary sources about composers such as Parry who set early English poetry at the start of the second 'Golden Age of English song', it would appear that German Romanticism in general, and composers such as Schumann and Brahms more specifically, were major influences. Hold argues that Parry's setting of 'Take, o take those lips away' 'follows the Schumannesque trait of leaving the harmonic sense of the singer's final line incomplete so that a piano postlude is necessary to round the song off'.⁶⁴ This suggests assimilative characteristics. Conversely, Banfield's evaluation of Parry is pyramidal, positing that 'there has been a persistent tendency in English songs, perceptible as far back as Parry ... for the easy gracefulness of such poetry to confine and enclose musical sensibilities, not enlarge them, as ... noted ... in connection with Parry... as well as Quilter'.⁶⁵

The dichotomy between assimilative and pyramidal beliefs appears to become more pronounced as the twentieth century progresses, and it would seem that settings of early English poetry moved away from the dominating influence of German Romanticism and its assimilative tendencies toward a more pyramidal, if not incorporative philosophy. This argument is supported in some measure by both Banfield's⁶⁶ and Hold's examination of the work of Gerald Finzi, whose Shakespeare settings along with 'the ... settings of Quilter and Warlock ... represent the finest early 20th century interpretation of Shakespeare's song lyrics'.⁶⁷

⁶⁴ Hold 2002: 18.

⁶⁵ Banfield 1988: 357.

⁶⁶ Ibid: 275-300. See also Banfield 2008.

⁶⁷ Hold 2002: 418.

Hold argues that Finzi's style owed much to the English tradition and was not particularly influenced by European (German) Romanticism, although his attitude to textsetting 'can be compared to Hugo Wolf',⁶⁸ who wanted to publish a *Poetry Supremacy Act* in 1888,⁶⁹ and is identified with his 'discriminating choice of text and immaculate word-setting'.⁷⁰ However, Hold suggests that by following a pyramidal textsetting route and allowing poetry to have supremacy, many of Finzi's songs lack

strong, memorable, musical ideas ... As songwriters as diverse as Quilter, Ireland ... [and] Warlock ... show, it is perfectly possible to encompass a text with a memorable tune without loss of fidelity ... Perhaps [Finzi's] greatest weakness is his dull sense of rhythm, which lacks the vitality of ... Warlock ... Finally he employs a limited range of accompanimental textures compared with ... Warlock.⁷¹

f) Warlock's oeuvre

The findings of the preceding five sections tend to support my fourth hypothesis that the Agawu/Lodato categorisation demonstrates a considerable affinity with the textsetting methods of the early twentieth-century English song composers, and suggests that although it provides models of Lieder analysis, it is relevant to an understanding of textual interaction in early twentieth-century English song composition and, as a result, offers new perspectives on this.

With regard to my second hypothesis, the discussion in Sections 2.2.iv-vi and 4.1 above suggest that there were changes in Warlock's textsetting methods throughout his career. Although none of the scholars, friends or contemporaries of Warlock referred to in Chapters 1-3 explicitly identifies Warlock's textsetting with the philosophical divisions that underpin the Agawu/Lodato categorisation, there have been a number of attempts to categorise Warlock's songs in other ways, and these reveal implicit connections to Agawu/Lodato's models. This, in conjunction with Warlock's views on the intuitive nature of the musical aesthetic (as revealed in the epigraph to Chapter 1 and discussed in Section 1.2), leads me to believe that Warlock's textsetting may have proceeded from an intuition of the cultural values and beliefs underpinning the Agawu/Lodato categorisation, particularly the belief systems pertaining to the assimilative and the pyramid models.

In this regard, it is interesting to compare Gray's, Banfield's, Collins's and Copley's categorisations of Warlock's songs. Section 1.4 and the introduction to Chapter 2 suggested that Warlock could be seen as an aesthetic representative of his

⁶⁸ Ibid: 395.

⁶⁹ Northcote 1966: 15.

⁷⁰ Hold 2002: 315.

⁷¹ Ibid: 399-400.

generation, and that the Heseltine/Warlock persona was a creation – an *objet d'art* – resonating with Cecil Gray's assertion that Warlock and Heseltine composed in two different styles.⁷² Gray postulated that songs from the Eynsford period of compositional activity (1925-1928) such as 'Yarmouth fair', 'The Toper's song', 'Maltworms', 'Jillian of Berry', and 'Away to Twiver' were the work of Warlock, whereas 'A prayer to St Anthony of Padua', 'The sick heart', 'Hanacker mill' and 'The night' were the work of Heseltine.⁷³

Although Gray's pronouncement is rather simplistic and has been discounted by many scholars, it is possible to draw a number of comparisons between it and Banfield's detailed categorisation of Warlock's songs, suggesting that there may be a kernel of truth in Gray's assertion. Banfield divides the songs into 22 categories, which in turn fall into five key areas: mood, syntax, metre, archaism, and vernacular type.⁷⁴ In addition, he assesses Warlock's oeuvre in terms of "'involved" introvert' and "'detached" extrovert' songs, naming the introvert songs as revealing an 'acceptance of the Romantic legacy of intense and chromatic harmony, which ... overwhelmed him in the context of Delius's music'.⁷⁵ As demonstrated in Figure 4.2 the four songs that Gray identifies as composed by 'Heseltine' fall into Banfield's 'introvert' (romantic, melancholy) category, whereas the five composed by 'Warlock' are categorised as 'extrovert' (rowdy, humorous). Interestingly, a similar division is apparent in Collins's evaluation of the nine songs: he labels the 'Heseltine' songs 'metaphysical and introspective',⁷⁶ whereas the 'Warlock' ones are termed 'rumbustious and hedonistic'.⁷⁷

It is noticeable that the 'Heseltine' songs are settings of contemporary poems, thereby supporting the assessment in Section 4.1.ii.b that contemporary poetry tended to generate Romantic, musically driven, and thus assimilative settings. Conversely, Figure 4.2 illustrates that the songs Gray suggests are written by 'Warlock', that Collins believes are 'rumbustious and hedonistic', and that Banfield labels as 'extrovert' are, with one exception, settings of English poetry from the sixteenth to the eighteenth centuries.⁷⁸ Banfield claims that the archaic elements of such settings cannot be seen in isolation from the vernacular, that 'the most consistent aspect of Warlock's approach to

⁷²As noted previously Gray's assertion has been dismissed by many scholars. For example see Hold 1994: 88-9.

⁷³ Gray 1934: 263-265.

⁷⁴ Banfield 1988: 358-9.

⁷⁵ Ibid: 357.

⁷⁶ Collins 1996: 260-282.

⁷⁷ Ibid: 237-248.

⁷⁸ The one exception being 'Yarmouth Fair' which was a setting of a poem written by one of Warlock's drinking companions, Hal Collins. However, it should be noted that this song is derived from an early English folksong.

the vernacular is his textsetting', and that within this 'rhythm is the key factor'.⁷⁹ His views are supported in assessments of the settings by both Collins and Copley, particularly in their evaluations of 'Jillian of Berry'. Collins describes this song as rhythmically inventive,⁸⁰ and Copley draws attention to the 'rhythmic idiom of the accompaniment'.⁸¹

As discussed in Section 2.2.vi, Warlock considered that the subtle ways in which early English song composers handled rhythmic and temporal elements contributed greatly to the success of their textsetting. The findings of Section 4.1.i.b. indicate that many early English song composers tended towards a pyramidal textsetting ethos, and the assessments of Warlock's oeuvre by Gray, Banfield, Collins, and Copley also suggest that Warlock's textsetting displayed pyramidal characteristics when setting early English 'archaic' poetry, such as Shakespeare's lyric poems, all of which provides an exciting avenue of exploration for the third investigative strand of this thesis in Chapters 5-7.

4.2 From models to methods

The previous assessments support my hypotheses that the Agawu/Lodato categorisation demonstrates a considerable affinity with the cultural values and beliefs pertaining to Warlock's aesthetic and textsetting methods, with scholarship on English song and the performance of song, and with the compositional methods of both the early English song composers and the early twentieth-century English song composers. Therefore, it is my contention that the Agawu/Lodato categorisation can be utilised as an overarching analytical framework through which Warlock's textsetting methods can be assessed and evaluated.

However, irrespective of whether a song is deemed to be assimilative, pyramidal, incorporative or tripartite, it is a complex art form combining two texts – the poem and the music. In this regard, Sections 2.2.vi and 3.3.ii discussed Warlock's conception that poetry and music work on temporal, sonic and expressive/connotative levels, and also revealed his intense interest in these. On the sonic level this is indicated by his interest in prosody and the sounds of language,⁸² and by his fascination with the harmonic properties of the work of certain composers such as Schoenberg.⁸³ His interest in temporal elements is evidenced in his writings about early English

⁷⁹ Banfield 1988: 360.

⁸⁰ Collins 1996: 243.

⁸¹ Copley 1979: 119.

⁸² See Appendices A2, A3, A4, A8, A9, C4, C6, C16, C17, C18, C19 and C20.

⁸³ Heseltine 1912: 176-78.

composers' command of the metrical and rhythmic aspects of song.⁸⁴ In addition, his aesthetic ideals regarding the emotional and spiritual nature of creativity reveal a deep interest in the expressive/connotative level of song composition.

I will utilise Warlock's conception of the three levels in poetry and music discussed in Section 2.2.vi to establish an appropriate analytical method for the score-based analyses in Chapters 5-7. However, although both texts contain temporal, sonic and expressive/connotative structures, these work quite differently within each, which is something that needs to be assessed briefly.

In this regard, the discussion by the melopoetic scholar David Hertz is very useful, particularly when he refers to Roland Posner's ideas about the hierarchy of notational systems in music and poetry.⁸⁵ Posner argues that in English language and poetry, timbre is the most important attribute, followed by duration and volume. Pitch is ostensibly the least important element to an understanding of poetry.⁸⁶ When Posner applied his model to music he found that 'musical notation uses a kind of inverted hierarchy': pitch comes first, then duration. Volume 'is only notated occasionally and with very vague symbols', and timbre falls a long way behind because 'Western composers have a very poorly developed set of symbols to illustrate methods of attack and variety of nuance in tone colour'.⁸⁷ From this Hertz concludes that 'in a combinatory art form like song writing, Posner's Hierarchy of Precision ... shows us that poetry is specific where music is not and music is specific where poetry is not'.⁸⁸

This demonstrates the complex relationship between the three elements at work in both poetry and music – temporal, sonic, and expressive/connotative – as well as suggesting that interaction occurs on many different levels. It is incontrovertible that music is temporally multi-dimensional: in a song, the vocal and piano lines can present different metres and rhythms simultaneously. Conversely, most forms of poetry are temporally one-dimensional; they cannot depict shifting metres or rhythmic patterns simultaneously. However, as revealed in Section 3.2.ii, the genre of poetry at the heart of this thesis – Elizabethan lyric poetry – is often metrically ambiguous, and it will be intriguing to discover the effect that this has on Warlock's textsettings in Chapters 5-7.

Poetic pitch and intonation are also usually presented in a linear fashion by one voice at a time. Musically, the vocal line and piano can create vertical and contrapuntal

⁸⁴ Warlock 1923b. Reproduced in Smith 1998b: 63.

⁸⁵ Posner 1985: 171-81.

⁸⁶ Hertz 2000: 19-20.

⁸⁷ Ibid: 21-22.

⁸⁸ Ibid: 22.

harmonic structures that allow flexibility in pitch and intonation through such devices as cross melodies and modulation. However, the presentation of sonic and metrical elements in a poem is dependent on the reader's interpretation and perception of the meaning of a poem construed on a connotative level.⁸⁹

In this area of textual and metatextual interaction, poetry can be considered multi-dimensional. Language is a symbolic system that refers to a concrete 'state of existence', and in doing so it creates connotations, be these personal, poetic or cultural, relating to this state of existence. For example, Figure 4.3 illustrates how the words 'red rose' work on various textual and metatextual levels. Even abstract language is attached to a concrete state of existence. For instance, the word 'honour', an abstract concept that is used as a noun, adjective, or verb, can be construed in many ways: 'It's an honour'; s/he's honourable'; 'I honour you'. Different connotations are dependent on use, but all relate to a state of existence or an action pertaining to a state of existence. Thus, the multi-dimensionality of poetry, and of language, is found in the interaction of the state of existence with symbolic and connotative levels.

The same does not apply for music. Certain keys and chords, such as minor keys and tritones, may work on more or less well defined connotative levels; however, the abstract nature of music and its symbolic system – notation – do not refer to something that exists, such as a red rose, which means that it is less able to work on specific connotative levels. In order to counteract this, composers often use explicit devices to allow for more precise interpretation of meaning, and in this respect, the most obvious contrast to poetry is music's use of explicit expressive instructions, such as dynamics, tempos, and articulation markings.

As a consequence, although the relationship of words and music in song works on three levels – sonic, temporal, and expressive/connotative – these do not work independently, and the musicologist Johan Fornas proposes that 'verbal content and musical organisation are linked by an intense cross-traffic',⁹⁰ achieved by these levels interacting both intra-textually and inter-textually.

By examining the three different levels of interaction in Warlock's Shakespeare settings it may be possible to assess shifts in his textsetting methods, and to discover whether his methods were assimilative, pyramidal, incorporative or tripartite – or some combination thereof. In order to test aspects of this proposed method of analysis,

⁸⁹ There is a large body of semiotic scholarship which considers the relationship between music and language. The ideas in the section are mainly drawn from the following: Barthes 1983: 211-17, Lidov 1980, Nattiez 1990, Tarasti 1994 and Agawu 1999.

⁹⁰ Fornas 2003: 38.

Chapter 5 will provide a short comparative case-study of Warlock's first two Shakespeare settings of the poem 'Take, o take those lips away',⁹¹ which will be followed in Chapters 6 and 7 by a score-based evaluation of textual interaction in the five remaining Shakespeare settings, before undertaking an evaluation of five recorded performances of 'Pretty ring time' in Chapter 8.

⁹¹ Warlock 1919c and Warlock 1923a.

Chapter 5

Comparative case-study: Assessing the models and methods

Introduction

In Chapter 5 I begin the third investigative strand of this thesis which undertakes score-based analyses of the interaction of words and music in Warlock's Shakespeare settings. Section 4.2 proposed a method of analysis that allows me to evaluate these settings from two analytical perspectives. My purpose in this chapter is to test this method of analysis by juxtaposing the two perspectives in a comparative case-study of Warlock's first two Shakespeare settings. Initially I will examine the poetic and the music text on three levels – sonic, temporal and connotative – before utilising the Agawu/Lodato categorisation to frame and elucidate the nature of the textual interaction that occurs on these levels.

5.1 Poetic analyses

i Overview

Warlock set the poem 'Take, o take those lips away' twice: the first setting was composed in 1916, and published as part of *Saudades* in 1923; the second was written in 1918, and published in 1919.¹ The poem is presented differently in the first edition of each Warlock setting,² in the autograph manuscript (MS) of the first setting,³ and in the autograph MS of the string quartet version of the second setting.⁴ These variants will be discussed in the interactive analysis to follow; however, in the light of the complexities engendered by these differences, I will base my initial poetic analysis on the version that is presented in the *Arden Shakespeare Edition*, as from a literary standpoint this is considered one of the most scholarly and informed editions.⁵

Figure 5.1 demonstrates that the poem is made up of one stanza of six lines comprising a quatrain and a concluding rhyming couplet. It is written in the first person, apparently directly addressing the object of desire. However, changes from past to present tense throughout destabilise any reading, suggesting that this is an internal soliloquy about past events that are being constantly relived in the consciousness of the poetic persona – a circular journey from despair to hope and back again to despair. Lindley described it as 'a song of disappointment in love ... entirely characteristic of

¹ Scores for all the songs discussed in this thesis can be found in Volume II, Appendix D.

² Warlock 1923a. And Warlock 1919c. (Appendix D2 and D3 respectively).

³ Warlock 1916-17. (Appendix D1).

⁴ Warlock 1919a. (Appendix D4).

⁵ Shakespeare 1968.

the association of music with love-melancholy',⁶ and Clifford Leech proposed that in it 'there is a suggestion of dawn, but ... it is ... false ... The light in the lover's eyes does not immediately herald the day-spring ... the seals of love have been seal'd in vain'.⁷

In the very first line of the poem, the negative statement 'Take, o take those lips away' establishes these ideas of rejection. It could equally be argued that deceit is implicit in the juxtaposition of soft vowels and consonants – 'lips', 'so', 'those' – with the harsher sounds of 'take' and 'away'. Lips are meant to be soft, associated with the sweetness of love (alluded to in line 2), but here they are linked with the negative actions of rejection and withdrawal.

It is my contention that the theme of deceit is developed by this use of dichotomous vocabulary. Words with positive associations, such as 'lips', 'sweetly', 'eyes', 'break of day', 'lights', 'morn', 'kisses', 'bring again', and 'seals of love', are juxtaposed with vocabulary that has negative associations – 'take', 'away', 'forsworn', 'break', 'mislead', 'seal'd in vain' – in a form of thesis and antithesis.

In addition, the grammatical ambiguity of lines 3 and 4 enhances the poem's double-edged nature and reinforces the themes of rejection and deceit. In line 3, ambiguity is established by a lack of prepositions and verbs. Grammatical sense could be made of the line if it read as follows: 'And those eyes [which at] the break of day [are] lights that do mislead the morn'. However, a more appropriate poetic possibility, supported by Leech's evaluation above, is that the two lines are linked on a connotative level by the use of an elided simile/metaphor where the 'eyes' are compared to the sunrise and, as such, are a false dawn.

ii Temporal analysis

Section 3.2.ii revealed that Elizabethan lyric poetry contains rhythmical and metrical juxtapositions similar to those found in music. In this regard, 'Take, o take those lips away' can be seen as a typical metrically ambiguous Elizabethan lyric poem. Each line comprises seven syllables, except for the concluding rhyming couplet where repetition of the final three syllables produces two lines of ten syllables. This syllabic imbalance creates a complex structure, where metrical substitutions are commonplace. Throughout the poem, tension is created by the juxtaposition of duple trochaic metre, duple iambic metre and triple anapaestic metre. Owing to this metric ambiguity, there are many ways of scanning this poem. Figure 5.2.a-b illustrates some of these possibilities.

⁶ Lindley 2006: 169.

⁷ Leech 1975: 83-5.

On the basis of these differing scans, it can be argued that metrical conflict in ‘Take, o take those lips away’ is established by three interrelated factors: first, the shifting rhythm within individual feet forms either duple or triple rhythmic effects; secondly, an equal metre – the tetrameter – is juxtaposed with the unequal tri-metre; thirdly, with its use of a hexameter the concluding rhyming couplet conflates these different metres: it is an equal metre, being divisible by two; and an unequal metre, being divisible by three.

iii Sonic analysis

Sections 2.2.vi and 4.2 considered Warlock’s conception that both poetry and music work on temporal, sonic and expressive/connotative levels. With regard to the sonic level, rhyme is the most important element in a poem, and all types of rhymes – end-rhymes, internal rhymes, and slant-rhymes – are created by repeated vowels (assonance) and/or consonants (consonance and alliteration).

The end-rhyme scheme of ‘Take, o take those lips away’ is ABABCC.⁸ Figure 5.3 illustrates the poem’s rhyming structure by using symbols of the International Phonetic Alphabet (IPA) to help make this more explicit (see Figure 5.4 for details of the IPA). It should be noted that this is not used in order to elucidate either Elizabethan or early twentieth-century orthography and pronunciation; rather, it is a useful device to demonstrate vowel and consonant equivalence. The use and purpose of this will be discussed more fully in the interactive analysis.

In addition to end-rhyme, the poem contains many instances of horizontal and vertical internal rhyme, which are both full-rhymes and slant-rhymes⁹. Figure 5.5 provides an internal rhyme analysis which has been extrapolated from Figure 5.3. This use of internal rhyme helps to establish the sonic world of the poem. As noted in Section 3.2.ii, Ing explained that in the Elizabethan lyric poem ‘the place of the music is to some extent supplied ... by the arrangement of vowel and consonant sounds running through the poems. On the whole, the choice of syllables is such as to provide freely prolongable vowels for singing’.¹⁰

⁸ It should be noted that the A and C rhymes are slant-rhymes because they both contain the diphthong **eɪ**.

⁹ Baldick 1991: 189. Full rhyme is defined thus: ‘Normally the last stressed vowel in a line and all sounds following it make up the rhyming element’. One example is ‘way’ and ‘day’. Slant-rhymes or half-rhymes occur ‘where the vowel sounds do not match (love/have)’. Internal rhyme involves a rhyme ‘between syllables within the same line’ or across lines.

¹⁰ Ing 1968: 226-30.

In 'Take, o take those lips away' the most important diphthong is eɪ (see Figures 5.3 and 5.5). This diphthong appears three times in line 1 (syllables 1, 3 and 7); twice in line 3 (syllables 5 and 7); and twice in lines 5 and 6 (syllables 7 and 10). Sonically eɪ simultaneously presents both aspects of the poetic persona – hope and despair. It does this by juxtaposing the idea of hope in lines 3 and 5, where the poetic persona considers the dawn-like appearance of her lover's eyes, 'eyes ... br eɪk of d eɪ y' and that kisses will 'bring ag eɪn seals of love', with the despair found in the negative end-rhymes of lines 1 and 6 – 'away', 'vain'. In addition, it is the opening and closing diphthong of the poem, where it is used in negative vocabulary, possibly implying that the emotional journey has run full circle and the poetic persona has returned to despair.

Three other vowels/diphthongs are important: ɪ, i: and əʊ. Predominantly ɪ and i: occur in the concluding couplet in vocabulary that expresses the positive/negative dichotomy as discussed above, such as 'bring' (positive) and seal'd (positive/negative). Therefore, these can be seen as connotational structural devices that retrospectively link the concluding rhyming couplet to the preceding quatrain. Examples are the words 'sweetly' (positive) in line 2, and 'mislead' (negative) in line 3. The diphthong əʊ occurs in semantically insignificant words, but it has an important structural function as an internal rhyme on the second syllable of the first three lines, thereby binding them together.

The fricative consonant s appears fifteen times in the poem and its importance cannot be overestimated. Poetic convention invests s sounds, known as sibilance, with certain connotations, most notably connections with Satan, the snake, and the fall of Adam and Eve in the Garden of Eden.¹¹ Consequently, on a connotative level, sibilance is associated with deceit and sin, and it is not too fanciful to argue that the use of sibilance in 'Take, o take those lips away' accesses these connotations. The poem is about a doomed love affair where one person has been deceived and misled by another, and it would seem that the use of sibilance holds the poem together on both structural and connotative levels.

iv Connotative analysis

Elements from both the sonic and the temporal levels of a poem contribute to its semantics and connotations. Ing commented that 'rhythm and melody ... are the most immediately noticeable characteristics of [lyric] poems ... [and these] formal qualities

¹¹ Baldick 1991: 205. For use of sibilance see Milton 1968. Book IX, lines 180-2004: 199.

are as important as their sense content'.¹² In 'Take, o take those lips away' the juxtaposition of rhythm and melody is most evident in the concluding rhyming couplet, which is a synthesis of the whole poem. It is my contention that the ambiguous poetic rhythm, coupled with rhetorical thesis and antithesis, reinforces the bitterness of the poem, and the central themes of rejection and deceit.

In line 5, hope is expressed – kisses bring 'seals of love' – but line 6 dashes this because the kisses are 'seal'd in vain'. The opposition of hope and despair is foregrounded by the ironic use of the rhyming couplet, a poetic device, usually in regular iambic pentameter, which is used to establish unity and resolution. By subverting its formal conventions, the poet reinforces the psychological dichotomy of the poetic persona.¹³

The subversion of the rhyming couplet is enhanced by the punning use of 'seal' in the final line of the poem. The connotations of the noun are many, associated with concepts of love, betrothal, authenticity, and thus to the idea of kisses being a trustworthy sign of love.¹⁴ These associations are explicitly linked to the kisses given by the poetic persona – 'but my kisses' (line 5) – not those of the lover. However, the verb 'seal'd' in line 6 makes apparent the bitter irony that was discussed in the earlier poetic overview: the authenticity of this love is 'in vain'; it does not matter that the seal cannot be broken since the person it is given to, the lover, is misleading and false.

The dichotomy between the 'authenticity' of the emotions of the poetic persona and the false emotions of the lover is retrospectively reinforced by reference to the 'misleading' lover in line 4, and the deceit implied by the juxtaposition of 'sweetly' with 'forsworn' in line 2. When coupled with the use of *eɪ* in the opening and closing diphthong of the poem, these factors suggest that by the end of the poem the poetic persona has returned to the negative emotions experienced in the first line.

5.2 Music Analyses

i Overview

The interactive analysis to follow will consider the interplay of poetic and musical elements of Warlock's two settings of 'Take, o take those lips away' and how these

¹² Ing 1968: 226-30.

¹³ The debate is continuing about whether 'Take, o take' is by Shakespeare. See Sections 3.1.i. and 3.2.i for a discussion of the poem's provenance.

¹⁴ 'Seal. *v* 1a. Bearing the impression of a signet in wax... as evidence or guarantee of authenticity. 1b...Seal ones lips'. 'Seal. *n* 2a. A device impressed on a piece of wax...as evidence of authenticity or attestation. 2b. A token or symbol of a covenant, something that authenticates or confirms; a final addition that completes and secures'... 2h. ...evidence of claim to possession...a mark of ownership'. *Oxford English Dictionary On-line*. Accessed 14 April 2010.

create a meaningful, composite form – song. In order to do this, a brief evaluation of the music of both settings will now be provided. This will focus on temporal and sonic elements only, for although musical expressive elements of a song are vital to the interaction of words and music, it is my contention that they are predominantly interpretive and can only be realised fully in performance. Therefore, I will leave the discussion and assessment of expressive elements, and how they interact with sonic and temporal factors, until Sections 7.3.iii and 8.4-8.7 where I undertake performance-related analyses of Warlock's most popular Shakespeare setting – 'Pretty ring time'.

Figure 5.6 demonstrates the overall structure of the first version of 'Take, o take those lips away', subsequently referred to as 'Take 1' (see Appendix D2). The song is ostensibly in the key of F minor, and moves between natural, harmonic and melodic versions of this, as well as the relative major – A \flat major. It evidences a chromatic and unstable tonality. The second version (referred to as 'Take 2') is more harmonically straightforward than 'Take 1', being predominantly in natural, harmonic and melodic versions of E minor (see Appendix D3). Metrically, 'Take 2' is complex, notable for the shifting compound time signatures often found in Warlock's songs.¹⁵ Figure 5.7 details these changes in time signature.

ii Sonic analysis

Both 'Take 1' and 'Take 2' employ melodic/sonic motifs in the piano. In 'Take 1' an important motif – the arpeggiated figure – is found in both the introduction and the postlude, and helps to establish the ambiguous tonality of the song. Ostensibly the arpeggiated figure appears to be in the natural version of F minor. However, the natural minor's lack of sharpened 6ths and 7ths also hints at Aeolian mode and A \flat major. As illustrated in Music Example 5.1.i,¹⁶ the arpeggiated figure starts on a low B \flat_1 in the left hand, leaps a fifth to F and then runs up through a series of fourths.¹⁷

'Take 2's' introduction and postlude comprise a descending piano figure, the tonality of which is also ambiguous, particularly in the introduction where the E minor key signature is undermined by chromatic elements. As noted by Collins, Warlock's choice 'of the semitone as a construction unit is significant ... [he] depended upon [it]

¹⁵ For example, 1911 'The wind from the west', 1919 'My little sweet darling', 1925 'Chanson du Jour de Noël', 1926 'Robin Good-fellow', 1927 'Sigh no more, ladies' and 1928 'The sweet o' the year'.

¹⁶ A list of all the abbreviations used in this thesis can be found at the beginning of Volume I. Throughout the thesis music examples will be termed Music Ex., and for ease of reference they have been placed in Volume II.

¹⁷ Where relevant I will use the American Standard System to identify pitch. A description of this system can be found in Herbert 2001: 138-9.

as a means of modifying his basic material'.¹⁸ In addition to the introduction and postlude, 'Take 2' contains many descending figures that appear to act as structuring devices, versions of which occur in both the piano and the voice throughout the song. Two such examples can be found in bar 11 in both the piano and the voice (Music Ex. 5.2.i).

In terms of the voice part, 'Take 1' has a predominantly non-chromatic melodic line.¹⁹ Its tonality appears quite straightforward, particularly when compared to the accompaniment's chromaticism. As demonstrated in Figure 5.6, the song's vocal line is divided into six phrases: it is a syllabic setting of the text, except for the word 'morn' which is stretched over two notes in bar 17 to form a short melisma. The piano is differentiated from the vocal line for most of the song, and creates the chromaticism and dissonance which is a feature of the setting.

The most important vocal melodic motif in 'Take 2' is the soaring crotchet/quaver figure that occurs midway through bar 9 (Music Ex. 5.2.ii). The apex of this motif is E₅ and references to it occur throughout the song (for example in bars 6, 7, 10 and 13). 'Take 2' appears to be a more legato setting than 'Take 1', partially due to the number of short melismas that occur over two notes in bars 3, 5, 7, and 9 (Music Ex. 5.2.iii), and three notes in bars 9 and 13 (Music Ex. 5.2.ii).

Like 'Take 1', 'Take 2' is divided into six vocal phrases (see Figure 5.7), although sonically this setting is less complex. In 'Take 2' the piano plays a supportive role for the first two phrases of the song (bars 2-6) by either doubling the voice or moving with it in thirds. When the accompaniment becomes more homophonic in bar 7, the voice and piano diverge. Thereafter, voice and piano tend toward independence until bar 12, but from bar 13 onwards the piano returns to its more supportive role.

iii Temporal analysis

The metrical framework of 'Take 1' is ostensibly straightforward, the time signature remaining as 3/4 for the whole song. However, in addition to the arpeggiated figure, two other important rhythmic elements can be found in the accompaniment of 'Take 1'. The first is an ascending/descending semiquaver figure that occurs in full in bars 17 – 18 (Music Ex. 5.1.ii), which is foreshadowed by a (sextuplet) semiquaver descent in bar 13, and the second, an ascending three-quaver/triplet motif in the left hand (Music Ex.

¹⁸ Collins 1996: 9

¹⁹ The exceptions being bars 8, 12, 17, 19 and 26.

5.1.iii), examples of which occur throughout the song in bars 3, 4, 5, 6, 15, 16, 17, 22 and 24.

The vocal line also has two important rhythmic motifs: the first, a tied minim/quaver, occurs in phrases 1 (bar 5), 3 (bars 12-14), 4 (bar 16), and 6 (bars 23 and 25) (Music Ex. 5.1.iv); the second is a dotted quaver/semiquaver and its variation – a broken triplet motif. Examples of these can be found in bars 15, 20, 21, and 22 (Music Ex. 5.1.v and Music Ex. 5.1.vi).

As noted previously, ‘Take 2’ is temporally more complex than ‘Take 1’, as evidenced by the shifting compound time signature, and reinforced by four rhythmic motifs. The first is an ascending/descending three quaver motif, which occurs in both parts in bar 3, in the piano in bars 11 and 13, and in the voice in bars 5, 7 and 9 (Music Ex. 5.2.iii).

The second rhythmic motif – the duple quaver motif – works against the song’s compound metre. This is initially to be found in both voice and piano (see bar 3 and 5), but diverges towards the end of the song (Music Ex. 5.2.iv). A tied dotted crotchet/quaver motif, and its variation, a tied dotted crotchet/crotchet motif (Music Ex. 5.2.v and Music Ex. 5.2.vi) comprise the third rhythmic motif.²⁰ In the voice, they occur in the first three phrases of the song (bars 3, 5 and 7) and only once in the second half of the song on the first beat of bar 15. However, the motif can be found in the accompaniment throughout the song (for example, bars 2, 3, 5, 9, 13, and 14).

The fourth, and final, rhythmic motif found in ‘Take 2’ is a lilting motif (Music Ex. 5.2.vii). This is established in the first bar in the right hand of the piano and in the first two notes of vocal phrase 1 (bar 2). There are occasional hints of this motif in the piano throughout the piece (bars 4 and 5, for example), but it dominates the vocal melody from bar 9 onward. The effects and significance of these motifs will be discussed in the interactive analysis to follow.

²⁰ It is unusual to term a tied note a ‘motif’, but is done so here and in ‘Take 1’ (see Music Ex. 5.1.iv as discussed above) because Warlock chose to use tied notes to rhythmically differentiate within and between the phrases of a song. In ‘Take 1’, an example of this type of differentiation occurs within phrase 4, where a tied minim/quaver in bar 16 is juxtaposed with a tied crotchet/quaver in bar 17. With regard to ‘Take 2’, tied notes are used to distinguish the third phrase from the first two phrases of the song. In phrase 3, the word ‘eyes’ (bar 7) is presented on a dotted crotchet tied to a crotchet, as opposed to ‘take’ (bar 5, phrase 1) and ‘sweet’ (bar 7, phrase 2), each of which is on a dotted crotchet tied to a quaver.

5.3 Interactive analyses

i Textual authenticity – a brief note

Because the poem is presented differently in ‘Take 1’ and ‘Take 2’, the poetic analysis has been based on the poem from Arden edition of *Measure for Measure*, a well-respected edition in literary scholarship.²¹ However, in order to evaluate the interaction of words and music in Warlock’s two settings of ‘Take, o take those lips away’ a decision needed to be taken about which poetic variant to use in the interactive analyses.

Figure 5.8 illustrates that in the first editions of both Warlock settings²² most of the words of the poem appear as they do in Arden, but significant changes are made to capitalisation and punctuation. Differences also occur between the autograph manuscripts and the first editions. As far as ‘Take 1’ is concerned, the poem is presented differently in both, and there are a number of significant corrections to the autograph MS, which indicate that it could be an early draft of the song and not the final ‘clean’ draft that Warlock would have sent to the publishers.²³ Complications also arise with ‘Take 2’: the poem is presented differently in both the frontispiece and the score of the first edition, and the autograph MS of the string quartet version differs again.²⁴ Furthermore, there are two first editions of ‘Take 2’: the first in the key of E minor; the second in F# minor.²⁵

These variations are significant as they point to the ongoing debate about authenticity in both music and literature, as well as to the effect that editorial decisions may have on making meaningful interpretations. Initially, I had intended to base my analyses on the autograph MS as these would seem to be more ‘authentic’, but upon reflection I decided against this since the autograph MS of ‘Take 1’ bears all the hallmarks of a draft and, as such, does not provide a reliable account of Warlock’s final version of the song. ‘Take 2’s’ autograph MS is of a string quartet version of the song, and it is likely that word and music interaction in a multi-instrument setting would be significantly different from that of a voice and piano setting. Therefore, since my score analyses concern songs written for voice and piano, using the autograph MS of ‘Take 2’ would be neither appropriate nor relevant. I have, however, allowed the key signature of the autograph MS – E minor – to direct my choice of version to use.²⁶

²¹ Shakespeare 1968. It should be noted that it has not been possible to discover which edition Warlock used.

²² Warlock 1923a. Warlock 1919c. (Appendix D2 and D3 respectively).

²³ Warlock 1916-17. (Appendix D1).

²⁴ Warlock 1919a. (Appendix D4).

²⁵ Warlock 1919b. (Version in F# minor, which is not supplied in Appendix D).

²⁶ Warlock 1919c. (Appendix D3).

Owing to accounts of his meticulous editorial practices as detailed in Sections 1.2-1.4 and 2.2.vi, it seems likely that Warlock proof-read his first editions, thereby giving them some credibility. As a consequence, the interactive analyses will take into consideration the way in which the poem and the music are presented in the first editions of 'Take, o take those lips away', even though one must accept the possible influences of copy editors, or of other factors external to Warlock's own compositional process.

ii Temporal interaction

a) *Metre and rhythm*

Agawu suggests that metrical interaction between the poetic and the musical text may be an important factor that allows us to define 'song as song'.²⁷ Related to this is Ing's argument that 'lyric poems utilize complex arrangements of stressing ... There are no lyric poems of this era that can be scanned in simple feet, but there are many more where to break the phrase is to break, not only the sense, but the rhythmical form'.²⁸ As detailed in Section 2.2.vi, Warlock also made pronouncements about metrical and rhythmic interaction, suggesting that they were not identical and that 'the interplay of contrasted rhythms in any piece of music is of secondary importance when compared with the metrical structure of the whole – indeed, it cannot properly be appreciated without reference to the metrical structure'.²⁹

As a consequence, metrical and rhythmic interaction between words and music is an area of considerable importance, particularly in analyses of Warlock's settings of 'Take, o take those lips away', where its significance is underscored by the role played by metrical ambiguity in the poem.

An initial appraisal of each setting from the perspective of the Agawu/Lodato categorisation suggests that temporal structures tend to dominate interaction with the poetic text in 'Take 2', whereas sonic elements come to the fore in 'Take 1'. Most of this section will therefore explore the temporal interaction that takes place in 'Take 2', whilst the following section will concentrate on sonic interaction in 'Take 1'.

The most significant temporal interaction in 'Take 2' appears to be between poetic metrical structures and changing compound time signatures. As demonstrated in Figure 5.7, 'Take 2' moves between 12/8, 6/8 and 9/8, with more of these shifts occurring in the

²⁷ Agawu 1992: 36.

²⁸ Ing 1968: 148.

²⁹ Warlock 1926e: 215-20. Reproduced in Smith 1998b: 128.

second half of the song. This overall metrical flux is in keeping with the increasing temporal complexity of the poem, which culminates in the metrically unstable rhyming couplet.

In bar 8 of 'Take 2' there appears to be a change in the way in which Warlock utilises rhythmic and metrical elements. During the first half of the song, the time signature changes only three times and the first three phrases appear to rely on small, rhythmic motivic combinations to interact with the poem's ambiguous stress patterns, such as the duple quaver motif (Music Ex. 5.2.iv – bars 3 and 5), the tied dotted crotchet/quaver motif (Music Ex. 5.2.v – bars 3 and 5), its variation the tied dotted crotchet/crotchet motif (Music Ex. 5.2.vi – bar 7), and the ascending/descending three quaver motif (Music Ex. 5.2.iii – bars 3, 5 and 7).

However, from bars 8 to 15 the time signature changes in every bar, and it would seem that in this section of the song Warlock allows metrical factors to dominate, represented by the ever-changing time signatures. This varied use of metrical and rhythmic elements is in keeping with his belief that Elizabethan composers were successful 'in welding verbal and musical phrases into a homogeneous whole' because they had the 'clear realisation ... that rhythm and metre are not identical',³⁰ and thus the temporal elements of the music could be used in varying ways appropriate to the temporal structures of the poem.

This suggests that vocal phrases 3 and 4 of 'Take 2' are a watershed in the song, reinforced by a number of other factors. Sections 2.2.i-iii established that Warlock loved puns and wordplay, and this appears to be evidenced in phrase 3 of the song. The first two piano phrases are contrapuntal; however, in phrase 3 (bars 6-8) the accompaniment becomes homophonic, notable for its lack of phrase marks. This change of phrasing may be significant for it implies that Warlock intended the phrase to be performed in a 'non-legato' fashion. As discussed in the poetic analysis, positive and negative vocabulary are juxtaposed throughout the poem, and this 'non-legato' phrasing suggests that Warlock wanted the accompaniment both to echo and to reveal the ironic pun implicit in the word 'break'. In the context of line 3, this is explicitly referring to daybreak, but in the metaphorical context of the poem as a whole it may well connote the dissolution of the relationship.

The poetic analysis suggested that the most important word in line 4, and perhaps in the poem as a whole, is 'mislead', since it concretises the idea of deception

³⁰ Warlock 1926c: 130-133.

implicitly referred to throughout the poem on temporal, sonic and connotative levels. With a time signature of 12/8, bar 9 is temporally extended, thus substantiating its climactic significance. This is further emphasised by the stress on the second syllable of 'mislead', which is set to one of the longest melismas in 'Take 2', extending from the beginning of beat 3 to two-thirds of the way through beat 4. The melisma incorporates the soaring crotchet/quaver figure (Music Ex. 5.2.ii), an important sonic element that will be discussed in Section 5.3.iii to follow.

Warlock's temporal treatment of the rhyming couplet in 'Take 2' is intriguing and worth exploring in some detail for he differentiates it from the preceding quatrain, thereby elucidating its ambiguous temporal structures. Each vocal phrase of the quatrain ends on a dotted minim (bars 4, 6, 8, and 10 respectively), a temporal effect that may have been employed to allow performers and listeners to linger on the more positive poetic sentiments expressed. Conversely, the two vocal phrases that comprise the rhyming couplet end on shorter notes – a dotted crotchet, and the tied dotted crotchet/quaver motif – perhaps suggesting that by the end of the song the poetic persona does not wish to dwell on the reality of her/his plight.

Although both vocal phrases of the rhyming couplet initially appear to be metrically equivalent, with the main part of the phrases occurring in the 12/8 bars and the subsidiary parts (the repeats of 'bring again' and 'seal'd in vain') occurring in 6/8, on closer inspection this impression is undermined by the way in which each phrase falls across the 12/8 and 6/8 bars. The main part of phrase 5 ('But my kisses bring again') is encompassed within a 12/8 bar (bar 11). Conversely, the main part of phrase 6 starts in 12/8 on the first beat of bar 13, but is not completed until the first beat of bar 14, which is in 6/8. Moreover, the repeats of each phrase are different. The repeat of 'bring again' occurs in one bar of 6/8 (bar 12), whilst the repeat of 'seal'd in vain' takes place across two bars, starting in 6/8 in bar 9, and concluding in 9/8 in bar 10. Thus, Warlock supports the metrical ambiguity of the rhyming couplet by setting it asynchronously.

Another important temporal interactive feature of 'Take 2' is the retrospective connection established between the couplet and the quatrain. For instance, phrases 5 and 6 use the lilting motif on the words 'bring again' (bars 11 and 12), 'seals of love' (bar 13), and 'seal'd in vain' (bars 13 and 14) (Music Ex. 5.2.vii). This allows retrospective linkage to the main melisma on 'mislead' in bar 9, which contains the lilting motif (Music Ex. 5.2.vii), and suggests that Warlock is using the deceptively lyrical nature of

the lilting motif to re-emphasise the dichotomous nature of the poetic persona with its positive and negative attributes, and thus the idea of deceit and self-deception.

I have spent a considerable amount of time evaluating temporal elements in 'Take 2' because these seem to be the driving force of the song. In contrast, this does not appear to be the case in 'Take 1', where sonic elements predominate. However, there is one important temporal interaction which is significant in the light of Elizabethan lyric poetry's characteristic simulation of metrical multi-dimensionality through shifting and ambiguous temporal structures (as discussed in Section 3.2.ii), for it can be argued that Warlock replicates this characteristic by subverting the 3/4 metre in the same way that the poem subverts trochaic and iambic structural conventions.

The most dramatic example of this occurs in the rhyming couplet. In bar 19, the first word of line 5 'but' is semi-stressed because it occurs on the offbeat, which accords with Version 3 of Figure 5.2.a. The first syllable of 'kisses', which is a strong stress in all versions of Figure 5.2.a, occurs on the third beat of the bar, thereby utilising the inherent strength of this beat within a 3/4 metre; but this is undermined by its short note length of a quaver. As a result, conflict is established between the music's metre and rhythm which in turn directs us to the poem's ambiguous temporality.

The poetic analysis suggested that the strong stress on '-gain' at the end of line 5 is used to create iambic line completion, which is fundamental to the poem's metrical insecurity. This instability is reflected in 'Take 1' where '-gain' lies in a weak position on the second beat of bar 20 and 21, but is stretched over a minim in both bars, thus its importance is emphasised by temporal extension. This is significant for two reasons: first, it demonstrates the subtlety of Warlock's attempt to 'stress the rhythms [that are] conditioned by the sense of the words, leaving the metre to the hearer's understanding';³¹ secondly, such temporal unbalancing of the rhyming couplet suggests that the hope felt by the poetic persona (line 5, 'bring again') is fleeting and mistaken.

b) Piano and punctuation

As has been established in the previous section, 'Take 2' contains metrical and rhythmic juxtapositions which tend to dominate the setting. However, when assessing musical rests and poetic punctuation it became apparent that interaction between these two elements was not particularly significant in 'Take 2'. Conversely, this interaction plays an important role in 'Take 1' where it is possible to posit that certain temporal elements

³¹ Ibid: 130-33.

in the accompaniment represent poetic punctuation. In this regard there are three examples worth exploring.

First, at the completion of a chordal descent at the end of bar 10, the accompaniment ascends to a higher register at the beginning of bar 11. This ascending leap occurs one beat before the vocal line begins phrase 3, and can be viewed as a form of musical punctuation analogous to the use of the end-stopped comma after 'forsworn'. The use of similar devices in the accompaniment on the end-stopping between vocal phrases 1 and 2 (bar 6), and between vocal phrases 5 and 6 (bars 21-22) lend support to this proposal.

Secondly, an evaluation of the musical setting of the rhyming couplet in 'Take 1' suggests that punctuation is used to reinforce its metrical ambiguity. The poem includes a caesura in line 5 after the first 'bring again', which may act as an unstressed poetic beat. It is possible that the use of the crotchet chord on the third beat of bar 20 is a musical iteration of this caesura, which is then replicated in bar 21 after the repeat of 'bring again'. In addition, the caesura in bar 21 is given even more weight by the delay in the vocal line: the voice waits until the first offbeat of bar 21 before singing the last line of the poem. Continuing this line of argument, it would appear that the final full stop of the poem is articulated by the ascending arpeggiated figure which brings us back to the initial bars of the song (Music Ex. 5.1.i). Paradoxically, this may have been employed to undermine the finality of the full stop, thereby reflecting the bitter circularity of the poetic persona's journey.

Finally, the way in which rests are deployed in the final bars of 'Take 1' reinforces this circularity. For most of the song, the piano forges ahead, mirroring the internal ceaseless torment of the poetic persona. There is only one moment of complete silence in the accompaniment – a quaver and crotchet rest, which occurs in bar 27 at the cessation of the vocal line. Initially, this seems to imply closure, replicating the full stop at the end of the poem; however, when the accompaniment re-starts on the last beat of the bar with the opening arpeggio figure, we are immediately brought back to the opening of the song, and the circle is complete.

iii Sonic interaction

Section 3.2.ii noted that because 'Take, o take those lips away' is an Elizabethan lyric poem, Warlock was not setting poetry *per se*, but a hybrid form, containing both musical and poetic structures. This contention is supported by Ing's comments that lyric poems were clearly 'music lyrics', and as such 'the place of the music is to some

extent supplied...by the arrangement of vowel and consonant sounds running through the poems. On the whole, the choice of syllables is such as to provide freely prolongable vowels for singing without the impediments of thick consonant groups'.³² Warlock also engaged in discussion of this, quoting Norman Ault, 'who said in his preface to the best of all anthologies of *Elizabethan Lyrics*, "the essential beauty of a lyric lies in the melody of the oral word – sung, intoned or spoken; it has nothing whatever to do with orthography of the written word"'.³³

These comments are profoundly significant to my analysis of Warlock's settings of 'Take, o take those lips away'. First, they support the findings of Sections 2.2.i-iii, which demonstrated Warlock's fascination with the phonetics of language, as evidenced by his love of limericks, his use of 'nonsense' vocabulary, his construction of elaborate, ornate pseudonyms, and his felicitous writing style.³⁴ Secondly, they point to another issue regarding authenticity: Warlock chose to set Shakespeare poems that had already been transcribed into an early twentieth-century linguistic idiom, not the original Elizabethan orthography; therefore, we are immediately one step removed from the 'authentic' sound and phonology of the poems. The consequences of this are twofold: the disjunction between the music and poetry caused by the 'strangeness' of Elizabethan orthography is missing from Warlock's settings; and the sonic analyses to follow will, perforce, have to evaluate the twentieth-century language used in the first editions.

a) Melody and rhyme

As discussed in Section 2.2.vi, Warlock discussed the importance of chromaticism in the textsetting of the early English song composers, arguing that 'in polyphonic music we can trace the most surprising twists of harmony to a single semitone inflection ... There can be no doubt that old composers felt, as we do, that chromaticism quite literally gave colour to music'.³⁵ In the light of this, it is worth evaluating the use of pitch and chromaticism in both settings, and how this is used to create musical rhyming patterns.

Whilst analysing 'Take 1' it became apparent that five pitches seem to act as rhyming devices in the vocal line. For example, each phrase begins on a note of the tonic triad of F minor, starting respectively on $A\flat_4$, F_4 , $A\flat_4$, F_4 , C_5 , and F_4 , suggesting that the repeated pitches F and $A\flat$ may be a form of musical 'start-rhyme'.

³² Ing 1968: 226-30.

³³ Warlock 1926e: 215-20. Reproduced in Smith 1998b: 125-6.

³⁴ See Appendices C 17 and C22, and also Appendices A8 and A9.

³⁵ Heseltine 1922d: 5-10. Reproduced in Smith 1998b: 57-8.

In addition to F, A \flat and C, two other pitches, G and E \flat , are also important in the vocal line. In the light of Warlock's love of word play, rhyme and puns as discussed in Section 2.2.i-iii, it is my contention that by occasionally chromaticising these pitches he uses them as a type of internal slant-rhyme. The pitch most affected is E: it occurs in a flattened form in bars 6, 16 and 24; it is naturalised in bars 12, 19 and 25; and it is doubly flattened in bar 17, the chromatic climax of the song.

Chromaticism and musical rhyme are also employed in a number of ways in 'Take 2'. First, in the vocal line, musical end-rhymes occur on the dominant in lines 5 and 6 (bars 12 and 15 respectively), thus supporting the rhyming conventions of the concluding couplet. Secondly, the supertonic is also an important rhyming device, being utilised as both end-rhyme (lines 1 and 2; bars 4 and 6) and start-rhyme (lines 2, 4 and 5; bars 4, 9, and 11).

Thirdly, as in 'Take 1', there appear to be five main pitches in the vocal line of 'Take 2' – E, G, B, D \sharp , and F \sharp .³⁶ These pitches are juxtaposed with chromaticised versions in the piano accompaniment (B \flat in bars 1, 8, 9 and 16; F \sharp in bars 1, 15 and 16; D \sharp in bars 3-10, 13, 15 and 16; G \sharp in bar 10; and E \sharp in bar 11), creating a type of dissonant slant-rhyme.

It is possible to argue that the utilisation of chromaticism in both 'Take 1' and 'Take 2' draws attention to the dichotomous nature of the poetic persona. With regard to 'Take 1', the vocal line begins simply with a straightforward, positive diatonic melody. It gradually becomes more chromatic and negative, reaching a climax in bars 17 and 18 where F \flat_4 and E $\flat\flat_4$ are underpinned in the piano by the heavily chromaticised ascending/descending semiquaver figure (Music Ex. 5.1.ii). This version of the song would suggest that in bars 17-18 both piano and voice unite, and simultaneously become aware of the emotional conflict that lies at the heart of the poem. Conversely, in 'Take 2' the chromaticised piano accompaniment appears to represent the harsh aspects of the negative/positive dichotomy, whilst the diatonic tonality and simplicity of the vocal line symbolise its positive side.

b) Assonance, sibilance and music

Relating to his views previously discussed in Section 2.2.vi, Warlock suggested that sixteenth-century madrigalists were

meticulously careful to make their music the exact equivalent of *the word*.
Examples may be found of words like *respiro*, *soletto*, *misero* characterised
by being set to the notes *re*, *sol* and *mi* of the Guidonian hexachord...

³⁶ The use of either D \sharp or D \flat is dependent on whether the bar is in natural or harmonic versions of E minor.

In...word-painting the masters of this period attained as high a degree of proficiency as has ever been reached in subsequent centuries.³⁷

I should like to suggest that despite the obvious differences between Renaissance madrigals and early English twentieth-century song, aspects of this appraisal found its way into both versions of 'Take, o take those lips away', particularly the association of vocabulary with chordal elements, and that the setting of important diphthongs, vowels and consonants augments the interaction between poetic rhyme and melodic pitch.³⁸

In the poetic analysis I posited that the diphthong *eɪ* is an important poetic structuring device. Figure 5.9.a illustrates that in the vocal line of 'Take 1' Warlock sets this diphthong to four out of the five main pitches (F, A \flat , C, E \flat), which comprise the tonic triad with an added 7th. In addition, in all but two of these instances, *eɪ* occurs on the first beat of the bar which reinforces its significance temporally.³⁹

Two other diphthongs – *aʊ* and *i:* – play major roles in the vocal line of 'Take 1'. Warlock sets *aʊ* on G throughout, thus supporting the proposal in the poetic analysis that this diphthong is an important structural bonding device. The setting of *i:* and *ɪ* is more subtle. Earlier, I argued that these vowels are utilised as prospective and retrospective linking devices in the final three lines of the poem: their repetition links 'lips' (line 1) with 'seal'd in vain' (line 6), and also with the 'misleading' lover (line 4), thus strengthening the poem's main theme, deceit. Warlock's setting appears to reinforce these prospective and retrospective connections in four ways: first, in the vocal line in bars 5, 16, 23 and 25, 'lips', 'mislead', and 'seal'd'(x2) are set to the tied minim/quaver motif (Music Ex. 5.1.iv), with a minim occurring on either E \flat or G; secondly, Warlock gives the sub-phrases 'lips away', 'mislead the morn' and 'seal'd in vain' comparable melodic structures; thirdly, all but one of these sub-phrases are underpinned by the ascending three quaver/triplet motif (Music Ex.5.1.iii);⁴⁰ and finally, the voice utilises the dotted quaver/semiquaver motif, and its variation, the broken triplet motif to connect 'do mislead' (bar 15-16) to 'Seals of love, but seal'd in vain' (bars 22-24. Music Ex. 5.1.v and Music Ex. 5.1.vi respectively).

In this regard Warlock's setting of *i* and *ɪ* in 'Take 2' is interesting in the way that it reveals the important role played by temporal elements in this version. As in 'Take 1', this is particularly evident in the prospective/retrospective linking between

³⁷ Smith 1998b: 32. Quoting Heseltine 1920f: 259-67.

³⁸ Warlock set twentieth-century transcriptions of Shakespeare's poems which lends support to my use of the IPA to show vowel and consonant equivalence. Due to Warlock being a product of the late nineteenth and early twentieth-century upper middle class, as well as Eton and Oxford, it is likely that he conformed to the language conventions associated with Received Pronunciation (RP) on which the IPA is based.

³⁹ The two exceptions are in bars 20 and 21.

⁴⁰ The exception occurs in bar 25.

‘seal’d’ and ‘mislead’, which in the case of ‘Take 2’ occurs on the long melismas in bars 9 and 13 as part of the soaring crotchet/quaver figure (Music Ex. 5.2.ii). Here, sonic elements take a back seat, and the use of the rhythmic figure in these bars can be seen as a type musical slant-rhyme.

The poetic analysis in Section 5.1.iii above suggested that the most significant consonant in ‘Take, o take those lips away’ is **s** because of its associations with deception. Figure 5.9.b demonstrates how Warlock set this in ‘Take 1’, where it is fascinating to see the close connection between poetic alliteration and musical pitch. It is my contention that the consonant is used as a structural linking device, the repeated G firmly tying the first three vocal phrases of the song together, thereby establishing coherence through a form of internal musical rhyme. In vocal phrase 3 (bars 11-14) when the song moves toward its vocal climax, **s** journeys away from G and is placed on an E⁴. The movement away from G continues in vocal phrases 4 and 5 with **s** occurring on F, C and A^b (bars 15 and 19). However, the second time **s** appears in vocal phrase 5 (bar 19), it is on an E⁴ and thereafter it virtually reverses its original journey back to G. This reversal is significant because it takes place on ‘kisses’, which in the context of the poem is the word most associated with the idea of betrayal. Section 5.1 suggested that on ‘kisses’ the poetic voice appears to recognise the lover’s perfidy; therefore, it is apt that this ‘sibilant sonic watershed’ occurs at this point in the song.

These observations about ‘Take 1’ support my earlier findings in the following ways: the importance of the five pitches as a rhyming device is emphasised; the movement away from G in the middle of the song reinforces that idea that the melodic and harmonic climax of the song occurs in bars 12 to 19; and the return to G in bar 25 substantiates the emotional circularity at the heart of the poem and of Warlock’s setting.

The setting of **s** in ‘Take 2’ is also illuminating (see Figure 5.10.b), as it reinforces the difference between quatrain and couplet, as revealed earlier in the temporal interactive analysis. In the first two vocal phrases of the quatrain, **s** is written on a very narrow pitch range – E and F⁴ (bars 2-6). In the next two vocal phrases, its setting is gradually opened out to include the two remaining important pitches – B and G (bars 6-10). By the concluding couplet, the setting of **s** widens even further to include A and D (bars 11-14), thus differentiating the couplet from the quatrain.

c) Harmony and rhyme

In 'Take 2' it can be argued that the move between melodic, harmonic and natural variations of E minor is a type of slant-rhyme. However, this type of harmonic rhyming is much more evident in 'Take 1', which goes some way to support the idea that Warlock's first setting of 'Take, o take those lips away' is dominated by sonic factors.

In the accompaniment of 'Take 1' internal rhyme is generated in ways that have already been discussed, such as the use of the F minor arpeggio figure at the end of the song which returns us to the mood and atmosphere prevailing at the beginning (music Ex. 5.1.i). In addition, musical rhyme is established by the pedal-like B \flat that occurs throughout the song in the piano (bars 1, 2, 5, 9, 13, 15, 24, 25 and 28), which can be seen as a form of musical assonance or internal rhyme, reinforcing the dissonant world of the poem by sounding a knell throughout the song. Finally, and perhaps most importantly, it is possible to argue that the F minor/A \flat major tonal dichotomy at the centre of the song is a form of slant-rhyme that firmly underpins the poem's use of positive and negative vocabulary to establish a dissonant emotional world.

5.4 Evaluation and preliminary findings

The preceding analyses have demonstrated that the interaction of words and music in Warlock's two settings of 'Take, o take those lips away' differs significantly. From the perspective of the Agawu/Lodato categorisation, these findings suggest that 'Take 1' is sonically and harmonically motivated, apparently influenced by a Romantic aesthetic which, as was suggested by Collins⁴¹ and Copley,⁴² incorporates harmonic elements characteristic of both Delius and van Dieren. The song appears to be driven by atonal and chromatic forces in keeping with the dissonant world of early twentieth-century music, and all these factors suggest that 'Take 1' is a musically-driven setting, demonstrating an affinity with the assimilative model.

Conversely, 'Take 2' apparently foregrounds temporal elements, evidenced by its use of changing compound metres and rhythmic motifs. It is my contention that these factors complement the song's more linear, contrapuntal form, and suggest that the main influence may have been sixteenth- and seventeenth-century English song. This setting appears to be inspired by the temporal aspects of the poetry and, as a consequence, displays a certain synchronicity with Agawu/Lodato's pyramid model.

The findings of comparative case-study tend support my hypotheses about Warlock's aesthetic and his changing attitudes to word and music interaction, as

⁴¹ Collins 1996: 27- 29.

⁴² Copley 1979:71.

discussed in Sections 2.2.iv-vii and Section 4.1.i. However, when the findings of the case-study are compared with the brief evaluation of Warlock's textsetting practices in Section 4.1.ii.f, the results are intriguing. Although the latter indicates that Warlock's settings of early English poems are likely to be pyramidal, the case-study demonstrates that his textsetting methods are far less clear cut. The assimilative characteristics of his first Shakespeare setting – 'Take 1' – and the pyramidal characteristics of 'Take 2' suggest that the influences of Delius, van Dieren and the early English song composers were constantly vying for attention within his aesthetic, and it will be interesting to explore the effect of this on his later Shakespeare settings.

In addition, the analyses of 'Take 1 and 2' have confirmed the third hypothesis (as discussed in Section 4.1.i) that the Agawu/Lodato categorisation of Lieder analysis can equally be applied to other song genres, and it has proved an extremely valuable tool in elucidating Warlock's shifting and dichotomous textsetting methods.

This case-study provides a point of departure for Chapter 6. On first listening it seems that 'Sigh no more, ladies' belongs to the 'Take 1' strand of influence, whereas 'Sweet and twenty' has more in common with 'Take 2'. Consequently, Chapter 6 will consider word and music interaction in 'Sweet and twenty' and 'Sigh no more, ladies' from pyramidal and assimilative perspectives respectively.

Chapter 6

Pyramidal/assimilative, temporal/sonic: Warlock's textsetting idioms

Introduction

An initial evaluation of 'Sweet and twenty' and 'Sigh no more, ladies'¹ suggests that temporal elements are foregrounded in 'ST', whereas in 'SNML' sonic elements are more significant. In addition, the findings of the previous chapter imply that when a Warlock setting is temporally driven, such as 'Take 2', the metrical and the rhythmic elements of the poem are preeminent, and the resulting setting may be considered pyramidal. Conversely, if sonic factors lead a setting, in the sense that sonic elements of the music such as chromaticism predominate, then these settings can be said to be assimilative, as illustrated by 'Take 1'.

My intentions in this chapter are to explore these ideas in more detail by using the pyramid and the assimilative models' presentation of textual interaction to frame an examination of the temporal aspects of Warlock's textsetting in the analyses of 'ST' and the sonic elements of his textsetting in the analyses of 'SNML'. This will allow me to assess whether certain characteristics, such as his empathetic setting of the metrical dichotomies inherent in Elizabethan lyric poetry, were a feature of his temporal textsetting methods, and whether others, such as the use of the semitone as a structural device, are a consistent feature of the sonic strand of his textsetting.

The findings of this chapter will inform the analyses in Chapters 7 and 8, where I broaden my evaluation of textual interaction in 'Pretty ring time' to include the expressive/connotative aspects of the setting, before undertaking a case-study where I will assess the interaction of words and music in five recorded performances of the song.

¹ Warlock's autograph MSS of the piano/vocal scores are available for 'Sweet and twenty' and 'Sigh no more, ladies'. Unlike 'Take 1' these appear to be final drafts and so the analyses in this chapter will be based on them.

The autograph for 'Sweet and twenty', henceforth termed 'ST. (Warlock 1924b) can be found in Appendix D5. The presentation of the poem in the autograph MS and the first edition is identical. There are minor differences between the autograph MS and first edition in accompaniment texture in bars 31 and 37-8, and in the voice and the accompaniment in bars 50-51. The autograph MS includes a metronome mark ($\downarrow = 63$) and *mf* in bar 1. In bar 52 the *non rit* occurs a bar earlier than in the first edition, and it has an extra *non rit* in bars 56-7. Furthermore, there are two first editions of 'ST' in the key of A \flat major (see Appendix D6) and F major. The latter is not appended.

'Sigh no more, ladies' will henceforth be termed 'SNML', and the autograph MS can be found in Appendix D7 (Warlock 1927). There are considerable differences in the way the poem is presented in the frontispiece to the score, the score itself and the autograph MS (see Figure 6.1). In the autograph MS and the first edition there are differences in the accompaniment texture in the last bars of the song (bars 38-9), and rests are missing in the left hand in bars 35-6. It should be noted that the original of the first edition held at the British Library could not be photocopied; however, it is replicated in the modern edition found in Appendix D8 (Warlock 1928a).

6.1 Temporal analyses: 'Sweet and twenty'

i Poetic overview

The title 'Sweet and twenty' is Warlock's; the song/poem² is usually titled after its first line – 'O mistress mine'. It occurs in Act II, scene iii of *Twelfth Night* (1601-2), and it is divided into two stanzas of six lines. For each stanza the rhyme scheme is AABCCB (see Figure 6.2)

The first stanza is written as a form of direct address to the 'mistress', questioning her about her 'roaming', and requesting her to stay and hear her 'true love'. However, this is a rhetorical form of direct address, since in *Twelfth Night* Feste is singing to two men – Sir Toby Belch and Sir Andrew Aguecheek. In line 4 the poetic voice becomes instructive and dogmatic, telling her to 'Trip no further' as such journeys always 'end in lovers meeting'. In common with much poetry of the time, the second stanza is more philosophical and assertive, beginning with a rhetorical question 'What is love?', and moving on to reflect on the nature of love. The underlying message is that it is best to live for the moment and take love when you can, since nothing is certain in the future or in the 'hereafter'. In line 10 the poetic voice returns to direct address, suggesting to his 'mistress' that there is nothing to be gained from delaying love, asking her to kiss him, and explaining that the nature of youth does not allow for procrastination.

It is possible to argue that the poem works on three levels: first, as a straightforward love song of a young lover to his lady; secondly, as a cynical attempt to persuade her to surrender her innocence; and thirdly, as a bawdy, comic poem about the actuality of lovemaking. All of these readings may have appealed to Warlock at different stages of his aesthetic development. For instance, in a letter to Viva Smith in 1913, he discussed Quilter's setting (see Section 2.2.v) describing the poem as 'the most exquisite and entirely lovely lyric I know – it always gives me that curious shivering, positively physical thrill that I only feel in the presence of the very highest beauty ... the mood of the poem is, I think, the most wonderful in the world'.³ However, by the time he set 'Sweet and twenty' in 1924 his aesthetic contained both profane and profound elements (see Sections 1.4, 2.2.i and 2.2.iii); therefore, it would seem likely that the salacious aspects of 'O mistress mine' may have appealed to him.

² In the context of *Twelfth Night*, 'O mistress mine' is known as a song rather than a poem, which points to the ambiguity surrounding Elizabethan lyric poetry. However, in this section I will refer to it as a poem because Warlock divorced it from the original music.

³ Letter: 25 August 1913. Heseltine to Viva Smith. Add MS 58127.

An evaluation of line 3 sheds light on the cynical and bawdy levels of the poem. This line describes the lover as being able to sing ‘both high and low’, which may be a reference to the play’s inherent androgyny,⁴ with the poem embodying the ‘paradoxical truth about romantic love that is the play’s subject’.⁵ On the other hand, line 3 could also have a darker, more cynical meaning – that the lover is able to utilise every aspect of his personality and voice to obtain the object of his desire. This may relate to the preceding line, where it is possible to interpret ‘hear your true love’s coming’ as a sexual pun on the word ‘coming’. If that is the case, then this cynicism and humour is maintained in the second stanza by similar puns on the word ‘come’ in lines 9 and 11, and ‘lies’ in line 10, which has three possible interpretations: lying down to make love, telling lies (as the narrator of the poem may well be doing), and its ostensible syntactic meaning.⁶ Auden supported the more cynical reading of these lines, arguing that ‘true love certainly does not plead its cause by telling the beloved that love is transitory; and no young man trying to seduce a girl, would mention her age... These lines are the voice of elderly lust’.⁷

ii Poetic temporal analysis

Figure 6.2 presents two possible metrical analyses based on the poem in Warlock’s autograph MS.⁸ The poem initially appears to be in duple metre, each foot containing a stressed beat and an unstressed beat. However, there are a number of metrical ambiguities, which again illustrate Ing’s contention that there are ‘no lyric poems of this era that can be scanned in simple feet’.⁹

The first ambiguity concerns the nature of the duple metre, particularly in the first two lines of each stanza (lines 1-2 and 7-8). In Figure 6.2: Version 1, the first two feet of these lines are scanned as trochaic, with the first syllables of lines 1 and 2 being anacrustic. Conversely, Figure 6.2: Version 2 indicates that lines 1, 2 and 8 are predominantly iambic, with the final syllable of each line occurring as an unstressed beat outside the main scansion, thus catalectic. In both versions the last four lines of each stanza are mainly in trochaic metre.

⁴ Tan 2005: 99-125.

⁵ Headlam-Wells 1994: 223.

⁶ ‘Lie, *n.* 1a. An act or an instance of lying; a false statement made with intent to deceive’. ‘1c. Something grossly deceptive; an imposture’. ‘Lie, *v. B.* 1a. To be in a prostrate or recumbent position, *arch*’. ‘1f. To lie with: to have sexual intercourse with, *arch*’. ‘4a. To remain in a state of inactivity or concealment’. *Oxford English Dictionary On-line*. (Accessed 25 May 2010).

⁷ Auden 1963: 522.

⁸ Warlock 1924b.

⁹ Ing 1968: 148.

In the light of the influence they had on Warlock, it is interesting to consider early English composers' thoughts about such metrical ambivalence. As discussed in Section 2.2.vi, Thomas Campion, a great favourite of Warlock's, believed that metrical divisions should be independent of word divisions, 'but retain a respect of utterance' of words in English. He was keen to make use of 'Iambicks [because] they fall out so naturally in our toong'.¹⁰ Ing argues that

if we interpret iambic as meaning an unstressed followed by a stressed syllable, we can see he is right; the reason is that a heavily stressed language tends to move towards stress as a mark of closure and a resting place. This also explains the feeling that a (stressed) trochee is swift and suitable for light verse, for it drives each foot on to the next in search of a point of rest.¹¹

This is significant in terms of the semantic content of 'O mistress mine'. It is possible to argue that the 'closure' associated with the iambic elements of the poem lulls the reader (and the direct object – the mistress) into a false sense of security and stability, whereas the trochaic factors, with their 'driving' search for 'rest', are related to the youthful, demanding aspects of the poem, climaxing literally and metaphorically in the last line.

As illustrated in Figure 6.3, a further metrical ambiguity is caused by the length of the poetic lines. In this regard the first two lines of the poem are important as they both contain nine syllables, compared with eight syllables found in their counterparts, lines 7 and 8. Other than the opening lines, the rest of each stanza is syllabically equivalent, with lines 3, 6, 9 and 12 comprising seven syllables, and lines 4, 5, 10 and 11 each containing 8 syllables. Balance is also achieved with the seven syllable lines falling on the B rhymes, and eight syllable lines occurring on the C rhymes, the only exception being the A rhymes that occur at the end of lines 7 and 8.

Thus it would appear that intra- and inter-stanza metric ambiguity occurs in lines 1, 2, 7, and 8. This is compounded by other metrical conflicts established in these lines, such as the way in which the stressed and unstressed beats are destabilised, particularly in lines 1 and 7. As illustrated in Figure 6.2: Version 1, the extra syllable in line 1 compromises the scansion of the third foot ('where are you'); as a result, this line seems to be in an indefinable triple metre. Similarly, in Figure 6.2: Version 2, the first foot of line 7 ('What is love?') is anapaestic. The appearance of tri-metrical elements in a poem which is predominantly in duple metre causes metrical destabilisation. In

¹⁰ Smith 1904: Vol II. 333.

¹¹ Ing 1968: 59.

addition, their occurrence in lines 1 and 7 may have been generated by the semantic function of these lines, as each contains a rhetorical question.

The use of caesuras destabilises the metre of the poem even further. In this respect both stanzas are metrically imbalanced, with caesuras occurring mid-line in lines 1, 2 and 4 of stanza 1, whereas in stanza 2 these occur in lines 7 and 11. It should be noted that although lines 1 and 7 both incorporate a question mark, its use as a caesura midway through line 7 suggests a long pause which is likely to disturb the flow of the line and have a more destabilising effect.

Figure 6.4 illustrates punctuation and sentence structure in the poem. The stanzas are imbalanced, with stanza 1 comprising two sentences, whereas stanza 2 contains three. However, the non-capitalised ‘tis’ in line 7 undermines the division between the first and second sentences in this stanza. Furthermore, the use of end-stopping in stanza 2 (three semi-colons, a colon and an exclamation mark) makes the stanza appear to be more fragmented and dogmatic, whereas the use of enjambment between lines 2 and 3, and more minor punctuation (a comma) at the end of line 5, allows stanza 1 to flow more freely.

It is possible to argue that such temporal elements establish a divide between youthful expectation and the cynical wisdom of age, contributing to the dichotomous view of love expressed in the poem. This is achieved in a number of ways, namely: temporal decrease – representing the cynical elements of the poem – is created by the use of iambic feet, mid-line caesuras, and four-square eight-syllable lines; temporal increase – related to youthful enthusiasm – is established by trochaic feet, the use of rhetorical questions, nine-syllable lines tripping over themselves, and lines ending on weak suffixes, such as ‘ing’ (lines 1, 2, 4, 5) ‘er’ (lines 7, 8) and ‘ty’ (lines 10 and 11).

The series of layered rhetorical modes of address in the poem – questions, exclamations, statements and directives – also give an impression of temporal acceleration (see Figure 6.5), contributing to the narrator’s insistent need to convince his ‘mistress’ to stay and enjoy the moment. Moreover, temporal flux is also reflected in the use of the present tense for most of the poem – a tense associated with immediacy and action.

Vocabulary concerning travel and movement reinforces this temporal agitation, particularly in the first stanza. Within the first two lines, present tense verbs such as ‘roaming’ and ‘coming’ are juxtaposed with a verb that indicates cessation of movement – ‘stay’. An additional layer of complexity can be found in the syntactical presentation

of vocabulary in lines 4 and 5, where active words such as 'trip', 'further' and 'journeys' are framed by words with negative connotations such as 'no' and 'end', thereby implicitly containing their movement.

It is my contention that certain vocabulary acts as a structural bonding device between the two stanzas, connecting them in time. For instance, the 'coming' in line 2 prospectively refers to 'come' in lines 9 and 11. However, the most important example is the reference to a youth in the last lines of each stanza (line 6 – 'son'; line 12 – 'youth'). In line 6 the poem becomes philosophical, and it is significant that it is a 'wise man's son' that understands the situation. The phrase has two effects: first, it endows the 'youth' with a certain amount of 'elderly' wisdom, thus making his argument in the second stanza more persuasive; secondly, the use of 'youth' in line 12 retrospectively refers to this, thereby hiding his ardour under a cloak of respectability. But, as has already been noted, a cynical interpretation would construe the poem as an attempt to persuade a young woman to make love, a reading supported by the poem's context in the bawdy comic sub-plot of the play.¹²

iii Music temporal analysis

Written in $A\flat$ major, 'ST' has a compound time signature of 3/8. There are two significant temporal elements: the first is cross-rhythms which identify 'ST' with early English song, and may have been used by Warlock to replicate the lack of bar lines in the songs of this earlier period; and the second is the structural asynchronicity between vocal and piano phrasing

Hold describes 'the ease' with which Warlock employs cross-rhythms in 'ST', and it is possible to posit that their use subverts the temporal structure of the song, particularly its 3/8 metre. Figure 6.6 illustrates where cross-rhythms occur in the song. In the opening twelve bars the stresses created by cross-rhythms imply a metre of three crotchets in a bar, thus forming 'a hemiola of two 3/8 bars into one 3/4'.¹³ A good example of this occurs in bar 2, where cross-rhythms are established in the accompaniment with the strong subdominant 9th crotchet chord on the second quaver of the bar. The $A\flat$ in both hands and the $E\flat$ in the right hand are sustained through the first two quavers of bar 3, where the chord resolves to the tonic (Music Ex. 6.1.i). The strength of this chordal movement establishes an alternative pulse which is comparable

¹² Tan 2005: 99-125.

¹³ Hold 2002: 357.

to 'Take 2's' subversion of poetic metre by the use of shifting compound time signatures.

Notwithstanding the cross-rhythms at bars 14-16, at bar 13 the metre seems to settle into 3/8 (Music Ex. 6.1.ii), but from bar 25 the stressed beat is compromised again, creating an unsettling, almost rocking effect. Despite this, the cross-rhythms are less noticeable in the second stanza than they were in the first, and from bars 40-51 the song almost appears to be in 6/8 with the main stressed beats occurring on the first beats of bars 41, 43, 45, 47, 49, 51, 53 and 55 (Music Ex. 6.1.iii). However, in bars 40-47 quavers are still written across bar lines, a metrical ambiguity which may imply that metrical stress and accent become interpretative issues for performers during the final part of the song. In the closing bars (bar 52 onwards) the metrical tension is similar to that of the opening bars of the song.

Significant rhythmic motifs in 'ST' occur in both the piano and voice, often generated by the cross-rhythm/compound metre dichotomy; the first is a tied quaver motif across the bar-line, which establishes the cross-rhythms particularly during the first half of the song.¹⁴ Examples of this motif occur throughout the song in bars 10-11, 12-13, 33-34 and 53-54 (Music Ex. 6.2.i).

The other important rhythmic motif – a three quaver figure – is related to the compound-metrical aspects of the song. Instances of the figure abound; for example, see bars 5, 9, 18, 20-25, and 47-52 (Music Ex.6.2.ii). This figure is related to the very short melismatic motif in the voice, where a syllable is spread over two quavers (Music Ex. 6.2.iii). Again, these melismas occur throughout the song, as in bars 8, 14, 18, 20, 24, 35, 45, and 50.

The second most significant temporal aspect of the song is also related to the cross-rhythm/compound metre dichotomy, and concerns the song's ambiguous structures. As illustrated in Figure 6.6, the A segments comprise the explicit cross-rhythmic elements of the song, whereas the B segments contain the 3/8 /6/8 juxtaposition.¹⁵ Within this overall structure, piano and vocal phrasing is often

¹⁴ As with Music Exs. 5.1.iv, 5.2.v and 5.2.vi, a tied note has been termed a rhythmic 'motif' because it is a unit used by Warlock to create a specific temporal effect. In the case of 'ST', two tied quavers (Music Ex. 6.1.i) are used to establish cross rhythms, which are highly significant to the song's unstable metrical structure.

¹⁵ The term 'segment' has been employed rather than the more usual 'section' in order to differentiate the discussion of the song's musical structures from the section descriptors employed in cross-referencing throughout this thesis.

synchronous,¹⁶ the relevance of which will be discussed in the interactive analysis to follow.

iv Interactive temporal analysis

In 'ST' significant interactions between words and music occur on many temporal levels, but because it is a strophic song, sonic elements such as harmonic and melodic changes also play a part in elucidating the changing moods of the two stanzas. Collins notes that

the second verse is substantially different from the first ... The harmony in the first half is...altered to reflect the change of mood in the text ... although the melody stays the same. And where the harmony is the same, as in the first stanza, the melody is different, another recognition of the change of mood.¹⁷

The subsequent analyses will focus on temporal elements, but it is important to note that melodic and harmonic aspects play an important role in the interaction of words and music in the second stanza. Although these may be subservient to temporal elements, they should not be ignored and do not feature prominently in this analysis only because the sonic aspects of Warlock's textsetting methods will be explored more fully in the analyses of 'SNML' to follow.

The poetic analysis of 'ST' revealed that the first and second stanzas are temporally differentiated, which helps to establish the dichotomy between the cynical wisdom of old age and the vivacity and enthusiasm of youth. I argued that this was achieved by a number of factors, namely the iambic/trochaic ambiguity, variations in line length, the use of punctuation, and juxtapositions of vocabulary, syntax and tense. The musical temporal analysis suggested that musical factors, such as cross-rhythms, 3/8 metre, rhythmic motifs, and piano and vocal phrasing, may be a response to these poetic temporal factors.

The most significant areas of temporal interaction that establish the youth/age division occur when the iambic/trochaic poetic dichotomy is juxtaposed with the cross-rhythms/compound metre dichotomy. As demonstrated in the musical analysis, cross-rhythms are used during the first two poetic lines (bars 2-12), so it seems probable that the instability of the trochaic/iambic dichotomy is played out in the juxtaposition of the

¹⁶ I have presented the voice and the accompaniment phrasing differently in the structural charts for 'ST', 'SNML' and 'Pretty ring time' (Ch. 7) than for 'Takes 1 and 2' due to two interrelated factors: the strophic structures of the former three songs (particularly 'Pretty ring time') meant that the use of alphabetical descriptors was more user-friendly and appropriate; conversely, the through-composed nature of the latter two songs and the comparative nature of the analyses of them made it preferable to identify piano and vocal phrasing numerically.

¹⁷ Collins 1996: 259-60.

3/8 and 3/4 metres (Music Ex. 6.1.i). In addition, lyric poetry's non-observance of the conventions of scansion appears to be replicated by this 'unbarred' effect in the music.

This is significant for a number of reasons. First, it directly relates to Warlock's advice to John Goss: 'Don't worry about bar lines ... Speak the words "Trippingly on the tongue" as though they were prose and the accents will take care of themselves – even if you have to anticipate a note or two by a semiquaver',¹⁸ suggesting that Warlock practised what he preached. Secondly, it adds credence to the assertion in Section 4.2 that music has the ability to iterate simultaneous temporal effects, thereby making explicit the implicit shifts in poetic metre. Finally, it can be argued that the apparent semantic simplicity of the opening rhetorical question and statement is undermined by the temporal flux in the first two lines (bars 1-12), fuelling the idea that the ostensible naivety of the young lover is a front for the more cynical aspects of the poem.

It is intriguing to observe the music's temporal treatment of the comparable lines in the second stanza. As demonstrated in Figures 6.2 and 6.3, lines 7 and 8 may be metrically compromised, but they each contain eight syllables, as opposed to nine in the equivalent lines of stanza 1. Although the vocal melody remains the same in both stanzas, in line 7 it starts on the second quaver of the bar (32), whereas in line 1 it begins on the first beat (bar 5). Perhaps this is partially responsible for moving the cross-rhythm/compound metre dichotomy into the background during the second part of the song, making the music sound calmer and thus replicating the more reflective nature of stanza 2.

As discussed in the poetic analysis, temporal movement and flux are created in a number of ways, such as the use of the present tense, which is reinforced by the word 'present' being iterated twice in line 8. This is related to the use of active vocabulary, particularly present tense verbs associated with travel, which are offset by verbs, such as 'stay' and 'delay' that imply a cessation of such restless journeying.

The words highlighted in green in Figure 6.6 are those associated with travelling and movement; conversely, those in red are associated with cessation of movement. From an analysis of the cross-rhythm/compound metre dichotomy, it is possible to argue that this replicates the temporal flux inherent in the poem, particularly the first stanza. For example, in bars 5-12 – the first two lines of the poem – cross-rhythms are at their strongest, noticeably undermining the 3/8 metre. Conversely, between bars 13

¹⁸ Letter: 20 July 1920. Heseltine to Goss. Add MS 65187.

and 25 the song settles into 3/8 at a time when the vocabulary suggests that movement has ceased – ‘trip no further’, ‘journeys end’, ‘meeting’. Thus, in the first stanza, it is possible that this juxtaposition of musical metres reflects the dichotomy of ‘travelling’ versus ‘stationary’ vocabulary.

The musical analysis suggested that the tied quaver motif (Music Ex. 6.2.i) juxtaposed with the three quaver figure (Music Ex. 6.2.ii) results in a dichotomous relationship between the compound metre and the use of cross-rhythms in the song. In the vocal line the tied quaver motif usually occurs after a crotchet (bars 6, 10, 26, 33, 37 and 53), which causes temporal decrease and interacts with the ambiguous stress in the poem. For example, Figure 6.2: Version 1 suggests that in line 1 the word ‘mine’ is a stressed syllable, with a semi-stressed syllable on the word ‘where’. In Warlock’s setting, ‘mine’ occurs on a crotchet on the first beat of bar 6, thus replicating poetic stress. The semi-stressed ‘where’ occurs on the tied quaver motif across bars 6 and 7. Consequently, due to syncopation, note length, and cross-rhythms, Warlock’s setting of ‘where’ reflects the semi-stressed nature of the word and its ambiguous metrical status in the poetic line.

The use of the melismatic motif (Music Ex. 6.2.iii) also sheds light on word and music interaction in ‘ST’. Figure 6.7 demonstrates that the melismatic motif occurs seven times in each stanza, and its syllabic position in the respective lines appears to be temporally significant, occurring seven times as the penultimate syllable of the line (lines 1, 3, 4, 5, 7, 9, 10 and 11). This may relate to the idea of musical metrical flux and the concept of acceleration and deceleration as discussed earlier, with the melismatic motif suggesting temporal acceleration, which adds to the feeling that the narrator is speaking quickly in order to convince his mistress to stay with him.

Rhythmic motifs and cross-rhythms appear to be connected with overlapping phrasing between the piano and the voice. In turn, these musical elements may relate to the layered rhetorical modes of address – questions, statements, and instructions – found in the poem. As has been noted briefly in the musical analysis, overlapping phrases between the piano and voice and their interaction with the overall structure of the song are significant elements in ‘ST’. Figure 6.6 illustrates these shifts and where they occur in relation to the poetic text; of particular interest in this regard is what occurs at the junction between the two stanzas.

During segment A and the start of segment B (bars 1- 15) the first three poetic lines and vocal and accompaniment phrasing are mainly synchronous; the only

exception is in the introduction (bars 1-5) where accompaniment phrase a1 leads us into the song. At bar 16, the accompaniment starts the long phrase, c1, one bar ahead of the voice, and this phrase continues under vocal phrase d1. At bars 25-26 things become more complicated. At this point, stanza 1 of the poem is still in full flow (line 6), but the music returns to the A segment and its variations of accompaniment and vocal phrases 'a'. Therefore, the overall musical structure of the song and its vocal and piano phrasing are asynchronous with the poem's two-stanza structure. As a result, from bar 25 onwards all the musical elements are driving ahead of the poem, linking stanzas 1 and 2 together, emphasised by the expressive indication *non rit.* in the accompaniment. Thus, it would seem that musical factors reinforce poetic connective structures such as the 'bonding' vocabulary that was discussed in Section 6.1.ii.¹⁹

In terms of word and music interaction, this conflicted juxtaposition of macro- and micro-structures in the song has a couple of ramifications. First, it contributes to the feeling of temporal acceleration by reinforcing the fragmented layering of rhetorical modes of address (see Figure 6.5). This contributes to the feeling that the young narrator is almost falling over himself to convince his 'mistress' of the need to stay and enjoy the moment. Secondly, and perhaps more importantly, it diminishes the divide between the ebullient first stanza and the reflective second stanza, suggesting that the youthful aspects of the poem are deceptive, and in some measure supporting Auden's assessment that 'these lines are the voice of elderly lust'.²⁰ As a consequence, musical temporal elements appear to represent both sides of the youth/age dichotomy in 'ST', adding further layers of complexity that reveal and exploit the metrical ambiguity inherent in Shakespeare's lyric poem.

Before discussing what this suggests about Warlock's textsetting methods, I will undertake a sonic analysis of 'Sigh no more, ladies' ('SNML').

6.2 Sonic analyses: 'Sigh no more, ladies'

i Poetic overview

'SNML' occurs in Act II, scene iii, of *Much Ado About Nothing*. As noted in the first footnote of this chapter, Figure 6.1 illustrates how the poem is presented in the frontispiece and the score of the first edition,²¹ and in Warlock's autograph manuscript.²²

¹⁹ Bonding vocabulary includes 'come/coming' and references to 'youth'.

²⁰ Auden 1963: 522.

²¹ Warlock 1928a: 15-18. (Appendix D8).

²² Warlock 1927. (Appendix D7).

'SNML' comprises two eight-line stanzas. The final four lines of each stanza are an identical refrain; therefore for the rest of this analysis, the first four lines of each stanza will be termed 'verses', and the final four lines the 'refrains'.

The end-rhyme scheme of the poem is as follows:

Stanza 1 Verse ABAB. Refrain CDCD

Stanza 2 Verse CECE. Refrain CDCD

Although 'SNML' is ostensibly directly addressing the 'ladies', in the play it is sung by Balthazar at the request of Don Pedro, with Benedick listening in the background. Therefore it is similar to 'ST', for in its historical context the song is sung to a male audience, despite the explicitness of its direct address to women.

'SNML' is predominantly in the present tense, reverting to the past tense when the poetic persona describes the past attitudes and actions of men. The tone of the poetic voice is authoritative and cynical, instructing the ladies to 'sigh no more' over men, since the latter will always deceive women. In the light of my predominantly assimilative approach to the song, it is significant that the first word of the title (and the first line) is musically symbolic, with Wilson and Calore positing that 'sigh' was a

distinctive rhetorical gesture in Renaissance vocal music. It was used as an expressive element in sad, sorrowful and melancholic ... ayres ... In 'Sigh no more, Ladies', 'sigh' found at the beginning of the first stanza, makes an effective contrast with 'sing' at the beginning of the second stanza ... 'Sing' in this context is synonymous with 'lament' [and] the musical overtones of these two words would hardly have escaped a Renaissance audience.²³

This symbolic balancing between the two stanzas is continued in the use of metaphor. In the first stanza an archetypal metaphor is used: men are described as having one foot in the sea and one on shore, calling to mind the old saying of a sailor having a 'a woman in every port'. Men are inconstant, and this is taken up in the second stanza where they are described as frauds. The second stanza continues with the poetic voice instructing the ladies to stop singing sad, mournful songs. Interestingly, the word 'dumps' has two meanings, being 'down in the dumps', but also, as defined by Seng: 'The dumpe ... was a slow mournful dance'.²⁴

As will be seen later in 'Pretty ring time', it would appear that the use of 'nonny' is euphemistic, referring to the sexual act. This is discussed by Seng, who

²³ Wilson and Calore 2005: 383-5. As illustrated in Appendices C14 and C24, Warlock had an extensive knowledge of Shakespeare and Elizabethan language and syntax, so may well have known of these connotations.

²⁴ Seng 1967: 58. See Appendix C24 for Warlock's knowledge of sexual innuendo in early English songs and poems.

'Dump, *n.* 3. A mournful or plaintive melody or song'. 'Dump, *n.* 2. A fit of melancholy or depression ... Heaviness of mind, dejection, low spirits'. *Oxford English Dictionary On-line*. Accessed 25 May 2010.

coyly suggests that ‘for the meaning of nonny, decorum requires me to refer the reader to the definition of fossa, in Florio’s *World of Words* ... The definition there given is “A ditch, a dike, a grave, a pit, a trench”... [The] meaning nonny came to have [is] a result of sometimes being used, as NED notes, “To cover indelicate allusions.”’²⁵

It can be argued that the sexual connotations of ‘nonny’ are emphasised by the use of direct speech, where the poetic persona is adopting the voice of the women, mimicking and to some extent mocking their cries of lovemaking. The enjambment in the poem between lines 7 and 8 (15/16) could indicate that moving from tears to lovemaking is easy and swift, implying that the ladies themselves, and their sighs and tears, are also deceptive and fraudulent. Furthermore, the fact they are singing about their woes makes their sorrowing public, perhaps suggesting that it is superficial and ‘tongue in cheek’.

The poem could also be referring to the women’s stereotypical view of men, something they chat about and discuss frequently, which by being communal loses the emotional immediacy of an individual woman’s complaint. The cheeriness of the refrain may imply that the poetic voice and the women are complicit, suggesting that this is not a serious song, the grief described is transitory, an overreaction, and therefore comic. Thus, it would seem that both the women and the poetic voice are presented in an equally cynical light.

This reading is supported by Lindley in his discussion of the ambiguous genesis of the song. He describes a ‘discrepant awareness’ between text and action that is exploited to comic effect.²⁶ The song paradoxically ensnares ‘Benedick by offering a lyric which suggests the fickleness he himself outwardly manifests, far from triumphing over the weakness of women as he supposes, provokes them only to a cheerful indifference’.²⁷

This dichotomy appears to be reflected in the language of the poem where vocabulary with negative connotations, such as ‘sigh’, ‘deceivers’, ‘fraud’, and ‘woe’, is juxtaposed with vocabulary with more positive associations – ‘blithe and bonny’ – creating a type of poetic dissonance. In addition, the grammatical order is often inverted in the phrases such as ‘sing no more’ and ‘constant never’, which emphasises their negative sentiments.

²⁵ Ibid: 58-9.

²⁶ Lindley 2006: 175.

²⁷ Ibid: 176.

Moreover, the use of the word ‘summer’ foregrounds the negative/positive dichotomy. Typically this word has positive connotations, but in ‘SNML’ it is used in a sentence stressing the fraudulence of men (lines 11 and 12); consequently, its positive presence is undermined, and the resulting dissonance reinforces the more cynical aspects of the poem. Conversely, it is possible that the ‘misuse’ of positive vocabulary in the verses is redressed in the refrains, where the procedure is partially reversed. Line 6 appears to be unambiguously positive, and lines 7 and 8 instruct the ladies to convert their sorrow into lovemaking.

ii Poetic sonic analysis

The analysis of ‘Take 1’ noted that rhymes help to establish the sonic world of the poem, and the impact of ‘SNML’ is in no small measure fashioned by both internal rhyme and end-rhyme. This view is supported by Ing’s assessment of the poem:

The ‘hey nonny, nonny’ phrases are typical nonsense syllables for singing, and other syllables are used to give pleasurable sound-echoes; ‘deceivers ever’ chimes within itself as well as with its rime [sic] ‘never’, and the rimes ‘heavy-leavy’ in the corresponding positions in the second stanza; the first rime of the second stanza “mo-so” picks up the “go-woe” rime of the refrain.²⁸

As illustrated in Figure 6.8.a,²⁹ Ing’s assessment is supported by my analysis of the poem which suggests that certain vowels, diphthongs and consonants play important assonantal and rhyming roles, as well as providing structural cohesion by connecting the refrain and the verses. Significant connecting vowels/diphthongs are **i:** and **ɪ**, which occur twenty-four times throughout the poem, thus connecting verses and refrains; **əʊ**, which appears thirteen times in both end-rhyme and internal rhyming positions; and **ɒ**, which can be found sixteen times in the poem, and is an integral part of the nonsense refrain, ‘Hey nonny’.³⁰

Figure 6.8.a suggests that the most significant linking consonants are the nasal consonants **m**, **n** and **ŋ**, which occur thirteen times in verse 1, eleven times in verse 2, and fifteen times in the refrain. Conversely, other sonic elements differentiate the verses from the refrain; in this respect the plosives **d** and **b** are important **d** occurs seven

²⁸ Ing 1968: 223.

²⁹ As noted in Section 5.1.iii, symbols from the IPA are used in this thesis to expose and reveal rhymes that are obscured by usual written orthography. These are not meant to replicate, or suggest, an interpretation of either early twentieth-century, or Elizabethan, pronunciation.

³⁰ The IPA contains twenty vowels/diphthongs. ‘SNML’ comprises 120 syllables; therefore, the average vowel/diphthong distribution is 6. The occurrences of **i:** and **ɪ**, **əʊ** and **ɒ** are significantly above this norm, which in some measure explains why sonic elements such as these are the driving force of the song.

times in the verses, whereas in the refrains **b** assumes greater importance, occurring four times.

In verse 1, **d** occurs three times and its conjunction with **l** or **l:**, the fricative consonants **s** and **v**, and the syllable **ɜ:**^f is significant. As illustrated in Figure 6.8.b, all of these elements are found in the word ‘deceivers’, and are scattered throughout the verses as follows: once in lines 1, 3, 4, 10, and 11; five times in line 2 (where ‘deceivers’ occurs); and four times in lines 9 and 12. It is possible to posit that the predominance of these sonic elements in line 9 and 12 of the second verse is a retrospective reference to the deception being discussed in the first verse, and that this reiteration is necessary to bring the ostensible audience, the ladies, back to the discussion of the fraudulence of men after the refrain’s cynical paean to lovemaking.

Related to this is the use of **s**, **ʒ**, and **z**, which occur twenty-eight times in the poem (see Figure 6.8.a). As noted in Section 5.1.iii, sibilance is a literary device often associated with deception, and is described as ‘the marked reoccurrence of ... “hissing” sounds’, with its roots tracing back to the deception of Eve by Satan disguised as a ‘hissing’ snake.³¹ Eve in turn deceives Adam, and it would seem appropriate that the sonic element connoting such actions should be incorporated in a poem about fraud and deception between the sexes.

Figure 6.8.b illustrates that ‘one’ (**wʌn**) is also significant. This is repeated three times in verse 1 (line 3, syllable 1 and 6; line 4, syllable 1). How ‘one’ is distributed in line 3 appears to replicate visually what the line is describing – ‘One foot in sea, and one on shore’ – with the repeated ‘one’ being placed five syllables apart. It occurs only once in line 4, again in some measure replicating the sentiments of the line – ‘to one thing constant never’. In the second verse, part of ‘one’ (**wʌ**) is repeated in the word ‘was’ forming a slant-rhyme. This is significant in two ways: first, it is a sonic device that connects the two verses; secondly, in verse 2 it occurs on syllable 5 in each line (syllable 5 of lines 11 and 12), thereby adding rhythmical stress and making the second verse appear more emphatic about the behaviour of men – it ‘was’ ever thus.

This suggests that the poem is structured sonically, its form driven by both vertical and horizontal rhyme schemes, which interact in a complex fashion, bonding the poem together. As illustrated in Figure 6.8.c perhaps the most significant vertical rhyme is the vowel **e** on syllable 6 of lines 2, 4, 5, 10, 11, 12, 13. The complex vertical rhyme structure interacts with an equally complicated horizontal rhyme scheme. In this

³¹ Baldick 1991: 205. Use of sibilance: Milton 1968. Book IX, lines 180-2004. 199.

regard an important horizontal rhyme is **au**, which occurs as **nau** ('no') on syllables 2 and 7 of lines 1 and 9, and as **sau** ('so') and **gau** ('go') respectively on syllables 4 and 8 of lines 5 and 13. **ʊ** and **i:** are very important in both horizontal and vertical rhyming positions, as is the juxtaposition of slant-rhymes **ɜ:r** and **ɔ:r**, which connect the poem vertically in syllables 2, 3, 5, 7 and 8, and horizontally in lines 1, 2, 7, 9, 11, 12 and 15.

iii Music sonic analysis

Warlock set 'SNML' in 1927,³² and it was published in 1928.³³ It is ostensibly in the key of **E^b** major; however, this is undermined throughout by chromaticism and shifting tonalities. The song has excited many Warlock scholars, such as Copley, Hold, and Collins, who comment on its tonality and chromaticism, particularly the dissonance arising from 'stepwise motion' and 'chordal distortion'.³⁴

The overall structure of 'SNML' is illustrated in Figure 6.9. The song has an ABAB structure, with the verses comprising the A segment, and the refrains the B segment. It is noticeable that the verses mainly employ a flattened tonality, which, as noted by Collins, modulates from a chromatically disguised **E^b** major in bar 1 (bar 20) to the dominant **B^b** major in bar 10 (bar 28).³⁵ Conversely, the refrains use sharpened tonality, and from bar 11 (bar 28) they begin a dissonant chromatic journey that touches on A major. During the 'nonnies' at the end of the refrains (bars 19-20 and bars 37-38) the song returns to a predominantly **E^b** major tonality, only interrupted by semitone inflection (**B^b → B[♮]**, **A^b → A[♮]**) in the postlude at bar 38.

The analysis of 'Take 1' revealed that the use of the semitone is significant in Warlock's oeuvre, and in 'SNML' it is often employed as part of an ascending/descending quaver figure, which is probably the most significant music gesture in the song. Examples of this occur in bars 3-4, 4-5, 6-7, and 9-10, and the equivalent bars in the second verse and refrain (Music Ex. 6.3.i). A related use of the semitone is false relations, and there are a number of examples of these in 'SNML', such as **B^{♭♭} → B^b** on the second beat of bar 15, and **B^b → B[♮]** on the first beat of bar 22.

Other notable Warlock sonic fingerprints in 'SNML' include thick textured chords, particularly in the second refrain (the first and third chords of bar 29, and the

³² Warlock 1927. The following analysis is based on the autograph MS which can be found in Appendix D7.

³³ Warlock 1928a: 15-18. As noted earlier, I was unable to photocopy the first edition, but a modern edition of the score can be found in Appendix D8.

³⁴ Collins 1996: 292-3. Copley 1979: 128-9. Hold 2002: 358.

³⁵ Collins 1996: 292-3.

third chord of bar 38), and diatonic downward leaps in the vocal line (in bar 15, and across bar 31-32). The vocal line is implicated in the chromatic dissonance of the song, particularly in the refrains at bars 12-13 and 30-31 (Music Ex. 6.3.ii), suggesting that ‘SNML’ is related to ‘Take 1’, albeit a more extreme setting.

iv Interactive sonic analysis

a) Overview

Section 3.1.i noted that ‘SNML’ was not a popular poem for early twentieth-century English settings; however, Thomas Ford’s seventeenth-century setting is relevant to this chapter since it was discovered and published by Warlock in *Four English Songs of the Early Seventeenth Century* (1925).³⁶ Warlock described Ford’s setting as

the only known setting by any contemporary of Shakespeare... The text given in the manuscript is not identical to Shakespeare’s, but the tune fits Shakespeare’s words ... This arrangement shows a curious attempt at realism by dividing the first line between the two voices... But, like other similar realistic touches, it is repeated in the succeeding verses, where it is entirely inappropriate.³⁷

Maynard suggests that ‘the lyric invites a simple strophic setting’,³⁸ but Warlock’s comments about Ford’s version reveal that the strophic nature of the poem was problematic. Warlock resolved these concerns in his own setting in a couple of ways: by changing the texture in the verses, with the second verse being far denser than the first, and also by modifying the chromaticism employed in each verse (Music Ex. 6.3.iii.a and b). It is possible that these aspects of the music reinforce the differentiation between stanzas as discussed in the earlier poetic evaluation (see Section 6.2.ii).

Although ‘SNML’ is being analysed from sonic perspectives, and does indeed appear to be governed by sonic factors, it should be noted that there are temporal elements at play, most notably the shifting compound metres – 6/8 to 5/8 – which impact on the song’s strophic nature (Music Ex. 6.3.i). Figure 6.9 demonstrates where these metrical changes occur in the song. The verses are more tonally stable than the refrains, but are more metrically compromised, with metrical changes taking place in every bar. Conversely, the refrains are dissonant, particularly bars 10-16 and 28-34, and the metre does not change so frequently. Therefore, it would appear that Warlock utilised both sonic and temporal effects to modify the restrictions imposed by the strophic nature of the poem, which supports the findings of the temporal analysis of ‘ST’, and provides some intriguing evidence for further evaluation in Chapter 7.

³⁶ Ford 1925. (Appendix D9).

³⁷ Warlock 1926c: 116.

³⁸ Maynard 1986: 186.

Furthermore, Figure 6.9 illustrates that the interaction between diatonic and chromatic tonality is a significant sonic aspect of the song that helps to define shifts of mood between refrains and verses. Although containing many chromatic elements, the tonality that underpins verse 1 stays broadly within a flattened diatonic framework. The $E\flat$ major tonality may be under threat in bars 4 and 5, but it retains a hold on the song, moving relatively conventionally towards the dominant at the end of the stanza (bar 7-9). However, at the start of the first refrain (bar 10) the song shifts abruptly into an extreme chromatic idiom, where its tonality is distorted by the introduction of sharpened harmonies that hint at A major and distance it from its $E\flat$ tonal centre.

The analyses of 'Take 2' and 'ST' suggested that Warlock's melodies are often detached from the dissonant undercurrents of the song. In 'SNML' the vocal line's utilisation of chromaticism is striking, and makes the world of the refrain seem even more dissonant, implying that the cynicism expressed therein is all-pervasive. This evaluation goes some way to support the findings of the poetic analysis that the women are complicit and in collusion with the poetic voice (see Section 6.2.i).

Appendices C16, C22 and C24 illustrate the salacious dimensions of Warlock's aesthetic, and his reworking of the last line of the refrain may well be an attempt to draw attention to the sexual elements of the poem. As demonstrated in Figures 6.1 and 6.9, Warlock substantially changed the poetic text in bars 17-20 and 35-38 by repeating the phrase 'Hey nonny' five times and finishing with a flourish of five 'nonnies'.³⁹ This has a number of significant interactive outcomes. It is possible that the interaction between the voice and accompaniment may well cause temporal acceleration especially when juxtaposed with the two preceding fragmented musical phrases. For example, in the first stanza (bars 17-20) the voice embarks upon a series of smooth, predominantly tonal, scalic quaver runs, which are set against the accompaniment's chordal quaver descent in both hands over tonic and supertonic pedals. The implied climactic increase in tempo is emphasised by the *forte* dynamic instructions in bars 17 and 35 which may replicate the climax in lovemaking euphemistically described in the poetic text. In many ways this is substantiated by Dowbiggin's comments described in Section 2.2.viii that Warlock had 'given the singer a terrific test in the final "nonnys"... preserving the ... rhythm of these bars takes a lot of practice, but it is well worth it. Once started the song goes by virtue of its own momentum'.⁴⁰

³⁹ In this regard it is possible that Warlock was influenced by Thomas Ford's setting as discussed earlier. Ford changes the poetic text in the refrain and repeats 'Hey nonny' many times, although his version is iterated as 'Hey no nonny' (Appendix D9).

⁴⁰ Letter: 14 November 1928. Dowbiggin to Heseltine. Add MS 60748.

In addition, the way in which the last poetic line is presented by the music suggests that the second refrain is the climax of the song (bars 35-39). Here both voice and piano return to the tonic key, and the continuation of the lurching piano phrase d1 in the right-hand in bars 35 and 36, coupled with the leaping quaver ascent also in the right hand in bars 38 and 39, gives credence to the sexual interpretation as discussed above. Moreover, the high E^b in the voice combined with the penultimate thickly spread piano chord provides a dramatic closure to the song.

These factors point to the subtle methods Warlock employs to overcome and to some extent undermine the restrictions imposed by the strophic nature of the poem and its repetitive verse/refrain structure. It should be noted that both temporal and sonic elements play a part in this, and that the refrain's exuberant final nonnies – firmly back in the tonic key of E^b major – extol the virtues of lovemaking, in some measure redeeming the song from the underlying cynicism of the verses. Furthermore, it can be argued that the musical effects underpinning lines 15 and 16 (bars 33-39) replicate poetic enjambment and semantics – musically 'converting all ... sounds of woe' into lovemaking, which suggests that 'SNML' is an assimilative setting.

b) Musical and poetic rhyme

As discussed in the poetic analysis, the sonic aspects of language, such as rhyme, alliteration and consonance, play a major part in 'SNML'. Sections 2.1 and 2.2.i-iii, as well as Appendices C2, C3, C17 and C20, illustrate Warlock's fascination with the sounds of language, and the analyses of 'Take 1 and 2' in Section 5.3.iii suggest that this interest had a marked effect on his response to the sonic aspects of a poetic text, specifically how he handled rhyme.

'SNML' contains many types of phonetic linking devices and rhyme; end-rhyme, slant-rhyme, and vertical and horizontal internal rhymes (see Figures 6.8.a. and 6.8. c). Although the vocal line in Warlock's setting of 'SNML' is more chromatic than his earlier Shakespeare settings, an analysis of the rhyming structure reveals that end-rhymes are set to E^b six times, suggesting that the voice still grounds the song in diatonic tonality, particularly in the verses. In some measure this supports my earlier proposal that the refrains are sonically differentiated from the verses, which is also reflected in the setting of four significant internal rhymes: e, æ, i: and ɪ (see Figure 6.10). These can be viewed as structuring devices that reinforce the different sonic atmosphere of the refrains and verses, possibly foregrounding the cheeriness of the refrain and its suggestion that the women's grief in the verses is over-dramatised, transitory, and therefore comic.

One important rhyme in this regard is generated by the vowel **e**, which occurs on syllable 6 in seven lines of the poem. In the verses this is set within a tonic/dominant framework, but in the refrains (lines 5 and 13) it occurs on the raised subdominant **A₄**, underpinned by chromatic tonalities. **æ** is also used as a structuring device, found on syllable 5 of lines 3, 4, 6, 10, and 14. In the verses **æ** occurs on an F in the voice underpinned by **E_b** major harmony (lines 3, 4 and 10). Conversely, in the refrains it can be found on a C in the voice within the A major sharpened tonality (lines 6 and 14).

Perhaps the most important vowels are **i:** and **ɪ**, which together occur 24 times in the poem. As demonstrated in Figure 6.10, in verse 1 the presentation of **i:** and **ɪ** is narrow and mainly within conventional diatonic harmony; however, in the first refrain these vowels occur in two different tonalities – **E_b** major and A major – suggesting that the music reflects the dichotomy between cynicism and enthusiasm found in this refrain. By the time we reach verse 2, **i:** and **ɪ** appear to be infected by the dissonance of the first refrain, and the vowels are presented across the spectrum of chromatic tonalities that occur in the song.

i: and **ɪ** are an integral part of the word ‘deceivers’, as is the vowel **ɜ:**, the plosive **d**, the fricatives **s** and **v**, and the approximant **r**. The poetic analysis argued that this is the most significant word of all and elements from it are found scattered throughout the poem (see Figure 6.8.b). Figure 6.11.a illustrates how these elements are set musically. In the accompaniment to verse 1, they are underpinned by either tonic, dominant or sharpened chromatic harmony. This tonic/dominant dichotomy persists into verse 2, but in line 9 (bar 21) it is pervaded by a flattened chromatic tonality which implies that the piano is foreshadowing the verse’s negativity – ‘the fraud of men’. Conversely, in the vocal line this is reversed. In the first verse, syllables from ‘deceivers’ occur on **B_b**, C, **A_b**, **A₄**, F and G, whereas in verse 2 they are usually presented within the tonic tonality. This suggests that the sonic elements of the music may be actively involved in revealing the ‘discrepant awareness’ between text and action as discussed in Section 6.2.i.

The poetic sonic analysis in Section 6.2.ii proposed that the way in which ‘one’ (**wʌn**) is positioned in line 3 reflects the sentiments of the poetic line. Figure 6.11.b illustrates that ‘one’ occurs in the voice on a G in bar 7, and a **B_b** in bar 8, underpinned by **E_b** major in the accompaniment. Therefore, the presentation of line 3 within a tonic/dominant framework reflects the balanced structure and semantics of the clause, which is reinforced by both iterations of ‘one’ being placed on the first beat of the bar (bars 7 and 8). The third appearance of ‘one’ (bar 9) is also on the first beat of the bar,

but here the word takes on a more negative, unbalanced connotation. Although it is still presented as part of the $E\flat$ major/ $B\flat$ major tonality, the voice moves to the supertonic, thereby undermining its stability.

This shift in tonality is picked up in verse 2 where 'one' is replaced by the slant-rhyme 'was'. As illustrated in Figure 6.11.b, the music appears to respond to this slant-rhyme, and in bars 25 and 27 'was' is repeated on F in the vocal line underpinned by $E\flat$ major/ $B\flat$ major in the piano; thus, the musical presentation of 'was' in verse 2 is virtually identical to that of 'one' in verse 1 (bar 9). Moreover, the poetic analysis argued that 'one' and 'was' play important structuring roles as horizontal and vertical rhymes (see Figure 6.8.b), and the way in which these words are presented in Warlock's setting suggests that the music responds to and enhances these poetic structures.

c) The raised 4th

Figure 6.12 demonstrates that the raised 4th – $A\sharp$ – can be seen as a pitch motif throughout the song. It plays a part in the presentation of syllables of the word 'deceivers', and it is integral to the song's introduction, interlude, and postlude, where it is a fundamental component of the ascending/descending quaver figure (Music Ex.6.3.i) and is pivotal in modulating between $E\flat$ major, $B\flat$ major and A major. In addition, it would seem that $A\sharp$ acts as a musical rhyming element that paradoxically connects and differentiates between the two stanzas.

$A\sharp$ is used as a connecting/differentiating device in a number of ways. It is found on $i:$ and 1 seven times, thereby connecting the verses and refrains throughout the song. Conversely, its use on $\mathfrak{z}:\mathfrak{r}$ in verse 1 is juxtaposed with its presentation on $\mathfrak{z}:\mathfrak{r}$ in verse 2. This creates sonic differentiation between the two verses, as does its appearance on \mathfrak{d} in the refrains and verse 2 only.

The use of $A\sharp$ in conjunction with \mathfrak{au} reinforces its paradoxical role. As illustrated in Figure 6.12, \mathfrak{au} is underpinned by $A\sharp$ throughout the first verse and both the refrains; therefore, for the majority of the song it provides a structural link between the verses and refrains.

Conversely, when the accompaniment of line 1 is compared with that of line 9 (bars 3-4 and 21- 22) $A\sharp$'s conjunction with $\mathfrak{na}\mathfrak{u}$ ('no') becomes a differentiating device (Music Ex. 6.3.iii.a and b). In the poem 'no' occurs in exactly the same place in the first lines of each verse – on syllables 2 and 7 of lines 1 and 9. In verse 1, both iterations of 'no' are placed on an F in the vocal part, underpinned by chromatic chords in the piano that contain $A\sharp$ (bars 3 and 4). However, although 'no' is still iterated on an F in the vocal part in verse 2 (bars 21 and 22), there is a slippage in the underlying

harmony and the $A\flat$ does not occur until one beat later, underpinning the more positive word 'more' ($m\text{ו}:\text{ר}$). Such micro-changes in tonality subtly draw attention to the shifting moods of the poem, and can be seen as the musical equivalent of the poetic dissonance that is established by the juxtaposition of negative and positive vocabulary discussed in Section 6.2.ii.

Finally, $A\flat$ is fundamental to semi-tonal inflection in 'SNML'. For instance, in bars 11-16 (and 29-34) it occurs in both the voice and the accompaniment, where it reinforces the lurching drunken-sounding nature of the vocal melody (Music Ex.6.3.iv). This lends credence to Collins' assertion that 'Sigh no more, ladies' 'charts Warlock's continuing search for a way to progress from one vertical statement to the next... In its use of semitones to manipulate content ... it is close in spirit to a song like "Take o take those lips away" (*Saudades*)'.⁴¹

6.3 Summative evaluation: 'ST' and 'SNML'

A comparison of the poetic, music and interactive analyses of 'ST' and 'Take 2' reveal that there are a number of significant recurring temporal features in Warlock's textsetting. Predominant amongst these is the use of music's ability to iterate simultaneous temporal effects, thereby making explicit any implicit shifts in poetic metre. The analyses suggest that Warlock was aware of the temporal complexity generated by the shifting metres of Elizabethan lyric poetry, and utilised music's multidimensionality in such a way as to foreground these shifting metres. In the case of 'Take 2', this was achieved by the interaction between the changing poetic metres (diameters, tetrameters, tri-meters, and pentameters) with fluctuating compound time signatures, whereas in 'ST' it would seem that the iambic/trochaic dichotomy, so important to the temporal structure of the poem, is reflected in the cross-rhythm/compound metre dichotomy. In addition, the shifting rhetorical modes of address found in the poem appear to be reflected in the asymmetry between the setting's overall musical and poetic structures as well as between vocal and piano phrasing.

Warlock's textsetting also evidences certain sonic characteristics, as demonstrated in the analyses of 'Take 1' and 'SNML'. The most notable sonic characteristics are the connection between poetic rhyming devices, such as assonance, start-rhyme and slant-rhyme, and synchronous musical rhyming devices, such as the use of significant pitches, melodic motifs, and tonal and chromatic dichotomies.

⁴¹ Collins 1996: 294. This is a reference to 'Take 1'.

At the beginning of this chapter I posited that my initial examination of ‘ST’ and ‘SNML’ indicated that ‘ST’ was dominated by temporal factors, which suggested a connection with Agawu/Lodato’s pyramid model, whereas ‘SNML’ appeared to be defined by its sonic elements, thereby having more in common with the assimilative model. The analyses of ‘ST’ and ‘SNML’ undertaken in this chapter partially support these proposals; however, they also foreground the fundamental paradox at the heart of the assimilative/pyramidal categorisation— that of the music of poetry. This does not undermine my third hypothesis about the applicability of the categorisation to other song genres (see Section 5.4), but does indicate that any method of analysis needs to be rigorously monitored so that it remains a utility rather than becoming the *raison d’être*.

The problematic concept of the music of poetry is particularly noticeable in the analysis of ‘SNML’, for it is possible to posit that the sonic properties of the *poem* – its *poetic melody* –inspired Warlock, meaning that his setting of ‘SNML’ is poetry driven, and thus pyramidal. Antithetically, one can argue that there can be no such thing as a pyramidal setting because Shakespearean lyric poetry is a musical utterance,⁴² and as such is ‘dependent on the spirit of music ... The poems of the lyrist can express nothing which did not already lie hidden in the vast universality and absoluteness of the music which compelled him’.⁴³

This paradox reveals much about Warlock’s textsetting methods. As discussed in the first investigative strand of this thesis, his aesthetic was riven with ambiguities, most importantly the dichotomy between Romantic ideals, and a philosophy drawn from the early English poets and composers, which was publicly revealed in his pronouncements about the programmatic nature of song. The shifting textsetting methods found in the analyses of ‘Takes 1 and 2’, ‘ST’ and ‘SNML’ suggest that not only was this dichotomy a fundamental part of his aesthetic, but that it also informed his creative activity, thereby substantiating the discussion about Warlock’s conflicted compositional process in Sections 2.2.iv and 2.2.vii. As a consequence, these findings support the hypotheses proposed in Section 4.1 that there is a considerable affinity between Warlock’s aesthetic and his textsetting methods, and the Agawu/Lodato categorisation.

I will be aware of these issues in my evaluation of word and music interaction in the final three Shakespeare settings – ‘Pretty ring time’,⁴⁴ ‘Mockery’, and ‘The sweet o’

⁴² See Ing 1968: Also Walls 1984:

⁴³ Nietzsche 1988a: 374-380.

⁴⁴ Henceforth termed ‘PRT’.

the year'.⁴⁵ With Chapter 8's evaluation of recorded performance in mind, the analyses of 'PRT' in Chapter 7 will be broadened to include the expressive/connotative level of interaction. Warlock's final two Shakespeare settings – 'Mockery' and 'TSOTY' – will be assessed in a brief coda to Chapter 7.

⁴⁵ Henceforth termed 'TSOTY'.

Chapter 7

From score to performance: 'Pretty ring time' and the final Shakespeare settings

Introduction

Chapter 7 provides a pivot between the third and fourth investigative strands of this thesis. I will initially examine word and music interaction in 'PRT' from sonic, temporal and connotative/expressive perspectives, and then assess what this reveals about Warlock's textsetting methods. Temporal and sonic methods of analysis have been applied and provisionally evaluated in Chapters 5 and 6, but I have left the detailed assessment of the connotative/expressive elements of song until Chapters 7 and 8 as it is my contention that this level of interaction can be fully realised only in performance.

Expressive elements are intimately connected to other aspects of a song, such as the concept of persona proposed by Edward T. Cone, which was discussed in Sections 3.3.ii and 4.1.i.a. As a consequence, the interactive analyses in this chapter will consider piano and vocal interaction and what this reveals about the 'PRT' persona. The resulting findings will create a framework for my analyses in Chapter 8 of word and music interaction in recorded performances of 'PRT', which is the most popular song in Warlock's Shakespearean oeuvre in terms of its recording history (see Figure 7.1).

Conversely, Warlock's last two Shakespeare songs – 'Mockery' and 'TSOTY' – are the least successful settings, and a coda to Chapter 7 will draw the third investigative strand to a close with a brief study of these songs and of whether Warlock's textsetting methods have contributed to their lack of success.

7.1 'PRT': Poetic analysis

'It was a lover and his lass' (renamed 'Pretty ring time' by Warlock) occurs in Act V, scene iii of *As You Like It*. Its poetic structure is difficult to assess due to the variants that occur. As illustrated in Figure 7.2.a-c, the poem is presented differently in the frontispiece to the first edition, the score of the first edition,¹ and Warlock's autograph MS of the chamber orchestra arrangement.² As a result, the score of the first edition and autograph MS contain twenty-eight poetic lines, and the frontispiece thirty-two.

Notwithstanding these differences, it initially seemed appropriate to base the forthcoming analyses on the autograph MS. However, like 'Take 2', the autograph MS of 'PRT' is of an instrumental version of the song, which in terms of accompaniment timbre and texture differs greatly from the vocal/piano autograph MSS and scores used

¹ Warlock 1926b. (Appendix D10).

² Warlock 1925a. (Appendix D11).

in previous chapters; therefore, my analyses will be of the first edition of ‘PRT’ for voice and piano.³

i Temporal and sonic analyses

‘PRT’ has a verse and a refrain structure, somewhat comparable to ‘SNML’. Each of the four stanzas contains two verse lines (1 and 3, *et seq.*) and two refrains, which occur in line 2, and lines 4 -7 (*et seq.*). Thus, in the poem as a whole there are only eight lines that are flexible with regard to structure and content. For analytical purposes I will use the following terminology to reflect the verse/refrain structure of the poem – Verse Part 1 (VP1), Verse Part 2 (VP2), Refrain 1 (R1), and Refrain 2 (R2). In addition, I will term the four stanzas S1, S2, S3, and S4.⁴

As revealed in the previous analyses of ‘Takes 1 and 2’, ‘ST’, and ‘SNML’, Shakespeare’s lyric poetry is riven with metrical ambiguities, and in this regard ‘PRT’ is no different. Figure 7.3 provides two versions of poetic scansion, which suggest that the poem is mainly in iambic metre, with occasional trochaic inversions, semi-stresses, and anapaestic feet. These factors contribute to a feeling of excited fragmentation, compounded by unequal line lengths, an unbalanced distribution of poetic feet, and irregular rhyming couplets at the end of each stanza.

It is interesting to consider the deployment of sonic elements in the poem in relation to Warlock’s views about the sonic properties of language as discussed in Sections 2.2.i-iii, particularly the concept that certain words/syllables can be seen as pure language-ideas, which by being separated from their semantic function play a large part in ‘the conception of the music’ of a song.⁵ In this regard, the refrains of ‘PRT’ are made up of nonsense words and phrases, combining plosives and nasals, most often with the **ɪ** vowel, that have a very limited semantic purpose, and thus perform a purely sonic role in the poem.

As in ‘Take 1’ and ‘SNML’, certain syllables are employed either to link or to differentiate between the refrains and the verses of ‘PRT’. Figure 7.4.a illustrates the distribution of vowels/diphthongs in the poem of which the most important are **ɪ/ i:** and **ə/ɜ:**, which occur seventy-six and forty-two times in the poem respectively. The placement of these vowels/diphthongs on the first, third and fifth syllables of many lines throughout the poem provide vertical connections between the verses and the refrains.

³ See Appendix D10.

⁴ A list of all these abbreviations can be found at the beginning of this volume.

⁵ Letter: 13 June 1918. Heseltine to Taylor. Add MS 54197.

Conversely, the diphthong **au** differentiates the verses from the refrains as it occurs in the verse sections of the third and fourth stanza only.

In terms of consonants, the nasals **m**, **n** and **ŋ**, approximants **l**, **r/ʀ** and **w**, fricatives **θ/ð**, **f**, **v**, **s**, **z** and **h**, and plosives **d**, **b**, **t**, and **p** also play important structuring roles throughout the song (see Figure 7.4.b). Warlock's treatment of all these elements, particularly the combination of fricatives and approximants, will be discussed in the interactive analyses to follow.

ii Connotative analysis

'PRT' is narrated in the third person, with the poetic voice describing a pastoral scene similar to that found in many folksongs. In VP1 and VP2 of the first stanza, the poetic voice describes the activities of a lover and his lass in the springtime. In the second stanza, the poetic voice moves from this specific description of a couple, to a consideration of a wider group of people ('country folks'). VP1 and VP2 of S3 are more impersonal, describing how 'they' – possibly the 'country folks', or perhaps just the 'lover and his lass' – 'carol' about the nature of spring. Here the poetic voice becomes more philosophical, using a simile to compare the fragility of human life to the short life of a flower (line 15).

Figure 7.5 illustrates that, similarly to in 'ST' and 'SNML', the poem moves between different rhetorical modes of address. VP1 and VP2 of the first three stanzas are declarative, comprising a series of statements describing the lover and his lass, the 'country folks' lying in the fields, and the carol they sing about life. In VP1 (line 22) of the final stanza, the poetic voice takes on a relatively didactic role: through a form of indirect address in the imperative mode, it instructs the lovers and 'country folks' to look to the present and 'take the present time'. In this it is similar to 'ST' with its suggestion that the 'present time' is the time for love. In VP2 (line 24) the rhetorical mode of address returns to the declarative, stating that 'love is crowned with the prime'.

Both refrains are primarily in the declarative mode of address, although the nonsense words of R1 – 'With a hey and a ho and a hey nonino' – do not conform comfortably to this rhetorical mode, and it is possible to argue that this line as well as line 6 – 'Hey ding a ding ding' – are a form of exclamatory direct speech.

In addition, R1 can initially be seen as a form of poetic doggerel – a nonsense jingle that euphemistically suggests lovemaking. This interpretation is supported by R2, which extols springtime as a time for lovers. The reference to 'birds' and 'spring' in these lines hints at that archetypal euphemism 'the birds and the bees', which

contributes to the impression of youthful lovemaking.⁶ ‘Hey ding a ding ding’ is another euphemism for sex, and ‘ring-time’ could allude to a wedding ring. This is reinforced by the use of the word ‘carol’, which in its archaic form – ‘Caroll’ – ‘meant a ring dance with a song’.⁷ Moreover, the use of the word ‘flow’r’ in the context of the song hints strongly at its antithesis – ‘de-flower’. These sexual connotations were discussed in a recent article by Nicola Harrison who argues that ‘PRT’ is a bawdy poem where ‘typical Elizabethan puns on “ring”, “prime” and “flow’r”... indicate betrothal, the prime of life, and the passing of time, [however] these three words have other, more lecherous meanings, referring to male and female sexual organs and to maidenhead (flow’r).⁸

As in ‘ST’, the final two stanzas of the poem contain conflicting connotations between an innocent reading about the enjoyment of youth and love, and a more manipulative reading, where the poetic voice entices young lovers into illicit lovemaking. Unlike ‘ST’, however, ‘PRT’s’ context as a pastoral lyric within the comedy *As You Like it*⁹ suggests that the first reading is more appropriate. This interpretation is supported by two factors – shifts in tense, and the use of vocabulary with positive associations.

The poem changes from the past tense in S1 through to a modal version of the simple past tense in S2 – ‘Between the acres of the rye/These pretty country folks would lie’ – where the structure is used to denote habitual action. In S4, the poem moves into the present tense, reflecting the shift in the poetic voice from description to instruction. It is only in the last stanza that the implied present tense of the refrain comes into its own, and the switch from the past tense in VP1 and VP2 of the first three stanzas to the implied present tense of the refrains may well foreshadow the uplifting and ‘present’ message of the final stanza, particularly the climactic phrase – ‘For love is crownèd with the prime’ – thereby confirming the more positive, innocent reading discussed above.

The use of vocabulary with positive connotations reinforces this. Adjectives with positive attributes abound throughout the poem, such as those linked to the idea of springtime – ‘pretty’, ‘green’, and ‘sweet’. Nouns include ‘lover’, ‘lass’, ‘cornfield’,

⁶ According to Morris and Morris 1977, the phrase was inspired by the words of the poet Samuel Coleridge: ‘All nature seems at work ... The bees are stirring – the birds are on the wing’ (1825). Thus, it post-dates Shakespeare, but pre-dates Warlock who may well have been aware of the euphemism considering his interest in sexual subjects.

⁷ Seng 1967: 89.

⁸ Harrison 2008: 35.

⁹ Latham 1975: ix-xxvi.

‘acres’, ‘rye’, ‘country folks’, ‘spring time’, ‘ring time’, ‘birds’, ‘lovers’, ‘carol’, ‘life’, ‘flow’r’, ‘love’, ‘prime’ and ‘spring’. In addition, there are many verbs and adverbs with similar implications, for example, ‘sing’ and ‘crownèd’, as well as other poetic features which create a joyful atmosphere, such as the lilting effect of the alliterative ‘l’ in the first line of the poem. Moreover, the various uses of ‘love’ as a noun and a verb – ‘lover’, ‘lovers’, and ‘love’ – combined with the metaphor ‘love is crownèd with the prime’ contribute to the poem’s uplifting effect.

7.2 ‘PRT’: *Music analysis*

The song’s strophic nature, divided verse structure, and repeated refrains make any musical analyses complicated. Therefore, instead of the ‘through composed’ nature of the structural charts of ‘Takes 1 and 2’, ‘ST’, and ‘SNML’, the structural chart of ‘PRT’ (Figure 7.6) attempts to replicate the strophic nature of the song by dealing with VP1, VP2, R1 and R2 in blocks of equivalent bars.¹⁰ In order to facilitate the interactive analyses to follow, a brief overview of the song’s musical structures will now be provided.

‘PRT’ is written in the key of E \flat major, with a move into the dominant – B \flat major – in VP2. As illustrated in Figure 7.6 a-d, the tonality of the song is compromised by three harmonic/modulatory elements that mainly occur in R2: first is a Mixolydian modal element that is achieved by the repeated use of the flattened 7th, D \flat ; secondly, and related to this, is the reference to D \flat major; thirdly, the ‘flattened’ effect created by these first two elements is counteracted by the use of A \sharp ’s and E \sharp ’s which suggest F major. The use of the semitone is significant in all of these elements, substantiating the findings about Warlock’s compositional style in Sections 5.3, 6.1 and 6.2).

‘PRT’ is predominantly homophonic, with the piano texture becoming thicker as the song progresses (see Appendix D10). This is mainly due to the distribution of three accompaniment phrases (with variations) throughout the piece. These phrases include both sonic and temporal features, and Figure 7.6 a-d illustrates where they occur in the song. Accompaniment Phrase a (from now on called Acc.a)¹¹ comprises an ascending/descending quaver figure (Music Ex. 7.1.i), which is not dissimilar to figures in ‘Take 1’ and ‘SNML’.¹² However, this figure is interrupted in the middle of bars 1-2

¹⁰ It should be noted that bar divisions sometimes run counter to poetic lines and musical phrasing. Therefore, in order to make possible a comparative musical analysis, poetic lines and phrasing are presented in accordance with musical barring in Figure 7.6.

¹¹ Please see the list of abbreviations at the beginning of this volume.

¹² See Music Exs. 5.1.i, 5.1.ii and 6.3.i.

by two crotchet chords, which in later variations of Acc.a are extended and developed to form an ascending crotchet figure (Music Ex. 7.1.ii).

As demonstrated in Music Exs. 7.1.iii and 7.1.iv there are four significant aspects to Accompaniment Phrase b (Acc.b), which is dominated by sustained crotchets. First, it contains a tonic pedal, which starts in Acc.a and is used to connect the two phrases together (see bar 1-4). Secondly, it incorporates a favourite Warlock trait that often occurs in conjunction with a pedal – parallel chains of diatonic sixths in inner parts (see bar 3). Thirdly, Acc.b includes a walking bass (doubled in both hands in bar 3), which references the carol ‘Unto us a boy is born’.¹³ Finally, it utilises a duple quaver motif similar to the one used in ‘Take 2’,¹⁴ which is developed and extended in subsequent iterations and eventually fuses with Accompaniment Phrase c (Acc.c).

The main features of Acc.c are staccatissimo homophonic crotchet and quaver chords (bars 8-9, *et seq.*), variations of which are used to thicken gradually the song’s texture. By the final stanza the fifth variation of Acc.c in bars 43-48 comprises thick seven- and eight-note chords (Music Ex. 7.1.v).

Although there are six vocal phrases, their deployment is not as complex as that of the accompaniment phrasing. Vocal Phrase A (Voc.A) contains a bouncy ascending/descending quaver figure (Music Ex. 7.2.i), which is similar in many respects to the one in ‘Take 2’.¹⁵ This figure is always employed for VP1 (see Figure 7.6.a), except in S4 where there is a slight rhythmic variation in bar 38 (Music Ex. 7.2.i.b). Voc. A is related to Acc.a and the ascending/descending quaver figure (Music Ex.7.1.i).

Vocal Phrase B (Voc.B) is found in R1 (see Figure 7.6.b), and contains a lilting motif comprising a crotchet followed by two quavers (Music Ex.7.2.ii). Vocal Phrase C (Voc.C) appears in VP2 (see Figure 7.6.c). It incorporates the lilting motif, as discussed above, before moving into a foursquare crotchet figure (Music Ex. 7.2.iii), which is replicated in the accompaniment in Acc.c, and is related to the walking bass of Acc.b.

Two vocal phrases are found in R2 (see Figure 7.6.d), the second of which bears a resemblance to the leaping vocal line of ‘SNML’.¹⁶ Vocal Phrase D (Voc.D) is primarily a descending phrase, comprising a minim, a dotted crotchet, a crotchet and quavers on repeated pitches (Music Ex. 7.2.iv). The descending nature of this phrase links it sonically and rhythmically to Acc.c. The main features of Vocal Phrase E

¹³ Anon. 1928: 197-201. (Appendix D12). This intertextual reference is used throughout the song and will be discussed in the interactive analysis to follow.

¹⁴ See Music Ex. 5.2.iv.

¹⁵ See Music Ex. 5.2.iii.

¹⁶ See Music Ex. 6.3.iv, particularly bar 33.

(Voc.E) (Music Ex 7.2.v) are its leaping crotchets and quavers and its wide pitch range, from D₄ to F₅ (S1 and S3) and F₄ to F₅ (S2 and S4).

Finally, Vocal Phrase F (Voc.F) occurs only once in VP2 (bars 41-42) of the last stanza of the song (Music Ex.7.2.vi). This is a significant change within the vocal line and will be discussed in the interactive analyses to follow.

As was the case in 'Take 2' and 'ST', the voice part of 'PRT' usually stands apart from the tonal fluctuation in the song, but there is one important exception – the flattened 7th, D \flat , with its Mixolydian connotations. However, this occurs in the voice in bar 4 (*et seq.*) of R1 and in bars 8 and 11 (*et seq.*) of R2 (Music Ex. 7.2.vii a-c) only.

Like 'Take 2', 'ST' and 'SNML', 'PRT' employs shifting metres – moving between 4/4, 5/4 and 2/4 – which help to overcome the restrictions imposed by the poem's strophic nature. These shifting metres have most effect at the junction of VP2 and R2. Figure 7.6.c illustrates that in S1 and S4 (bars 7 and 42) the link between these sections is contained in one 5/4 bar, whereas in S2 and S3 it occurs in one 2/4 bar (bars 19 and 31 respectively). This affects the presentation of VP2: in S1 and S4, VP2 is in 5/4 (bars 6-7 and 41-42: Music Ex. 7.3.i), whereas in S2 and S3 it begins in 4/4 and concludes in 2/4 (bars 17-19 and 29-31: Music Ex. 7.3.ii).

As demonstrated in Figure 7.6.c, the link between R1 and VP2 also utilises shifting 4/4 and 5/4 metres to create temporal flux (bars 6, *et seq.*). In addition, this junction is underpinned by variations of Acc.a, which in bars 29-30 of S3 contain a cross-rhythm that differentiates the stanza from the rest of the song (Music Ex. 7.3.iii).

I have left the analysis of the expressive elements in Warlock's Shakespeare settings to this chapter. It is my contention that there are two aspects of musical expressivity: first, the explicit expressive instructions detailed in the score (see Figure 7.6); and secondly, implicit expressive effects which are created by the juxtaposition of temporal and sonic elements. Both types of expressivity interact with other elements of a song and the way in which this is manifested in 'PRT' will be discussed in the interactive analyses to follow.

7.3 'PRT': Interactive analyses

i Temporal interaction

The interactive analyses in Sections 5.3, 6.1.iv and 6.2.iv indicated that there were a number of consistent temporal traits in Warlock's textsetting: first, the utilisation of the temporal aspects of music to create strophic differentiation; secondly, the way in which musical metres/rhythmic motifs interface with the shifting metres of Elizabethan lyric poetry; and thirdly, the interaction between musical figures and poetic punctuation. In

‘Take 2’ many of these factors were manifested in the presentation of the fractured rhyming couplet, whereas in ‘ST’ they were explored through the cross-rhythm/compound metre dichotomy.

a) Strophic differentiation – the verse parts of ‘PRT’

There are numerous instances of strophic temporal differentiation in ‘PRT’, and some of the most significant occur in the verse parts of the song. With regard to VPI, the metrical presentation changes across each stanza. In S1 the poetic line – comprising four mixed-metre poetic feet – is spread across bars 3 and 4. The time signature is 4/4 and the poetic stressed syllables occur on the second and third beats of bar 3 and the first beat of bar 4. S2 also comprises four mixed-metre poetic feet; however, it is differentiated from S1 by the presentation of the walking bass figure (Music Ex.7.1.iii), which ascends in S1 and descends in S2. In VPI of S3, the change to a predominately iambic metre in bars 26-27 is reinforced by the walking bass moving into the crotchet chords of the foursquare crotchet motif (Music Ex. 7.2.iii) in the left hand of the piano (Acc.b2.). Furthermore, in the first two stanzas of the song VP1 is accompanied by versions of Acc.b.; however, in S3 this changes with the right hand playing Acc.c2 quaver chords on the second and fourth beats of bar 26 (duple quaver motif – Music Ex. 7.1.iv) .

The final presentation of VP1 in S4 (bars 38-39) appears to conflate many of the elements found in stanzas 1-3. As in S3, the poetic metre is again iambic, except that in bar 38 there is a slight rhythmic change to the vocal line (Voc.A.1) with the dotted quaver emphasising the word ‘take’ (Music Ex. 7.2.i.b). As noted in the poetic analysis, this line is in the imperative form of address and ‘take’ is significant for a number of reasons: first, it is the active verb in the only imperative sentence of the poem; secondly, it establishes the syntactical shift into the active present tense; finally, it parses one of the most important nouns of the song – ‘time’. In addition, and in keeping with Warlock’s love of puns, it is possible that the slight rhythmic alteration in the vocal line on ‘take’ is a metrical musical pun that plays around with the concept of ‘time’ in a similar fashion to the way in which it is manipulated by the poem’s shifting tenses.

The musical metrical presentation of VP2 is also strophically differentiated. As noted in Section 7.2 above, in stanzas 1 and 4, VP2 occurs across two bars of 5/4, whereas in stanzas 2 and 3, it is presented over two bars of 4/4 and one bar of 2/4 (Music Exs. 7.3.i and 7.3.ii). It can be argued that these metrical changes reflect

changes in the poetic content of VP2 that occur throughout the poem, which Warlock dealt with in a number of ways.

With the exception of ‘corn field’¹⁷, the poetic metre of VP2 in S1 is iambic (see Figure 7.7.a). It would appear that the 5/4 metre safeguards the semi-stressed nature of the first syllable of ‘corn field’ by facilitating its placement on the first beat of bar 7. Conversely, however, the 5/4 metre implies a trochaic inversion in bar 6 and, as a consequence, the predominantly iambic metre of the poetic line is compromised, with the weakly stressed ‘that’ occurring on a crotchet and the strongly stressed ‘o’er’ on a quaver.

Meanwhile, in bar 7 the accompaniment reverts to the staccato quavers of Acc.a1 – the ascending/descending quaver figure (Music Ex. 7.1.i). In VP1 of S1 this figure is carried by the vocal part (Music Ex. 7.2.i), and the significance of its move to the piano in VP2 is twofold: first, it can be considered a type of word painting – the fast-moving quavers indicating that the young couple are running ‘o’er the green corn field’; secondly, it is an important musical device connecting VP1 and VP2, thereby copying the semantic and syntactic connections in the poem.

S1’s dichotomous textsetting of VP2 is replicated in the vocal part of S2. As demonstrated in Figure 7.7.b, the poetic metre of VP2 of S2 is firmly iambic. Warlock reverses the stress of the first two syllables (bar 17 – ‘these pretty’), and because the phrase is in 4/4 and 2/4 this has the effect of placing more stress on the most important word of the poetic line – ‘lie’ – coming on the first beat of a 2/4 bar (bar 19). The Acc.a3 ascending/descending quaver figure occurs again in bar 17; this time it underpins the beginning of VP2, possibly referencing the ‘country folks’ running to ‘lie’ in the ‘rye’. Thus, in the first two stanzas Warlock appears to use word painting in VP2 to differentiate between stanzas. By the third stanza, he introduces cross-rhythms between bars 29-30 for this purpose (Music Ex 7.3.iii). These compromise the iambic metre (shown in Figure 7.7.c), and possibly draw attention to the only negative statement in the poem – ‘How that a life was but a flow’r’.

In the final stanza of the poem, VP2 moves into a more straightforward iambic metre, and the music returns to the 5/4 metre found in S1 (Figure 7.7.d). Up until now, temporal strophic differentiation in VP2 has been the province of the accompaniment and the rhythm of the vocal line has remained constant. However, in the final stanza this changes and a new vocal phrase is introduced – Voc.F (Music Ex. 7.2.vi).

¹⁷ It should be noted that ‘corn field’ is presented as two words both in the first edition and in the autograph MS of ‘PRT’ (Appendix D10 and D11).

As has been argued in the poetic analysis, VP2 of S4 is probably the most important line in the poem, containing the poem's pre-eminent word – 'love' – which is being 'crownèd', and Warlock uses temporal elements in both the piano and the vocal lines to support its semantic status fully. In bar 41 the temporal extension of the 5/4 bar creates a syncopated feeling associated with folksong. Although the most stressed syllable – 'love' – occurs on the weaker fourth beat in the vocal line, it is presented as a dotted crotchet and is extended into the fifth beat which maximises its importance. Similarly, 'crown' in bar 42, which occurs on the first beat of the bar, is also emphasised by being placed on a dotted crotchet. Moreover, the thickly textured crotchet chords of the accompaniment give the impression of pomp and ceremony in keeping with the stately sentiments of the poetic text.

b) Metrical and rhythmic interaction in Refrain 2

As noted in Sections 5.3.ii.a and 6.1.iv metrical and rhythmic interactions between and within the music and poetry are a characteristic of Warlock's textsetting. In 'PRT' there are two important examples, with both found in R2. The first I shall term the anapaestic/iambic dichotomy; the second is Warlock's treatment of the concluding rhyming couplet. R2 comprises three poetic lines, and for ease of reference these shall now be termed R2/1 (Bars 7-9 *et seq.*), R2/2 (Bars 9-11 *et seq.*), and R2/3 (bars 11-13 *et seq.*).

As demonstrated in Figure 7.8.a, R2/2 comprises three iambic feet followed by an anapaestic foot. The setting of the iambic feet in the vocal line is fairly predictable, with the strong syllables occurring on the first and third beats of bar 10. However, in bar 11 (*et seq.*) the presentation of the anapaestic poetic foot by the voice's 'anapaestic' lilting motif is asynchronous: the musical motif occurs a syllable earlier than in the poem, and produces a form of 'cross-rhythmic' interaction between the music and poetry.

In addition, the anapaestic lilting motif is used to connect retrospectively the second refrain with the first refrain, and it appears to establish a type of musical slant-rhyme between them. Figure 7.8.b demonstrates that at the beginning of R1, 'With a hey' occurs on the lilting motif – the repeated quaver B \flat leaping up to a crotchet E \flat . This is replicated at the beginning of R2/1 on the words 'In the spring', with the melody again moving from B \flat to E \flat . However, when the lilting motif occurs in R2/2 on 'ding a ding' it leaps from B \flat to D \flat , thereby providing a type of slant-rhyme by juxtaposing E \flat major with D \flat major/Mixolydian mode.

The second interesting area of metrical and rhythmic interaction occurs in the rhyming couplet of R2/2 and R2/3. In this regard, 'PRT' is similar to 'Take, o take those lips away' and the poetic conventions of the couplet are undermined in two ways: it is presented over three poetic lines; and the lines are unbalanced with R2/2 comprising four poetic feet, and R2/3 having three feet. Figure 7.8.c illustrates that this is reflected in the music, with R2/2 being written over three-and-three-quarter bars, and R2/3 over one-and-three-quarter bars; moreover, the musical metre is asynchronous with the poetic metre and bar divisions are out of step with poetic feet, thus destabilising the couplet even further.

However, the couplet is presented differently in the four stanzas, and S4 provides a good example of Warlock's musical treatment of it (bars 46-48). Here the vocal melody finishes on a top G, rather than the middle G of the preceding stanzas; this emphasises the strong stress on the last syllable of the poem, whilst the accompaniment maintains a version of Acc.c for a bar longer than the first three stanzas (see bar 47 compared with bars 12, 24, and 36), before making a dramatic minim chordal ascent in bar 48. Furthermore, at bar 48, the accompaniment ends on an E \flat major chord with E \flat ₆ at the top two beats after a similar leap has occurred in the voice from B \flat ₄ to G₅. As a result, in S4 the music replicates poetic end-stopping, as well as reinforcing the emphatic closure that is conventionally associated with a concluding rhyming couplet.

ii Sonic interaction

The analyses of 'Take 1' and 'SNML' suggested that Warlock's sonic textsetting contained a number of consistent characteristics: the changing moods of the poems are realised by shifting tonalities often resulting in a form of musical slant-rhyme; poetic phonetic elements and significant vocabulary are exemplified by sonic motifs/figures and musical rhyme; there are examples of musical puns and word play, where sonic elements are used to present the more salacious aspects of the poetic text; and finally, in addition to temporal factors, sonic elements are also utilised in strophic differentiation.

As discussed in Section 3.1.i, the concepts of music and singing are used symbolically in five of the six Shakespearean lyric poems that Warlock chose to set: 'ST', 'SNML', 'Mockery', 'The sweet o' the year', and 'PRT' all contain references to singing and music. In 'PRT' these references most often occur in the refrains, the sonic importance of which was emphasised by Warlock in a letter to the French composer, Paul Ladmirault, in which he enclosed a copy of 'PRT', and posited: 'You asked me about the meaning of certain lines in the [poems of "Lillygay"]'. Many of the refrains of

English ballads are quite meaningless jingles of words strung together simply for the sake of the sound'.¹⁸

The poetic analysis in Section 7.ii noted that there are two such 'jingles' in 'PRT' which perform a limited semantic role but are important sonically because they suggest and/or connote the sounds of singing and lovemaking. The first jingle is R1 – 'With a hey and a ho and a hey nonino'; the second is 'Hey ding a ding ding' found in R2/2. Due to the strophic nature of 'PRT' these jingles are repeated, which has the effect of foregrounding their sonic properties, making them fundamental elements of the song's structure, and an ideal starting point for an analysis of sonic interaction in 'PRT'.

a) *Jingle 1 – 'With a hey and a ho and a hey nonino'*¹⁹ (bars 4-6, *et seq.*)

Jingle 1 includes many of the important rhyming vowels and diphthongs of the poem: ə and ɜ:, æ, eɪ, əʊ (ho), ɪ/ i:. As shown in Figure 7.4.a, the diphthong æ, and the vowels ə and ɜ:, usually occur on metrically weak syllables to form conjunctions such as 'and', determiners such as 'a', and suffixes such as the 'vers' of 'lovers'. These may be insignificant from a semantic point of view, but they act as sonic structuring devices, creating a timbral background to the poem.

It is interesting to consider one of the most significant of these structuring vowel/diphthongs – æ – in light of the ways in which it is employed in the first jingle and how it establishes sonic connections between the jingle and the rest of the song. Figure 7.9 demonstrates that the first æ ('and') of Jingle 1 occurs on a D^b (Music. Ex. 7.2.vii), and the second on a B^b (bar 5 *et seq.*). As discussed in the music analysis, the song is riven with tonal dichotomies, and the placement of 'and' on a D^b in the vocal line, contrasted with the piano's E^b major tonality, subtly draws attention to the juxtaposition of E^b major, Mixolydian/D^b major tonalities which are a significant feature of the song.

The importance of æ as a sonic element in Jingle 1 is reflected in the whole song where it occurs seventeen times in total (including repeats) mainly on the unimportant words 'and' and 'that'.²⁰ The diphthong plays a significant role in the poetic rhyming structure of S1: it forms end-rhyme (lass/pass) and internal rhyme (and, that) in VP1 and VP2. In the vocal part of S1 æ occurs on a B^b three times and it is associated with the dominant throughout the stanza, particularly in VP2 where 'pass' is

¹⁸ Letter: 12 November 1927. Heseltine to Ladmirault. Add MS 50186.

¹⁹ Jingle 1 is synonymous with R1.

²⁰ As mentioned in Section 6.2.ii, the IPA contains twenty vowels/diphthongs. 'PRT' comprises 208 syllables; therefore, an average vowel/diphthong distribution would be 10. The number of times æ occurs is considerably above this norm, which highlights its significance as a structuring device.

found on a D₄ in the vocal part underpinned by B^b major tonality (see Figure 7.9). It is possible to argue that this acts as a type of slant-rhyme with æ's first appearance in Jingle 1 (R1), where it occurs on a D^b's in both voice and piano, thus foregrounding the E^b major/Mixolydian and the E^b major/B^b major dichotomies that permeate 'PRT'. Therefore, from the start of the song the first jingle adds some sonic complexity, indicating that 'PRT' may not be quite the straightforward pastoral song it is purporting to be.

æ plays no part in the verse parts of the second stanza, and in those of the third stanza it can be found on G twice and once on A^b and C. In the final stanza it occurs only once in VP1 on an E^b. This leads to a number of observations. First, Figure 7.9 illustrates that the presentation of æ on an A^b on the sixth syllable of VP1 in S3 (bar 26) may be a retrospective musical rhyme with its presentation on the equivalent syllable in VP1 of S1 (where it is also found on A^b). Thus æ sonically connects the subjects of the first stanza (the 'lover and his lass') with their actions in the third stanza (carol singing). Secondly, æ's divergence from the predominant vocal pitch (B^b) in the first stanza, to G and C in S3 reinforces the third stanza's mood of philosophical introspection. Finally, the positive and uplifting nature of the VP1 in the final stanza is strengthened by the iteration of æ back in the tonic key of E^b major.

b) Jingle 2 – 'Hey ding a ding ding'²¹ (bars 10-11, et seq.)

The interactive temporal analysis focussed on strophic differentiation, in which regard it would appear that Jingle 1 tends to be metrically modified across stanzas. Figure 7.6 suggests that one of the ways in which Warlock achieved such strophic temporal differentiation was by using variations of piano phrases Acc.a, Acc.b and Acc.c to underpin the first jingle. Conversely, the accompaniment to Jingle 2 appears to contain sonic modification across stanzas, which is particularly evident in S3 where the E^b major/D^b major dichotomy is established by the introduction of G^b a beat earlier than previous stanzas (see first beat of bar 35, as opposed to the second beat of bars 11, 23 and 45). This, coupled with the introduction of a chromatic F^b on the third beat of bar 35, adds credence to the fact that S3 is a darker, more philosophical stanza.

The most significant vowels in the second jingle are /i:/, which are used to connect the jingle to the rest of the refrain. Whereas /i:/ occurs within a tonic framework in Jingle 1 (R1), in the second jingle it occurs on three syllables and pitches in the vocal part – B^b, D^b, and A^b – and these are underpinned by the dichotomous E^b

²¹ Jingle 2 is part of R2/2.

major/D \flat major tonalities (see Figure 7.9). The musical presentation of $\text{ɪ}/\text{i}$ on the Mixolydian D \flat is a significant rhyming device that connects Jingle 2 to the other sections of the song. For instance, it occurs in the accompaniment underneath the word ‘between’ in bar 14, thereby linking R2 of S1 with VP1 of S2. More importantly, in R2/2 and R2/3 of S2 and S3 the second ‘ding’ is placed on a D \flat in the voice (second beat of bars 23 and 35 respectively), which rhymes with the D \flat in the accompaniment underpinning ‘ring’ in bars 21 and 33.

c) Consonants: from jingles to song

Consonants contribute to the sonic effects of the jingles, both of which are dominated by nasals – n and ŋ . Figure 7.9 illustrates that in the vocal line of R2 as a whole nasals predominantly occur on B \flat , with two occurrences on D \flat , which pick up on the use of n and ŋ on D \flat in Jingle 1 (R1) (bar 4). In Jingle 2 it is possible to argue that the use of nasals, coupled with the ɪ vowel and plosives in words such as ‘ding’ and ‘ring’, adds to the poem’s folk-like nature, and that the modality of the jingle (with its incorporation of the Mixolydian D \flat) supports this aspect of the poem. Nasals do not predominate in the verse parts, but those that do occur are found on pitches within the song’s E \flat major tonal centre.

Figure 7.9 illustrates that the two important words containing nasals – ‘crowned’ and ‘prime’ – occur on D \flat in VP2 of the final uplifting stanza, thus firmly moving the song away from Mixolydian and D \flat major tonalities towards the tonic key of the final refrain. Coupled with the complete change in vocal phrase to Voc.F (Music Ex. 7.2.vi), this suggests that VP2 of S4 is the climactic phrase of the song.

The fricative consonants f , h , s , $\text{θ}/\text{ð}$, v and z also play an important role in the sonic structure of the poem, particularly when combined with the approximants l , $\text{r}/\text{r}^{\text{h}}$ and w . As demonstrated in Figure 7.9, the fricative/approximant combination is underpinned predominantly by E \flat major and B \flat major tonalities, and is significant in the presentation of one of the most important and uplifting words in the song – ‘love’, which will be discussed in the section to follow.

d) The musical iteration of important vocabulary

Other than ‘love’, the poetic analysis suggested that vocabulary associated with ‘time’ and vocabulary with sonic implications both play a central role in ‘PRT’. In the case of Warlock, the importance of such symbolic vocabulary should not be underestimated. As discussed in Section 2.2.vi, Warlock spent a considerable amount of time discussing the textsetting abilities of early song composers, and when writing about Gesualdo he

suggested that ‘the words he is most often inspired by are ... those which ... have a universal emotional import’.²²

Figure 7.10 illustrates how such universal vocabulary is presented in the music. Throughout the song, ‘love’ and its derivations are firmly connected to tonic and dominant tonalities, exemplified by ‘love’ occurring on E \flat in the vocal line and B \flat major in the accompaniment in S4 (see Figure 7.10.a). Thus, the most positive word in the song is presented by the most consonant tonalities, and the word that stands at the heart of the poem is firmly tied to the tonal centre of the song. This is particularly evident in VP2 of S4, where ‘love’ is syntactically linked to ‘crowned’. As has been noted previously, not only is this phrase underpinned by tonic harmony, but its presentation on Voc.F (Music Ex. 7.2.vi) makes it the most uplifting and climactic phrase of the song.

Similarly, ‘time’, and vocabulary associated with it both semantically and sonically, such as ‘hour’, and ‘rye’ respectively, are found on E \flat major and B \flat major. However, a marked change occurs in S3 and S4 that reflects the poetic dichotomy relating to ‘time’ made manifest by the shifts between past and present tenses. This is particularly noticeable in the way the diphthong of ‘time’ – a ɪ – and the rhyme that it generates are presented in the music.

In the vocal part the importance of a ɪ is gradually revealed as the poem moves from the past tense in S1 to the ‘present time’ in S4. Figure 7.10.b illustrates that a ɪ makes its initial appearance in R2 where it is presented on the Mixolydian D \flat (bar 8 *et seq.*). The diphthong next makes an appearance as the end-rhymes to VP1 and VP2 of S2 (first beat bar 15 and first beat bar 19 respectively). The tonality of this is straightforward, being presented on B \flat and D \flat in the vocal line, underpinned by shift from the tonic to the dominant in the piano; the uncomplicated nature of this may be said to reinforce the uninhibited lovemaking taking place in this stanza.

It would appear that this merriment spills over into VP1 of S3 where ‘hour’ (which has semantic associations with ‘time’) is placed on a B \flat . However, in the darker, more thought-provoking VP2 of the third stanza, a ɪ (‘life’) is iterated on a C in the vocal line. This is different from the way in which it is presented in the rest of the song, thereby reinforcing the change in tone of the third stanza.

When the song moves into the more positive ‘present time’ of the final stanza, a ɪ occurs as the end-rhyme of VP1 and VP2 on B \flat and D \flat in the voice, which suggests that in this final jubilant stanza a ɪ has moved back into the home key. However, as ever

²² Heseltine 1920f: 259-67. Reproduced in Smith 1998b: 34.

with Warlock there is a twist in the tail: the word ‘present’ (S4, bar 38), which has syntactic and connotative associations with ‘time’, is placed on A^b-C in the voice, thus creating a retrospective sonic link to ‘life’, found on C in bar 30.

Figure 7.10.c indicates that the E^b major/D^b major dichotomy is found in the presentation of vocabulary with intrinsic sonic associations. In keeping with Warlock’s aesthetic, this may perhaps be seen as a sophisticated musical pun revealing the semantic and structural dichotomy in the poem – the way in which the poem describes sonic acts, such as speech and song-making, through the actual action of speaking and singing. Moreover, this vocabulary is itself connected sonically to other important words in the song, particularly ‘spring’. Such vocabulary with positive connotations dominates ‘PRT’, especially in the final stanza, where the song’s climax is reinforced by ‘spring’, the last word of the song being placed on a top G₅ in the voice – an exuberant final flourish typical of Warlock.

iii Expressive/connotative interaction

Warlock made very little comment about specific expressive indications or their function, and it is my contention that this may have been due to his wish that song should be a fusion of music and poetry, with expressive effects growing out of interaction between the two texts, rather than being externally imposed. As discussed in Sections 2.2.iv and 2.2.vi, examples of his views on this subject can be found throughout his writing, such as his comments about chromaticism in early music: ‘In polyphonic music we can trace the most surprising twists of harmony to a single semitone inflection, and ... can always discover a definitely expressive purpose underlying the progression’.²³ Initially I shall consider how explicit instructions interact with the poetic text throughout the song as a whole. I will then examine the role played in expressive/connotative interplay by the intertextual reference to ‘Unto us a boy is born’, before evaluating implicit expressive effects in the song.

a) Explicit expressive instructions

There are no mood indications and only two explicit temporal instructions in ‘PRT’ – *Allegretto con moto* in bar 1, and *Allargando* in bar 47 – both of which are for voice and piano. As demonstrated in Figure 7.11 and unlike the other Shakespeare settings, the song is dominated by explicit articulation instructions and, to a lesser extent, dynamic indications.

²³ Heseltine 1922d: Reproduced in Smith 1998b: 57-8.

Articulatory instructions play a more dominant role in the first two stanzas of the song, whereas dynamic instructions are more prevalent in the final two stanzas. Figure 7.11.b shows that the first stanza has a dynamic range from *pp* to *mp*, while the second stanza contains only one *pp* marking and a couple of hairpin crescendo/diminuendos; however, S3 ranges from *pp* to *mf*, and the final stanza contains the most dynamic marks with the widest range from *pp* to *f*.

It is possible to argue that some of these dynamic indications relate to the salacious aspects of Warlock's aesthetic as discussed in detail in Chapters 1 and 2, and revealed in his poetry in Appendix C16. For instance, the lack of dynamic markings in S2 apparently reinforces poetic semantics; it is almost as if the lovers lying 'between the acres of the rye' are being referred to in an arch 'sotto voce' whisper, implying that they are hiding from prying eyes. Furthermore, in this stanza the one pair of crescendo/diminuendo hairpins in VP2 may connote the sexual act with climactic sounds of lovemaking suddenly breaking out and, just as suddenly, hushed.

In terms of articulation, the song is replete with staccato and staccatissimo markings (Figure 7.11c.). Similarly to the use of the *pp* dynamic, staccatissimo indications are employed throughout to differentiate R2 from the verse parts of the song. In addition, they can be seen as another element used by Warlock to overcome the strophic restrictions of the poem.

The first two stanzas contain a narrative of action – the lover and his lass running through the fields, and the lovers making love in the rye – and as has been argued in the temporal interactive analysis, the use of staccato indications in bars 1, 2 and 6 (accompaniment) possibly replicates the action of running (Music Ex. 7.1.i). In performance, the number of slurs and phrase marks in the first two stanzas may have the effect of foregrounding the voice and the declarative nature of the storytelling, particularly in bars 3-4, and 14-15, where the walking bass and pedal notes in the accompaniment play a supportive and secondary role (Music Ex. 7.1.iii).

Figures 7.6 and 7.11.c illustrate that articulatory instructions change in the final two stanzas: there is an increase in staccatissimo indications, and a decrease in slurs and phrase marks. This suggests that S3's darker mood is reinforced by the staccatissimo accents underpinning both verse parts (bars 26-27 and 29-30), while the concluding stanza's imperative mode of address is supported by the lack of phrase marks and slurs, and the 'very crisply' staccatissimo indications in the final repeat of R2 (bars 43-46). However, in performance a conflict may occur between the thick texture of the scoring and the explicit articulatory/dynamic indications, the former implying a louder dynamic

and heavier articulation than is actually suggested by the expressive instructions in the score.

Throughout the song another type of articulatory interaction takes place between poetic punctuation and the temporal and articulation elements of the music. In S1, for example, the comma at the end of VP1 (bar 4) is ambiguously presented in the music. The last word of the line – ‘lass’ – occurs on a crotchet, thereby allowing time for a snatched breath before R1. However, the accompaniment with its lack of rests,²⁴ long phrasing, pedal note, and relentless walking bass (Music Ex. 7.1.iii) presents the move from VP1 to R1 as a type of musical enjambment. This implies that VP1 and R1 are grammatically and semantically conjoined, with R1 being a type of direct speech – the lover and his lass singing ‘with a hey and a ho and a hey nonino’.

The link between VP1 and R1 in S2 is presented in a similar fashion (bar 15); in contrast, in S3, R1 takes on more jingle-like characteristics, and the semantic and grammatical links between VP1 and R1 are not so apparent. Here it can be argued that the rather disjointed, staccatissimo quavers in the right hand of the piano reinforce the comma after ‘hour’ (bar 27); on the other hand, the left hand’s walking bass implies that the lines are enjambed. In the final stanza (bar 39) musical enjambment between VP1 and R1 disappears altogether, as does any sense of grammatical and semantic coupling. The accompaniment joins the voice on a staccato crotchet on the word ‘time’, perhaps emphasising the move to the present tense and the imperative mode of address.

In performance the enjambment which occurs between VP2 and R2 in S2 and S3 (see Figure 7.2.a) may be more pronounced due to the link being contained within one 2/4 bar (bars 19 and 31). This is reinforced by the use of dynamics in S2, with the diminuendo hairpin connecting VP2 and R2 at bar 19 leading to the *pp* in bar 20. In some measure, this emphasises the grammatical and semantic connections between VP2 and R2 in this stanza, with the ‘country folks’ lying down to make love ‘in the spring time’. Conversely, at bar 42 in the final stanza, the dynamics rapidly change from *f* to *mp*, thereby causing a disjunction between VP2 and R2, which undermines poetic enjambment. This may suggest that the song’s narrative is complete, foreshadowing the final repeat of R2 and implying that closure is at hand.

Throughout the song, R2’s punctuation appears to have been ignored, which suggests that this was another way in which Warlock chose to deal with the restrictions of a strophic song with its repeated refrains. To dwell on R2 in too much detail might

²⁴ In the piano accompaniment there are only two rests in the song: a crotchet in bar 1, and a quaver in bar 6. Both of these occur in only one line of the accompaniment, thus they do not create a pause in the music.

have made the setting rather lugubrious, and Warlock appears to have overcome this by establishing a sense of forward motion throughout R2. In all stanzas, R2 is underpinned by staccato and staccatissimo chords in the piano, irrespective of whether a line contains a caesura, or is enjambed, or end-stopped. However, one significant piece of poetic articulation, the caesura after the first ‘time’ (bar 8 and equivalents), is foregrounded in the vocal line by being placed on a dotted crotchet on the Mixolydian D \flat (Music. Ex7.2.iv). Although the piano chord underpinning this also contains D \flat , the length of the chord is only a crotchet, possibly allowing the caesura to be referenced by the subsequent quaver chord and the modulation to D \flat major. Thus, it would seem that the structural and semantic importance of ‘time’ in the poem is emphasised by all aspects of the music – temporal, sonic and expressive.

b) Implicit expressivity and intertextual referencing

The music analysis in Section 7.2 above noted that ‘PRT’ quotes from the fifteenth-century carol, ‘Puer Nobis Nascitur’ (‘Unto us a boy is born’).²⁵ This reference works on both intertextual and metatextual levels; thus, I should like to propose that its function is expressive and connotative, since it provides an extra dimension to the song’s musical and poetic structures.

In terms of poetic interaction, there are many similarities between ‘PRT’ and ‘UUBB’. Both poems start with a narrative component, followed by a philosophical dénouement, with the first three stanzas of ‘UUBB’ telling the story of Jesus’ birth, the stable, and Herod’s infanticide at the news of the baby’s birth, and the last two stanzas declaiming the philosophical and moral aspects of the story. Other connections between the two poems include allusions to kings and crowning, to the importance of love, and to singing and carols.

‘UUBB’ is strophic with each stanza divided into four phrases (see Appendix D12), of which phrases 1 and 3 are referenced frequently in ‘PRT (Music Exs.7.4.i.a and 7.4.ii.a). Figure 7.12 illustrates that phrase 1 of ‘UUBB’ is quoted in the accompaniment of ‘PRT’. Most significantly it underpins VP1 of S3, appearing in the left hand of the accompaniment when the poem is describing the ‘carol they began that hour’ (Music Ex. 7.4.i). It continues under the first few words of R1 – ‘With a hey’ – which in the context of the stanza reinforces the direct speech aspects of the jingle, suggesting that the ‘country folks’ and ‘the lover and his lass’ are actually singing the

²⁵ Anon. 1928: (Appendix D12). Henceforth termed ‘UUBB’.

carol. According to Smith, it was this reference to a carol in S3 that inspired Warlock to use quotations from 'UUBB'.²⁶

Quotations from phrase 3 of 'UUBB' are used to underpin R2 and VP2. These alternate between the voice and the piano all four stanzas, occurring in the voice in VP2 and in the piano in R2. In this regard, it is significant that intertextual references to 'UUBB' frequently underlie the important vocabulary as discussed in the sonic interactive analysis. Figure 7.12 reveals that phrase 1 of 'UUBB' supports 'lover' (and its derivations) twice, and 'time' once, whereas phrase 3 underpins 'time' (a¹) on seven occasions, and its sonic sibling 'life' (a¹) once.

The repetitive nature of these intertextual references may be due to the strophic nature of 'PRT' and its refrain structure; however, as illustrated in Figure 7.6, Warlock avoided many traps associated with strophic settings by varying the accompaniment phrases throughout the song, particularly those in R2. As a consequence, the intertextual references to 'UUBB' appear to contribute an additional layer to this diverse accompaniment structure.

In the light of the punning elements found in some of the songs discussed in this thesis, it is interesting to consider whether Warlock used quotations from 'UUBB' in 'PRT' as a type of pun. The reference to the carol in VP1 of S3 can be seen as a fairly straightforward pun – using a tune from a carol to describe the act of carol singing; however, other puns may exist. For instance, the first line of 'UUBB' sums up its narrative thrust – 'Unto us a boy is born' – and by using quotations from 'UUBB' to underpin the words 'love' and 'springtime' in 'PRT', Warlock may have been facetiously implying that as a result of lovers meeting in 'spring time' 'a boy is born' at Christmas. Chapters 1 and 2 and Appendices A4 and C3, C17 and C18 indicate that Warlock was not averse to this type of schoolboy-like innuendo, so this reading is a distinct possibility.

c) Implicit and explicit expressive interplay

As has been noted earlier, there is a lack of explicit temporal and mood indications throughout the song, which may be because they are implicitly established by other means. It is difficult to base any discussion of these implicit effects on a score analysis as they are the prerogative of the performers, and as such will differ between their respective performances of the song.

²⁶ Smith 1994: 235.

However, with this caveat in mind, and in order to establish a basis for the analysis of recorded performances in Chapter 8, it is worth exploring certain implicit temporal effects at work in the song. As regards this, one of the most significant may be created by the increasing use of staccatissimo indications throughout the song which may cause temporal acceleration in performance, particularly since these are often underpinned by explicit dynamic and articulatory instructions, such as *pp* and *very lightly* (bar 8), and *very crisply* (bar 43). These elements, combined with the increasingly thick texture, the lack of rests, the piano's shift in register to the treble clef,²⁷ the abrupt pitch jumps in the voice,²⁸ the interaction of melodic motifs,²⁹ the changes in time signature across stanzas,³⁰ and poetic devices such as shifts in modes of address and tenses, would appear to establish a strong sense of forward motion throughout the song. In many ways this is similar to 'SNML', but in 'PRT' temporal acceleration creates a feeling of *joie de vivre* in keeping with the overall mood of the poem.

The interaction between explicit and implicit expressive factors is important in the final stanza of the song. It is possible that the accented staccato ascending *forte* chords leading into S4 (Music Ex. 7.1.ii) may cause temporal decrease in performance, perhaps indicating that the song is reaching its climax. As has been discussed in Sections 7.3.i-ii, many factors combine to establish the importance of S4, particularly the change in vocal melody in VP2 (bars 41-42). In an article in *The Singer*, Harrison supports this evaluation, suggesting that on the words 'For love is crowned with the prime' Warlock 'sets off in an entirely new direction, creating a hiatus that exactly matches the meaning of the text, both literal and metaphorical. For indeed this is the moment of climax, both for the song, [and] the lovers'.³¹

In combination with the sonic and the temporal effects previously discussed, it can be argued that two further implicit expressive effects are employed in VP2 of S4 which help to establish it as the climax of the song. First, in the vocal line it is likely that the dotted crotchet on the word 'love' and 'crown' (bars 41 and 42 respectively) would implicitly pull back the tempo at this point, allowing the performer to dwell on the phrase. Secondly, a similar effect may be generated by the ascending thickly

²⁷ For example, bar 43.

²⁸ For example, bars 10-12.

²⁹ For example, bar 6: the interaction between the lilting motif in the voice and the staccato quaver motif in the piano.

³⁰ For example, bars 6-8 compared with bars 18-20.

³¹ Harrison 2008: 35.

textured crotchet chords in the accompaniment in bar 42. In performance it seems probable that both of these implicit temporal factors would reinforce the sense of climax and the importance of the line, as well as the sentiments expressed.

At the end of the song, the strong cadential movement starting in bar 46, which moves from VII through V to I in bar 48, could contribute to the temporal deceleration in performance. Although a *ritardando* is not explicitly marked, this cadential movement, combined with the ascending crotchets in the voice, the vocal leap to Gs, the crescendo hairpin, the thickly textured accompaniment and the explicit *allargando* indication, bring an end to the song's forward momentum, establishing a traditional and formal sense of closure, and provide a ringing endorsement of spring as the time for love.

d) Towards a performance persona

As discussed in Sections 3.3.iii and 4.1.i, Cone proposed that the persona created by the interplay between voice and piano in performance is a significant aspect of a song's implicit expressivity. Trying to assess the persona of a song from an analysis of the score is difficult as it can be realised only in performance. Nevertheless, it would seem appropriate to make some provisional observations about the 'PRT' persona which can be explored in Chapter 8.

Cone proposed that in a successful performance 'the instrumental accompaniment directly conveys certain aspects of the musical consciousness of the vocal protagonist', thus becoming 'a unitary vocal-instrumental protagonist'.³² However, my analysis of the interaction between the piano and the voice in 'PRT' indicates that the situation is more complicated than Cone suggests: certain aspects of the song point to a unified persona; whilst others imply that the piano and voice are divided, playing more discrete roles.

'PRT' is in the third person; thus its narrative tends to be objective and detached – describing the lovers and their actions without explicitly becoming involved in those actions. Aspects of the musical setting appear to reflect this by presenting a unified narrative persona with responsibility for storytelling shared between the voice and the piano. This unity is created, in part, by the similarity between a number of vocal and accompaniment phrases. For instance, Voc.B – the lilting motif – seems to equate to the Acc.c's duple quaver motif (Music Exs. 7.2.ii and 7.1.iv respectively), and the crotchet figures found in Voc.C and Voc.E (Music Exs. 7.2.iii and 7.2.v) appear to be siblings of

³² Cone 1992: 181-182.

the crotchet figures and motifs in Acc.a, Acc.b and Acc.c (Music Exs. 7.1.ii, 7.1.iii and 7.1.v respectively). In addition, the descending nature of Voc.D (Music Ex. 7.2.iv) in bars 43-44 of S4 is tied, both sonically and rhythmically, to its accompaniment – Acc.c5 (Music Ex. 7.1.v) – suggesting that a unified persona is established in the last stanza of the song.

Conversely, one accompaniment phrase and one vocal phrase stand apart from this apparent unity, and are worth exploring in some detail for the light they shed on the ‘PRT’ persona. The sustained pedal of Acc.b and Acc.b1 (Music Ex 7.1.iii) found in S1 and S2 does not (and indeed cannot) occur in the voice. In some measure, this device places the piano in a subservient position in VP1 of the first two stanzas, perhaps indicating that at these two points in the song the voice has control of the narrative. Similarly Voc.F (Music Ex. 7.2.vi) occurs only once in the song in VP2 of S4, and the dotted crotchet/quaver that forms the basis of this phrase does not appear in the accompaniment, again suggesting that during the song’s climactic phrase narrative control resides with the voice.

The use of the ascending/descending quaver figure exemplifies this tension between unified and divided vocal/instrumental personae. In the temporal interactive analysis in Section 7.3.i.a above, I argued that the ascending/descending quaver figure was a form of word painting representing the actions of the lovers running across the fields. The figure first appears in the piano introduction (Music Ex. 7.1.i, bars 1-2), and it is then taken up by the voice (Music Ex. 7.2.i, bar 3), with the accompaniment moving into a passive supportive role (Music Ex. 7.1.iii, walking bass and pedals). In bar 6 it moves back to the accompaniment, underpinning the link between R1 and VP2. Therefore, at this stage it is possible to posit that the figure’s presentation by both the voice and the piano connects and binds them together, forming a unified persona.

However, as the song proceeds the figure becomes less obvious in the accompaniment, and by the time we reach S4 its presentation is compromised by two factors: first, it is modified in the voice with the introduction of a dotted quaver and semiquaver in bar 38; secondly, it is possible that when the figure reappears in the piano in bar 41 it may be obliterated in performance by the dramatic change in the vocal melody (Voc.F). Thus, the presentation of the ascending/descending quaver figure in the last stanza lends credence to earlier findings that the voice is in control in VP2 of S4, destabilising previously established perceptions in S1 and S2 of a ‘unitary vocal-instrumental protagonist’.³³

³³ Ibid: 182.

From this it would seem that temporal aspects of piano and voice interaction play a large part in creating conflict between unified and disunited personae, and that certain expressive elements of the song, such as the way in which quotations from ‘UUBB’ are utilised, contribute to this (Figure 7.12). On the one hand, intertextual references to ‘UUBB’ are shared between the voice and the accompaniment, pointing to a unified persona. On the other hand, phrase 1 of ‘UUBB’ occurs only in the accompaniment, and the piano’s employment of this phrase suggests that the instrumental persona works on various connotative levels, simultaneously referencing carol-singing, and early English song forms. As such, the piano provides a meta-narrative layer from which it is possible to infer that the instrumental persona is fully-fledged and exists separately from the voice. Moreover, this division is reinforced by the findings of the interactive temporal analysis in Section 7.3.i.b above, which determined that the piano and the voice are often used asynchronously to reveal the metric ambiguities of Elizabethan lyric poetry.

The way in which some sonic elements related to early English song are utilised adds to the contradictory nature of the ‘PRT’ persona. For instance, the deployment of the Mixolydian $D\flat$ in both the voice and the piano initially suggests that they are acting as a unified persona. Conversely, the tonality of the song implies that on a sonic level responsibility for the persona lies with the piano only: it establishes the modulation to $B\flat$ major at the end of VP2 (bars 6 and 7, for example), and it is responsible for the tonal shifts around a $D\flat$ major and a F major tonality in R2. Neither of the accidentals found in these modulations – $G\flat$ and $A\flat$ – occurs in the voice, nor does the chromaticism denoted by the use of $F\flat$ in bar 35.

Antithetically, it is possible to argue that these tonal elements and the song’s thickening texture add depth to the persona, so that as the song progresses, the accompaniment and voice gradually join together, with the accompaniment doubling the voice for virtually the whole of the last stanza. The interactive analyses have revealed that temporal, sonic, and expressive factors in both the voice and the piano combine in the final stanza to create a climactic and joyous conclusion. As a consequence, it is possible to posit that the way in which these elements combine in the final repeat of R2 leads to a ‘unitary vocal-instrumental protagonist’³⁴ in the concluding bars of the song.

Finally, there is one further idea worth considering with regard to persona which relates to Warlock’s use of intertextual references to ‘UUBB’. Cone suggested that the ‘unitary vocal-instrumental protagonist is coextensive with the persona of the

³⁴ Ibid: 182.

actual composer of the song’,³⁵ and that ‘the composer not only writes his own music but desires, as it were, to write his own words. Sometimes, indeed he can do just that; but often he finds that another poet has already written them for him’.³⁶ Not only does Warlock follow this essentially assimilative route, attempting to ‘write his own words’ by subsuming Shakespeare’s words in his setting, but it would appear that he also adds a further layer of complexity by absorbing and utilising another composer’s music into the ‘PRT’ song artefact.

iv Observations: assimilative, pyramidal, or incorporative?

The previous discussion has revealed that the dichotomy between united and divided personae is partly a function of the tension that exists between, and within, the temporal, sonic and expressive levels of ‘PRT’. With its repeated refrains and use of temporal devices to differentiate between stanzas, ‘PRT’ initially seemed to be a fairly straightforward pyramidal setting. However, as the preceding interactive analyses have demonstrated, the song’s apparent simplicity is deceptive: the interplay between and within sonic, temporal and expressive/connotative factors is complex, leading to word and music interaction on many different levels – structural, semantic, and even metatextual.

It is interesting to consider this in the light of the pyramidal/assimilative divide in Warlock’s textsetting methods that I examined in Chapters 5 and 6, for the complexity of ‘PRT’ and song personae created by the interaction of temporal, sonic and expressive elements suggests that Warlock had moved beyond purely assimilative or pyramidal textsetting practices.

With this in mind it is worth revisiting Williamson’s summary of the Agawu/Lodato categorisation as discussed in Section 4.1:

assimilation (the text loses its identity in music), *incorporation* (a meaning is generated from the interaction of text and music), *pyramid* (the verbal meaning is paramount and supported by various levels of the music), and *tripartite* (an overlap of text, music, and song, which is granted an existence separate from, though related to, the constituent parts).³⁷

It is my contention that ‘PRT’ may represent a more unified strand of textsetting – incorporation. In terms of my hypotheses about the affinity of the Agawu/Lodato categorisation with Warlock’s aesthetic and textsetting methods, also discussed in Section 4.1, it would seem that the incorporation model has a certain synchronicity with

³⁵ Ibid: 182.

³⁶ Ibid: 184.

³⁷ Williamson 2005: 126. [*My italics*].

Warlock's attempts to reconcile the ideas he had gleaned from Nietzsche with his admiration for sixteenth- and seventeenth-century song composers. As discussed in Sections 1.2-1.4 and 2.2. iv-vii, throughout his correspondence and scholarship Warlock tried to resolve the conflicts in his aesthetic and textsetting methods that arose from these two competing philosophies, and 'PRT' suggests that he had in many ways succeeded, fulfilling his desire of 'instinctively' re-creating the subject of inspiration – the poem – in an original, unified form, and producing an artefact where meaning is indeed 'generated from the interaction of text and music'.

In some measure the success of this is revealed by the 'PRT' discography. As illustrated in Figure 7.1, there are twenty-two known recordings of 'PRT', which is considerably more than for any other Shakespeare setting. The two least popular settings in terms of recorded performances are 'Mockery' and 'TSOTY' and in the following coda I will conclude the score-based analyses of Warlock's Shakespeare songs by briefly assessing these two settings and considering the reasons for their apparent lack of success.

7.4 Coda: Warlock's final Shakespeare settings

My initial assessment of Warlock's two remaining Shakespeare settings, 'Mockery' and 'TSOTY', suggested that they were respectively assimilative and pyramidal settings evidencing the extremes of both textsetting methods. In the context of Warlock's compositional career, 'Mockery' is a sister piece to 'SNML'; it was written in the same year, and the songs share many sonic characteristics, suggesting that 'Mockery' is an assimilative setting.³⁸ 'TSOTY' is the last Shakespeare setting and was written in 1928 as part of a group of songs entitled *Seven Songs of Summer*.³⁹ It bears a resemblance to 'Take 2' and 'ST', which are essentially pyramidal settings.

i Poetic and music assessment

An appraisal of the lyric poems of the two final settings indicates that they contain similar levels of temporal, sonic, and semantic complexity to those of the first five Shakespeare poems that Warlock chose to set. 'Mockery' has a two-verse- and-refrain

³⁸ 'Mockery' is from *Love's Labour's Lost*, and its original title was 'Where daisies pied and violets blue'. No autograph MS is available for 'Mockery', so my analysis is based on the poem found in the score of the first edition: Warlock 1928b. (Appendix D13).

³⁹ 'TSOTY' is from *The Winter's Tale*, and its original title was 'When daffodils begin to peer'. My analysis is based on the poem found in the autograph manuscript: Warlock 1928c. (Appendix D14). The autograph is indistinct in places, so a modern edition of the score has been included for clarity. (Appendix D15).

structure, whilst 'TSOTY' has three stanzas, with the jingle 'with heigh' acting as a type of mini-refrain.

In terms of their temporal structures, 'Mockery' is mainly in iambic tetrameter. As illustrated in Figure 7.13, the refrain exhibits the most metrical complexity: for instance, the metre of line 6 is a mixture of trochees and iambs, with the first foot being trochaic, while the second and third feet are iambic. As far as the fourth foot is concerned, the iambic metre is compromised even further by the use of a semi-stressed rather than a stressed syllable. Figure 7.14 illustrates that 'TSOTY' contains a mixture of duple and triple metre, with iambs interspersed with anapaestic feet, and the occasional trochaic inversion. Line 6 of this poem is also the most complicated; the scan suggests that the first foot is iambic, the second anapaestic, the third trochaic, and the fourth iambic.

Both poems contain an interesting array of vertical and horizontal rhyming structures, examples of which can be found in Figures 7.15.a-b ('Mockery') and Figures 7.16.a-b ('TSOTY'). The poems are dominated by sets of vowels/diphthongs and consonants, which establish the shifting sonic world of each and are used to differentiate between stanzas or between verses and refrains.

Like 'PRT', 'Mockery' and 'TSOTY' are pastoral in nature; however, the vocabulary associated with this is undermined by more cynical elements. In 'Mockery' the verse sections of both stanzas use pastoral vocabulary which describes flowers in the first stanza – 'daisies', 'lady-smocks', 'violets', 'cuckoo-buds' – and birds in the second stanza, such as 'larks', 'turtle-doves', 'rooks' and 'daws' (jackdaws). Visual imagery is juxtaposed with aural imagery throughout.

Similarly, 'TSOTY' is also riddled with pastoral vocabulary and words that reference the senses: lines 1-5 are concerned with the visual – 'daffodils', 'red', 'pale', 'white', 'bleach'; lines 3-8 emphasise the sense of taste – 'sweet' (twice), 'ale', 'dish'; lines 6-11 contain aural imagery – 'sing', 'lark terra-lira chants', 'songs'; and lines 7-12 evoke the sense of touch – 'pugging tooth on edge' and 'lie tumbling in the hay'.

This pastoral scene is fractured by a number of elements in both poems. In 'Mockery' the most important is the use of an archetypal metaphor – the cuckoo – to indicate that women are going to cuckold their husbands. This negative metaphor is reinforced by the description of the cuckoo's song as a 'word of fear'. The song itself is not the 'word', rather the state the song depicts is indeed to be feared – 'cuckoldry'; therefore, the juxtaposition of the idyllic and somewhat stereotypical pastoral images of

the verses with a refrain that is bleak and negative heightens the dissonance and cynicism of the poem.

In 'TSOTY' pastoral imagery is interrupted by human behaviour, often carnal, such as the 'doxy' running 'over the dale' and the 'red blood' rising in stanza 1.⁴⁰ Both poems make use of similar sexual images, with maidens bleaching 'their summer smocks' in 'Mockery', and 'white sheets bleaching on the hedge' in 'TSOTY'. Both these images suggest an end to winter chastity⁴¹ and, like 'PRT', allude to the lovemaking that takes place in springtime.

Although the poems have much in common, Warlock's musical treatment of them could not be more different. Warlock scholars are in accord that 'Mockery' is possibly the most tonally unstable song in Warlock's oeuvre. For instance, Collins notes

the welter of triadic chords, sometimes decorated with additional notes, [which] have little or no functional relationship with one another; they are abstractions of circles-of-5ths and other unstable tonal procedures observed elsewhere. So complex is the material in "Mockery" that new chord-choice in the second of the two verses is precluded; the musical content is identical.⁴²

Conversely, scholars concur that in 'TSOTY' Warlock relied 'too much on devices which had been successful in the past, adopting them merely as convenient formulae'.⁴³ Such devices include changes in compound metre, various rhythmic figures and motifs repeated from earlier songs, and elements of word-painting. Hold agrees with the general assessment, adding: 'after the wit and originality of "Sigh no more, ladies" and "Mockery", [Warlock's] final Shakespeare setting, "The sweet o' the year" is disappointingly tame and conventional'. He concludes that the *Seven Songs of Summer* 'do not compare in quality with his earlier settings of similar verse: they are lighter, less demanding, more popular in appeal'.⁴⁴

ii Interactive assessment

As has been noted in the poetic analysis, temporal, sonic and expressive devices in both poems are relatively complex – which is in keeping with the findings of the five previous poetic analyses. It is possible to posit that the setting of 'Mockery'

⁴⁰ Doxy: 'A woman begger, a she rogue, a great lazy and louzie quean'. Seng 1967: 228.

⁴¹ Ibid: 228.

⁴² Collins 1996: 300.. Hold concurred with Collins: Hold 1994: 87-106.

⁴³ Copley 1979:136.

⁴⁴ Hold 2002: 360.

complements this poetic complexity, with temporal, expressive and sonic elements of the music drawing it to our attention.⁴⁵

The verse and refrains of the song are temporally differentiated in three ways (Music Ex. 7.5.i): first, by a change of time signature/metre – the verse sections are in 2/4, but there is one 3/4 bar in each refrain; secondly, by the use of cross-rhythms in the refrains only; and finally, the insistent quaver motif in the verses is interrupted by crotchets, semiquavers and a dotted quaver/semiquaver motif in the refrains.⁴⁶ These temporal effects draw attention to what is ostensibly the most important poetic statement, ‘Mocks married men’, and also emphasises the implicit reference to cuckoldry – the ‘word of fear’ – which is the most significant metaphor in the poem

Initially the voice and piano appear to be expressively differentiated in ‘Mockery’, with the piano part being marked *sempre staccatissimo e senza Ped.* However, although the voice is not asked to sing *staccatissimo*, the instruction ‘fast and in strict time’, coupled with the lack of phrase marks throughout the vocal line, implies that legato singing would not be appropriate (Music Ex. 7.5.ii). This edgy presentation would appear to undermine the pastoral tranquillity of the opening lines of the poem even further.

Notwithstanding these temporal factors, the most significant elements in Warlock’s treatment of ‘Mockery’ appear to be sonic. This interpretation is supported by Collins, who draws a comparison between ‘SNML’, ‘Mockery’ and the composer’s early experimental pieces published by Winthrop Rogers, such as *Saudades* (‘Take 1’). Collins argues that in the earlier pieces, Warlock is ‘establishing a new, linear vocabulary based on his chordal background and inclination...In later pieces...he continues to refine his methods...The similarity is one of spirit rather than detail but nonetheless valid for that’.⁴⁷ This suggests that ‘Mockery’ is musically driven, and thus assimilative.

As noted in Section 3.1.i, Shakespeare scholars such as Barton⁴⁸ and Beckerman find both the play – *Love’s Labour’s Lost* – and its concluding song – ‘When daises pied’ – unconventional and full of complex ironic connotations.⁴⁹ Warlock’s setting of the song appears to reflect this discord and ‘Mockery’ is punctuated throughout by

⁴⁵ See Appendix D13.

⁴⁶ The one exception to the insistent quaver motif occurs in the first beat of bar 5 where there are two semiquavers in the voice.

⁴⁷ Collins 1996: 301.

⁴⁸ Barton 2002: 23.

⁴⁹ Beckerman 1985: 90.

dissonant falling 3rds reminiscent of the call of the cuckoo (Music Ex. 7.5.iii). The dissonance of these calls fulfils two functions: it highlights the negative theme of cuckoldry that runs throughout the poem; and it indirectly draws attention to the unpleasant nesting habits and behaviour of a positive symbol of spring – the cuckoo – thus doubly undermining the ostensible pastoral simplicity of the poem.

It is interesting to consider how the significant phonetic elements $u:/\text{u}$, and r/r which establish and differentiate the sonic worlds of the two verses and refrains are presented in the music. Like ‘SNML’, the refrains are the most tonally unstable sections of the song, replicating and extending poetic dissonance. As demonstrated in Figure 7.17.a, the musical presentation of $u:$ and u dramatically reflects this, moving from a relatively consonant flattened tonality in the first verse in particular, to an extreme chromaticism in the refrains. $u:$ and u are the vowels which form the cuckoo’s call, so it is appropriate that the presentation of these vowels in the music should pick up on the dissonance found in the piano’s falling thirds ‘cuckoo calls’ throughout the song (for example, introduction – bars 1-3; interlude – bars 21-23; postlude – bars 41-43).

The consonants r and r are prominent in the refrains and verse 2 and gradually become more numerous as the song progresses. As illustrated in Figure 7.17.b, these occur only once in verse 1 and are part of a tonal dichotomy that has associations with D minor/F major. In verse 2 r and r are placed on shifting tonalities focussed around G, B and D, and it is possible that this more chromatic presentation reflects the move from the purely pastoral elements of the first verse, to the concentration on human activity (shepherds piping, ploughmen, maidens bleaching) and the more unpleasant fauna (rooks, jackdaws) found in verse 2.

This transition between the verses is reinforced by the chromatic and atonal musical presentation of r and r in the two refrains. These tend toward extreme sharpened tonalities when the cuckoo is mocking ‘married’ men (bar 14), while also evidencing false relations (in bar 15, for example), and the semi-tonal movement so loved by Warlock. Like ‘PRT’ the refrains also contain an intertextual reference to an outside musical source – Mendelssohn’s *Wedding March* – an ironic, cynical underpinning of the words ‘Mocks married men for thus sings he’ (Music Ex. 7.5.iv).

Conversely, ‘TSOTY’ is a far simpler setting of which, as noted earlier, Warlock scholars tend to be critical, particularly Copley who posits that, ‘the word painting in verse 3, as for instance at “the lark”, and ... to “the thrush and the jay,”

show Warlock allowing himself naïve pictorialism, and the ...“tumbling” in “lie tumbling in the hay” with its long drawn-out “i-----n the hay” [in bar 34] is a musical crudity’.⁵⁰

Although the song is much less complex than ‘Mockery’, it does have some interesting temporal touches and is perhaps not quite as crude as Copley suggests. In contrast to ‘Mockery’, the song employs a variety of rhythmic figures and motifs somewhat similar to the ones used in ‘Take 1’, ‘ST’ and ‘PRT’,⁵¹ and these suggest that it is a pyramidal setting (Music Exs. 7.6.i-vi). These are deployed differently in the three stanzas of the song, distracting us from its strophic limitations, and supporting the fluctuating poetic metre.

This is exemplified by the presentation of the tied dotted crotchet/crotchet motif (Music Ex. 7.6.i). The first two stanzas fluctuate between 6/8 and 9/8, and the tied dotted crotchet/crotchet motif occurs in the second poetic line on a D in one bar of 9/8 (bars 6 and 16). In the final rhythmically embellished stanza, Warlock does not change the time signature, but changes the rhythmic presentation of the second poetic line instead. He includes an extra ‘with heigh’ in bar 24, and extends the motif by an additional dotted crotchet in bars 25 and 26. In addition, it appears that Warlock responds to the metrical instability of the final stanza by contributing destabilising elements of his own. These include the repeated ‘tumbling’ in bars 31-33 and the grace notes added to the vocal line in bars 22-23. Moreover, in the latter the accompaniment comprises two temporal effects: oscillating semiquavers and a sustained tonic pedal (Music Ex. 7.6.vi).

However, in terms of poetic semantics the use of some musical devices needs to be questioned, as it is possible that the meaning of the text has been sacrificed. For instance, it is unclear why poetic lines 2 and 6 should be emphasised by a modulation into the Dorian mode and changes in compound metre, as the phrases ‘over the dale’ and ‘o how they sing’ are not particularly significant. Therefore, although I do not entirely agree with Copley’s dismissive comments about ‘TSOTY’, I find it the least

⁵⁰ Copley 1979: 136-7.

⁵¹ There are a number of comparable motifs and figures in the three songs. ‘TSOTY’ is related to ‘Take 2’ by its use of a tied dotted crotchet/crotchet motif (Music Ex. 5.2.vi compared with Music Ex. 7.6.i), a tied dotted crotchet/quaver motif (Music Exs. 5.2.v and 7.6.ii) and a lilting motif (Music Exs. 5.2.vii and 7.6.ii). ‘Take 2’, ‘ST’ and ‘TSOTY’ all contain a three quaver motif/figure (Music Exs. 5.2.iii, 6.2.ii and 7.6.v respectively), and ST and ‘TSOTY’ each include cross-rhythmic figures (Music Exs. 6.1.i and 7.6.iv) as well as melismatic motifs (Music Exs. 6.2.iii and 7.6.v). A duple quaver motif occurs in ‘Take 2’, ‘PRT’ and ‘TSOTY’ (Music Exs. 5.2.iv, 7.1.iv and 7.6.iv respectively), and ‘PRT’ and ‘TSOTY’ share the use of a tonic pedal (Music Exs. 7.1.iii and 7.6.vi).

interesting Shakespeare setting, and concur with Collins that it is ‘agreeable enough, but does not want to take the sort of risks that characterised earlier material’.⁵²

iii Summative assessment

This evaluation of ‘Mockery’ and ‘TSOTY’ is supported by both contemporary and current attitudes about performing the two songs as well as by the songs’ meagre discographies (see Figure 7.1). In terms of performance, more has been written about ‘Mockery’. An early example can be found in a letter to Warlock from E. Arnold Dowbiggin in which the latter commented that ‘Mockery’ was a ‘terribly difficult song to sing, and I have had many interesting hours with it. I don’t think I can thoroughly understand it. It defies analysis for me at any rate’.⁵³

A number of Warlock scholars have also expressed reservations about performing the song. When discussing ‘Mockery’, Andrew Plant quotes the celebrated pianist Gerald Moore’s famous phrase: ‘the partnership between a singer and pianist is a 50-50 affair’. Plant disagrees with this, saying that in certain Warlock songs the partnership is close to 40-60, with the pianist having the harder job: ‘The art ... is to give the impression of making light of such difficulties; indeed, an audience can hardly be expected to enjoy the hilarity of “Mockery” if the pianist’s countenance displays abject terror, however well founded’.⁵⁴ Although Hold also has reservations about ‘Mockery’, he makes an interesting observation about its lack of performance history, suggesting that the blame lay in performers’ choice of repertoire for recital programmes: ‘How often does “Pretty ring time” get aired whilst equally fine Shakespeare settings such as “Mockery” and “Sigh no more, ladies” are left on the shelf?’⁵⁵

Conversely, there appear to be no mitigating factors for ‘TSOTY’s’ lack of performance history, and Hold goes as far as to suggest that the *Seven Songs of Summer* ‘were written as potboilers to pay for the rent and beer’.⁵⁶ This assessment is substantiated by the findings of Section 1.4 which revealed that in the last three years of his life Warlock was struggling aesthetically, financially and emotionally. The various aesthetic issues that preoccupied him at this time reflected a deeper malaise that affected both society and the arts. I argued that Warlock’s aesthetic finally proved unsustainable against the backdrop of late 1920s financial paralysis, and it is possible to posit that the

⁵² Collins 1996: 230.

⁵³ Letter: 14 November 1928. Dowbiggin to Heseltine. Add MS 60748.

⁵⁴ Plant 1994: 122.

⁵⁵ Hold 1994: 87.

⁵⁶ Hold 2002: 360.

paucity of musical ideas that pervade 'TSOTY' symbolise the disintegration of his aesthetic toward the end of his life.

Conclusion

The third investigative strand has revealed a number of interesting findings that relate to the hypotheses and method of analysis proposed in Chapter 4, and more importantly, to Warlock's textsetting practices.

With regard to the hypotheses and method of analysis, Chapters 5-7 have substantiated my intuitions that the Agawu/Lodato categorisation relates to the object of analysis on the one hand and to parallels with the compositional process on the other. In conjunction with Warlock's idea that a song works on three interactive levels (as discussed in Section 2.2.vi), I have established a binary method of analysis that approaches song from the perspective of its textual interaction. I believe this provides an exciting new approach to the early twentieth-century song artefact and a deeper level of analytical penetration. As a result, I have been able to explore the intricacies of Warlock's Shakespeare settings in great detail, which has been thought-provoking, challenging and ultimately very rewarding.

In terms of Warlock's textsetting methods and abilities, it has become apparent during this chapter that these, and the resulting compositions, match the trajectory of his aesthetic, which was at its most unified in the mid-1920s (see Sections 1.4 and 2.2.viii). This goes some way to explaining why 'PRT' can be considered his most popular Shakespeare setting, for it was written during the most successful phase of his career. As a consequence, the final chapter of this thesis will explore recorded performances of 'PRT' from across the twentieth and twenty-first centuries by analysing the interpretations of five selected recordings of the song and what these reveal about the interaction of words and music in performance, all of which may provide further explanations for the song's enduring popularity.

Chapter 8

'Pretty ring time': word and music interaction in recorded performance

8.1 The 'PRT' discography: methods of selection and analysis

In the sleeve notes to the LP 'Songs to Shakespeare', which included a recording of 'Pretty ring time' by Graham Trew and Roger Vignoles, Michael Hurd claimed that 'Warlock has the gift of matching verse with music that is both tuneful and subtle, faithful to the words, and yet inevitable as music'.¹ This reflects the discussion of Warlock's textsetting in this thesis, particularly the findings of Chapter 7, which found that 'PRT' accords with the incorporation model's unified concept of the interaction of words and music in song.

The unified nature of the song, and its contemporary and current success, is attested by its discography; there are at least twenty-two recordings of 'PRT' spanning the twentieth and twenty-first centuries (see Figure 8.1). Through a study of some of these recordings which utilises the computer program Sonic Visualiser, this chapter will evaluate Warlock's textsetting methods, and how aspects of word and music interaction that have been identified in Section 7.3 are realised in recorded performance. In addition, I will also consider whether the presentation of these interactive elements has been affected by changes in recorded performance practice over the last seventy years.

The evaluation of the twenty-two known recordings of 'PRT' will be based on a methodology established in an article by performance studies scholar John Rink when analysing fourteen recordings of Chopin's Prelude in E minor (Op. 28 No. 4).² Rink argued that his 'primary purpose' was not 'to gauge fidelity to an ostensibly original performance aesthetic nor to trace an evolution in the performance styles of the individual performers ... but to identify the ways in which these pianists meet the expressive and technical challenges inherent in the score'.³

I am intentionally changing my analytical approach in Chapter 8 and, based on Rink's procedure, I do not intend to 'gauge fidelity' of the recorded performances to the assimilative/pyramidal/incorporative strands in Warlock's aesthetic, but instead will identify ways in which the singers realise and present certain interactive elements of the song revealed in Section 7.3. As mentioned in the preface, it is my hope that the different analytical perspectives used throughout this thesis do justice to the complexity of Warlock himself, and also his aesthetic. Furthermore, I believe that the change of approach in this

¹ Hurd 1981.

² Rink 2001: 435-446.

³ Ibid: 435.

final chapter will allow me to focus on the three interactive levels in detail, the results of which will enhance and complement the findings of the previous three investigative strands, thereby providing a comprehensive assessment of word and music interaction in Warlock's Shakespeare settings.

In this regard, the recorded performance analyses in Chapter 8 will allow me to evaluate expressive factors that were impossible to assess in the score-based analyses, and consider the impact of these on the performers' realisations of the interactive elements identified in Section 7.3. From this it may be possible to establish tentative proposals about word and music interaction which will provide a springboard for further research into Warlock's recorded oeuvre in particular, and recorded performances of early twentieth-century English song in general.

Moreover, it is my hope that, by expanding the scope of Sonic Visualiser to explore word and music interaction in recorded performances of English song, I will be able to build on the innovative work of pioneers in the field, such as Daniel Leech-Wilkinson and Nicholas Cook, confirming the importance of technology in this new and exciting area of musicology.⁴

Later in the Chopin article, Rink establishes reasons for his choice of recordings to analyse, accepting that the ones chosen were only a 'fraction of those released over the past century, having been drawn from a much larger sample heard at the National Sound Archive in London'. These were chosen 'because they either typify a given interpretative approach or, in contrast, are distinctive in some respect'.⁵

For similar reasons I will undertake a detailed case-study of five recordings of 'PRT' drawn from the totality of the known discography. The five recordings were chosen with a number of broad considerations in mind, as well as for specific reasons with regard to particular singers.

One broad consideration was Warlock's choice of singer(s). In accordance with most early twentieth-century English song composers, he wrote the majority of his songs for male singers. There are recorded performances of 'PRT' by such notable twentieth-century female singers as Kathleen Ferrier and Janet Baker, but I have allowed Warlock's preference for male singers to guide my selection of recordings; thus the five recordings chosen for detailed consideration are by one bass/baritone and four tenors.

⁴ For example, see Cook 2009, and Leech-Wilkinson 2009b.

⁵ Ibid: 439.

Additionally, in order to assess how changes in recorded performance style may have affected the presentation of word and music interaction in 'PRT', I have chosen five recordings that span the recorded history of the song. The 1941 performance by bass/baritone Roy Henderson is the first known recording of 'PRT', and the other four recordings are by the tenors Alexander Young (1954), Ian Partridge (1980), John Mark Ainsley (1994), and Andrew Kennedy (2006) (see Figure 8.2).

Choosing recordings from a wide period is important as it may shed some light on reported changes in performance style over the twentieth and twenty-first centuries. In the *Cambridge Companion to Recorded Music*⁶ Daniel Leech-Wilkinson suggests that early twentieth-century recordings were driven by 'expressive inflation', where 'each word and each note is mined for all its expressive potential'.⁷ This was often achieved through extreme tempo fluctuations. The Second World War 'cut off this view of musical performance and made it seem obsolete'.⁸ In subsequent decades singers worked 'within the stylistic world in which vibrato and dynamics bear most of the expressive load, with rubato constrained by a steady beat, the tone rich and relatively unvaried'.⁹

However, in the 1960s to 1980s the Historically Informed Performance (HIP) movement reacted strongly against this 'stylistic consensus'. One of the most significant aspects of this movement was 'ruthlessly fast and articulated rhythms [which] removed the expressive hallmarks of traditional post-romantic performance'.¹⁰ Leech-Wilkinson believes that within HIP during the last decade of the twentieth and the first decade of the twenty-first centuries, there are 'the first signs of a re-emergence of expressive singing'. He suggests that this is partly due to the influence of old recordings – 'the flood of reissues ... creating and developing a taste for pre-War performance. What used to be tasteless, self-indulgent and over-the-top now begins to seem ideally expressive once again'.¹¹

Henderson's 1941 recording is the fastest of all the recordings in the 'PRT' discography, thus partially substantiating Leech-Wilkinson's assertion about the importance of temporal factors in pre-war recorded performances. An initial assessment of Partridge's performance suggests that it is informed by elements of the HIP

⁶ Leech-Wilkinson 2009b: 246-262.

⁷ Ibid: 252.

⁸ Ibid: 252.

⁹ Ibid: 253. See also Leech-Wilkinson 2009a, specifically Chapter 4: 'Changing performance styles'.

¹⁰ Leech-Wilkinson 2009b: 253.

¹¹ Leech-Wilkinson 2009a: Chapter 4: 'Changing performance styles'. Paragraph 48. (Accessed 10 January 2010).

philosophy, whereas Ainsley's 1994 recording indeed appears to be musically expansive. These provisional evaluations will be explored in greater depth in the analyses to follow.

Across the seventy-year recorded history of 'PRT', overall performance times have varied greatly, which partially bears out Leech-Wilkinson's evaluation about changes in performance style. More importantly, this is likely to have had a significant effect on how words and music interact in the song. Figure 8.3 illustrates that the shortest recording is Henderson's 1941 performance, which lasts just over 1' 03". The longest is Jacqueline Delman's 1978 recording, which takes 1'36"400.¹² However, unlike Henderson's version, it would seem that Delman's performance lies outside the usual time parameters of the song: there are three other recordings that take between 1'03" and 1'10" – those of Watts (1963), Hayter (1965) and Rolf Johnson (1975) – indicating that Henderson's is in keeping with the overall time continuum, albeit at the lower end, whereas the closest to Delman's lengthy exposition is by Baker/Pratley (1969 or 1970), which at 1'28"084 is over eight seconds shorter. Thus the five recorded performances are representative of the whole sample in terms of overall timing of the song, ranging from 1'03"134 to 1'22"362 (see Figures 8.3 and 8.4), which was another significant reason for my choice.

Despite this temporal diversity, the complete discography indicates that most performances appear to have some type of internal performance integrity suggested by the way in which the middle two stanzas are presented. Figure 8.4 demonstrates that in the five selected recordings the times of the middle two stanzas are virtually identical within each performance. This is reflected in the complete discography (see Figure 8.3); only in the recording by Robert Tear (1978) do S2 and S3 differ by more than a second.

These findings are significant with regard to my analyses of 'PRT' in Section 7.3, where I argued that Warlock overcame many of the restrictions imposed by the strophic nature of the song by employing subtle, implicit expressive effects that interact with poetic and musical sonic and temporal structures, and may reflect changes in rhetorical modes of address. The sentiments of the middle stanzas are markedly different: the poetic content of S2 is irreverent and overtly refers to love-making in a positive and uncomplicated fashion, whereas S3 is darker, containing the only negative, philosophical phrase in the poem – 'for that a life is but a flow'r'. The initial

¹² Due to technical limitations at the British Library, all recordings were timed by stopwatch to 100th of a second. As this was a manual operation, allowance should be made for discrepancies.

examination of stanza timings in performance suggests that the subtleties of Warlock's strophic differentiation are realised either in more nuanced ways or perhaps not at all, reflecting views held by many scholars of recorded performance that control, ownership, and even the concept of music itself – 'what music is' as Warlock termed it (see Section 1.3) – has shifted away from composer and score to the performer. Such views are summed up by Leech-Wilkinson, who posits that 'there is no experiencing music except through the way it's performed: when the performance changes, the music changes'.¹³

At this stage it is worth noting that analysing recordings is fraught with danger and known pitfalls. For instance, there are issues associated with the original recording date and performance context, the technology available at the time, and the editing techniques employed. Such factors can have a significant effect on pitch and timing aspects of the recorded artefact. In addition, many older recordings have been re-mastered and presented in digital formats which will have necessitated editorial decisions and amendments at the transfer stage; what may be seen as an improvement in quality often masks a fundamental change in comparison to the original artefact. Moreover, contemporary ways of listening and associated technologies are often far removed from the original listening context, so what we hear today may bear little relation to the original listening experience.

Many contemporary scholars are debating these issues, which lie predominantly outside the remit of this thesis.¹⁴ However, they did inform my choice of recordings and recording transfer format. Later in the chapter I will be using the computer program Sonic Visualiser to examine the finer details of word and music interaction in the five recorded performances. It is not possible to use the original recording formats with Sonic Visualiser, so the five recordings have been transferred to Wav files, currently considered to be the cleanest type of transfer available,¹⁵ thereby overcoming some of the problematic issues as noted above.

8.2 Issues of selection: singers and contexts

My choice of the five recordings was also influenced by specific issues relating to each individual singer, particularly their attitudes toward, and presentation of, the interaction of words and music in song.

¹³ Leech-Wilkinson 2009b: 246.

¹⁴ For example, Day 2002, Philip 2004, Zagorski-Thomas 2008 and Trezise 2009.

¹⁵ Cook and Leech-Wilkinson 2009.

Born in 1900, the baritone Roy Henderson was a contemporary of Warlock's. This was an important consideration in choosing his performance for, as revealed in Section 2.2.viii, Warlock had a good understanding of performance issues, and in a discussion with Delius in 1929 he opined that Henderson performed well in live radio transmissions and the recording studio because the microphone enlarged his voice.¹⁶

Leech-Wilkinson posits that singers of Henderson's generation 'devoted minute attention to explaining to their students what each moment in the score seemed to them to represent. It was an emotional-pictorial approach to understanding and communicating musical meaning'.¹⁷ This is indeed the case. Henderson was Kathleen Ferrier's singing teacher, and prior to any performance he advised her to 'turn her thoughts to things about which she was singing' because they 'painted pictures conjured up by the song'. He also suggested that before undertaking a performance she should work out 'every mood or expression, together with the curve of every phrase, the thought behind each sentence, and the exact weight to give the key words ... so that it appealed ... to the heart, the mind, [and] the soul'.¹⁸

As this would suggest, an important factor in my choice of Henderson was that he held widely known views about the interaction of words and music in song, described in Donald Brook's 1954 publication as follows:

The pupils of Roy Henderson are generally reminded that a song belongs first of all to the poet, for it was his work that inspired the composer to add the music... The singer comes last, and it is his place to understand both the poet and the composer, for his voice is the medium of expression through which both of the creators speak ... A song fails entirely in its purpose if the words cannot be heard.¹⁹

A final reason for wishing to explore Henderson's performance of 'PRT' is that the pianist is the celebrated accompanist, Gerald Moore, who wrote one of the first practical books about song performance in 1953.²⁰ Throughout his career, Moore was revered by many singers, including Henderson who exclaimed 'I know from my own experience that no-one can give recitals with Gerald Moore without invaluable musical enlightenment and inspiration'.²¹

Similarly to Henderson, Alexander Young (born in 1920) was 'a noted oratorio singer who also gave many fine stage performances of new works, including the first

¹⁶ Letter: 11 July 1929. Heseltine to Delius. Smith 2000: 472-3.

¹⁷ Leech-Wilkinson 2009b: 252.

¹⁸ Henderson 1954: 76.

¹⁹ Brook 1954: 119-120.

²⁰ Moore 1953.

²¹ Henderson 1954: 84.

UK performance of Stravinsky's *The Rake's Progress*'.²² However, Young was more widely known as a 'one of the leading male singers of British opera'.²³ One reason for my choice of Young's recording is that his performance is the earliest known recording of 'PRT' by a tenor. This is important as he performs the song in its original key of E♭ major, unlike Henderson, whose rendition is a semitone lower.

An obituary commended Young for his 'powers of legato and clarity of diction' which made him successful in both opera and 'in the concert hall, whether in oratorio ... or song recitals of English song'.²⁴ *The Guardian* noted that he deployed a 'sweet tone and comprehensive technique ... on both the concert platform and disc ... Young was always to the fore with his fine clear diction. That was also a feature of his interpretation of song. He had a large repertory of British works, many of which he committed to disc'.²⁵

The third selected singer, Ian Partridge, was born in 1938, and is described in *Grove Music On-line* as

one of Britain's most valuable oratorio tenors, prized internationally ... for his pleasing freshness of timbre, the natural musicality of his phrasing and the grace and clarity of his diction. He was also an admired recitalist, and with his sister Jennifer Partridge, recorded ... English song (including songs by Delius, Gurney, Finzi, Warlock, and Britten).²⁶

Partridge retired from performing in late 2008, but prior to this was revered as the leading exponent of Warlock song by many, including the Warlock Society, and indeed performed his penultimate retirement performance for the society on 25 October 2008.²⁷ Thus, his inclusion as one of the five recorded performances of 'PRT' seems to be essential.

In a recent publication about the tenor voice, John Potter posits that successful British tenors in the last half of the twentieth century include both Partridge and John Mark Ainsley (the fourth singer in my selection) who 'have brought new insights into operatic roles and into the interpretation of songs'.²⁸ Potter describes Partridge and Ainsley as

sophisticated singers with broad musical and intellectual interests. Unlike their purely operatic counterparts they tend not to be primarily concerned with making beautiful sounds (though they do that too); they are engaged with a search for musical meaning that is not constrained by dedicated opera

²² Potter 2009: 134.

²³ Anon 2000: 6.

²⁴ Ibid. 6.

²⁵ Blyth 2000: 24.

²⁶ Loppert 2010. (Accessed 8 January 2010).

²⁷ Warlock Society meeting and concert: 25 October 2008. Tite St, Chelsea.

²⁸ Potter 2009: 135.

tenors' need to confine themselves to a small number of commercially viable roles.²⁹

This may be so, but Ainsley has enjoyed considerable success in Europe on the operatic platform,³⁰ and of all the singers in my selection, appears to be equally at home in the worlds of opera, oratorio and recital. This was one of the main factors in selecting him, as it was intriguing to consider the impact this would have on his presentation and performance of song, particularly 'PRT'.

Over the past twenty years, Ainsley's recital performances have been reviewed many times, often describing his presentation of word and music interaction in a song. One such review, of a concert of Warlock's *The Curlew* given with the Nash Ensemble at the Wigmore Hall in 2007, notes that 'John Mark Ainsley brought the acute detail of word-awareness and silvered tonal delivery for which he is renowned to Warlock's music'.³¹ In a CD review of the same year, Stephen Johnson comments on the way in which Ainsley's singing is 'rhythmically supple', and how he is 'lovingly attentive to detail, but it's never overdone: the sense of overall musical shape and the larger meaning of the poem are conveyed just as effectively'.³²

The final selected recording is by the tenor Andrew Kennedy, who appears to be assuming the role as the leading exponent of Warlock song vacated by Partridge in 2008. In this regard it is significant that Kennedy chose to record Warlock songs for his debut solo album in 2006, and that 'PRT' was included in this collection.³³

Kennedy came to prominence as the winner of the Song Prize in the 2005 Cardiff Singer of the World Competition. In *The Times*, Neil Fisher describes him as 'a precocious talent in that most tricky of genres [i.e. song] ... He won the Song Prize for his sensitive and poetic insight, and he has since followed up that success with a superbly expressive album of works by Peter Warlock'.³⁴

The album obtained many good reviews, with John Hughes and Michael Kennedy praising the well-balanced selection of songs. Hughes notes the

varied approach to the 27 songs. [Kennedy] can reduce his tone without spoiling its quality, caressing the meditative or introverted songs ... with delicate piano-playing from Simon Lepper. Kennedy manages, however, to bring strength and vigour to more boisterous numbers ... showing himself capable of colouring his tone ... He can produce a good legato too.³⁵

²⁹ Ibid:135.

³⁰ Christiansen 2008: 30.

³¹ Rye 2007: 4.

³² Johnson 2007: 10.

³³ Kennedy and Lepper 2006.

³⁴ Fisher 2007. The page number is unknown because the review was supplied by Kennedy's agent Askonas Holt.

³⁵ Hughes 2006: 15.

Finally, Michael Kennedy describes Andrew Kennedy as ‘one of our best young tenors ... [who] makes a strong case for agreement with Constant Lambert’s estimation of Warlock as one of the greatest of song-writers’.³⁶

8.3 The five recordings of ‘PRT’: a descriptive aural overview

My choice of recordings was also influenced by the fact that each contained something individual and/or idiosyncratic, which I found intriguing and worth exploring further in terms of the song’s interactive elements.³⁷ I felt it would be useful here to note some of these distinctive features as I perceive them, using this discussion as a springboard for the more ‘objective’ analyses to follow.

When first listening to Henderson’s performance I was struck by its speed and the feeling that it was ‘running away with itself’. This appeared to be at odds with his views described earlier, which gave pre-eminence to the poetic text. His diction was clear, but it was clipped and precise, and there was very little temporal differentiation throughout the song, which had the effect of smoothing out, moderating, and even underplaying the nuances of the poetic text. Despite being accompanied by the renowned pianist, Gerald Moore, I felt that that the piano and voice were out of sync for parts of the recording.

These temporal aspects of Henderson’s performance have interesting ramifications with regard to the temporal/expressive findings of Section 7.3.iii, which suggested that the way in which Warlock utilised expressive, temporal, and sonic elements of the song established a sense of forward momentum, which was brought to an end only in the final stanza. Henderson’s recording certainly established this forward momentum, but it was kept up throughout, somewhat undermining the song’s climax in S4.

However, in this context it should be noted that the original Henderson recording was a 78 rpm disc, on which ‘PRT’ was coupled with ‘Sigh no more ladies’ on one side. This may explain the speed of the performance and its lack of nuance, for Robert Philips explained that until the introduction of tape in 1950 ‘musicians recorded onto wax disc one side at a time ... In the vast majority of 78 rpm recordings there was absolutely no editing ... choices had to be made between the different takes’.³⁸ It would

³⁶ Kennedy 2006.

³⁷ Sound files of the five performances of ‘PRT’ can be found in Appendix E 1-5.

³⁸ Philip 2004: 38.

seem likely that these restrictions had an impact on Henderson's performance; therefore these will be taken into consideration in the detailed analyses to follow.

In terms of sonic aspects of the song, Henderson's pronunciation of the word 'spring' in R2/1 stands out. This has a nasal quality, with the 'i' vowel virtually obliterated. As noted in Section 7.3.ii.b, this vowel, coupled with nasal and plosive consonants, is very significant in the second refrain and Jingle 2 of 'PRT', reflecting Warlock's fascination with the 'pure sound-idea', nonsense vocabulary, and sexual innuendo. Throughout Henderson's performance, the nasals are emphasised, creating a whining timbre that I found slightly off-putting.

Of the five selected performances, Henderson's is the only one by a baritone, which affects his presentation of the song. His version is in D major – a semitone lower than the original key (as noted above) – and I felt that this and his overt nasalisation made the performance sound older than the other four recordings. This was compounded by a couple of additional factors: first, his decision to take the lower option at the end of the song – D, rather than F \sharp ; secondly, the overall speed of the performance, which appears to have had an impact on his breath control, making him sound breathless and a little asthmatic.

Thus, Henderson's performance did not give the impression of spring as a time of youth and vigour, which I consider to be the overriding ethos of the poem and of Warlock's setting. The fourth section of this chapter utilises Sonic Visualiser to explore the mood of S4, yielding fascinating observations about the details of Henderson's performance.

My initial impression of Young's performance was that it offered a complete antithesis to Henderson's. The latter is clipped and fast, with little vibrato, and a lack of vowel vocalisation, whereas Young's appeared to be more mellifluous, with full vibrato and vocalisation of vowels. One noticeable factor is his presentation of S4, which is extremely loud and rather blowsy, with an irregular vibrato; this is a performance that seems more at home on the operatic stage, rather than in a recorded song recital.

However, on re-listening to S4, it became apparent that the harsh quality was due to distortion on the original LP, which particularly affects VP1, R1, and VP2. Philip notes that one hazard in earlier recordings was 'blasting', the 'overloading ... in loud passages, causing distortion',³⁹ which describes the distortion in Young's recording perfectly. By the beginning of R2, these technical problems seem to have

³⁹ Ibid: 39.

been overcome and the distortion disappears, only to return in the closing phrase of the song.

Throughout Young's performance the presentation of the words 'love' and 'lovers' in the third section of R2 is striking. In the first three stanzas, Young emphasises the fricatives *l* and *v*, had a regular vibrato on the vowel *ʌ*, and particularly massages the word 'love'. The loudness of the final stanza militates against the finer nuances of these elements, and appears to destabilise his pitch and intonation, especially during the climactic phrase, where 'love is crownèd'. This aside, the overall impression is a fairly lyrical exposition of the idea of 'love', reflecting the importance of the word in Warlock's setting.

Quite a long time elapsed until Partridge's recording, which was released on LP in 1980; however, on a temporal level Henderson's, Young's and Partridge's performances are linked by their presentation of the first and final stanzas of the song. As illustrated in Figure 8.4, the presentation of S1 and S4 take approximately the same amount of time in each of these performances: in Henderson's around 16"500 for each stanza; in Young's around 19"500; and in Partridge's around 18"500. Conversely, the two more recent recordings present the first and final stanzas quite differently: Ainsley's first stanza lasts 20"449, and the fourth 22"336; Kennedy's first stanza is 19"975 in length, and the final stanza 21"283.

Extrapolating from this to the whole 'PRT' discography, it is evident that there has been a similar shift in stanza timings. As illustrated in Figure 8.3, it would appear that the timing of S1 and S4 is similar in the majority of performances before 1980, so this may yield an interesting hypothesis regarding changes in performance attitudes to rhetorical conventions of poetic and musical closure.⁴⁰ Musical and poetic conventions suggest that one of the main ways in which closure is foregrounded is by temporal decrease; thus, S4 should be notably slower than S1, which is certainly the case in the majority of post-1980 performances, but not in performances prior to 1980, where S4 is sometimes faster than S1.

In this regard, Partridge's may be seen as a 'watershed' performance, a feature which is possibly related to the stylistic rise of HIP, which reached its zenith in the generation of singers born in the 1930s. Leech-Wilkinson describes these singers as pursuing perfection which 'led to performances that were increasingly regular in all their dimensions'.⁴¹ This certainly seems to be the case with Partridge's performance, not only in terms of the balanced timing of the outer and inner stanzas, but also in his

⁴⁰ For discussion of rhetorical devices see Toft 2004.

⁴¹ Leech-Wilkinson 2009a: Chapter 4: Paragraph 45. (Accessed 10 January 2010).

measured approach to the sonic, temporal and expressive interactive aspects of 'PRT'. However, it should be noted that his performance is fast, taking approximately 1'11", and like Henderson's it appears to focus on clarity of diction and the poetic text, rather than full vocalisation and vibrato.

The most significant temporal element of Partridge's performance is his presentation of R2/2 – the sub-phrase 'When birds do sing'. Throughout the performance he consistently accelerates during this part of the song. This phrase leads into Jingle 2 – 'Hey ding a ding ding' – which contains the most notable conflict between poetic and musical metre in the song; anapaestic and iambic stresses vie against each other in the poetry, and are juxtaposed with an asynchronous anapaestic musical metre. To my ears it seems that Partridge's acceleration in 'When birds do sing' foregrounds this metrical ambiguity and, as a consequence, the nonsense jingle and its sexual connotations.

In terms of sonic presentation, the most noticeable element of Partridge's performance is the way in which he treats R2/1 – in particular, the words 'spring' and 'time'. There is a measured use of rubato during this part of the song which, coupled with vibrato, the use of diminuendo, and the elision between 'spring' and 'time', emphasises both of these words, such that they appear to float out of the texture.

Ainsley's performance is markedly different from Partridge's, having more in common with Young's rendition. When I first listened to Ainsley I thought it was the most musical interpretation of the song, both in terms of its expansiveness and in the loving attention given to vowel vocalisation. The length of his performance promotes this broad expansiveness: it is the longest of the five recorded performances, taking 1'22"362, which is over eleven seconds longer than Partridge's, and a massive nineteen seconds longer than Henderson's. As illustrated in Figure 8.4, the closest performance to it in overall timing is Kennedy's, which in some measure supports Daniel Leech-Wilkinson's suggestion, discussed earlier, that today's singers may be returning to the 'expressive inflation' characteristic of early twentieth-century recordings'.⁴²

Similarly to Young's, Ainsley's treatment of the fricative/approximant combination found in the words 'love' and 'lovers' is striking. His tongue appears to caress the 'l', and it is followed by a [^] vowel which has a measured vibrato and is fully vocalised. Another notable sonic feature is his rolled 'r's' throughout, particularly on the word 'spring', which is often coupled with a prominent sibilance on the consonant

⁴² Ibid: Paragraph 48.

's'. This is most evident in the final 'spring', and distinguishes the word from the rest of the texture.

When I first heard Kennedy's performance I thought it similar to Partridge's in terms of the care lavished upon the poetic text; indeed, by taking approximately 8 seconds longer than Partridge, Kennedy allows himself more time to do the poem justice. Two elements of Kennedy's presentation stood out as similar to Partridge's: first, the way in which he caresses the word 'spring' in R2/1, particularly in S3; and, secondly, his acceleration through the notes bridging R2/1 and R2/2. As noted earlier, this is the part of the refrain which contains temporal ambiguity between poetic and musical texts, and this will be discussed more fully in the Sonic Visualiser analyses to follow.

In terms of the time taken to sing the song, Kennedy is similar to Ainsley, which has the effect of making his rendition mellifluous and balanced, enabling him to linger over what he obviously considers to be important aspects of the song. One such aspect is his presentation of VP2, which is elided with R2 in all stanzas, but it is most apparent in the third stanza, where a downward glide and rubato highlights the elision between the phrases. The effect of this is two-fold: it firmly connects VP2 to the refrain, thereby reinforcing poetic enjambment; but it also seems to have a destabilising effect on metre, particularly in S4, which will be explored further later in the chapter.

These brief descriptive analyses of the five recorded performances point to significant differences in the singers' interpretations of the song, and suggest that certain interactive aspects need further exploration. In order to do this effectively, the next section will focus on the final stanza of the song, using Sonic Visualiser to assess and provide more precise observations about a number of the interactive elements that were discussed in Section 7.3.iii, and also revealed in this brief aural analysis.

The following two sections will explore aspects of interaction relevant to the voice, including dynamic, temporal and articulation interaction in S4; metrical ambiguity in R2/2; and phonetic and sonic interaction in R2/1 and R2/2. I will then evaluate how significant vocabulary – 'time' in VP1 and R2/2, and 'love' in VP2 and R2/3 – is presented by both the voice and the piano.⁴³ The chapter will conclude with an examination of how the five performances present the song's climax and closure, and

⁴³ The pianists for each recorded performance are detailed in Figure 8.2. For ease of reference, the five performances will be identified by the name of the singers. Therefore, Henderson and Moore's performance will be termed 'Henderson'; Young and Watson's – 'Young'; Partridge and Partridge's – 'Partridge'; Ainsley and Vignoles's – 'Ainsley'; and Kennedy and Lepper's – 'Kennedy'.

what this reveals about voice/piano interaction, performance persona, and the overall mood of the performances.

8.4 Stanza 4: Aspects of temporal, dynamic and articulatory interaction

i Temporal and dynamic overview

In Chapters 5 and 6 I chose not to analyse the expressive elements of the score because these are predominantly interpretive elements that are the prerogative of the performers; consequently, their shaping will differ in every performance of a song. However, Section 7.3.iii presented a number of expressive proposals, which I will evaluate here.

I will begin my assessment of expressive interactive elements by using Sonic Visualiser to focus on the five singers' interpretation of S4. I have singled out this stanza for close scrutiny because it is the climax of 'PRT', and also provides a number of significant and intriguing interactive factors. Initially, I will make a brief comparative analysis of two expressive elements – tempo and dynamics – and the effect these have on the singers' presentation of the song and on word and music interaction therein. Section 7.3.iii.a and Figure 7.11 noted the abundance of articulatory instructions compared to the lack of explicit mood indications throughout the song, suggesting that mood may be implicitly, or even explicitly, established by other means. These two categories of expressivity will be discussed later in connection with voice/piano interaction and persona.⁴⁴

Figures 8.5 and 8.6.a provide comparative Sonic Visualiser tempo and dynamic graphs of the five performances of S4.⁴⁵ The rubato in Partridge's performance is quite smooth and balanced, within a relatively narrow range of 147 → 182 beats per minute (bpm) during bars 38-46.⁴⁶ Henderson's is the shortest performance, reflected in his rubato, which remains within a high bpm range of 155 → 227 throughout these bars. The performance with the greatest temporal fluctuation is Ainsley's, 68 → 184 bpm, which is particularly evident in bars 43-45.

All of the performances demonstrate an increase in tempo in bars 43-45, which encompass R2/1. The closest to Ainsley's rubato range is Kennedy's, with an overall

⁴⁴ Sound files for the five performances of S4 can be found in Appendices E6-10. See Appendix D10 for the score of 'PRT'.

⁴⁵ The individual dynamic graphs include minute dynamic changes which are too detailed to use in a comparative dynamic graph for they make it cluttered and impossible to interpret. Therefore, this dynamic graph has been simplified, and is provided for comparative purposes only. The individual dynamic graphs found in Figure 8.6.b-f describe the detailed dynamics of each performance.

⁴⁶ I am excluding the final two bars of the song from this analysis since they represent the song's closure and as such are outside normal tempo parameters.

range of 82 → 198 bpm. Young's bpm range across bars 38-46 is 114 → 188, and in terms of bars 43-44 he is the odd one out, for unlike the others his tempo peaks during bars 41 and 42, the song's climactic phrase – 'For love is crownèd with the prime'.

Nevertheless, Young does accelerate during bars 43-44, and I believe that the temporal increase in all performances in bars 43-45 is significant in terms of word and music interaction, with articulation and sonic factors contributing to the rubato in these bars. As suggested in Section 7.3.iii., during R2/1 the expressive instruction '*very crisply*', the staccatissimo articulation, and the thick modulating chords in the piano may not be explicit temporal indications, but they appear to have implicit temporal effects in performance, contributing to the acceleration in all five performances during this part of the final stanza.

Figure 8.6.a-f demonstrates that dynamics also play a part in establishing forward motion. In Section 7.3.iii.a, I suggested that in performance a conflict may occur between the thick texture of the scoring and the dynamic instructions, with the former implying a louder dynamic than is actually suggested by the *pp* in the score. It is interesting to see that none of the performances is bogged down by the score's thick texture, and that in some measure they all follow the score's explicit dynamic instructions, with a dynamic decrease usually starting at the end of bar 42 and running through to bar 44. It is my contention that this dynamic decrease implicitly facilitates forward temporal movement because neither the singer nor the pianist needs to expend quite so much energy in quieter passages.

However, it should be noted that Henderson is the only performer to follow Warlock's expressive instructions to the letter, with a marked decrease to *pp* at the end of bar 42 into bar 43. The other four performances do not achieve *pp* until bars 44-45, suggesting both that the higher tessitura of bar 43 may not have allowed them to produce it, and that Henderson is able to support his voice more effectively at this point in the song.

At other times the performers appear to be quite selective in the expressive instructions they choose to follow, implying that their interpretations of the song and the interaction of words and music therein may be significantly different. Young, Partridge, Kennedy and Ainsley follow the nuanced dynamic instructions in bar 38, where *f* is marked on the first beat and *mf* on the second, but after this the situation changes. In the rest of bar 38 and through bars 39 and 40 the lack of dynamic instructions in the score implies a continuation of *mf* (see Figure 8.6.c-f). Henderson is the only singer to

adhere to this with a limited dynamic range of -32 dB → - 21 dB (see Figure 8.6.b).⁴⁷ Conversely, Young remains at a very loud dynamic level, albeit it within a narrow dynamic range of -21 dB → - 14 dB throughout these bars. The three later performances all have wide dynamic ranges, containing rapid fluctuations: Partridge, -32 dB → -17 dB; Ainsley, -33 dB → -16 dB; and Kennedy, -35 db → -18 dB.

With regard to word and music interaction, in Sections 7.3.iii.a-c I argued that one of the most significant dynamic instructions in S4 is the crescendo to *f* during bar 41 as this underpins the climactic phrase 'For love is crownèd with the prime'. Figure 8.6.b illustrates that Henderson is the only singer to evidence a crescendo during the first three beats of bar 41, dropping back on the word 'love'. Young's, Partridge's and Kennedy's dynamics fluctuate during bar 41 (see Figure 8.6.c, d, and f), and Ainsley diminuendos throughout the bar (Figure 8.6.e). However, at the beginning of bar 42, all performances produce a *subito fortissimo* on 'crownèd'.

The performers' presentations of bars 41 and 42 draw attention to the important role that pitch plays in a performer's ability to realise interactive elements of the score, particularly dynamic expressive instructions. In Section 7.1.ii I proposed that 'love' was one of the most significant words in the poem. Its importance is supported by a number of sonic, temporal and expressive musical elements, such as the notated crescendo in bar 41 (see Sections 7.3.ii-iii). However, as illustrated in Figure 8.6.a, all five performances reveal that the crescendo is difficult to produce because of the lack of higher harmonic frequencies in the low-pitched 'love'. The two performances least affected by the low tessitura are Henderson's and Young's, suggesting that their vocal support is highly effective. Conversely, the higher frequencies found in the pitch of 'crownèd' have allowed all the performers access to a dynamic increase that is in keeping with the notated *forte* dynamic instruction, thereby endorsing the word's importance in the climactic phrase.

These initial Sonic Visualiser dynamic and temporal analyses indicate that a number of significant factors may have a bearing on the interaction of words and music in 'PRT'. The three later recordings appeared to be more nuanced in their interpretation of both temporal and dynamic expressive elements, implying that the presentation of the musical and the poetic texts has been carefully considered. The two earlier recordings by Henderson and Young are compromised temporally and dynamically: the overall

⁴⁷ Standard audio equipment markings refer to dB in negative values. 0dB is the point where the sound is loud enough to cause distortion. On the -dB scale the larger the number the quieter the dynamic. For a detailed explanation of this see <http://forum.ecoustics.com>.

speed of Henderson's performance has limited his ability to present a temporally nuanced interpretation of the song, whereas the sheer volume of Young's performance distracts the listener's attention from the finer points of Warlock's textsetting. However, as has been noted earlier, Young's recording contains a significant amount of distortion during S4, which may explain the dynamic excesses in his performance.

ii Metrical ambiguity in words and music: the anapaestic/iambic dichotomy

Sections 7.3.i.b and the descriptive aural analysis earlier in this chapter (see Section 8.3) made reference to the way in which Warlock set R2/2 (bar 44-46), and how Partridge and Kennedy accelerated during the first few notes of the phrase. Throughout the song, metrical dissonance occurs between the musical and the poetic texts in this phrase, illustrated in the first five columns of Figure 8.7.⁴⁸

Section 2.2.vi noted that Warlock was fascinated by the rhythmic and metrical elements of music and poetry, particularly early English poetry and song, and Section 3.2.ii discussed how metrical ambiguity was a defining factor of Elizabethan lyric poetry. In this regard, 'PRT' can be seen as a typical, metrically compromised lyric of the period, evidenced in R2/2, which comprises three iambic feet followed by an anapaestic foot.

In Section 7.3.i.b I argued that Warlock's setting of the iambic feet in bar 45 is fairly predictable, with the strong syllables occurring on the first and third beats; however, in bar 46, the anapaestic poetic metre is asynchronously juxtaposed with the music's anapaestic lilting motif, providing a form of 'cross rhythmic' interaction between the music and poetry. This metrical ambiguity is reinforced by four other musical factors: the leaping nature of the vocal line, where high pitches often occur on poetically insignificant words; the four-square crotchet motif; the use of the Mixolydian $D\flat$; and the harmonic movement to $D\flat$ major. Moreover, I argued that the shifting anapaestic metre established a type of musical slant-rhyme between R1 and R2,⁴⁹ thereby reinforcing prospective and retrospective links which are a vital structuring element of Warlock's setting.

Sonic Visualiser has allowed me to analyse in detail how the five performances present the iambic/anapaestic dichotomy. Figure 8.7 demonstrates that rubato plays a

⁴⁸ Sound files of R2/2 for all five performances can be found in Appendices E11-15.

⁴⁹ 'With a hey' (bar 39) occurs on the lilting motif (Music Ex.7.2.ii) – the repeated quaver $B\flat$ leaping up to a crotchet $E\flat$. This is replicated at the beginning of R2/1 on the words 'In the Spring' (last beat bar 42 to first beat bar 43), with the melody again moving from $B\flat$ to $E\flat$. However, when the lilting motif occurs in R2/2 (first and second beat bar 46) it leaps from a $B\flat$ to $D\flat$, thereby providing a type of slant-rhyme by juxtaposing $E\flat$ major with $D\flat$ major/Mixolydian mode.

role in how each performer deals with the temporal complexity and ambiguity of bars 45 and 46. For the purposes of the following discussion, my argument presupposes that a decrease in tempo places emphasis on a word, thereby creating a stress, whereas an increase in tempo has the opposite effect. This is far from being a hard-and-fast rule, but it is appropriate to apply it to 'PRT' since temporal extension, engendered by the use of longer notes, such as minims and dotted crotchets, is one of the methods used by Warlock to emphasise important vocabulary.

As described in the earlier aural analysis, Partridge's and Kennedy's renditions of the first part of R2/2 are differentiated from those of the other performers by the speed of their presentation. In many ways their renditions of the phrase seem to be temporally unstable and out of control, as if it is running away from them. Figure 8.7 illustrates why this is the case: their temporal presentation of 'When birds do sing' is comparable. On the words 'do' and 'sing' they ignore all elements of poetic and musical stress (as defined in Figure 8.7); thus, their performances are in conflict with poetic and musical metre, as well as musical sonic elements and rhythm.

This provides evidence of the destabilisation caused by the metrical ambiguity in this part of the song, with most ambiguity occurring on the words 'do', 'hey', and the first and second 'ding' (bars 45 and 46). These words are on high-pitched crotchets, and 'do' and the second 'ding' are further emphasised by the Mixolydian $D\flat$; however, most metrical ambiguity occurs because this sonic presentation is not in keeping with either the poetic or the musical metre. It is interesting to observe how the metrical destabilisation inherent in the score feeds through into the five performances, and it is significant that there are considerable differences in the way in which each performer presents these words.

Figure 8.7 suggests that like Partridge's and Kennedy's presentations of 'do' in bar 45, Ainsley's rubato and dynamic level on 'do', 'Hey', and the second 'ding' emphasise the words, which is in keeping with the music's rhythmic and sonic elements. Intriguingly, Ainsley's presentation of the first 'ding' is 'flat' in terms of tempo; this is ambiguous in itself, which may indicate just how much the conflicted metre has conditioned his presentation of the phrase. Overall his rendition of the phrase is not in keeping with poetic metre, suggesting that musical elements may be the driving force of his performance.⁵⁰

Young's and Henderson's presentations of 'do' are the exact opposite of those of Ainsley, Kennedy and Partridge, and they both foreground poetic stress and musical

⁵⁰ This could be explained with regard to the assimilative model although this is not the intention in this chapter.

metre. As noted above, Ainsley's overall presentation of the phrase appears to be dominated by musical factors; in contrast the other four performances show more varied influences. On the word 'do' at the beginning of the phrase, Henderson's and Young's presentations are governed by poetic metre, but by the time they reach the second 'ding' musical rhythmic and sonic factors have come to the fore. Conversely, in Partridge's and Kennedy's performances, 'do' is governed by musical factors, and by the second 'ding', poetic factors dominate.

On the third 'ding' (third beat bar 46) the metrical conflict between the poetry and music is resolved, which is replicated by the presentation of all poetic and musical factors in all five performances. This is highly significant. First, it is possible that the euphemistic sexual innuendo of 'Hey ding a ding ding' – which is reinforced by the reference to the archetypal metaphor for sexual activity 'the birds and the bees', and by the leaping quality of the vocal line – is supported by the metrical conflict found in all five performances. It may not be too fanciful to suggest that the return to metrical stability on the final 'ding' in all performances implicitly acknowledges sexual satiety, a hypothesis that would have certainly appealed to Warlock.

Secondly, and more importantly, it is my contention that the metrical resolution on the third 'ding', coupled with the preceding metrical instability evident in all of the performances, bears out the 'iambic/anapaestic metrical conflict' proposal presented in Section 7.3.i.b, thereby offering challenging interpretive possibilities in performance which may go some way to explaining the success of 'PRT' and its comparatively extensive discography.

8.5 A 'pure language idea': the plosive/nasal vowel combination in Refrain 2

Sections 2.1 and 2.2.i-iii revealed that the sonic properties of poetry fascinated Warlock, particularly the concept that certain words fulfilled a sonic role as a 'pure language-idea', and by being separated from their semantic function played a large part in 'the conception of the music' of a song.⁵¹ Section 7.3.ii noted that many of the vowels and diphthongs in R2 serve a limited semantic purpose, performing a purely sonic role. In this regard the combination of nasal and plosive consonants with the ^ɪ vowel is significant: it is found in vocabulary with 'singing' connotations, such as 'sing' and 'ding', and is an overriding sonic feature of the refrain. By utilising Sonic Visualiser's ability to provide information that enables clear analytical observations, I will evaluate

⁵¹ Letter: 13 June 1918. Add MS 54197. See also Appendices C4 and C6 for examples of Warlock's interest in language.

the plosive/nasal/ʌ vowel combination in R2/2, particularly Jingle 2 – ‘Hey ding a ding ding’, and consider how each singer presents the word ‘spring’ in R2/1.⁵²

The various combinations of nasals, plosives, and the ʌ vowel that come to the fore in R2/2 are consonantal, internally rhymed, and also onomatopoeic – in some measure reproducing the sound of folk singing, a contention which is supported by the refrain’s shifting modality (see section 7.3.ii.c above).⁵³ In addition to drawing attention to the metrical dichotomy that was discussed in the previous section, the five recordings also draw attention to the phrase’s sonic complexity and ambiguity, with each performer choosing to highlight different aspects of the plosive/nasal/ʌ vowel combination in the word ‘sing’ and in the three ‘dings’.

As demonstrated in the Sonic Visualiser spectrogram in Figure 8.8.a,⁵⁴ Ainsley vocalises the nasals of these three words, which tend to be longer than the vowels. His presentation of the ʌ of ‘sing’ has no vibrato and lasts only 0’00”81 compared with the nasal and plosive at the end of the word, which he vocalises ŋ^e. A similar presentation occurs on the first and second ‘ding’, where there are scoops on the vocalised ŋ^ʌ and ŋ^ʌ respectively. The second ‘ding’ is further emphasised by the length of the plosive d which flags up the Mixolydian element.

In Young’s version ‘sing’ and the second ‘ding’ take substantially more time than in the other four performances, thereby emphasising the Mixolydian element of the latter. Figure 8.8.b demonstrates that downward glides occur in the 150 → 350 Hz range on the ŋ’s at the end of ‘sing’ and the second ‘ding’, thereby eliding these words to ‘Hey and ‘ding’ respectively. These downward micro-gestures seem to be a feature of Young’s performance, and a similar one elides ‘Hey’ with the first ‘ding’.

Both Kennedy and Partridge tend to shorten elements of the words ‘sing’ and ‘ding’. Their initial plosives are clearly articulated and crisp, they elide the plosive ‘d’ with the vowel in the ‘dings’, and the ŋ’s are either swallowed or sung very quietly as

⁵² Sound files of the five performances of R2/1 can be found in Appendices E16-20.

⁵³ Bars 45 and 46: The plosives ‘b’ and ‘d’ occur twice on A^b in the vocal line on ‘bird’s and the third ‘ding’. The accompaniment incorporates A^b in chords under the plosives in ‘birds’ ‘do’, ‘sing’, and the third ‘ding’.

⁵⁴ A spectrogram contains information about duration, dynamics and frequency. On the left hand side there are two vertical scales: one describes dynamics in terms of a colour spectrum that ranges from dark green (quietest) to red (loudest); and the other shows frequency, which appears as Hertz (Hz). The horizontal axis indicates duration, and provides information about the length of the sounds in a recording.

Vocal vibrato makes it possible to distinguish between the voice and piano. The straight lines usually near the bottom of the spectrogram are the piano, and the wavy lines are the voice. These differences in presentation make it relatively easy to distinguish between the vocal and the piano gestures that are discussed in this chapter. The ‘snow-storm’ effect on some of the spectrograms (for example, Young’s) is due background noise on the original recording. For more information about reading spectrograms see Cook and Leech-Wilkinson 2009.

downward glides in Partridge's version (see Figure 8.8.d). As illustrated in Figure 8.8.c Kennedy's performance of the third 'ding' is interesting in that ŋ appears to last for a considerable time – 0'00"220 – but it seems likely that his breath may have been edited out; certainly it cannot be heard. Conversely, Partridge is the only singer to take a full breath after 'sing', thereby dividing Jingle 2 from 'When birds do sing'.

Of all five performances, the duration of the nasals is most striking in Henderson's performance. He vocalises the nasals in 'sing', and the first two 'dings' ŋg^{\wedge} , ŋg^{\wedge} , and ŋ^{\wedge} respectively (see Figure 8.8.e). Although the plosives at the beginning of the words are very short, they are clearly articulated. This is in contrast to his negligible presentation of plosives in R2/1, which is possibly due to the speed of performance and that they are most often on quavers, rather than the longer crotchets of R2/2.

My analysis of the sonic properties of the plosive/nasal/ ʔ vowel combination in R2/2 has highlighted two issues of significance. The first relates to Warlock's concept of 'a pure language idea' that fulfils a sonic rather than a semantic purpose. The analyses presented here suggest that not all of the singers perceive the nonsense elements of the song in this way. Warlock's concept seems to be the least relevant to Kennedy's and Partridge's performances indicated by their minimisation of the vowels and clipped presentation. Conversely, Ainsley's and Henderson's nasalisation of vowel/consonant combinations suggest that they are using them to create specific sound-worlds, which in Henderson's case I feel to be rather narrow and tinny, whereas in Ainsley's case it is full blooded and mellifluous. Similarly, the micro-gestures which are a feature of Young's presentation indicate that his performance inhabits a consistent, but rather unstable, sonic world. These differences have ramifications with regard to the overall mood of each performance, and will be evaluated later in this chapter.

The second issue concerns the shifting rhetorical modes of address in R2/2. Section 7.1.ii and Figure 7.5 suggested that R2 is primarily in the declarative mode of address, with Jingle 2 – 'Hey ding a ding ding' – being a form of exclamatory direct speech. In Kennedy's version the short vowels, unvoiced ŋ on 'sing', and short break before 'Hey' direct us to the exclamatory nature of the phrase (see Figure 8.8.c). In this respect, Figure 8.8.e illustrates that Henderson's clearly articulated break before 'Hey' is similar, and his heavy ŋg^{\wedge} vocalisation on 'sing' also emphasises the direct speech of Jingle 2. Young and Partridge go one step further and take a breath after 'sing', thereby implying a comma, demarcating the direct speech element of phrase from its

introduction, and emphasising its exclamatory nature (see Figures 8.8.b and 8.8.c). As illustrated in Figure 8.8.a, due to the eliding effect of the vocalised η , Ainsley's performance is the least exclamatory; however, this is partially overcome by the loud dynamic level of 'Hey', and the way in which he aspirates the 'h'.

In terms of the presentation of the plosive/nasal/^h vowel combination in R2/1 and R2/3, 'spring' is the most significant word. Sections 7.3.i.b, 7.3.ii.d and 7.3.iii.c discussed the presentation of 'spring' and suggested that both occurrences of the word in bars 43 and 48 are given extra vocal weight by being notated on high-pitched minims within the song's tonic harmonic framework. The 'spring' in bar 48 marks the song's closure, and will be discussed later in the chapter.

My descriptive aural analysis noted that Henderson's vocal production of 'spring' in R2/1 (bar 43) is rather peculiar and idiosyncratic, that Partridge's and Kennedy's presentations are notable for the way in which the word appears to float out of the texture, and that Ainsley's rolled 'r's' and extended fricative 's's' are particularly striking. Sonic Visualiser spectrograms have shed light on these aspects of the singers' performances.

Henderson's is the fastest exposition of 'spring' in bar 43, taking 0'00"731, and the vocalisation of nasal consonants, already discussed, turns out to be a consistent feature of his performance. Figure 8.9.a reveals why I found his rendition of the word so notable: he spends very little time on the vowel – only 0'00"089 compared with 0'00"464 on the nasal η . The shortness of the vowel does not allow for any vibrato, but an interesting 'vibrato-like' gesture occurs on η between 1900 and 2500 Hz, indicating how heavily he vocalises the consonant. These sonic idiosyncrasies are coupled with a temporal destabilisation of the two quavers leading into the first 'spring' (last beat of bar 42); the voice and piano are rhythmically asynchronous, with Moore noticeably lagging behind Henderson. Although this is probably due to the overall speed of his performance, it does go some way to explaining why when first hearing Henderson's recording it sounded temporally out of control.

Conversely, in performing the 'spring' in bar 43, Ainsley, Kennedy and Partridge emphasise the vowel ^h and the word's initial consonant cluster, 'spr'. As illustrated in Figure 8.9.b, Ainsley's presentation is similar to Henderson's in terms of the importance of η , which lasts 0'00"300; however, he vocalises the vowel and spends far longer on the whole word – 0'01"300. Of this, 0'00"383 is spent dwelling on both

the vowel and the fricative 's', and the plosive p and the rolled r are also given weight: together they take 0'00"255.

The descriptive analysis found that both Kennedy and Partridge caress the word 'spring' too, but differently from Ainsley. Figure 8.9.c demonstrates that Kennedy spends 0'01"184 on the word, and of this only 0'00"383 is spent on the vowel, compared with 0'00"440 on the initial consonant cluster. Similarly to Ainsley, his consonant cluster is also dominated by 's', which he articulates for 0'00"313 before the downbeat and the piano entry.

Partridge's presentation of 'spring' in Figure 8.9.d is similar, with a regular vibrato and a crescendo during the first beat and a diminuendo during the second. He spends more time on the vowel (0'00"348) than on either the initial or final consonant clusters, which he presents equally, spending approximately 0'00"250 on each. The glide down to 'time' on the final ŋ is a notable feature of Partridge's rendition: it has the effect of eliding the two words, thus foregrounding their poetic significance. In comparison with the other four performers, Young's presentation of 'spring' is the least nuanced or notable, and is dealt with fairly cursorily in the context of the overall time of his performance.

My analysis suggests that the three most recent performances are more nuanced in their presentation of the plosive/nasal/ɪ vowel combination. This may seem rather dismissive of Henderson, but his presentation of 'spring' in bar 43 is so idiosyncratic that it comes across as a technical problem, rather than a considered vocal strategy, which is surprising given his views on performance as discussed in Section 8.2. In the three later performances, elements such as length of vibrato and the amount of time spent on the opening consonant cluster and the vowel make Partridge's, Ainsley's and Kennedy's presentations of 'spring' stand out from the surrounding texture, thereby underpinning the word's poetic and musical sonic significance. By doing so the performances support the hypothesis presented by Potter that 'changes in micro-tempo – rhythmic inflections within syllables and words – are often what distinguishes one performance from another; the most communicative performances are often subtly nuanced, enabling the singer to create an illusion of spoken communication within the singing line'.⁵⁵

⁵⁵ Potter 2006: 531.

8.6 Significant vocabulary: 'time' and 'love' in performance

i The importance of 'time'

Section 7.3.ii.d proposed that 'time' and 'love' are structurally, sonically and semantically significant throughout the whole of 'PRT'. In this regard, 'time' is used to foreground the shifting tenses in the lyric poem by metaphorically alluding to them, as well as retrospectively and prospectively connecting VP1 with R2 when the poem moves into the present tense in S4. In S4, 'time' occurs once in VP1 on a crotchet, and twice in R2/1 – first as a dotted crotchet on the third beat of bar 43, and secondly as a quaver on the fourth beat of bar 44. The dotted crotchet underscores the importance of 'time'; it extends into the fourth beat of the bar, and directs us to the one example of internal punctuation in the poem – the comma that follows it. The significance of 'time' is further emphasised both melodically and harmonically by being placed on the flattened 7th – D \flat – of the Mixolydian mode.⁵⁶

The third occurrence of 'time' in bar 44 is more metrically and semantically complex: its presentation is somewhat similar to the anapaestic/iambic ambiguity that was discussed earlier. It is given musical weight by being placed on the first quaver of the fourth beat of the bar, which partially supports its semi-stressed poetic status. However, the semantic status of 'time' is undermined by the crotchet in the accompaniment which implies that R2/1 and R2/2 ('time' and 'When') are enjambed. This contradicts poetic punctuation and, as a result, minimises the importance of 'time' in R2/1.

In some measure this conflict is played out in the five performances, therefore shedding light on the intricate minutiae of interaction that takes place between the poetic and musical texts and between the voice and piano. In bar 44, all performances elide 'time' with 'when', ignoring poetic punctuation and thereby favouring the musical aspects of the score. Figure 8.5 demonstrates that during the fourth beat of bar 44 Ainsley's, Partridge's and Kennedy's acceleration continues to minimise the poetic text, whereas Young's and Henderson's rubato emphasises the word 'time'.

The two other uses of 'time' in bar 43 and in VP1 (bar 39) do not evidence such conflict between the poetic and musical texts. In terms of the presentation of 'time' in bar 43, the earlier descriptive aural analysis noted that Partridge's rendition was particularly striking and that he appears to caress the word. The Sonic Visualiser spectrogram of his performance reveals why this is the case.

⁵⁶ As noted in 8.1, Henderson's performance is a minor second lower. Therefore this needs to be taken into account in the discussion of harmonic issues, whether diatonic or modal.

In contrast to his handling of 'time' in bar 44, Partridge's presentation of the word in bar 43 demonstrates a relatively significant rubato, decreasing on the first beat before speeding up again on the second, which is emphasised by a crescendo/diminuendo hairpin (see Figures 8.5 and 8.6.d). Figure 8.10.a illustrates that the sonic aspects of Partridge's performance are also significant in his interpretation of 'time'. In his performance, the diphthong is the longest element of the word taking 0'00"487. His regular vibrato gives it more weight, and thereby highlights the Mixolydian element and the modulation to D^b major.

Both Kennedy's and Young's presentations of 'time' in bar 43 are similar to Partridge's in terms of tempo and dynamics (see Figures 8.5, and 8.6.f and 8.6.c). However, Kennedy's temporal decrease is more precipitous than Partridge's, with a double hairpin crescendo/diminuendo, whereas Young's rubato fluctuates less than both Partridge's and Kennedy's, although his dynamics are louder. The length of his rendition of the diphthong – 0'00"441 – emphasises the word and the Mixolydian/D^b major tonalities (see Figure 8.10.b).

In contrast, Henderson's rubato decreases dramatically throughout the dotted crotchet on 'time' in bar 43, and this emphasis is supported by a noticeable dynamic increase (see Figures 8.5 and 8.6.b). The duration of 'time' in his performance is also striking: at 0'00"580⁵⁷ his presentation is slightly longer than both Kennedy and Young, who take 0'00"568 and 00"557 respectively. Superficially, this time differential does not seem to be particularly notable, but in the context of the fast speed of Henderson's performance it assumes a greater significance. As illustrated in Figure 8.10.c, he also gives 'time' sonic weight, but his vibrato is irregular, which detracts from its importance by making it sound unstable. Nevertheless, it can be argued that the totality of Henderson's presentation of 'time' in bar 43 suggests that the word is important to his interpretation, borne out both by his temporal iteration of the 'time' in bar 44 as discussed previously, and by his presentation of the word in bar 39, where in terms of tempo and dynamics Henderson's performance is the most dramatic of all the five performances.

Ainsley dwells on 'time' in bar 43 (0'00"603); in this he is comparable to Partridge (see Figures 8.10.d and 8.10.a respectively). They both exhibit a regular vibrato, thereby sonically emphasising the word. However, as Figure 8.5 suggests, he is the only one to evidence an accelerando throughout the whole of bar 43, which

⁵⁷ This incorporates a large breath, which will be discussed later in this section.

minimises the word's significance and is consistent with his presentation of 'time' in bar 44.

In Sections 7.1.i and 7.3.iii.a I argued that the most important element of internal poetic punctuation in the poem is the caesura after 'time' in bar 43, which is referenced in the accompaniment by a quaver chord on the fourth beat of the bar. Figure 8.10.c shows that the most notable representation of the caesura occurs in Henderson/Moore's performance. Henderson heavily vocalises the nasal as m^{\wedge} and takes a breath lasting 00'00"208, which is long in the context of his overall performance. Not only do his breath and heavy vocalisation reflect the poetic punctuation, but they have the additional effect of allowing the modulating D^{\flat} major quaver chord in the piano to come through the texture.

As can be heard in Appendices E16-20, none of the other four performers takes a breath after 'time', and the caesura is least apparent in Young's and Ainsley's performances. However, it is possible to argue that the unvoiced nasal in Kennedy's performance, coupled with the retraction in tempo on the last third of the dotted crotchet, serves the same purpose as Henderson's breath, allowing Lepper's quaver chord to be heard clearly. Although Partridge does not take a breath after 'time', his move to the consonant m is simultaneous with Jennifer Partridge's on the piano, thereby also drawing attention to D^{\flat} major quaver chord.

'Time' also plays a significant role in VP1 of S4 (bar 39): not only does it occur on a crotchet within the tonic harmonic framework of the song, but it also plays a double role in the rhetorical and semantic structures by explicitly referencing the poem's move to the present tense – 'the present time' – and by being the object of the phrase, its main noun. In addition, its appearance in VP1 of the climactic final stanza reinforces the idea that 'time' and its connotations are a dominating factor in the song, equalled in importance only by the vocabulary associated with 'love'.⁵⁸

It is interesting to note that the double role of 'time' in poetic content and structure appears to have had an impact on the five performances. In the descriptive analysis I suggested that Henderson's performance feels temporally unstable, and Sonic Visualiser's capacity to slow down a performance has revealed why this is so. As demonstrated in Figure 8.11.a, this is most obvious in VP1 of S4 (bars 38-39) due to the asynchronous note onsets between voice and piano: Gerald Moore is almost half a beat behind the voice on the words 'take the present time'. Therefore, not only does the breakneck speed of this performance cause timing problems between voice and piano,

⁵⁸ Sound files of the five presentations of VP1 can be found in Appendices E21-25.

causing the performance to come slightly unstuck at this point, but it may also create an ironic undercurrent to their presentation of VP1, the timing instability drawing attention to the fact that the poem's content and its grammatical structures both reference 'time'.

Figure 8.11.b shows that unstable note onsets are also a feature of Young's performance, with Watson lagging behind Young in a number of places in the song. VP1 is no exception. Henderson's and Young's performances are also sonically unstable, both having irregular vibratos on 'time' (bar 39), which is probably due to the speed of Henderson's performance, and to distortion in the Young recording.

Conversely, note onset between voice and piano in the three later performances is synchronous, particularly between Ainsley and Roger Vignoles. In addition, all three singers produce a relatively regular vibrato on 'time' (see Figure 8.11.c-e), a feature which is noticeable in Ainsley's performance of the totality of VP1. In some measure, these findings support the work of scholars of recorded performance as discussed in Section 8.1, who have found that regular vibrato is an increasing feature of late twentieth-century singing.⁵⁹

ii Love, and the fricative/approximant combination

Section 8.4 of this chapter discussed the dynamic and temporal profiles of the climactic phrase across the five performances, and suggested that the low pitch of 'love' in this phrase works against the word's significance, and that dynamic and temporal emphasis is directed toward 'crownèd' instead. Nevertheless, many other aspects of the performers' presentations of 'For love is crownèd with the prime' indicate that they intended to foreground the phrase, consequently highlighting its climactic significance in the song.

In this regard Ainsley's, Kennedy's and Partridge's performances evidence a more nuanced and balanced sonic approach to the phrase which to some extent support the findings of the previous sections.⁶⁰

Ainsley's presentation of 'love and 'crown' has a regular vibrato, particularly on 'crown', and one could argue that his is the most musical and sonically satisfying performance (see Figure 8.12.a). As noted earlier in the descriptive aural analysis, Ainsley elides 'for' and 'love' with a downward glide, seamlessly presenting the fricative/approximant combination that is an important sonic element not only of the

⁵⁹ See Potter 2009 and Leech Wilkinson 2006.

⁶⁰ Sound files of the five presentations of VP2 can be found in Appendices E26-30.

word 'love' in the climactic phrase, but also in the last phrase of R2, which in the case of S4 is the closing phrase of the song.

Kennedy's vibrato is far less regular than Ainsley's and, rather than emphasising the fricative/approximant combination, his performance highlights another important sonic element of the climactic phrase, the plosive/approximant consonant clusters **kr** of 'crown', and **pr** of 'prime', which are articulated for considerably longer than in Ainsley's recording. This demonstrates fidelity with his presentation of the opening consonant cluster **spr** of 'spring' in R2/1.

In my initial descriptive aural analysis I found the elision of VP2 with R1 very striking in Kennedy's performance. As illustrated in Figure 8.12.b, Sonic Visualiser has revealed why this is the case. The downward glide that elides 'prime' with 'In' lasts an inordinately long time in the context of his performance – 0'00"510. This is significant in terms of the way in which Kennedy's performance replicates musical and poetic structures, as well as poetic semantics, as discussed in Section 7.3.iii.a. There I suggested that both the enjambment between VP2 and R2 and the semantic connection between the two phrases are represented in the music by the way in which the junction between the phrases occurs within one 5/4 bar, and that sustained chords have replaced staccatissimo articulation, thereby creating a sonic atmosphere that connects the two phrases. Kennedy's performance certainly highlights this interaction between the poetic and musical texts, which goes some way to explaining why it stood out when I first heard his recording.

Sonically, Partridge's handling of the climactic phrase is also measured and balanced, falling somewhere between Ainsley's and Kennedy's. As illustrated in Figure 8.12.c, like Ainsley, Partridge has a regular vibrato on 'crown', and he also elides 'for' with 'love' and spends about the same amount of time on 'crownèd' – 0'00"827 – which is considerable in the context of the faster speed of Partridge's performance. Similarly to Kennedy, he also highlights 'crownèd' with the dramatic *subito forte* mentioned earlier, and by his clearly articulated **kr**.

The earlier analyses suggested that the two most unstable presentations of the climactic phrase are those of Young and Henderson. A consistent pattern is starting to be revealed, which suggests that the overall speed of Henderson's performance completely undermines sonic characteristics, whereas in Young's presentation the loud dynamic detracts from the nuances of the sonic elements of the song. Nowhere is this more evident than in Young's presentation of 'crownèd' (see Figure 8.12.d). He produces an under-pitched swoop on the **kr**, and the expressive gesture on the vowel is

distorted, sounding significantly under-pitch. Such sonic destabilisation undermines the exultant nature of the phrase and its role in the song's climax.

Sections 7.3.ii.c-d. revealed that in bars 46-48 the climactic phrase is sonically linked to the closing phrase of the song by the use of the fricative and approximant combination. In R2/3 this combination occurs in four out of the six syllables, with fricatives occurring in every syllable of the line. The fricative/approximant combination is most significant when conjoined with the vowel \wedge to form the word 'love'. This occurs twice in the last line of R2, retrospectively connecting R2/3 with the climactic phrase. Unlike the dissonant anapaestic metrical juxtaposition found in R2/2, the vocal line of R2/3 follows the poetic stress, with strong syllables occurring on the first and third beats of bar 47 and the first beat of bar 48. The stress on 'love' is further emphasised by being placed on a dotted crotchet, which is retrospectively connected with the way in which 'love' is presented in the climactic phrase.

Section 2.2.vi suggested that the importance of such symbolic vocabulary should not be underestimated in Warlock's oeuvre, since he believed that the success of the early English composers could be partially attributed to the way they set vocabulary with 'a universal emotional import'.⁶¹ In Section 7.3.ii.d I suggested that by setting 'love' on $E\flat$ major and $B\flat$ major tonalities throughout 'PRT', Warlock was utilising positive musical symbolism, which is particularly evident in R2/3 of S4 where the final 'love' is presented in $E\flat$ major. In this closing phrase of the song the conventions of closure have a large part to play in emphasising 'love'. Therefore, it is only by looking at the finer detail of the performances that any insight can be gleaned about each performer's perception of its importance.⁶²

As illustrated in Figures 8.5 and 8.6.d, Partridge emphasises the word's significance by decreasing the tempo and increasing the dynamic level throughout 'lovers love'. All the other performances include a dynamic increase, but their rubato is more ambiguous. This is particularly evident in Henderson's and Ainsley's presentation of the 'lovers' (first and second beat of bar 47). As demonstrated in Figure 8.5, the rubato of both performances subverts musical and poetic stress as well as poetic semantics by speeding up on the root of the word – 'love' – and slowing down on its insignificant suffix – 'ers'. This reversal of musical and poetic structures hints at syncopation, which suggests that Ainsley and Henderson may not have been oblivious to the folksong characteristics of the song as discussed in Sections 7.1.ii and 7.3.i.a.

⁶¹ Smith 1998b: 34. Quoting Heseltine 1920f: 259-67.

⁶² Sound files of R2/3 can be found in Appendices E31-35.

The Sonic Visualiser spectrograms have revealed that note onsets between voice and piano in 'lovers love' play an important part in the presentation of the fricative/approximant combination in Kennedy's, Ainsley's, and Young's performances (see Figure 8.13.a-c). Lepper allows Kennedy time to dwell on the 'l' of word 'love' (beat 3, bar 47) by placing the supporting chord only when Kennedy moves to the vowel (see Figure 8.13.a). As noted in the climactic phrase analysis, Ainsley makes much of the fricative/approximant combination, and his production of the 'l's' in 'lovers love' is clearly defined, so that these are allowed to come through the texture before Vignoles puts down the underlying chord (see Figure 8.13.b). However, both are surpassed by Young, who respectively takes 0'01"136 and 0'01"056 on 'lovers' and 'love', which is longer than any of the other performances (see Figure 8.13.c). Watson allows him time to dwell on both 'l's' (0'00"185 and 0'00"150), gestures which are further emphasised by placing the chords a significant amount of time after Young has moved to the vowels.

In Young's performance the importance of 'love' is emphasised by his presentation of the sonic elements of the fricative/approximant combination as well as the very loud dynamic. Ainsley and Kennedy are similar in terms of their utilisation of elements of the fricative/approximant combination, but Ainsley also uses nuanced temporal elements to draw attention to the sentiments of the poem. Conversely, Henderson and Partridge rely more heavily on temporal and dynamic factors to highlight the importance of 'love' (see Figures 8.5 and 8.6.b and d).

'Love' is probably the most significant element of R2/3. In S4, R2/3 is the closing phrase of the song, and in the final section of this chapter I shall evaluate the phrase in its totality, particularly the ways in which the five performances handle the song's closure and the final uplifting 'spring'. I will then consider what this suggests about the dichotomous vocal/instrumental persona proposed in Section 7.3.iii.d, and about the overall mood of the performances.

8.7 Climax and closure: aspects of articulation, mood and persona

In the introduction to Chapter 7 I noted that expressive instructions in the score, be they implicit or explicit, can only be fully realised in performance. Nevertheless, studying the score allows us to present hypotheses about expressivity that can be put to the test by conducting analyses of expression in performance. I argued that the final stanza's imperative mode of address, and the mood of joyous urgency established by the shift to the present tense, are replicated and reinforced by implicit and expressive musical elements in a number of different ways: the thick textured chords, the rapidly changing

dynamics, the lack of rests, the abrupt pitch jumps in the voice, the staccatissimo articulation instructions, the piano's shift in register to the treble clef, and the time signature changes between 4/4 and 5/4, which in bars 38-46 may contribute to a sense of forward motion creating temporal excitement in performance.

In terms of the five recorded performances, the previous sections of this chapter suggest that forward motion and temporal flux are indeed established by these explicit and implicit expressive elements, and I will now evaluate how this emphasises the *allargando* that occurs in the final two bars of the song.

Allargando is a complex expressive instruction, having temporal, dynamic and articulatory implications, and its occurrence at the beginning of the final two bars of the song reinforces the strong cadential movement starting in bar 46, bringing the song's forward momentum to an end and indicating its triumphant closure. In bars 46-48 Warlock stresses the *allargando* with a number of dynamic indications: a crescendo in the piano starting on the second beat of bar 46, a hairpin crescendo in both voice and piano during bar 47, and the *forte* that follows in the piano part at bar 48.

All five recorded performances acknowledge the *allargando* and the dynamic indications – which is to say, the song's closure – albeit in slightly different ways. As illustrated in Figures 8.5 and 8.6.b, Henderson begins bar 47 quickly, with a tempo and dynamic peak between beats 1 and 2. The tempo graph indicates a rather dramatic ritardando, suggesting that the *allargando* begins on the second beat of the bar. Throughout stanza 4, Henderson's dynamics have been consistently quieter than in the other four performances, and his presentation of the final phrase of the song is no different. His dynamic graph does not replicate the seamless crescendo indicated in the score; instead, the dynamics proceed to peak and trough throughout bar 47, reaching a nadir at the end of bar 47, before peaking during bar 48.

The tempo and dynamic graphs for Young (Figures 8.5 and 8.6c) suggest that his *allargando* starts earlier than notated, on the second 'ding' of the preceding phrase (second beat of bar 46). Thus it would seem that in his performance the *allargando* is launched by the juxtaposition of Mixolydian and D \flat major tonalities, thereby throwing into relief the modulation to the tonic in the final phrase, and the closure it represents. Rather than a seamless crescendo indicated in the score, Young presents most of bar 47 *fortissimo* but diminuendos in bar 48, which is somewhat contrary to the expectations of closure.

During bars 46 and 47 Partridge's performance appears more conformant to the conventions of closure, and Warlock's expressive indications; from the third beat of bar

46 his tempo graph illustrates a seamless ritardando until the first beat of bar 48 (see Figures 8.5 and 8.6.d). However, during the first two beats of bar 48 his rubato rapidly increases, and it drops back again only on the third beat of the bar. Partridge's dynamics evidence a relatively smooth crescendo from the end of bar 46 through bar 47, peaking at *forte* on the third beat of bar 48, on the final piano chord.

Like Partridge, Kennedy starts his overall ritardando on the third beat of bar 46; however, his is not so seamless, with a minor increase in rubato occurring on the suffix of 'lovers', reflecting the syllable's lowly semantic and syntactic status. This is reflected in his dynamic presentation, where the crescendo fluctuates at exactly the same point (see Figures 8.5 and 8.6.f). Kennedy's performance in bar 48 conforms to the score and conventions of closure, maintaining a *forte* until Lepper places the final chord on beat 3.

As demonstrated in Figure 8.5, the shape of Ainsley's rubato in bar 47 is similar to Henderson's. Although this illustrates the metrical and semantic reversal on 'lovers' as discussed previously, it is surprising given the considerable differences in their interpretations of the song that have been revealed throughout this chapter. In this regard it is possible that Henderson is the one who has modified his performance style the most in response to the song's closure. The rest of his performance is so fast that it undermines the presentation of most sonic and rhythmic elements, and only in the last few bars does he show a nuanced response to poetic, musical and expressive/connotative features. In contrast, Ainsley's presentation of the final phrase appears to be more in keeping with his overall performance. However, as in Young's performance, his dynamic presentation of the final bar is unusual; although he maintains a seamless crescendo through bar 47, in bar 48 he provides a diminuendo rather than the more conventional *forte* that indicates closure in the score.

This analysis has demonstrated that the tempo and dynamic graphs of all the performances vary considerably in the final bar of the song, where it is possible to argue that control of the song's closure nominally resides with the pianist. This is pertinent to Cone's concept of 'persona', reviewed in Sections 3.3.iii. and 4.1.i.a and discussed in relation to 'PRT' in Section 7.3.iii.d, where I suggested that in performance a dichotomy may be found between united and divided personae. On the one hand, the accompaniment doubles the voice for virtually the whole of the climactic final stanza, suggesting a 'unitary vocal-instrumental protagonist'.⁶³ On the other hand, factors such

⁶³ Cone 1992: 182.

as the tonal shifts and modulations around D \flat major and F major in R2 are found only in the piano, pointing to a divided ‘vocal-instrumental protagonist’.

It is interesting to assess what the five recordings suggest about a unified or divided persona, and what the ramifications are for the overall mood of these performances. As has been noted earlier, the speed of Henderson’s performance often militates against unity, with the piano sounding substantially behind the voice in VP1 (bars 38-39) and the opening quavers of R2/1 (last beat bar 42). I believe that this instability, coupled with the speed and breathiness of Henderson’s presentation as discussed earlier, detracts from the overall mood of the song, making it sound elderly and asthmatic, rather than being a joyful paean to young lovers in spring time. Of course, this may have been a product of Henderson’s age at the time of the recording – he was 42 and at the end of his performing career.⁶⁴ During R2/1 and for the rest of the song, this instability between piano and voice, which indicates a divided persona, seems to have been resolved: notwithstanding the speed of the recording, Moore’s piano articulation is remarkably clear and mostly synchronous with Henderson’s precise and clipped vocal articulation.

In terms of articulation and note onset in Young’s performance, the voice leads the piano throughout stanza 4; often Watson does not put down the underlying chord until Young is well into the vowel, such as on ‘lovers’ in bar 47. This vocal dominance is compounded by the loud dynamics during bars 38-42 and 46-48, where the piano is virtually subsumed by vocal distortion, clearly shown on the Sonic Visualiser spectrogram in Figure 8.14.a. Overall this makes the mood of the performance sound rather brash and one-dimensional. However, when this distortion is not present in R 2/1 and R2/2 (last beat of bar 42 to fourth beat of bar 46) it is much easier to hear the piano’s fairly crisp articulation, creating a unified, jaunty persona, more in keeping with Young/Watson’s presentation of the first two stanzas of the song. This serves to illustrate the considerable impact that the recording context and the technology associated with it can have on a performance, not only with regard to explicit and practical elements, such as the distorted dynamics in Young’s recording, but also in terms of implicit and connotational aspects – in this case, persona.

Piano and voice interaction in Kennedy’s performance is also unstable, but in an entirely different way, most noticeably in the junction between VP1 and R2/1, where the elision of ‘prime’ and ‘In’ makes it very difficult to hear when the fifth beat of bar 42 occurs, and as a consequence the shift in time signature is somewhat camouflaged.

⁶⁴ Brook 1954: Brook explains that Henderson started his teaching career when he was in his early 40s and performances became rare.

This is compounded by Lepper's spread chords in R2/1 which, although practically expedient with regard to their unwieldy thickness, do not reflect the *very crisply* articulatory instruction. They thereby establish an asynchronous pulse between voice and piano, which implies a divided persona.

In Ainsley and Vignoles's performance either the voice or the piano sound simultaneously or Vignoles supports Ainsley's presentation of the sonic aspects of the song by allowing him time to articulate the important consonants before placing the chord. This is particularly evident in the phrase 'When birds do sing' (bars 44-45). The unified persona implied by this is slightly undermined by the large acoustic and/or by Vignoles's use of the pedal, which somewhat detracts from the *very crisply* articulation instruction in R2/1. Conversely it can be argued that the resulting merged sound creates a sense of a unified persona. Overall, I find this the most satisfying performance, the unity and mellifluousness creating a sense of well-being and joy which is in keeping with the narrative thrust of the song.

Ian and Jennifer Partridge present a unified persona in terms of note onset in voice and piano, which is virtually simultaneous throughout. As in Ainsley's performance, this unity may have been helped by the large, echoing acoustic, determined, perhaps, by the choice of recording venue, namely Rosslyn Hill Chapel in London. On the one hand, this echo blends voice and piano, creating an overall acoustic cloud that camouflages aspects of Partridge's bouncy and articulated delivery of the words, and from which emerges a unified and precise persona that fully conveys the song's joyful message. On the other hand, the large acoustic, coupled with a possible microphone imbalance in the recording studio, sometimes detracts from this unified persona, particularly VP1 and R1 (bars 38-40) where the percussive piano appears to leap out of the texture, often dominating the voice.

How the five recorded performances present the concluding bar of the song can tell us much about persona, sometimes even detracting from the one established previously. As suggested earlier, from a shaky and unstable start, Henderson and Moore appear to become more unified as they progress through stanza 4, a suggestion substantiated by two factors: their presentation of bar 48, where they come off the final note at exactly the same time, presumably at a mutually perceived 49th bar line; and by Henderson's presentation of 'spring', which, in contrast to his idiosyncratic presentation of the word in bar 43, is fully vocalised with a regular vibrato (see Figure 8.14.b). Despite the fact that Henderson chooses the lower pitch option, both of these factors foreground the enthusiastic connotations of 'spring', and although contrary to the score

– where a minim rest is indicated in the vocal line – Henderson and Moore’s presentation of ‘spring’ in bar 48 does suggest that a unified persona has been created by the end of the song.

In Ian and Jennifer Partridge’s presentation the voice also extends into the third beat of bar 48, overlapping the final piano chord, thereby evidencing a conjoined persona (see Figure 8.14.c). Conversely, it can be argued that Ian Partridge’s heavily articulated $\eta\eta^{\wedge}$ on the fourth beat of the bar, which ignores the minim rest in the voice, wrests control of the bar away from the piano, thereby suggesting a divided persona. Much the same can be said about the final bar of Kennedy and Lepper’s performance shown in Figure 8.14.d. Kennedy’s final consonant cluster is placed after the final piano chord; however, this seems to be rather arbitrary, in keeping neither with the score nor with the pulse established by the accompaniment, and therefore detracts from the creation of a unified persona.

Kennedy’s rendition of the whole song initially provokes a niggling feeling that the performance has not been fully conceptualised, particularly in the second and third stanza where the marked rubato between VP2 and R2 (as discussed earlier with reference to S4) does not seem to differentiate between the moods of the two stanzas. This sense develops into something more concrete on evaluating piano/voice interaction in the fourth stanza and finding an unstable persona. As shown in Figure 8.2, much of this may be due to Kennedy’s youth and inexperience, which is of course fully in keeping with the mood of the song and its description of the joys of youthful lovemaking, so perhaps the apparent lack of concept is in fact the overarching strategy of the whole performance. In this regard, Henderson can also be charged with a lack of performance conceptualisation, but in his case this is far less explicable in terms of either age, or experience, or in the light of his directives to Kathleen Ferrier as described earlier in this chapter.

Ideas of performance conceptualisation, and how this is generated by a study of the score before being realised in performance, are integral to Cone’s work on persona and to more recent performance studies scholarship. For instance, Rink proposes that the performer ‘determines the music’s essential “narrative” content by following indications in the score as to “plot”, and, as in the enactment of any “plot archetype”, by shaping the unfolding tale on the spur of the moment in an expressively appropriate manner’. In terms of an overall performance concept, this ‘involves the creation of a

unifying thread; a *grande ligne* linking the constituent parts of a performance into a rhythmically activated synthesis'.⁶⁵

Similar to Rink's 'grande ligne', in *Sing English Song* pianist/accompanist Stephen Varcoe identifies 'arches of meaning', which stretch

over the whole song, because a unified poetic and musical idea is unfolding. Search for these ... in the poem and in the music to become aware of the length of that 'moment' of focussed intention, and do not be afraid of allowing the moment to encompass the whole song if necessary.⁶⁶

To some extent it would seem that neither Henderson nor Kennedy found a 'grande ligne' or an 'arch of meaning' in 'PRT', which may have been because they were duped by the song's apparent simplicity and strophic nature. In this respect, however, it is important to note that Henderson and Moore's performance of 'PRT' is combined in one recording-take with 'Sigh no more ladies', so there may have been little time for them to disengage from the rather cynical persona of 'SNML' before launching into 'PRT'. With regard to Kennedy, 'PRT' is part of his debut CD, which contains 27 Warlock songs; thus it is possible that the absence of 'grande ligne' in his performance may have been due to his lack of experience in managing the recording environment.

As discussed previously, the recording environment also affected Young and Watson's performance, and the final bar of the song is beset by the distortion problems evident throughout stanza 4. It is difficult, therefore, to make an assessment of persona or performance conceptualisation. However, in bar 48 their performance is striking for the way in which Young follows Warlock's expressive instructions; he comes off the note at the end of the 2nd beat of bar 42, enabling the final piano chord to shine through the texture (see Figure 8.14.a).

Ainsley and Vignoles's rendition of the final bar of the song (see Figure 8.14.e) is mainly consistent with the rest of their performance. My previous analyses suggest that their performance does have 'a unifying thread; a *grande ligne*' resulting in an overarching performance concept. This seems particularly evident in Ainsley's sonic presentation of 'spring', where the long 's' and the rolled 'r' of the initial consonant cluster are in keeping with his vocalisation of 'spring' in bar 43. In addition, Ainsley and Vignoles evidence a rather generous unified persona, with Ainsley coming off 'spring' at the same time as Vignoles puts down the final piano chord. Furthermore, Ainsley's final resounding consonant cluster has the effect of foregrounding the last

⁶⁵ Rink 1999: 217-18.

⁶⁶ Varcoe 2002: 69.

piano chord, seamlessly sharing responsibility for the persona with Vignoles, and concluding the song in a jubilant and resounding fashion.

8.7 Evaluations and conclusions

The preceding analyses of the performers' presentations of the song's interactive elements have allowed certain subjective conclusions which in some measure support Leech-Wilkinson's description of changes in performance practice during the twentieth and twenty-first centuries (see Section 8.1).⁶⁷

My subjective conclusions suggest that Henderson's performance seems arrogant in its assumption that speed equals vivacity and youth, although it is in keeping with performance practices of the 1940s as discussed in Section 8.1. Young's presentation of stanza 4 has been so compromised by the recording context that what appears to be a brash interpretation may hide a sensitive rendition of the song, which is certainly more apparent in earlier stanzas. Partridge's performance is meticulous and balanced, reflecting the characteristics of HIP as discussed earlier, but in terms of persona it appears too controlled and controlling. This may be a factor of the sibling relationship with his sister, Jennifer, and should not be underestimated as a viable contextual concern. Ainsley and Vignoles's performance is the most generous and flexible, a true partnership between performers that fully appreciates the *joie de vivre* of the song. In this they are challenged by Kennedy, whose inexperience produces a vibrant recording which, through its youthful instability, allows for certain nuances of Warlock's setting to shine, particularly the uplifting, effervescent explosion in S4 anticipating the joys of spring. Thus, these two more recent performances provide some evidence in support of Leech-Wilkinson's proposal that 'expressive inflation' is becoming a factor in current performance practice.⁶⁸

It is possible to relate the theories of Cone, Rink, and Varcoe to Warlock's desire for unity in performance and composition as explored fully in Sections 1.2-1.4 and 2.2. Warlock was not the kind of composer who believed the score was sacrosanct; many of his letters, particularly those to Delius⁶⁹ and Goss,⁷⁰ as discussed in Section 2.2.viii, reveal a thoughtful appreciation of performance, as do his musicological

⁶⁷ Leech-Wilkinson 2009b: 246-62.

⁶⁸ Leech-Wilkinson 2009a: Chapter 4: Changing performance styles. Paragraph 48. (Accessed 10 January 2010).

⁶⁹ Letter: July 1929 Heseltine to Delius. Smith 2000: 472-3.

⁷⁰ Letter: 20 July 1920. Heseltine to Goss. Add MS 65187.

articles⁷¹ and performance reviews for the national press, also described in Section 2.2.viii.⁷² In addition, the score-based analyses demonstrate that Warlock made an effort to compose songs that were challenging, but which allowed performers considerable interpretive flexibility. This is particularly evident with ‘PRT’, and no doubt explains its success and relatively extensive discography.

However, the complexity of the relationship between performance and score should not be underestimated. Cone’s idea that the performer ‘becomes the composer’ is related to Leech-Wilkinson’s view that music can be only realised in performance.⁷³ My analysis of the five recordings partially supports these views: all the performers have defined and interpreted ‘PRT’ in different ways, thereby highlighting the multitudinous interactions between the poetic and musical texts.

Conversely, all of the performances have allowed aspects of song to remain with Warlock, in the same way that Warlock was content for poetic elements to determine aspects of his setting. In parallel with Warlock’s attitude to the nature of creative inspiration, as discussed in Section 1.2, it can be argued that performance enables a song – and the interactive elements therein – to remain a dynamic, constantly regenerating entity, which draws energy from all the different inputs that went into its creation, thereby endowing it with an immortality which extends far beyond poet, composer, and any individual performer.

⁷¹ For example, Heseltine 1920e: 105. Reproduced in Smith 1997: 100-104.

⁷² For instance, Heseltine 1915b: 6.

⁷³ Leech-Wilkinson 2009b: 246.

Conclusions

The previous chapters have traced the four investigative strands identified in the preface. The first of these explores Warlock's artistic development and aesthetic, focusing in particular on his attitude to the interaction of words and music in song. The second investigative strand situates these findings within the context of theories and models pertaining to the interaction of words and music in song, Shakespeare's lyric poetry, and early twentieth-century Shakespeare settings.

Based on the evidence accrued in the first two investigations, the third strand of research considers Warlock's textsetting methods and the nature of word and music interaction in score-based analyses of his Shakespeare settings. In the light of these findings, the fourth and final strand of investigation evaluates recorded performances of 'PRT', where I assess the interactive elements identified in Section 7.3, consider how these have contributed to the song's success, and examine the impact that changes in performance practice over the past sixty years have had on performers' interpretations of the song.

The preface proposes that the concepts of 'interaction', 'interactional' and 'interactive' provide the focus of this thesis; furthermore, they are of equal importance to an understanding of its four-part structure. In this regard, the discussions in Section 8.7 concerning Rink's and Varcoe's ideas of performance conceptualisation are pertinent, for it is my contention that the notion of interaction has determined the thesis's 'essential "narrative content"' by providing a 'unifying thread: a grand ligne' which connects its constituent parts into an 'activated synthesis',¹ thereby yielding a set of interrelated conclusions.

Additionally, ideas associated with interaction provide 'arches of meaning'² that stretch across the four investigative strands, binding them together to provide multifaceted answers to the larger questions underlying the thesis. Moreover, within each strand these semantic arcs offer moments of 'focussed attention'³ on a specific interactive area, of which the most important is the interaction of words and music in Warlock's Shakespeare settings. As would be expected, this is identified in the title of the thesis; however, the subtitle – writer/composer; score/performance – points to other significant interrelationships such as Warlock's use of the names Heseltine and Warlock to describe his dual career as a musicologist and a composer respectively, and to the

¹ Rink 1999: 217-18.

² Varcoe 2002: 69.

³ Varcoe 2002: 69.

interplay between the score of 'PRT' and recorded performances of the song examined in the fourth investigative strand.

Other moments of 'focussed attention' occur within each strand of the thesis, and here the OED's definition of interaction as 'reciprocal action; action or influence of persons or things on each other'⁴ is relevant. The concept of influence pertains to the first investigative strand, which indicates that a number of people had a significant impact on Warlock's developing aesthetic, on his attitudes to the interaction of words and music in song, and on his diverse compositional methods. In this regard, the most important figures are early twentieth-century composers such as Delius and van Dieren, and early English song composers such as Dowland and Campion. The effect of these influences is neatly summed up by Moeran, who described Warlock's songs as having the 'harmonic richness of Delius, [and] the contrapuntal lucidity of the Elizabethans, welded together by ... the textual clarity of van Dieren.'⁵

The notion of influence is also pertinent to the fourth investigation, which discloses that the relationship between words and music in recorded performances is determined by a number of contextual factors. In this regard, Chapter 8 demonstrates that changing attitudes to performance style and technique, along with changes in recording technology across the twentieth century have had a considerable impact on how the five recordings treat the interaction of words and music in 'PRT'.

The OED's idea of reciprocal action is particularly relevant to the second area of investigation, which reveals that the six lyric poems examined in this study are characterised by the interactions that occur within and between their sonic, temporal and connotative/expressive levels. The third investigative strand discovers that a similar interplay exists in the music text and, more significantly, it draws attention to the interactions that take place between the poetry and the music on these three levels. Notable examples can be found in the refrains of 'SNML' and 'PRT', where metrical and rhythmic elements are juxtaposed with nonsense vocabulary connoting sexual activity, which in turn provides 'freely prolongable vowels for singing'⁶ (Sections 6.2 and 7.3.ii a-b).

However, as the discussion in the preceding paragraph implies, of far greater significance to the overall unity and integrity of this thesis are the interactions that take

⁴ *Oxford English Dictionary On-line*. 'Interaction', 'Interactional' and 'Interactive'. (Accessed 7 March 2011).

⁵ Moeran 1926: 6.

⁶ Ing 1968: 230.

place between the four areas of investigation, because these provide it with various ‘arches of meaning’ and a ‘grand ligne’.

There are a number of important connections between the first and second investigative strands, which are prefigured in the hypotheses in Section 4.1.i, concerning Warlock’s appreciation of word and music interaction in song, the artistic philosophies underpinning the Agawu/Lodato categorisation, and the beliefs and compositional methods of two groups of English song composers. With regard to the last of these, the findings of the first investigation suggest that the contrasting views of early twentieth-century composers and sixteenth/seventeenth-century composers created a conflict in Warlock’s aesthetic, which is represented by his ambiguous attitude to programme music (Section 2.2). Influenced by the Romantic views of Delius and Nietzsche, Warlock came to abhor derivative music that was based on a definite programme. The aesthetic consequences of this were profound, for the genre Warlock chose to work within – song – already has an existing ‘programme’, namely the poem, and this led him to consider the nature of creativity, to ponder on issues concerning textual dominance in song, and to question his compositional methods.

Warlock’s fascination with all aspects of early English song, particularly the early English composers’ reverence for the poetic text, contributed to his confusion. However, these aesthetic conflicts had two positive outcomes: first, they led to his scholarly musicological critiques of the early English composers in which he delved into the nuances of their compositional techniques from temporal, sonic and expressive perspectives (Section 2.2.vi); secondly, and perhaps more importantly, they resulted in the different approaches to composition evidenced in his Shakespeare settings.

The second area of investigation sheds light on these issues, and it is evident that the philosophies underpinning Agawu/Lodato’s assimilation and pyramid models of textual interaction (Section 4.1.i) have a considerable synergy with those that inform Warlock’s attitude to textsetting (Section 2.2). These opposing philosophies are represented in the Agawu/Lodato categorisation and in Warlock’s aesthetic by the Romantic views of Nietzsche on the one hand, where music is perceived to assimilate the poetic text, and the pyramidal beliefs of the early English theorists and composers on the other, in which the poetic text dominates and, in some senses, prescribes the music.

Not only does the synchronicity between Warlock’s beliefs and the Agawu/Lodato categorisation explain the divisions apparent in Warlock’s aesthetic and

compositional methods, but it also provides the foundation for the binary analytical method employed in the third investigative strand. Based on Warlock's perceptions of song (as discussed in Section 2.2.vi), the seven Shakespeare settings are analysed initially in terms of the interactions that occur between the poetry and music on sonic, temporal and expressive/connotative levels. Subsequently, Agawu/Lodato's models are utilised to frame these interactions, thereby allowing detailed evaluation of the complex relationships that exist between the poetry and the music in each song.

The results of the score analyses confirm that Warlock's shifting attitudes to word and music interaction (Sections 2.2.iv and 2.2.vi) influenced his compositional methods, and songs such as 'Take 1', SNML' and 'Mockery' (Sections 5.1 – 5.4, Section 6.2, and Section 7.4 respectively) exhibit assimilative characteristics, whilst 'Take 2', 'ST' and 'TSOTY' (Sections 5.1 – 5.4, Section 6.1 and Section 7.4 respectively) demonstrate an affinity with Agawu/Lodato's pyramid model. Furthermore, the third investigation (Section 7.4) indicates that the challenging dissonance of 'Mockery' (1928) and the paucity of ideas pervading 'TSOTY' (1929) may be explained by the decline in Warlock's health and career during the last two years of his life (Section 1.4).

The findings of the first three investigative strands influenced my choice of the song to evaluate in the fourth investigative strand. Unlike the two aforementioned songs, 'PRT' (1925) was written during the most successful period of Warlock's career, and the analyses of the score disclose that Warlock's management of word and music interaction is assured and dexterous and, as a result, the song bears all the hallmarks of Agawu/Lodato's more unified incorporative model of textsetting (Sections 7.1 – 7.3, and Section 4.1.i.c). This is verified by the intense cross-traffic that occurs between and within the song's sonic, temporal, and expressive/connotative levels, evidenced, for example, by the utilisation of elements from each level to create strophic differentiation. It becomes apparent that these interactions contribute to the song's sense of unity, and provide an explanation of its popularity, which is demonstrated also by the breadth of its discography. All of this makes 'PRT' the ideal song to examine in the fourth and final strand of investigation.

The results of the first three investigations also influenced my choice of recorded performances in the final investigative strand (Section 8.2), particularly that of Henderson who was known by and knew Warlock. Indeed, Warlock's evaluation of Henderson's performance techniques provides valuable insight into his knowledge of

performance issues (Section 2.2.viii). Moreover, Henderson's widely known views about word/music interaction in song performance⁷ suggest that he too was influenced by the philosophies and beliefs underpinning Warlock's aesthetic, the Agawu/Lodato categorisation and, more generally, creative life in the first half of the twentieth century.

In order to assess the interactive elements of Warlock's textsetting uncovered by the previous investigation, I purposely changed my analytical approach in the final investigative strand, and the resulting descriptive analysis (Section 8.3) and Sonic Visualiser analyses (Sections 8.4 - 8.7) reveal that the interactive elements of 'PRT' are realised differently in the five performances. Notable examples include Ainsley/Vignoles's presentation of performance personae, the way the anapaestic/iambic dichotomy is executed by Partridge/Partridge and Kennedy/Lepper, and Young/Watson's and Henderson/Moore's rendition of the fricative/approximant combination found in the most important word of the song – 'love' (Sections 8.7, 8.4.ii and 8.6.ii respectively).

Therefore, the interactive elements of 'PRT' provide the performers with an exciting array of interpretive choices. These are conditioned by the diverse performance contexts of the five recordings as noted earlier and, as a result, each pair of performers focuses on different interactive aspects of the song. This interpretive flexibility has three ramifications: first, it confirms the dexterity of Warlock's textsetting methods; secondly, it provides an explanation for the song's longevity; and thirdly and most importantly, it suggests that each performance regenerates and breathes new life into 'PRT', thereby allowing the song to remain a vibrant, living entity. All of these findings ratify my initial intuitions about performing Warlock's songs (as discussed in the preface), namely that a rewarding and successful song performance can be attributed to the performers' interpretations of the interactions taking place between the poem and the music, which in turn are dependent on the composer's realisation of the poetic text.

In conclusion, the four complementary areas of investigation in this thesis have provided a broad and original research canvas that has been challenging, thought-provoking, and ultimately rewarding due to the cross-fertilisation that has occurred within and between the investigative strands. My analyses of Warlock's aesthetic, his attitude to the interaction of words and music in song and his textsetting abilities provide the first comprehensive assessment of these aspects of his work. Consequently, this study ideally will enhance his reputation as a composer and musicologist.

⁷ Brook 1954: 119-120.

Moreover, not only do the methods of analysis I have established offer new ways of assessing Warlock's oeuvre, but they suggest that the compositional processes of English song composers, and changes in recorded performances of song across the twentieth and twenty-first centuries may be better understood if viewed in terms of the interactions taking place between words, music, poet, composer and performers.