

ABSTRACT

Title of Dissertation: MUSIC OF THE BRITISH ISLES: AN EXPLORATION OF MUSIC WRITTEN FOR THE VIOLIN BY COMPOSERS FROM ENGLAND, IRELAND, AND SCOTLAND DURING THE ROMANTIC ERA

Myles Mocarski, Doctor of Musical Arts, 2023

Dissertation directed by: Professor James Stern
School of Music

This project focuses on music written for the violin by composers from England, Ireland, and Scotland during the Romantic era. The specific composers represented here include Ethel Smyth, Edward Elgar, Michele Esposito, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Charles Villiers Stanford, Ina Boyle, John B. McEwen, Alexander Mackenzie, and Alfred Moffat. In highlighting the particularly unique and creative aspects of each composers' compositional aesthetic, this study examines the many ways composers of the British Isles created particularly memorable works with impactful musical moments. In addition, in representing a variety of composers with varying backgrounds and interests, this study highlights the diversity of the British musical community. This study aims to encourage an interest in these composers and their work, especially because many of them, and their work, are relatively unknown. As a performance dissertation, this project consists of this written document as well as three recitals which were performed on December 13, 2021, in Smith Recital Hall, October 24, 2022, in Gildenhorn Recital Hall, and December 12, 2022, in Gildenhorn Recital Hall at the University of Maryland. The recordings of the recitals can be accessed on DRUM.

MUSIC OF THE BRITISH ISLES: AN EXPLORATION OF MUSIC WRITTEN FOR THE
VIOLIN BY COMPOSERS FROM ENGLAND, IRELAND, AND SCOTLAND DURING THE
ROMANTIC ERA

By

Myles Mocarski

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Over the past four years, I have developed significantly as a violinist and as a scholar. I owe so many people so much, including my parents Kristen and Doug, my sister Marissa, my partner Xiao, and my many cherished friends. I could not have persevered without them.

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Program, Recital No. 1

December 13, 2021, Smith Recital Hall

Guzal Isametdinova, Piano

<https://youtu.be/-D2Rqbh5h3w>

Six Pieces for Violin and Piano, Op. 37

Alexander Campbell Mackenzie

- I Gavotte
- II Berceuse
- III Benedictus
- IV Zingaresca
- V Saltarello
- VI Tema con variazioni

https://youtu.be/-TB_Yp3LNT8

Irish Rhapsody for Violin and Piano, No. 6, Op. 191

Charles Villiers Stanford

<https://youtu.be/Hka9y1QGNrw>

Sonata for Violin and Piano in E minor, Op. 82.

Edward Elgar

- I Allegro
- II Romance: Andante
- III Allegro non troppo

Program, Recital No. 2

October 24, 2022, Gildenhorn Recital Hall

Leili Asanbekova, Piano

Yihan Sun, Piano

https://youtu.be/sxsJb1Tv_RM

Sonata No. 1 in G major for Violin and Piano, Op. 32

Michele Esposito

I. Moderato

II. Lento

III. Allegro Vivace

Leili Asanbekova, Piano

<https://youtu.be/Kam2nek8SXw>

Concertino in A minor for Violin and Piano

Alfred Moffat

I. Allegro

II. Lento con Espressione

III. Allegretto Animato

Leili Asanbekova, Piano

<https://youtu.be/F-ItLtxAzYg>

Sonata in A minor Violin and Piano, Op. 7

Ethel Smyth

I. Allegro Moderato

II. Scherzo; Allegro Grazioso

III. Romanze; Andante Grazioso

IV. Finale; Allegro Vivace

Yihan Sun, Piano

Program, Recital No. 3

December 12, 2022, Gildenhorn Recital Hall

Leili Asanbekova, Piano

<https://youtu.be/NKW6XkLpRhY>

Two Poems for Violin and Piano

John Blackwood McEwen

- I. Breath O'June
- II. The Lone Shore

<https://youtu.be/CC-WTpE4KPI>

Concerto for Violin and Orchestra

Ina Boyle

- I. Lento ma non troppo
- II. Adagio
- III. Allegro ma non troppo

<https://youtu.be/zj8GmbLWfZc>

The Lark Ascending, Romance for Violin and Orchestra

Ralph Vaughan Williams

<https://youtu.be/-dbHNRaBGcY>

Two Romantic Pieces for Violin and Piano

Samuel Coleridge Taylor

- I. Lament
- II. Merry-Making

Introduction

During the Romantic era, composers throughout Europe became interested in heightening the dramatic effect of their work through longer and more expansive formal and harmonic structures, more elaborate and impactful melodies, and more varied contrasts in dynamics and articulation. While many British composers were influenced by these general trends in the Romantic era, many of them also implemented highly original and innovative compositional strategies which resulted in works with many particularly memorable musical moments.

Originally, I sought to identify qualities of this music which could be considered characteristic of a broader British style of composition, as well as qualities which could be characteristic of a specifically English, Irish, and Scottish style of composition. While some underlying themes did emerge between these pieces in relation to this, I became more interested over the course of this process in simply highlighting and exploring the special musical devices that made each composer unique. In cases where I point out similarities to standard Romantic era works by other Europeans or identify the presence of an element of that aesthetic, the purpose is to provide a backdrop for the new and unfamiliar aesthetic or expressive elements that I discovered over the course of this process. It is possible the mere fact that these British composers were not from continental Europe gave them a kind of freedom that resulted in the originality I will describe in this study.

Ethel Smyth: Sonata for Violin and Piano, Op. 7

Born in London in 1858, Ethel Smyth received instruction in piano and music theory as part of her basic education like so many girls of the upper-class Victorian Era. However, it was her innately ambitious, rebellious, and unapologetic nature that would lead to her not only pursuing that instruction to the highest level, but also becoming a great pioneer. At the age of 17,

she decided to pursue musical composition professionally. Her father was strongly opposed to this, so, in response, she staged a hunger strike, refusing to eat or come out of her room until her father approved her decision. Her father acquiesced, and she subsequently moved to Leipzig where she studied composition at the Leipzig Conservatory under Carl Reinecke.¹ During her time in Germany, she became personally acquainted with some of the most important musical figures of the late nineteenth century, including Brahms, Tchaikovsky, and Clara Schuman.

After graduating from the Leipzig Conservatory, Smyth began working professionally in Leipzig as a violinist and as a composer. As her music became introduced to the community, she frequently received inappropriate comments relating to her gender by reviewers. For example, in 1887, a reviewer characterized her recently completed Sonata for Violin and Piano as, “devoid of feminine charm and therefore unworthy of a woman”². Despite this sexist remark, among others, her tenacity and ambition drove her to persevere. She drew on the support and encouragement of her mentors. Tchaikovsky said of her that, “She had composed several interesting works, the best of which, a violin sonata, [he] heard excellently played by the composer herself. She gave promise in the future of a serious and talented career”³.

Smyth took an intense interest in the broader suffragette movement of the early twentieth century. She organized numerous protests and meetings in support of women’s suffrage. She wrote numerous letters to important musical journals advocating for more equitable treatment of herself as well as other women in composition.⁴ She was even arrested and jailed for two months after participating in a series of animated protests in London in March 1912. She was released

¹ Eugene Gates, “Dame Ethel Smyth: Pioneer of English Opera” 11 (January 2013).

² Eugene Gates, “Damned If You Do and Damned If You Don’t: Sexual Aesthetics and the Music of Dame Ethel Smyth,” *Journal of Aesthetic Education* 31, no. 1 (1997): 63–71.

³ “Ethel Smyth: A Life of Music and Activism,” n.d., <http://www.cmsomus.org/ethelmarysmythbiographyoct202018.pdf>.

⁴ Ethel Smyth, “The Hard Case of the Woman Composer,” *The Musical Times, 1904–1995* 69, no. 1026 (1928): 736–736.

early after receiving a medical diagnosis of hysteria and delusion.⁵ The extent of her actual mental illness is unclear, and it is certainly possible, given her persistence and determination, that she may have been exaggerating her condition in order to be released early.

Smyth forged her own path as a composer of unusual depth and sensitivity. She composed significant pieces in every major genre, including chamber works, orchestral works, vocal works, and solo instrumental works, among others. In 1903, her opera, *Der Wald*, was performed at the Metropolitan Opera. This was the first work written by a woman ever performed at the Met. The Met did not perform another work by a woman until 2013. In 1922, she was made a Dame Commander of the Order of the British Empire, the first female composer to be granted such an honor.

Despite her many achievements, Smyth's work has been continuously sidelined, neglected, and underperformed. According to musicologist Eugene Gates in 2006, "Smyth's music was seldom evaluated as simply the work of a composer among composers, but as that of a 'woman composer'. This worked to keep her on the margins of the profession, and, coupled with the double standard of sexual aesthetics, also placed her in a double bind. On the one hand, when she composed powerful, rhythmically vital music, it was said that her work lacked feminine charm; on the other, when she produced delicate, melodious compositions, she was accused of not measuring up to the artistic standards of her male colleagues."⁶

Smyth defied these simplistic criticisms by writing music of a highly complex and ambiguous character. Her Sonata for Violin and Piano in A minor showcases her mastery as a composer. She wrote this piece in 1887. The first movement, marked *Allegro moderato*,

⁵ Kathleen A Abromeit, "Ethel Smyth, 'The Wreckers,' and Sir Thomas Beecham," *The Musical Quarterly* 73, no. 2 (1989): 196–211.

⁶ Gates, "Damned If You Do and Damned If You Don't: Sexual Aesthetics and the Music of Dame Ethel Smyth."

establishes a bleak atmosphere right away as the violin and piano play a gloomy melody in octaves. The oscillating sixteenth notes in the piano propel the music forward with nervous energy.

Example No. 1: Opening Melody, Smyth Sonata for Violin and Piano, Movement 1, Measures 1–5.⁷

S O N A T E.

I.

Ethel Smyth, Op. 7

Allegro moderato.

Violine.

CLAVIER

p

cresc.

cresc.

col 8 sempre

This austerity gives way to contrasting passages of sunniness, and some that are richly complex, as in Example No. 2, which shows polyrhythms and multiple interweaving lines.

Example No. 2: Smyth Sonata for Violin and Piano, Movement 1, Measures 45–48.

⁷ Musical Examples drawn from the following edition: Ethel Smyth, Ethel, *Sonata for Violin and Piano* (Leipzig, Germany: J. Rieter-Biedermann, 1887).



As the exposition continues, she pits the violin and piano against each other in rhythmically complex, argumentative passages. The music here has a Brahmsian quality, with its setting of triplet eighth notes against eighth notes, its contrapuntal textures, and in its superimposing a two-beat pattern on the triple meter. These musical arguments serve as pivot points where the music modulates from the tonic and moves towards the development section, which features highly emphatic and expressive musical moments.

Example No. 3: Smyth Sonata for Violin and Piano, Movement 1, Measures 52–64.



The development uses faraway key areas and more rhythmic variation to heighten the dramatic significance of the music. There are particularly memorable and passionate expressive moments here, as shown by Example No. 4. This example highlights one of the most emphatic and expressive points in the movement.

Example No. 4: Smyth Sonata for Violin and Piano, Movement 1, Measures 96–104.



In addition, throughout the development, the piano plays in a lower register. In emphasizing the lower register, the music acquires a darker and more menacing quality. While

the opening theme is presented again at the beginning of the recapitulation, as shown by Example No. 5, this time, the violin carries the theme alone, set against an accompaniment that is richer harmonically and contrapuntally. It is as though the protagonist in this musical story, represented by the opening theme, has emerged changed by the experience of the development. After the secondary theme is presented again in the recapitulation, there is a powerful coda section which ends the movement in a dark and mysterious way.

Example No. 5: Smyth Sonata for Violin and Piano, Movement 1, Measures 96–104.



Like most four-movement sonatas, this one has a short scherzo movement. However, while most scherzos are written in a three-part “ABA” form, with a contrasting trio section, this scherzo does not contain a trio section. In order to provide a sense of structure and continuity in this scherzo, she replaces the trio section with a repeating secondary theme presented in contrasting keys. These secondary themes can be seen in Examples No. 6 and No. 7 respectively.

Example No. 6: Smyth Sonata for Violin and Piano, Movement 2, Measures 30–46.

Example No. 7: Smyth Sonata for Violin and Piano, Movement 2, Measures 100–116.

U. E. 7283

The repetition of this passage creates a familiar structural point to assist listeners in navigating the landscape of the music. By first presenting the passage in a heightened key and then presenting it in the tonic, these structural points create a sense of tension and resolution.

They invite the listener to recall and compare the two presentations of the theme. This formal device mimics the role contrasting presentations of secondary material play in music written in sonata form.

Aside from this formal structure, there are a few other interesting aspects of this scherzo. While scherzos are often written to encourage a light and fleeting quality from the players, the writing here makes the musicians work hard to achieve lightness: there are beats not emphasized by the piano, superimposed triplets on sixteenths, and heavy repeated notes. In addition, there are continuous passages of awkward sixteenth notes marked *pianissimo* and *staccato* in the piano and the violin. These items, shown in Example No. 8, add to the humor of the movement.

Example No. 8: Opening Theme, Smyth Sonata for Violin and Piano, Movement 2, Measures 1–11.

SCHERZO.
Allegro grazioso.

II.

The musical score is presented in three systems. The first system shows the initial measures with a violin melody and piano accompaniment. The second system continues the theme with more complex rhythmic patterns. The third system concludes the excerpt with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

The third movement, *Romanze. Andante grazioso*, bears the cryptic marking “Dante. Inf. V. 121” at its head. Smyth is referencing line 121 of Canto V from the Inferno section of Dante Alighieri’s *Divine Comedy* which reads, “there is no greater sorrow than thinking back upon a happy time in misery”.⁸ The words “sorrow” and “misery” from this verse, when understood in context, highlight the power of nostalgia and reflection as a sort of visceral and experiential way of connecting the past with the present. The character of this movement, with its rocking 6/8 meter and lilting dance figure, resonates with Dante’s verse.

Example No. 9: Opening Theme, Smyth Sonata for Violin and Piano, Movement 2, Measures 1–11.



In setting this verse to music, Smyth uses the A sections in this three-part “ABA” form to express a deep sense of sadness. Both A sections use open fifths in the key of E minor to represent the darkness and emptiness of loss. The second A section is substantially more intricate than the first, with much more imitative counterpoint. In contrast, the B section, marked *Allegro*, has a bright and upbeat character, representing the happy memory that has vanished. The open fifths here become the drone of a bagpipe and the dance rhythm features a dotted rhythm with

⁸ Alighieri Dante, *The Divine Comedy* (Aegitas, 2017).

the short note preceding the long note, known as the “Scottish Snap”. Two sudden outbursts, marked *quasi fantasia*, disturb this happy memory.

Example No. 10: Smyth Sonata for Violin and Piano, Movement 3, B Section, Measures 65–89.

The musical score is for the B Section of the third movement of the Smyth Sonata for Violin and Piano. It consists of measures 65 to 89. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for Violin and Piano. The tempo is marked 'Allegro.' at the beginning. The Violin part starts with a short note (the 'Scottish Snap') followed by a long note. The Piano part provides harmonic support with chords and moving lines. The score includes various musical notations such as dynamics (pp, p, mf, cresc., decresc., rit. molto, p), articulation (arco), and phrasing. The section transitions from 'Allegro.' to 'Più mosso, quasi fantasia.' and then to 'Tempo I. (del Allegro.)'.

While the final movement is the expected sonata rondo, Smyth is particularly inventive and imaginative in the way she transitions from the repeating main theme to the subsequent episodes. The form of the movement can be represented as follows: A B A C A B' A C' coda. In

transitioning into the C sections, she changes the meter from 2/4 to 6/8 and features a hemiola in the piano. These transitions, which feel off-balance and confusing, transform into surprisingly joyous and triumphant musical moments in a faster tempo, marked *molto animato*. It is significant that these triumphant sections feature the same open fifths in the piano part that were so important as an expressive device in the third movement.

Example No. 11: Smyth Sonata for Violin and Piano, Movement 4, Measures 111–130.

The musical score is presented in four systems, each containing a violin part (top staff) and a piano part (bottom staff). The key signature has one flat (B-flat), and the time signature is 6/8. The score includes various dynamic markings: *mf*, *cres*, *cen*, *do*, *p*, *f*, and *sf*. The tempo is marked *molto animato*. The piano part features a hemiola in the right hand, which is a key expressive device. The score is divided into four systems, each with a violin part and a piano part. The piano part features a hemiola in the right hand, which is a key expressive device. The score is divided into four systems, each with a violin part and a piano part. The piano part features a hemiola in the right hand, which is a key expressive device.

U. E. 7293

This sonata, with its vivid musical imagery, imaginative use of form and harmony, and many special and significant musical moments is, in this opinion, comparable to any of the standard Romantic warhorses of the violin sonata repertoire. In performing this piece, a few moments stood out to me as unique. The way she illustrates the mood of Dante's poem through the limping rhythm of off-beat bass notes, also using this same figure to create a wide variety of moods in other sections, shows great ingenuity. Her way of transitioning between sections in the rondo is different from what I've encountered in other rondos, and the development section of the first movement is particularly powerful and dramatic. Even though Smyth was following European Romantic tradition in her compositional aesthetic, she could not help but be original.

Edward Elgar: Sonata for Violin and Piano in E minor, Op. 82

Sir Edward Elgar was born in Worcester, England in 1857. His father, William Henry Elgar, was a musician and business owner; he operated a piano-tuning and general music shop in Worcester for many years. Although his family was of modest means, Edward Elgar's parents encouraged him to take an interest in music. He studied the violin and the piano as a child, although he had no formal training besides lessons with his father. At the age of fifteen, he began making a living for himself in a local solicitor's office. After a few months of this work, at the age of sixteen, he decided to become a freelance musician.⁹

From the age of sixteen until his late thirties, he supported himself through a variety of musical activities. He was frequently employed as a professional violinist in orchestras in Worcester as well as in Birmingham. He continued to work in his father's shop, he taught violin and piano lessons, he accompanied soloists in vocal and instrumental performances, and he tried

⁹ Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Clarendon Press, 1999).

to sell his compositions to publishers. Despite his numerous musical engagements, he encountered financial challenges during this time. He wrote in 1884, “My prospects are about as hopeless as ever. I am not wanting in energy I think, so sometimes I conclude that ‘tis want of ability. I have no money, not a cent”.¹⁰

Towards the end of the 1880’s, he met Caroline Alice Roberts, the daughter of an important English General, General Sir Henry Gee Roberts.¹¹ Despite the disapproval of Caroline’s mother, and even in the face of Caroline being disinherited, she and Elgar were married in 1889, and this union greatly improved his mindset and confidence as a musician and composer.

After moving to London in the 1890’s, he began establishing himself as a composer and musician. His short piece, *Salut d’amour*, began attracting attention. In addition, his overture *Froissart* was accepted by the London publishing company Novello, his oratorios *The Light of Life* and *Scenes from the Saga of King Olaf* were produced, and his *Imperial March* was performed at the Jubilee of Queen Victoria in 1897.

Towards the end of the 1890’s, Elgar gained unprecedented national prominence with the publication of his orchestral work, *Variations on an Original Theme Op. 36*, also known as the *Enigma Variations*. The word enigma is written over the first few measures of the piece. He suggested that the enigma refers to an unheard theme that runs through and over the whole set, although he never identified this specifically. Each variation is dedicated to one of his friends. This work was appreciated for its charm, creativity, and beauty. It is still a worldwide staple of the orchestral concert repertoire.

¹⁰ Michael Kennedy, *Portrait of Elgar* (Oxford University Press, USA, 1987).

¹¹ General Henry Gee Roberts achieved distinction for his role in the military campaign against the people of Sindh, Pakistan in the 1840’s.

Following the success of his *Enigma Variations*, he composed numerous other pieces, including a violin concerto and cello concerto. He is perhaps best known for the first of his five Pomp and Circumstance marches, which is frequently played at high school and college graduation ceremonies today. Although he was influenced by many important continental European composers like Strauss, Berlioz, and Wagner, Elgar had a distinctive compositional voice. The tone of his writing is often sweeping and broad, his melodies are bold and recognizable, and his orchestration and use of harmony create vivid and contrasting colors.

Elgar's Sonata for violin and piano in E minor was composed in 1918 alongside a piano quintet and a string quartet at a country house in West Sussex called the "Brinkwells", where he was recuperating from poor health.¹² These three pieces are his most significant instrumental chamber works.

The violin sonata is in three movements, with the first movement marked *Allegro*. The character of this movement is stormy and energized, with the violin and piano engaging in an active musical dialogue right away. Marked *risoluto*, the opening theme is powerful and passionate.

Example No. 12: Elgar Sonata for Violin and Piano, Movement 1, Measures 1–8.¹³

¹² Moore, Jerrold Northrop. *Edward Elgar: A Creative Life*. Clarendon Press, 1999.

¹³ Musical Examples are drawn from the following edition: Elgar Edward, *Sonata for Violin and Piano in E Minor*, Op. 82 (London, England: Novello and Company, 1919).

VIOLIN. *Allegro.*
f risoluto

PIANO. *Allegro.*
f *cresc.* *sf* *sf* *ff con forza*

Ped. *cresc.* *Ped.* *Ped.* *Ped.*

The energy slowly dissipates as the music transitions to a very beautiful and haunting secondary theme. This secondary theme features string crossings in the violin which highlight alternations to and from principal melodic notes.

Example No. 13: Elgar Sonata for Violin and Piano, Movement 1, Measures 68–78.

The musical score is for the second movement of a sonata, marked *Romance: Andante*. It is written for violin and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system shows the violin playing a chromatic theme and the piano playing rolled chords. The second system continues the violin's chromatic theme and the piano's rolled chords. The third system features the violin playing rhapsodic scales and the piano playing pizzicato figures. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *ten.* (tension). The first system ends with a '5' and the word 'tranquillo'. The second system has a 'ten.' marking. The third system has a 'p espress.' marking. The score includes pedal markings ('Ped.') and asterisks (*) indicating specific points in the music.

The second movement of this sonata is marked *Romance: Andante*. In the A section of this three-part *da capo* movement, it is difficult to articulate a single overarching mood because the texture is so varied. The opening, with its chromatic theme in the violin and rolled chords in the piano, evokes a sincere and almost romantic character at first, but quickly acquires a sinister quality as it continues down lower and lower. The subsequent rolled pizzicato chords and figures that require ricochet bowing in the violin feel playful and whimsical. The violin continues with quick rhapsodic scales which transform, first, into slower more serious passages marked *allargando*, and then, into a playful figure featuring jumps separated by breaths of sixteenth notes. This ambiguity in the character reveals Elgar's ingenuity as a composer; all the descriptors of this opening section can work at the same time.

Example No. 14: Opening theme, Elgar Sonata for Violin and Piano, Movement 2, Measures 1–10.

The musical score for Example No. 14 is presented in three systems. The first system (measures 1-10) is marked 'Andante' and features a violin melody with dynamics *p*, *dim.*, *f*, and *dim.*, and piano accompaniment with dynamics *p* and *f*, and pedal markings. The second system (measures 11-21) starts at measure 22 with 'pizz. arco' and 'espress.' markings, featuring a violin melody with dynamics *p* and *mf*, and piano accompaniment with dynamics *mf* and *p*, and pedal markings. The third system (measures 22-31) features a violin melody with dynamics *mf* and *p*, and piano accompaniment with dynamics *mf* and *pp*, and pedal markings. The tempo changes from 'Andante' to 'a tempo' and 'allargando'.

In stark contrast to the opening, the middle section features a sacred and powerful theme with a clearly defined mood and quality. The emotional pathos of this theme is stunning on its own, but it is heightened by the juxtaposition of the two highly ambiguous sections surrounding it. The second A section, played *con sordino*, feels as though an imaginary protagonist has been subdued and humbled by the power of the middle section.

Example No. 15: Elgar Sonata for Violin and Piano, Movement 2, B section, Measures 44–51.



The final movement of this sonata, marked *Allegro non troppo*, is in E major and begins with a steady pulse of eighth notes in the piano and a flowing theme in the violin.

Example No. 16: Opening theme, Elgar Sonata for Violin and Piano, Movement 3, Measures 1–6.



While this opening melody is calm and flowing, there is a contrasting secondary section of music featuring tempo changes and more dramatic musical moments.

Example No. 17: Elgar Sonata for Violin and Piano, Movement 3, Measures 20–26.

40

molto largamente

f *sf* *sf*

f *sf* *sf* *sf* *sf*

allarg.

Ped. * *Ped.* * *Ped.* * *Ped.* *

accel.

accel.

mf *sf* *CRSC.* *sf* *sf* *sf* *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo

sf *sf* *sf* *sf* *sf* *sf*

largamente

ff *sf* *sf* *sf* *sf* *sf*

allarg.

Ped. * *Ped.* * *Ped.* * *Ped.* *

One of the most interesting aspects of this movement can be seen in Elgar's use of the beautiful melody from the B section of the second movement as transitional material between the end of the recapitulation and the final coda section.

Example No. 18: Elgar Sonata for Violin and Piano, Movement 3, Measures 160–168.

53

pp espress.

cresc.

54

f

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Given that the form of this movement is so tightly knit, with a recapitulation that is so faithful to the exposition, the inclusion of this extra material, outside of the formal argument of the movement, calls for special explanation. Elgar dedicated this piece to one of his close friends, Marie Joshua, who was in poor health at the time. Elgar had almost finished the piece when he wrote to her about dedicating the piece to her. She received the letter but passed away before replying. As a tribute to her, he incorporated this solemn theme into the last movement of the sonata.¹⁴

This sonata highlights Elgar's distinctive compositional style with its varied textures, moving melodies, and grand vision. I was particularly moved by his use of the theme from the second movement to pay tribute to his late friend in the third movement. This theme, with its sacred and solemn quality, was powerful to present to an audience. In addition, the amazingly ambiguous and varied quality of the opening section of the second movement as well as the

¹⁴ Percy Marshall Young, *Elgar, OM: A Study of a Musician* (Praeger, 1980).

gorgeous secondary theme in the first movement, really stood out to me. Elgar was clearly a product of the Romantic era and was incredibly creative in his compositional technique and aesthetic. He is remembered today as one of the most important English composers of the twentieth century.

Michele Esposito: Sonata for Violin and Piano No. 1 in G major, Op. 32

Michele Esposito was born in Castellamare di Stabia, Italy in 1855. He entered the Conservatory of Naples at the age of ten, where he studied piano under Beniamino Cesi and composition under Paolo Serrao for eight years. In 1873 Anton Rubinstein visited the conservatory and heard Esposito perform at a student concert. Upon hearing his performance, Rubinstein introduced him to some of his friends as a rising star. He said to Esposito, “You are young now and the sky of Naples is too beautiful for your work. You must go away”.¹⁵ Five years later, in 1878, Esposito left Italy for Paris, where he established himself in musical circles as a talented pianist and composer. He frequently performed with artists such as Bruneau, Chevillard, and Messenger.

He stayed in Paris for four years. In 1881, he met his old friend Luigi Caracciolo, then a vocal professor at the Royal Irish Academy of Music in Dublin. Esposito expressed an interest in finding a more stable position so Caracciolo subsequently recommended him to fill a position as a professor of pianoforte at the Royal Irish Academy of Music in Dublin.¹⁶ From 1882 when he was appointed to this position until his death, he remained at the Royal Irish Academy of Music. In this role, he developed a number of societies aimed at promoting classical music throughout Dublin as well as more broadly throughout Ireland. These included The Royal Dublin Society

¹⁵ “Michele Esposito,” *The Musical Times and Singing Class Circular* 44, no. 729 (1903): 705–7.

¹⁶ “Michele Esposito.”

and the Dublin Orchestral Society, both of which organized regular concerts of high-profile artists in Dublin.

Although he was a very accomplished and influential pianist, pedagogue, and conductor, he was also a successful composer, writing several pieces that were recognized by societies and organizations throughout Britain. He earned recognition and awards from organizations including the London Incorporated Society of Musicians, La Société Nouvelle, and the Accademia Filarmonica di Bologna. Although he was born and trained in Italy, he made a big impact on the musical community in Ireland through his role at the Royal Irish Academy of Music, among other organizations, as described above. I chose to include him in this study for this reason.

His Sonata for Violin and Piano in G major is written in three movements, with the first movement marked *Moderato*. The opening theme is energized and optimistic, with the piano establishing a rhythmic motor right away. The violin enters on a metrically weak beat and plays a simple melody that is highly sentimental. His inventive use of syncopations saves the music from feeling excessively sweet, although the opening may still make one wonder if Esposito will always succeed in this regard. Ultimately, though, he does succeed in this through imaginative contrasts in the music.

Example No. 19: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 1, Measures 1–9.¹⁷

¹⁷ Michele Esposito, *Sonata for Violin and Piano No. 1 in G Major, Op. 32* (London, England: Schott, 1890).

A GUIDO PAPINI.

1

SONATE

EN SOL MAJEUR.

Michele Esposito, Op.32.

Moderato. (M.M. $\text{♩} = 72.$)

VIOLON.

PIANO.

p

sempre p

m.s.

m.f.

m.s.

p

The music becomes more dramatic as it builds to punctuation points featuring double stops in the violin. These punctuation points draw a parallel to similar moments in Schumann's A minor violin sonata.

Example No. 20: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 1, Measures 33–37.

3

The second movement is marked *Lento* with the expressive indication *con molto sentimento*. This movement has the special quality that the main theme is essentially hidden in plain sight at the beginning when it appears in the piano as a sort of minimal and accompanimental vamp. When the violin enters four bars later playing this same theme, it becomes clear that it is not simply accompanimental material; it is a beautiful continuous melody created from seemingly minimal component parts. This quality of spinning surprising richness out of a minimum of raw materials seems to be part of the magic of Romanticism, especially when one considers the parallel between this movement and the slow movement of Brahms's F minor quintet, which likewise takes what at first sounds like a repetitive vamp and spins out it an impossibly long and varied thread of melody.

Example No. 21: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 2, Measures 1–8.

12

Lento. (M.M. ♩ = 44.)

con molto sentimento

p

sempre

The musical score shows the first eight measures of the second movement. The piano part begins with a vamp in the right hand, consisting of a series of chords and single notes. The left hand has a more active bass line. The violin part enters in measure 5 with a melody that mirrors the piano's vamp. The score is written for piano and violin, with the piano part on the left and the violin part on the right. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Lento' with a metronome marking of 44 beats per minute. The expression is 'con molto sentimento'. The piano part is marked 'p' and 'sempre'.

The middle section is divided into two halves, both marked *animando* and highlighting Esposito's sense of drama. The texture here draws parallels to that of preludes by Chopin, particularly to that of the F sharp minor prelude with its virtuosic wash of color.

Example No. 22: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 2, Measures 39–42.

The musical score for Example No. 22, Esposito Sonata for Violin and Piano No. 1 in G major, Movement 2, Measures 39–42, is presented in two systems. The first system shows the violin and piano parts with dynamics *p*, *cresc. ed animando*. The second system shows the violin and piano parts with dynamics *f* and *calmando*. The piano part features a complex texture with many beamed sixteenth notes and a series of asterisks at the bottom indicating a specific performance instruction.

After these climactic moments, the opening theme is presented again, this time down an octave in the violin. This register change evokes a different, throatier sound from the violin. The violin ends the movement on a soaring high E, after climbing through an E major arpeggio. In varying the presentation of the thematic material presented earlier, it creates a dialogue with the middle section, as though the experience of the middle section affected the presentation of the opening material.

To round out this three-movement work, Esposito makes a surprise shift into the minor mode, presenting a brilliant, Hungarian-style rondo in the tradition of Liszt and Brahms, marked *Allegro vivace* and—invariably—accelerating to *presto* at the end.

Example No. 23: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 3, Measures 1–25.

18 **Allegro vivace.** (M.M. ♩ = 160.)

In addition, like the brilliant Hungarian-style rondo, this movement employs fun stop-action stomps which create exciting and energizing musical moments.

Example No. 24: Esposito Sonata for Violin and Piano No. 1 in G major, Movement 3, Measures 41–43.

Throughout the multiple times I performed this piece leading up to and after my recital, I was always drawn in and inspired by the innocence and sentimentality of the opening. In addition, I was always excited to play the second movement, with its luscious opening melody

which first appears to be just accompanimental material. However, my favorite section to play was always the middle section of the second movement, where Esposito used textures inspired by Chopin to create music with a very heartfelt and soulful quality. These examples, among many others which I discussed above, highlight his originality as a composer grounded in the traditions of the Romantic era.

Ralph Vaughan Williams: *The Lark Ascending*, Romance for Violin and Orchestra

Born in Gloucestershire in 1872, Ralph Vaughan Williams spent most of his life in and around London. His paternal relatives were prominent lawyers and judges, and his maternal relatives included scientist Charles Darwin. He studied the violin and piano as a child.

Throughout his youth, he felt dissatisfied with the state of English music. He had difficulty envisioning how his musical ambitions could be realized in this musical community.¹⁸ This dissatisfaction motivated him to develop the highest professional standards. In 1890, he enrolled as a student at the Royal College of Music in London. Here, he studied organ with Walter Parratt and composition with Hubert Parry and Charles Villiers Stanford.

As with Stanford and his mentor Reinecke, Vaughan Williams had an affectionate yet stormy relationship with Stanford. Although Stanford assisted Vaughan Williams in developing his compositional technique, Vaughan Williams was not interested in following in the footsteps of Brahms and Wagner as Stanford had. Stanford did not appreciate Vaughan Williams's interest in modal music although he recognized that Vaughan Williams was talented and had great potential.¹⁹ Despite the objections of Stanford, Vaughan Williams forged ahead with his own

¹⁸ Frogley Alain, *Vaughan Williams Studies* (Cambridge University Press, 1996).

¹⁹ Michael Kennedy, *The Works of Ralph Vaughan Williams* (Oxford University Press, 1966).

musical interests. He felt that as a British composer, he could take advantage of uniquely English musical idioms to develop a convincing compositional palette that would stay true to his sense of national pride; he notably took great interest in English folk song in his work. He was also passionate about music's ability to affect its listeners, being interested in, "every situation, however humble, for which music was needed".²⁰

After graduating from the Royal Academy of Music, Vaughan Williams continued to develop his compositional career in London. He gained prominence in the 1910's with the publication of *Fantasia on a Theme by Thomas Tallis* and *The Lark Ascending*. With these works, his distinct personal voice became well known and beloved in the public, both domestically and abroad.

He volunteered for military service at the outbreak of World War One in 1914. This experience had a profound impact on him; he lost many friends in the war and developed hearing problems from combat. While he did not compose during this time, he became a professor of composition at the Royal College of Music after the war.

For the remainder of his career, Vaughan Williams continued to explore modal harmonies and the influence of folk music in western art music. He was appreciated for his storytelling abilities as a composer. According to music critic Edward Sackville-West, Vaughan Williams style, "is not remarkable for grace or politeness or inventive color; it expresses a consistent vision in which thought and feeling and their equivalent images in music never fall below a certain high level of natural distinction"²¹. He goes on to say that his music has two contrasting moods, "one contemplative and trance-like, the other, pugnacious and sinister"²². The

²⁰ Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph" (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.42507>.

²¹ Edward Sackville-West and Desmond Shawe-Taylor, *The Record Guide*, vol. 10 (Greenwood, 1978).

²² Sackville-West and Shawe-Taylor.

first mood is shown through, “the stained-glass beauty of the Tallis Fantasia, the direct melodic appeal of the Serenade to Music, the pastoral poetry of *The Lark Ascending*, and the grave serenity of the Fifth Symphony”²³. His many compositions have greatly contributed to the diversity and development of many genres, including the symphonic and chamber genres.

The Lark Ascending is a single-movement work originally composed for violin and piano in 1914, although the piece was not performed until after World War One. At this time, Vaughan Williams reworked the piece for solo violin and orchestra. Inspired by a poem written by George Meredith in 1893, this piece showcases Vaughan Williams’s compositional aesthetic, featuring modal harmonies, luscious orchestration, and vivid musical imagery. He inscribed the following lines from Meredith’s poem on the score of *The Lark Ascending*:

He rises and begins to round,
 He drops the silver chain of sound,
 Of many links without a break,
 In chirrup, whistle, slur and shake.
 For singing till his heaven fills,
 ‘Tis love of earth that he instills,
 And ever winging up and up,
 Our valley is his golden cup
 And he the wine which overflows
 To lift us with him as he goes.
 ‘Till lost on his aerial rings

²³ Sackville-West and Shawe-Taylor., pg 786.

In light, and then the fancy sings.²⁴

In setting this poem to music, Vaughan Williams used the violin to both imitate a bird and sing the bird's song. In her biography of him, Ursula Vaughan Williams, his second wife, wrote that he, "had taken a literary idea on which to build his musical thought and had made the violin become both the bird's song and its flight, rather than simply illustrating the poem from which the title was taken".²⁵

The piece is marked *Andante sostenuto* and begins with a quiet accompanimental statement in the piano. In the orchestral version, this melody is played by the winds and strings. Following this, the violin plays a cadenza marked *sur la touche*. Throughout the cadenza, the violin imitates the sound of birds with rhapsodic, improvisatory figures. These figures ultimately lead to a melody in 6/8 which becomes the main theme when the orchestra re-enters.

Example No. 25: Vaughan Williams, *The Lark Ascending*, Measures 1–9.²⁶

²⁴ Ralph Vaughan Williams, *The Lark Ascending, Romance for Violin and Orchestra* (London, England: Oxford University Press, 1926).

²⁵ Ursula Vaughan Williams, "Ralph Vaughan Williams," *A Biography*, London, England: Oxford University Press 1964.

²⁶ Vaughan Williams, *The Lark Ascending, Romance for Violin and Orchestra*.

R. VAUGHAN WILLIAMS

Andante sostenuto

Violin Solo

Strings

Pianoforte

ppp

Cadenza sur la touche

pp senza misura

Ped.

Slow

nat.

poco accel.

loco

(senza misura)

a tempo

p cantabile

muted strings

pp a tempo

In addition to the vivid musical imagery, the musical example above also highlights Vaughan Williams's use of modal harmonies. At the beginning, the presence of the E pedal in the accompaniment solidifies the harmonic center around E. The presence of the flat 7th, D, and the raised 6th, C sharp, firmly establishes E Dorian. This is restated when the violin enters with the accompaniment later in the example.

After a *poco animato* section based on the opening melody, and a *largamente* section featuring double stops in the violin, there is another cadenza featuring the same flourishes from the opening. The cadenza leads to an interesting section marked *Allegretto tranquillo (quasi*

Andante) which features modal scales and harmonies. In contrast to the previous section with its slow, rocking theme in 6/8 and cadenzas which have a sense of timelessness, this new section features a jaunty dance in a duple meter introduced by the flute.

Example No. 26: Vaughan Williams *The Lark Ascending*, Measures 76–85.

The musical score for Example No. 26, Vaughan Williams' *The Lark Ascending*, measures 76–85, is presented in two systems. The first system, marked with a circled 'G', shows the piano accompaniment in the lower staves and the woodwind section in the upper staves. The tempo is 'Allegretto tranquillo (quasi Andante)'. The piano part is marked 'semplice'. The woodwind part includes a clarinet (Clar.) and an oboe (Oboe). The tempo changes from 'poco rit.' to 'a tempo'. The second system, marked with a circled 'H', continues the piano accompaniment and the woodwind section. The tempo is marked 'a tempo'. The piano part is marked 'ppp'. The woodwind part includes an oboe (Oboe) and a clarinet (Clar.).

At the beginning of this section, E Aeolian is established. Here, as in the rest of the piece, Vaughan Williams limits himself for long stretches to the 7 pitches of this mode without introducing accidentals to modulate. In doing this, he evokes a folkloric and pastoral mood. Despite this limitation, he achieves both color and a sense of direction; his use of seventh chords throughout this example infuses a western-European Romanticism in his otherwise folkloric style. The seven-note pitch field that he limits himself to provides a kind of natural ambiguity that enables him to shift the tonal center from E to G to D.

The next section, *Allegro tranquillo*, features a new jaunty dance, this time in 6/8 time. It is carried by the oboe and clarinet in turn, decorated by ornamental figurations from the solo violin and off-beat dings from the triangle. After first playing this ornamental and coloristic role,

After another *largamente* section featuring double stops in the violin, the solo violin plays another cadenza, ending the piece like it began. The character throughout the cadenza is uplifted and sacred. The analogy of the lark ascending to another world is well translated throughout this piece.

Ultimately, *The Lark Ascending* is a great example of Vaughan Williams's compositional aesthetic and personal voice; he combines folk idioms with modal harmonies in a well-orchestrated and well developed way to create interesting and vibrant pieces of music, often with a pastoral and nostalgic character. In bravely abandoning the legacy of German Romanticism against the wishes of his teacher, Vaughan Williams created a style that was truly individual and irreplaceable. The many powerful moments, particularly the entrance of the orchestra and solo violin together for the first time, and the inventive *Allegro tranquillo* section featuring the bouncing 6/8 melody and jolly triangle dings, were very powerful to me personally. With his innovative way of incorporating modes into a Romantic aesthetic, he seems to have clearly defined a uniquely British compositional aesthetic.

Samuel Coleridge-Taylor: *Two Romantic Pieces* for Violin and Piano

Samuel Coleridge-Taylor was born in London in 1875 to Alice Hare Martin, an English woman, and Daniel Peter Hughes Taylor, an African man.²⁷ Alice and Daniel never married and, furthermore, Daniel was unaware Alice was pregnant before he moved to Africa for work.²⁸ Alice lived with her father, Benjamin Holmes, after Samuel was born. In naming him Samuel

²⁷ Specifically, he was Krio, a member of a Sierra Leonean ethnic group consisting of descendants of freed African-American, Afro-Caribbean, and Liberated African slaves who settled in the Western Area of Sierra Leone between 1787 and 1885.

²⁸ Avril Coleridge-Taylor, *The Heritage of Samuel Coleridge-Taylor* (Dobson, 1979).

Coleridge-Taylor, his mother, possibly expecting big things from him, was making a reference to the poet Samuel Taylor Coleridge, the author of the famous poem *Kubla Khan*.

Coleridge-Taylor began his musical studies on the violin under the direction of his grandfather, Benjamin Holmes, who was a talented musician. As Coleridge-Taylor's musical ability became apparent, his grandfather arranged private violin lessons for him. Coleridge-Taylor later enrolled in the Royal College of Music. After initially studying the violin at the College, he shifted his focus to composition, enrolling as a student of Stanford. While Vaughan Williams had a stormy relationship with Stanford, it appears that the relationship between Coleridge-Taylor and Stanford was more amicable. Stanford assisted him in his career by organizing and conducting the premiere of his *Hiawatha Wedding Feast* in 1898, for which Coleridge Taylor became well known. There are no accounts of major disagreements or rifts between the two men, and Coleridge-Taylor, as a great talent, likely impressed and excited Stanford. Coleridge-Taylor excelled as a composer and upon graduating, took up a professional position as a professor of composition at the Crystal Palace School of Music in Sydenham, London.²⁹

As Coleridge-Taylor developed, he became interested in his African heritage, particularly in how idioms and musical devices from the African musical tradition could influence and be in dialogue with the traditions of western classical music. He is well known for a collection of cantatas called *The Song of Hiawatha*. He composed other pieces like *The African Dances* for violin and piano as well as a violin concerto. These pieces presented African folk melodies and rhythmic devices in western classical contexts. His music appealed to a broad audience, and although often tokenized and compared crudely to his white counterparts—he was often referred

²⁹ Jeffrey Green, *Samuel Coleridge-Taylor, a Musical Life* (Routledge, 2015).

to as “Black Mahler”³⁰—he was recognized and appreciated for his talents throughout his life. He unfortunately passed away at the young age of 37 after a battle with pneumonia.

Coleridge-Taylor wrote his *Two Romantic Pieces* for Violin and Piano in 1895. While these pieces do not demonstrate his interest in African musical idioms like some of his other pieces, they highlight his creativity as a composer. Despite its title, the first piece, *Lament*, is optimistic if soulful in character. An optimistic lament being unusual, Coleridge-Taylor could have been trying to illustrate a positive memory or experience which only exists in the past. This name is certainly a unique and creative choice.

Although the piece is notated in 6/4 time, the first measure has only five beats, and metric ambiguity pervades the first nine bars. The piano answers the violin’s throaty lament at irregular intervals with rolled chords and fragments of melody echoed with surprise quickenings and hesitations. Even when the main body of the piece begins at measure 10, metric ambiguity remains, as the piano divides the bar into two dotted half notes, while the violin divides it into three half notes.

Example No. 28: Coleridge-Taylor *Two Romantic Pieces, Lament*, Measures 1–4.³¹

Example No. 29: Coleridge-Taylor *Two Romantic Pieces, Lament*, Measures 10–11.

³⁰ Charles Elford, *Black Mahler: The Samuel Coleridge-Taylor Story* (Grosvenor House Publishing, 2012).

³¹ Samuel Coleridge-Taylor, *Two Romantic Pieces for Violin and Pianoforte* (London, England: Augener, 1896).



The melody weaves through different key areas and registers. Initially beginning on an A, it appears again on an E as well as a D, before finally returning to its original statement on A.

Example No. 30: Coleridge-Taylor *Two Romantic Pieces, Lament*, Measure 31.



Example No. 31: Coleridge-Taylor *Two Romantic Pieces, Lament*, Measures 36–39.



In structuring this piece, he places music with a sorrowful and darker character in between the two more optimistic sections of music.

Example No. 32: Coleridge-Taylor *Two Romantic Pieces, Lament*, Measures 22–26.

In addition to the form, the melody and harmonic structure feel exciting and original; a reviewer in the *Musical News* Vol. 10 No. 262 in 1896 wrote of the *Lament* specifically, “This piece is marked by a great depth of feeling and also by its striking originality. The accompaniment is laid on an unusually large scale for a piece of this kind, and taxes the pianist considerably.”³²

Like the title of the first piece, the title of the second also seems to conflict with its character. *Merry-Making*, written in F sharp minor, has a nervous and sometimes menacing quality. In addition, as he did in the *Lament*, Coleridge-Taylor structures *Merry-Making* such

³² “Musical News,” NYPL Digital Collections, accessed March 3, 2023, <https://digitalcollections.nypl.org/items/584ca540-0026-0134-c509-00505686a51c>.
<https://digitalcollections.nypl.org/items/584ca540-0026-0134-c509-00505686a51c>, 223.

that the music one might describe as more “merry-making” is in between two sections of music that are serious and dark.

Example No. 33: Coleridge-Taylor *Two Romantic Pieces, Merry-Making*, Measures 1–12.

The joyful B section includes double stops in the violin and numerous modulations to distant key areas, including B flat major, B major, and C major. The example below shows the version in B flat major.

Example No. 34: Coleridge-Taylor *Two Romantic Pieces, Merry-Making*, Measures 65–72.

When the A section returns, its final modulation is altered so as to present a clever deception: what sounds like a return to the B section turns out to be just a fragment that immediately transforms into an exciting flourish of an ending in the tonic major.

Example No. 35: Coleridge-Taylor Two *Romantic Pieces*, *Merry-Making*, Measures 179–195.



A musical review organization called the Monthly Musical Record in 1896 reviewed these pieces as follows: “A most artistic ‘Lament’ and an excellently devised ‘Merry-Making’ by S. Coleridge-Taylor, show the hand of a true musician in the highest sense, and in the latter are some passages of very remarkable merit and originality”.³³

I particularly enjoyed how the characters of each piece conflicted with their respective titles; this irony greatly assisted me in conceptualizing a specific style and sound for these two pieces. In addition, with its brief use of the B section material in leading to a final flourish, I

³³ *The Monthly Musical Record*, v. 31 (Augener., 1901), <https://books.google.com/books?id=WtcqAAAAYAAJ>.
<https://books.google.com/books?id=WtcqAAAAYAAJ> *The Monthly Musical Record*., 44.

always felt the ending of *Merry-Making* was especially exciting and fun. These examples, among numerous others which I described above, highlight Coleridge-Taylor's creativity and individuality as a composer in the Romantic era.

Charles Villiers Stanford: *Irish Rhapsody No. 6* for Violin and Orchestra

Born in Dublin in 1852 to a wealthy family of prominent lawyers, Charles Villiers Stanford was encouraged to cultivate his musical abilities from a young age. His family supported him through private lessons in the violin, piano, organ, and composition. He continued these lessons throughout his teens. His father approved his decision to become a professional musician on the condition that he have a classical education before pursuing further musical studies. He consequently enrolled at Queen's College in Cambridge studying classics.

Stanford excelled musically throughout his studies in Cambridge. He became the conductor of the choir and also composed numerous pieces, including a piano concerto, several short religious and secular vocal works, and incidental music for a fellow student's play. He revolutionized the choir by encouraging women to join, thereby expanding the repertoire options for the group dramatically. Through his role with the choir, he met John Larkin Hopkins. Hopkins was another conductor of the College Choir and was also employed as an organist at Trinity College. After Hopkins fell ill and passed away in 1874, Stanford was appointed as organist for Trinity College.³⁴ He negotiated a contract that allowed him to take time off to study composition abroad every two years.

Stanford used this time off to study in Germany with Carl Reinecke. While Reinecke taught Stanford a great deal about composition in these formative years, Stanford was dismayed

³⁴ Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford University Press on Demand, 2002).

at Reinecke's lack of interest in some of the more progressive German composers of the time, like Brahms and Wagner. Stanford wrote, "Of all the dry musicians I have ever known he was the most desiccated. He had not a good word for any contemporary composer...He loathed Wagner...sneered at Brahms and had no enthusiasm of any sort."³⁵ It is possible that this experience drew him even more towards composers like Brahms and Wagner, as a sort of rebellious impulse.

In 1882, Stanford became a founding professor of the Royal College of Music in London. In this position, he taught and mentored many of Britain's rising stars, including Vaughan Williams, Holst, and Coleridge-Taylor, among others. He is best known for his work as a pedagogue at the college, where he remained for the rest of his career. Although he composed a number of popular, highly regarded pieces over the course of his career, many of his students went on to achieve greater notoriety and recognition than he did. Unfortunately, the first world war had a serious impact on his physical and mental well-being, and he passed away from a stroke in 1924.

In addition to his interest in the Romantic aesthetic of composers like Brahms and Wagner, Stanford was also interested in showcasing traditional Irish musical idioms. His *Irish Rhapsody No. 6* for violin and orchestra displays his interest in both of these.

Stanford composed his *Irish Rhapsody No. 6* for violin and orchestra in September of 1922. Rhapsodies often include a slow first section and fast, virtuosic second section. Hungarian Rhapsodies are a good example of this, with their two parts *lassu* (slow and stately) and *friss* (fast with high leaps). In his *Irish Rhapsody No. 6*, Stanford applies Irish idioms to this existing structure. Within the first section of music, there are four subsections. In the first subsection,

³⁵ Charles Villiers Stanford, *Pages from an Unwritten Diary* (E. Arnold, 1914).

which we can call the A section, the tonic key of D minor is established through improvisatory flourishes in the violin and harp. The music here has a pastoral and distant quality.

Example No. 36: Stanford *Irish Rhapsody No. 6*, Measures 1–13.³⁶

1

IRISH RHAPSODY.
Nº 6.

C. VILLIERS STANFORD.
Op. 191.

Audante

Violin.

Piano.

col. 2da

l. h.

accel.

a tempo accel.

pesante

a tempo accel.

a tempo

(A)

accel.

In the following B section, the music modulates to the relative major and a clear melody is established in the solo violin. The character in the B section is more optimistic and joyful than in the A section.

³⁶ Charles Villiers Stanford, *Irish Rhapsody No. 6 for Violin Solo and Orchestra* (London, England: Boosey and Company, 1923).

Example No. 37: Stanford *Irish Rhapsody* No. 6, Measure 66–81.

The musical score is presented in four systems, each with a solo violin line and a piano accompaniment. The first system begins with a treble clef and a key signature of one flat. The violin part features a melodic line with a circled 'E' above it. The piano accompaniment consists of a bass line with a key signature of one flat. The second system continues the violin melody with a circled 'E' above it. The piano accompaniment includes a key signature change to two flats. The third system shows the violin playing a melodic line with a circled 'E' above it. The piano accompaniment includes a key signature change to three flats. The fourth system shows the violin playing a melodic line with a circled 'F' above it. The piano accompaniment includes a key signature change to four flats. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'pp' and 'poco rit.'

Unlike the B section, the following C section does not present a theme, but instead, uses various scalar and arpeggiated figures in remote key areas in both the solo violin, string, woodwind, and brass parts to create a stormy and dramatic character. This section ends with a long orchestral tutti featuring fragments of the figures presented earlier.

Example No. 38: Stanford *Irish Rhapsody No. 6*, Measure 94-106.

The musical score for Example No. 38, Stanford *Irish Rhapsody No. 6*, Measures 94-106, is presented in four systems. The first system shows the violin part with a forte (*f*) dynamic and an acceleration (*accel. poco a poco*) marking. The piano accompaniment begins with a fortissimo (*fp*) dynamic. The second system continues the piano accompaniment with a piano (*p*) dynamic. The third system features a crescendo (*cresc.*) marking in the piano part. The fourth system includes a half note (*H*) marking and a 'Più mosso' (faster) tempo change. The piano part concludes with a forte (*f*) dynamic and a drawn-out cadence.

A return to the theme of the B section completes the slow first part of the piece with a drawn-out cadence.

The second larger section of Stanford's *Irish Rhapsody No. 6* features continuously running sixteenth notes in both the violin and accompaniment parts. Like an Irish reel, the music here is in a duple meter. In addition, Stanford frequently repeats the two middle notes of a group of four sixteenth notes. This is a musical idiom commonly heard in Irish fiddle playing.

Example No. 39: Stanford *Irish Rhapsody No. 6*, Measures 171–192.

10

The musical score for Example No. 39 consists of three systems of staves. The first system shows the violin part (top staff) with a rapid sixteenth-note passage starting at measure 171, marked with a circled 'M'. The piano accompaniment (bottom staff) provides harmonic support with chords and arpeggios. The second system continues the violin's rapid passage, marked with a circled 'N' at measure 181. The piano part continues with similar accompaniment. The third system shows the final measures of the excerpt, with the violin part concluding with a flourish and the piano part providing a final accompaniment.

In this highly virtuosic section, the music often requires the violinist to execute techniques like octave double stops, quick arpeggios across a wide range, and long passages of quick 16th notes, as discussed above. The piece ends with an exciting flourish, mimicking the exciting effect many performances of quick Irish fiddle pieces have.

Example No. 40: Stanford *Irish Rhapsody No. 6*, Measures 304–319.

The musical score for Example No. 40 consists of two systems of staves. The first system shows the violin part (top staff) with a long, rapid sixteenth-note passage starting at measure 304, marked with a circled 'W'. The piano accompaniment (bottom staff) provides harmonic support with chords and arpeggios. The second system continues the violin's rapid passage, marked with a circled 'W' at measure 314. The piano part continues with similar accompaniment. The section ends with the instruction 'animandosi al Fine'.



With the many modulations to faraway key areas, heartfelt melodies, and luscious orchestration, this piece highlights Stanford's Romantic aesthetic. As the reviewer John Fielder Porte wrote in the early twentieth century, Stanford's compositions are, "sonorously scored, classical in outlook, and contain many passages of an expressive and somewhat poetical freshness. There are no very special features to note, but [they] make useful and interesting items."³⁷ While this reviewer found, "no very special features to note", the idea of placing Irish folk idioms in the framework of the traditional rhapsody would seem to be just such a feature.

Many of the other composers featured in this project can trace their pedagogical roots to Stanford; Vaughan Williams and Coleridge-Taylor studied with Stanford and Ina Boyle studied with Vaughan Williams. Just as Stanford found himself disagreeing with Reinecke's compositional aesthetic, Stanford's students had their own interests and aesthetic preferences.

³⁷ John Fielder Porte, *Sir Charles V. Stanford: Mus. Doc., MA, DCL* (London: K. Paul, Trench, Trubner, 1921).

Although some of his students achieved greater fame and enduring popularity as composers than Stanford, his influence as a pedagogue and mentor remains important.

While Stanford highlighted uniquely Irish folk idioms in his work, this, alone, is not a technique unique to the Irish musical community, since many composers draw upon folk music native to their culture in their work. Despite this, there were many features that stood out in this music. I particularly enjoyed his very evocative and dramatic stormy middle section, as shown by Example No. 38. I also particularly enjoyed his uniquely pastoral and sweeping opening which featured flourishes in the harp and solo parts. His imitation of an Irish reel was also great fun for me to present in my recital. These details highlight his ability as masterful composer.

Ina Boyle: Concerto for Violin and Orchestra

Born in Enniskerry, Ireland in 1889, Ina Boyle began studying the violin with her father, Reverend William Foster Boyle, who was a curate at St. Patrick's Church, Powerscourt. After studying music theory and harmony with Irish composers Samuel Spencer Myerscough, Charles Wood, and Percy Buck, she began composing at the age of 14. By the age of 24, Boyle had achieved success in Irish composition competitions, including both first and second prizes for a cello concerto called *Elegy* and for a setting of Walt Whitman's *The Last Invocation* at the 1913 Sligo Feis Ceoil composition competition.³⁸

In 1922, Boyle began traveling on a regular basis from Enniskerry to London for private lessons with Ralph Vaughan Williams, a journey which could take 10 to 12 hours one way over land and water. He quickly became one of her most important mentors and advocates.³⁹ She

³⁸ Feis Ceoil, which means "festival of music" in Irish, refers to a series of music competitions that occur annually in various parts of Ireland. Sligo is an Irish city on the western coast, so the 1913 Sligo Feis Ceoil refers to the Feis Ceoil that occurred in Sligo, Ireland in 1913.

³⁹ Ita Beausang and Séamas De Barra, *Ina Boyle (1889-1967): A Composer's Life* (Cork University Press, 2018).

continued these lessons until the beginning of the Second World War when traveling across the Irish sea became too dangerous.

Many of Boyle's career highlights were groundbreaking for women. Her orchestral rhapsody, *The Magic Harp*, was published by the prestigious Carnegie United Kingdom Trust in 1920. She was the only Irish composer from 1911 to 1959 to write a full-length symphony, the first movement of which was performed in 1925 by the London Symphony Orchestra.⁴⁰ She was honored in 1948 with an honorable mention at the Olympics Art Competition in music for her piece, "Lament for Bion", for solo tenor and string quartet.⁴¹

While Boyle's oeuvre is impressive in its size and scope, her music was, and has remained, underperformed. Although she displayed considerable ability as a musician and composer, she had a shy and retiring manner and lived in relative isolation at her family home in Enniskerry. As a family-oriented person, she devoted a significant amount of time to caring for her ailing family members, including her mother, father, and sister Phyllis until the end of the Second World War. In addition, according to musicologist and Boyle biographer Séamas Da Barra, "rarely in advance of putting pen to paper does [Boyle] seem to have inquired what kind of composition might best stand a chance of gaining a hearing. The systematic identification of existing or likely performance opportunities and tailoring her work accordingly was not really part of her thinking, and this led to the expenditure of a great deal of energy on the creation of scores, often quite substantial scores"⁴². Unfortunately, many of these substantial scores were not

⁴⁰ Beausang and De Barra.

⁴¹ From 1912 until 1948, art competitions were a component of the Olympic Games. These competitions awarded medals for works of art inspired by sport. There were five different categories: architecture, literature, music, painting, and sculpture. These competitions were abandoned after 1948 and replaced with a series of cultural events in the host city, coined the Cultural Olympiad. The Cultural Olympiad continues at the Olympic Games today.

⁴² Beausang and De Barra, *Ina Boyle (1889-1967): A Composer's Life*.

performed. This attitude toward her creativity made it more difficult for her to establish herself in the greater British musical community.

When understood in the context of the significant obstacles all professional women encountered in the early twentieth century, it is remarkable that Boyle achieved as much as she did. She displayed a quiet tenacity in her approach to self-advocacy; she continued to promote her music and curate performances of her work even in the face of almost constant rejection for decades. Vaughan Williams wrote to her that, “I think it is most courageous of you to go on with so little recognition. The only thing to say is that it sometimes does come finally”⁴³. While she has been dubbed, “the most prolific and significant female composer from Ireland before 1950”⁴⁴, after studying her music and learning more about her life and achievements, I believe she is one of the most prolific and significant Irish composers of *any* gender.

Boyle’s devotion to her family became the creative impulse for many of her works. Some of them were dedicated to specific family members on special occasions and holidays. For Christmas of 1928, she composed a carol called “All Souls Flowers” for her mother. After her mother passed away in 1932, she composed a violin concerto featuring that carol. The entire concerto is actually a grand setting of this carol, with the first two movements preparing the way for an extended setting of it in the third movement.

In analyzing Boyle’s concerto, it is important to first understand the musical qualities of the setting of her carol in the third movement. In the third movement, the carol tune appears in the woodwinds after an exciting opening which features an active melody followed by a powerful orchestral tutti. As the orchestral tutti fades away, at rehearsal 22, Boyle writes, “this

⁴³ Beausang and De Barra.

⁴⁴ Julie Anne Sadie and Rhian Samuel, *The Norton/Grove Dictionary of Women Composers* (WW Norton & Company, 1994).

movement is based on a carol tune “All Soul’s Flower”, written for my mother, Christmas 1928, to words by Pamela Grey of Falloden”. The carol melody can be observed in the following musical example.

Example No. 41: Boyle Concerto, Movement 3, Measures 193–200.⁴⁵

22 a tempo tranquillo
(♩ = ♩ of the preceding)

193 (3+3) (2+2+2) simile
pp leggierissimo

22 a tempo tranquillo
(♩ = ♩ of the preceding)

195 (3+3) (2+2+2) (2+2+2)
p Woodwind (A) Flower has blossomed in this land, 'Twas planted by the Lord's com -

197 (3+3) (2+2+2)
mand, A Flower so fair, so

199 (2+2+2) (2+2+2)
clear of hue, E'er its leaves are fresh and

* This movement is based on a carol tune, *All Soul's Flower*, written for my mother, Christmas 1928, to words by Pamela Grey of Falloden

⁴⁵ Ina Boyle, *Concerto for Violin and Orchestra* (Dublin, Ireland: Contemporary Music Center, 1935).

As the example shows, Boyle puts the text of the carol into the score for the benefit of the musician's understanding, even though there is no vocalist in the ensemble. The text of the carol reads as follows:

A Flower has blossomed in this land

'Twas planted by the Lord's command

A Flower so fair

So clear of hue

Ever its leaves are fresh and new

Come, Lords and Ladies see this thing

It grows for our souls' bettering

O, lovely Flower

Blossom and thorn of Mary's bower.

This flower, it is so pretty a thing

It holds remede for sorrowing,

So sweet a sap runs in its veins

As may subdue all griefs and pains

If any man lack heart of mood

Straightway it maketh these losses good

O, Flower of Price!

Sing we, sing we of Paradise.⁴⁶

Initially, the carol tune is presented in the flutes and clarinets while the solo part plays quick sixteenth note figurations. While doing this gives the soloist an opportunity to demonstrate

⁴⁶ Boyle.

virtuosity, it draws attention away from the carol. In contrast, when the violin finally plays the carol melody, the orchestra, particularly the B flat clarinet, is lyrically contrapuntal. It is possible that in doing this, Boyle may have been trying to imbue the carol with more dramatic significance when it is finally played by the soloist.

Throughout the setting of the carol, Boyle reframes the 6/4 time signature every other measure, with alternating bars of 3 plus 3 and 2 plus 2 plus 2. In addition, the carol tune has alternations between duple and triple rhythms within each measure. These same musical characteristics are present throughout the first and second movements in significant ways, as though preparing the way for the third movement.

The first movement of the concerto is marked *Lento ma non troppo* and the key signature has no sharps or flats. Despite the key signature, the music immediately establishes A major as the harmonic center. The melody begins in the woodwinds, horns, and strings on the third scale degree, C sharp, and then moves to a B, G, and A. This is actually a quotation of the carol tune from the third movement.

Example No. 42: Boyle Concerto, Mvmt 1, Measures 1–6.

Although Boyle's voicing and orchestration establish a pastoral musical landscape, she infuses a wandering and uncertain quality here by avoiding the tonic in the melody and by

frequently using appoggiaturas. The solo violin enters after a 10-measure orchestral tutti. The violin wanders through a slow and lonely cadenza which ultimately fades away into an orchestral tutti featuring the carol tune. The violin returns 10 measures later with another cadenza. This cadenza becomes more sure of itself in character and ushers in a larger orchestral tutti without the violin. This finally leads to a more integrated section of music where the solo violin is in active dialogue with the orchestra. The music moves through a few different key areas in this middle dialogue section before gravitating back to A major towards the end of the movement when the short cadenza sections return again.

Like the first movement, the second movement wanders through numerous key areas without feeling like it finally arrives home; it has two flats in the key signature but does not ever fully cadence in G minor or B flat major. The carol melody is not presented in this movement as it is presented in the first movement. However, throughout the second movement, the 5/4 time signature is frequently reframed as either 2 plus 3 or 3 plus 2, forecasting similar metric shifts in the carol's presentation in the third movement.

Example No. 43: Boyle Concerto, Mvmt 2, Measures 129–134.



A lonely character is established at the beginning of the second movement as the solo violin plays a wandering, sinuous line with intermittent interjections and silences from the strings. The music elaborates a few rhythmic figures throughout this movement, gradually building in intensity and then decaying without creating many larger structural points. The woodwinds and horns join the larger orchestral moments as the movement progresses. At the end of the movement, the music finally finds a sense of direction as the violin trills and crescendos into the virtuosic figurations that accompany the carol at the start of the third movement.

When understood in the context of the setting of the carol, the wandering first two movements take on more meaning and vitality as expressions of the uncertainty, grief, and reflection that come with the passing of a loved one.

Boyle was clearly a deeply thoughtful composer. I was wholeheartedly moved by the vulnerability she displayed in centering the entire concerto around the carol she wrote for her mother. This personal and intimate compositional choice made me want to champion her music.

I think her intelligence, creativity, and intimacy are very rare. It is fortunate that her prolific output is being rediscovered today.

John Blackwood McEwen: *Two Poems* for Violin and Piano

Born in Hawick, Scotland in 1868, John Blackwood McEwen spent his formative childhood years in Glasgow, where his father was a Presbyterian minister. After graduating from Glasgow University in 1888, McEwen worked as a choirmaster for three years. In 1891, he moved to London to further his musical studies, entering the Royal Academy of Music in 1893. After winning the Charles Lucas composition medal and graduating from RAM in 1895, he was invited to return to the Academy in 1898 as a professor of harmony and composition by Sir Alexander Mackenzie.⁴⁷ In this role, he influenced a generation of young English composers. His pedagogical legacy is cemented through the many musical textbooks he wrote over the course of his tenure, including *Text-Book of Harmony and Counterpoint*, *Exercises on Phrasing in Pianoforte Playing*, *First Steps in Musical Composition*, and *The Principals of Phrasing and Articulation in Music*, among others. He also continued composing throughout his time at RAM.

Like many composers of the late Romantic era, McEwen was influenced by the music of a broad range of composers in developing his compositional style, from the aesthetic of Wagner and Strauss to that of Berlioz and that of Debussy. His *Two Poems* for Violin and Piano were written in 1913 and published in 1918 by a small publishing company called the Anglo-French music company. Despite its name, this organization published very few pieces by French composers. The majority of the 300 pieces it published in its 10 years of operation were written by a small number of pianists and violinists. In fact, many of the violin pieces published by the

⁴⁷ Benoliel, Bernard. "McEwen, John." *Grove Music Online*. 2001; Accessed 1 Apr. 2023.

company were written by McEwen. The company was purchased by Humphrey Milford in the mid 1920's and incorporated into the newly developed music department of the Oxford University Press.

McEwen's *Two Poems* for Violin and Piano, entitled, "Breath O' June" and "The Lone Shore" respectively, are short pieces that evoke the sentiments of their titles. Marked *Adagio*, "Breath O' June" begins with flourishes in the piano which outline an inverted major seventh chord, presenting the listener with a wash of color and texture. These flourishes continue for four bars until the violin enters *con sordino* playing a simple melody over major seventh chords in the piano. The character here is both nostalgic and dream-like.

Example No. 44: McEwen *Two Poems*, *Breath O' June*, Measures 1–8.⁴⁸

JOHN B. McEWEN.

Adagio.

VIOLIN or VIOLA.

PIANO.

pp *leggerissimo* *molto rubato* *una corda*

poco rit.

p con sordino *a tempo*

⁴⁸ John Blackwood McEwen, *Two Poems for Violin and Pianoforte* (London, England: Anglo-French Music Company, 1918).



This section of music is contrasted with a secondary section of music marked *tempo giusto*. In this second section, the music moves through different key areas and includes rhythmic variation in both instruments. The first section of music returns towards the end of the movement with the violin playing up an octave. This register change seems to intensify the dramatic potency of the music as the movement ends.

The second poem, entitled, “The Lone Shore”, centers harmonically upon the key of G minor. In the first section of this poem, the harmonies are created by joining stacks of perfect fifths. As a result, many of the harmonies, like in “Breath O’ June”, have extra intervals, like 6ths and 7ths, which obscure the tonal center. Despite the clashing intervals, the perfect fifths, particularly in the violin part, evoke a lonely and broad character.

Example No. 45: McEwen *Two Poems, The Lone Shore*, Measures 1–11.

JOHN B. McEWEN.

Larghetto.

VIOLIN.

PIANO.

p

cresc.

dim.

sf

Tranquillo

p

As with *Breath O' June*, *The Lone Shore* is in ABA form with a more assertive middle section. The music in this secondary section has a clear pulse in the piano which accompanies a very soulful and soaring melody in the violin.

Example No. 46: McEwen *Two Poems*, *The Lone Shore*, Measures 12–20.

p

sf

Tranquillo

p



The music becomes more agitated over the course of this secondary section until the pulse in the piano gradually fades to slower blocked chords, leading to a return of the opening material. The movement ends with a surprising G major chord, as if a ray of sunshine finally reached the lone shore.

Unlike many of his contemporaries, McEwen took little interest in the dissemination of his own compositions. In a series of letters he wrote to musicologist Henry Farmer, McEwen shares some important insights into his feelings and opinions about the role composition played in his life. In 1947, he wrote:

My composing activities since the beginning of the century have merely been the occupation of my leisure and have been more in the nature of escapism and distraction from the serious business of earning a living. I have never been or tried to be a professional composer, and that is the reason for what my old friend Corder regarded as an undue preoccupation with chamber music. It takes less time to write a string quartet than a symphony, and in the old days one could have the satisfaction of hearing one's work without undergoing the mortification and annoyances of suing for a performance from a swollen-headed conductor or a[n] arrogant impresario or board of Directors.⁴⁹

In another letter he wrote:

⁴⁹ John Blackwood McEwen, "Letters: Sir John McEwen," Manuscript, n.d., University of Glasgow, Farmer Archive.

My MSS. are now safely housed in the Library of Glasgow University. I am now grateful to you for suggesting this course. Otherwise, I think I should probably have piled them in a heap in my back garden and set fire to them. I shrunk from having my intimate thoughts and feelings revealed posthumously, although no “uninitiated” eye would have understood what the notation conceals, [such] a fate seemed to me like a violation of my personal and intimate privacy.⁵⁰

McEwen’s perception of composition as a private, leisurely activity may be the reason why he did not actively seek out performances of his music and consequently, the reason why his music has not become well known. Unfortunately, this may also be the reason why it is difficult to find musicological information about McEwen’s work; it is difficult, for example, to find information about what poems, if any, McEwen’s “Breath O’ June” and “The Lone Shore” are referring to. One Scottish poem published in 1884 was in fact titled, “The Morning Breath of June”, but the relationship between this and McEwen’s piece remains unknown. However, it can certainly be said that McEwen’s vivid writing in the two poems evoke sentiments that match those suggested by their respective titles.

It is tempting in listening to and studying these poems to ascribe something uniquely Scottish to McEwen’s vivid musical imagery. However, McEwen’s compositional aesthetic seems to be strongly rooted in the traditions of composers of continental Europe. I found his writing, particularly the opening of *Breath O’ June*, very moving and consequential. I always enjoyed playing the moving theme in the middle section of *The Lone Shore*, with its soulful and soaring quality. These examples, among the numerous others I illustrated above, highlight McEwen’s authenticity and originality.

⁵⁰ McEwen.

Alexander Campbell Mackenzie: *Six Pieces* for Violin and Piano

Alexander Campbell Mackenzie was born in Edinburgh Scotland in 1847. Mackenzie's parents encouraged him to study the violin from a young age. After playing in his father's orchestra for years as a child, at the age of 10, he went to Germany to study composition under the direction of Stadtmusiker August Bartel at the Schwarzburg-Sondershausen in Thuringia. At the age of 15, he enrolled at the Royal Academy of Music in London, where he studied violin with Prosper Sainton and composition with Charles Lucas.

After completing his studies in 1865, he returned to Edinburgh where he remained until 1881. In Edinburgh, he established himself as a versatile violinist, frequently performing chamber, orchestral and solo concerts. Throughout this time, he was also active as a composer. His many compositions—including a piano trio, a string quartet, a violin concerto, *Six Pieces* for violin, a cantata called *The Bride*, an opera called *Colomba*, and an oratorio called *The Rose of Sharon*—helped establish him as a leading composer in Britain.

After suffering from poor health, in 1881, he decided to move to Florence in the hopes that the warmer weather would improve his health and mindset. Upon the death of Sir George Macfarren, the principal of the Royal Academy of Music, in 1887, Mackenzie was appointed to succeed him. He remained in this role until his retirement in 1924. As principal of the school, he sought to improve its reputation in London, as it had fallen behind the Royal College of Music in terms of student enrollment and perceived academic rigor. He secured funds from numerous donors to offer more scholarships to prospective students. This, in turn, drove enrollment. He also founded organizations aimed at the Royal Academy of Music and the RCM, including the Associated Board of the Royal Schools of Music, ABRSM for short. The ABRSM established a set of examinations aimed at assessing musical progress and achievement in an impartial and

authoritative way. These assessments ultimately helped establish clear benchmarks and standards for young British musical students to aim for. These exams still function as an important assessment for many young musicians today.

Mackenzie was regarded as one of the most established and successful Scottish musicians of his time. According to musicologists Carnegie and Firman, “many of his programmatic works are based on Scottish subjects, but his music is cosmopolitan in style and somewhat old-fashioned for its period, displaying influences of French and German composers, including Bizet, Gounod, Schumann, and Wagner. Particularly attractive is his imaginative and colorful use of the orchestra”.⁵¹ His powerful use of color can also be seen in his chamber works, including in his *Six Pieces* for violin and piano.

Throughout the Romantic era, composers often reimagined idioms and formal structures from the Baroque era through a heightened and more dramatic harmonic and formal aesthetic. Brahms, for example, used the Baroque chaconne in the last movement of his fourth symphony to establish a majestic, grand, and passionate quality. In addition, Grieg reimagined numerous Baroque dances in his *Holberg Suite*. In contrast to Brahms’s work, Grieg’s work in reimagining Baroque dances in his work conveys charm and nostalgia. Like these composers, Mackenzie explores a neo-Baroque, Romantic aesthetic. This can be seen in his witty *Six Pieces* for violin and piano.

In order, the pieces in *his Six Pieces* for violin and piano are entitled: Gavotte; Berceuse; Benedictus; Zingaresca; Saltarello; and Tema con Variation. Although the phrase “six pieces” seems to separate each piece from their respective siblings, there appears to be a common narrative running through the six. This narrative relates to the Baroque dance suite. A number of

⁵¹ Moir Carnegie and Rosemary Firman, “Mackenzie, Sir Alexander Campbell (1847–1935), Composer and Conductor” (Oxford University Press, September 2004), <https://doi.org/10.1093/ref:odnb/34749>.

dances are referenced in this, including the gavotte, zingaresca, and saltarello. In creating six pieces for this set and in placing the Baroque gavotte first, Mackenzie appears to be drawing a parallel to the Baroque dance suite which often has six movements, one of which can be a gavotte. In this context, his work appears to be a sort of remake of a Baroque dance suite, with each movement contributing to the larger narrative as in Baroque dance suites. There are exciting Spanish dances as well as a lullaby, a religious Benedictus, and a theme and variation movement.

Like a Baroque gavotte, Mackenzie's *Gavotte* begins with a two-note pickup. The character is energized and stately. In contrast to Baroque gavottes, this gavotte does not arrive clearly on the metrically strong down beat of the first full measure. Instead, the second note is accented and is tied across the bar line. In doing this, Mackenzie lends the opening an unbalanced quality. The dramatic dynamic and tempo changes infuse the opening with a very witty and playful quality which is usually not found to this extent in Baroque gavottes.

Example No. 47: Mackenzie *Six Pieces* for Violin and Piano, Gavotte, Measures 1–5.⁵²

A. C. Mackenzie Op. 37.

The musical score for Example No. 47 is for Violin and Piano. The Violin part is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a two-note pickup (G4, A4) followed by a series of eighth and sixteenth notes. The Piano part is in bass clef with the same key signature and time signature. It begins with a series of chords and single notes. The score includes dynamic markings (f, p) and tempo markings (poco calando, a tempo).

In addition, while Baroque gavottes are often in binary form, Mackenzie embraces a ternary form in his gavotte; the opening A section is repeated after a long contrasting B section featuring modulations to distant key areas.

Example No. 48: Mackenzie *Six Pieces* for Violin and Piano, Gavotte, Measures 31–39.

⁵² Alexander Campbell Mackenzie, *Six Pieces for Violin and Piano*, Op. 37 (London, England: Novello and Company, 1889).

The second piece in the set has the title *Berceuse*, indicating a lullaby, this one in a soothing 3/8 meter in the key of A major. In contrast to the simplicity that one might expect to find in a piece written for a child, this lullaby contains sophisticated three-part counterpoint. The idea of sneaking something for adult appreciation into a child's piece seems to be a common aspect of the Romantic aesthetic when one considers, for example, the sophisticated harmonies in the *Berceuse* from Stravinsky's *The Firebird*, or Ysaÿe's *Rêve d'Enfant*.

Example No. 49: Mackenzie *Six Pieces* for Violin and Piano, *Berceuse*, Measures 1–13.

VIOLIN. *Andantino, semplice.*
 PIANO. *Andantino, semplice. ♩ = 66.*
p dolce.

II Corda

The B section is shorter than the A section and features the key of C sharp minor. The character is more sorrowful and gloomy here.

Example No. 50: Mackenzie *Six Pieces* for Violin and Piano, Berceuse, Measures 48–61.

f
mf
p
ritard.
a tempo
mf
ritard.
p
mf a tempo

It quickly returns to the more upbeat and sunny A section. While the opening A section modulates, the second A section stays in the tonic until the end of this piece.

Mackenzie again employs a three-part form in the next piece, entitled *Benedictus*, Latin for “blessing”. In the Roman Catholic tradition, the Benedictus is a part of the Sanctus portion of the mass ordinary, in which a hymn of adulation is offered to God, and in which his blessings are enumerated. Mackenzie imbues the A section with a sacred and intimate quality. Its melody avoids the tonic and, instead, gravitates towards the third and fifth scale degrees, using the tonic only as an appoggiatura but not as an arrival point. It thus feels as though it is always searching for resolution without finding it.

Example No. 51: Mackenzie *Six Pieces* for Violin and Piano, *Benedictus*, Measures 1–6.

A. C. Mackenzie, Op. 37 III.

VIOLIN. *Largo maestoso.* *sonore, sul G.*

PIANO. *Largo maestoso. ♩ = 58.* *mf* *pp una corda e sempre legato* *sonore*

There is a *Poco animato* section which features a variation of the main theme in a different rhythm. Although it is more active than the opening, the music still has an unresolved quality.

Example No. 52: Mackenzie *Six Pieces* for Violin and Piano, *Benedictus*, Measures 34–38.



The title of the fourth piece, *Zingaresca*, is a common designation for classical pieces—such as Liszt’s rhapsodies and many of Brahms’s last movements, for example—that imitate the synthesis of Romani and Hungarian music. This imitation is shown here by the quick flourishes which feature an improvisatory, exciting character.

Example No. 53: Mackenzie *Six Pieces* for Violin and Piano, *Zingaresca*, Measures 1–12.

This quick theme is contrasted with a slower and more melodic middle section which has a more intimate character. The quick rhythmic figure returns towards the end of the piece.

The fifth piece, *Saltarello*, is an Italian dance featuring a bouncing rhythm in a compound meter. This movement has a three-part form. The opening A section highlights the light and

playful quality inherent in the rhythm and meter of a saltarello. The character here is mischievous and fun.

Example No. 54: Mackenzie *Six Pieces* for Violin and Piano, Saltarello, Measures 1–13.

Vivace, ma non troppo presto.

VIOLIN.

PIANO.

Vivace, ma non troppo presto. ♩ = 138.

mf

p

sempre stacc.

f

While the opening section is in E minor, the middle section modulates to C major. This section features longer stretches of continuous notes. The character is still light and playful.

Example No. 55: Mackenzie *Six Pieces* for Violin and Piano, Saltarello, Measures 56–70.

f

leggiero

pp

mf

p

dim.

pp

mf

pp

mf

The opening section returns after the B section ends. The movement ends with an exciting flourish featuring a harmonic in the violin.

The sixth piece in this set is a theme and variation movement. With eight different variations, this piece is the most elaborate and varied of the six. The main theme features a singing figure contrasted with peppier short notes. It has a stately and upright character. It could even be described as galant.

Example No. 56: Mackenzie *Six Pieces* for Violin and Piano, Tema con Variazioni, Measures 1–7.

The musical score for Example No. 56 is for the piece 'Tema con Variazioni' from Mackenzie's *Six Pieces* for Violin and Piano. It is in 2/4 time, marked 'Andante' with a tempo of 84. The key signature has one sharp (F#). The score shows measures 1 through 7. The violin part begins with a melody in the right hand, and the piano part provides harmonic support with chords and single notes. The dynamics include *p* (piano) and *f* (forte).

There are variations featuring chromaticism, triplet rhythms, double stops, and modulations to remote keys.

Example No. 57: Mackenzie *Six Pieces* for Violin and Piano, Tema con Variazioni, Measures 16–22.



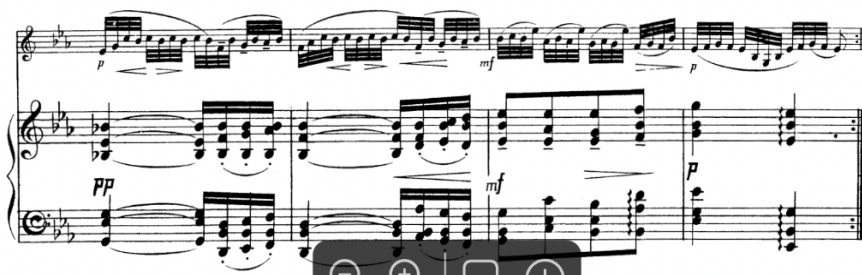
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Example No. 58: Mackenzie *Six Pieces* for Violin and Piano, Tema con Variazioni,
Measures 46–52.



Example No. 59: Mackenzie *Six Pieces* for Violin and Piano, Tema con Variazioni,
Measures 121–127.





The theme and variation piece ends with a restatement of the opening theme. These variations highlight his ability to create music with varied colors and textures.

With its pleasant melodies, clear phrase structures, and inventive use of Baroque and modern dance idioms, the *Six Pieces* for Violin and Piano highlight Mackenzie's interest in creating music grounded in the traditions of the Baroque and Classical Era through the lens of his own Romantic aesthetic. While there were many meaningful moments throughout the set, I really enjoyed his syncopation in the opening *Gavotte*. This always felt like a great way to introduce a neo-Baroque aesthetic in a poignant way. In addition, I really enjoyed his imaginative use of things like Spanish dances and Romani dances to reimagine a Baroque dance suite. These specific examples highlight his originality as a composer in the Romantic era.

Alfred Moffat: Concertino in A minor for Violin and Piano

Alfred Moffat was born in 1866 in Edinburgh, Scotland. He attended Edinburgh Collegiate School while in his teens and subsequently moved to Germany to study composition under Ludwig Bussler at the Stern Conservatory in Berlin. After completing his studies and working in various German music publishing firms, he moved to London to continue his career. His compositional aesthetic is informed by his experience as a publisher and editor.

Moffat was intensely interested in folk music. In 1897, he published a collection of Irish folk songs he had discovered and subsequently arranged for voice and pianoforte.⁵³ In the following two decades, he published similar collections of English and Scottish folk music from 16th, 17th, and 18th century.⁵⁴ In addition, he also published a collection of nursery rhymes as a children's book, featuring his own arrangements of existing tunes as well as illustrations for each created by Dutch illustrator H. Willebeek Le Mair.⁵⁵ All of these collections were well received within the English musical community. A review of his English folk music collection commented that, "Mr. Moffat's achievements in this particular field are so favorably known that it is only necessary to say that there is no apparent deterioration in the present volume".⁵⁶ Moffat brought his interest in folk music and nursery rhymes to composition.

Most of the compositions Moffat published are student pieces featuring folk music and nursery rhymes aimed at developing the technique of beginners. He composed pieces including *Six Easy Pieces for Violin and Piano*, *Fantasia on Irish Melodies*, and *3 Pieces in First Position*. In featuring fun and energized folk melodies, these pieces offer students an exciting and manageable challenge. However, he did compose a more mature piece for violin and piano. This piece, entitled *Concertino for Violin and Piano in A minor*, highlights his ability as a composer.

His *Concertino in A minor for Violin and Piano* was published in 1905. The Italian word "concertino" is the diminutive version of the word "concerto". Thus, the literal translation of "concertino" in English would be "short or simple concerto". Many concertinos are used as

⁵³ Alfred 1866-1950. Moffat, *The Minstrelsy of Ireland: 206 Irish Songs Adapted to Their Traditional Airs, Arranged for Voice with Pianoforte Accompaniment, and Supplemented with Historical Notes*, 4th (enl.) ed., Augener's Edition No. ; 8928 (London: Augener, 1897).

⁵⁴ Alfred 1866-1950. Moffat, *The Minstrelsy of the Scottish Highlands: A Collection of Highland Melodies, with Gaelic and English Words* (London: Bayley & Ferguson, 1900).

⁵⁵ Alfred 1866-1950. Moffat, H. (Henriette) Willebeek le Mair 1889-1966, and Juvenile Collection (Library of Congress), *Our Old Nursery Rhymes* (London: Augener ;, 1911), <http://hdl.loc.gov/loc.rbc/juv.53354>.

⁵⁶ Alfred Moffat, ed., "Reviewed Work: The Minstrelsy of England by Alfred Moffat," *The Musical Times and Singing Class Circular* 43, no. 711 (1902): 319-319, <https://doi.org/10.2307/3369309>.

student pieces for younger players. Composers may even write concertinos with this purpose in mind. Although the length of Moffat's concertino is short, it has many mature and compelling musical elements.

The first movement, marked *Allegro*, introduces a dark, brooding theme in the piano part that expresses longing or incompleteness by centering upon the fifth scale degree while moving through the tonic only in passing. The violin soon takes up the theme and leads to the inevitable virtuosity expected in a concerto, and serving the educational purpose for which the piece was written. Students are exposed to various bowing patterns in triplets, spiccato, broken octaves, and broken sixths.

Example No. 60: Moffat Concertino in A minor for Violin and Piano, Movement 1, Measures 16–24.⁵⁷

⁵⁷ Musical examples drawn from the following edition: Alfred Moffat, *Concertino in A minor for Violin and Piano* (London, England: Lengnick, 1905).

Example No. 61: Moffat Concertino in A minor for Violin and Piano, Movement 1,
Measures 51–62.

The musical score for Example No. 61, Measures 51–62, is presented in three systems. The first system shows the violin and piano parts with a 'cresc.' marking. The second system features a 'f' dynamic and a 'cresc.' marking. The third system includes 'mf', 'con forza', and 'cresc.' markings. The piano part has a 'cresc.' marking in the final measure.

A secondary theme in F major gives way to further virtuosity. As one might expect in a concertino, the sonata form is not completely filled out with development and recapitulation. After some final flourishes in the home key of A minor, the piano transitions into the second movement.

The second movement, *Lento con espressione*, is in ABA or *da capo* form. Featuring the third relationship that is such a staple of the Romantic style, the outer sections are in E major, reflective and heartfelt with dramatic register jumps and a rhythmically irregular, chordal accompaniment, while the inner section, in C major, soars over a steady syncopated accompaniment.

Example No. 62: Moffat Concertino in A minor for Violin and Piano, Movement 2,
Measures 1–8.

Lento con espressione.

The third movement is marked *Allegretto animato* and is in four parts. The first section features a quick melody, as seen in the example below.

Example No. 63: Moffat Concertino in A minor for Violin and Piano, Movement 3,
Measures 12–23.

This melody is elaborated with turns and grace notes. In addition, there are many sixteenth-note runs in this section that allow the violinist to showcase virtuosity. The music is very energized and dramatic in this section.

The second section features a more legato and singing melody as shown in the example below.

Example No. 64: Moffat Concertino in A minor for Violin and Piano, Movement 3, Measures 73–76.



The virtuosity in this section is primarily legato, as opposed to the spiccato and détaché that predominate in the first section.

There is a cadenza after the second section which leads into a contrasting third section of music. In this third section, the melody has a warm and sweet quality. The music relaxes and modulates to A major.

Example No. 65: Moffat Concertino in A minor for Violin and Piano, Movement 3, Measures 114–129.



Finally, there is a very fast and exciting *piu mosso* section which features repeated notes in the violin as well as quick string crossings. The character here is exuberant.

Although there are three movements, this piece feels as though it is through-composed as each movement flows without pause into the next. While the length of this piece is comparable to those of sonatas by other composers of the Romantic Era, the violin is very prominently featured throughout this piece. In addition, there is not quite as much dialogue between the violin and the piano as there usually is in sonatas. Labeling this piece as a concertino, then, feels appropriate.

Ultimately, this piece highlights Moffat's ability to create compelling music with varied colors and textures. When I first examined this piece, I was immediately drawn to the second movement, which seemed to stand out with its beautiful, soaring melody. I had never heard a piece styled as a concertino with a theme quite like this, and I think this really speaks to Moffat's ability as a composer.

Conclusion

Throughout this project, numerous musical moments and compositional devices stood out to me as particularly memorable, from Boyle's grand setting of her carol, to Smyth's vivid representation of Dante's poem, to Vaughan Williams inventive use of modal harmonies, to Mackenzie's innovative syncopated *Gavotte*, to many others. These composers were a product of the broader trends in the European Romantic movement and did not explicitly try to create music in a distinctly British style.

Despite this, several similarities emerged between the works. First, each composer seemed to embrace a sort of pastoral Romanticism, frequently featuring music with a rustic character suggestive of broad natural landscapes. It was interesting that even composers who proudly embraced the strong German Romantic aesthetic, like Smyth and Stanford, gravitated towards this pastoral character. It was also interesting that in evoking this sentiment, many of the composers drew upon the written word, specifically poetry, in a particularly special way. Vaughan Williams's groundbreaking work in *The Lark Ascending* is an especially wonderful example of this, but many of the other composers, like Ina Boyle, Ethel Smyth, and John McEwen, offered similarly impactful presentations of text and poetic imagery in the context of pastoral Romanticism. Some of the composers also emphasized folk idioms to achieve this pastoral quality.

While the pre-occupation with pastoral moods, the emphasis on folk idioms peculiar to the British Isles, and the interest in drawing inspiration from poetry provide common threads running through all these pieces in varying degrees, each of these works also highlights the cross-pollination of compositional styles and aesthetics which can be observed throughout the Romantic era. The result is a collection of pieces showing stunning ingenuity and creativity. It

could have been that the cultural separation from other European nations, the mere fact that these composers were a part of the British musical community and not that of Germany, France or Russia, may have encouraged a kind of freedom in their compositional style which resulted in the many examples of originality and innovation we have explored throughout this project. I am very grateful to have had the opportunity to present these works to warm, receptive audiences over the course of my three recitals, and to have had the opportunity to explore them in a literary way throughout this document.

Annotated Bibliography

Alain, Frogley. *Vaughan Williams Studies*. Cambridge University Press, 1996.

Frogley's work is a collection of ten essays which feature updated research on Vaughan Williams's unpublished early orchestral pieces, on his role in the development of a sense of English national identity, and on the role rhythm playing in his symphonies. Frogley also presents in depth analyses of some of Vaughan Williams's major works, including his Fifth Symphony and Fantasia on a Theme by Thomas Tallis. Through his in depth and insightful writing, Frogley reveals a more intimate and personal side of Vaughan Williams, as not only a revolutionary composer, but also as someone who was passionate about the broader role music plays in public life.

Beausung, Ita, and Séamas De Barra. *Ina Boyle (1889–1967): A Composer's Life*. Cork: Cork University Press, 2018.

This book by Beausung and Séamas presents comprehensive information on the life and work of Ina Boyle. It chronicles Boyle's life in Enniskerry, Ireland, with special attention paid to the role her mentors played in her development as a composer. They reveal the depth of Boyle's devotion to her family through primary sources they cite, including some of Boyle's letters.

Benoliel, Bernard. "McEwen, John." Grove Music Online. 2001; Accessed 1 Apr. 2023.

<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017323>.

This article examines the life and work of John McEwen. Benoliel highlights McEwen's life as a prominent academic at the Royal Academy of Music. Even though he assesses

McEwen's impact as primarily associated with his tenure at the Academy, he still highlights McEwen's compositional career and aesthetic, identifying other European composers like Debussy and Berlioz as important influences.

Boyle, Ina. *Concerto for Violin and Orchestra*. Dublin, Ireland: Contemporary Music Center, 1935.

This score is the primary source I used in my analysis of Boyle's violin concerto. This edition highlights some important notes from Boyle's manuscript relating to her use of the carol, "All Souls Flower" throughout the piece. It maps the carol over the corresponding notes in the music for the musicians benefit even though there is no vocalist in the ensemble. This was particularly helpful in my analysis.

Carnegie, Moir, and Rosemary Firman. "Mackenzie, Sir Alexander Campbell (1847–1935), Composer and Conductor." Oxford University Press, September 2004.

<https://doi.org/10.1093/ref:odnb/34749>.

This article highlights Mackenzie's life as a composer and conductor living in London. The authors highlight Mackenzie's interest in embracing forms and idioms from the Baroque and Classical eras. They praise his ability to reimagine these older forms through the lens of a Romantic aesthetic. This source also describes some of Mackenzie's important compositional influences, particularly that of Schumann and Wagner.

Coleridge-Taylor, Avril. *The Heritage of Samuel Coleridge-Taylor*. Dobson, 1979.

This book was written by Samuel Coleridge-Taylor's daughter Avril, and it focuses on identifying and describing his heritage. This vivid and personal account of Coleridge-Taylor's family history helps put his life as a composer into context. She puts special

emphasis on highlighting the role his family played in his many successes, in addition to also documenting the impact of Coleridge-Taylor's most popular pieces.

Coleridge-Taylor, Samuel. *Two Romantic Pieces for Violin and Pianoforte*. London, England: Augener, 1896.

This is the primary score I used in my analysis of Coleridge-Taylor's *Two Romantic Pieces* for Violin and Pianoforte. The score is written in clear typesetting and does not contain many editorial markings like fingerings and bowings. This was particularly helpful for me as I performed the piece.

Dante, Alighieri. *The Divine Comedy*. Aegitas, 2017.

This is the edition of *The Divine Comedy* I reviewed in my analysis of the third movement of Smyth's sonata for violin and piano. This edition features a revised translation of the poem which aims to better preserve the impact of the original Italian prose.

Dibble, Jeremy. *Charles Villiers Stanford: Man and Musician*. Oxford University Press on Demand, 2002.

This book presents a comprehensive biography of Stanford as a composer, academic, pedagogue, and conductor. In writing about him, Dibble highlights Stanford's interest in promoting British music domestically and abroad; he championed many younger British composers in concerts around Europe. While Stanford is well known for his church music, Dibble analyzes some of his other lesser-known works, including his symphonies and chamber works.

Edward, Elgar. *Sonata for Violin and Piano in E Minor*, Op. 82. London, England: Novello and Company, 1919.

This score is the primary source I used in analyzing Elgar's Sonata for Violin and Piano in E Minor. This edition was the first published of his sonata, and it features clear typesetting with minimal editorial fingerings and bowings.

Elford, Charles. *Black Mahler: The Samuel Coleridge-Taylor Story*. Grosvenor House Publishing, 2012.

This book highlights Coleridge-Taylor's experience as a person of African descent in a homogenous European culture. Elford identifies the many ways Coleridge-Taylor was tokenized and treated differently as a black person. Despite this, as Elford emphasizes, Coleridge-Taylor persevered and thrived as a beloved composer to many.

Esposito, Michele. *Sonata for Violin and Piano No. 1 in G Major, Op. 32*. London, England: Schott, 1890.

This score is the primary source I used in analyzing Esposito's Sonata for Violin and Piano in G Major. This edition has some editorial fingerings and bowings but they are not too distracting and there are only a few of them.

"Ethel Smyth: A Life of Music and Activism," n.d.

<http://www.cmsomus.org/ethelmarysmythbiographyoct202018.pdf>.

This source is a set of scholarly program notes published by the Chamber Music Society of Oregon featuring insightful and poignant observations about the life and work of Ethel Smyth. In analyzing Smyth's personal life, compositional oeuvre, and political activism, this source illustrates how Smyth's ambition and philosophy of working towards a higher purpose pervaded all aspects of her life.

Gates, Eugene. "Dame Ethel Smyth: Pioneer of English Opera" *The Kapralova Society Journal* 11, no. 1 (2013).

In this article, Gates highlights Ethel Smyth's innovative and creative approach to composition. In this relatively short article, Gates gives an overview of the entirety of Smyth's career as a composer, putting special attention on her determination and perseverance in the face of blatant and rampant sexism. He emphasizes the success and ingenuity of her opera, *Der Wald*, which was the first piece composed by a woman to be performed at the Met.

Gates, Eugene. "Damned If You Do and Damned If You Don't: Sexual Aesthetics and the Music of Dame Ethel Smyth." *Journal of Aesthetic Education* 31, no. 1 (1997): 63–71.

In this article, Gates highlights the double bind Smyth was put in as a composer. On the one hand, if she expressed strength of character and forcefulness in her music, her music was decried as unworthy of a woman composer. On the other hand, if she composed music with a more elegant and easy-going character, she was characterized as weak and simple minded. Gates highlights how she persevered despite this, developing a highly varied and expressive compositional aesthetic.

Green, Jeffrey. *Samuel Coleridge-Taylor, A Musical Life*. Routledge, 2015.

Green's book provides a comprehensive account of Coleridge-Taylor's life and career, using many newly discovered primary sources. While Coleridge-Taylor experienced racism throughout his career, Green identifies the sociological and cultural factors which ultimately led to him being embraced by the British public. He compares British and American cultures in regard to race, highlighting Britain's comparatively more open-minded culture at the time.

Kennedy, Michael. *Portrait of Elgar*. Oxford University Press, USA, 1987.

Kennedy's book offers a stark portrayal of Elgar as a highly complex, incredibly shy and private individual. Kennedy presents accounts of Elgar showing how he frequently fell prey to despair and was deeply distrustful of even those closest to him. He suggests that the neglect he experienced early in his life contributed to his emotional vulnerability later in life. It is comprehensive in scope and well-written.

Kennedy, Michael. *The Works of Ralph Vaughan Williams*. Oxford University Press, 1966.

With this book, Kennedy created an authoritative account of Vaughan Williams's life and work, analyzing all of Vaughan Williams's major compositions in chronological order. Kennedy's extensive and comprehensive knowledge of Vaughan William's oeuvre is evident in the many threads of discussions he weaves between each piece. Together, these threads weave a compelling narrative of one of Britain's greatest composers.

Mackenzie, Alexander Campbell. *Six Pieces for Violin and Piano, Op. 37*. London, England: Novello and Company, 1889.

This score is the primary source I used in analyzing Mackenzie's *Six Pieces* for Violin and Piano. This edition was the first and only published of this piece. It does not have many distracting editorial markings which I personally appreciated.

McEwen, John Blackwood. Manuscript. "Letters: Sir John McEwen." Manuscript, n.d.

University of Glasgow, Farmer Archive.

These letters were written by John McEwen to his friend Henry Farmer towards the end of McEwen's life. They provide an extraordinarily significant glimpse into McEwen's thoughts about his compositional life. He reveals that he felt composition served as a kind of pleasant distraction from the more serious business of his pedagogical work. These

letters were very important in understanding why McEwen did not work harder to promote his work.

McEwen, John Blackwood. *Two Poems for Violin and Piano*. London, England: Anglo-French Music Company, 1918.

Published by the Anglo-French Music Company in 1918, this score was the primary source I used in analyzing McEwen's *Two Poems for Violin and Piano*. The typesetting is clear and there are no major editorial markings which distract from the music.

"Michele Esposito." *The Musical Times and Singing Class Circular* 44, no. 729 (1903): 705–7.

The *Musical Times and Singing Class Circular* was a journal which operated from 1844 through 1903. This journal presented articles featuring various British composers. This article about Michele Esposito features compelling narratives about his life and work, with colorful descriptions of his youth in Italy, his brief time in Paris, and his career in Ireland. This source aims to highlight Esposito as a multifaceted expert in piano, conducting, and composition.

Moffat, Alfred, ed. "Reviewed Work: *The Minstrelsy of England* by Alfred Moffat." *The Musical Times and Singing Class Circular* 43, no. 711 (1902): 319–319.

<https://doi.org/10.2307/3369309>.

This source is a review of Alfred Moffat's collection of English folk tunes. The reviewer is intimately acquainted with Moffat's work as a publisher and editor of folk music. He is able to attest to Moffat's reputation in this field, which was particularly helpful to me in establishing Moffat's reputation during his lifetime in my project.

Moffat, Alfred. *Concertino in A minor for Violin and Piano*. London, England: Lengnick, 1905.

This score is the primary source I used in analyzing Moffat's *Concertion in A minor for violin and piano*. This is the first edition published of this piece and it is easy to work from.

Moffat, Alfred 1866–1950. *The Minstrelsy of Ireland: 206 Irish Songs Adapted to Their Traditional Airs, Arranged for Voice with Pianoforte Accompaniment, and Supplemented with Historical Notes*. 4th (enl.) ed. Augener's Edition No. ; 8928. London: Augener, 1897.

This source is a collection of Irish songs arranged for voice with pianoforte accompaniment by Alfred Moffat. The arrangements are designed for amateur players and the historical notes provide adequate contextual information to assist players in their understanding of the music. This collection highlights Moffat's interest in editing and arranging folk music.

Moffat, Alfred 1866–1950. *The Minstrelsy of the Scottish Highlands: A Collection of Highland Melodies, with Gaelic and English Words*. London: Bayley & Ferguson, 1900.

This source is a collection of Scottish Folk melodies arranged for voice and piano by Alfred Moffat. A principal goal of this work was to accurately represent these folk tunes as they used to be performed; Moffat includes the text in Gaelic in addition to standard English to further this goal. There are hundreds of tunes in this collection, and they are designed to be playable by amateurs.

Moffat, Alfred 1866–1950., H. (Henriëtte) Willebeek le Mair 1889-1966, and Juvenile Collection (Library of Congress). *Our Old Nursery Rhymes*. London: Augener ;, 1911.

<http://hdl.loc.gov/loc.rbc/juv.53354>.

This source contains a collection of nursery rhymes arranged for voice and piano by Alfred Moffat. A primary goal of this collection was to encourage children to develop an interest in music. As such, each tune is accompanied by a vivid illustration drawn by Dutch illustrator Willebeek le Mair. The collection is comprehensive, with hundreds of tunes and illustrations presented here.

Moore, Jerrold Northrop. *Edward Elgar: A Creative Life*. Clarendon Press, 1999.

This book presents a comprehensive and thorough study of Elgar's life and work. With vivid writing and evocative musical examples, this source presents well-researched and novel scholarship in an engaging and entertaining way. It highlights Elgar's creative use of things like form and harmony throughout his oeuvre.

NYPL Digital Collections. "Musical News." Accessed March 3, 2023.

<https://digitalcollections.nypl.org/items/584ca540-0026-0134-c509-00505686a51c>.

The source referred to in this citation is a publication called "Musical News", dated 1896, accessed through the New York Public Library. The "Musical News" was a monthly publication which highlighted new works by prominent and upcoming composers. In this article, Coleridge-Taylor's *Two Romantic Pieces* for Violin and Piano was reviewed. The reviewer highlights Coleridge-Taylor's creativity and ingenuity in using compelling and engaging thematic material.

Ottaway, Hugh, and Alain Frogley. "Vaughan Williams, Ralph." Oxford University Press, 2001.

<https://doi.org/10.1093/gmo/9781561592630.article.42507>.

Published in 2001, this article presents comprehensive information about Vaughan Williams's life and work. This source functions like an encyclopedia, aiming to present the most salient details about Vaughan Williams life in a comprehensive and thorough

way. The article emphasizes the importance of Vaughan Williams in contributing to a sense of British national identity as it relates to composition. They highlight his creative use of modal harmonies as particularly unique.

Porte, John Fielder. *Sir Charles V. Stanford: Mus. Doc., MA, DCL*. London: K. Paul, Trench, Trubner, 1921.

This source presents important information about the life and work of Charles Villiers Stanford. Written in Stanford's lifetime, this book provides insights into the reception of his music throughout his life. Porte particularly appreciated Stanford's Romantic aesthetic, with his sonorous orchestration and varied use of form and harmony. The book is broad and comprehensive in scope.

Sackville-West, Edward, and Desmond Shawe-Taylor. *The Record Guide. Vol. 10*. Greenwood, 1978.

This source is a series of musical reviews of works by prominent and lesser-known composers of the Romantic era. In this particular volume, the reviewers studied Vaughan Williams *The Lark Ascending*, highlighting Vaughan Williams ability to feature powerful pastoral imagery through an imaginative use of modes. They make generalizations about Vaughan Williams's compositional aesthetic and try to articulate overarching themes throughout his oeuvre. The prose is clear and engaging.

Sadie, Julie Anne, and Rhian Samuel. *The Norton/Grove Dictionary of Women Composers*. WW Norton & Company, 1994.

This source aims to promote the work of women composers by providing comprehensive and thorough information about the life and work of many who were previously. This dictionary contains a substantial amount of information on Ina Boyle, who they indicate

was sidelined as a composer and was also limited in her ability to promote herself given her location in Enniskerry, Ireland. Ultimately, this source seeks to counteract the destructive role sexism played in the lives of many women composers by highlighting their work.

Smyth, Ethel. *Sonata for Violin and Piano*. Leipzig, Germany: J. Rieter-Biedermann, 1887.

This score is the primary source I used in studying Ethel Smyth's *Sonata for Violin and Piano*. Released by a German publisher in 1887, this score is straightforward to read and includes important extra-musical markings notated by Smyth, including the cryptic heading at the beginning of the third movement referencing the Inferno chapter in Dante's *The Divine Comedy*.

Stanford, Charles Villiers. *Irish Rhapsody No. 6 for Violin and Orchestra*. London, England: Boosey and Company, 1923.

This score is the primary source I used in studying Stanford's *Irish Rhapsody No. 6 for Violin and Orchestra*. This edition is a reduction for violin and piano and is, unfortunately, the only edition available in the public domain. In addition, this edition unfortunately does not specify which instruments the piano part is playing in the score. Although it is written in clear typesetting, the lack of this information made it more difficult for me to clearly describe the original orchestration of this piece.

Stanford, Charles Villiers. *Pages from an Unwritten Diary*. E. Arnold, 1914.

This diary was written by Stanford throughout his life. It includes many insightful reflections on his youth and his compositional influences. With many vivid entries, this diary was very useful in illuminating Stanford's opinions on his teacher, Carl Reinecke.

The Monthly Musical Record. v. 31. Augener., 1901.

<https://books.google.com/books?id=WtcqAAAAYAAJ>.

The Monthly Musical record was a publication popular during the end of the nineteenth century and into the twentieth century which reviewed and promoted music by younger composers. In this volume, Coleridge-Taylor's *Two Romantic Pieces* for Violin and Piano are reviewed. This source provides insight into how Coleridge-Taylor's music was received in his lifetime.

Vaughan Williams, Ralph. *The Lark Ascending, Romance for Violin and Orchestra*. London, England: Oxford University Press, 1926.

This score is the primary source I used in analyzing Vaughan Williams's *The Lark Ascending, Romance for Violin and Orchestra*. Although this edition is a reduction for violin and piano, the score indicates which instruments from the orchestra the piano is imitating. This made it much easier for me to clearly describe the original orchestration of the piece.

Vaughan Williams, Ursula. "*Ralph Vaughan Williams.*" *A Biography*, London, England: Oxford University Press, 1964.

This book presents an intimate portrayal of Vaughan Williams, written by his second wife, Ursula Vaughan Williams. With her intimate knowledge of his life and work, Ursula illustrates Vaughan Williams as an energetic and passionate man, who not only rose to national prominence as a first-rate composer, but also championed the work of younger composers, striving to always improve the lives of those around him. Her work is comprehensive in scope and written in clear, engaging prose.

Young, Percy Marshall. *Elgar, OM: A Study of a Musician*. Praeger, 1980.

Using papers and documents never before seen by the public, Young's book on Elgar presents an insightful and intimate portrait of Elgar. With these new documents, Young highlights very important bits of information about Elgar's work. For example, he discusses how Elgar not only dedicated his violin sonata to his ailing friend Marie Joshue, but also discusses how he rewrote the last movement of this sonata to include a quote of the sacred theme from the second movement as a tribute to Joshue after her passing.