

## ABSTRACT

Title of dissertation: THE PIANO IN THE WORKS OF HERBERT HOWELLS  
AND HIS BRITISH CONTEMPORARIES

Scott F. Crowne, Doctor of Musical Arts, 2007

Dissertation directed by: Professor Rita Sloan  
School of Music

Herbert Howells (1892-1983) occupies an important niche in the history of western music. His developments in music for the Anglican liturgy from the 1940's onward continue to affect sacred music to this very day. These developments include a marked increase in text-painting, expansion of the "acceptable" harmonic spectrum and of choral technique, and a general advance in artistry and compositional methods. By the time of his death, Howells had created a body of liturgical works that firmly established him as a master at his craft.

However, this created a somewhat one-sided view of his talent. In point of fact, Howells' turn to liturgical music did not happen until fairly late in his career. Before this and throughout his entire life, he composed secular works that are little known today, even in his native England. These are works full of color and lyricism that certainly deserve a place in a performer's repertoire. It is this secular music which is examined in this dissertation, specifically works for solo piano, violin and piano, and voice and piano. To place Howells' music in context to his environment in England, works by his British contemporaries are included as well.

The three recitals presented in this dissertation are designed to display the chronological progress of Howells' music, from his earliest style to his mature language.

Repertoire was selected based on historical relevance and musical interest. They were recorded live on May 1, 2006, November 21, 2006, both in the Gildenhorn Recital Hall of the Clarice Smith Performing Arts Center, and on March 30, 2007 in Ulrich Recital Hall in College Park, Maryland. Recordings of these recitals may be obtained in person or online from the Michelle Smith Performing Arts Library of the University of Maryland, College Park.

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AND HIS BRITISH CONTEMPORARIES

by

Scott F. Crowne

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
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2007

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Scott Crowne, *piano*  
and  
Stacey Mastrian, *soprano*  
Andrea Hill, *mezzo-soprano*  
Li-Ling Liao, *violin*

Monday May 1, 2006  
5:30 p.m.  
Gildenhorn Recital Hall

The Piano in the Works of Herbert Howells and His British Contemporaries  
Part I: The Early Style of Herbert Howells (Lecture Recital)

**Three Pieces for Violin and Piano, op. 28 (1917)**

1. Pastorale
2. "Chosen" Tune
3. Luchinushka

Herbert Howells  
(1892-1983)

Li-Ling Liao, *violin*

**Four French Chansons, op. 29 (1918)**

1. Sainte Catherine
2. C'est le Marquis de Maine
3. Angèle au Couvent
4. Le petit Couturier

Howells

Stacey Mastrian, *soprano*

**Rhapsody, op. 14, no. 1 (1919)**

Howells

- intermission -

**A Madrigal (1916)**  
**Full Moon (1919)**  
**Girl's Song (1916)**  
**King David (1919)**  
**Old Skinflint (1918)**

Howells

Andrea Hill, *mezzo-soprano*

**Gadabout (1922)**

Howells

Scott Crowne, *piano*  
 and  
 Leah Crowne, *soprano*  
 Stacey Mastrian, *soprano*  
 Heather Scanio, *mezzo-soprano*  
 Shih-yun Hsieh, *violin*

Tuesday November 21, 2006  
 5:30 p.m.  
 Gildenhorn Recital Hall

The Piano in the Works of Herbert Howells and His British Contemporaries  
 Part II: New Directions in the 1920's

**The Trellis**

John Ireland  
 (1879-1962)

**The New Ghost**

Ralph Vaughan Williams  
 (1872-1958)

**Dweller in My Deathless Dream**

Frank Bridge  
 (1879-1941)

Heather Scanio, *mezzo soprano*

**Rune**

E. J. Moeran  
 (1894-1950)

**Sonata No. 3 for Violin and Piano, op. 38**

1. Poco Allegro, semplice
2. Allegro moderato, assai ritmico
3. Vivace, assai ritmico

Herbert Howells  
 (1892-1983)

Shih-yun Hsieh, *violin*

- intermission -

**Autumn Twilight**  
**The Shoemaker**  
**The Distracted Maid**  
**A Sad Song**  
**Rutterkin**

Peter Warlock  
(1894-1930)

Leah Crowne, *soprano*

**In Green Ways, op. 43**

Howells

1. Under the Greenwood Tree
2. The Goat Paths
3. Merry Margaret
4. Wanderer's Night Song
5. On the Merry First of May

Stacey Mastrian, *soprano*

Scott Crowne, *piano*  
 and  
 Leah Crowne, *soprano*  
 Andrea McCulloch, *soprano*  
 Heather Scanio, *mezzo-soprano*  
 James Biggs, *tenor*  
 Tony Boutté, *tenor*

Friday March 30, 2007  
 8:00 p.m.  
 Ulrich Recital Hall

The Piano in the Works of Herbert Howells and His British Contemporaries  
 Part III: Settling into Conservatism (the 1930's and beyond)

**Ditty**  
**In Years Defaced**  
**Budmouth Dears**

Gerald Finzi  
 (1901-1956)

James Biggs, *tenor*

**Three Songs**  
 1. Daphne  
 2. Through Gilded Trellises  
 3. Old Sir Faulk

William Walton  
 (1902-1983)

Andrea McCulloch, *soprano*

**Let the Florid Music Praise**  
**Nocturne**  
**Fish in the Unruffled Lakes**

Benjamin Britten  
 (1913-1976)

Leah Crowne, *soprano*

- intermission -



**Four Last Songs**

1. Procris
2. Tired
3. Hands, Eyes, and Heart
4. Menelaus

Ralph Vaughan Williams  
(1872-1958)

Heather Scanio, *mezzo-soprano*

**Wanderers****The Three Cherry Trees****The Lady Caroline****The Old House****The Old Soldier**

Herbert Howells  
(1892-1983)

Tony Boutté, *tenor*

## PROGRAM NOTES

### Part I: The Early Style of Herbert Howells

The second decade of the twentieth century began as a period of intense optimism in England amongst musicians. Composers such as Edward Elgar (1859-1934), Ralph Vaughan Williams (1872-1958), and Gustav Holst (1874-1934) were establishing themselves as high caliber artists who were making the first real original contributions to British music since the time of Henry Purcell (1659-1695). They allowed themselves to be influenced by their culture, their landscapes, and their past to create music that, while being relevantly contemporary, spoke a language that British audiences understood and loved. In so doing, they brought about an English Nationalist movement in music where they often incorporated folksongs or music that sounded like folksongs into their works (Vaughan Williams' *Norfolk Rhapsodies* and Holst's *A Somerset Symphony*). They also studied the works of the masters of church music and the Madrigalists from the Tudor era. This provided them the skills necessary to compose music with deft contrapuntal assurance and occasionally explicit references to the music of this era (Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*)

This "renaissance" of British music helped to inspire a whole new generation of English composers to look to their roots when composing. However, this new generation did not allow itself to be isolated. Young composers were heavily influenced by what was happening across the English Channel in Paris. This is evident by the fact that composers such as Debussy and Ravel were invited to London to conduct their works. There was also a direct connection between the new English sound and the French sound – Vaughan Williams himself went to Paris to study with Ravel for several months in 1907 and returned with new harmonic techniques and aural imagination.

One other influence entering the minds and ears of young composers was exoticism. This phenomenon was being felt all across Europe in various guises. In Paris, artists were fascinated with the Middle East and Asia. This influence can be seen in the artwork of painters such as Klimt and heard in works such as Debussy's "Pagodes" from *Estampes*. Composers in Paris were also influenced by the sound of Spanish music (Ravel's *Rapsodie Espagnole* and Debussy's *Ibéria*). Around the beginning of the 1910's, an absolute sensation erupted with the arrival of Diaghilev's Ballets Russes who brought with them music of Russia that was old (Borodin's *Polovetsian Dances*) and new (Stravinsky's *The Firebird* and *Petrushka*).

In England, the strongest form of exoticism to take hold was the Russian sound. The Ballets Russes visited London for the first time in 1913, but even before this, Arnold Bax (1883-1953) was influenced by the music of Russia after spending some time there pursuing a love affair. However, it was Stravinsky that really seemed to strike a chord with most of the young and upcoming British composers.

It was in this abundantly creative time period that young Herbert Howells (1892-1983) began his compositional career. Howells was considered by his contemporaries to be one of the most technically gifted composers of his generation. Even as a student at the Royal College of Music (RCM), he produced works which displayed mastery of form, harmony, and orchestration. His *Mass in the Dorian Mode*, premiered by the eminent conductor and musicologist R. R. Terry in 1912 when the composer was barely

twenty years old, displays an unprecedented understanding of sixteenth century counterpoint. On a completely different spectrum, his Piano Concerto No.1, premiered in 1913, shows Howells thinking on a grand scale in every respect. He utilized a huge late romantic orchestra, the three movements are each designed with large formal structures, and the piano writing displays bravura on a similar scale to Rachmaninoff and Brahms.

Upon graduating from the RCM, Howells entered into what seemed to be the perfect time to be a young composer. However, the onset of World War I dealt a severe blow to British music. Many of the promising young composers were either killed on the front (such as George Butterworth, 1885-1916) or were profoundly affected by it (such as Ivor Gurney, 1890-1937, who was injured and gassed, eventually being confined to an asylum). Howells, however, was an unusual case. He was turned away from the army due to poor health. In 1915, he was diagnosed with Graves' disease, and was given radium treatment for it. This created great fatigue, and he was confined to his home most of the time. This left him with a great deal of time to compose. The period of 1915-1920 was his most prolific compositionally. He mainly wrote for small forces in genres such as art song, character pieces for piano and organ, and chamber works. It was in the realm of chamber music that he was especially noted, being awarded the prestigious Carnegie Trust award twice (1916 for the Piano Quartet and 1919 for the *Rhapsodic Quintet* for clarinet and strings) and also the Cobbett Chamber Music award (1917 for his *Phantasy Quartet* for strings). His music shows a gift for vocal melodic lines and interesting structural designs.

### **Three Pieces for Violin and Piano, op. 28 (Disc 1, tracks 2-4)**

Besides their well-known choral tradition, another genre in which English composers excelled was that of writing for strings. Elgar seems to have set the standard with works such as his *Serenade* (1892), *Introduction and Allegro* (1905), and *Elegy* (1909), all for strings alone. It was actually a work for strings that truly galvanized the young Howells to seriously pursue composition. In 1910, he heard the premiere performance of Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, and was so excited he could barely sleep for days. The sound of massed strings remained with Howells for his entire life, and as a young composer it manifested itself in not only his chamber works but also the *Three Dances* for violin and orchestra (1915) and the *Elegy* for viola and string orchestra (1915).

These three pieces were written in 1917. They were composed in a year when Howells also wrote two very contrasting Sonatas for violin and piano (the first was revised in 1919) and several other short character pieces for the same combination (most left unfinished). The inspiration for this seems to have been the violinist Sybil Eaton, to whom the first Sonata and the first of these three pieces is dedicated.

*Pastorale* is in a simple ABA form, but within this form he displays his gift of long-lined melody and the influences of both his own countrymen and of the French composers of his day. The work opens with the violin playing a melody in the Dorian mode in a gentle lilting rhythm. Gentle flourishes abound in both the violin and piano. The middle section contains a more sweeping melody in the violin accompanied by occasionally unusual harmonies in the piano. The A section returns and the violin floats

off into the stratosphere, reminiscent of Vaughan Williams' *The Lark Ascending* for violin and orchestra, written in 1914 but not performed until 1920.

"*Chosen*" *Tune* is considered by many to be one of Howells' most perfect compositions. Only sixteen measures long, the immediate impact on a listener is that of a hymn tune. In fact, Howells thought of it more as a folk tune. Chosen is the name a small village in the county of Gloucestershire where Howells would often walk with his close friend Ivor Gurney. This work is dedicated "to Dorothy." This was Dorothy Dawe, a woman whom Howells had been in a relationship with since 1913 when she sang some of his early songs and he accompanied her. They would marry in 1920, and Howells arranged this piece for organ to be played at their wedding. This work fits very comfortably alongside the broad tunes composed by his elder contemporaries.

*Luchinushka* is a very interesting work. It is subtitled "a lament founded on a Russian Folk Tune." This tune has never been identified, but it certainly has the typical characteristics of a Russian melody. It opens ambiguously and never seems to settle into a key. There are plentiful bell sounds in the piano part, reminding the listener of works of the Russian Five, especially Mussorgsky.

#### **Four French Chansons, op. 29 (Disc 1, tracks 6-9)**

These arrangements of four French folksongs were commissioned by the publishing house J. & W. Chester in 1918 for a collection of songs entitled *Répetoire Collignon*. This was a group of songs written for the soprano Raymonde Collignon who was enjoying a brief spell of popularity after performances in London (apparently, the poet Ezra Pound was fascinated with her voice). Other contributions to the collection include Bax's *Trois Enfantines*.

In all four of these songs, Howells shows his ability to integrate new harmonies and techniques into a strophic medium. Often, phrases begin and end at different times between the voice and piano, sometimes even employing different time signatures between them. In each song, he creates a clear structure to highlight the stories told in each poem.

In *Sainte Catharine*, the simple melody is accompanied by bell figures and long chant-like melodies in the piano. In fact, when Catherine's father begins to threaten her, there seems to be a reference to the famous Gregorian chant *Dies Irae*. The work rises to a beautiful climax before ending simply.

*C'est le grand Duc de Maine* tells the story of a young soldier who is wounded in battle and writes a letter of farewell to his king. Here there is an abundance of jaunty French rhythms, use of whole tone harmonies, and a stress on the Lydian mode.

*Angèle au Couvent* returns us to the world of *Sainte Catherine*, only this time the only danger is being forced to wait to become a nun. Bells again ring throughout, but the bells of this song are highly reminiscent of those found in Vaughan Williams' "Bredon Hill" from *On Wenlock Edge* (1908): quiet distant bells represented by a major seventh chord (as opposed to Vaughan Williams' minor seventh).

The last song, *Le petit Couturier*, is about an amorous young tailor who seeks the hand of a young girl and is rejected because of his trade. The music here brings to mind the fair scene in Stravinsky's *Petrushka* with its percussive chords and accordion-like chord progressions.

### **Rhapsody for piano, op. 14 no. 1 (Disc 1, track 11)**

Op. 14 contains the largest piano works that Howells ever wrote. Each work is conceived on a grand scale and makes heavy demands on the pianist. Composed in 1919, the three pieces are titled *Rhapsody*, *Jackanapes*, and *Procession*. The last of these pieces exists in an orchestral version that was extremely popular during the 1920's.

The *Rhapsody* is dedicated to one Howells' most generous patrons, Lady Olga Montagu. She helped Howells during his period of convalescence by obtaining commissions for him, commissioning him for works herself, and having him teach her children piano lessons. This work is quite different than most of his other works of this time. It is a brooding work, full of very dark colors. It opens with a slow section featuring a syncopated rhythmic pattern and highly chromatic harmonies. In fact, there is not a single functional "tonic" chord for well more than a minute into the piece. It almost sounds atonal with its use of whole-tone harmony and added-note chords.

The second section features a Russian-like melody in chorale over another syncopated pattern, this time in the bass. While more tonal, it still remains unstable. After reaching a climax, the music of the opening section returns, amplified by loud octaves in the bass. The music spins itself into an absolutely massive climax before the music of the opening returns, gently accompanied by flowing arpeggios in the bass. At the end of the work, a key is finally established: a very dark B minor.

When Arnold Bax heard this work, he wrote a concerned letter to Howells asking if there were any great psychological issues that he was dealing with. Howells replied that in fact he had written most of the work on a hammock in Gloucester on a beautiful spring day! However, it is possible to assume that this work is in some ways a reaction to the horrors of the First World War that had just come to a close.

### **Five Various Songs (Disc 2, tracks 2-6)**

These five individual songs display Howells' extraordinary gift for song writing. They each display a different facet of his style that he carried with him his whole life, if not always in such a clear and distinct manner.

The three poets represented are typical of this time period in English poetry. Known as "Georgian poets", they drew on the beauty of their native English countryside for inspiration, so it is no wonder that Howells and composers of his generation enjoyed setting their poetry.

Wilfrid Wilson Gibson (1878-1962) wrote poetry that praised the more rustic side of English life. His texts often resemble those of folk-songs, and Howells responded with very folk-like melodies.

Walter de la Mare (1873-1956) was a personal friend of Howells. They seemed to share a real connection, and Howells set more of his poetry than of any other poet. De la Mare's poetry employs many different themes: poems from a child's point of view (the magic of real world events), poems with religious connotations, and poems which tell humorous stories. In all of it though, there is a certain melancholy that appealed to Howells' sensibilities.

*A Madrigal* is a setting of the poet and biographer Henry Austin Dobson (1840-1921). He was not a professional author, instead working as a civil engineer. The text for *A Madrigal* inspired Howells to set this poem twice: this setting for voice and piano from 1916 and a completely different setting for unaccompanied choir in 1918. The vocal line is strophic and the accompaniment is very diatonic and contains a running 16<sup>th</sup> note pattern suggesting a stringed instrument.

*Full Moon* (1919) is taken from the collection of songs to de la Mare texts entitled *Peacock Pie*. In this song, a small child stares in wonder at the beauty of moonlight shining through his bedroom window. Howells evokes this atmosphere with an extremely quiet ostinato of parallel fifths, a technique very often used by Holst. The harmonies are diatonic but often contain added notes, making them extremely lush.

*Girl's Song* (1916) to a text by Gibson is very simple and very charming. Over an ostinato figure in the bass, the voice sings a folk-like melody over modal harmonies and playful gestures in the piano.

*King David* (1919) has been considered a classic of English song repertoire ever since its premiere. The music and the text seem to blend perfectly. The vocal line is again very English sounding, featuring pentatonic figures and gestures that appear in many of the choral works of Byrd. The piano part seems orchestrally conceived, but it is extremely pianistic and supports the voice perfectly. Howells uses harmony masterfully in this song, beginning in a dark E-flat minor sonority with many added-note dissonances before suddenly moving to a warm E-major with the arrival of the nightingale. There are also many subtle canonic figures in the piano part, so well integrated that they never sound academic. This work points to Howells' later sacred music with its sensitivity to the text and matching it perfectly with the accompaniment.

*Old Skinflint* (1918) is another folksong-like work, this time a quick dance. From the very start, there is a feeling of acceleration that never actually abates until the song is over. Over this the voice sings its rather spooky text about a skeleton dancing on the gallows with a very modal melody. The piano, on the other hand contains *Petrushka*-like accordion figures and by the end, harmonies that seem to make no logical sense. There is a real sense of frenzy in this song that makes it quite exciting.

### **Gadabout** (Disc 2, track 8)

The work which ends this program is a delightful scherzo for piano that seems to perfectly encapsulate Howells' early style, even though it is slightly later and was composed during the absolute of height of Howells' popularity. The music seems to reflect the title of the work perfectly. A "gadabout" is defined in the *American Heritage Dictionary* as "someone who roams about in search of amusement or social activity."

The work is in a simple rondo form (ABACA with a coda). The writing clearly shows how deeply Howells was influenced by Stravinsky. The piano writing is often very percussive and dissonant, especially in the A sections, where a pentatonic theme dances over dissonant chords.

The other clear influence on this work is French impressionism. In the middle sections (B and C) and especially the coda, the piano writing is Ravel-like with its flowing arpeggios and lush textures. There are also clangorous bells, perhaps suggesting the streets of a busy city as the church bells go off on the hour.

Despite these clear influences, this work can be seen as vintage Howells. All of the music he had loved produced in him a highly original sound that marks him clearly among his contemporaries. It is also Howells at his most optimistic and joyous. These features would sadly begin to dissipate during the 1920's and eventually almost completely disappear for reasons to be discussed in later recitals.

## Part II: New Directions in the 1920's

The decade of the 1920's began with the ravages of the First World War fresh on the minds of everyone in Europe. The barbaric nature of the fighting and the immense destruction it caused led to a new, often pessimistic view of humanity and the direction it was going. Composers and other artists displayed this new mindset in works riddled with angst and violence. This can be seen especially in the works of German and Austrian composers who wrote works of musical theater that were anti-government and often very scandalous (Hindemith's *Sancta Susanna*, the collaborations of Weill and Brecht, etc.).

Composers in England responded as well, but not quite to the extent of their continental counterparts. For many of them, the response was a stunned numbness instead of anger. This is by no means the rule, however. The remarkably pained expressionism in the Piano Sonata of Frank Bridge (1879-1941) and the distant trumpet calls amid the extraordinary vehemence of the first movement of the Piano Trio by Rebecca Clarke (1886-1979) are quite explicit examples of how the war could affect the mind of a composer. Otherwise, though, composers seemed eager to forget the war and so there are few pieces that attempt to recall it.

In general, musicians in England now approached composition more methodically. Few tone poems were written in the 1920's. They were replaced by symphonies, rhapsodies, and concerti. Modality and diatonicism were replaced by octotonic harmonies and bitonality. While traditional formal designs were certainly retained, composers felt free to experiment within these forms.

Herbert Howells (1892-1983), who was forced to stay in England during the war as a result of health problems, emerged as one of the bright young stars in English music at the beginning of the 1920's. He had already been awarded numerous prizes for his compositions and was now being commissioned to write large-scale works. He also began his long association with music education in this decade, including trips to South Africa and Canada to adjudicate for the Associated Board of the Royal Schools of Music.

The works Howells composed during the 1920's show a definite advance in his musical language from the previous decade. The Rhapsodic Quintet for clarinet and strings (1919) is considered Howells' first work in his new style. He no longer completely depended on diatonicism. He felt free to use unrelated triads, quartal harmonies, and unusual added-note chords whenever he wanted. The structure of the work is also unusual in that while it sounds through-composed, Howells continually develops themes from earlier in the work in each of the Quintet's sections. These features can be heard in all of his large-scale works of the 1920's. These works include the orchestral works *Sine Nomine* (1922), *Pastoral Rhapsody* (1923), *Paradise Rondel* (1924), and his second Piano Concerto (1925).

The premiere of the second Piano Concerto was a very important event in Howells' life. He was very proud of this work and he put a great deal of stock into its

success. Unfortunately, several factors led to a disastrous performance. Firstly, the pianist for the premiere performance, Harold Samuel, disliked the work so much that he tried to back out of the performance but was contractually obligated by the orchestra not to. Second, the conductor was a young Malcolm Sargeant who was likely not prepared to perform a work of such an advanced nature. Thirdly, there was musical politics at work in the audience. Apparently, the concert promoters had originally intended to commission E. J. Moeran (1894-1950) to write a new work. It seems that someone in the panel did not have confidence in the still fairly unproven composer, so they asked Howells instead. As a result, a friend of Moeran's, attending the premiere of Howells' concerto, leapt up upon its conclusion and loudly exclaimed "Thank God that's over!" All three factors led the remarkably sensitive Howells to withdraw the concerto and go into something of an artistic funk for almost two years. It wouldn't be until the next decade that he even attempted another large-scale work.

It was for this reason that Howells' name slowly disappeared from concert programs leading up to the Second World War. He continued to garner immense respect as an educator, adjudicator, and critic, but because he made no effort to promote his music much of it was soon forgotten. Howells would make an impact on music again, but this did not occur until a whole other decade had passed.

The first three songs on tonight's program represent the new directions taken by composers who were already gaining considerable reputations before the war began. John Ireland (1879-1962), Ralph Vaughan Williams (1872-1958), and Frank Bridge were all students of the eminent teacher Charles Villiers Stanford (1852-1924). His rigorous discipline as a teacher left all of his students with a firm grasp of form and harmony as was present in the music of Brahms. Upon leaving his studio, most of his students went on to allow more contemporary influences to enter their musical vocabulary. These three composers are perfect examples of this.

Ireland is best remembered for his piano works and songs. In these miniatures, he was often highly influenced by French impressionistic devices, especially those of Ravel. His choice of poetry for his songs often dealt with the mysticism of nature and love, and the music accompanying the texts used ostinato devices and blurred harmonies to capture the feeling of the poem. *The Trellis* (disc 3, track 1) was composed in 1920 with a text by the young Aldous Huxley. This description of a secret summer tryst is captured beautifully by Ireland. The oscillating chords at the beginning suggest the quiet summer heat, and the song's beautiful climax is highly reminiscent of many moments in Richard Strauss' *Der Rosenkavalier*.

Vaughan Williams was probably one of the most respected composers in England at the outset of the World War I. He served as an artilleryman during the war, and upon his return he was definitely a different man. His musical language seemed to move onto a higher plane, where melody and form were no longer as important as motivic development and flow. This can be heard in his *Pastoral Symphony* (1921), his one act opera *The Shepherds of the Delectable Mountains* (1922), and his very unusual orchestral work *Flos Campi* (1925). *The New Ghost* (disc 3, track 2) dates from the same year as *Flos Campi* and is part of a set of four songs to texts by Fredegond Shove, a relative by marriage of Vaughan Williams'. The metaphysical text is set as something of a *scena* instead of a traditional art song. The singer is a narrator of the story, singing almost



exclusively in recitative-style with the piano gently commenting on the text. This song is a perfect example of Vaughan Williams' mature style and shows his interest in spiritual texts.

Frank Bridge is probably best known as being the teacher of Benjamin Britten, and this is somewhat unfortunate because it seems to cause people to forget his large body of absolutely wonderful music. Best known for chamber and orchestral music, his style is a meld of the Germanic tradition with a French sense of color. The cataclysm of World War I affected him deeply, and his music reflected this. His works of the 1920's show a move to an expressionistic style reminiscent of the works of Alban Berg. Because of this his works were considered intolerable to concertgoers and his name became synonymous with "modern" music. *Dweller in My Deathless Dreams* (disc 3, track 3) is from a set of three songs to texts by the Nobel Prize winning poet Rabindranath Tagore written in 1924. The poem's sensual text is captured in music that exploits the full range of both voice and piano. Color is very important. The strophic text is honored by Bridge with a modified strophic form. The opening phrase in the voice part is continually developed and recalled throughout the song.

Ernest John Moeran showed a great interest in music from an early age. He was a student at the Royal College of Music until 1916, when he was called up for military service. Upon his return, he felt as if he needed more tutelage. He became a student of John Ireland, whose music profoundly influenced Moeran's own works of the early 1920's. He was also keenly interested in folksongs, and went on several expeditions to personally collect them. These two factors most influenced his music up until about 1925. It was around time that he became close friends with Peter Warlock (more below), who introduced Moeran to the music of Delius and the Elizabethan era. This new influence is evident in most of his later works. Moeran achieved only sporadic success until the premiere of his only symphony in 1937. There followed a string of successful orchestral works that never made any great stride forward in musical language, but were very well crafted, tuneful, and extremely colorful.

*Rune* (disc 3, track 4) is the second of *Two Legends* for piano composed in 1923. "Rune" is the name of the ancient symbols and letters of the Celtic peoples of Britain before the Romans conquered it. It is also the Anglo-Saxon word for "mystery." This archaic quality is clearly present in this work, which is basically an introduction and variations. The ethereal quality of the introduction is followed by a folksong-like tune that undergoes various transformations. The piano writing and harmony is highly reminiscent of the works of John Ireland, but this work is still a powerful and beautiful addition to the repertoire.

Howells' Violin Sonata No. 3 in E minor was composed in 1923 upon his return from adjudications throughout Canada. It is a drastically different work from its two predecessors. The somewhat ruminative quality of the first Sonata and the highly Romantic drama of the unpublished second are replaced by polyrhythms, biting dissonance, and percussive writing. Howells had always loved and admired Stravinsky's *Petrushka*, but the third Sonata seems to pay more of a debt to *Le Sacre du Printemps*.

The first movement (disc 3, track 5) begins with a chime tone leading into a sinewy, folk-like melodic fragment. This fragment is developed throughout the entire

movement. A transition that uses static harmony and bell tones in the piano leads to a grim but ironically heroic march theme that seems reminiscent of the contemporaneous symphonies of Arnold Bax (1883-1953). These themes are both developed for the rest of the movement, which resembles a modified sonata allegro form. It ends with the chimes of the beginning played over a G major triad.

The second movement (disc 3, track 6) was originally the third movement of Howells' Second Violin Sonata composed in 1917. It is a remarkable scherzo-like dance in a modified binary form. The A sections features the violin playing nothing but pizzicato over an ostinato rhythm in the piano. In the B section, the violin plays a lyrical, Russian-like melody over sweeping modal arpeggios in the piano. The A section returns only slightly modified, which leads to the theme of the B section drastically transformed into a minor mode, accompanied by an insistent rhythm in the piano. The movement then ends with the violin and piano drifting into the highest parts of their ranges.

The last movement (disc 3, track 7) begins with a rugged rhythmic pattern in the piano accompanying a pentatonic "theme" in the violin. This pattern is maintained with heavy emphasis on syncopation. The form of this movement is rather unclear. It seems to resemble an incomplete rondo. The contrasting sections recall the first movement, but again this relationship is tenuous. Despite its formal ambiguity, the movement seems to possess an inevitability that creates considerable excitement. The ending of the movement uses the march-music of the first movement before it winds down to what at first seems to be a serene conclusion. However, at the very end Howells sounds the chimes from the first movement over a dark B minor sonority.

Peter Warlock (born Phillip Heseltine, 1894-1930) is an extremely interesting figure in the history of English music. He was a scholar, critic, and composer of the highest order, but his self-destructive behavior led many people to lack respect for his genius (including Howells). His music is a curious blend of the chromatic freedom and formal amorphousness of Frederick Delius (1862-1934) with the lute song tradition of the late sixteenth century (of which he was perhaps the most important researcher). Most of his original works are songs for voice and piano, but he is also known for his choral settings of Christmas texts, his *Capriol Suite* for strings (1926), and the remarkable "tone poem" for voice and chamber ensemble *The Curlew* (1920-22).

*Autumn Twilight* (1922; disc 3, track 8) represents Warlock at his most lush and romantic. The poem's nocturnal atmosphere is captured by the vague harmonies and quiet undulations of the piano part. *The Shoemaker* (disc 3, track 9) and *The Distracted Maid* (disc 3, track 10) are taken from a set of five songs entitled *Lilygay* (1922). They both contain vocal lines that almost resemble folk songs accompanied by sometimes quite unusual harmonies on the piano. They also capture the playful and mournful aspects of their texts perfectly. *A Sad Song* (disc 3, track 11) and *Rutterkin* (disc 3, track 12) are taken from another set of songs: *Peterisms* (set I, 1922). They show Warlock's two extremes of composing style. *A Sad Song* resembles the lute songs of John Dowland to the point where it almost sounds like it could have been written in the late sixteenth century. *Rutterkin* on the other hand is a rambunctious story of a ne'er-do-well told in 7/8 time and accompanied with percussive chords and quartal harmony.

In 1915, Howells wrote a set of five songs for voice and small orchestra. These works were never performed or published, but in 1928, Howells took another look at them. He extensively revised them, and entitled the set *In Green Ways*. It was scored for both voice and piano and voice and orchestra, and enjoyed a modicum of success at the turn of the decade.

All five poems in some way celebrate the countryside. As a result the music sounds quite bucolic and pastoral, but with that certain harmonic edge that Howells was so fond of in the 1920's. "Under the Greenwood Tree" (disc 3, track 13) begins with a rustic, march-like rhythm in the piano followed by a carefree and joyous refrain in the voice. Here the music is quite Stravinsky-like, perhaps a remnant of the 1915 settings when Howells was most infatuated with the Russian composer. "The Goat Paths" (disc 3, track 14) was not part of the 1915 set. It was newly composed for *In Green Ways*. It sets a somewhat meandering poem by James Stephens to music of sublime calm. The gently rolling hills are outlined in the melodies of the piano and the voice, and the desire to be in the quiet countryside is portrayed in music that surely some of Howells' most heartfelt. "Merry Margaret" (disc 3, track 15) is a gentle homage to a beautiful woman in music that is graceful and dance-like. "Wanderer's Night Song" (disc 3, track 16) is a setting of the well-know poem by Goethe (most famously set to music by Schubert) in translation by Howells himself. It could have easily been subtitled "Nocturne" because it captures the stillness of night in the hills beautifully. "On the Merry First of May" (disc 3, track 17) concludes the set with a joyous and playful setting of two playful stanzas that reflect the joy of late spring.

### Part III: Settling into Conservatism (the 1930's and beyond)

By the 1930's, many of the techniques and concepts that had been seen as *avant garde* after World War I became part of the normal musical vocabulary, and as a result many of the composers who had been seen as "radicals" (including Howells, for his orchestration, formal experiments, and harmonic progressions) were now considered "conservatives." This fact created a musical world not unlike the 1890's, when new musical trends were met with much resistance by the established English composers, who now were teaching in the schools and dominating concert programs. Schönberg's dodecaphonic system was particularly targeted, and it was not until after the Second World War that English composers even attempted works in this style. This conservative atmosphere led to a generation of composers who focused so hard on technical excellence in their works that at times it seems their pieces lack substance. Composers whose works occasionally possess this quality include Edmund Rubbra (1901-1986) and Alan Rawsthorne (1905-1971). This conservatism even overwhelmed composers who were seen as *enfants terribles* in the 1920's. Composers William Walton (1902-1983) and Constant Lambert (1905-1951) both used jazz and neoclassicism in their early works but eventually settled into a far more conservative language.

Herbert Howells probably would have challenged this conservatism had he not suffered two highly damaging blows. The first, as mentioned in the previous recital notes, was the poor reception of his Piano Concerto No. 2 in 1925, which had caused him to go into a creative silence. The other far more tragic blow came in the late summer of 1934, when his nine year old son Michael died on a family holiday in Gloucestershire. He

contracted an extremely virulent and fast acting form of polio, which caused him to become sick and pass away in less than a week. This shook Howells to his very core, and he would never fully recover. He noted the anniversary of Michael's death every year in his diary until his own death in 1983. For two years he could do little if any work, but in 1936 he composed a work as a catharsis – *Hymnus Paradisi* for soloists, chorus, and orchestra. It waited until 1950 to be premiered, when it was hailed as a masterpiece. It unlocked Howells from his creative silence, and he returned to composing. From that point on, he focused his creative energy on teaching, adjudicating, and writing music for the Anglican Church. In so doing, he etched a spot for himself in the history of music as someone who put real artistic effort into writing church music. He did compose a handful of beautiful secular works (the Concerto for String Orchestra, Sonatas for oboe and clarinet), but his style was codified through his sacred works and he made little effort to expand on it. He was particularly fond of using a raised fourth and lowered seventh no matter what mode or key he was in, a harmonic technique associated with Bartók. However, he always maintained strong tonal centers and emphasized polyphony in his writing.

The music on this program is meant to highlight the conservative musical trends in England during Howells' lifetime. The works not by Howells himself are by composers who he either knew personally or greatly admired. There is certainly a huge world of more progressive music that I have chosen not to explore, but I heartily recommend. The choice of art song repertoire was made to highlight the vocal tradition that is so engrained in British musical tradition.

The choices that Gerald Finzi (1901-1956) made as a composer were colored by extremely tragic circumstances during his youth. The youngest in his family, his father died when he was only eight. Then the First World War claimed three of his elder brothers and his first composition teacher, Ernest Farrar (1885-1918). This constant presence of death led Finzi to become an agnostic bordering on atheism, and his music is never without a certain twinge of melancholy. His favorite poet, Thomas Hardy, often wrote about the fleeting nature of life and love, and this was to be a theme in virtually all of Finzi's music, from *The Fall of the Leaf* for orchestra (1928) to *Intimations of Immortality* (1950) for tenor, chorus and orchestra. Even in his absolute music, especially his Concerti for Clarinet (1949) and Cello (1955), the lurking shadow of death seems near. He was a friend and colleague of Howells from the mid 1920's until his death.

The three songs on this program are representative of Finzi's musical style throughout his whole career and were composed between 1928 and 1936. His music is constructed with strong bass lines and counterpoint, much like Bach's works. His melodies are characterized by disjunct but highly diatonic lines that seem to flow onward without a conclusion. These are harmonized based on the mood he intended to get across (tragic moments are usually chromatic, etc.). There are often dissonant cross relations, especially in his vocal music to highlight a portion of text. His vocal music is almost always syllabic, and is usually designed around the speech rhythms of spoken English.

"Ditty" (disc 4, track 1) and "Budmouth Dears" (disc 4, track 3) are taken from Finzi's song cycle *A Young Man's Exhortation* to texts of Thomas Hardy, assembled around 1930 from songs he'd been writing since 1926. They are both modified strophic songs, with most of the interest in the changing piano parts. They are unabashedly

diatonic, with literally only one accidental outside the key signature (found in "Ditty") to be found in either song. "In Years Defaced" (disc 4, track 2), composed in 1936 and published after his death as part of *Till Earth Outwears* (Hardy again) shows Finzi at his best. This song contains aching chromaticism highlighting Hardy's ruminative text on lost love.

William Walton's (1902-1983) path into the music world was somewhat unorthodox and full of fortunate and timely events. He received schooling at Oxford University, first as a chorister and then as a student of Hugh Allen. While a student, he spent most of his time digesting the newest scores from the Continent in the library there. He never finished his degree, but he clearly received an excellent education based on the polish of his early works (including a Piano Quartet written to "compete" with the success of Howells' work for the same ensemble). As his tutelage at Oxford was coming to an end, he became acquainted with the highly literate and artistic Sitwell family. They took him into their circle and soon he was regularly being exposed to the most *avant garde* trends in music, including Stravinsky, Schönberg, and jazz.

This early collaboration led to the composition of Walton's first mature work: *Façade*. Walton worked on these settings of poems by Edith Sitwell from about 1922-29, eventually setting over thirty of them. This was a highly unusual work, written for a rather disparate chamber ensemble (flute/piccolo, clarinet/bass clarinet, alto saxophone, trumpet, cello, and percussion) and a voice who recited the poems in rhythm rather than singing them. This concept was certainly influenced in many respects by Schönberg's *Pierrot Lunaire*, but Walton's score is much lighter in mood and is heavily influenced by jazz, Mediterranean music (Spanish and Italian), and French impressionism. Walton was very proud of this score, and it exists in numerous versions, including two orchestral suites and the *Bucolic Comedies* in which he arranged the spoken parts of five of the *Façade* settings as sung vocal lines. This latter work was never published, but he arranged three of them as the "Three Songs" for voice and piano in 1932.

*Daphne* (disc 4, track 4) is a beautiful representation of a Greek myth. It would seem the narrator is addressing Apollo, who was infatuated with the nymph Daphne thanks to an arrow shot at him by Eros. He chased her, but she escaped him by praying to the river god Peneus and being turned into a tree next to a river. Walton captures the mood with a piano figure suggesting a calm riverbank. The lush harmonies and pentatonicism fit comfortably into the impressionistic style so popular in England in the early 1920's. *Through Gilded Trellises* (disc 4, track 5) tells the story of five Spanish women contemplating growing older on a hot summer's day. Here Walton skillfully uses guitar figurations, sophisticated harmonies, and a folksong-like vocal line to evoke an almost authentic Spanish atmosphere. *Old Sir Faulk* (disc 4, track 6) sets a nonsensical text to a jazzy accompaniment, but again this jazz is filtered through a French style (Milhaud and Satie especially come to mind).

Benjamin Britten (1913-1976) is considered the last composer to be a member of the "English Music Renaissance." After Britten, British composers seemed much less interested in being in line with their national heritage and instead moved into the realms of serialism, aleatoric music, and other more cosmopolitan musical trends. Britten's style seemed to develop through two main influences: his teacher Frank Bridge (the British

tradition as well as expressionism, lightened by touches of French impressionism) and the study of Henry Purcell. Eventually Britten established a style all his own that remained faithful to his musical heritage while sounding remarkably original, especially in his operas and vocal music.

The voice stimulated Britten's compositional skills from an early age, and during the 1930's his relationship with the poet W. H. Auden produced a wealth of wonderful songs (including those found in *On this Island*, *Cabaret Songs*, and *Our Hunting Fathers*) and his first opera *Paul Bunyan* (1941).

"Let the florid music praise" (disc 4, track 7) and "Nocturne" (disc 4, track 8) were both published as part of *On this Island* in 1937. The former is almost a miniature cantata for the voice. The declamatory opening unfolds into a melismatic section that leads into a remarkably beautiful arioso. The influence of Purcell is quite clear, though Britten peppers the music with unexpected modulations and "blue notes." The exquisite "Nocturne" evokes an endless sea with a constant chorale-like pulse on which the voice floats with a figure that rises and falls, perhaps like waves. In both of these songs we can hear Britten working out dramatic timing that he would later come to perfect in his operas. *Fish in the unruffled lakes* (disc 4, track 9), contemporaneous to *On this Island*, is a delightful song using nature metaphors to describe a love affair. The outer sections feature the piano in its highest range, suggesting the sparkling of water as can also be heard in Ravel's piano work *Jeux d'eau* (1901). The voice playfully goes up and down in range and perfectly highlights the text.

The *Four Last Songs* by Ralph Vaughan Williams (1872-1958) should not be compared with the similarly titled work of his elder contemporary Richard Strauss. In point of fact, he did not even give them this title. They were assembled after his death for publication, and since they were indeed the last four songs he composed, they took on this collective name. However, they could not be any more different from the Strauss settings. Whereas the Strauss songs are opulent and lush, the Vaughan Williams are quite spare and at times a bit uneven in quality.

In 1951, Vaughan Williams lost his first wife Adeline. After her death, he was tended to by the poet Ursula Wood, a close friend with whom he had collaborated already on several vocal works. Their affection for each other grew, and in 1953 they were married, even though he was nearly forty years older than his bride. She proved to be a very good caregiver and muse, for he was to compose his last two symphonies, the ten songs of William Blake (1957), and several other large scale works in these last five years of his life.

Among the projects he did not complete were two song cycles to texts by his new wife. It was from these cycles that the *Four Last Songs* were assembled. While details are sketchy about the nature of these cycles, it can be deduced that one was to be a group of love songs and the other based on characters from Greek mythology.

"Procris" (1958; disc 4, track 10) is based on the story of a wife who was accidentally killed by her husband, who she wrongly suspected of being unfaithful. This grim portrayal of her death by the waterside uses word painting in a beautiful, though very dark, fashion. "Tired" (1956; disc 4, track 11) is reminiscent of Vaughan Williams' earliest works. In many ways it harkens all the way back before World War I to the modal oscillations in *The Lark Ascending* and the *Five Mystical Songs*. Its words speak

the love of a person who knows that his/her lover will soon be gone and yet every memory of them will be treasured, even their sleeping face. “Hands, Eyes, and Heart” (1956; disc 4, track 12) also looks back, even further to when Vaughan Williams was arranging music for the English Hymnal. The text’s imperative tone matches the hymn-like accompaniment quite well. “Menelaus” (1954; disc 4, track 13) is the largest and most complex of these four songs. He is a character that appears in both the *Illiad* and *Odyssey*, being a suitor for the hand of Helen of Troy. After Paris arrived and took Helen away, Menelaus helped launch the Trojan War. In the end he took Helen for his own, but his fleet was stranded because of storms in Crete and Egypt. This unfortunate detour is the focus of this poem. The musical language owes much to Vaughan Williams’ recently completed *Sinfonia Antarctica*, especially the opening flourish in the piano. There is much anxiety throughout the song, alleviated only at the end when the music changes into a beautiful C major after so much dissonance.

The five songs that make up tonight’s final group were unknown to the public until a decade ago. They are taken from a collection that was not published during Howells’ lifetime for reasons that are still unknown. Recorded for Chandos Records in 1992 from manuscript, *A Garland for de la Mare* was edited for publication in 1995. Despite its recent appearance, this collection of ten songs has already been lauded as an important and invaluable addition to the repertoire of British art song (see Trevor Hold’s book *Parry to Finzi: Twenty English Song Composers*).

The history of this collection is quite complex and closely tied to Howells’ personal life. As mentioned in the notes for the first recital of this dissertation, Walter de la Mare (1873-1956) was a personal friend of Howells. His poetry spoke to Howells very deeply, and Howells responded in 1919 by composing a set of six songs entitled *Peacock Pie* and sketching a set of thirteen others that he intended to publish as a second collection. However, for whatever reason, this second collection did not materialize at that time. Perhaps as Howells’ fame grew in the 1920’s, he had less time for art songs as he focused on his teaching duties and composing large-scale works. The terrible events of 1934, though, must have motivated him to look back to happier days in his secular compositions, for in 1936 there is record of him looking back at his old sketches for the de la Mare poems. This project wound up occupying him for the rest of his life. The dates given below are based only on his diary entries, as exact dating is not possible for the songs.

The music for these songs is a perfect microcosm of Howells’ mature style. His long melodic lines and often dissonant harmonies combine to create word painting of breathtaking beauty. The forms of the poems are perfectly matched by the music. The vocal lines are often very long, and melismata are reserved for words of particular importance. The piano parts are dense and highly reminiscent of Debussy.

*Wanderers* (1958; disc 4, track 14) is a lush and vivid nocturne. Its text compares the night sky to a wide meadow full of flowers, with the planets “strolling” through and admiring the beauty they see. Howells responds to this text with a gently insistent rhythmic motive that continues throughout the song, suggesting the slow, continual motion of the planets. The textures of the piano part are quite Debussy-like with its dense chords and wide spaced sonorities. This song is reminiscent of another evocative setting by Howells of a night poem by de la Mare: “Full Moon” from the first collection of *Peacock Pie*.

*The Three Cherry Trees* (1959, rev. 1969; disc 4, track 15) is subtitled “Siciliana,” and Howells certainly exploits this graceful dance rhythm to the fullest. The text paints a portrait of the life of a woman in respect to the life of three cherry trees. The highly chromatic harmony juxtaposed with the lilting rhythm imbues this song with an intense melancholy and a feeling of regret.

*The Lady Caroline* (disc 4, track 16) has a complicated history. It was originally intended to be part of the unrealized second collection of *Peacock Pie* in 1919. There is record of Howells working on this song in 1936, 1958, and 1969, and so we can be unsure how much of the song really relates to Howells’ mature style. The melody is certainly reminiscent of his earliest style, and but as the song goes along we really begin to hear the touch of a composer in his prime. While the text and music of *The Three Cherry Trees* suggests loss, this song extols the image of a woman beautifying herself, as seen through a window in winter. The exquisite word painting of this song and its warm, lush harmonies show Howells at his most inspired.

*The Old House* (1969; disc 4, track 17) likens death to a lonely old cottage where everyone must go in even if they have passed it before. The opening with its parallel thirds and sparse accompaniment creates a cheerless atmosphere that seems to progress unabated until in a typically “ecstatic” moment, Howells floods the song with a radiantly beautiful accompaniment at the start of the third verse. The star mentioned in the poem is perhaps symbolic of Heaven, and Howells responds with music that is comforting and even hopeful in a poem where the narrator seems quite resigned to his/her fate.

*The Old Soldier* (disc 4, track 18) was also sketched back in 1919, and the folksong-like nature of the melody is certainly in keeping with Howells’ music at that time. The harmonies, though, certainly betray the work on the song that Howells did in the late 1950’s before it came to its final form in 1969. The robust accompaniment is march-like, and the author seems to sympathize with the grizzled old soldier who joined him/her for supper one night.



## APPENDIX I

### Repertoire of Music by Herbert Howells for Pianists

#### Chamber Works

- Piano Quartet in A minor, op. 21 (1916, rev. 1936) - S&B  
 Three Pieces for violin and piano (1917) - S&B  
 Sonata No. 1 in E major for violin and piano, op. 18 (1917, rev. 1918) - B&H  
 Sonata No. 3 in E minor for violin and piano, op. 38 (1923) - OUP  
 Sonata for oboe and piano (1942) - Novello  
 Minuet "Grace for a Fresh Egg" for bassoon and piano (1945) - Novello  
 Sonata for clarinet and piano (1946) - B&H  
 A Near Minuet for clarinet and piano (1946?) - Novello

#### Solo Piano Works

- Snapshots, op. 30 (1916-18) - Swan  
 Sarum Sketches, op. 6, 6 pieces (1917) - Thames  
 The "Chosen" Tune (1917, arr. 1920) - Thames  
 Three Pieces, op. 14 (1918-19) - Thames  
 Suite: Once upon a time... (1920) - S&B  
 Gadabout (1922) - Thames  
 A Mersey Tune (1924) - Thames  
 Two Pieces (1926) - Thames  
 Lambert's Clavichord, 12 pieces (1926-1927) - OUP  
 A Country Pageant, 4 pieces (1928) - ABRSM  
 A Little Book of Dances, 6 pieces (1928) - ABRSM  
 A Triumph Tune (1934) - Thames  
 Howells' Clavichord, 20 pieces (1941-1961) - Novello  
 Musica Sine Nomine (1959) - Thames  
 Sonatina (1971) - ABRSM

#### Vocal Works

- Five Songs to poems of Fiona Macleod (c.1913) - Thames  
 Three Rondeaux, op. 12 (1915) - S&B  
 Four Songs, op. 22 (1915-16) - B&H  
 Four French Chansons (1918) - J. W. Chester  
 Mally O! (1918) - S&B  
 Old Skinflint (1918) - Curwen  
 The Restful Branches (1918) - S&B  
 Gavotte (1919) - OUP  
 King David (1919) - B&H, Thames  
 The Mugger's Song (1919) - B&H  
 Peacock Pie, op. 33, 6 songs (1919) - Goodwin  
 Goddess of Night (1920) - B&H  
 O my deir hart (1920) - B&H  
 Old Meg (1923) - OUP

Come Sing and Dance (1927) - OUP  
 In Green Ways, op. 43 (1928) - Thames  
 Two English Folksongs (1920's?) - Thames  
 Two Afrikaans Songs (1929) - Thames  
 Flood (1933) - OUP (published in "A Joyce Book")  
 Lost Love (1934) - B&H  
 A Garland for de la Mare, 10 songs (1919-1973) - Thames

#### ABBREVIATIONS

ABRSM = Associated Board of the Royal Schools of Music  
 B&H = Boosey and Hawkes  
 OUP = Oxford University Press  
 S&B = Stainer and Bell

#### APPENDIX 2

##### **Selected Discography of Applicable Repertoire for Collaborative Pianists**

- Ames Piano Quartet. British Piano Quartets. Albany Records, 2007.
- Barritt, Paul and Catherine Edwards. Herbert Howells: Music for Violin and Piano. Helios, 2004.
- Drake, Julius et al. Herbert Howells: Songs. Chandos, 1994.
- Fingerhut, Margeret. Herbert Howells: Piano Music. Chandos, 1994.
- Francis, Sarah and Peter Dickenson. Music for Oboe. Helios, 1999.
- McCabe, John. Herbert Howells: Lambert's Clavichord, Howells' Clavichord. Helios, 2005.
- mobius. Herbert Howells: Rhapsodic Quintet, etc. Naxos, 2004.

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Russill, Patrick. *Herbert Howells: Choral Works*. Colchester: Chandos, 1996.

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