

Serialism, Modality and Poetic Rhetoric in
Alun Hoddinott's *Five Poems of Gustavo
Adolfo Bécquer*, Op. 152 no. 2 (1994)

Jeremy Huw Williams

Contents

Acknowledgements [p. 4]

Glossary of Poetic Terms [p. 6]

Preface [p. 8]

1. Alun Hoddinott and the idea of late style [p. 13]

1.1 The place of vocal music in Hoddinott's output up to 1994 [p. 15]

1.2 The vocal works from 1994 [p. 22]

1.3 Late style [p. 37]

2. Poetic rhetoric and text setting in Hoddinott's vocal works [p. 44]

2.1 Selection of poetry [p. 47]

2.2 Poetic rhetoric in '*One must always have love*', Op. 152 no. 3 (1994), and *Tymhorau*, Op. 155 (1995) [p. 52]

2.3 '*the poetry of earth*', Op. 165 (1997) [p. 72]

2.4 *La Serenissima*, Op. 173 (2000), and *La Serenissima, Images of Venice*, Op. 189 (2005) [p. 81]

2.5 'Where the traveller's journey is done' [p. 85]

2.6 Conclusion [p. 87]

3. Hoddinott's modal serialism and its antecedents [p. 89]

3.1 Alban Berg [p. 93]

3.2 Béla Bartók [p. 108]

3.3 The deployment of note rows in Hoddinott's music [p. 116]

4. Analysis of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994) [p. 129]

4.1 'Today the earth and the skies smile at me' [p. 135]

4.2 'The invisible atoms of the air' [p. 146]

4.3 'Who would be a moonbeam' [p. 155]

4.4 'Sighs are air and return to the air' [p. 164]

4.5 'We are born as if in the blinding moment of a lightning flash' [p. 168]

Conclusion [p. 177]

Appendix 1 – Song texts and translations [p. 180]

Appendix 2 – Withdrawn works [p. 229]

Appendix 3 – Works list [p. 232]

Appendix 4 – Articles by Alun Hoddinott [p. 250]

Appendix 5 – Discography [p. 254]

Appendix 6 – Bibliography for sources cited [p. 260]

- a) General music (including theoretical) literature [p. 260]
- b) Books and journal articles on Hoddinott [p. 264]
- c) Programme and liner notes [p. 265]
- d) Reviews of performances and recordings [p. 266]
- e) Other general literature [p. 266]

Appendix 7 – Bibliography for sources consulted but not cited [p. 270]

- a) General music (including theoretical) literature [p. 270]
- b) Books and journal articles on Hoddinott [p. 273]
- c) Programme and liner notes [p. 279]
- d) Reviews of performances and recordings [p. 282]
- e) Other general literature [p. 312]

Appendix 8 – Score of *Trio for violin, cello and piano*, Op. 77 (1970), Andante [p. 314]

Appendix 9 – Score of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994) [p. 322]

Acknowledgements

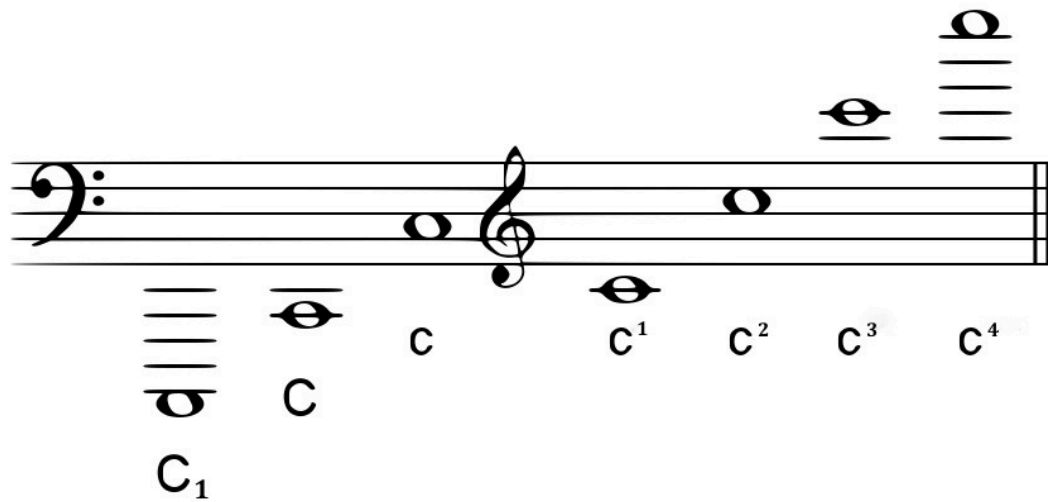
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This work is dedicated to Rhiannon Hoddinott in loving memory of Alun.

Jeremy Huw Williams

Radyr, April 2013

Pitch registers are indicated by the Helmholtz system:



Set-classes follow the nomenclature outlined in A. Forte, *The Structure of Atonal Music* (New Haven, CT: Yale University Press, 1973).

Note row transpositions follow a ‘moveable do’ system, such that P-0 always represents the first form of the row to appear in the composition regardless of transpositional level.

Glossary of Poetic Terms

Anadiplosis. The repetition of the last word or words of one sentence at the beginning of the next: ‘Today I have seen her . . . I have seen her and she has looked at me . . .’ (‘Today the earth and the skies smile at me’, *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994))

Anaphora. The starting of sentences with the same words: ‘Today the earth and the skies smile at me; / Today the sun reaches into the depths of my soul; / Today I have seen her . . . I have seen her and she has looked at me . . . / Today I believe in God!’ (‘Today the earth and the skies smile at me’, *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994))

Anastrophe. The variation of words: for instance, ‘A’r môr ar erchwyn y byd, / Y glas yn treiglo y tu draw, / Y môr y tu draw yn treiglo’ is a variation of ‘Y tu draw y mae’r môr, / Y tu draw y mae’r glas yn treiglo, / Treiglo y tu draw, ar erchwyn y byd.’ (‘Din Lligwy’, *Tymhorau*, Op. 155 (1995))

Asyndeton. The leaving out of a conjunction where it might have been expected, as with ‘peering, absorbing, translating’ (‘The boy and the birds’, *the poetry of earth*, Op. 165 (1997))

Conduplicatio. The repetition of words in various places across sentences: ‘First hour, first moment’ (‘Sonnet’, *One must always have love*, Op. 152 no. 3 (1994))

Diacope. The repetition of a phrase separated by one or two words: ‘I wait and I wait’ (‘The boy and the birds’, *the poetry of earth*, Op. 165 (1997))

Epistrophe. The repetition of a word or phrase at the end of a series of sentences or clauses: ‘Y meini hyn. / Yma yn y meini hyn’ (‘Din Lligwy’, *Tymhorau*, Op. 155 (1995))

Epizeuxis. The repetition of words consecutively, as with ‘Shine! shine! shine!’ (‘The boy and the birds’, *‘the poetry of earth’*, Op. 165 (1997))

Erotema. The device of rhetorical question: ‘Who would be the thought / Of the prayer / Which in solitude / You tender to God?’ (‘Who would be a moonbeam’, *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994))

Hypophora. The device by which the poet asks a question and answers it: ‘A’r hyn mae’n ei wneud? / Y mae’n marw’ (‘Deilen’, *Tymhorau*, Op. 155 (1995))

Isocolon. The use of successive sentences, clauses, or phrases similar in length and parallel in structure: ‘Singing all time, minding no time’ (‘The boy and the birds’, *‘the poetry of earth’*, Op. 165 (1997))

Mesodiplosis. The repetition of a word in the middle of clauses: ‘Day come white, or night come black’ (‘The boy and the birds’, *‘the poetry of earth’*, Op. 165 (1997))

Palilogia. A synonym for epizeuxis (see above)

Polysyndeton. The repeated use of conjunctions, e.g. ‘a lusard, a wal,’ (‘Lusard’, *Tymhorau*, Op. 155 (1995))

Preface

*The Five Poems of Gustavo Adolfo Bécquer: translated from the Spanish by Ifan Payne: for baritone and piano, Op. 152 no. 2 (1994),*¹ marked the beginning of a period of intensive vocal writing for the baritone voice during the latter part of Hoddinott's life, between 1994 and 2007. This unprecedented focus on the solo voice seemed to be accompanied by a general turn towards greater simplicity and economy, and a harmonic language that was less astringent than before, despite a continued dependence on the principles of twelve-note technique.

This thesis examines the final flowering of vocal music in Hoddinott's output, with particular reference to the Bécquer settings. It seeks to establish whether that work, and those that immediately followed, marked a fundamental change of compositional approach – a genuine 'late style' – or merely a shift of emphasis within an already established technical means of expression. With this end in view, this study addresses Hoddinott's twelve-note technique and its relationship to modality and tonality, as well as aspects of word setting, poetic structure and rhetoric, together with instrumental and vocal writing.

Although Hoddinott was a prolific and internationally recognized composer with an output spanning sixty years, very little has been written on his late output, and there is a paucity of genuinely analytical writing on his music in general. The most extensive book on the composer was written by Basil Deane, but this discusses

¹ All works are italicized, reflecting Hoddinott's original full titles as used throughout this thesis and documented by hand in the composer's personal works list (see Appendix 3).

Hoddinott's oeuvre only up to the late 1970s.² Other books take the form of reference sources and commemorations. Further to his bio-bibliography of 1993, the librarian Stewart Craggs published a source book in 2007.³ In 2009, to mark the eightieth anniversary of Hoddinott's birth, the Welsh Music Guild produced a collection of previously published articles together with the reminiscences of colleagues in a volume entitled *The Furnace of Colours*.⁴

Several hundred articles have been written about Hoddinott, but the majority of these belong to non-specialist publications, such as newspaper articles, interviews, record reviews, and liner or programme notes. Geraint Lewis has contributed many articles to periodicals, programmes, pre-performance talks and liner notes from 1989 to the present day;⁵ Heward Rees, Editor of *Welsh Music*, has also published texts of two substantial interviews with the composer,⁶ and, as part of a series of monographs on the composers of Wales, Lyn Davies wrote an extended essay on the composer in 2005.⁷ But these writings avoid prolonged analytical engagement with both the music and its manuscript sources, such as sketches and autographs. Most of the composer's manuscripts are contained in the Alun Hoddinott Archive at the National Library of Wales in Aberystwyth; several original manuscripts were, however, given to me by the composer during his lifetime. I have copies of all the other manuscripts relevant to this study. While the bulk of the composer's letters are housed in the Alun

² B. Deane, *Alun Hoddinott*, Composers of Wales 2 (Cardiff: University of Wales Press, 1978).

³ S. Craggs, *Alun Hoddinott: A Source Book* (Aldershot: Ashgate Publishing, 2007); foreword by J. Williams.

⁴ C. Painter (ed.), *The Furnace of Colours: Remembering Alun Hoddinott* (Barry: Welsh Music Guild, 2009).

⁵ See Appendix 6 and Appendix 7.

⁶ H. Rees, 'Roots and Realisations', *Welsh Music*, 7:3 (Spring 1983), p. 11; H. Rees, 'The Beach of Falesá', *Welsh Music*, 4:6 (Spring 1974), p. 8.

⁷ L. Davies, *Alun Hoddinott (1929-)*, Composers of Wales Monographs (Cardiff: Welsh Music Information Centre, [2005]).

Hoddinott Archive, I have had private access to further personal letters at the home of his widow.

Chapter 1 of this study contextualizes the place of vocal music in Hoddinott's vast output up to 1994, before presenting an overview of his vocal work since that date. The prolific song writing of the composer's late period is examined in the context of the idea of a late style. This chapter assesses the composer's turn towards chamber music and young professional performers following his retirement from university teaching in 1987 and his gradual withdrawal from public life. It also examines Hoddinott's technical prowess and his refining of textures in small-scale works, comparing the more overt technical writing of his middle period with the subtler, less self-conscious writing of his late period. The concise writing of the later years is assessed in terms of the technical development of a highly experienced composer.

Chapter 2 examines in detail the poetic rhetoric and text setting in Hoddinott's vocal works, investigating the rhetorical devices that were particularly favoured by the composer, and the ways in which he made use of them in his song cycles. Consideration is given to the authors and poets who influenced him. The way in which Hoddinott selected and edited text is investigated, along with his collaboration with living writers.

In Chapter 3, the combination of modality and serialism in Hoddinott's work is investigated. Hoddinott's acknowledged debt to what I shall call the 'modal serialism' of Berg is assessed, with a comparison between the note rows of both composers in terms of the use of artificial modes, such as whole-tone and octatonic scales. The construction and symmetry found within Hoddinott's note rows is examined in detail. The influence of Bartók is also studied, especially with reference

to the interaction of whole-tone scales with octatonic scales, as a means by which Hoddinott reconciled serialism with tonality. An overview of analytical work in twentieth-century music is provided in relation to those scholars whose work is referenced in the ensuing analysis of Hoddinott's music.

The deployment of note rows in the composer's middle period is studied in order to offer a comparison with the analysis of the song writing of his late period. In the absence of song cycles with piano accompaniment before 1973, part of Hoddinott's *Trio for violin, cello and piano*, Op. 77 (1970), is analysed. In Chapter 4 a full analysis of the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), is undertaken, assessing the way in which Hoddinott uses serialism as a basis for successful text setting. The importance of whole-tone and octatonic collections is observed, together with the way in which they relate to the poetic rhetoric. The technical challenges Hoddinott poses for the singer are examined in light of the modal serialism of his writing.

Appendices are provided for translations of the texts and poetry of the works for solo baritone dating from the beginning of the 1990s. The punctuation is restored for all of the poetry, with commentary as necessary. Two decades have passed since Robert Matthew-Walker published his then comprehensive *Alun Hoddinott on Record* in 1992, which listed 70 recorded works;⁸ several recordings have since appeared annually, totalling 125 commercially recorded works to date, thus making the updated discography included at the end of this thesis a useful reference tool.⁹ Stewart Craggs

⁸ R. Matthew-Walker, *Alun Hoddinott on Record* (St. Austell: DGR Books, [1993]).

⁹ See Appendix 5 for discography.

produced his bio-bibliography in 1993;¹⁰ a new and extensive bibliography of Hoddinott's oeuvre has been compiled for this dissertation.¹¹

¹⁰ S. Craggs, *Alun Hoddinott: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1993).

¹¹ See Appendix 6 (bibliography for sources cited) and Appendix 7 (bibliography for sources consulted but not cited).

1. Alun Hoddinott and the idea of late style

The last fifteen years of his life witnessed Hoddinott's greatest outpouring of solo vocal works. The voice had always featured in his output, but unlike in Britten's, for instance, it was not always a central focus. There are only three acknowledged song cycles by Hoddinott with a single accompanying instrument that predate 1994.¹ Up to that date the composer was known chiefly for large-scale works: eighty orchestral works, including nine symphonies² and twenty-three concertante works with orchestra, along with five operas³ and many large-scale choral works with orchestra. From 1994 onwards, beginning with the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), Hoddinott wrote a new song cycle almost every year. The Bécquer songs were followed by:

'One must always have love': songs for high voice and piano, Op. 152 no. 3 (1994)

Tymhorau: pedair o gerddi Gwyn Thomas, Op. 155 (1995; arranged by the composer for baritone and string orchestra in 1996)

Caneuon Indeg: three nursery tunes arranged for baritone and harp (1997)

'the poetry of earth': five songs for baritone and harp, Op. 165 (1997)

Grongar Hill: scena for baritone, string quartet and piano, Op. 168 (1998) (John Dyer)

To the Poet: six poems of Alexander Pushkin for bass-baritone and piano, Op. 171 (1999)

¹ *Ancestor Worship: four poems of Emyr Humphreys for baritone and piano*, Op. 82 (1973); *Landscapes: Ynys Môn: songs for tenor and piano*, Op. 87 (1975) (Emyr Humphreys); *The Silver Hound: cycle for tenor and piano*, Op. 121 (1985) (Ursula Vaughan Williams).

² *Symphony no. 10*, Op. 172, received its first performance in 1999.

³ His sixth and final opera, *Tower: opera in three acts* (libretto by John Owen), received its first performance in 1999.

La Serenissima: songs for baritone and piano, Op. 173 (2000)

Paradwys Mai: three songs to poems of Saunders Lewis for mezzo-soprano, string quintet and piano, Op. 143 no. 1 (1992; arranged by the composer for baritone and piano in 2001)

Promontory of Dreams: song cycle for baritone, horn and strings, Op. 183 (2004) (Trevor Fishlock)

Seven folk songs: arr. baritone and harp (2005)

La Serenissima, Images of Venice: for soprano, baritone and orchestra, Op. 189 (2005)

Towy Landscape: songs for soprano, baritone and piano four hands, Op. 190 (2006) (Dyer)

Blake Songs: for baritone and violin, Op. 192 (2007)

This return to solo vocal composition begs the question of why Hoddinott should choose to turn in his later years to works for smaller forces, and vocal forces in particular. Was this some kind of manifestation of a ‘late style’ – a turn to a small-scale, intimate, inward-style of expression associated with the late works of such composers as Beethoven, Liszt and Janáček? Does it reflect the greater time available to him after his retirement from university teaching (in 1987) for the reading and selection of possible texts for vocal setting? Or does it reflect a greater confidence in his compositional technique, and an ability and desire to use it with greater economy?

1.1 The place of vocal music in Hoddinott's output up to 1994

Hoddinott is primarily known as a composer of orchestral and instrumental works. As a teenager between 1946 and 1949 he composed twelve orchestral and eight chamber pieces, which were all withdrawn⁴ before his first acknowledged composition, the *String Trio*, Op. 1 (1949). At the age of twenty he composed his *Concerto for clarinet and string orchestra*, Op. 3 (1950), which launched his career and brought him international acclaim, following its broadcast premiere by BBC Wales in 1951, its performance at the Cheltenham Festival in 1954 and its publication by Oxford University Press in 1955.

His first compositions, however, were not orchestral works, but *Two Songs*, 'A widow bird sate mourning' (Percy Bysshe Shelley), and 'Dawlish fair' (John Keats), written in 1946. He withdrew these works, but he would return to these poets for *La Serenissima, Images of Venice*, Op. 189 (2005),⁵ and 'the poetry of earth', Op. 165 (1997), respectively. Shelley was a poet favoured by many composers in their youth, not least Britten, who composed more than fifty songs between the ages of 9 and 17 including, on his own admission, 'many settings of Shelley'.⁶

Hoddinott withdrew several vocal works composed during this early period:⁷ *Epilogue* (A. E. Housman), of 1946; *Weep no more: cycle for tenor and string quartet* (John Fletcher), of 1947; *Drink today: for tenor and piano*, and *Dirge: for tenor and*

⁴ See Appendix 2 for a list of withdrawn works.

⁵ Hoddinott also set Shelley in his *A Vision of Eternity: symphony for soprano and orchestra*, Op. 145 (1992), and Keats in his *To Autumn: song for mixed chorus* (1976).

⁶ B. Britten, *Tit for Tat*, (London: Faber Music, 1969), Prefatory Note.

⁷ Hoddinott's *See, see the shepherds' Queen*, composed for voice and piano as a B.Mus. exercise (manuscript dated 23 November 1946), does not appear in Hoddinott's personal works list; neither does it appear in the composer's personal list of withdrawn works. (Craggs, *Alun Hoddinott: A Source Book*, p. 38.)

piano (both Fletcher), of 1947 and 1948 respectively, both broadcast on BBC Wales in 1950 and 1952; *Ending: for tenor and piano* (Cecil Day-Lewis), of 1949; *Songs of melancholy: cycle for tenor and thirteen instruments* (Day-Lewis), of 1949; and *A Lover's Complaint: for tenor and string quartet* (William Shakespeare), of 1949. Although withdrawn, the choice of string quartet accompaniment for the teenage works, *Weep no more* and *A Lover's Complaint*, was one to which the mature composer would return in 1998 for *Grongar Hill*, Op. 168 (Dyer).

Another significant part of the composer's juvenilia is his first choral piece of 1949, *Song of Destiny: cantata for mixed chorus and double string orchestra* (Walt Whitman). The work was withdrawn, but a poem by Whitman was later used in '*the poetry of earth*', Op. 165 (1997). His first sketched attempt at composition in 1946 was a setting of *Dover Beach* (Matthew Arnold), in 1946 for tenor and strings.⁸ Samuel Barber's setting, for baritone and string quartet (1931), was known to Hoddinott the student composer, who later learnt that Vaughan Williams had also abandoned a setting of the Victorian poem.⁹ When Barber sang and played his setting of *Dover Beach* to Vaughan Williams, the Englishman's reaction was, 'I tried several times to set "Dover Beach", but you really got it'.¹⁰

Having favoured the voice of the tenor during these early years, Hoddinott turned to a lower voice for his first acknowledged songs. His *Two Songs: for bass and piano*, Op. 2 (Fletcher),¹¹ of 1950, were given their first performance in Cardiff in 1955, and *Lullaby: for medium voice and piano*, Op. 4 no. 1 (anon.), of the same year, was given its first performance in Cardiff in 1951 and broadcast by BBC Wales in

⁸ Craggs, *Hoddinott: A Source Book*, p. 37.

⁹ A. Hoddinott. Personal communication. 2 May 2005.

¹⁰ B. Heyman, *Samuel Barber: The Composer and his Music* (New York, NY: Oxford University Press, 1992), p. 94.

¹¹ Only the manuscript of one song, 'A Merry Song', exists in the Alun Hoddinott Archive at the National Library of Wales; the other song is lost.

1952. Although these unpublished songs had not been officially withdrawn, the composer was reluctant for them to be performed in modern times.

The next decade was a period of predominantly orchestral writing for Hoddinott,¹² during which time he wrote no music for solo voice.¹³ It was in 1959 that he returned to writing for the voice, significantly the bass voice in *Job: oratorio for bass, chorus and orchestra*, Op. 24 (Aneirin Talfan Davies). This was composed in 1959-62 and received its first broadcast performance from Swansea for BBC Wales in 1962 (an aria from the work was broadcast earlier on BBC TV in 1960). The work was revised by the composer in 1977 for a BBC Radio 3 broadcast in 1979 to mark his fiftieth birthday and he further considered reshaping the work for baritone soloist in 2007 when a previously lost manuscript of the work was discovered in a private collection in Aberystwyth; plans were discussed for a possible revival with the BBC National Orchestra of Wales in 2009 for the composer's eightieth birthday year, but this idea unfortunately had to be abandoned.

The 1960s proved to be a period of prolific orchestral writing to commission for the composer.¹⁴ Once Hoddinott had returned to solo vocal writing with *Job* in 1959, following an absence of nine years, there followed several works featuring vocal soloists. In 1961 he composed his *Masque 'The Race of Adam' for soloists, boys' voices, chorus and organ*, Op. 23, and in 1965 he wrote both *Medieval Carol: for medium voice and piano*, Op. 38 no. 2 (anon.), and *Dives and Lazarus: cantata for soli, chorus and orchestra*, Op. 39 (Gwynno James). In 1968 he composed *Roman Dream: scena for soprano and instrumental ensemble*, Op. 54 (Emyr Humphreys). The last large-scale work of the 1960s was *Eryri: song for soloists, chorus and*

¹² See Appendix 3 for works list.

¹³ His *Requiem for soprano, chorus and orchestra* (1951) was withdrawn.

¹⁴ See Appendix 3 for works list.

orchestra (T. H. Parry Williams) in 1969 (the original score contains solo parts for sixteen voices, chorus and orchestra; it was significantly revised before the first performance, given by baritone, chorus and orchestra).¹⁵

It was during the 1960s that Hoddinott prolifically produced almost a hundred works to commission in almost every genre except opera, becoming one of the most sought-after and established British composers. The large cantatas of this decade¹⁶ naturally led the composer towards writing opera during the 1970s and early 1980s – at intervals of two years in 1973, 1975, 1977, 1979 and 1981. The operas concerned are *The Beach of Falesá: opera in three acts*, Op. 83 (Glyn Jones);¹⁷ *The Magician: opera in one act*, Op. 88 (John Morgan); *What the old man does is always right: opera in one act*, Op. 93 (Myfanwy Piper); *The Rajah's Diamond: opera in one act*, Op. 99 (Piper); and *The Trumpet-Major: opera in three acts*, Op. 103 (Piper after the novel by Thomas Hardy), respectively. A sixth and final opera was written in 1999, *Tower*, Op. 170 (John Owen). Commenting in 1974 on his first opera, Hoddinott said that he felt ‘more at home in writing a work of this kind than most other pieces’, and that despite having waited a long time, operatic writing would be a feature from that time onwards.¹⁸ He clearly relished writing dramatic work for voices, finding particular inspiration in low male voices.

Having composed five symphonies before writing his first opera, Hoddinott commented that ‘all that’s gone before is almost a preliminary to writing this major

¹⁵ Records of the Royal Choral Society (now deposited in the London Metropolitan Archives).

¹⁶ ‘*The Race of Adam*’, Op. 23 (1961), was described by one critic as a ‘Liturgical Opera’: ‘One modern musician has called a similar work “an operatorio” and [librettist] Moelwyn Merchant says that this might be a better descriptive word than the ones chosen by Hoddinott and himself.’ (Anon., ‘New Hoddinott Work – Liturgical Opera for Llandaff’, *The Times*, 9 February 1961, p. 3.)

¹⁷ This opera was seen on television by four-and-a-half million people. (R. Fawkes, *Welsh National Opera* (London: Julia MacRae Books, 1986), p. 170.)

¹⁸ Rees, ‘The Beach of Falesá’, p. 8.

work'.¹⁹ He explained that the initial impulse for his first opera came from the baritone, Geraint Evans,²⁰ who thought that the composer's music 'had a dramatic flair'.²¹ The major roles of Hoddinott's subsequent three operas were also written for Evans; Jack Vandeleur in *The Rajah's Diamond*, Op. 99 (1979), was the singer's seventy-fourth and final new role.²² The main role in Hoddinott's final opera, *Tower*, Op. 170 (1999), was written for the bass Robert Lloyd two decades later, long after Evans's death in 1992 (with a secondary role for baritone). According to Rhiannon Hoddinott, Evans often prescribed the requirements of the extensive arias that he was to sing in the earlier operas.²³ This claim is supported by Myfanwy Piper, the librettist of *What the old man does is always right*, Op. 93 (1977), who told Hoddinott that she had 'heightened the end a bit', in order to give Evans 'a chance for some emotional fireworks'.²⁴ Hoddinott's first five operas were produced on stage and television within a seven-year period, beginning with *The Beach of Falesá*, Op. 83, in March 1974 and ending with *The Trumpet-Major*, Op. 103, in April 1981, a unique achievement at that time.

Alongside the writing of the early operas, Hoddinott composed several song cycles: *Ancestor Worship*, Op. 82, for high voice and piano in 1973, significantly re-written in its definitive version for baritone in 1977 (it was never performed or published in the version for high voice);²⁵ *Landscapes: Ynys Môn*, Op. 87

¹⁹ Rees, 'The Beach of Falesá', p. 11.

²⁰ *Ibid.*, p. 8.

²¹ G. Evans, *A Knight at the Opera* (London: Michael Joseph, 1984), p. 223.

²² *Ibid.*, pp. 224 and 261-4.

²³ Rh. Hoddinott. Personal communication. 11 August 2010.

²⁴ Undated letter [1976-7] in the private collection of Rhiannon Hoddinott.

²⁵ The cycle was originally envisaged for Margaret Price and James Lockhart who had recorded *Roman Dream*, Op. 54 (1968), in 1972; the liner note of the vinyl record mentions that amongst recent works is 'a song-cycle Ancestor Worship, written for Margaret Price and James Lockhart'. (Anon. Liner note. 1972. Vinyl record. *Hoddinott: Orchestral Music*. Decca SXL 6570.) Price and Lockhart were due to

(Humphreys), in 1975; and *A Contemplation upon Flowers: three songs for soprano and orchestra*, Op. 90 (George Herbert; Henry King), in 1976. During this period Hoddinott also composed several large-scale choral works with solo parts: *The Tree of Life: oratorio for soprano, tenor, chorus and orchestra*, Op. 79 (1971) (Moelwyn Merchant); *St Paul at Malta: cantata for tenor, chorus and orchestra*, Op. 80 (1971) (Merchant); *Sinfonia Fidei: cantata for soprano, tenor, chorus and orchestra*, Op. 95 (1977) (Christopher Cory); and *Voyagers: songs for baritone solo, male voices and orchestra/piano duet*, Op. 75 (1978) (Jon Manchip White).

Hoddinott turned his attention back to orchestral writing in the 1980s,²⁶ composing only two works for solo voice during this decade, both for tenor:²⁷ *The Silver Hound*, Op. 121 (1985) (Ursula Vaughan Williams), and *Songs of Exile: cycle for tenor and orchestra*, Op. 133 (1989) (Humphreys), written for the Welsh tenors Kenneth Bowen and Robert Tear, respectively. The baritone voice appeared in a major work at this time, *Bells of Paradise: cantata for baritone, mixed chorus and orchestra*, Op. 117 (1984), and in the first and last major choral works from 1990 onwards: *Emynau Pantycelyn: for baritone, chorus and orchestra*, Op. 138 (1990) (William Williams), and *Mass: for baritone, chorus and ensemble*, Op. 158 (1996).

The composer continued to include solo voices in his large-scale works during the early 1990s: *A Vision of Eternity: symphony for soprano and orchestra*, Op. 145 (1992) (Blake; Shelley); *Improvisation on an old Welsh Tune: soprano, male choir and orchestra* (1993) (anon.); *Missa Sancti David: for tenor, trebles, chorus, piano*

perform the cycle in Hinckley on 17 January 1975. (H. Rees and H. Williams, 'Notes and News', *Welsh Music*, 4:8 (Winter 1974-5), p. 72.) Musical examples of the original version are quoted in Deane, *Hoddinott*, p. 64.

²⁶ See Appendix 3 for works list.

²⁷ Hoddinott sanctioned a transposition of his *Six Welsh folk songs: arr. high voice and piano* (1982), for baritone and piano in 1993. The composer reworked his folk song arrangements of *Two Songs of Glamorgan: for tenor and piano* (1990), for baritone and piano in 1993.

four hands, organ and percussion, Op. 148 (1994) (anon.); *Lines from 'The Music Makers': for mezzo-soprano and female chorus* (1994) (Arthur O'Shaughnessy); and *The Silver Swimmer: for soprano and ensemble*, Op. 152 no. 1 (1994) (Manchip White). These works prepared the way for the vocal cornucopia of Hoddinott's late period from 1994 until 2007.

1.2 The vocal works from 1994

Hoddinott produced a profusion of song cycles from 1994 onwards, mostly for the baritone voice, but with a variety of accompaniments; the composer wrote songs for baritone with piano, string orchestra, harp, string quartet and piano, horn and string orchestra, symphony orchestra, piano four hands, and violin accompaniments in 1994-2007. His *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), was followed in the same year by ‘*One must always have love*’, Op. 152 no. 3. The latter cycle is a setting for soprano and piano of four poems by Christina Rossetti, Emily Dickinson, Alice Bliss and W. B. Yeats. A year later Hoddinott turned to the Welsh language for *Tymhorau* [Seasons], Op. 155 (1995), a setting of four poems for baritone and piano by Gwyn Thomas (who provided his own English translations of the poetry²⁸ for the audience at the Purcell Room première in London in 1997). Shortly afterwards, in 1996, the composer arranged the cycle for baritone and string orchestra. Hoddinott aspired to set the Welsh language despite his concern for the international reception of works in Welsh. He nevertheless admired composers who set Welsh texts well:

This is a natural thing to want to do, as the inflections of a language can influence a composer’s style, and, for example, can subtly affect the outlines of a melodic line, giving that melody a particular flavour such as nothing else can do.²⁹

Born in Tanygrisiau in 1936, Thomas is Emeritus Professor of Welsh at Bangor University, and was the National Poet of Wales between 2005 and 2007, writing in English and in Welsh. Hoddinott selected four of Thomas’s poems that represent the

²⁸ See Appendix 1.

²⁹ A. Hoddinott, ‘A Welcome Vocal Score’, *Western Mail* (undated article in the Alun Hoddinott Archive, National Library of Wales).

four seasons (although not classed as such by the poet), hence the title, *Tymhorau*. The four poems represent spring at the site of an ancient settlement on Anglesey, movements of a lizard in the summer of Provence, the colourful depiction of a falling autumnal leaf, and the snow of a bitter Russian winter, in a translation from Boris Pasternak's *Dr Zhivago*.

Despite the use of the Welsh language in this cycle, only one poem out of four is set in Wales, recalling Basil Deane's comment that 'Hoddinott rarely writes on a specifically Welsh theme'.³⁰ Having set several choral works in Welsh, Hoddinott was aware of the challenges posed by the language, as he outlined in a 1977 interview:

Welsh is extraordinarily difficult to set because it is so guttural: 'll' and 'ch' make it difficult. I think one can use it in a sort of lieder [*sic*] form (not where you are writing a 'song' – but an art form – the Schubert type of song) which is a narrative type of song, where the actual words are more important than the vocal line.³¹

Whilst recognizing the benefits of setting Welsh texts for choirs to sing, he was sceptical about composing for the solo voice in Welsh, commenting that 'very few professional singers can sing in Welsh'.³² Geraint Lewis empathized with Hoddinott's scepticism:

The question of setting the Welsh language opens up exciting vistas and unfortunate limitations. Songs must be sung, and to an audience. For the Welsh language to thrive in this respect there must be a dramatic increase in the number of singers who are prepared to sing in Welsh (often their native language in any case) and of audiences who wish to hear art songs in Welsh.³³

³⁰ B. Deane. Liner note. 1973. Vinyl record. *Hoddinott, Concerto for Horn and Orchestra*. Decca SXL 6606.

³¹ A. Hoddinott. Interview. 20 June 1977. Quoted in E. Warkov, 'Modern Composers' Use of Welsh Texts: Some Points of View', *Welsh Music*, 5:10 (Winter 1978-9), p. 36.

³² *Ibid.*, p. 39.

³³ G. Lewis, "'Welsh' Music", *Welsh Music*, 7:2 (Winter 1982-3), p. 16.

Lewis further opined that those prerequisites appeared to be nonexistent in the early 1980s, even though he recognized the need for ‘word-setting in Welsh which attempts the kind of subtlety achieved by Britten in English.’³⁴ By 1995, however, with *Tymhorau* Hoddinott was reconciled to writing Welsh-language art song. He became aware that contemporary Welsh singers were quite adept at singing the pure vowels of the language (which are almost identical to those of the supreme language for singing, Italian), and able to achieve a *bel canto* line with rapid insertion of the guttural consonants of the Welsh language. He relished the challenge, acknowledging that composers ‘set a language and the language forms its own curve in the music’.³⁵

The composer turned to harp accompaniment in 1997, producing two works for baritone, *Caneuon Indeg* (1997) and ‘*the poetry of earth*’, Op. 165 (1997). *Caneuon Indeg* (1997) consists of three traditional Welsh tunes, ‘Pedoli, Pedoli’ [Shoe the horse], ‘Cysga di’ [Sleep my baby], and ‘Gee, Geffyl Bach’ [Gee up, little horse]. ‘*the poetry of earth*’, Op. 165 (1997), is a setting of the poetry of John Keats, William Cowper, Walt Whitman and Samuel Taylor Coleridge; the poems selected are about animals and birds, and the writing is full of humour. This song cycle for baritone and harp was the only time in which Hoddinott composed original songs to the accompaniment of this most popular of Welsh instruments, despite a previous invitation from Peter Pears to write a song cycle for himself and the Welsh harpist Osian Ellis.³⁶ Hoddinott had doubts about writing music for Pears and Ellis as this duo had become so closely linked with the music of Britten, particularly after

³⁴ Lewis, ““Welsh” Music’, p. 16: ‘Setting a variety of languages, and indeed different poets within a language, will reveal how infinitely subtle are the nuances that result from such flexibility.’

³⁵ Warkov, ‘Modern Composers’ Use of Welsh Texts’, p. 32.

³⁶ Pears ended a letter to Hoddinott, dated 26 November 1975, ‘How are THE songs?’, and another, ‘How are my songs with Osian? Love to you all, Peter’ (letters in the private collection of Rhiannon Hoddinott).

Britten's illness in 1973.³⁷ Hoddinott's widow recalled him saying that the music of Britten clearly resonated in his head as he imagined Pears and Ellis in performance.³⁸ Neither did Hoddinott particularly like the combination of tenor and harp; following Britten's death in 1976 he did not invite Pears and Ellis to give a recital at the Cardiff Festival, feeling that such recitals did not hold the appeal of the recitals that Pears had given with Britten.³⁹

In '*the poetry of earth*', Op. 165 (1997), however, writing for a voice other than the tenor enabled him to escape this impasse. The 'atmospheric, imaginative harp accompaniments'⁴⁰ of this song cycle require a very skilful player to negotiate their complex writing, and a big sound to support the weight of the baritone voice in a way that the piano is able to do with ease. Hoddinott accepted the commission despite voicing concerns about the balance between baritone and harp, as well as the potential difficulties posed by restrictions of the instrument in terms of chromatic writing. Whilst the concert harp as an instrument has the possibility of the full chromatic gamut, the technique required to produce such rhapsodic chromaticism in Hoddinott's fast passages is advanced. His writing for the harp is not that of the Welsh *cerdd dant*, and yet this combination of voice and harp is instantly recognizable and loved by audiences, especially in Wales.

³⁷ During a six-hour open-heart operation in May 1973, Britten suffered a small stroke, which paralysed his left hand and arm. (D. Mitchell, 'Friday Review: His Music Never Leaves my Ears', *The Guardian*, 20 July 2001, p. 6.) Sadly he did not achieve the full recovery that was expected and never played the piano again in public. (P. Pears, *Travel Diaries of Peter Pears, 1936-1978*, ed. by P. Reed, Britten-Pears Foundation: Aldeburgh Studies in Music 2 (Woodbridge: Boydell Press, 1995), p. 221.)

³⁸ Rh. Hoddinott. Personal communication. 19 May 2011.

³⁹ Rh. Hoddinott. Personal communication. 20 November 2010. Hoddinott's *Six Welsh folk songs: arr. high voice and piano* (1982) were first performed by tenor and harp on 2 December 1982 at the Cardiff Festival of Music; according to the composer's widow, Hoddinott was not pleased with the harp accompaniment. (Rh. Hoddinott. Personal communication. 19 May 2011.)

⁴⁰ I. March, 'Hoddinott: Poetry of Earth', *Gramophone*, 83 (February 2006), p. 77.

A scena with string quartet and piano accompaniment, *Grongar Hill*, Op. 168, followed in 1998, to text by the poet and painter, John Dyer (1699-1757). It is a beautiful, descriptive and meditative poem, portraying the Welsh countryside largely in terms of classical landscape. Hoddinott admitted that Vaughan Williams's Housman cycle, *On Wenlock Edge* (1909), for tenor and piano quintet, had been an inspiration for the form of the scena.

In 1999 Hoddinott was commissioned by The British Pushkin Bicentennial Trust to compose *To the Poet*, Op. 171 (1999), six settings of Pushkin in translation. The composer greatly admired Britten's settings of Pushkin,⁴¹ and the homage to Britten's *The Poet's Echo*, Op. 76 (1965), is clear in the title. Whereas Britten (who spoke no Russian) set the poems in the original language with the help of Mstislav Rostropovich and Galina Vishnevskaya,⁴² Hoddinott decided to set Pushkin's poems in English translation. When it came to setting poetry, the composer would only set languages that he spoke and understood, setting translations of the Spanish poetry of Gustavo Adolfo Bécquer (*Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994)), the Russian poetry of Boris Pasternak (*Tymhorau*, Op. 155 (1995)) and Aleksandr Pushkin (*To the Poet*, Op. 171 (1999)), and the French text of George Sand (*La Serenissima, Images of Venice*, Op. 189 (2005)).

La Serenissima, Op. 173 (2000), is a song cycle of five poems by five different nineteenth-century poets, four in English (Samuel Rogers, Charles Dickens, Lord Byron and Francis Marion Crawford), and one in Italian (Carlo Pepoli). Hoddinott had originally envisaged writing a song cycle in 1992 for Dennis O'Neill, a singer internationally recognized for his interpretations of the Italian repertoire, but

⁴¹ A. Hoddinott, 'The Poetry of Song', *Western Mail*, undated newspaper article [1965?], in the private collection of Rhiannon Hoddinott.

⁴² The first performance was given by Vishnevskaya, with Rostropovich, piano, in the Small Hall of the Conservatoire of Music, Moscow, on 2 December 1965.

the project lay dormant for eight years. The work received its world premiere at the Accademia Italiana (London) in 2000 and was recorded commercially in the same year, Hoddinott recalling at that time, ‘I had a collection of words about Venice in my mind for a number of years’.⁴³

The inclusion of an Italian poem in the cycle is significant as it is the only instance during his career when he did not set either English, Welsh or Latin text for solo voice. Hoddinott spoke English and Welsh, had studied Latin at school, studied Italian for a year at university,⁴⁴ and could speak the language as a result of holidaying annually in Italy during the 1960s and 1970s. In common with Thomas Mann and Britten, who adored Venice,⁴⁵ Hoddinott drew inspiration from Venice during the latter part of his life. At the time of the first performance, Hoddinott explained that he had ‘been to Venice quite a number of times’ – annually, in fact, between 1965 and 1970⁴⁶ and considered the music of *La Serenissima*, Op. 173 (2000), to be ‘quite romantic’.⁴⁷ Shortly before his death he expressed a wish to travel to Italy one last time, planning to spend a month there to reacquaint himself with the language; in the event he was not well enough to undertake the journey.⁴⁸

Paradwys Mai [The Paradise of May], Op. 143 no. 1 (1992; arranged by the

⁴³ K. Price, ‘Magic of Venice Inspires Hoddinott’, *Western Mail*, 22 March 2000, p. 12.

⁴⁴ Rh. Hoddinott. Personal communication. 26 June 2011.

⁴⁵ ‘Greetings from the most lovely city we know’, wrote Britten from Venice in 1949. (D. Mitchell, P. Reed and M. Cooke (eds), *Letters from a Life: The Selected Letters of Benjamin Britten 1913-1976*, vol. 3 (1946-1951) (London: Faber and Faber, 2004), p. 488.) It was one of the few places, apart from Aldeburgh, where he could work; much of the composition of *Curlew River*, Op. 71 (1964), and *The Prodigal Son*, Op. 81 (1968), took place in Venice. (P. Reed and M. Cooke (eds), *Letters from a Life: The Selected Letters of Benjamin Britten, 1913-1976*, vol. 5 (1958-1965) (Woodbridge: Boydell Press in association with The Britten-Pears Foundation, 2010).)

⁴⁶ Rh. Hoddinott. Personal communication. 20 November 2010.

⁴⁷ Price, ‘Magic of Venice’, p. 12.

⁴⁸ Rh. Hoddinott. Personal communication. 21 October 2010.

composer for baritone and piano in 2001), is a setting in Welsh of three poems by Saunders Lewis (1893-1985),⁴⁹ a poet considered to be one of the greatest literary figures in twentieth-century Wales. Hoddinott had previously written incidental music to his radio drama *Esther*,⁵⁰ composed for BBC Wales in 1959, and to his television drama *Blodeuwedd*, for BBC Wales in 1964. Much of the writer's work is infused with Catholic imagery and the poetry of this cycle is no exception:

Saunders Lewis invests his poems with a sacramental dimension which transforms the natural into the realm of the supernatural. He creates in *Y Pin*, *Difiau Dyrchafael* and *Mai* 1972 an atmosphere of reverence, wonder and transcendence; it is the composer, however, who has provided the felicitous title *Paradwys Mai*.⁵¹

Ian Parrott commented, 'When I arrived to take the professorship at Aberystwyth in 1950, Welsh music was still decidedly "provincial", showing little sign of continental influence in harmony, rhythm or orchestration.'⁵² Hoddinott was to change this, and settings such as the Welsh-language cycle *Paradwys Mai*, Op. 143 no. 1 (arranged for baritone and piano in 2001, with modifications in the length of the interludes and bar lengths from its original instrumental version of 1992), and *Tymhorau*, Op. 155 (1995), created a new and very different context for song in Wales, original song

⁴⁹ 'Dramatist, poet, literary historian and critic, is generally regarded as the greatest figure in the Welsh literature of the twentieth century. Born at Wallasey, Ches., to parents who belonged to prominent Calvinistic Methodist families – his father and his maternal grandfather were both ministers.' (M. Stephens (ed.), *The Oxford Companion to the Literature of Wales* (Oxford and New York, NY: Oxford University Press, 1986), p. 345.)

⁵⁰ BBC Written Archives, memo dated 12 June 1959:

(a) Fanfares and introductory flourishes.

(b) Solo music for contralto voice, accompanied by horn, harp and flute, with the title *Aroglau Mwsg* [Smells of Musk].

⁵¹ W. Lloyd, 'Music in Performance – Lower Machen Festival', *Welsh Music*, 9:5 (Winter 1992-3), p. 96; 'Apart from Siwan (1956), which he described as a poem, Saunders Lewis published no more than three dozen poems in all but some of them are undoubtedly among the finest Welsh poems of the twentieth century. They deal, in a variety of metres both traditional and innovatory, with the predicament of Wales, the glory of nature and the call of God.' (Stephens, *Literature of Wales*, p. 346.)

⁵² I. Parrott, *Parrottcisms* (Upminster: British Music Society, 2003), p. 40.

using the Welsh language having been generally lacklustre since the Welsh-language art songs of the Victorian age, and have established a place for Welsh-language contemporary art song in the repertoire, having been performed both in London (at Wigmore Hall and the South Bank Centre) and in the United States of America.

Britten's *Serenade for Tenor, Horn and Strings*, Op. 31 (1943), provided the model for Hoddinott's *Promontory of Dreams*, Op. 183 (2004), Hoddinott's serenade for baritone, horn and strings, but the latter did not appropriate musical gestures from the older composer. Hoddinott's cycle is a depiction of the mysterious legends and landscape of the Gower area, where the composer made his home during the last decade of his life. The poetry of *Promontory of Dreams*, Op. 183 (2004), is by Trevor Fishlock, the writer and presenter (since 2000) of the ITV television programme *Wild Tracks*. Hoddinott had enjoyed Fishlock's programmes for television and thought that he had a good way with words; he then liked him on meeting him, and asked him to write the words for this song cycle. The solo horn part of this work is rhythmically vital, reminiscent of the writing in Hoddinott's *Dream Wanderer*, Op. 178 (2001);⁵³ it includes brilliant and fast figuration, as a counterpoint to the lyrical vocal writing. Both the voice and horn have opportunities aplenty for a variety of timbre, ranging from soft and veiled to bright, brilliant and edgy sounds, as demanded by the text and music. Hoddinott seeks a wide range of expression from an orchestral instrument that is notoriously difficult to master. The writing is both exuberant and darkly melancholic against the background of strings, a virtuosic part demanding stamina.

With the exception of *Promontory of Dreams*, Op. 183 (2004), which has long

⁵³ Hoddinott composed substantial works for solo horn throughout his career: *Concerto for horn and orchestra*, Op. 65 (1969); *Sonata for horn and piano*, Op. 78 no. 2 (1971); *Concertino for horn, trumpet and orchestra*, Op. 72 no. 2 (1971); and *Divisions: concertante for horn, harpsichord and strings*, Op. 126 (1986).

poems and is a *tour de force* for baritone with thirty minutes of continuous singing with orchestra, Hoddinott's late song cycles are short in duration in comparison to the great song cycles of the nineteenth century. Typically his song cycles are about ten minutes in duration, and are settings of four or five poems each.⁵⁴ Schumann's song cycles are about thirty minutes in duration and Schubert's song cycles range between sixty minutes and ninety minutes in duration.

In 2005 Hoddinott arranged *Seven folk songs*, for baritone and harp, as a companion piece to '*the poetry of earth*', Op. 165 (1997). This set of songs consists of 'Ap Siencyn', 'Tra Bo Dau' [Two hearts remain], 'Ym Mhontypridd' [In Pontypridd], 'Mentra Gwen' [Fairest Gwen], 'Ffarwel' [Farewell], 'Bugeilio'r Gwenith Gwyn' [The golden wheat], and 'Dadl Dau' [The lazy wife].

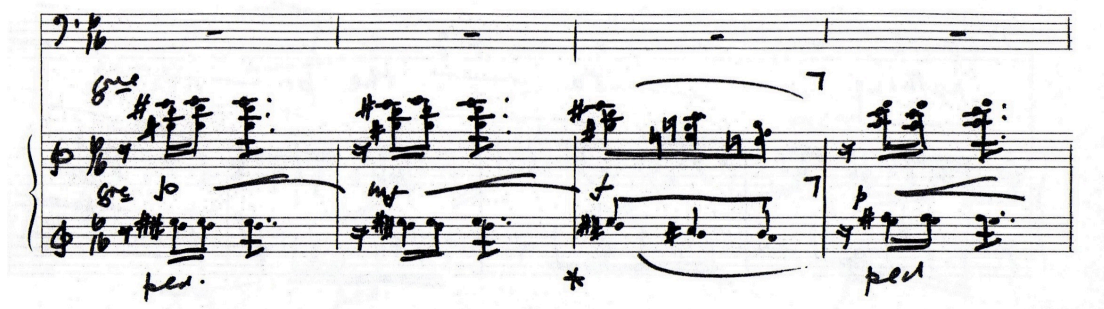
La Serenissima, Images of Venice, Op. 189 (2005), is Hoddinott's last large-scale work for voices (soprano and baritone) and orchestra. The work was conceived in 2004 and completed in 2005. The nineteenth-century texts about Venice selected by Hoddinott for the work were extracted from miscellaneous books in his collection, those of nine poets and writers, Percy Bysshe Shelley, Henry Wadsworth Longfellow, John Ruskin, Charles Dickens, George Sand, Lord Byron, Mark Twain, Francis Marion Crawford and Henry James; the composer decided against setting contemporary Welsh poetry, including Dannie Abse's 'Snapshot of Ruskin in Venice'.⁵⁵ Hoddinott had previously set Dickens, Byron and Crawford in 2000, in *La*

⁵⁴ Schubert set twenty poems in *Die schöne Müllerin*, D. 795 (1823), twenty-four poems in *Winterreise*, D. 911 (1827), and fourteen poems in *Schwanengesang*, D. 957 (1828); Schumann's *Liederkreis*, Op. 39 (1840), is a setting of twelve poems, and his *Dichterliebe*, Op. 48 (1840), is of sixteen poems.

⁵⁵ Letter to Rhiannon Hoddinott (private collection) from J. Williams, dated 18 July 2004: 'Daeth M. ar draws cerdd ddiddorol gan Dannie Abse neithiwr: "Snapshot of Ruskin in Venice". Edrychwn allan am fwy yn yr Eisteddfod!' [M. (Manon) discovered an interesting poem by Dannie Abse last night: 'Snapshot of Ruskin in Venice'. We will look out for more at the Eisteddfod!]

Serenissima, Op. 173. He had, however, spoken of his desire to write the larger work before the composition of the earlier cycle with piano.

There are similarities between the two works. The former work sets five poems; the latter work sets nine texts. Of these nine texts, three were set by the composer in the song cycle with piano of 2000. The first text of *La Serenissima, Images of Venice*, Op. 189 (2005), is by Shelley. Despite not having set this text in *La Serenissima*, Op. 173 (2000), Hoddinott begins the orchestral introduction of the later work with musical material derived from the opening bar of the earlier composition. The first text in common is by Dickens, forming the third section of the later work, *Presto* (see Example 1.2), which opens with an energetic and rhythmical musical gesture derived from the opening bar of the second song of Op. 173, also *Presto* (see Example 1.1):



Example 1.1 – Manuscript of Hoddinott’s *La Serenissima*, Op. 173 (2000), ‘The wildest visions of the Arabian nights’, bars 1-4.



Example 1.2 – Manuscript of the piano score of Hoddinott’s *La Serenissima, Images of Venice*, Op. 189 (2005), bars 123-6.

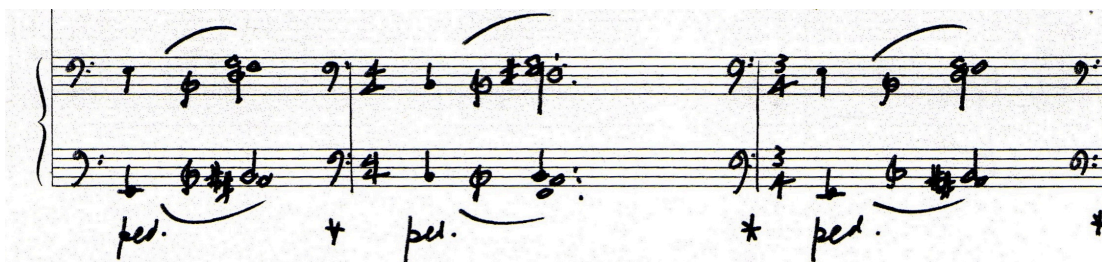
The composer set the opening three lines of the Dickens text as a baritone solo,

using material from Op. 173, a perfect fifth higher in the voice and orchestra (with octave displacement as necessary and occasional melodic modifications). The fifth section of the later work contains a poem by Byron, set for the baritone voice. Hoddinott had set this exact section of poetry five years earlier (2000), in the third song of Op. 173. The later setting is based on the earlier one, with a revised vocal line for the baritone, and the addition of much contrapuntal detail in the accompaniment for orchestra. Octaves in low registers on strong beats of the bar, followed by shimmering chords in high registers on the weaker beats, subtly evoke the gentle motion of the gondola in the canal and the sound of lapping water in both of these works (see Example 1.4 and Example 1.5). The gondolier's pole in the water is suggested by an oscillating octave $e-E/B-B^1$, heard in the harp on the main beat of the bar, sounding in the middle of the texture (in bars 553-61, and on different pitches thereafter). Hoddinott had originally used this musical idea in the third movement, 'Gondoliera', of his *Italian Suite for recorder/flute and guitar*, Op. 92 (1977), which features an ostinato eb^1/a (bars 13-24), in the guitar part (see Example 1.3):

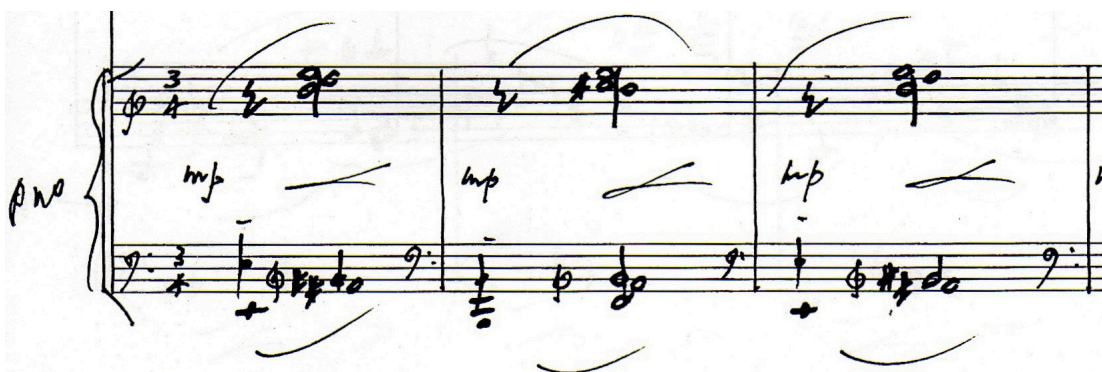
The image shows a musical score for two staves. The top staff is for recorder/flute and the bottom staff is for guitar. The music is in 2/4 time. The top staff has a melodic line with slurs and dynamics of *mf*, *mp cresc.*, and *f*. The bottom staff has a rhythmic ostinato with dynamics of *mf* and *cresc.*. A box labeled '20' is above the top staff.

Example 1.3 – Hoddinott, *Italian Suite for recorder/flute and guitar*, Op. 92 (1977), 'Gondoliera', bars 17-20.⁵⁶

⁵⁶ A. Hoddinott, *Italian Suite* (Oxford: Oxford University Press, 1983), p. 11.



Example 1.4 – Manuscript of Hoddinott’s *La Serenissima*, Op. 173 (2000), ‘Didst ever see a gondola?’, bars 3-5.



Example 1.5 – Manuscript of the piano score of Hoddinott’s *La Serenissima, Images of Venice*, Op. 189 (2005), bars 553-5.

The final text of the later work is by Crawford, forming the work’s sixth section. Hoddinott had also set this passage in Op. 173. He edited Crawford’s text heavily in 2000, but chose to set more of it in 2005. The orchestral introduction to this setting is expanded from the earlier work, and the soprano euphoniously twines an obbligato descant above the baritone’s melody (derived from the original model). The use of canon for the soprano obbligato necessitates the expansion of some bars. The first four lines of Crawford’s text⁵⁷ are set in this way as a vocal duet. The next three lines are given to the solo baritone in an exact reproduction of the earlier work of 2000. The following four lines are for soprano solo, based on the original baritone version (in which only two of these four lines were set). The final two lines of Crawford’s text are given to the baritone, based on the original 2000 version, but with changes of register in the voice.

⁵⁷ See Appendix 1.

The composer's model for *La Serenissima, Images of Venice*, Op. 189 (2005), was Mahler's song cycle for two voices and orchestra, *Das Lied von der Erde* (1908-9).⁵⁸ Mahler's work is conceived in six movements and Hoddinott's work is in six sections. Mahler's song cycle is often considered to be his unofficial ninth symphony,⁵⁹ and Hoddinott's Op. 189 can also be considered as a symphony,⁶⁰ Hoddinott's ninth symphony is actually a vocal symphony, *A Vision of Eternity*, Op. 145 (1992).

Hoddinott returned to Dyer's poem, 'Grongar Hill' for the text of his five-movement work, *Towy Landscape*, Op. 190 (2006), in which he sets the remaining text of the poem not previously set in his *Grongar Hill*, Op. 168 (1998). The accompaniment is for piano (four hands), Hoddinott admitting that he liked the added texture afforded by a second player, while still employing economy of means.⁶¹

Blake Songs, Op. 192 (2007), was the composer's last vocal composition, and his penultimate work.⁶² William Blake (1757-1827), the great eighteenth-century spiritual poet, artist and visionary, was suggested to the composer by his wife as suitable poetry to set at that stage of his life. The song cycle also received its first

⁵⁸ R. Evans, 'Welsh Roundup', *Musical Opinion*, 130 (May-June 2007), p. 50.

⁵⁹ T. Deller, 'Orchestras Link Up for Mahler Cycle', *Classical Music*, 892 (6 June 2009), p. 9.

⁶⁰ *La Serenissima, Images of Venice*, Op. 189 (2005), received its first performance with the BBC National Orchestra of Wales in the presence of the composer at St David's Hall in Cardiff on 1 March 2007; it was announced during the concert that the newly built home of the BBC NOW, due for completion in 2009 (the eightieth anniversary of the composer's birth), would be named the BBC Hoddinott Hall.

⁶¹ A. Hoddinott. Personal communication. 6 March 2005. Hoddinott had previously used piano duet accompaniment for several of his vocal works including *The Silver Swimmer*, Op. 84 (1973), *Voyagers*, Op. 75 (1978), *Dulcia Iuventutis*, Op. 97 no. 1 (1978), *Ingravescentem aetatem*, Op. 108 (1983), and 'the poetry of earth': *songs for mixed voices and piano duet*, Op. 156 (1995). He also used piano duet as part of the small ensemble in his *Missa Sancti David*, Op. 148 (1994), the *Mass*, Op. 158 (1996), and *Tower*, Op. 170 (1999). In 2004, two years before writing *Towy Landscape*, Op. 190 (2006), he wrote a *Sonata for Piano Duet*, Op. 188, having written a *Sonatina for two pianos*, Op. 98 no. 2, in 1978, and a *Sonata for two pianos*, Op. 120, in 1985.

⁶² Hoddinott's final work, *Taliesin*, Op. 193, was completed in the summer of 2007.

performance on 6 February 2007 in the year of the 250th anniversary of the birth of Blake. Hoddinott had previously set Blake in 1992 in the outer movements of *A Vision of Eternity*, Op. 145, and also in 1993 for the second of his *Three Motets*, Op. 143 no. 4; the latter work was composed immediately after *A Vision of Eternity*, Op. 145 (1992). His *Capriccio for trombone and piano* (1990) is also prefaced with three lines from Blake.⁶³

The rare accompaniment of the solo violin seems a fitting conclusion to Hoddinott's song writing oeuvre as he often spoke of his compositional thinking in terms of strings rather than the keyboard. Given that he had played the violin from the age of three⁶⁴ and had considered in his youth a career as a violinist (Fritz Kreisler was his idol), this is perhaps not unusual.⁶⁵ Having declined an invitation to write songs for baritone and guitar in 2005,⁶⁶ Hoddinott had intended to complement the baritone voice with the richness of the viola accompaniment.⁶⁷ He eventually decided on the violin in homage to Holst (*Four Songs for Voice and Violin*, Op. 35 (1916-17)), Rebecca Clarke (*Three Old English Songs* (1924)), and Vaughan Williams

⁶³ M. Ball, G. Carr, A. Hoddinott and J. Parker, *Top Line* (Oakham: Brass Wind Publications, 1992), pp. 8-9: 'Piper, pipe that song again. / If you have formed a circle to go into / Go into yourself and see how you would do.' The first line quoted by Hoddinott is from the Introduction of *Songs of Innocence* (1789). (W. Blake, *Songs of Innocence and Experience* (Whitefish, MT: Kessinger Publishing, 2004), p. 3.) The second and third lines quoted are from the Notebooks of William Blake (1807-1809). (W. Blake, *The Complete Poetry and Prose of William Blake*, ed. by D. Erdman (Berkeley, CA: University of California Press, 1982), p. 516.)

⁶⁴ Rees, 'Roots and Realisations', p. 7.

⁶⁵ R. Evans, 'How Composer Found Secret of his Mass in the Deep Midi', *Western Mail*, 9 April 1998; 'As a musician, he was enormously accomplished: speaking of his Violin Concerto No. 1, written in 1961 for Manoug Parikian, the composer said he designed the solo part so that, in an emergency, he could play it himself, and apparently did so at rehearsals with the violinist.' (R. Matthew-Walker, 'Obituary – Alun Hoddinott', *International Record Review* (April 2008).)

⁶⁶ Hoddinott only wrote two works for guitar: *Italian Suite for recorder/flute and guitar*, Op. 92 (1977), and *Sonatina for guitar*, Op. 98 no. 1 (1978).

⁶⁷ Hoddinott had composed only two solo works for solo viola, both early works, *Sonatina for viola* (1949) (withdrawn), and *Concertino for viola and small orchestra*, Op. 14 (1958), despite also being an accomplished viola player.

(*Along the Field* (1927)), three of the most prominent writers for voice and violin with whose music Hoddinott's work received its first performance at St David's Hall in Cardiff in 2007. The work was commissioned with funding from the Ralph Vaughan Williams Trust, and Hoddinott developed the style of writing of Vaughan Williams's *Along the Field* (1927) in a dramatic and vivid way for voice and violin.

1.3 Late style

Hoddinott's remarkable output of solo vocal works in his later years raises the question of whether this turn towards a more intimate medium represented some kind of late-style tendency:

In old age musicians, writers, and artists often want to develop a new form that allows them to present ambivalence. The older artists shy away from too much closure; they seek to open up to the ineffable, the spiritual in some cases.⁶⁸

It can be argued that creative artists are acutely aware of the effects of age and mortality upon their work. The aesthetic idea of 'late style' in music can, however, be somewhat misleading. The term seems ambiguous when one compares the career span of Mozart (who died at the age of thirty-five) with that of Haydn (who died at the age of seventy-seven). Rossini largely ceased composition at a relatively young age; Elliott Carter went on to compose a number of works to commission after his hundredth birthday. Aspects of health can be a cause for the curtailment of activity (Duparc essentially abandoned composition almost fifty years before his death, due to mental illness, leaving a lasting legacy of less than twenty songs), or can be a spur for extraordinary writing, as in the case of Beethoven – notably the four last piano sonatas, including the 'Hammerklavier' Sonata, no. 29, Op. 106 (1818); the Mass in D, 'Missa solemnis', Op. 123 (1823); Symphony no. 9, Op. 125 (1824); and the late string quartets, Op. 127, 132, 130, 133, 131 and 135 (1823-6).

The argument that Hoddinott might have perceived himself to be entering a new phase around 1990 is perhaps supported by his change of personal circumstances. Hoddinott took early retirement from university teaching at the age of fifty-seven in 1987, in order to concentrate on composition. He continued as Artistic Director of the

⁶⁸ A. Cohen-Shalev, *Both Worlds at Once: Art in Old Age* (Lanham, MD: University Press of America, 2002), p. 2.

Cardiff Festival until his sixtieth birthday in 1989. Withdrawal from public life allowed him to compose every day in the calm and tranquil atmosphere of his home studio, surrounded by countryside. The composer had worked full-time at academic institutions for 36 years,⁶⁹ during which time he composed more than two hundred acknowledged works, including nearly one hundred orchestral scores. His widow recalls that many of these works were necessarily composed under pressure, and that as he relaxed in subsequent years, he found peace and serenity to write in a way that was less acerbic.⁷⁰ But at the same time as the decline in professional commitments came the burden of ill health. Hoddinott had a heart problem throughout his life, and later developed diabetes. In practical terms, arthritis in his hands and the natural deterioration of eyesight made the writing of large orchestral scores more cumbersome. His widow recalls, however, that he came to terms with this during the late period of his life and was accepting of the situation.

But however conscious he might have been, whether through retirement or ill health, of entering a late phase in his career, the question of late style is more problematic and, in Hoddinott's case, contestable. While it is Beethoven whose final works are often held up as paragons of late style, the late works of other composers display markedly different characteristics. There are thus many potential contradictions within the notion of late style: a sense of belatedness (of belonging to a past generation) or an 'anticipatory modernity',⁷¹ a move towards simplicity or towards a hermetic kind of complexity, towards artifice or the concealment of artifice,

⁶⁹ Lecturer, Cardiff College of Music and Drama 1951-9; Lecturer, University College of South Wales and Monmouthshire (later University College, Cardiff) 1959-65, Reader 1965-7, Professor and Head of the Department of Music 1967-87.

⁷⁰ Rh. Hoddinott. Personal communication. 27 March 2013.

⁷¹ C. Dahlhaus, quoted in M. Notley, *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism* (New York, NY: Oxford University Press, 2007), p. 64.

a sense of greater technical ease or greater technical struggle, artistic apotheosis or artistic decline.

According to Antony Barone, late style ‘embraces a changing complex of critical categories, including, prominently, “anachronism”, “attenuation”, “fragmentation”, “abstraction”, and “concision”.’⁷² ‘Anachronism’ – an idea similar to Edward Said’s notion of ‘belatedness’⁷³ – suggests that the composer in his late period feels he has come (or at least stayed) too late, that his music belongs in an era before the present. While there is very little evidence that Hoddinott perceived his own music as belated in this sense, his preoccupations – such as those of reconciling the need for lyrical, melodic writing with twelve-note technique – were arguably ones shared by the generation that preceded him. Certainly Hoddinott did not experiment with multiple serialism or go beyond limited aleatory techniques of the kind employed by Britten and Lutoslawski in the way that many British composers did in the 1960s and 1970s. But while few would see in Hoddinott’s music an ‘anticipatory modernity’, it might be tempting to view his work from the 1990s onwards as chiming increasingly with ‘postmodernity’, the rejection of hard-edged modernist experimentation in the works of such composers as Robin Holloway and Judith Weir, which often went hand in hand with a new interest in vocal writing.

What Barone calls ‘attenuation’ is often associated with a turn towards reduced textures or smaller forces. Margaret Notley notes that ‘Composers have often focused on chamber music late in life, in part because the genre encourages probing the limits, the arcane aspects of their craft.’⁷⁴ An accomplished string player, Hoddinott had always enjoyed the challenge of writing chamber music. In his later years he found

⁷² A. Barone, ‘Richard Wagner’s “Parsifal” and the Hermeneutics of Late Style’ (Ph.D dissertation, Columbia University, 1996).

⁷³ E. Said, *On Late Style* (London: Bloomsbury Publishing, 2006).

⁷⁴ Notley, p. 56.

stimulation in writing for a new generation of young performers, especially chamber musicians and singers, who offered him a sense of freshness and renewal. These include David Childs (*Sonata for euphonium and piano*, Op. 182 (2003)); Iwan Llewelyn-Jones (*Sonata no. 11 for piano*, Op. 147 (1993)); Manon Morris (*Tempi: Sonata for harp*, Op. 164 (1997)); Simon Shewring (*Sonata no. 12 for piano*, Op. 149 (1994)); and Jeremy Huw Williams (vocal music for solo baritone, 1994-2007). These creative partnerships enabled him, paradoxically, to create an intimate style which remained progressive and forward-looking in its musical outlook, a style characterized by clarity, economy of means, and a concealment of musical artifice. It is, however, important to note at the same time that the composer did not shy away from full-scale works, which included his sixth opera (one hundred and twenty minutes in duration) and tenth symphony (thirty minutes in duration), both in celebration of his seventieth birthday in 1999.

Barone cites fragmentation as a feature of late style. Beethoven's last sets of Bagatelles for piano (Op. 119 of 1820-2 and Op. 126 of 1823-4) contain pieces that sound like fragments of larger ones, incomplete in themselves. The individual songs of cycles such as Schumann's *Dichterliebe*, Op. 48 (1840), can also be considered fragments in this respect, in that their musical sense is at times furnished by the songs that precede and follow them: the first song of *Dichterliebe* ('Im wunderschönen Monat Mai') ends on a dominant seventh chord of F# minor that appears to move to F# minor at the start of the second song (although the key of the song eventually settles on A major). In a similar fashion the third song of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ends on a seven-note octatonic chord which moves in a combination of common tones and steps no larger than a semitone to a seven-note chord juxtaposing segments of the two whole-tone collections at the

start of the fourth song. These calculated links suggest, perhaps, that the songs are not to be regarded as complete entities in their own right, making sense only as parts of a larger whole.

Concision, on the other hand, is a less aesthetically charged concept than fragmentation, relating more straightforwardly to the ability of composers to say what they want to say more simply and directly. Hoddinott's greater focus on song writing and chamber music after 1994 undoubtedly led to a greater textural lucidity, lyricism and refinement of style. With assured technique his harmonies became less dense, creating greater tonal and harmonic transparency and allowing for an intimacy rarely achieved in many large-scale works. Again the third song of the Bécquer cycle, 'Who would be a moonbeam', represents an example of this concision and transparency; on the rare occasions that accompaniment is present, the defining texture of the piano is in the repeated double octaves at the extremes of the instrument, creating a spartan aural experience.

Late style suggests for some a single-minded focus on technical concerns, and for others a disregard for the smooth and rounded qualities associated with technical perfection; 'a tendency toward abstraction, toward a sense of spirituality achieved perhaps paradoxically through concentration on technique.'⁷⁵ The works of Hoddinott's middle period are characterized by an at times abstruse technical artifice: this included much use of the palindrome, both within and across movements and with smaller palindromes nested within larger ones. *Variants for orchestra*, Op. 47 (1966), offers still more complex inter-movement relationships:

Movements 1, 3 and 5 present different facets of the same material . . .
Movements 2, 4 and 6 each throws back to the immediately preceding

⁷⁵ Notley, p. 46.

movement and are not directly related to each other. Thus the effect is of a double set of variants running out of parallel.⁷⁶

By contrast, Hoddinott's late works employ few devices that result from such strict proportional calculation. While his late work retains its serial basis, there is a sense that the continuity and audibility of the music's unfolding takes precedence over these underlying technical concerns.

In the same way the euphonious and rhapsodic vocal writing of the composer's late period is a far cry from the angular lines of the 1970s (see Example 1.6):



Example 1.6 – Hoddinott, *The Tree of Life*, Op. 79 (1971), 'Part 2: The Tree of Seth', bars 79-81.⁷⁷

Hoddinott's late work, therefore, rather than offering a fractured surface (as in some of Beethoven's late works) or deliberately laying bare its technical artifice, gives if anything a sense of seamlessness and fluency, above all in its sophisticated amalgamation of modality and serialism. If Hoddinott achieves a sense of spirituality in his late work it is more through the concealment of a firm technical foundation than through any overt sense of spiritual struggle. Far from being abstract, esoteric or arcane, his late works proved if anything more popular with audiences than those of previous decades. The attenuation of these late works results in greater clarity and transparency rather than anything self-consciously enigmatic. For this reason it is perhaps doubtful that the music of Hoddinott's late period constitutes a 'late style' in the fullest sense defined by Edward Said. Hoddinott's later music seems to wear

⁷⁶ Composer's note, in A. Hoddinott, *Variants for Orchestra* (London: Oxford University Press, 1967).

⁷⁷ A. Hoddinott, *The Tree of Life* (London: Oxford University Press, 1972), p. 27.

lightly the technical prowess that stemmed from a lifetime's accumulation of compositional experience. Yet in no sense was it backward-looking: if anything, Hoddinott's retreat from modernist complexity was in step with the times by the 1980s and 1990s, when younger composers such as Robin Holloway, Judith Weir and David Matthews were already moving towards a greater harmonic and structural lucidity in their music.

2. Poetic rhetoric and text setting in Hoddinott's vocal works

Hoddinott was studious and well versed not only in music but also in other aspects of the arts, particularly literature and the visual arts. Hoddinott had a library of several thousand books and would spend hours in his room reading.¹ The composer's love of Welsh and English literature² pervaded many of his purely orchestral works:

Jack Straw, Op. 35 (1964) – from *The Canterbury Tales* by Geoffrey Chaucer.³

'the sun, the great luminary of the universe', Op. 76 (1970) – from *A Portrait of the Artist as a Young Man* by James Joyce.⁴

'The Floore of Heav'n', Op. 72 no. 6 (1973) – from *The Merchant of Venice* by William Shakespeare, Act V, Scene 1.⁵ There is also a reference to 'the floore of heav'n' in *The Divine Comedy* by Dante Alighieri.⁶

Landscapes for orchestra, Op. 86 (1975) – inspired by the poem *Eryri* [Snowdonia] by T. H. Parry-Williams.⁷

Night Piece: music for orchestra, Op. 86 no. 2 (1977) – inspired by the poem *A Night Piece* (1798) by William Wordsworth.⁸

'the heaventree of stars', Op. 102 (1980) – from *Ulysses* by James Joyce.⁹

¹ Rh. Hoddinott. Personal communication. 20 August 2008.

² Hoddinott studied English as a university student. (M. Merchant, *Fragments of a Life* (Llandysul: Gomer Press, 1990), p. 263.)

³ G. Chaucer, *The Canterbury Tales* (London: Penguin Classics, 2005), p. 618.

⁴ J. Joyce, *A Portrait of the Artist as a Young Man* (New York, NY: B. W. Huebsch, 1916), p. 128.

⁵ W. Shakespeare, *The Merchant of Venice*, ed. by M. Mahood (Cambridge: Cambridge University Press, 2003), p. 168.

⁶ D. Alighieri, *The Divine Comedy*, trans. by H. Cary (Whitefish, MT: Kessinger Publishing, 2004), p. 488.

⁷ Three passages from the poem are printed in the score. (A. Hoddinott, *Landscapes for Orchestra* (London: Oxford University Press, 1979.)

⁸ W. Wordsworth, *The Poetical Works of William Wordsworth*, 8 vols, ed. by W. Knight (Cirencester: The Echo Library, 2005), vol. 1, p. 264. The score is prefaced by the first four lines of the poem: 'The sky is overcast / With a continuous cloud of texture close, / Heavy and wan, all whiteness of the moon, / Which through that veil is indistinctly seen.'

⁹ L. Platt, *Joyce and the Anglo-Irish* (Amsterdam/Atlanta, GA: Rodopi, 1998), p. 193.

Noctis Equi, Op. 132 (1989) – from *Doctor Faustus* by Christopher Marlowe.¹⁰

Concerto for trumpet and orchestra: 'The Shining Pyramid', Op. 154 (1995) – from *The Shining Pyramid* by Arthur Machen.¹¹

'The Sunne Rising': concerto for euphonium and orchestra, Op. 180 (2001) – from *The Sunne Rising* by John Donne.¹²

Lizard: concerto for orchestra, Op. 181 (2002) – from 'Lusard' by Gwyn Thomas.¹³

Badger in the Bag, Op. 184 (2004) – from *Y Mabinogi* ('Pwyll Pendefig Dyfed').¹⁴

Taliesin: for orchestra, Op. 193 (2007) – from *The Book of Taliesin*.¹⁵

Throughout his compositional career, Hoddinott took advice from several people regarding the choice of poetry. Foremost among these was his wife, Rhiannon, who

¹⁰ C. Marlowe, *Doctor Faustus*, ed. by S. Barnet (New York, NY: Signet Classics, Penguin Group (United States of America); London: Penguin Books, 2001), p. 80. Before writing this piece for Rostropovich, Hoddinott had composed *Lines from Marlowe's Dr. Faustus: scena for mixed voices, brass and percussion*, Op. 131 (1988). Hoddinott explained: 'When I was a student I read English, and we used to do *Faust* all the time, especially the Marlowe one. It's the Marlowe one I'm attracted to. When I was younger I nearly set it as an opera. The language is somehow romantic and not as severe as so many of them are, and that appealed to me, so I keep going back to it for bits and pieces.' (M. Stewart, 'A Little Night Music', *Gramophone*, 68 (January 1991), p. 1345.)

¹¹ A. Machen, *The Shining Pyramid* (Whitefish, MT: Kessinger Publishing, 2004). The short horror story by this Welsh author and mystic (1863-1947) was first published in 1895. A television play entitled, *The Shining Pyramid* (based on Machen's novelette) was made by Hoddinott's collaborator, Emyr Humphreys; production began in 1977, with Hoddinott composing the incidental music in 1977 for the film which was broadcast in 1980.

¹² J. Donne, *John Donne: The Major Works*, ed. by J. Carey (Oxford: Oxford University Press, 1990), pp. 92-3.

¹³ G. Thomas, *Am Ryw Hyd* (Dinbych: Gwasg Gee, 1986), p. 23.

¹⁴ R. Thomson (ed.), *Pwyll Pendefig Dyuet*, Medieval and Modern Welsh Series Vol. I (Dublin: Dublin Institute for Advanced Studies, 1986).

¹⁵ I. Williams, *Canu Taliesin* (1960), trans. by C. Williams as *The Poems of Taliesin* (Dublin: Dublin Institute of Advanced Studies, 1987).

was a teacher of Welsh.¹⁶ Myfanwy Piper also became a great literary influence in the 1970s and 1980s:¹⁷

She also has the gift for being able to choose an anthology of poetry which appeals instantly to me – she selected the texts for *A Contemplation on Flowers*, for example, which was performed at Fishguard. I asked for words on a particular aspect of living and dying, and she found me three very beautiful poems. I find this a great help.¹⁸

Geraint Lewis suggested several texts for the composer to set, as did Ifan Payne. The poetry selected by Hoddinott varied from the work of eighteenth-century writers to that of nineteenth-century authors, as well as those contemporary with the composer. The composer favoured poetry that makes use of rhetorical devices such as anaphora, anastrophe, epistrophe, and erotema.¹⁹ Alliteration and assonance were attractive to Hoddinott as were internal rhymes. These repetitive devices, used with ingenuity, provided him with interesting motivic material, pleasing rhythms, and natural word patterns to set.

¹⁶ Likewise, Peter Pears helped Britten in this regard, for example by selecting the poems for *Songs and Proverbs of William Blake*, Op. 74 (1965), and adapting, with Britten, Shakespeare's play for *A Midsummer Night's Dream*, Op. 64 (1960).

¹⁷ Piper was the librettist for three of Hoddinott's operas: *What the old man does is always right*, Op. 93 (1977); *The Rajah's Diamond*, Op. 99 (1979), and *The Trumpet-Major*, Op. 103 (1981). She selected the poems by George Herbert and Henry King for his *A Contemplation upon Flowers*, Op. 90 (1976), and also wrote the text of *The Legend of St Julian*, Op. 129 (1987), which she adapted from Gustave Flaubert's *La Légende de Saint Julien l'Hospitalier*; Hoddinott confirmed that 'the sources for all her work with him, including the cantata, had been her suggestion'. (F. Spalding, *John Piper, Myfanwy Piper: Lives in Art* (Oxford: Oxford University Press, 2009), p. 505.)

¹⁸ Rees, 'Roots and Realisations', p. 15.

¹⁹ These terms will be defined and exemplified in this chapter.

2.1 Selection of poetry

The composer generally avoided poetry with strict rhyming schemes and particularly liked working with lines of different lengths as well as poems that varied the length of stanzas. This type of poetry he could fashion into interesting musical structures. The selection of poetry for a song cycle requires poems with different possibilities of pace, animation and rhythm for contrasting movements within a work as a whole. Where possible Hoddinott found poems that already had these qualities but in some cases he edited them in order to satisfy his musical requirements. Anaphora²⁰ provided him with a foundation upon which to create a variety of movement between different kinds of imagery. Of great importance to the composer was finding poetry that was suggestive of music, balancing abstract language and a relatively scarce use of concrete images.

Following his retirement from teaching, Hoddinott had more time to devote to the selection and rejection of texts and was thus able to compose more works for the voice than at any previous stage in his career. With twentieth-century poets whose work remained in copyright, such as Gwyn Thomas and Saunders Lewis, he left the texts unchanged. While he found it mostly unnecessary to edit the compact and concise poetry of Bécquer, as translated by Ifan Payne, his collaboration with Trevor Fishlock enabled him to request minor changes:

Alun asked me in 2003 to write six texts, evocations of Gower, that he could set to music. I'd never had such an assignment before, so I was daunted as well as delighted. He was enthusiastic and gently encouraging. 'Just give me words I can work with,' he said, 'and no rhymes'. I wrote about seashore places I'd walked often, saltmarsh, beaches, cliffs and caves. I sent the pieces to Alun one at a time, and he'd telephone and say 'Fine', or 'can't set the last word in line 3, can you write another?' So I learned; and he made the writing enjoyable and

²⁰ 'Starting sentences with the same words' (W. Farnsworth, *Farnsworth's Classical English Rhetoric* (Boston, MA: David R. Godine, 2011), p. 16).

memorable.²¹

The composer likewise instructed John Owen, librettist of his final opera, *Tower*, Op. 170 (1999), not to write in rhyming couplets.²² Moelwyn Merchant, the librettist of *The Tree of Life*, Op. 79 (1971), recalled:

Collaborating with the composer in this work was a rich education in the creativity of a musician. I realised from the first, the instinctive knowledge of the composer for the single word or the rhythmic order of words which would be the proper foundation for his composition; and I knew that when words of mine were impossible for him to set even though on the written page they had been true and harmonious enough, there was nothing to do but rewrite them.²³

When working with the poetry of eighteenth- and nineteenth-century poets, however, he was at liberty to adapt the material. He took time to edit the poetry before setting the words to music, omitting many overly descriptive phrases and superfluous words, such as the repeated use of conjunctions such as, ‘and’, motivated by textual concerns, in *Grongar Hill*, Op. 168 (1998), *La Serenissima*, Op. 173 (2000), *La Serenissima, Images of Venice*, Op. 189 (2005), and *Towy Landscape*, Op. 190 (2006).

The composer largely omitted poetic punctuation in his settings, allowing musical lines to develop freely. Appendix 1 of this thesis, however, restores the original punctuation of the text; it is imperative for the singer to punctuate, finding and making clauses in order to communicate more fully with the audience. Without adequate research into the original poetry that inspired the composer, it is extremely difficult for the performer to convey the true meaning of the work to the audience.

In a 2007 radio interview on *La Serenissima, Images of Venice*, Op. 189 (2005), Hoddinott explained his reasoning for ordering poetry to create a cohesive musical

²¹ T. Fishlock. Personal communication. 1 January 2009.

²² J. Owen. Interview for BBC Radio Cymru. *Stiwdio 5 – Alun Hoddinott*. Broadcast 31 March 1999.

²³ Merchant, p. 264.

structure. Once the right text had been found, resonant and suggestive of music, the form of the composition soon became evident to him:

The most difficult thing with a vocal piece is getting the words and it takes me in fact longer to find the words than it does to write the music. Once I've got the words I can write fairly quickly but getting the words and getting words that you can set to music I find is difficult. In this there are five movements or sections so obviously one has to get words that can be set fast and slow and so on. So once the pattern of tempo is set you can concentrate then more on the music. The important thing for me is the settability of the words. I've never been able for example to set any words by Dylan Thomas because for me anyway they are too poetic and almost impossible to set to music which is why I like eighteenth- and nineteenth-century poetry mostly because the rhymes are fluent and fairly easy to set. If the poetry is too musical then it doesn't need any music to go with it: so I rather take to the words that need this extra dimension.²⁴

Basil Deane commented in 1978 that Hoddinott had 'drawn predominantly on Welsh authors for the texts of his vocal compositions',²⁵ but in the last fifteen years of his life he sourced a great variety of poetry, including many established poets and writers: Gustavo Adolfo Bécquer, William Blake, Lord Byron, Samuel Taylor Coleridge, William Cowper, Francis Marion Crawford, Charles Dickens, Emily Dickinson, Trevor Fishlock, Henry James, John Keats, Henry Wadsworth Longfellow, Arthur O'Shaughnessy, Carlo Pepoli, Aleksandr Pushkin, Samuel Rogers, Christina Rossetti, John Ruskin, George Sand, William Shakespeare, Percy Bysshe Shelley, Mark Twain, Walt Whitman and William Butler Yeats.

Hoddinott had previously set Keats, Shakespeare, Shelley and Whitman, as well as Cecil Day-Lewis, John Fletcher and A. E. Housman whilst a student at Cardiff, but he later withdrew all of these works. He returned to setting Shakespeare in *Bells of*

²⁴ A. Hoddinott. Interview by C. Hitt for BBC Radio Wales. Daniel Jones, a childhood friend of Thomas who had set his poetry as a young composer, also found difficulty in setting his verse in later life, feeling that the density of Thomas's imagery would be destroyed. (J. Wilcox, 'Daniel Jones: Some Compositional Traits', *Welsh Music*, 7:6 (Spring/Summer 1984), p. 16.)

²⁵ Deane, *Hoddinott*, p. 9.

Paradise, Op. 117 (1984),²⁶ and in *Shakespeare Songs*, Op. 151 no. 2 (1994).²⁷

Shakespearean love sonnets were suggested by Roy Campbell-Moore for a work that the composer had been commissioned to write for baritone, chamber orchestra and dancers in 2007, to be performed in 2009.²⁸

He was going to write a completely new piece for me and we were talking about theme. We were talking about Shakespeare, Cervantes; a literary theme. Very sadly, he died before we could begin work on the piece.²⁹

Hoddinott constantly searched for subjects and texts for his vocal works: 'if I'm reading anything, I immediately wonder if it is settable, if it can be used. It's a kind of vulture attitude'.³⁰ Hoddinott was not alone in this regard, Samuel Barber admitting in a 1978 radio interview:

The text means a great deal to me. I read lots and lots of poems that could possibly be songs. It's very hard to find them . . . They are either too wordy or they are too introverted . . . It's hard for me to enjoy poetry per se, as I always have in the back of my mind the feeling that I may come across a usable song text.³¹

²⁶ The English scholar Moelwyn Merchant selected texts for this cantata from the works of Madog ap Gwallter and Robert Herrick, alongside Shakespeare's *Hamlet*. (I. Payne, 'Music in Performance – The Cardiff Festival', *Welsh Music*, 7:9/10 (Summer 1985), p. 74.) Hoddinott dedicated his *Symphony no. 5*, Op. 81 (1973), 'To Moelwyn Merchant with great affection and admiration'.

²⁷ 'Shall I compare thee to a summer's day' (*Sonnet 18*); 'Fear no more the heat o' the sun' (*Cymbeline*); 'Let me not to the marriage of true minds' (*Sonnet 116*).

²⁸ The inspiration for this commission was the performance of National Dance Company Wales (formerly Diversions Dance Company) at the gala opening of the Wales Millennium Centre in November 2004 at which Hoddinott was one of five 'Cymry for the World' award winners.

²⁹ R. Campbell-Moore quoted in J. Jones, 'A New Era of Dance', *Western Mail* (Arts), 25 September 2009, pp. 4-5. Britten also considered writing songs for tenor [Pears], cello and piano based on Shakespeare's sonnets in the late 1960s. (Pears, *Travel Diaries of Peter Pears*, p. 98.) The choice of poet was never resolved, although Bécquer was also considered by Hoddinott. In the event, Campbell-Moore choreographed a piece which he called *Hinterland*, using Hoddinott's *Welsh Dances*, Op. 15 (1958), *Welsh Dances: 2nd Suite*, Op. 64 (1969), and *Welsh Dances: 3rd Suite*, Op. 123 (1985); *Hinterland* was performed on tour throughout 2009 by National Dance Company Wales, as a tribute to the composer in his eightieth anniversary year, including performances in China in October 2009.

³⁰ Rees, 'The Beach of Falesá', p. 15.

³¹ J. Browning. Liner note. 1994. Compact disc. *Complete Songs of Samuel Barber*. Deutsche Grammophon 435 867-2.

When contemplating a vocal work, Hoddinott's choice of text was paramount: 'I'm reading all the time, very rapidly and widely. But, you know, I'm always asking myself if the words can be set'.³² Hoddinott considered that finding suitable words was 'the most difficult thing of all . . . it may take me years', he said, 'before I can find the right text for the right piece. And, you know, my problem is that I have to find exactly the right text for me personally – by that I mean that one word, even, in a poem or whatever, will make me not set it to music'.³³

Hoddinott carefully worked out each composition, thinking about structure and form before putting pen to paper. He remarked, 'I think a long time about a piece, which is why I'm sometimes late with commissions, and when I'm ready to write it I write it'.³⁴ Commenting on his largest mature vocal work, *La Serenissima, Images of Venice*, Op. 189 (2005), Hoddinott explained that 'with a piece using words it takes longer than a purely instrumental work: so I think a work of this size would take at least six months from beginning to end'.³⁵

³² Rees, 'Roots and Realisations', p. 15.

³³ *Ibid*, p. 14.

³⁴ C. Ford, 'Composer in Residence', *The Guardian*, 2 May 1972, p. 10.

³⁵ Hoddinott. Interview by C. Hitt for BBC Radio Wales.

2.2 Poetic rhetoric in ‘*One must always have love*’, Op. 152, no. 3 (1994), and *Tymhorau*, Op. 155 (1995)

Hoddinott composed two song cycles with piano accompaniment in 1994 that share the same opus number, *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2, and ‘*One must always have love*’, Op. 152, no. 3. The poetry chosen by the composer for the cycles share a number of rhetorical technical similarities. The first poem of the latter cycle by Christina Rossetti contains many repetitive devices, reminiscent of the poetry in the preceding song cycle:³⁶

I wish I could remember that first day,
First hour, first moment of your meeting me.
If bright or dim the season, it might be
Summer or Winter for aught I can say;
So unrecorded did it slip away,
So blind was I to see and to foresee,
So dull to mark the budding of my tree
That would not blossom yet for many a May.
If only I could recollect it, such
A day of days! I let it come and go
As traceless as a thaw of bygone snow;
It seemed to mean so little, meant so much;
If only now I could recall that touch.
First touch of hand in hand – Did one but know!

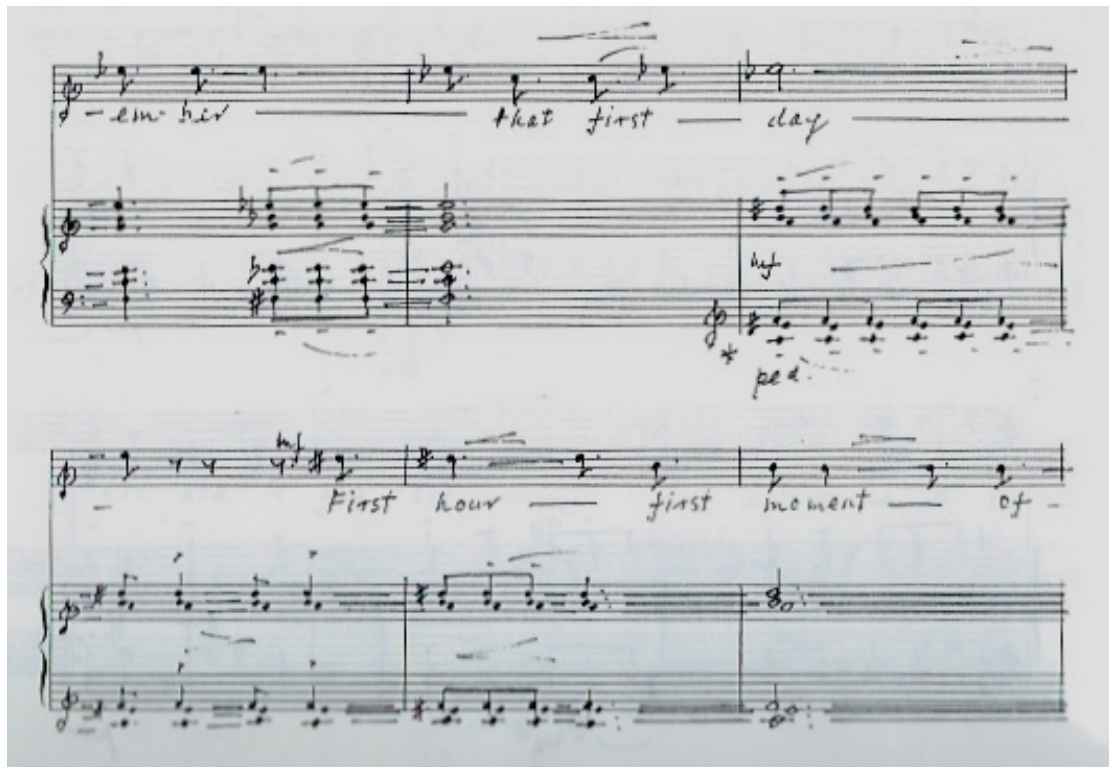
The combination of anadiplosis³⁷ (‘first day, / First hour’) and conduplicatio³⁸ (‘First hour, first moment’) in the first two lines of the sonnet is conveyed by Hoddinott with an ostinato piano accompaniment supporting a vocal line that displays pitch and rhythmic repetition with variation (see Example 2.1). The composer uses this rhetorical combination to create emphasis and euphony, guided by the attractive

³⁶ C. Rossetti, *Selected Poems*, ed. with an introduction by C. Sisson (Manchester: Carcanet Press, 1984), p. 127.

³⁷ Anadiplosis is the repetition of the last word or words of one sentence at the beginning of the next.

³⁸ Conduplicatio is the repetition of words in various places across sentences.

rhythm of the repeated words. This style of writing is representative of Hoddinott's word setting during his late period:



Example 2.1 – Manuscript of Hoddinott's '*One must always have love*', Op. 152, no. 3 (1994), 'Sonnet', bars 4-9.

Anaphora emphasizes the close and dependent relationship of the poem's sentiment in its fifth, sixth and seventh lines ('So unrecorded did it slip away, / So blind was I to see and to foresee, / So dull to mark the budding of my tree'). The composer mirrors this (see Example 2.2) with subtle repetition and variation in both the voice and the piano parts:

So un-recorded did it

slip away So blind was I to

see and to fore-see So dull to mark the

Example 2.2 – Manuscript of Hoddinott’s ‘One must always have love’, Op. 152, no. 3 (1994), ‘Sonnet’, bars 25-33.

The final song of this song cycle is a poem by W. B. Yeats, ‘The Ragged Wood’.³⁹

O hurry where by water among the trees
 The delicate-stepping stag and his lady sigh,
 When they have but looked upon their images –
 Would none had ever loved but you and I!

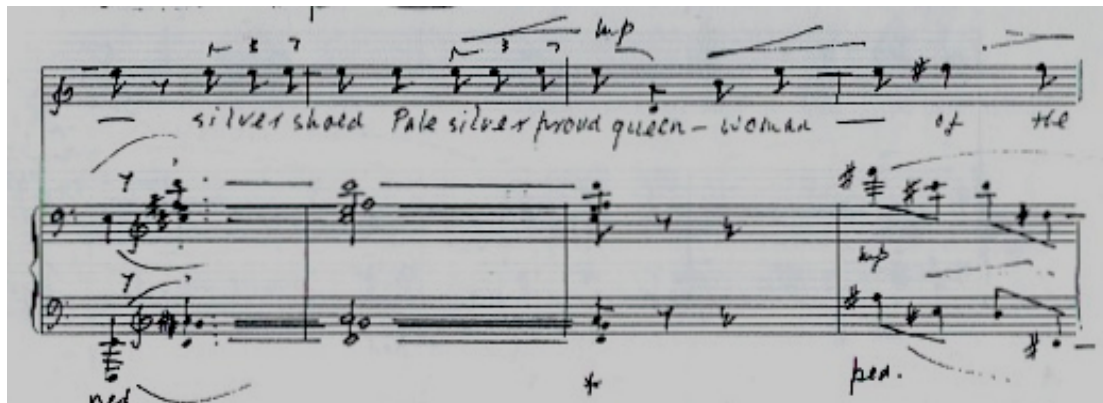
Or have you heard that sliding silver-shoed
 Pale silver-proud queen-woman of the sky,

³⁹ W. Yeats, *The Collected Poems of W. B. Yeats*, ed. by R. Finneran (Ware: Wordsworth Editions, 1994), p. 67.

When the sun looked out of his golden hood? –
O that none ever loved but you and I!

O hurry to the ragged wood, for there
I will drive all those lovers out and cry –
O my share of the world, O yellow hair!
No one has ever loved but you and I.

Hoddinott has again chosen poetry with prominent anaphora, albeit the letter ‘O’ (‘O that none ever loved but you and I! / O hurry to the ragged wood, for there’), which provides him with a structure for the final song of this cycle. Hoddinott sets the words, ‘O hurry to the ragged’, to the exact pitches and rhythm of the opening, ‘O hurry where by water’, reflecting the repetition of the poem’s initial words at the start of its final stanza; the piano accompaniment is also identical in pitch and rhythm. Hoddinott respects the suggestion of anadiplosis in the first and second lines of the second stanza (see Example 2.3), setting the words ‘silver-shoed’ and ‘silver-proud’ with the same rhythmic motif:



Example 2.3 – Manuscript of Hoddinott’s ‘*One must always have love*’, Op. 152, no. 3 (1994), ‘The ragged wood’, bars 41-4.

In his song cycle, *Tymhorau*, Op. 155 (1995), Hoddinott sets the Welsh language with natural ease, the melodies closely following speech patterns. Hoddinott felt strongly that ‘with vocal music one should be able to hear the words,

so this means that you're almost limited to a syllabic setting'.⁴⁰ Melodies are devised on instrumental lines, paradoxically allowing for greater expression of text than through traditional word-painting. Nevertheless, Hoddinott always respects the natural accents of the poetry and sets the text accordingly. Ivan March observed that 'Hoddinott's melodic lines flow easily but are written in a very free *parlando* style',⁴¹ and it is certainly true that he sets texts almost entirely syllabically in his vocal and choral works with little melismatic writing, the texts chosen being relatively short. Having rejected the well-known work of the early-twentieth-century poet, R. Williams Parry and that of the fourteenth-century poet, Dafydd ap Gwilym⁴² (whose medieval poetry did not easily suggest music to Hoddinott), Geraint Lewis suggested books of poetry by the eminent Welsh poet Gwyn Thomas.⁴³ The latter's 'Din Lligwy'⁴⁴ is a poem representing spring in an ancient settlement on the Isle of Anglesey,⁴⁵ and it forms the text for the first of the four songs of *Tymhorau*, Op. 155 (1995).

⁴⁰ Rees, 'Roots and Realisations', pp. 14-15.

⁴¹ I. March, 'Hoddinott: Poetry of Earth', *Gramophone*, 83 (February 2006), p. 77.

⁴² Letters dated 21 February 1995 and 6 March 1995 in the private collection of Rhiannon Hoddinott.

⁴³ Undated letter [1995?] in the private collection of Rhiannon Hoddinott.

⁴⁴ G. Thomas, *Ysgyrion Gwaed* (Dinbych: Gwasg Gee, [1967]), p. 56.

⁴⁵ Hoddinott had previously set an English poem entitled 'Din Lligwy' by the poet Emyr Humphreys in *Landscapes: Ynys Môn*, Op. 87 (1975). The earlier cycle describes five places in Anglesey, of which Din Lligwy is one.

[Ar ddechrau Mawrth]

Y tu draw y mae'r môr,
Y tu draw y mae'r glas yn treiglo,
Treiglo y tu draw, ar erchwyn y byd.

Y meini hyn.
Yma yn y meini hyn
Y bu cyfannedd,
A mwg yn codi, yn clymu'r nefoedd
Wrth fyd dynion.

Adfeilion byw,
Adfeilion
Canrifoedd, cerrig a gwair.
A'r coed fel ofnau'n cymysgu yn erbyn yr awyr,
Yr ynn yn ei gilydd yn clecian.

Pwll o felyn
Deffro'r cennin,
A chylchau'r gwynt yn dyheu hyd y cae.
Petalau o deimladau'n sgleinio
A'u lliwiau ar yr awyr yn sgeintio.
Ŵyn, ac arwyddion esgor.

A'r môr ar erchwyn y byd,
Y glas yn treiglo y tu draw,
Y môr y tu draw yn treiglo.

[Adfeilion pentref bychan Brythonig yn Sir Fôn yw Din Lligwy.]

The poem's subtitle 'Ar ddechrau Mawrth' [At the beginning of March], is suggestive of spring because of the pool of daffodils at Din Lligwy, 'Pwll o felyn / Deffro'r cennin'.⁴⁶ It is reminiscent in style to the opening poem of the Bécquer song cycle of the previous year, the first three lines of the poem providing the composer with similar repetition, creating a mystical and ancient atmosphere. The anaphora of the first two lines ('Y tu draw y mae'r môr, / Y tu draw y mae'r glas yn treiglo,') is reflected in the close repetition of the musical material (see Example 2.4) for both the voice and the piano accompaniment, both centred on a sustained *bb*.

⁴⁶ A translation of the poetry is included in Appendix 1.



Example 2.4 – Manuscript of Hoddinott's *Tymhorau*, Op. 155 (1995), 'Din Lligwy', bars 1-9.

The anadiplosis of the second and third lines ('Y tu draw y mae'r glas yn treiglo, / Treiglo y tu draw, ar erchwyn y byd.') is conveyed by an exact melodic and rhythmic repetition of the word 'treiglo' in the vocal part. Within the poem there is further repetition and variation, for example in the fourth and fifth lines, an example of epistrophe ('Y meini hyn. / Yma yn y meini hyn'),⁴⁷ which the composer respects

⁴⁷ Epistrophe is 'the repetition of a word or phrase at the end of a series of sentences or clauses.' (Farnsworth, p. 32.)

with rhythmical repetition in the vocal line (see Example 2.5), and a heightening of emphasis on ‘y meini hyn’ the second time, with the move up onto db^1 and the climactic word of ‘cyfannedd’:

Example 2.5 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Din Lligwy’, bars 16-24.

The anaphora of the ninth and tenth lines (‘Adfeilion byw, / Adfeilion’) is conveyed by a similar ostinato accompaniment (see Example 2.6), with rhythmical repetition and again a heightening of tension and nostalgia in the vocal line.



Example 2.6 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Din Lligwy’, bars 31-6.

The phonetic repetition and alliteration with a hint of epistrophe in the seventeenth and eighteenth lines on the words ‘sgleinio’ and ‘sgeintio’ are also literary devices favoured by the composer, rhetorical figures that feature heavily in the Bécquer poems chosen by the composer in the previous year. The combination of these devices creates a rhetorically rich sound, providing the composer with the moment of climax on the highly poetic word, ‘sgeintio’.

The first three lines are subtly altered by the poet to provide a recapitulation for the poem’s end. The first three lines are:

Y tu draw y mae’r môr,
Y tu draw y mae’r glas yn treiglo,
Treiglo y tu draw, ar erchwyn y byd.

The last three lines are:

A’r môr ar erchwyn y byd,
Y glas yn treiglo y tu draw,
Y môr y tu draw yn treiglo.

The descriptive element of the end of the poem’s third line is linked to the object of

the poem's first line to create the first line of the poem's last stanza. The words of the second line of the poem are reordered to provide a slight change of emphasis in the second line of the final stanza. The object of the first line of the poem is recalled in the final line of the poem to provide a sense of closure and arch form. Hoddinott mirrors the poet's use of anastrophe (the inversion of words) in this final stanza with recapitulation and variation, recalling a similar technical approach in the central song, 'Who would be a moonbeam', of the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2, of the previous year. The opening and closing tercets of Bécquer's poem are, however, identical; Hoddinott reflects this in the vocal line, but provides his own denouement in the piano accompaniment, suddenly enriching the harmony at the song's conclusion.

The second poem of *Tymhorau*, Op. 155 (1995), 'Lusard',⁴⁸ describes the quicksilver movements of a lizard on a wall in sunny Provence. The south of France was a favourite holiday destination for Hoddinott, who wrote several works inspired by the area.⁴⁹ The short lengths of the lines of Thomas's 'Lusard' provide the

⁴⁸ Thomas, *Am Rhyw Hyd*, p. 23. This poem became the catalyst for three further works: *Lizard for piano* (1997), *Lizard: variants for recorder*, Op. 166 no. 2 (1998), and *Lizard: concerto for orchestra*, Op. 181 (2002). *Lizard: variants for recorder*, Op. 166 no. 2 (1998), has part of the poem printed in translation in the front of the score. (A. Hoddinott, *Lizard: Variants for Recorder* (Hebden Bridge: Peacock Press, 2005).) The recorder and orchestral pieces are much longer than the song, but the piano piece is shorter. This way of working may be compared with that of the visual artist who paints a series of interrelated pictures on a theme.

⁴⁹ The stone towers found in the centre and west of the country, witnessed by Hoddinott during a visit to the medieval town of Sarlat in the Dordogne, became the catalyst for *Lanterne des Morts*, Op. 105 no. 2 (1981). His *Concerto for violin and orchestra*, Op. 153 (1995), is subtitled 'Mistral', the composer having found inspiration in the sound of the strong, cold and dry wind passing through the open iron bell towers of the Provence villages on its way from the north, northwest of France, accelerating as it passes through the valleys of the Rhone to the coast of the Mediterranean around the Camargue region. (The local poet of the same name, Frédéric Mistral, is a Nobel Prize recipient.) The *Mass*, Op. 158 (1996), was inspired by the pictorial medieval pageantry of Saintes-Maries-de-la-Mer; written for television, the musical performance filmed at Llandaf Cathedral was atmospherically

composer with the jerkiness required to convey musically the movement of the lizard, together with the onomatopoeia of words such as ‘stop’ and ‘pizzicato’, mirrored in the voice and piano parts:

Wal ym Mhrofens
A haul cynnes canrifoedd
Yn felyn ynddi.

Smic o symud,
Llonydd sydyn:
Smotyn
Yn dal y llygad.

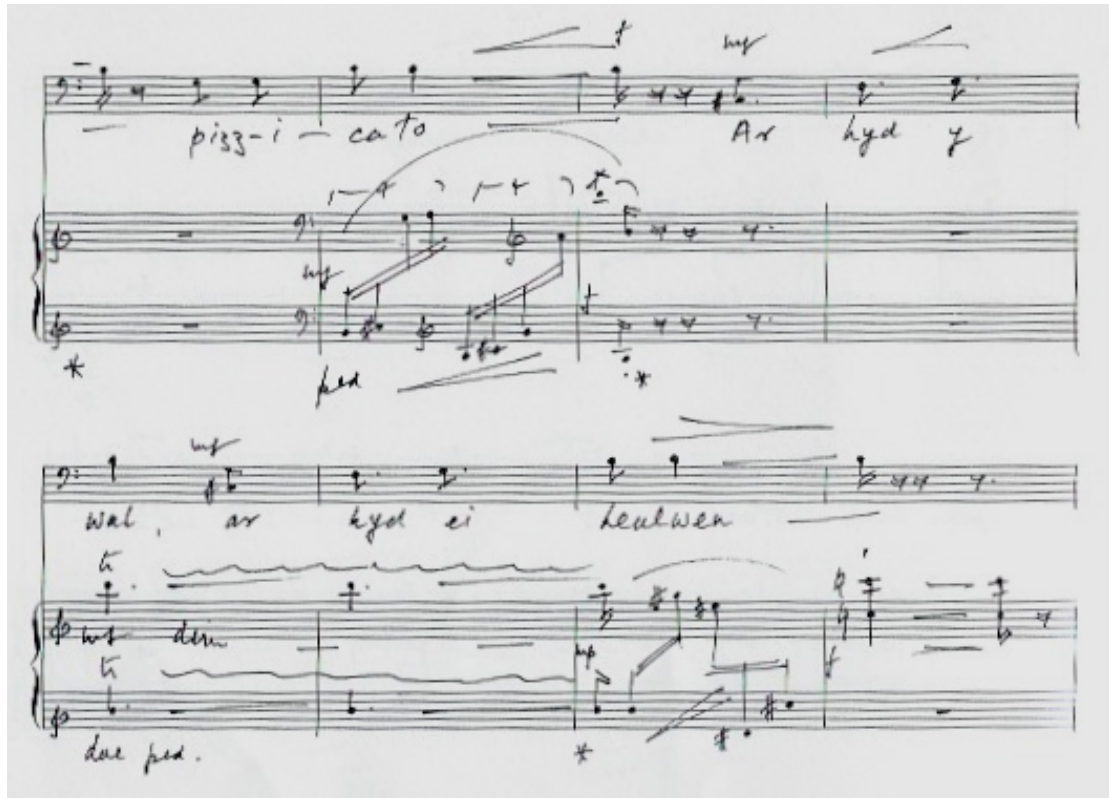
Lusard ydi hi;
Y mae’n dod allan
I gynhesu ei gwaed yn yr haul.

Brych bach stond
A chroen fel papur sidan
Yn tagellu egni;
Yna pizzicato
Ar hyd y wal, ar hyd ei heulwen;
Stop eto,
Tagellu dro,
Ac yna hercio ymlaen
Fel mewn hen ffilm.

Heulwen, a lusard, a wal,
Hen, hen wal.

The poem contains several instances of alliteration in the fourth and sixth lines (‘Smic’ and ‘Smotyn’), and in the eleventh and twelfth lines (‘Brych bach’ and ‘chroen’), which propel Hoddinott’s Allegro song forwards. The suggestion of anaphora in the middle of the fourth stanza (‘Ar hyd y wal, ar hyd ei heulwen;’) is conveyed by an exact repetition of the vocal line (see Example 2.7).

juxtaposed with actual images from the Camargue processions.



Example 2.7 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Lusard’, bars 73-80.

The poem ends with two short lines combining the devices of polysyndeton,⁵⁰ epizeuxis⁵¹ and epistrophe, that sum up the elements of the sun (‘haul’ in the second line, similar in sound and meaning to ‘Heulwen’), the lizard (‘Lusard’, in the eighth line), and the wall (‘Wal’, in the first line), giving the composer an element of recapitulation, which he mirrors in his musical setting by echoing the notes eb^1 , c^1 , a and g from the first vocal phrase of the song (‘Wal ym Mhrofens’) in its last vocal phrase (‘Heulwen, a lusard, a wal’).

The third poem of *Tymhorau*, Op. 155 (1995), ‘Deilen’, describes a leaf on its descent from the branch of a tree until it reaches the ground, and dies. A natural autumnal gesture, it paints a colourful picture on its journey, floating in the breeze.

⁵⁰ Polysyndeton is ‘the repeated use of conjunctions’. (Farnsworth, p. 128.)

⁵¹ Epizeuxis is ‘the repetition of words consecutively’. (Farnsworth, p. 4.)

Mae'r ddeilen o bren yn cael ei bwrw
 Mae'n hofran
 Yn hedfan
 Yn dal ar yr awel
 Yn addfwyn yn hongian
 Yn nofio yn dawel
 Yn llithro
 Fflach llathr
 Yn folwyn neu felen
 Mae'n clownio troell liwio
 Fflantio'r ffantasig
 Llygota'n fyrdroed
 Yn fwrlwm o liw
 Mae'n goleddf olwyno,
 Yn siglo yn loyw i lawr
 Mae'r ddeilen o bren yn cael ei bwrw
 A'r hyn mae'n ei wneud?
 Y mae'n marw

As in the Bécquer song cycle of the previous year, Hoddinott chose poems with word repetitions (for example, anaphora in the first seven lines of this third poem). Repetition gives a structure to the poem that can be reflected in the musical structure of a song. The words, 'Mae'r ddeilen' (first line), 'Mae'n hofran' (second line), and 'Mae'n clownio' (tenth line), are all set to three identical repeated *g* quavers in the vocal line, accompanied by the same chord (revoiced for 'Mae'n clownio' in the tenth line). The poet read and discussed this poem at a meeting of the Dewi Society at the University of Wales, Lampeter:

Gwyn Thomas underlined how important he considered rhythm to be, and that element was not more evident than in one of the first poems that he read at the meeting, *Deilen*, where the rhythm of the words and lines reflect the fall of the leaf: it is a poem which takes a picture with the voice.⁵²

The poem is a delicate one, with a significant amount of alliteration; Hoddinott sets the verbs, 'hofran', 'hedfan' and 'hongian' (in the second, third and fifth lines) to

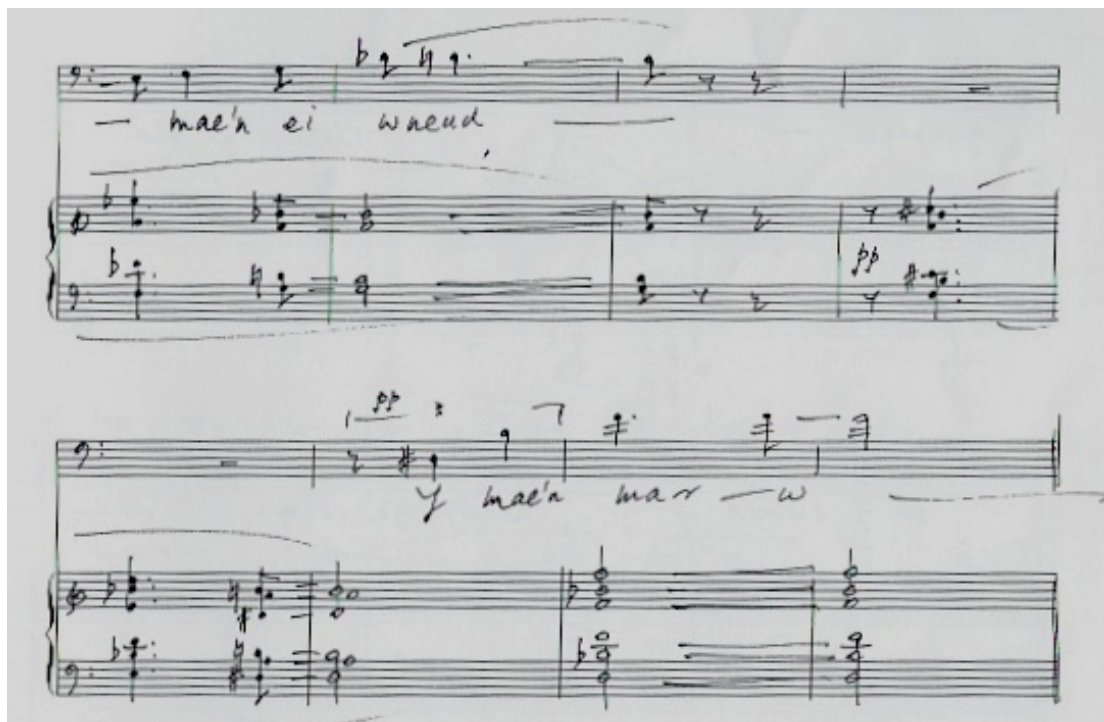
⁵² 'Tanlinellodd Gwyn Thomas pa mor greiddiol yr ystyriai rythm ac nid oedd yr elfen honno yn fwy amlwg nag yn un o'r cerddi cyntaf a ddarllenodd yn ystod y cyfarfod, sef "Deilen" lle y mae rhythmau'r geiriau a'r llinellau yn adlewyrchu cwmp y dail: mae'n gerdd sydd yn tynnu llun â'r llais' (report by Chairman and Secretary, Owen Thomas, 11 December 2003).

repeated duplet quavers of *g*, *bb* and *g#*, respectively. The words, ‘folwyn’ and ‘felen’ (in the ninth line), are both set to repeated duplet quavers on the same pitch of *e*¹. Hoddinott’s musical setting of this poem is largely an unaccompanied one for the singer (see Example 2.8), albeit with the sustaining of lingering harmonies by the damper pedal of the piano (reminiscent of the central song of the Bécquer cycle):

Example 2.8 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Deilen’, bars 16-21.

The first line of the poem is repeated before the final question of the poem, allowing the composer to repeat his original vocal line a tone higher. This is an example of hypophora, a device by which the poet asks a question and answers it. Hoddinott poses the question with an ascending semitone between *bb* and *b* (see Example 2.9). He provides the answer and closure to the poem with a tonal resolution which is highly reminiscent of the concluding chord of the first song of the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2, of the previous year (see Example 2.9 and Example 2.10). Hoddinott’s sequence of chords at the moment of hiatus

creates both a sense of mystery and a moment of suspense:



Example 2.9 – Manuscript of Hoddinott's *Tymhorau*, Op. 155 (1995), 'Deilen', bars 58-65.

Handwritten musical manuscript for 'Today the earth and the skies smile at me' by Hoddinott, Op. 152 no. 2 (1994). The score is in G major, 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in English: 'To-day I be-lieve in God'. The music is characterized by a slow, contemplative tempo with a focus on sustained notes and a sparse, atmospheric accompaniment.

Example 2.10 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Today the earth and the skies smile at me', bars 57-65.

For the final song of *Tymhorau*, Op. 155 (1995), Hoddinott chose a poem by Boris Pasternak (1890-1960), *Зимняя ночь*,⁵³ translated into Welsh from the Russian by Gwyn Thomas,⁵⁴ from the Appendix of *Dr Zhivago*.⁵⁵ The poem depicts a bleak winter's night in Russia, 'Nos o Aeaf' (allegro):

[O Rwseg Boris Pasternak]

Eira, eira'n hwrdd ar hwrdd
Sgubodd i gonglau.
Cannwyll yn olau ar y bwrdd,
Cannwyll yn olau.

Eira, fel heidiau gwybed ha'
At olau fflamau,
Heigia i'r ffenest, plu eira,
Heidiau ar heidiau.

Ar baenau, ffurfiau eira'n cwrdd –
Cylchau a saethau.
Cannwyll yn olau ar y bwrdd,
Cannwyll yn olau.

Cysgodion ar wyn nenfwd roes
Dduwch ar gerdded:
Ffurfiau dwylo'n groes, traed yn groes,
Olion croes dynged.

I'r llawr gollyngwyd esgidiau
Gyda chlonc a chlop.
Wylodd y canhwylbren ddagrau
O gŵyr ar y ffrog.

Dilëwyd byd. Aeth popeth i ffwrdd

⁵³ The original Russian text is in Appendix 1. An English translation by Max Hayward and Manya Harari of the poem 'Winter's Night' had previously been set to music by John McLeod as the fourth song (Allegro molto), in *The Seasons of Dr Zhivago* (1982), a symphonic song cycle for baritone and orchestra. (J. McLeod, *The Seasons of Dr Zhivago* (Edinburgh: Griffin Music, 1982).) Pasternak is also the author of the original text of Tippett's *Songs for Dov* (1970), commissioned by Hoddinott for the opening of the concert hall at the School of Music of University College, Cardiff.

⁵⁴ Thomas, *Ysgyrion Gwaed*, pp. 69-70.

⁵⁵ This is the fifteenth poem of the twenty-five *Poems of Yuri Zhivago*, completed by Pasternak in 1956 and first published in Milan in 1957, placed at the end of his well-known novel (for which he received a Nobel Prize for literature in 1958).

I wynwallt wyll eira.
 Cannwyll yn olau ar y bwrdd,
 Cannwyll yn olau.

Ar fflam y gannwyll o'r gornel
 Awel afrad 'droes,
 Gwres temtasiwn, megis angel,
 Asgellodd yn groes.

Drwy Chwefror bu'r eira'n ymwrdd,
 Ac ar adegau
 Cannwyll yn olau ar y bwrdd,
 Cannwyll yn olau.

The poem is fast in pace, providing Hoddinott with a suitable conclusion to the cycle. The first line begins with an explosion of epizeuxis ('Eira, eira'n hwrdd ar hwrdd'), describing the interminable snowstorms of the landscape. The first word of the poem, 'Eira' [snow] is the precursor to the abundant use of anaphora in the poem. This initial and pivotal word, first heard on the notes *db*¹, is repeated at the beginning of the second verse, set by Hoddinott to the same rhythm as in the first verse, on the notes *bb*¹; the piano accompaniment of the latter is a transposition of the former, a minor third lower. Similarly, the phonetic repetition of 'Heigia', 'eira', 'Heidiau' and 'heidiau' in the second stanza is set by the composer to the same vocal pitches and repeated rhythms, on the note *eb*.

Gwyn Thomas explained the appeal of the poem's main motif in the preface to his poetry volume, *Ysgyrion Gwaed*:

I should say a word about the translations from the Russian. There are years since I read the English translation of *Doctor Zhivago* by Boris Pasternak. I was taken by one phrase in the body of the novel. That phrase was 'the candle burns'. There was a poem about this candle in the back of the book. I liked it and I have wanted to attempt to translate it into Welsh for some time. Mr Gareth Jones of the Russian Department at Bangor University was kind enough to read the poem for me on tape in Russian, accenting the metre strongly. I had a more or less word for word translation to accompany this. From this and from listening to the Russian until the words were singing in my mind I went about my attempt at translation. Mr Gareth Jones would then look over that

translation.⁵⁶

The *idée fixe* of the candle alight on the table, ‘Cannwyll yn olau ar y bwrdd’, dictates the musical structure of this final song, bringing the cycle to a close in the religious context of a candle, an angel and a cross. The combination of epistrophe and anadiplosis in the fourth stanza (‘Ffuriau dwylo’n groes, traed yn groes, / Olion croes dynged.’) on the words ‘groes’ and ‘croes’ (the same word in Welsh, the former being a mutation of the latter) allows Hoddinott to achieve a melodic progression on these three words (‘groes’, ‘groes’, ‘croes’) from *b* to *c*[#] to *d*.

Pasternak’s poems come at the end of the Dr Zhivago story,⁵⁷ interweaving symbolic parallels between Zhivago and Christ, their faith and their suffering.⁵⁸ William Pratt sees this poem as ‘symbolist in its use of the candle to represent the passion of the lovers’, ‘imagist in its concentration on the single indoor winter scene

⁵⁶ G. Thomas, *Ysgyrion Gwaed*, pp. 9-10: ‘Dylwn ddweud gair ynghylch y cyfieithiadau o’r Rwseg. Y mae blynyddoedd er pan ddarllenais i’r cyfieithiad Saesneg o *Doctor Zhivago* gan Boris Pasternak. Fe gydiodd un ymadrodd yng nghorff y nofel ynof. Yr ymadrodd hwnnw oedd “the candle burns”. ‘Roedd cerdd ynghylch y gannwyll hon ar ddiwedd y llyfr. Hoffais hi ac yr oedd arnaf eisiau rhoi cynnig ar ei chyfieithu i’r Gymraeg ers tro byd. Bu Mr Gareth Jones o Adran Rwseg, Coleg y Brifysgol, Bangor, mor garedig a darllen y gerdd i mi ar dâp yn y Rwseg gan acennu’r mydr yn gryf. ‘Roedd gen i gyfieithiad air am air fwy neu lai i gyd-fynd a hyn. O hwn ac o wrando ar y Rwseg nes bod y geiriau’n canu yn fy meddwl yr awn i ati i geisio gwneud cyfieithiad. Byddai Mr Gareth Jones wedyn yn bwrw golwg dros y cyfieithiad hwnnw’.

⁵⁷ Pasternak said that ‘the plan of the novel is outlined by the poems accompanying it,’ which he placed there, he said, ‘to give the novel more body, more richness’. (O. Carlisle, *Poets on Street Corners* (New York, NY: Random House, 1968), p. 84.)

⁵⁸ The poem is foreshadowed in the book; Pasternak’s protagonist, Yuri Zhivago, a poet and doctor, notices a candle through a frosty window one winter’s night on the way to a party as a young man in Moscow, unaware that the woman inside the room (Lara, whom he is to meet later), is to become the love of his life. As he sees the candle burning, the poet Yuri starts writing a poem in his mind with the refrain, ‘Upon a table, candle-flame . . .’, and stops. He does not continue with the poem until much later in the novel, during a winter’s night at the summer cottage in the Ural Mountains, with Lara and the child asleep. After Yuri’s death, Lara views his corpse and recalls their love affair in the snow of the Ural Mountains, recalling the image of the candle burning in the window, unaware that Yuri had also seen the same image in Moscow.

that is dominated by the candle-flame’ and ‘ironist in that the candle seems to go on burning month after month in spite of the winter cold’. He goes on to say that ‘the candle, still flaming with heat and light inside, while the world outside is dark and cold with snow, is a symbol of the brevity of life and the transience of their love [that of Yuri and Lara]’.⁵⁹

Hoddinott sets the anaphora of ‘Cannwyll yn olau’ [a candle burns], in the first stanza, to a repeated rhythm but different pitches in the vocal line (see Example 2.11), accompanied by a repetition of harmony in the piano:

Example 2.11 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Nos o Aeaf’, bars 7-12.

The subsequent refrains of ‘Cannwyll yn olau’, in the third and eighth stanzas, are set by Hoddinott as reprises of the above musical example, a perfect fourth lower and a semitone higher, respectively, in both the vocal line and the piano accompaniment. The refrain in the sixth stanza is set differently (see Example 2.12).

⁵⁹ W. Pratt, *Singing the Chaos: Madness and Wisdom in Modern Poetry* (Columbia, MO: University of Missouri Press, 1996), pp. 313-16.

Here the accompaniment is transposed a major third higher (with octave displacement of the chords) but the melody is altered:

Example 2.12 – Manuscript of Hoddinott’s *Tymhorau*, Op. 155 (1995), ‘Nos o Aeaf’, bars 76-81.

Repetition of words combines elements of the poem that share particular sensibilities; repetition of structure invites comparison between these elements. It can, however, be musically attractive to allow variety within a rhetorical framework in order to serve as an antidote to repetition. The anaphora of the poem provides an anchor for Hoddinott from which such variations can depart. The composer abandons part of the structure suggested by the main rhetorical device of the poem to release some tension created by the correspondence between these lines. This moment of repose in the sixth stanza, without a change of tempo, allows the composer to propel the music forward for the conclusion of this Allegro setting in the seventh and eighth stanzas.

2.3 ‘*the poetry of earth*’, Op. 165 (1997)

Hoddinott’s cycle, ‘*the poetry of earth*’, Op. 165 (1997), is a setting of the poetry of John Keats, William Cowper,⁶⁰ Walt Whitman and Samuel Taylor Coleridge. The third and central song of ‘*the poetry of earth*’, Op. 165 (1997), is by Keats, one of the first poets that Hoddinott set in his song ‘Dawlish Fair’, one of his *Two Songs* of 1946 (withdrawn), and again later in *To Autumn* (1976).⁶¹ Two years before composing the latter work, Hoddinott explained in an interview the difficulties of setting Keats, speaking first of all of Dylan Thomas, ‘I’m a great admirer of Dylan’s poetry – I love it very much, but I think there’s too much music in the actual poetry itself, so I don’t find any musical response to it at all.’⁶² The interviewer countered, ‘As people tend to find with Keats for the same reason, – the lyrical resonance of the words themselves.’ The composer agreed, ‘There’s too much music in them! This is a special kind of poetry of imagery, isn’t it?’ The composer went on to say, ‘if you have poetry in the words you don’t want poetry in the music – in fact, you don’t need music at all.’ The few Keats poems that Hoddinott chose to set are notable for their general lack of metaphor and simplicity of style, providing the composer with suitable text to create poetry through music.

⁶⁰ Hoddinott had previously set ‘On a Spaniel called Beau’ by Cowper, two years earlier in ‘*the poetry of earth*’, Op. 156 (1995), for mixed voices and piano duet.

⁶¹ This was commissioned by Europa Cantat 6, a festival of song that took place in the United Kingdom for the first time in 1976, at Leicester. Hoddinott was one of nine British composers selected to write works for a Songbook entitled *Gaudeamus* alongside John Joubert, Robin Holloway, John Gardner, Nicholas Maw, Phyllis Tate, Alan Ridout, Gordon Crosse and William Mathias. Michael Tippett wrote the introduction to the volume.

⁶² Rees, ‘The Beach of Falesá’, p. 11.

The Keats poem set by Hoddinott in this song cycle displays an instance of erotema, the device of rhetorical question, much in evidence in the central poem of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994).

‘Song’⁶³

I had a dove and the sweet dove died;
 And I have thought it died of grieving;
 O, what could it grieve for? Its feet were tied,
 With a silken⁶⁴ thread of my own hand’s weaving;
 Sweet little red feet! why should you die –
 Why should you leave me, sweet bird! why?
 You liv’d alone in the forest-tree,
 Why would you not live with me?
 I kiss’d you oft and gave you white peas;
 Why not live sweetly, as in the green trees?

Hoddinott sets the song to a gentle ostinato harp accompaniment. The first rhetorical question in the third line is for unaccompanied baritone. The poet questions the dove directly in the fifth and sixth lines, and as the clauses of the lines become progressively shorter, the composer gradually reintroduces accompanying chords, and finally the original accompanying ostinato rhythm for the final ‘why?’ of the sixth line. Hoddinott reverts to unaccompanied baritone for the final two questions; questions that the poet knows do not call for a reply. Keats’s penultimate question in the eighth line is ‘Why, pretty thing! would you not live with me?’. This line was edited by Hoddinott for fear of personifying the dove, within a song cycle of five

⁶³ J. Keats, *The Works of John Keats* (Ware: Wordsworth Editions, 1994), p. 328. This poem was included by Keats in a letter to his brother George dated 2 January 1819, having transcribed the ‘little thing I wrote off to some Music as it was playing’, accompanied by his younger sister Fanny at the piano. (G. Kauvar, *The Other Poetry of Keats* (Rutherford, NJ: Fairleigh Dickinson University Press, 1969), p. 83.) The poem was not published during Keats’s lifetime, possibly as he intended to work it into a sonnet. Fanny Keats kept livestock, rabbits and pigeons and her brother sent her a nonsense poem later in 1819 which ended with the lines, ‘Two or three dove eggs / To hatch into sonnets’; this may have been a reference to his ‘Song’. (R. Gittings, *John Keats: The Living Year* (London: Heinemann, 1954), p. 54.) Hoddinott also set this poem two years earlier in *‘the poetry of earth’*, Op. 156 (1995).

⁶⁴ Many anthologies of poetry mistakenly have the word ‘single’ instead of ‘silken’ in this line, and it is the word ‘single’ that appears in Hoddinott’s manuscript.

songs on the theme of animals and birds.

Hoddinott set poetry by Whitman early in his life; his first choral piece of 1949 was *Song of Destiny* (withdrawn). In *'the poetry of earth'*, Op. 165 (1997), Hoddinott set about one sixth of Whitman's long poem, 'Out of the Cradle Endlessly Rocking'. Delius had also set part of this poem, approximately half of it, in his *Sea Drift* (1903), for baritone, choir and orchestra, which is about twenty-five minutes in length. Hoddinott was even more selective than Delius, and did not set any of Whitman's words that were 'musical' in an overt way; his song is approximately five minutes in length.⁶⁵ Kathy Rugoff remarked that sound was important to the American poet:

Music is a central metaphor in the art of Walt Whitman. References to it abound in his poems, and sound plays a major role in their structures, from the sequence of words in a line to the development and recapitulation of image motifs. Equally important, Whitman's poetry, in many respects, approximates the characteristics of music and shares its appeal.⁶⁶

Hoddinott, however, chose to set a part of the poem in which the motifs of music and sound are not paramount, only the following lines containing references to sound:

'Cautiously peering, absorbing, translating'

'Singing all time'

'And thenceforward all summer in the sound of the sea'

'Over the hoarse surging of the sea'

'I saw, I heard at intervals the remaining one, the he-bird'

It was important for Hoddinott to have poetry that did not overly develop images,

⁶⁵ These works are among 'over a thousand musical compositions, representing a vast array of techniques and styles' that respond to Whitman's words, including works by Henze, Hindemith and Weill, as well as by Bliss, Bridge, Holst, Stanford and Vaughan Williams (who 'carried a pocket edition of *Leaves of Grass*'). (K. Rugoff, 'Opera and Other Kinds of Music', in D. Kummings (ed.), *A Companion to Walt Whitman* (Oxford: Blackwell Publishing, 2006), pp. 268-9.) More recently, Whitman's words have been set by John Adams, Elliott Carter, Philip Glass, Oliver Knussen and Ned Rorem.

⁶⁶ Rugoff, p. 257.

which can be the case with much of Whitman's poetry. As in the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), and *Tymhorau*, Op. 155 (1995) (the two song cycles for baritone that preceded '*the poetry of earth*', Op. 165 (1997)), subtle references to sound in Whitman's poetry and repetition of words appealed to Hoddinott:

'The boy and the birds'⁶⁷

When the lilac-scent was in the air and Fifth-month grass was growing,
Up this seashore in some briers,
Two feather'd guests from Alabama, two together,
And their nest, and four light green eggs spotted with brown,
And every day the he-bird to and fro near at hand,
And every day the she-bird crouch'd on her nest, silent, with bright eyes,
And every day I, a curious boy, never too close, never disturbing them,
Cautiously peering, absorbing, translating.

Shine! shine! shine!
Pour down your warmth, great sun.
While we bask, we two together.

Two together!
Winds blow south, or winds blow north,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.

Till of a sudden,
May-be kill'd, unknown to her mate,
One forenoon the she-bird crouch'd not on the nest,
Nor return'd that afternoon, nor the next,
Nor ever appear'd again.

And thenceforward all summer in the sound of the sea,
And at night under the full of the moon in calmer weather,
Over the hoarse surging of the sea,

⁶⁷ This poem, by the American poet Walt Whitman (1819-1892), entitled 'Out of the Cradle Endlessly Rocking', was originally published under the title 'A Child's Reminiscence' in the New York *Saturday Press* for 24 December 1859. (W. Whitman, 'A Child's Reminiscence', *Saturday Press*, 24 December 1859.) It was published under the revised title in the 1860 edition of Whitman's *Leaves of Grass* (W. Whitman, *Leaves of Grass, Book XIX. Sea Drift* (Radford, VA: Wilder Publications, 2007), pp. 179-84); see also J. LeMaster and D. Kummings (eds), *Walt Whitman: An Encyclopedia* (New York, NY: Garland Publishing, 1998).

Or flitting from brier to brier by day,
 I saw, I heard at intervals the remaining one, the he-bird,
 The solitary guest from Alabama.

Blow! blow! blow!
 Blow up sea-winds along Paumanok's shore;
 I wait and I wait till you blow my mate to me.

The section of Whitman's poem selected by Hoddinott is rich in rhetorical devices, for example, anaphora in the fifth, sixth and seventh lines of the first stanza ('And every day . . .'), asyndeton⁶⁸ in the final line of the first stanza ('peering, absorbing, translating'), and epizeuxis in the first lines of the second and sixth stanzas ('Shine! shine! shine!' and 'Blow! blow! blow!'). Isocolon⁶⁹ is apparent in the second, third and fifth lines of the third stanza ('Winds blow south, or winds blow north'; 'Day come white, or night come black'; and 'Singing all time, minding no time').

Hoddinott's Allegro setting is dramatic in pace; its two main parts are unaccompanied. The anaphora in the fifth and sixth lines ('And every day the he-bird'; 'And every day the she-bird') are identically set by the composer, in terms of both pitch and rhythm; the anaphora of the following line offers melodic variation. In this way Hoddinott uses the strength of the rhetorical device to emphasize the close relationship of elements in the text but also to highlight contrast. The two birds are naturally combined in thought and gesture whereas the narrator remains an outside observer of the action. The suggestion of anaphora in the penultimate line of the first stanza ('never too close, never disturbing them') is set by Hoddinott to the same pitches and rhythm.

The epizeuxis at the start of the second stanza allows Hoddinott to introduce the harp and to relax the tempo, *poco meno mosso*, with much use of exhilarating

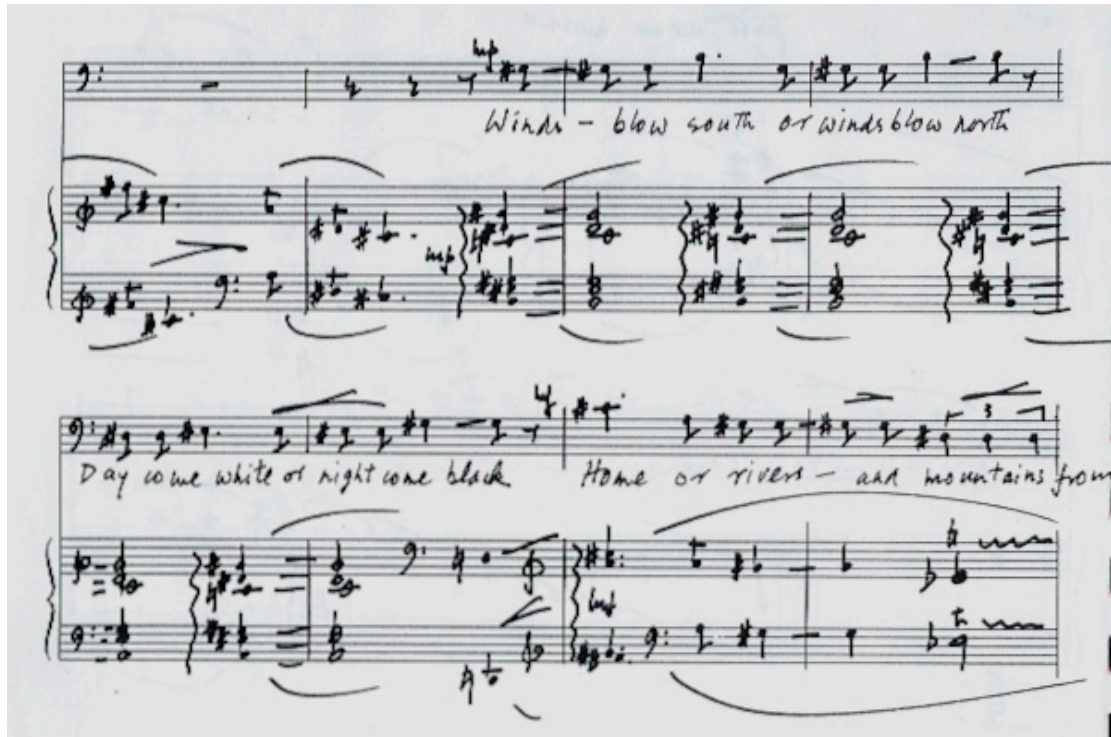
⁶⁸ Asyndeton 'means leaving out a conjunction where it might have been expected'. (Farnsworth, p. 147.)

⁶⁹ Isocolon 'is the use of successive sentences, clauses, or phrases similar in length and parallel in structure'. (Farnsworth, p. 74.)

glissandi to depict the words, ‘Shine! shine! shine!’, in a crescendo to a climax on the final word (see Example 2.15). The anadiplosis at the end of the second stanza and at the beginning of the third stanza (‘While we bask, we two together. / Two together!’) is set by the composer to the same pitches in the vocal line, with a subtle variation of rhythm, and a repetition of the same harmony in the harp accompaniment. In this way the first line of the third stanza musically becomes part of the second stanza, before a short harp interlude introduces the following isocolon.

Hoddinott allows the combination of isocolon and mesodiplosis,⁷⁰ present in the third stanza, to create a structure for this part of the song in which the parallelism is evident. ‘Winds blow south’ and ‘winds blow north’ are set to the same pitches in the vocal line, with slight variation of rhythm (see Example 2.13); they are both accompanied by the same harmonic ostinato chord sequence. The same harp ostinato harmonies continue for the next isocolon, ‘Day come white, or night come black’ (see Example 2.13). On this occasion, however, there is rhythmic constancy in the vocal line, but melodic development.

⁷⁰ Mesodiplosis is the repetition of a word in the middle of clauses.

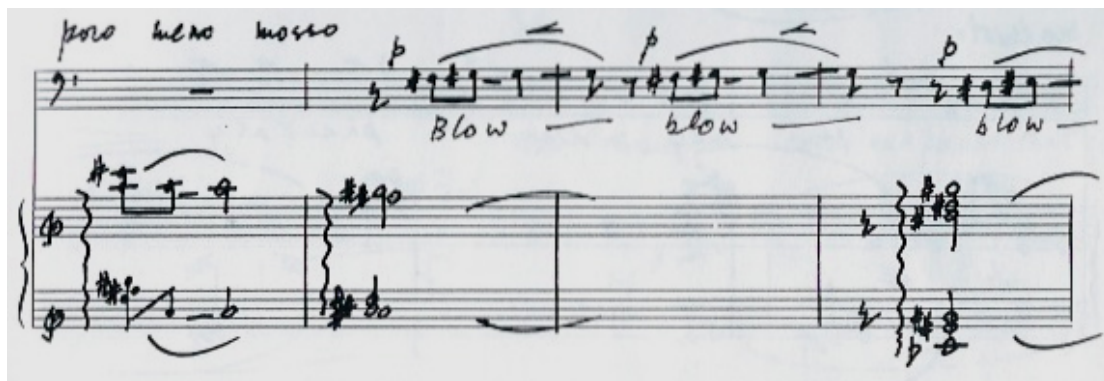


Example 2.13 – Manuscript of Hoddinott’s ‘*the poetry of earth*’, Op. 165 (1997), ‘The boy and the birds’, bars 77-84.

Hoddinott again uses rhetorical devices as a spur for inventiveness within a given framework, allowing the possibility of variety in some elements of the musical composition to serve as a contrast to repetitive devices, both in the text and in the music. The third isocolon of this stanza, ‘Singing all time, minding no time’, is set to the same pitches and rhythm in the vocal line, and the same (albeit new) ostinato chords in the harp accompaniment. These cases of isocolon are ideal to create a moment of repose in this *poco meno mosso* section of the song, as the syllable count is well aligned between the two parts of speech, the content well ordered, and the language constant.

Unlike that of the poem’s uplifting second tercet, the use of epizeuxis in the closing tercet is melancholic. Hoddinott’s motif of a rising tone, with initial repetition (see Example 2.14), is markedly different to his earlier setting (see Example 2.15) of

this palilogia:⁷¹



Example 2.14 – Manuscript of Hoddinott’s *‘the poetry of earth’*, Op. 165 (1997), ‘The boy and the birds’, bars 157-60.

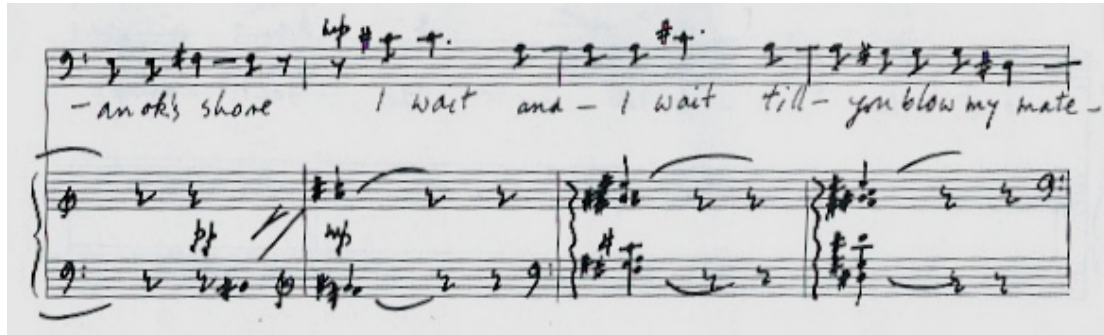
Example 2.15 – Manuscript of Hoddinott’s *‘the poetry of earth’*, Op. 165 (1997), ‘The boy and the birds’, bars 61-8.

The sense of waiting in the final stanza is conveyed by diacope (‘I wait and I wait’).⁷² Hoddinott portrays this musically with a monotonous melodic line (see Example 2.16) for the voice (the alternation of two pitches and repeated rhythm),

⁷¹ Palilogia is a synonym for epizeuxis.

⁷² Diacope is the repetition of a phrase separated by one or two words.

accompanied by a repeated harp chord (albeit doubled at the octave on repetition in bars 166 and 167 in Example 2.16) in order to create a sense of tedium and expectancy:



Example 2.16 – Manuscript of Hoddinott's '*the poetry of earth*', Op. 165 (1997), 'The boy and the birds', bars 165-8.

2.4 *La Serenissima*, Op. 173 (2000), and *La Serenissima, Images of Venice*, Op. 189 (2005)

Like many composers from northern Europe including Walton, whom he knew and admired,⁷³ Hoddinott was attracted by the light of Italy in the summer months; although he did not compose during these Italian vacations, the country became a source of inspiration for many of his works. Hoddinott spoke fondly of Venice on several occasions, recalling meeting with the composer Gian Francesco Malipiero (1882-1973), at his home in nearby Asolo in 1969 and 1970:

We started going to Italy for periods in the summer way back in about the middle-60s and we went there almost every year then. And of course I drove there so we started at the top and then drove down to beyond Naples where we spent most of our time. But of course we stopped on the way and spent several visits in Venice. It's very inspiring from a point of view of colour and architecture. And there's just a general atmosphere with very splendid buildings which have splendid paintings and all that sort of thing. And of course we stayed several times outside Venice in Asolo and I got to know some Italian composers as well. I spent some very enjoyable times there.⁷⁴

Hoddinott selected the work of five writers from the nineteenth century for his *La Serenissima*, Op. 173 (2000), that of Samuel Rogers, Charles Dickens, Lord Byron, Carlo Pepoli and Francis Marion Crawford. The fourth poem of the song cycle, in which a girl is taken out on a gondola, is by Pepoli (1796-1881), *La Gita in gondola*. Hoddinott knew Rossini's setting of this poem, and was given a recording by Geraint Lewis of June Anderson singing the Rossini *barcarola* accompanied by Nina Walker.⁷⁵

⁷³ Like Walton in his opera *Troilus and Cressida* (1954), Hoddinott was drawn to *verismo* opera; the dramatic (though not musical) style of Hoddinott's *The Magician*, Op. 88 (1975), is that of Leoncavallo's *Pagliacci* (1892), Puccini's *Tosca* (1900), and *Il Tabarro* (part of *Il Trittico*, 1918). Walton was Patron of the Cardiff Festival of Music.

⁷⁴ Hoddinott. Interview by C. Hitt for BBC Radio Wales.

⁷⁵ Compact disc. 1988. *Rossini, Soirées Musicales*. Nimbus NI 5132.

The placing of an Italian poem⁷⁶ in the song cycle peppers it in the way in which the insertion of occasional Italian phrases such as, ‘Guardate, Signore! Va bene, Signore?’, ‘Belle fragole’ and ‘La carità’ colour Myfanwy Piper’s otherwise English libretto of Britten’s *Death in Venice*, Op. 88 (1973). Hoddinott’s choice of this solitary Italian poem is interesting for the combination of anaphora and epizeuxis contained therein, a technique found in many of his selected poems during this late period:

Voli l’agile barchetta, voga, voga, o marinar,
 Or ch’Elvira mia diletta a me in braccio sfida il mar.
 Brilla in calma la laguna, una vela non appar,
 Pallidetta è in ciel la luna, tutto invita a sospirar,
 Voga, voga, marinar . . .
 Se ad un bacio amor t’invita, non temer, mio bel tesor,
 Tu saprai che sia la vita sol nel bacio dell’amor
 Ma già un zeffiro sereno dolce, dolce ondeggia il mar
 Vieni, Elvira a questo seno, vieni, e apprendi a palpitar.
 Voga, voga, marinar . . .

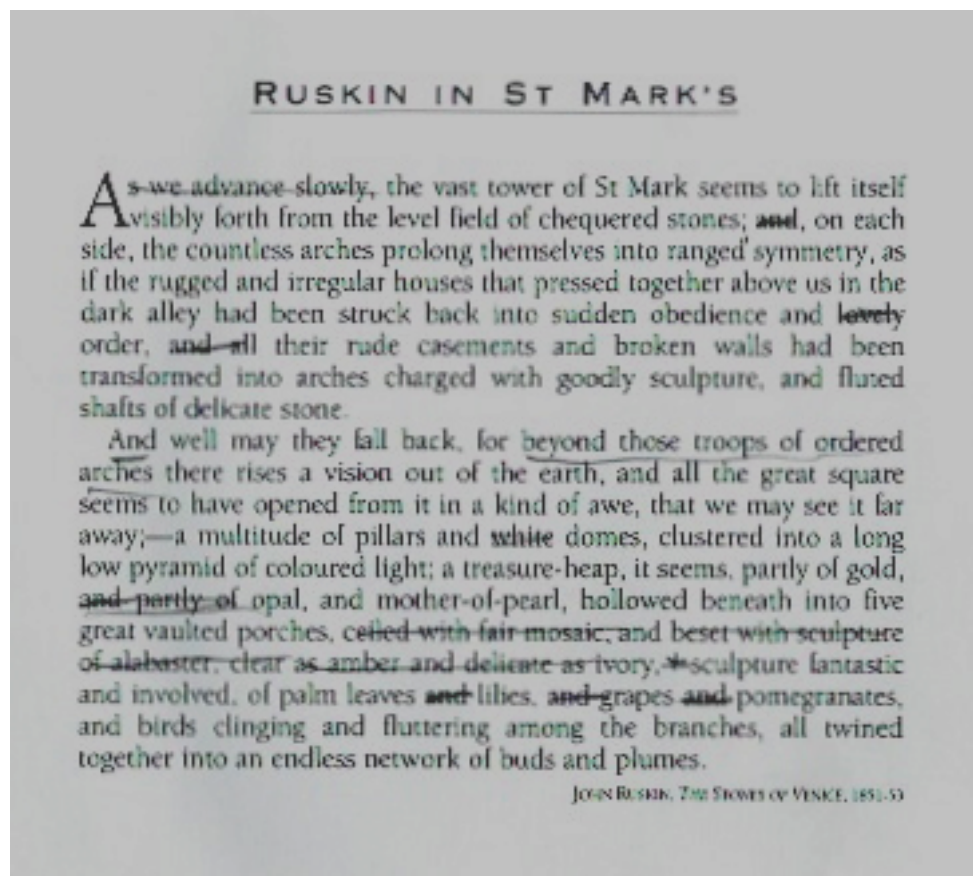
The repetition of ‘voga, voga’ offers structure to the song, marking its beginning, centre and end. The composer naturally sets this refrain on similar rhythmic patterns, albeit with variation of pitch.

Hoddinott selected the work of nine poets and writers from the nineteenth century for his *La Serenissima, Images of Venice*, Op. 189 (2005), that of Percy Bysshe Shelley, Henry Wadsworth Longfellow, John Ruskin, Charles Dickens, George Sand, Lord Byron, Mark Twain, Francis Marion Crawford and Henry James. One of these works, the descriptive prose of Ruskin (1819-1900), from *The Stones of Venice* (1879), was edited by Hoddinott in order to shift the focus from the passive observer to the dynamic motion of the grand architecture itself. The composer selected this text from a book that was given to him in 1992 by Geraint Lewis. Hoddinott annotated the text in the volume, deleting some of the printed words in

⁷⁶ A translation of this poem is included in Appendix 1.

pencil (see Example 2.17).

In order to provide suitable text for the Presto third section of the song cycle, the composer needed to omit the first words, ‘As we advance slowly’, that betray the original text’s nature as a travelogue and would therefore be inappropriate for the energetic and highly rhythmical nature of the musical setting. He fashioned lines of varying lengths from Ruskin’s prose in order to create a text with which he could work. Hoddinott gathers pace in the text by omitting the word ‘and’, as well as several superfluous descriptions, as demonstrated by the following extract from his copy of the volume:



Example 2.17⁷⁷

⁷⁷ R. Ash and B. Higton, *Spirit of Place – Venice* (London: Pavilion Books, 1989), p. 12.

The final version of Ruskin's text, set by Hoddinott, is edited even further by the composer, eschewing elaborate imagery to enable the development of a musical climax in this fast-moving section of the work:

[As we advance slowly,]
 The [vast] tower of St. Mark seems to lift itself visibly forth
 From the level field of chequered stones;
 [And,] On each side, the countless arches prolong themselves
 Into ranged symmetry,
 As if the rugged [and irregular] houses that pressed together
 Above us in the dark alley
 Had been struck back into sudden obedience [and lovely order,]
 [And all] Their rude casements and broken walls
 Had been transformed into arches charged with goodly sculpture,
 And fluted shafts of delicate stone.

[And] Well may they fall back, for beyond those [troops of] ordered arches
 There rises a vision out of the earth,
 And all the great square seems to have opened [from it] in a kind of awe,
 [That we may see it far away;]
 [– A multitude of] Pillars and [white] domes, clustered into a long, low pyramid
 Of coloured light; [a treasure-heap, it seems, partly of] gold, [and partly of]
 opal, [and] mother-of-pearl,
 Hollowed [beneath] into five great vaulted porches,
 [Ceiled with fair mosaic, and beset with sculpture of alabaster,]
 [Clear as amber and delicate as ivory,]
 – Sculpture fantastic [and involved, of] palm leaves [and lilies, and] grapes,
 [And pomegranates, and] Birds clinging and fluttering among the branches,
 All twined together
 Into an endless network of buds and plumes.

2.5 'Where the traveller's journey is done'

In 2006, the poetry of William Blake was suggested to Hoddinott by his wife, Rhiannon, as suitable words to set to music. The poet sang his poems to melodies of his own composing at the house of the Reverend Henry Mathew,⁷⁸ although nothing of this oral tradition survives.⁷⁹ The first poem, 'Daughters of Albion',⁸⁰ chosen by Hoddinott to open his final song cycle, *Blake Songs*, Op. 192 (2007), is characteristic of the composer's preference for rhetorical devices such as anaphora, erotema and diacope:

Does the sun walk in glorious raiment, on the secret floor⁸¹
 Where the cold miser spreads his gold; or does the bright cloud drop
 On his stone threshold? does his eye behold the beam that brings
 Expansion to the eye of pity? or will he bind himself
 Beside the ox to the hard furrow? does not that mild beam blot
 The bat, the owl, the glowing tyger, and the king of night.
 The sea fowl takes the wintry blast for a cov'ring to her limbs:
 And the wild snake, the pestilence to adorn him with gems and gold;
 And trees, and birds, and beasts, and men, behold their eternal joy.
 Arise you little glancing wings, and sing your infant joy!
 Arise and drink your bliss, for everything that lives is holy!

The composer selected poems for *Blake Songs*, Op. 192 (2007), that contrast night and day, and significantly the moon and the sun. The Blake poem selected by Hoddinott for *A Vision of Eternity*, Op. 145 (1992), contains the line, 'By it the Sun was roll'd into an orb.' Likewise in the second of his *Three Motets*, Op. 143 no. 4

⁷⁸ The Reverend Henry Mathew partly paid for the production of the poet's *Poetical Sketches*.

⁷⁹ I. Langridge, *William Blake: A Study of his Life and Art Work* (London: G. Bell, 1904), pp. 11-14.

⁸⁰ Hoddinott sets this last section of Blake's substantial 1793 poem, 'Visions of the Daughters of Albion', produced as a book with Blake's own illustrations. (W. Blake, *The Early Illuminated Books* (Princeton, NJ: Princeton University Press, 1998), pp. 260-2.)

⁸¹ Hoddinott repeats the first part of this line: 'Does the sun walk in glorious raiment, / Does the sun walk in glorious raiment, on the secret floor'.

(1993), Hoddinott set 'The nature of Infinity is this' from Blake's epic, 'Milton a Poem', which refers several times to the sun and the moon:

The nature of Infinity is this: That every thing has its
Own Vortex; and when once a traveller thro' Eternity
Has pass'd that Vortex, he perceives it roll backward behind
His path, into a Globe itself enfolding, like a sun,
Or like a moon, or like a universe of starry majesty,
While he keeps onwards in his wondrous journey on the Earth,⁸²
Or like a human form, a friend with whom he liv'd benevolent.
As the eye of man views both the East and West, encompassing
Its vortex, and the North and South with all their starry host,
Also the rising sun and setting moon he views, surrounding
His corn-fields and his valleys of five hundred acres square.
Thus is the Earth one infinite plane, and not as apparent
To the weak traveller confin'd beneath the moony shade.
Thus is the Heaven a Vortex pass'd already, and the Earth
A Vortex not yet pass'd by the traveller thro' Eternity.⁸³

Blake Songs, Op. 192 (2007), opens with the line 'Does the sun walk in glorious raiment', going on to ask, 'does not that mild beam blot / The bat, the owl, the glowing tyger, and the king of night'. The second song talks of the chimney sweepers, 'leaping, laughing, they run, / And wash in a river, and shine in the sun'. The third of the *Blake Songs* is the story of Apollo, the Greek god of the sun, art and music. The fourth song is 'Ah! Sun-flower'. The final song is 'Night the Ninth', the words taken from the end of Blake's epic prophecy poem, the *Four Zoas*.

⁸² This line is not set by Hoddinott.

⁸³ A. Hoddinott, *Three Motets* (Orleans, MA: Paraclete Press, 1993), pp. 10-19.

2.6 Conclusion

Having selected texts that were rich in rhetorical devices, Hoddinott set words with inventiveness and skill, replicating the parallelism, repetition and constituent elements of the poetry in the musical structure of the song and in the overall shape of the song cycle. Of the many rhetorical features found in the poetry of his late song cycles, anaphora is the dominant device. Hoddinott uses this to establish a musical structure that can be relaxed at a central point before achieving a sense of recapitulation, creating a musical arch form from the poetical form. The composer also uses anaphora to gather pace and energy when applied to short phrases, often in conjunction with a secondary rhetorical device such as the rhetorical question ‘erotema’. Isocolon, one of the most common rhetorical figures, is often present in Hoddinott’s choice of poetry, on occasion so complete in its structural syllable count that it affords the composer natural musical repetition, variation and the development of motivic material. Other rhetorical devices such as anadiplosis are also used to gather pace towards a musical climax.

With the poetry selected, Hoddinott took care to set musical rhythms that follow the natural inflections of the chosen text, allowing singers with flexibility of technique and textual insight the opportunity to communicate clearly with their audience. Words are crucial to singers, and those working in the realm of song are usually intensely sensitive to the poetry, spending as much time working on the text as on the music, especially when dealing with composers like Hoddinott who instinctively knew how to respond to great poetry in a profound way. Song without clarity of text is meaningless as the intentions of the composer are distorted. Singers

of art song respect the great care with which the composer has chosen the poetry in question, finding inspiration in the given text, and allowing it to speak clearly as the composer intended.

3. Hoddinott's modal serialism and its antecedents

Modality and serialism are often considered to be two contrasting methods of tonal organization, but in Hoddinott's music they become inextricably intertwined. While he did not use the full formalized apparatus of the twelve-note system, Hoddinott's *modus operandi* can often be understood as preceeding from the modification of basic hexachords, especially those familiar 'modal' hexachords (e.g. whole-tone and diatonic) also understood by Milton Babbitt as all-combinatorial,¹ though Hoddinott tended not to exploit combinatoriality as such. Many of Hoddinott's note rows make use of similar patterns, for instance taking the two whole-tone hexachords, and exchanging one or two notes between them, producing octatonic as well as whole-tone formations. Indeed, the interaction of whole-tone and octatonic elements – noted by theorist Richard Bass in the music of Skryabin, Bartók, and George Crumb² – is one of the most pervasive features of Hoddinott's later output. Whole-tone and octatonic formations are already present in Hoddinott's note rows of the 1970s and 1980s, but they emerge more explicitly and audibly in the works of the 1990s, not through any fundamental change in technique but rather as a result of rows unfolding more slowly and gradually than in the earlier compositions, where the total chromatic circulates at a much faster rate.

In analysing Hoddinott's music, the work of several influential twentieth- and twenty-first-century theorists and musicologists is relevant, including that of Craig

¹ M. Babbitt, 'Some Aspects of Twelve-Tone Composition', *The Score and I.M.A. Magazine*, 12 (June 1955), p. 61.

² R. Bass, 'Models of Octatonic and Whole-Tone Interaction: George Crumb and his Predecessors', *Journal of Music Theory*, 38:2 (Autumn 1994), pp. 155-86.

Ayrey,³ Kathryn Bailey,⁴ Jonathan Dunsby,⁵ Douglas Jarman,⁶ Anthony Pople,⁷ and Arnold Whittall.⁸ Of methodological importance is the work of two American pioneers of pitch-class set theory: the theorist and Berg scholar George Perle,⁹ and Allen Forte,¹⁰ whose codification of set-class names and forms has become the standard one in post-tonal theory. The work of the Bartók scholar, Elliott Antokoletz has been a significant influence on post-tonal musical analysis since 1975.¹¹ His

³ C. Ayrey, 'Tonality and the Series: Berg', in J. Dunsby (ed.), *Early Twentieth-Century Music*, Models of Musical Analysis (Oxford: Blackwell Publishers, 1993), pp. 81-113; C. Ayrey and M. Everist, *Analytical Strategies and Musical Interpretation: Essays on Nineteenth- and Twentieth-Century Music* (Cambridge: Cambridge University Press, 1996).

⁴ K. Bailey, *The Twelve-Note Music of Anton Webern: Old Forms in a New Language* (Cambridge: Cambridge University Press, 1991); K. Bailey, 'Webern's Row Tables' in K. Bailey, ed., *Webern Studies* (Cambridge: Cambridge University Press, 1996), pp. 170-228.

⁵ J. Dunsby, *Making Words Sing: Nineteenth- and Twentieth-Century Song* (Cambridge: Cambridge University Press, 2004); Dunsby (ed.), *Early Twentieth-Century Music*.

⁶ D. Jarman, *The Music of Alban Berg* (Berkeley and Los Angeles, CA: University of California Press, 1979); D. Jarman, *Alban Berg: Lulu*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1991).

⁷ A. Pople, (ed.), *The Cambridge Companion to Berg* (Cambridge: Cambridge University Press, 1997).

⁸ A. Whittall, *The Cambridge Introduction to Serialism* (Cambridge: Cambridge University Press, 2008); A. Whittall, *Exploring Twentieth-Century Music: Tradition and Innovation* (Cambridge: Cambridge University Press, 2003).

⁹ G. Perle, *The Operas of Alban Berg: Lulu*, 2 vols (Berkeley and Los Angeles, CA: University of California Press, 1985), vol. 2; G. Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern*, sixth edition (Berkeley and Los Angeles, CA: University of California Press, 1991); G. Perle, *Twelve-Tone Tonality*, second edition (Berkeley and Los Angeles, CA: University of California Press, 1996).

¹⁰ Forte, *The Structure of Atonal Music*.

¹¹ E. Antokoletz, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley and Los Angeles, CA: University of California Press, 1984); P. Susanni and E. Antokoletz, *Music and Twentieth-Century Tonality: Harmonic Progression Based on Modality and the Interval Cycles* (New York, NY: Routledge, 2012); E. Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, NJ: Prentice-Hall, 1992); E. Antokoletz, 'Modal Transformation and Musical Symbolism in Bartók's Cantata Profana', in E. Antokoletz, V. Fischer, and B. Suchoff (eds), *Bartók Perspectives: Man, Composer, and Ethnomusicologist* (Oxford: Oxford University Press, 2000), pp. 61-76.

studies into the relationship of Bartók's diatonic, nondiatonic and hybrid modes, and into interval cycles and compound cyclic collections (such as the octatonic scale), are relevant to an analytical study of Hoddinott's work.

Hoddinott's encounters with twelve-note music were belated. He recalled that at university, the students 'didn't come across twelve-note music at all.'¹² As a result of meeting the Welsh composer Daniel Jones at the studios of the BBC for the first performance of Jones's *Symphony No. 1* (1945), the elder composer invited him to Swansea to discuss composition.¹³ An undated article from the *Western Mail* was discovered among Hoddinott's personal papers in which Jones commented that 'the use of interval patterns does not exclude tonality', a viewpoint shared by Hoddinott:

I think I would regard myself as a composer who works within a tonal framework but not nineteenth-century tonality. I use 12-note methods on and off, but always within a basic tonal scheme. I'm using more triadic harmony these days, and that gives tonal pull of course.¹⁴

Hoddinott was also influenced by Alan Rawsthorne, whom he had met in 1947 at the third Cheltenham Festival,¹⁵ and 'who became a friend and offered criticism'.¹⁶

Lewis Foreman recalls that during the war, Hoddinott had 'found the music of a now

¹² Rees, 'Roots and Realisations', p. 10.

¹³ *Ibid.*, p. 9; Jones introduced Hoddinott to the Welsh poet and painter, Vernon Watkins (a close friend of Dylan Thomas whom Hoddinott also met), and also to the artists Alfred Janes and George Fairley, all of whom enriched the young composer's artistic outlook. Jones's cantata, *The Country Beyond the Stars* (1958) was recorded by EMI alongside Hoddinott's *Welsh Dances for orchestra*, Op. 15 (1958), and Grace Williams's *Penillion for Orchestra* (1955). (EMI HMV ASD 2739/Oriel ORM 1001/Lyrita SRCD.334.)

¹⁴ Ford, p. 10. In 1966, the BBC commissioned Hoddinott, together with Daniel Jones, Malcolm Arnold, Nicholas Maw, Michael Tippett and Grace Williams to write the *Severn Bridge Variations* to celebrate the opening of the Severn Bridge. Hoddinott's contribution was his *Variation-Nocturne (Braint)* (1966).

¹⁵ A. Hoddinott, 'Inauguration and Policy – The Early Years', in R. Stowell (ed.), *The Cardiff Festival of Music – Twenty Years* (Cardiff: The Cardiff Festival of Music, 1986), p. 1.

¹⁶ Anon., 'Alun Hoddinott – Obituary', *The Times*, 14 March 2008, p. 77. Hoddinott dedicated his *Symphony no. 2*, Op. 29 (1962), 'To Alan Rawsthorne', and his *Sonata no. 6 for piano*, Op. 78 no. 3 (1972), 'In memory of Alan Rawsthorne'.

forgotten early work of Alan Rawsthorne, *Concertante No. 2* for violin and piano [1937], which came with a force of a revelation’;¹⁷ Rawsthorne was instrumental in showing Hoddinott that note-rows could be used without strict adherence to serial principles.¹⁸

Discussing his own music, Hoddinott explained that ‘The whole thing is unified by, I suppose one calls it a 12-note role, but for me it’s basically a pattern of intervals which is used more or less melodically’.¹⁹ This type of serial writing appealed to the celebrated American conductor, Leopold Stokowski (1882-1977), who wrote to Alan Frank, Music Editor of Oxford University Press, in 1954, to comment on Hoddinott’s first published work (1954), his *Nocturne for orchestra*, Op. 5 (1952):

19 Feb 1954

Dear Mr. Frank

Thank you for giving me the opportunity to study the score of Hoddinott’s *Nocturne*. This is the most linear, in a horizontal sense, of any score I think I have ever read. I wish I could perform it immediately, because I am so curious to know the musical impression given by its linear texture.²⁰

¹⁷ L. Foreman. Liner note. 2002. Compact disc. *Concerto for Orchestra*. Classico CLASSCD 384. See J. Dressler, *Alan Rawsthorne: A Bio-Bibliography* (Westport, CT: Praeger Publishers, 2004).

¹⁸ Hoddinott contributed nine articles to journals and newspapers on the subject of his mentor’s compositions (see articles by Hoddinott in Appendix 4), and commissioned Rawsthorne’s *Ballade* (1967), on behalf of the Cardiff Festival of Twentieth-Century Music. Hoddinott recalled:

This *Ballade* proved to be the last work for solo piano that the composer wrote, for he died in 1971, sadly depriving us of a new work that I had suggested he write for a future Festival. (Hoddinott, ‘Inauguration and Policy’, p. 2.)

Hoddinott also commissioned Rawsthorne’s *Piano Quintet* (1968) on behalf of University College, Cardiff which, together with Rawsthorne’s *Sonata for Cello and Piano* (1948), was recorded by Pye Records (1969), coupled with Hoddinott’s *String Quartet*, Op. 43 (1965), and *Sonata for clarinet and piano*, Op. 50 (1967). (Pye Golden Guinea GSGC/GSGL 14107.) This was the first commercial recording of chamber music by Hoddinott.

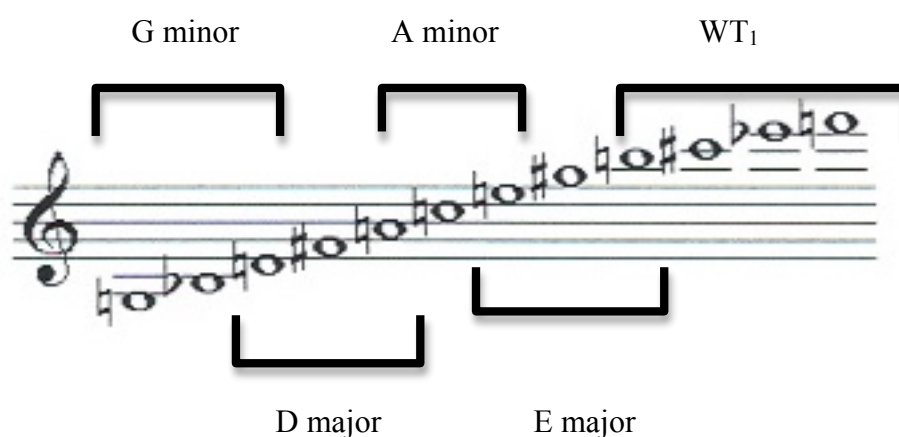
¹⁹ A. Hoddinott. *Music Magazine – The Cheltenham Festival*. BBC Music Programme. 30 June 1968.

²⁰ Letter held in the private collection of Rhiannon Hoddinott.

3.1 Alban Berg

A twelve-note composer highly respected by Hoddinott was Alban Berg. Hoddinott especially admired Berg's 'free use of note-rows, always allowing the tonal feeling to be present to a particular degree', but admitted, 'I don't care for Schoenberg or Webern; I simply don't like the sound of the music itself'.²¹

Hoddinott had used note rows as a basis for composition since the mid-1960s, as 'a positive spur and an aid, not as a fetish or a crutch to a jaded imagination',²² but he was not necessarily strict in his use of the row. Berg's *Violin Concerto* (1935) was naturally of interest to Hoddinott the violinist, the construction of its note row enabling the combination of twelve-note serialism and a tonal style. The note row (see Example 3.1), from *g* to *f*³, is played by the solo violin after the concerto's short introduction:



Example 3.1

²¹ Rees, 'Roots and Realisations', p. 11. Despite this, Hoddinott marked Webern's centenary with a concert at the Cardiff Festival of Music on Webern's actual birthday of 3 December 1983. The concert comprised of his complete works for piano together with compositions by his teacher Schoenberg and close friend Berg. (R. Stowell (ed.), *Cardiff Festival of Music*, programme booklet, pp. 21-2.)

²² E. Greenfield, 'Hoddinott', *Gramophone*, 45 (April 1968), p. 532.

Contained within the note row are the triads of G minor (1-2-3), D major (3-4-5), A minor (5-6-7), and E major (7-8-9). Berg's working sketches for the concerto include a sheet on which these chords are marked with chord symbols indicating the tonal relationship between them, demonstrating his tonal intentions for the work.²³ The last tetrachord (9-10-11-12) of the note row (together with the first note of the note row) is derived from the whole-tone scale on C# (WT₁). The tonal triads are produced from the following octatonic scales (of alternating tones and semitones):²⁴

Trichord (1-2-3) – octatonic I
 Trichord (3-4-5) – octatonic II
 Trichord (5-6-7) – octatonic III
 Trichord (7-8-9) – octatonic I

The harmonic texture suggested by the note row provides Berg with the context in which to interpolate a tonal Carinthian folk song, 'Ein Vogel auf'm Zwetschgenbaum'²⁵ in the coda of the scherzo, and the Bach chorale, *Es ist genug*, in the work's final Adagio. The last four notes of Berg's note row (a whole-tone tetrachord) are also the first four notes of the chorale melody; Berg quotes the chorale directly in bars 136-54, Bach's harmonization being played by the clarinets and bass clarinet in bars 142-54. Hoddinott quotes the first four chords of the same chorale in 'the sun, the great luminary of the universe', Op. 76 (1970), played by the trumpets and trombones in bars 107-10, reflecting Joyce's sentence, 'The archangel Michael, the prince of the heavenly host, appeared terrible against the sky'.²⁶ This musical

²³ Jarman, *The Music of Alban Berg*, p. 136.

²⁴ A scale consisting of two diminished seventh chords; A. Berger, 'Problems of Pitch Organization in Stravinsky', *Perspectives on New Music*, 2:1 (Fall-Winter 1963). The three octatonic models are so labelled in P. van der Toorn, *The Music of Igor Stravinsky* (New Haven, CT: Yale University Press, 1983), p. 50.

²⁵ H. Knaus, 'Berg's Carinthian Folk Tune', *The Musical Times*, 117 (June 1976), p. 487.

²⁶ Hoddinott quotes the whole of Bach's chorale, *In dulci jubilo* [In sweet rejoicing], BWV 368, in the penultimate section of his *Bells of Paradise*, Op. 117 (1984).

quotation is in the same key as Bach's final chorale of his cantata no. 60, *O Ewigkeit, du Donnerwort* [O Eternity, thou word of thunder] BWV 60; Berg transposes the chorale in his *Violin Concerto*.

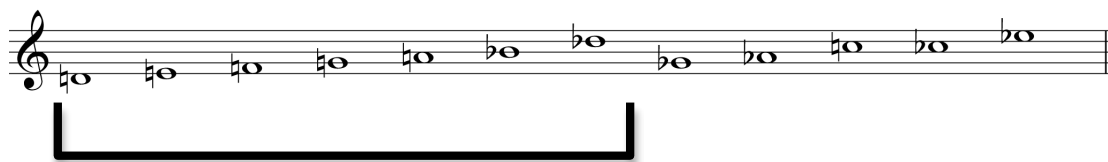
Berg's *Violin Concerto* contains both dodecaphonic and non-dodecaphonic passages. The roots of the four triads suggested by the note row are the four open strings of the violin, heard in the second bar of the concerto's introduction (see Example 3.2) at the first entry of the solo violin:



Example 3.2 – Berg, *Violinkonzert*, first movement, bars 1-4.²⁷

Several of Berg's other note rows use familiar modes and scales, such as the note row of his *Der Wein* (1929), a concert aria for soprano and orchestra (see Example 3.3). This note row contains an ascending harmonic minor scale of D:

²⁷ A. Berg, *Violinkonzert* (Vienna: Universal Edition, 1936), p. 3; this is a reproduction of Hoddinott's copy of the miniature score.



D harmonic minor

Example 3.3

The note row P-0 also contains a triad of Gb major (6-7-8), and an implied dominant seventh chord (without the fifth of the chord) of Db major (8-9-10).

The main note row used in the first movement of Berg's *Lyrische Suite* (1926) is an all-interval series, containing every interval from a minor second to a major seventh (see Example 3.4), a series discovered by Berg's pupil Fritz Heinrich Klein in 1924.²⁸ It is also notable for its diatonic hexachords (Forte set-class 6-32) [0, 2, 4, 5, 7, 9], each containing six notes of the diatonic scale, the 'white notes' in the first hexachord and 'black notes' (with the exception of B natural) in the second. As Craig Ayrey observes, the basic form of this note row has tonal implications since major and minor scales also contain all intervals, although not between consecutive pitches.²⁹ The first hexachord lies within the scales of F major or C major, and the second hexachord lies within the (enharmonic) scales of B major or F# major. The prime form of the row is played by the first violin at the beginning of the six-movement string quartet, from *f*^l to *b* (bars 2-4):



Example 3.4

²⁸ F. Klein, 'Die Grenze der Halbtonwelt', *Die Musik*, 17:4 (1925), pp. 281-6; A. Ashby, 'Of "Modell-Typen" and "Reihenformen": Berg, Schoenberg, F. H. Klein, and the Concept of Row Derivation', *Journal of the American Musicological Society*, 48:1 (Spring 1995), pp. 67-105.

²⁹ Ayrey, 'Tonality and the Series: Berg', pp. 92-3.

Within the first hexachord of P-0 is a triad of A minor (2-3-4) and a dyad that implies tonality (5-6); within the second hexachord of P-0 is a similar dyad (7-8) and a triad of Eb minor (9-10-11). The note row is a palindrome, the second hexachord being the transposed retrograde of the first. The mathematical transformations of such diagrammatic symmetry evidently appealed to Hoddinott's sensibility:

I get a lot of criticism for the use of technical devices like palindromes. I like symmetrical forms. Even when a piece just starts and finishes I like things to be neat and tidy.³⁰

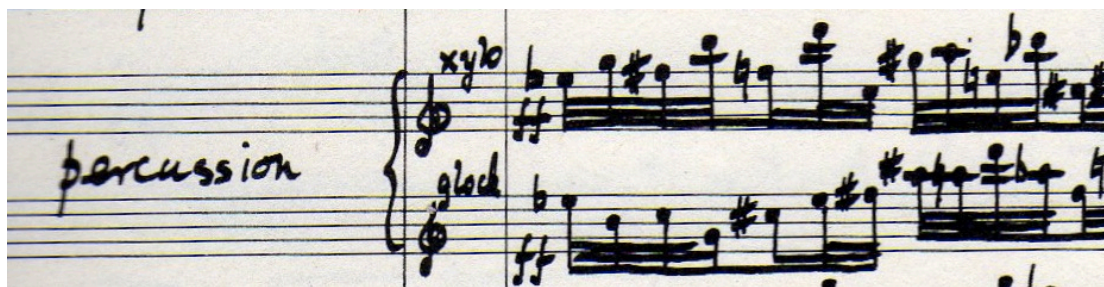
Two of Berg's twenty-three rows are symmetrical (under transposition, retrograde and inversion), as are four of the twenty-one rows of Webern and two of Schoenberg's forty-two rows. Of those rows, one of Webern's four symmetrical rows is a palindrome (*Chamber Symphony*, Op. 21 (1928)), as is one of Berg's rows, that of his *Lyrische Suite* (1926). None of Schoenberg's symmetrical rows, however, is a palindrome (symmetrical under transposition and retrograde alone). According to American mathematicians David J. Hunter and Paul T. von Hippel:

Under transposition, retrograde, and inversion, symmetric row classes constitute just 0.13% of the universe of possibilities. Yet they constitute 5% of the row classes in Schoenberg (2 of 42) and 20% of the row classes used by Webern (4 of 21). It seems clear that these composers liked symmetry. If they had chosen row classes at random, without regard to symmetry, it is improbable that either composer would have used such a large number of symmetric row classes.³¹

Hoddinott used symmetry in the note row of his *Sinfonietta 2*, Op. 67 (1969), inverted at its midpoint (with transposition). The row is presented at the opening of the work simultaneously in its original and inverted forms (see Example 3.5).

³⁰ Ford, p. 10. Rhiannon Hoddinott recalled that 'Alun liked puzzles and would play "patience" for hours. "What are you doing?" I would ask. "I'm thinking," was the reply. "How can you think and play patience?" "I can"'. (Rh. Hoddinott. Personal communication. 27 December 2008.)

³¹ D. Hunter and P. von Hippel, 'How Rare is Symmetry in Musical 12-Tone Rows?', *The American Mathematical Monthly*, 110 (February 2003), p. 131.



Example 3.5 – Hoddinott, *Sinfonietta* 2, Op. 67 (1969), bar 1.³²

Hoddinott admitted, ‘You know you get a lot of fun out of seeing how things work in reverse.’³³ The composer was influenced by the constructions of Berg’s note rows in an attempt to reconcile the horizontal and vertical aspects in works which combined serialism with tonal writing. A conflict of tonality and atonality is a constant feature of the style of both composers.

Berg explained in a letter of 13 July 1926 to his former teacher Schoenberg³⁴ that if the triads and dyads contained within the main note row in the first movement of the *Lyrische Suite* (1926) are stated in root position, there are atonal implications as they are related by a tritone (the triads of A minor and Eb minor, and the dyads of G/D and Db/Ab). The tritone that divides the two diatonic hexachords further enhances the possibility for the combination of tonality and atonality within the work (see Example 3.4). This note row is the same as that of the work that preceded it, Berg’s second setting³⁵ of Theodor Storm’s poem ‘Schliesse mir die Augen beide’ (1925), the composer’s first serial work. Berg composed this song in 1925 as a study for the *Lyrische Suite* of the following year.³⁶ The first and last notes of the note row (F and H in German notation) allude to the composer’s romantic relationship with

³² A. Hoddinott, *Sinfonietta* 2 (London: Oxford University Press, 1971), p. 1.

³³ Rees, ‘The Beach of Falesá’, p. 18.

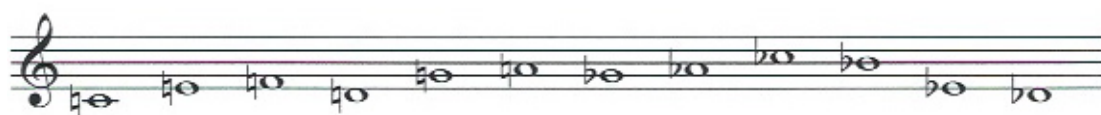
³⁴ The letter is quoted in U. von Rauchhaupt (ed.), *Schoenberg, Berg, Webern. The String Quartets: A Documentary Study*, trans. by E. Hartzell (Hamburg: Deutsche Grammophon Gesellschaft, 1971), pp. 90-2.

³⁵ Berg’s first setting of the poem in 1900 is composed in a nineteenth-century tonal style.

³⁶ Perle, *The Operas of Alban Berg: Lulu*, p. 10.

Hanna Fuchs-Robettin. Ayrey suggests that the triads in the song have a programmatic role that are implied by the text, ‘unter deiner Hand zur Ruh’ [all becomes peaceful beneath your hand] and ‘füllest du mein ganzes Herz’ [you fill all my heart], in which the triads of A minor and Eb minor are simultaneously heard in bars 9 and 18 of the song.³⁷ Ayrey observes that the triads contain the notes A and Bb, or A and B in German notation, the initials of the composer.

The first hexachord of the main note row in the first movement of the *Lyrische Suite* (1926) is rotated to produce the first hexachord of the primary note row of *Lulu* (1935) (see Example 3.6). This produces a diatonic hexachord (set-class 6-32) [0, 2, 4, 5, 7, 9] whose tonal aspects are clear:



Example 3.6

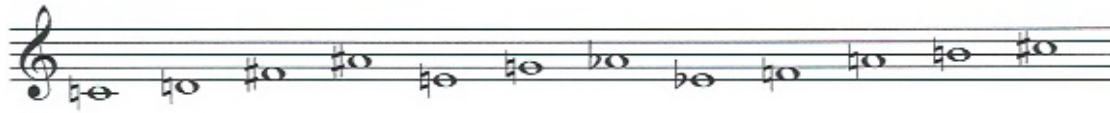
As with the note row of the *Lyrische Suite* (1926), the first hexachord of the primary note row of *Lulu* (1935) lies within the scales of F major or C major, and the second hexachord lies within the (enharmonic) scales of B major or F# major. This basic note row, which represents Lulu's world, permeates the musical texture of the opera as the protagonist is ever-present. In the manner of a Wagnerian *Leitmotiv*, Berg manipulates the basic note row in order to create complementary but individual note rows that delineate principal characters, as he explained:

The unity of the music is assured by the fact that the whole opera is constructed upon *a single* twelve-tone row, the subdivision, inversion, and reforming of which made possible in turn not only great variety but in many instances what is practically a *leit-motive* treatment of both melodic and harmonic elements.³⁸

³⁷ Ayrey, 'Tonality and the Series: Berg', pp. 83-5.

³⁸ W. Reich, 'Alban Berg's "Lulu"', trans. by M. Herter Norton, *Musical Quarterly*, 22:4 (October 1936), p. 389.

The note row of *Ein Gymnasiast* (see Example 3.7) is constructed by extracting every third note from the basic note row, in three cycles (beginning on the first, second and third notes of the basic note row, respectively):



Example 3.7

The first tetrachord is derived from the whole-tone scale on C (WT_0), and the final tetrachord is derived from WT_1 . Both WT_1 (see Example 3.8, bar 836, right hand) and WT_0 (see Example 3.8, bars 837-8, left hand) are combined in the opera to characterize the youth and exuberance of *Ein Gymnasiast*, whose arrival from prison is heard in the orchestra before the vocal entry:

Example 3.8 – Berg, *Lulu* (1935) (vocal score), second movement, bars 836-9.³⁹

George Perle distinguishes between Berg's works such as the *Violin Concerto* (1935) and *Der Wein* (1929), in which the tonal properties of the note rows dictate the tonal complexion of the works, and the *Lyrische Suite* (1926) and *Lulu* (1935), in which the note rows imply aspects of tonality, without being the overriding purpose. Tonal relationships are, however, present in the *Lyrische Suite* (1926) and *Lulu* (1935)

³⁹ A. Berg, *Lulu* (Vienna: Universal Edition, 1936), p. 280.

where, according to Perle, the ‘harmonic texture includes diatonic, chromatic and dodecaphonic elements integrated into “some kind of tonality”’.⁴⁰

These diatonic hexachords are all-combinatorial, a term coined by Milton Babbitt in 1950;⁴¹ the hexachords of the main note row in the first movement of the *Lyrische Suite* (1926) and of the basic note row of *Lulu* (1935),⁴² for example, are capable of forming an aggregate with any of their transposed transformations. The American theorist defined six all-combinatorial sets, including the magic hexachord (set-class 6-20) [0, 1, 4, 5, 8, 9] used by Schoenberg (see Example 3.9) in his *Ode to Napoleon Buonaparte*, Op. 41 (1942):



Example 3.9

Schoenberg’s note row is unusual as it implies the triads of F major and C# minor in the first hexachord, and G major and Eb minor in the second. These triads, in various transpositions, are heard frequently during this dodecaphonic piece, culminating in a serially prepared triad of Eb major. The hexachords, with their alteration (in scalar formation) of semitones and minor thirds, instantiate what has recently become known as the hexatonic set, notably in the writings of Richard Cohn,⁴³ though the term hexatonic can be used to refer to any six-note set.

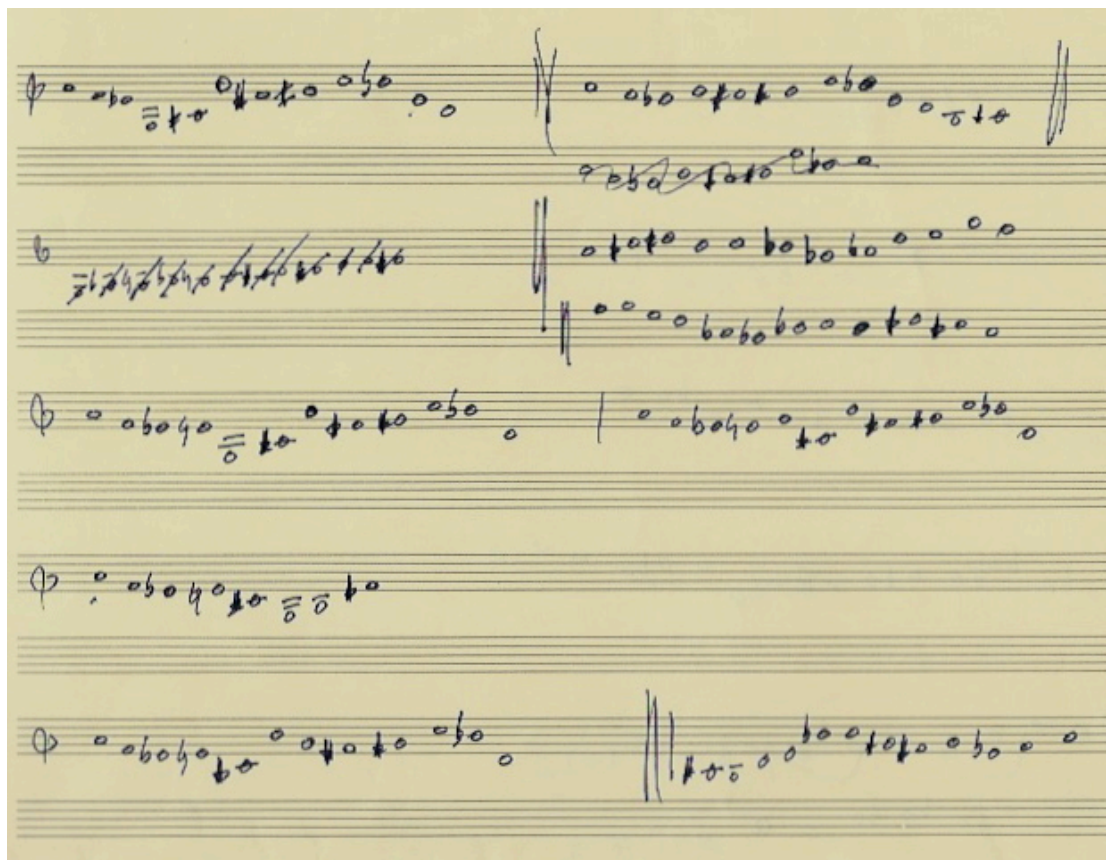
⁴⁰ Perle, *Serial Composition and Atonality*, pp. 89-90.

⁴¹ M. Babbitt, ‘Reviews: Polyphonie. Revue musicale trimestrielle. Paris: Richard-Masse. Quatrième Cahier: Le Système Dodécaphonique’, *Journal of the American Musicological Society*, 3:3 (Autumn 1950), p. 265; “‘all-combinatoriality’ denotes the possibility of constructing such secondary sets or aggregates among any pairs of form of the sets, at one or more transpositional levels.’ (Babbitt, ‘Some Aspects of Twelve-Tone Composition’, p. 61.)

⁴² The basic note row is the only note row in the opera that is all-combinatorial.

⁴³ R. Cohn, ‘Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions’, *Music Analysis*, 15:1 (March 1996), pp. 9-40.

The whole-tone collection (set-class 6-35) [0, 2, 4, 6, 8, 10] is another hexatonic set that is all-combinatorial and features significantly in the work of Hoddinott.⁴⁴ A rare discarded sketch (see Example 3.10) shows the composer's reordering of an original note row which, like many among Hoddinott's sketches, cannot be linked to any particular composition:⁴⁵



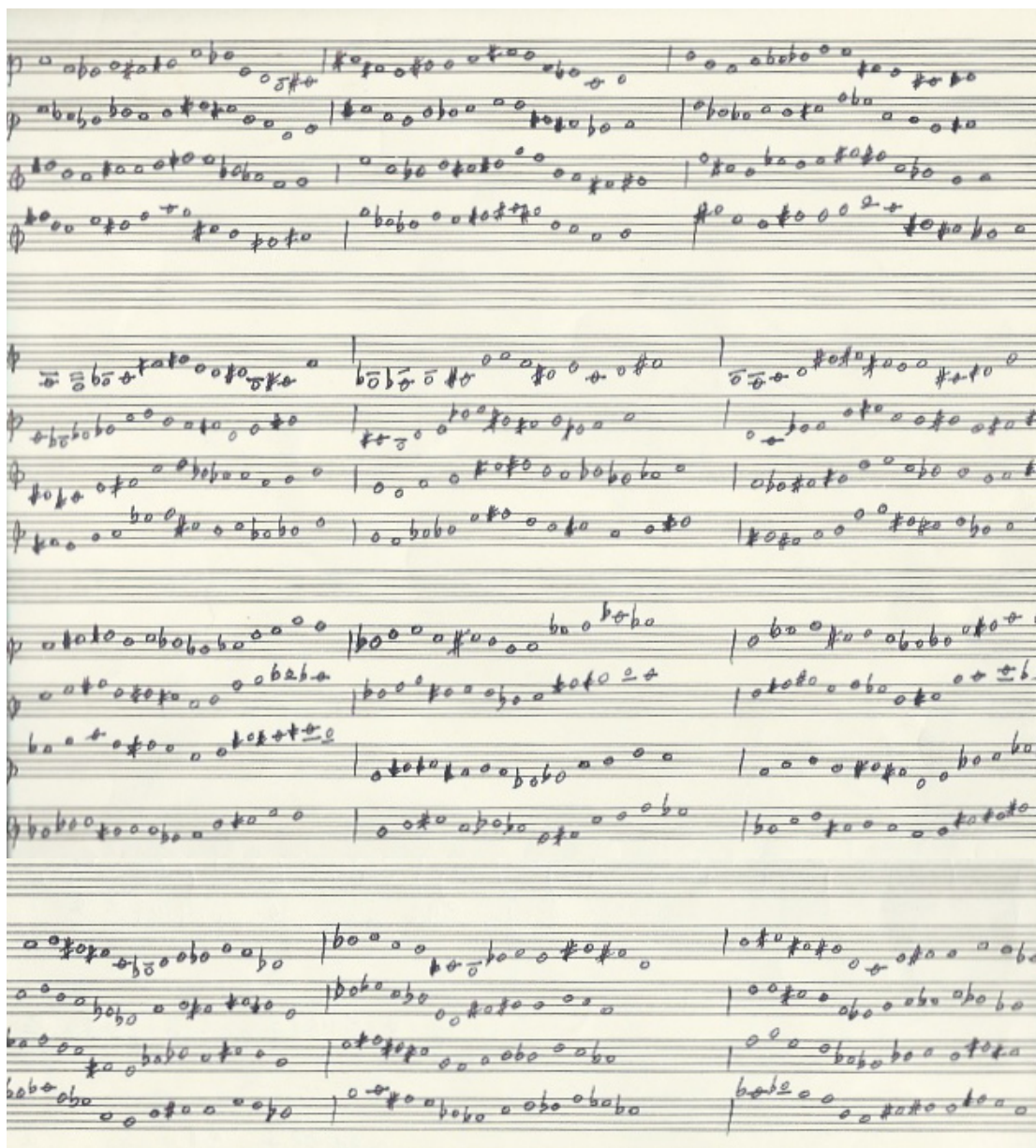
Example 3.10

⁴⁴ The whole-tone hexachord, the 'magic' (hexatonic) hexachord, and the diatonic hexachord are three of the six all-combinatorial hexachords. The remaining three are the fully chromatic hexachord (set-class 6-1) [0, 1, 2, 3, 4, 5] and the two predominantly chromatic hexachords set-class 6-7 [0, 1, 2, 6, 7, 8] and set-class 6-8 [0, 2, 3, 4, 5, 7].

⁴⁵ Manuscripts of note rows in the private collection of Rhiannon Hoddinott. This row, like a number referred to below, has been checked against all of Hoddinott's published compositions and the manuscripts held at the National Library of Wales. However, a significant number of Hoddinott's later works are lost, since their manuscripts were given away as gifts and they remained unpublished. It is therefore impossible to state with certainty that the note rows concerned were never used. However, since Hoddinott maintained that he did not generally preserve the working materials for extant compositions it is possible that these note rows survived precisely because they had not been used and might therefore be employed in future works.

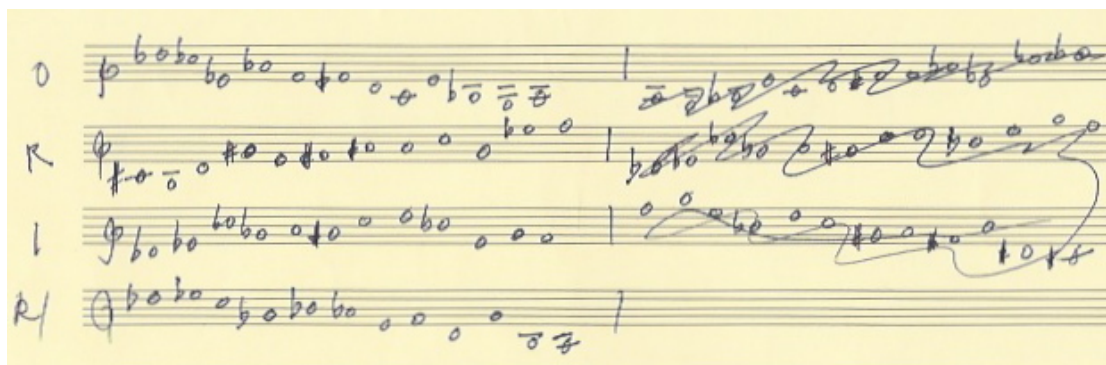
Hoddinott's note row, in the top left-hand corner of the manuscript, reveals two whole-tone hexachords, WT_1 followed by WT_0 . Beneath the eliminated chromatic scale on the left of the page is a reordering of the original note row whose hexachords are whole-tone except for one note; opposite this line, on the right-hand side, Hoddinott changes the contour of the note row. He reorders the note row on the next line down (on the left of the page), but abandons the idea, altering its contour on the bottom left-hand side of the page. The top right-hand side of the page produces a successful result, creating a note row whose hexachords are whole-tone except for two notes in each hexachord. This note row P-0 contains five intervals of a whole tone, four pairs of which are adjacent to each other (2-3, 5-6, 7-8, 9-10, 11-12), and only one interval of a semitone (4-5).

Hoddinott abandons an alteration of the note row's contour on the next line down before writing out the inversion of the note row underneath this line (I-0); beneath this he writes out the retrograde inversion (RI-0); finally he writes out the retrograde on the bottom right-hand corner of the page (R-0). The note row P-0 also displays octatonic properties in its first, third and fourth trichords (1-2-3, 7-8-9, 10-11-12): these are unordered subsets of octatonic II, III and I, respectively. The next sheet of manuscript (see Example 3.11) reveals the set complex.



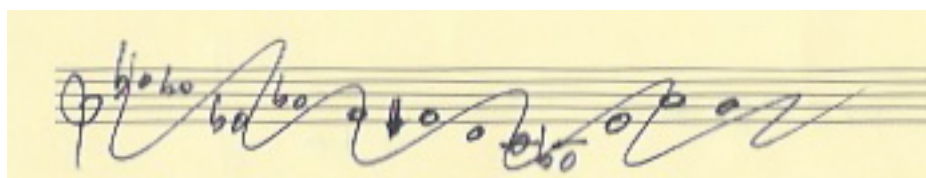
Example 3.11

The following is a further example of a seemingly discarded note row by Hoddinott (see Example 3.12) whose hexachords are whole-tone except for two notes in each hexachord. The note row P-0 contains three adjacent intervals of a whole tone (1-2, 7-8, 11-12), and only one interval of a semitone (5-6). The final pentachord of the note row contains an unordered subset of octatonic III (8-9-10-11-12), while notes 2-3-4-5-6-7-8 represent an unordered heptachord of octatonic II.



Example 3.12

This manuscript followed an aborted version of the same row (see Example 3.13) with the alteration of notes in the second hexachord (the order of the two final pairs of notes – Bb and E, and A and G – is exchanged). The former version of the note row P-0 below includes four intervals of a whole tone (1-2, 7-8, 8-9, 11-12), and one interval of a semitone (5-6). As well as the same unordered subsets of octatonic II (2-3-4-5-6-7-8) and octatonic III (8-9-10-11-12), this note row includes an ordered subset of WT₀ (7-8-9). That ordered subset (with its overt tonal implications) may not have been subtle enough for Hoddinott:

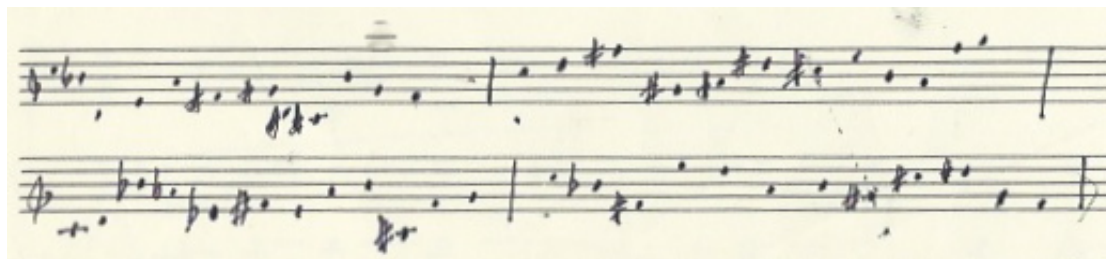


Example 3.13

The following unidentified note row by the composer (see Example 3.14) contains whole-tone hexachords except for one note. It begins with the same trichord as the row previously discussed, now transposed down a semitone: this is an unordered instance of the whole-tone trichord set-class 3-6 [0, 2, 4]. There are, in all, five adjacent intervals of a whole tone, including the interval which divides the hexachords (1-2, 3-4, 6-7, 8-9, 11-12). It includes no adjacent intervals of the semitone. The note row as a whole divides into three tetrachords: the first (notes 1-4)

whole-tone (WT_0), the second and third (notes 5-6-7-8 and 9-10-11-12) octatonic (octatonic II and octatonic I, respectively):

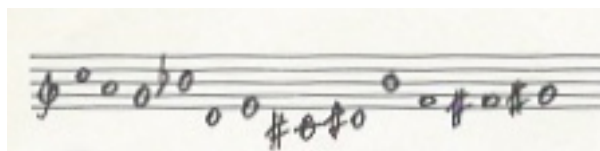
WT_0 /octatonic II/octatonic I



Example 3.14

Another as yet unidentified note row (see Example 3.15) can be regarded as deriving from whole-tone hexachords each with two displaced notes, or as alternating whole-tone trichords (notes 4-5-6 and 7-8-9) and octatonic trichords (octatonic III and II, respectively: 1-2-3, 10-11-12).

octatonic III / WT_0 / WT_1 / octatonic II



Example 3.15

Yet a further unattributed note row by Hoddinott (see Example 3.16) is unusual in that it again contains whole-tone hexachords, except for two notes in each hexachord, but no adjacent intervals of a whole tone. The interval of a semitone is, however, a more prominent feature in the following example than in the note rows quoted above, allowing for the possibility of simultaneous chromatic and whole-tone textures. The note row P-0 contains three intervals of a semitone (2-3, 4-5, 8-9). The second and third trichords of this note row also contain two unordered subsets of octatonic I and III, respectively (4-5-6, 7-8-9).

3.2 Béla Bartók

Such migration of modes and cyclic-interval formations recall the music of Hoddinott's mentor, Béla Bartók,⁴⁶ whom he first heard played on the radio during the 1940s:

It was war time and concerts in the area were few and far between. I think it was about 1944 before I actually heard a live professional orchestra in the Brangwyn Hall. It was definitely a case of 'make your own music'. There were hardly any records, and not a great deal on the radio. I remember the first broadcast of Bartók's Second Concerto, and also of Vaughan Williams' Fifth Symphony; these stand out in the memory because they were rare events.⁴⁷

Bartók collected and transformed diatonic and nondiatonic modes from the folk music of Hungary, Romania and Slovakia from one form into another, as well as into abstract pitch collections such as the octatonic and whole-tone scales.⁴⁸ The composer alternated and combined whole-tone scales (see Example 3.17) to create chromatic textures:



Example 3.17 – Bartók, 'Whole-tone Scale', no. 136, *Mikrokosmos*, vol. 5 (1939), bars 54-9.⁴⁹

The cyclic partitioning of the chromatic scale into the whole-tone scales can be witnessed in Bartók's virtuoso *Etudes*, Op. 18, no. 1, Sz. 72 (1918). The Allegro molto *Etude* begins with a four-note chromatic cell (F–Gb–G–Ab). The chromatic

⁴⁶ Rees, 'Roots and Realisations', p. 10.

⁴⁷ *Ibid.*, pp. 8-9.

⁴⁸ E. Antokoletz, 'Modal Transformation and Musical Symbolism in Bartók's Cantata Profana', pp. 61-76.

⁴⁹ B. Bartók, *Mikrokosmos*, vol. 5 (London: Boosey and Hawkes, 1940).

scale is eventually portioned into the two mutually exclusive whole-tone interval cycles (see Example 3.18).

$$\begin{array}{l} C-C\#-D-D\#-E-F-F\#-G-G\#-A-A\#-B = C-D-E-F\#-G\#-A\# \\ C\#-D\#-F-G-A-B \end{array}$$

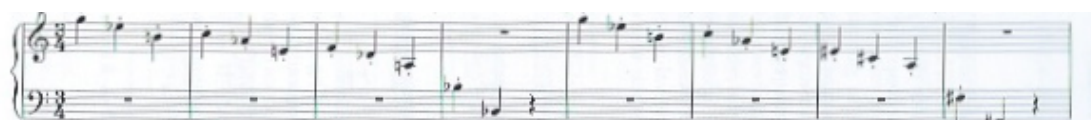
Example 3.18

Bartók's initial four-note cell, first presented in pairs of semitones, is gradually transformed into pairs of whole tones. These pairs of whole tones are extended to present complete whole-tone scales, culminating in a climactic inverted canon (see Example 3.19) in which both whole-tone scales are presented simultaneously in each hand of the piano:



Example 3.19 – Bartók, *Etudes*, Op. 18, no. 1, Sz. 72 (1918), bars 111-14.⁵⁰

In the opening of the second of the four movements of his *Suite*, Op. 14, Sz. 62 (1916), Bartók alternates unordered subsets of WT_1 and WT_0 in odd and even bars:



Example 3.20 – Bartók, *Suite*, Op. 14, Sz. 62 (1916), bars 1-8.⁵¹

The odd bars of 1, 3, 5 and 7 present the complete WT_1 ; the even bars of 2, 4, 6 and 8 present the incomplete WT_0 (see Example 3.20). In the odd bars 9, 11, 13 and 15, the order is reversed, presenting a complete WT_0 ; conversely an incomplete WT_1 is presented in the even bars 10, 12, 14 and 16. In bars 17-20, both whole-tone scales

⁵⁰ B. Bartók, *Etudes*, Op. 18 (London: Boosey and Hawkes, 1920).

⁵¹ B. Bartók, *Suite*, Op. 14 (London: Boosey and Hawkes, 1918).

are presented in their complete forms; B – D# – G – A – C# – E# in bars 17-18, and F# – A# – D – E – G# – B# in bars 19-20.

In his study of early twentieth-century pitch structure, Elliott Antokoletz considers Schoenberg and Bartók to be ‘two extremes of tonal orientation’.⁵² The latter, discussing chromaticism in his American lectures of winter 1927-8, said: ‘There was a time when I thought I was approaching a species of twelve-tone music. Yet even in works of that period the absolute tonal foundation is unmistakable’.⁵³ Bartók commented that he ‘wanted to show Schoenberg that one can use all twelve tones and still remain tonal’.⁵⁴ Schoenberg avoids triadic harmony whereas Bartók, for example in his string quartets, blends chromaticism with tonality by incorporating whole-tone and octatonic scales in his writing.⁵⁵

Likewise Bartók’s treatment of whole-tone scales and their interaction with octatonic scales became an influence on Hoddinott, who capitalized on this method of reconciling serialism with tonality. The octatonic and whole-tone scales lend themselves to tonal writing as they contain a number of diatonic as well as nondiatonic properties. The first three notes of a major scale are contained within a whole-tone scale (as are the last four notes in the other whole-tone collection) while the first four notes of a minor scale are contained within the octatonic scale.

The whole-tone and octatonic scales contain several subsets (ordered and unordered) that are tonal chord formations. Major and minor triads are contained in the octatonic scale, as is the diminished triad. The chord of the dominant seventh (with the fifth omitted) is found in both scales, as is the chord of the ‘French sixth’,

⁵² E. Antokoletz, *Twentieth-Century Music*, p. viii.

⁵³ L. Somfai, ‘Béla Bartók’, in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 20 vols (London: Macmillan, 1980), vol. 2, p. 211.

⁵⁴ M. Gillies (ed.), *Bartók Remembered* (London: Faber, 1990), p. 185.

⁵⁵ See R. Cohn, ‘Bartók’s Octatonic Strategies: A Motivic Approach’, *Journal of the American Musicological Society*, 44:2 (Summer 1991), pp. 262-300.

set-class 4-25 [0, 2, 6, 8]. An augmented triad and an augmented seventh chord (dominant seventh with augmented fifth) is contained within the whole-tone scale; a diminished seventh chord, a minor seventh chord and a half-diminished seventh chord are contained within the octatonic scale. The abundance of minor thirds contained within the octatonic scale is closely linked to these tonal subset formations. Moreover, the symmetry within both the octatonic and whole-tone scales allows for multiple recurrence of these subsets, facilitating the possibility of simultaneous tonal centres. Tonal centricity may be achieved around these axes of symmetry; tonal centres may also be based upon the use of diatonic subsets within abstract pitch collections.

The octatonic and whole-tone scales share an unordered subset of four pitches (including the interval of a tritone), which enables whole-tone and octatonic interaction (see Example 3.21).

C	C#		D#	E	F#	G		A	A#	(octatonic III)
C		D		E	F#		G#		A#	(WT ₀)

Example 3.21

The tetrachord in question is set-class 4-25 [0, 2, 6, 8], the set-class of the French sixth.⁵⁶ This is the only four-note subset shared between the two collections; any other common subset, e.g. set-class 3-8 [0, 2, 6], is itself a subset of set-class 4-25. The octatonic scales also share an unordered subset of four pitches (namely the diminished seventh set-class 4-28) [0, 3, 6, 9], allowing opportunities for modulation between collections:

C	C#		D#	E		F#	G		A	A#	(octatonic III)
C		D	D#		F	F#		G#	A		B (octatonic II)

Example 3.22

⁵⁶ For a presentation of pitch-class invariance between octatonic I, II and III and WT₀ and WT₁, see Bass, 'Models of Octatonic and Whole-Tone Interaction', pp. 158-9.

All interval cycles are potentially related to one another as they are manifestations of the same chromatic source. The juxtaposition of octatonic and whole-tone scales can therefore develop textures that allow the intertwining of diatonic, nondiatonic, chromatic and whole-tone harmonies. Both of these abstract scales have the ability to create progressions that seem tonal; the octatonic scale also has the possibility of generating highly dissonant harmony. In his *Sonata for Two Pianos and Percussion*, Sz. 110 (1937), for example, Bartók allows several major triads to permeate the highly chromatic texture of the work. Conversely, his treatment of the octatonic scale in ‘Minor Seconds, Major Sevenths’, no. 144, *Mikrokosmos*, vol. 6 (1933), is highly dissonant, and representative of Bartók’s ‘night music’. The major sevenths in bars 53-5 (see Example 3.23) demonstrate the way in which the octatonic scale can avoid implications of tonality, while bar 56 shows a four-note segment of the whole-tone scale combined at the major seventh, creating an eight-note chromatic segment:



Example 3.23 – Bartók, ‘Minor Seconds, Major Sevenths’, no. 144, *Mikrokosmos*, vol. 6 (1939), bars 53-7.⁵⁷

As a student Hoddinott had taken an interest in the orchestral ‘night music’ of Bartók’s late period, in particular the Adagio third movement of his *Music for Strings, Percussion and Celesta*, Sz. 106 (1936). Hoddinott admitted that he liked the feeling

⁵⁷ B. Bartók, *Mikrokosmos*, vol. 6 (London: Boosey and Hawkes, 1940), p. 18.

of night⁵⁸ and became preoccupied with creating nocturnal sounds in a great many of his slow movements,⁵⁹ evoking the mysterious sounds of nature with solo woodwind and tuned percussion instruments quietly emerging in melodic fragments from a background of dissonant sustained chords. Hoddinott's first broadcast work was his *Nocturne for orchestra* (1948), later withdrawn, composed at the age of 18.⁶⁰

For Hoddinott, serialism did not replace tonality, but coexisted alongside it in his compositions. The composer described how his technique evolved:

From 1950 to 1960 I didn't release very much music, I was busy finding a distinctive style and a different kind of idiom. I worked it out for myself by trial and error, having a lot of music performed and then throwing it away. I think I learned something from everything, and having once found, let's say, the parameters of the style, I worked more or less within it, henceforth. I think this then continues right up to Falesá (1970-74), before there are any signs of real change. After that it's a change which I think of as being in a forward direction, not backwards, into a particular kind of simplified triadic style, but incorporating various other elements. From about the Third Piano Concerto (1966) up to then, almost every piece is serially written, because I found this suited the kind of music which I wanted to write. In fact as far back as the first *Nocturne for Orchestra* which dates from 1952 — I happened to be looking at it the other day — the tunes are twelve-note in character, instinctively so without being serial. So I find that it really was a process of intensification of the various elements of style and idiom.⁶¹

Hoddinott admitted in 1998 that he had 'found serialism interesting, but of course my technique is not 12-tone. I can use 18, 19 or 25 note series. You simply start from

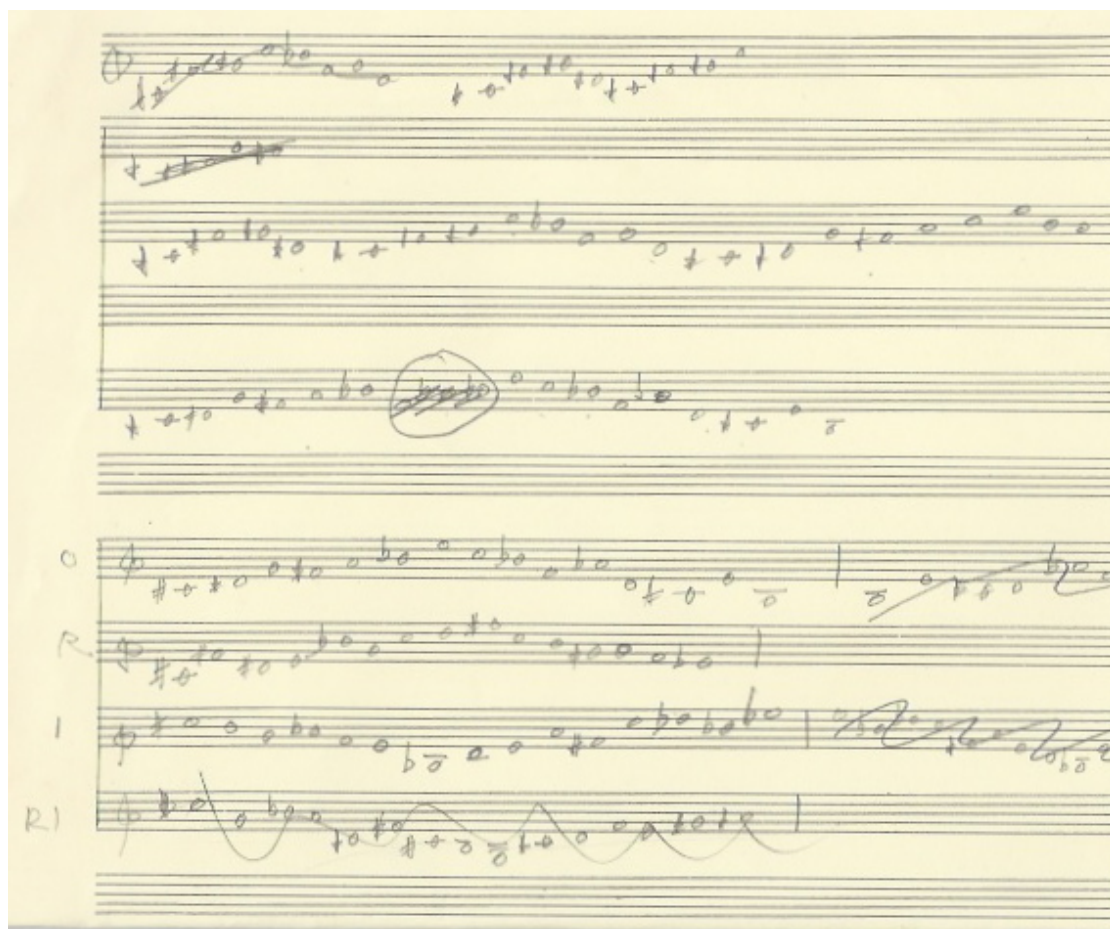
⁵⁸ Stewart, p. 1345.

⁵⁹ 'Notturmo', *Concerto for oboe and string orchestra*, Op. 8 (1955); 'Improvisation', *Concerto for harp and orchestra*, Op. 11 (1957); Andante, *Concertino for viola and small orchestra*, Op. 14 (1958); Adagio, *Concerto no. 2 for piano and orchestra*, Op. 21 (1960); Molto Adagio, *Symphony no. 2*, Op. 29 (1962); 'Nocturne', *Variations for orchestra*, Op. 31 (1963); 'Notturmo', *Concerto no. 3 for piano and orchestra*, Op. 44 (1966); 'Notturmo', *Variants for orchestra*, Op. 47 (1966); Adagio, *Symphony no. 4*, Op. 70 (1969); Adagio, *Scena for string orchestra*, Op. 119 (1985); Adagio, *Concerto for violin, cello, piano and orchestra*, Op. 124 (1986); Adagio, *Concerto for Orchestra*, Op. 127 (1986); Calmo, *Symphony for organ and orchestra*, Op. 137 (1989); and *Prelude, Nocturne and Dance for harp and orchestra*, Op. 16b (1990).

⁶⁰ This work was recorded for the BBC Overseas Service by the BBC Welsh Orchestra (conducted by Mansel Thomas) on 5 May 1949 when the composer was 19 years old.

⁶¹ Rees, 'Roots and Realisations', pp. 11-12.

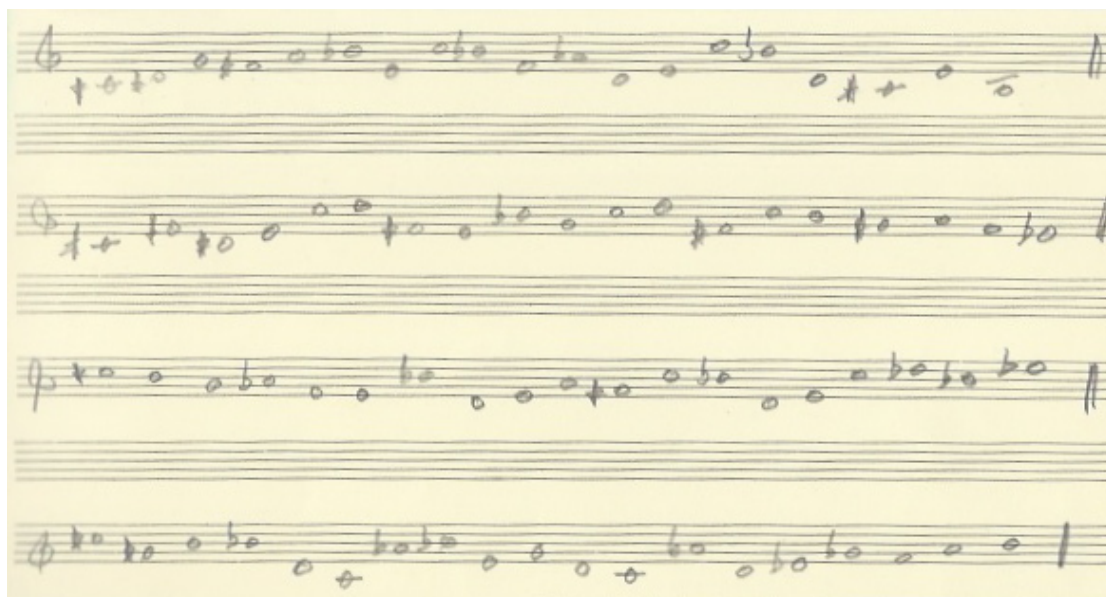
them as a grid, and what I like is the relationship between intervals'.⁶² The following rare sketch (see Example 3.24) shows the composer forming a fifteen-note row:



Example 3.24.

This resulted in a nineteen-note row (see Example 3.25).

⁶² Evans, 'How Composer Found Secret of his Mass in the Deep Midi'.



Example 3.25

3.3 The deployment of note rows in Hoddinott's music

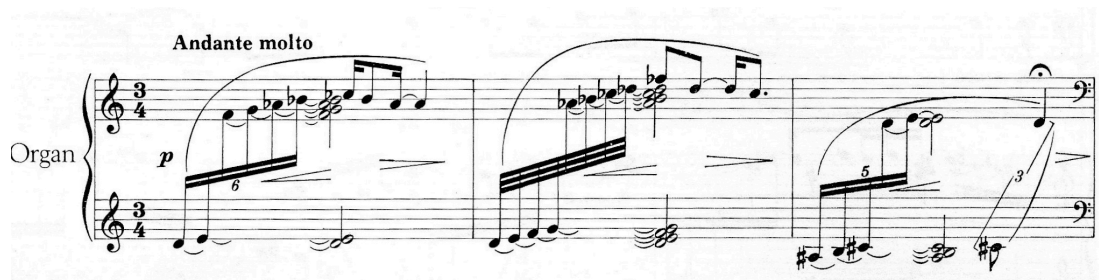
Hoddinott made notable use of octatonic scales as early as 1958 (see Example 3.26).



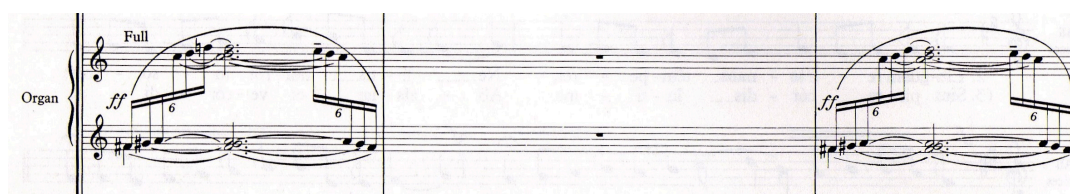
Example 3.26 – Hoddinott, *Concertino for viola and small orchestra*, Op. 14 (1958), second movement, Allegro molto, bars 86-9.⁶³

In 1979, Hoddinott appropriated the octatonic scale, in a non-serial way, in a work dedicated to the memory of his friend Britten (see Example 3.27). Hoddinott's *Hymnus ante somnum*, Op. 97 no. 2, for male choir and organ, 'In memoriam, Benjamin Britten', received its first performance at the Aldeburgh Festival on 23rd June 1979. The organ introduction of sustained rising scales pays homage to the organ writing in Britten's Church Parables (also for male voices) *Curlew River*, Op. 71 (1964), *The Burning Fiery Furnace*, Op. 77 (1966), and *The Prodigal Son*, Op. 81 (1968); see Example 3.28.

⁶³ A. Hoddinott, *Concertino for Viola and Small Orchestra*, Arrangement for Viola and Piano (London: Oxford University Press, 1960), p. 13. The first movement of his *Concerto for harp and orchestra*, Op. 11 (1957), and third movement of his *Concerto for violin and orchestra*, Op. 22 (1961), also contain examples of melodic ideas derived from octatonic scales. It is notable that these scales are found in the music of Hoddinott's mentors, Bartók, Britten and Messiaen (the latter's 'second mode of limited transposition'). (O. Messiaen, *The Technique of my Musical Language* (Paris: Alphonse Leduc, 1944), p. 58.)



Example 3.27 – Hoddinott, *Hymnus ante somnum*, Op. 97 no. 2 (1979), bars 1-3.⁶⁴



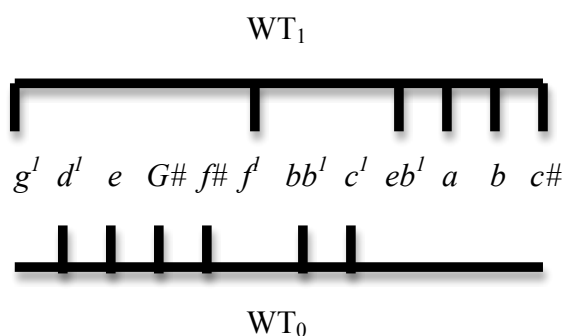
Example 3.28 – Britten, *The Prodigal Son*, Op. 81 (1968), bars 19-21.⁶⁵

Hoddinott's *Hymnus ante somnum*, Op. 97 no. 2 (1979), presents the first seven notes of octatonic I in the opening bar of the work; the second bar presents the complete ordered octatonic I. Britten's *The Prodigal Son*, Op. 81 (1968), opens with an incomplete statement of octatonic II, breaking away from the scale on its descent with the alien note of e^2 .

In order to appreciate the way in which Hoddinott appropriated modal serialism in his late period, it is pertinent to study a chamber work from his middle period, given the relative absence of song cycles at this time. Hoddinott's predilection in his late period for the whole-tone scale is anticipated in his *Trio for violin, cello and piano*, Op. 77 (1970), whose note row follows in Example 3.29. An annotated score of the first section of the work studied is provided in Appendix 8.

⁶⁴ A. Hoddinott, *Hymnus ante somnum* (Cardiff: University College Cardiff Press, 1983), p. 1.

⁶⁵ B. Britten, *The Prodigal Son* (London: Faber Music, 1971), p. 2; these are the opening bars of the accompaniment (each of the Church Parables begins with unaccompanied voices).



Example 3.29

The first hexachord contains four notes of WT₀, and the second hexachord contains four notes from WT₁. If the first two notes of the second hexachord are united with the four notes of WT₀ in the first hexachord, the complete WT₀ is produced. The note row P-0 also displays octatonic properties; a tetrachord from octatonic I (1-2-3-4), and one from octatonic III (7-8-9-10). The note row P-0 contains several tonal configurations; a diminished triad (8-9-10), the set-class 3-8 [0, 2, 6] of the Italian sixth chord (2-3-4 and 9-10-11), and a dominant thirteenth chord, omitting the eleventh of the chord (4-5-6-7-8-9). The matrix follows in Example 3.30.

	I ₀	I ₇	I ₉	I ₁	I ₁₁	I ₁₀	I ₃	I ₅	I ₈	I ₂	I ₄	I ₆	
P ₀	G	D	E	G#	F#	F	Bb	C	Eb	A	B	C#	R ₀
P ₅	C	G	A	C#	B	Bb	Eb	F	G#	D	E	F#	R ₅
P ₃	Bb	F	G	B	A	G#	C#	Eb	F#	C	D	E	R ₃
P ₁₁	F#	C#	Eb	G	F	E	A	B	D	G#	Bb	C	R ₁₁
P ₁	G#	Eb	F	A	G	F#	B	C#	E	Bb	C	D	R ₁
P ₂	A	E	F#	Bb	G#	G	C	D	F	B	C#	Eb	R ₂
P ₉	E	B	C#	F	Eb	D	G	A	C	F#	G#	Bb	R ₉
P ₇	D	A	B	Eb	C#	C	F	G	Bb	E	F#	G#	R ₇
P ₄	B	F#	G#	C	Bb	A	D	E	G	C#	Eb	F	R ₄
P ₁₀	F	C	D	F#	E	Eb	G#	Bb	C#	G	A	B	R ₁₀
P ₈	Eb	Bb	C	E	D	C#	F#	G#	B	F	G	A	R ₈
P ₆	C#	G#	Bb	D	C	B	E	F#	A	Eb	F	G	R ₆
	RI ₀	RI ₇	RI ₉	RI ₁	RI ₁₁	RI ₁₀	RI ₃	RI ₅	RI ₈	RI ₂	RI ₄	RI ₆	

Example 3.30

In this trio, the role of the piano, while it occasionally initiates new material, is largely that of accompaniment to the voices of the solo violin and cello. Structurally, Hoddinott achieves this by assigning complete permutations of the note row to the piano, which provides an anchor for the *fioriture* of the solo string parts.

The topography of the work is varied. The slow, quiet and measured piano introduction of bars 1-9 is strictly serial, an example of block topography, 'in which rows are set one after the other, with all notes sounding in the order prescribed by this succession of rows, regardless of texture'.⁶⁶ The note row P-0 is heard complete in bars 1-4, in octaves, followed by a complete statement of R-4 in bars 5-9. The piano continues with a complete statement of P-6 (bars 9-17). The first note of P-6 is intersected with the eighth note of R-7 in bar 9, in preparation for the initial fragment of the cello solo which begins, *pianissimo*, with the ninth and tenth notes of R-7 in bars 10-11, continuing in bar 11 with a fragment of I-6 (9-10-11). The eleventh note of I-6 is intersected with the first note of I-2 in bar 11. There is much use of intersection in the work, 'the common use of a note or notes by two rows progressing simultaneously, where the note in question is not at the extreme of both rows'.⁶⁷

This curious start to the cello solo line in bars 10-11 is derived from octatonic II (continuing from bar 10 to bar 13), and breaks the mould of block topography, thereby introducing linear topography, 'in which the fabric is the product of several rows progressing simultaneously';⁶⁸ this fragment is developed later in bars 30-4. A complete ordered statement of I-2 is heard in the cello line in bars 11-17, supported by the complete ordered statement of P-6 in the piano in bars 9-17; an instance of overlapping, 'where one row begins before another has finished without making use

⁶⁶ Bailey, *The Twelve-Note Music of Anton Webern*, p. 31.

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*

of any of the same notes'.⁶⁹ There is no counterpoint, however, in bars 10-15 of the cello solo, as the piano sustains the first note only of P-6 (*c*# in octaves), in bars 9-14, repeating the note in bar 15. The cello solo contains two written out ornaments in bars 12 and 15, derived in rhythm from the initial I-6 fragment in bar 11 (and further compressed in bar 15), before the start of the complete statement of I-2. The linear topography is clear; a complete ordered statement of P-6 in the piano (bars 9-17), and a complete ordered statement of I-2 in the cello (bars 11-17), two note rows progressing simultaneously and overlapping.

Counterpoint is heard in bar 16 as the right hand of the piano part continues with the complete statement of P-6, in close canon at the octave with a complete statement (with the exception of the second note) of P-6 in the left hand. The hands are in rhythmic unison, with a crescendo in bars 16-17, but the right hand begins with the second note of the note row, against the left hand beginning with its third note. This close canon at the octave continues in bar 17 with an ordered subset from the second hexachord of P-2 (9-10-11), overlapping with the end of the previous P-6 statement. The eleventh note of P-2, first heard in the left hand, followed by the right hand and cello, overlaps with the first entry of the solo violin, presenting a complete statement of P-6 in bars 17-21 with no fragmentary preamble (as in the first couple of bars of the cello solo before its complete statement of the note row I-2 in bars 11-17).

The complete ordered statement of P-6 in the violin (bars 17-21) recalls the complete statement of P-6 in the piano in bars 9-17. The first note of P-6, assigned as a pedal note in the piano part for seven bars (bars 9-16) at the first entry of the cello solo in bar 10, is now played by the cello, *c*#² (bars 17-19), as a pedal note to the violin solo. The strings are underpinned in bars 17 and 18 by the first chords of the

⁶⁹ *Ibid.*, pp. 30-1.

work; these are chords partitioned according to the two whole-tone collections. The right hand of the chord in bar 17 contains four notes of WT_1 , from the first hexachord of P-9 (2-3-4-5); the left hand simultaneously plays two notes of WT_0 , from the second hexachord of P-9 (9-10). In the following bar, the right hand of the chord contains three notes (one doubled at the octave) of WT_1 , from the second hexachord of P-2 (9-10-11); at the same time, the left hand plays four notes from WT_0 , two from each hexachord (2-5-7-8).

Having played continuously from the outset until these chords, the piano part is tacet in bars 19-27 (despite Hoddinott requiring the piano to sustain the pitches of the final chord in bar 18 until bar 29); the cello is also tacet in bars 19-22. The unaccompanied violin solo that ensues introduces double-stopped chords as recompense in bar 20 during its complete statement of P-6; an acciaccatura is also heard in this bar, in which Hoddinott repeats a note heard previously in the note row (not strict block topography). The violin continues with a complete ordered statement of RI-2, compressed within the length of one bar (bar 21), overlapping with its complete statement of P-6 in bars 17-21, and overlapping furthermore with a complete ordered statement (with the exception of the first note) of R-11 in bars 21-2. The first acciaccatura played by the violin in bar 22 is an integral part of the ordered note row.

The role of the violin becomes that of accompaniment to the solo cello at the latter's re-entry in bar 23, both *pianissimo*. The cello presents a complete statement of I-5 in bars 23-9, supported throughout by the violin exclusively playing slow double-stopped chords. The note row I-5, heard in the cello, is ordered with the exception of the last two notes in bar 27. (The violin accompaniment in bars 23-9 bears no obvious relationship to any particular note row; the nearest possible

candidate is perhaps I-5.) The cello joins the violin in playing double-stopped chords in bars 27-9, producing a four-note chord of WT_0 in bar 27 (two notes from each hexachord of I-5), and a three-note chord (one note doubled at a distance of two octaves) of WT_0 in bars 27-9 (two notes from one hexachord of I-5, and one from the other).

Supported by the whole-tone trichords, the set-class 3-8 [0, 2, 6], in the strings, the piano re-enters in bar 28 with a five-note ordered subset from the first hexachord of I-11 (2-3-4-5-6); four of these notes are from WT_1 (2-3-4-5). This figuration is followed in bar 29 with a three-note chord (one note doubled at the octave) of WT_0 in the right hand of the piano, from the first hexachord of P-2 (2-3-4); the left hand simultaneously plays a chord of WT_1 , two notes from each hexachord of P-2. Following this chord (sustained by the damper pedal until bar 31), a change of harmonic fabric is heard in bar 29, as the piano plays a triad of D minor in octaves, at the lowest extreme of the instrument. This emergence of tonality was prepared by the pedal C#, previously heard in bars 9-19. Derived from octatonic II, this triad is sustained (along with the previous chord of whole tones) until bar 31 when it is repeated at pitch, and sustained again until bar 36. Accompanied by this chord, the strings quietly play a melody in unison in bars 30-4, derived from the exact pitches (and fragments of R-7, I-6 and I-2) of the first cello solo in bars 10-13. The string writing from bar 30 until the first note of bar 33 is derived from octatonic II, as is the accompanying triad of D minor. The writing ceases to be octatonic as the fourth note of I-2 intersects with the fifth note of P-2, presenting its ordered note row in bars 33-4 (5-6-7-8-9-10-11-12).

An ordered subset from the first hexachord of RI-4 is played by the strings in bars 35-6 (1-2-3-4-5), including a double-stopped four-note chord (2-3-4-5), derived

from octatonic III. Two notes are added to these four notes in bar 36 to produce a bitonal six-note chord in the piano, forte, the right hand playing a triad of D major (derived from octatonic II), and the left hand playing a triad of C minor (derived from octatonic III). This six-note chord is repeated in bar 38 and sustained with the damper pedal until bar 41, when it is repeated again at pitch, and similarly sustained until the end of bar 43. It is with this bitonal chord that the work ends; the Andante section ends with a transposition of this chord, a tritone away.

Supported by this bitonal chord, the strings play in canon, two octaves apart, in bars 36-40. Fragments of R-9 (7-8) and I-11 (2-3), derived from octatonic II in bars 36-8, are followed in bars 38-40 by R-8, intersected with the fourth note of I-11 in bar 38. This note row R-8 is ordered until its final three notes (3-4-5-6-7-8-9-11-10-12). The strings part ways in bar 40, the violin presenting an ordered subset of I-7 in bars 40-1 (5-6-7-8-9), and an ordered subset of P-1 in bar 41 (1-2-3). The fifth note of I-7 in the violin part intersects with the third note of RI-10 in the cello part, in bars 40-2 (3-4-5-6), derived from octatonic II.

There follows an unaccompanied violin solo for two bars (bars 42-3), presenting a complete statement of RI-2 in bars 41-2 (intersected with the previous P-1 subset in bar 41). This statement is ordered for the first eight notes (1-2-3-4-5-6-7-8-10-9-11-12). RI-2 is overlapped with an unordered subset of R-11 in bars 42-3. The unaccompanied violin solo concludes with a triad of F# minor in bar 43, achieved by means of an acciaccatura and double-stopping; this chord is derived from octatonic III. Having provided sparse accompaniment between bars 19-43, the piano returns to its former role in bar 44, quietly playing the complete ordered note row I-4 in octaves

in bars 44-8.⁷⁰ The strings sustain double-stopped four-note chords in bars 44-8, derived from octatonic III in bars 44-6, and octatonic II in bars 47-8: ordered subsets of I-5 in bars 44-5 (8-9-10), R-3 in bars 45-6 (3-4-5), and R-1 in bars 46-8 (9-10-11-12).

A seven-note flourish is heard in the piano in bars 48-9, containing the six notes of WT₀ (together with one note from WT₁). This ordered subset of P-4 (2-3-4-5-6-7-8) leads with a crescendo to a six-note chord (with one note doubled at the octave) in bar 49, forte: this is the midpoint of the Andante. The right hand of the chord contains four notes from the first hexachord of P-0, derived from WT₀ (2-3-4-5); the left hand contains a chord of two notes (one doubled at the octave) from the second hexachord of P-0, derived from WT₁ (9-10). Bars 48-9 are a development of the similar figuration and whole-tone chords in bars 28-9. This chord is sustained with the damper pedal throughout the unaccompanied cello solo in bars 50-62. The solo begins with an ordered subset of P-7 in bar 50 (4-5-6), including a written out ornament. This is followed by a palindrome, which is an unordered subset of I-2 in bars 50-1 (1-2-4-3), intersecting with an unordered subset of I-3 in bars 51-2 (4-5-3-6-7-8-9-10-11). The note row P-10 follows in bar 53, a complete statement with the exception of the first note, and ordered with the exception of the tenth and eleventh notes (2-3-4-5-6-7-8-9-11-10-12).

There is a moment of elision at the start of bar 54, 'the common use by two successive rows of a note or notes that constitute, respectively, the end and beginning of those rows'.⁷¹ An ordered subset of I-5 is played by the cello in bars 54-5 (1-2-3-4-5-6-7-8-9), overlapping with an ordered subset from the final hexachord of P-0 in

⁷⁰ There is an error in bar 47 on p. 4 of the printed score; the second note in the piano, played in octaves, should be *A*, not *B*.

⁷¹ Bailey, *The Twelve-Note Music of Anton Webern*, p. 30.

bar 55 (9-10-11-12). An unordered subset from the final hexachord of RI-9 is heard in bars 56-7 (10-11-12-9), overlapping with the complete ordered note row RI-8 in bars 57-8. Bar 58, *forte*, is a repetition of bar 50, *mezzo-forte*. This is followed by an ordered subset from the first hexachord of I-9 in bars 58-9 (2-3-4-5-6). Of these five notes, four notes are from WT₁ (2-3-4-5); notes 2-3-4 from WT₁ are repeated in bars 59-60, intersecting with an ordered subset of R-0 in bars 60-1 (3-4-5-6-7-8-9). The cello solo ends in bar 62 with a dyad of P-9 (5-6).

The piano re-enters in bar 63 with an ordered subset of RI-10 (3-4-5-6-7-8), intersecting with an unordered subset of P-0 in bars 63-4 (5-6-8-7), which itself intersects with an ordered subset from the first hexachord of I-0 in bar 64 (2-3-4). The strings play three muted four-note chords in bars 64-7, the first of which contains the notes of WT₀, a subset from the final hexachord of P-1 in bars 64-5 (9-10-11-12). This is followed by a subset of P-6 in bar 65 (5-6-7-8), and a subset of I-7 in bars 65-7 (4-5-6-8). This last chord is sustained as the piano plays an ordered subset from the first hexachord of R-2 in bar 66 (4-5). The complete ordered note row R-0 is quietly shared by all three instruments in bars 67-71. Elision is again present in bar 71, as the complete ordered note row I-0 is shared between the three soloists in bars 71-3. The complete ordered note row R-2 is overlapped with I-0 in bar 73 and shared between all of the instruments until bar 82.

There is overlapping with R-2 in the strings in bar 77 as the complete ordered first hexachord of I-9 is heard in bars 77-82; an ordered subset of this hexachord of I-9 is echoed in bar 83 (3-4-5-6). The second note of I-9 is sustained by the strings in bars 78-82 as the piano presents the complete ordered statement of P-0 in bars 78-85. This statement of P-0 observes the contour of the original row, but it begins one crotchet later in bar 78 than it did originally in bar 1, and the rhythm of the note row

is altered in bar 80-1, in order to preserve the overall rhythm of the opening phrase (bars 1-4) in this reprise in bars 78-82. The strings play three four-note chords in bars 84-6 the first of which, in bar 84, is a subset of P-10 (2-3-4-5), containing four notes from WT₀; this is preceded in bar 83 with a fifth note from WT₀, which is the seventh note of P-10. The second chord in bars 84-5 is a subset of P-8 (5-6-7-8), and the third chord in bars 85-6 is an ordered subset of P-5 (5-6-7), overlapping with P-8.

The piano plays an ordered subset of R-2 in bar 86 (4-5). This is followed by subsets of P-0 in bar 87 in which a four-note chord from its first hexachord, derived from WT₀ (2-3-4-5), is played by the right hand; the left hand simultaneously plays a two-note chord (one note doubled at the octave) from its second hexachord, derived from WT₁ (9-10). This six-note chord, based on both whole-tone scales, is followed in bar 87 by a triad of Ab minor in both hands, derived from octatonic II. This chord is sustained with the damper pedal until it is repeated at pitch in bars 89-90, again sustained over the course of the subsequent bars. This triad is a tritone away from the chord of D minor heard in bars 29-36.

Supported by these chords of Ab minor, the strings play a quiet melody, partly in unison, from bar 88 onwards. An ordered subset from the second hexachord of R-1 is played by the cello in bars 88-90 (9-10-11-12), intersected in bar 88 by an ordered subset from the first hexachord of R-8 in the violin in bars 88-90 (3-4-5). This string duet continues in bar 90 with an ordered subset from the second hexachord of RI-0 (7-8-9), and an ordered subset of P-8 in bars 91-2 (5-6-7-8-9-10-11-12). An ordered subset from the first hexachord of P-7 is intersected in bar 92 (2-3-4-5-6); the violin line from bars 92 (with the exception of the first acciaccatura) until the end of the Andante section (bar 96) is derived from WT₁. The last four-note sustained string chord of the Andante section in bars 93-6 is derived from octatonic III, a subset of P-7

(2-4-5-6). The piano joins the strings in bar 94 with a quiet chord of Ab major in the right hand (derived from octatonic II), and a simultaneous chord of F# minor in the left hand (derived from octatonic III). This sustained chord is repeated in bar 96. This six-note chord is a tritone away from the chord heard in bars 36-43.

The composer devised the row of this trio as a source of both whole-tone and octatonic writing, including the presentation of major and minor triads. Chords for the piano, in which one hand presents WT₀ as the other presents WT₁ (or vice versa), forms part of his late style. Hoddinott's use of the note row becomes less strict during his late period as the balance moves towards a greater use of the whole-tone scale. The antecedents of his technique are clear in this trio, which displays an amalgamation of strict and free use of the row.

Despite the octatonic and whole-tone elements present in the note row, the audible impression of the Andante is that of atonality, especially given the contour of the note row itself and the deployment of octave displacement in its execution. The tonal triads derived from the octatonic scales are played in the lowest octaves of the piano which reduces audibility, and are immediately followed by chromatic writing in the strings. The chords here are presented as clusters of opposing whole-tone scales and are therefore necessarily chromatic. The twelve notes are in faster and more continuous circulation in this trio than in the late songs, giving the writing more of an atonal quality. Hoddinott commented on his use of linear topography in 1977:

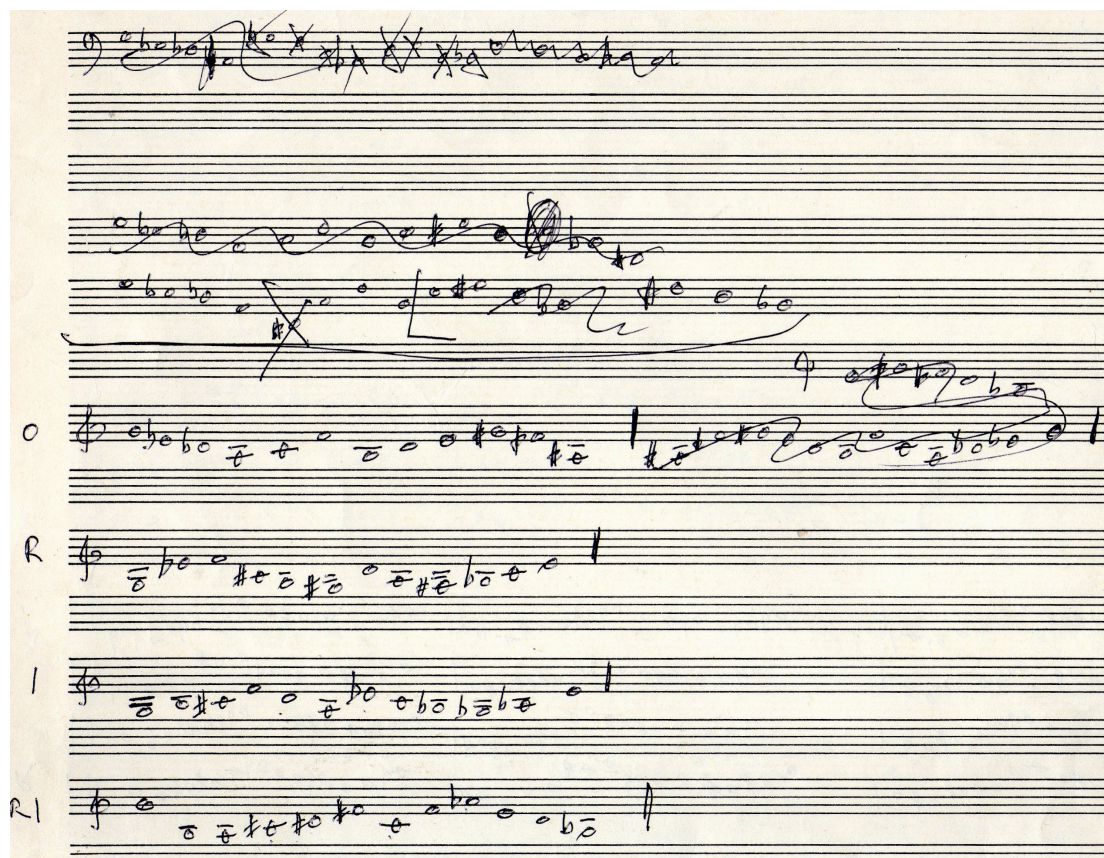
After about Opus 42 I've always used 12-note methods, the horizontals of the movements of the music As all of my ideas are fairly chromatic, it's anyone's guess that my initial idea will use most of the 12 notes I use every transposition that's allowed, and if I want to repeat a note, I just skip out of one row and into the transposition where it occurs.⁷²

⁷² S. Clark, 'The Choral Music of Alun Hoddinott: An Analysis and Related Conclusions Concerning Performance' (Doctor of Musical Arts dissertation, University of Texas at Austin, 1977), p. 40.

This is not true of the later works in which there is a distinct differentiation between the chromaticism and tonal progressions derived from the octatonic scales, and a more deliberate use of whole-tone harmony.

4. Analysis of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994)

Hoddinott displayed a consistency of technique in his late song cycles, which involved the use of serialism as a basis for marrying music to text. This analysis of the composer's construction and idiosyncratic treatment of the note row in his *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), will articulate the success of the instinctive way in which he set words, and define his late compositional style. The note row of *Five Poems of Gustavo Adolfo Bécquer* follows in Example 4.1.



Example 4.1 – Manuscript of Hoddinott's sketched and actual note row of his *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994).

Hoddinott's working process involved his writing the note row neatly on manuscript paper,¹ putting down a bar line and transposing the note row up a semitone, putting down another bar line and transposing the note row up a further semitone. He would continue in this vein on the second, third, and fourth staves of the manuscript paper until he had transposed the prime note row into its twelve transposed versions. He would then leave a blank stave and write out the twelve retrograde versions under the prime versions. Leaving another blank stave, he would write out the twelve inversions. Finally, having left another blank stave, he would write out the twelve retrograde inversions.

This practice is similar to that of Webern, who also wrote out all transpositions of each of the four permutations of the note row,² unlike Schoenberg³ and Berg⁴ who only wrote out the prime and inversion forms of the note row (the retrograde and retrograde inversion being read from right to left). The writing of the complete set complex could be viewed as redundant duplication, but Hoddinott was interested in both the range and contours of his note rows, possibilities he clearly liked to explore by writing them out, sometimes with altered registration, in staff notation. The note row for the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), is contained within a span of an octave. This allows the lowest note of R-0 to be *F#* for the voice, and similarly the lowest note of I-0 to be *Gb*. On transposition, the highest note of P-12 is *g¹* for the voice, and similarly the highest note of RI-12 is

¹ Manuscripts of rows in the private collection of Rhiannon Hoddinott; the composer claimed to have thrown away his note row sketches but a few were discovered among his papers after his death, including the note row to this song cycle.

² Bailey, 'Webern's Row Tables', p. 174.

³ W. Shoaf and S. Sloan, *Schoenberg's Dodecaphonic Devices* (Los Angeles, CA: Arnold Schoenberg Institute, 1989); S. Sloan, 'Archival Exhibit: Schoenberg's Dodecaphonic Devices', *Journal of the Arnold Schoenberg Institute*, 12:2 (November 1989), pp. 202-205.

⁴ Jarman, *Alban Berg: Lulu*, pp. 40-1.

g^1 . The range of two octaves contained within the set complex as notated here is comfortable for the baritone voice.

Hoddinott constructed his note row with specific registral contours in mind.⁵ He did not number the pitches in his set complex, regarding the notes as part of a melody rather than as abstract arrangements of pitch classes. The contours of his note row and each of its permutations is evident throughout the song cycle (see Example 4.2 and also the annotated score in Appendix 9).



Example 4.2 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 17-20.

In Example 4.2, P-1 (2-3-4-5-6-7-8-9-10-11-12) in bars 17-18 follows its exact original contour; RI-1 (1-2-3-4-5-6-7) in bars 18-19 also follows the form of the note row as initially notated (with the exception of notes 1 and 4 of RI-1, notes of intersection), as does P-11 (6-7-8-9-11) in bar 19. (Bars 17-19 are repeated exactly in bars 46-8.)

Hoddinott’s note row is presented in its prime original form (P-0) at the opening of the first and last songs of the song cycle. The note row is derived from whole-tone and octatonic scales. The first tetrachord (1-2-3-4) of P-0 is an unordered

⁵ Webern likewise constructed rows with fixed registers. (A. Shreffler, “Mein Weg geht jetzt vorüber”: The Vocal Origins of Webern’s Twelve-Tone Composition’, *Journal of the American Musicological Society*, 47:2 (Summer 1994), p. 307.)

subset of WT_1 ; the final pentachord (8-9-10-11-12) of P-0 is an unordered subset of WT_0 . The first pentachord (1-2-3-4-5) of P-0 is an unordered subset of octatonic III; the second pentachord (6-7-8-9-10) of P-0 is an unordered subset of octatonic I. The matrix follows in Example 4.3.

	I_0	I_8	I_6	I_2	I_5	I_{10}	I_4	I_7	I_9	I_1	I_{11}	I_3	
P_0	G	E b	D b	A	C	F	B	D	E	G \sharp	F \sharp	A \sharp	R_0
P_4	B	G	F	D b	E	A	E b	F \sharp	G \sharp	C	A \sharp	D	R_4
P_6	D b	A	G	E b	F \sharp	B	F	G \sharp	A \sharp	D	C	E	R_6
P_{10}	F	D b	B	G	A \sharp	E b	A	C	D	F \sharp	E	G \sharp	R_{10}
P_7	D	A \sharp	G \sharp	E	G	C	F \sharp	A	B	E b	D b	F	R_7
P_2	A	F	E b	B	D	G	D b	E	F \sharp	A \sharp	G \sharp	C	R_2
P_8	E b	B	A	F	G \sharp	D b	G	A \sharp	C	E	D	F \sharp	R_8
P_5	C	G \sharp	F \sharp	D	F	A \sharp	E	G	A	D b	B	E b	R_5
P_3	A \sharp	F \sharp	E	C	E b	G \sharp	D	F	G	B	A	D b	R_3
P_{11}	F \sharp	D	C	G \sharp	B	E	A \sharp	D b	E b	G	F	A	R_{11}
P_1	G \sharp	E	D	A \sharp	D b	F \sharp	C	E b	F	A	G	B	R_1
P_9	E	C	A \sharp	F \sharp	A	D	G \sharp	B	D b	F	E b	G	R_9
	RI_0	RI_8	RI_6	RI_2	RI_5	RI_{10}	RI_4	RI_7	RI_9	RI_1	RI_{11}	RI_3	

Example 4.3

The referential pitch-class collections of octatonic and whole-tone scales found in Hoddinott's note rows illustrate the way in which his music can sound motivically tonal on the surface, belying a serial structure that is hidden even from some professional performers. The oscillation between whole-tone and octatonic writing enables Hoddinott to form a successful post-tonal structure to his individual movements and to his work as a whole.

Stewart Clark observed that 'the primary melodic motion in Hoddinott's contrapuntal style is stepwise by major or minor seconds, with the third being the next most important interval. Intervals larger than the third occur much less frequently'.⁶ In the Bécquer note row the major thirds are found between 1-2, 3-4 (strictly a diminished fourth), 9-10 and 11-12. The major seconds are found between 2-3, 8-9

⁶ Clark, p. 45.

and 10-11. The interval of the minor third appears between 4-5 and 7-8. Despite its different design, the note row has some parallels with that of Berg's *Violin Concerto* (1935), allowing the possibility of tonality, constructed of several major thirds, minor thirds and major seconds.

A three-note motif of a major third followed by a major second (or vice versa), forms an integral component of Hoddinott's note row: in the original note row and in its inversion, 1-2-3 (set-class 3-8 [0, 2, 6], the Italian sixth trichord), 2-3-4, 8-9-10, and 9-10-11. In retrograde and retrograde inversion: 2-3-4, 3-4-5 (again set-class 3-8, in retrograde), 9-10-11 (set-class 3-8, in retrograde inversion), and 10-11-12 (set-class 3-8, in retrograde). This note row contains other special internal properties that are potentially tonal, due to the incorporation of a perfect fourth (5-6) and a tritone (6-7). The note row contains a major triad (4-5-6) as well as a diminished triad (6-7-8). A dominant seventh tetrachord is present (7-8-9-10), a dominant ninth pentachord (7-8-9-10-11), a dominant minor ninth pentachord (6-7-8-9-10), an augmented major seventh tetrachord (3-4-5-6), and the set-class 4-25 [0, 2, 6, 8] tetrachord (1-2-3-4), the latter being, as we have seen, the largest common subset of the whole-tone and octatonic collections. An A harmonic minor scale heptachord is also an integral part of the note row (4-5-6-7-8-9-10).

The two hexachords of P-0 are each formed from unordered subsets of the two whole-tone scales, with the exception of notes 5 and 7; by substituting these two notes for the other, the hexachords are each formed from the two whole-tone scales. The major third/major second (or vice versa) motif falls naturally within the whole-tone scale and is present in each of the songs in the cycle. The note row is also referentially rather than literally octatonic, as the first two pentachords (1-2-3-4-5 and 6-7-8-9-10) of P-0 are formed from unordered subsets of octatonic III and I,

respectively. In devising the note row in this way, Hoddinott creates the interesting possibility of both whole-tone writing and triadic major harmony within each hexachord. The first hexachord is notably Skryabin's 'akkord pleromy',⁷ which Hoddinott uses to depict the mysticism of the second song of his cycle.

In the first two Bécquer songs, as we shall see, the vocal lines are whole-tone with the exception of the final lines of each poem, which are octatonic, heightening their denouement. The vocal lines of the third song are mostly octatonic, with the exception of four lines, which are whole-tone; this seems to be for the sake of musical variety rather than for particular poetical reasons. The vocal lines of the fourth song are so spartan that particular octatonic or whole-tone writing is negligible, with the exception of its final line, which is whole-tone, emphasizing the rhetorical question of the poem's denouement. The whole-tone and octatonic properties of the fifth song's vocal lines are clearly set out by Hoddinott: the opening vocal lines are whole-tone; the central arresting statement, 'So short is life' is octatonic, thereafter instigating a complete change of musical texture for the second and final part of the song, in which the vocal lines are octatonic.

⁷ S. Morrison, 'Skryabin and the Impossible', *Journal of the American Musicological Society*, 51:2 (Summer 1998), pp. 313-14.

4.1 ‘Today the earth and the skies smile at me’

Hoddinott was ‘noted for his sensitive approach to texts’,⁸ working in the English and Welsh languages with equal dexterity; most of his songs, however, are settings of the English language. Bécquer’s five poems are direct, concise, elegant and refined; Hoddinott had little need of editing Ifan Payne’s faithful translations of these poems, which the composer set in English.

Many of the composer’s chosen poems use anaphora to great effect. Such word repetitions spawn a structure and an involving rhythm that can be reflected in the musical form of song. The opening song of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), provides such an example (*Rima XVII*):⁹

Today the earth and the skies smile at me;
 Today the sun reaches into the depths of my soul;
 Today I have seen her . . . I have seen her and she has looked at me . . .
 Today I believe in God!

Bécquer’s *Rimas* are all short with generally one, two, three or four stanzas each, assonant rhymes (frequently used by Spanish poets), and written in free verse. The gentle repetition and growth of the lines from the word ‘Today’ enable Hoddinott to develop a sound world from these verbal cells. Melodic lines ascend from the harmony, built on long pedal notes and ostinato figures until the climax and firmness of the final line are achieved with resolution of the harmony in light of the poet’s Faith. The overall structure of the song is simple and well-balanced, reflecting the anaphora of the poem:

P-0 (bars 1-26)
 P-5 (bars 27-36)
 P-1 (bars 35-40)

⁸ N. Strimple, *Choral Music in the Twentieth Century* (Pompton Plains, NJ: Amadeus Press, 2005), p. 93.

⁹ The original Spanish poems are included in Appendix 1.

P-5 (bars 39-49)

P-1 (bars 50-7)

P-5 (bars 57-65)

The song cycle begins with an eight-bar piano introduction in octaves and double octaves, outlining the first tetrachord (1-2-3-4) of P-0, in the contour of the note row as marked out in Hoddinott's sketches (see Example 4.4). The exclusive use of the 'French sixth' tetrachord (set-class 4-25) [0, 2, 6, 8] in this introduction is significant. While its whole-tone associations are overt, it is also (as we have seen) a four-note subset of the octatonic (indeed, the only tetrachord to belong to both collections). Its use here, therefore, would allow Hoddinott to proceed either in a whole-tone or in an octatonic direction from this point.

Example 4.4 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Today the earth and the skies smile at me', bars 1-8.

This introduction is a melodic pre-echo of the first vocal entry in bar 9. The first thirteen bars of the opening song are formed from the first tetrachord (1-2-3-4) of P-0 (both the piano and vocal parts), which, as we have seen, is a subset of both WT₁

and octatonic III. The following six bars (bars 14-19) are formed from within the initial hexachord and are also based on WT_1 . As the first nineteen bars of the song are solely based on WT_1 , the listener has the initial impression of a whole-tone rather than a serial composition. The composer thus immediately establishes the dual whole-tone and octatonic basis of the song cycle, having initially devised the note row from these scales.

The note row folds out very slowly, presenting only the first hexachord during the first nineteen bars. The presentation of the fifth note of the note row is delayed until bar 19 as this is the only note in the first hexachord that is not part of WT_1 . This note leads to the first chord of the song, the arresting central tritone of P-0 (6-7) in bars 21-2 (derived from WT_1 and octatonic I), before the continuation of P-0 (8-9-10) in bars 22-6; bars 19-22 act as a transition to the second hexachord and the other whole-tone collection, WT_0 .

Bars 27-35 are formed from the first tetrachord (1-2-3-4) of P-5, bars 35-9 from the first tetrachord (1-2-3-4) of P-1, bars 39-49 from the first tetrachord (1-2-3-4) of P-5, and bars 50-7 from the first tetrachord (1-2-3-4) of P-1. Bars 22-57 are thus solely based on WT_0 and alternating octatonic scales: octatonic I in bars 22-6, 35-8 and 50-7, and octatonic II in bars 27-34 and 39-49. Bars 1-22 (with the exception of the fifth note of the note row in bars 19-20) are based on WT_1 . Most of this song is based on the set-class 4-25 [0, 2, 6, 8] of the French sixth (bars 1-13, 15-19 and 27-57) through the integration of the initial tetrachords of P-0, P-1 and P-5. The tetrachord thus appears to supersede the note row as the principal structural device in this passage.

Hoddinott's technique of dovetailing transpositions of the note row in this way (for example the end of the P-5 vocal phrase in bar 35 and the beginning of the P-1

piano phrase, both on the note G#, in Example 4.5) reveals his artistic desire to give the harmony a particular complexion, predominantly that of prolonged whole-tone harmony. The composer interlinks the piano and voice parts, each responding to the other in terms of pitch:

The image displays two systems of handwritten musical notation. Each system consists of a vocal line (soprano clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 9/8. The lyrics for the first system are "reaches - in - to the depths of my soul". The lyrics for the second system are "To - day I have seen - her - I have". The piano accompaniment includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and a *ped.* (pedal) instruction. The notation is fluid and expressive, with many slurs and ties.

Example 4.5 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Today the earth and the skies smile at me’, bars 33-40.

Juxtaposing the spelling of G# and Ab in Example 4.5 provides typical evidence of Hoddinott’s intention of creating a tonal impression in their respective phrases. Through transposition of the note row, the composer unites the first three lines of the poem which are composed entirely from within the first whole-tone-derived tetrachord (set-class 4-25 [0, 2, 6, 8], the ‘French sixth’): ‘Today the earth and the skies smile at me’ (P-0); ‘Today the sun reaches into the depths of my soul’ (P-5); ‘Today I have seen her’ (P-1). Each of these three lines contains the ascending motif of a tone followed by a major third (set-class 3-8 [0, 2, 6], the ‘Italian sixth’). These

are unordered subsets of the first tetrachord of P-0 (3-2-1), P-5 (1-4-3) and P-1 (3-2-1), respectively.

The whole of the third line of the poem is, ‘Today I have seen her . . . I have seen her and she has looked at me . . .’; this is an example of the poet’s use of anadiplosis. Hoddinott represents this textual repetition by following the unordered subset of the first tetrachord of P-1 (3-2-1) with an unordered subset of the first tetrachord of P-5 (3-2-1). The motif of a tone followed by a major third (strictly a diminished fourth) is again present (see Example 4.6). The vocal line ‘I have seen her and she has looked at me’ forms the set-class 4-25 [0, 2, 6, 8], the French sixth tetrachord, the common subset of WT_0 and octatonic II.

Example 4.6 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Today the earth and the skies smile at me’, bars 37-44.

Each of the song’s musical phrases has an ascending trajectory with the exception of the last phrase, which rises until it falls in conclusion to its final note. The composer matches the poet’s denouement in the final line by presenting the only

vocal phrase that is outside of the opening whole-tone tetrachord of the note row; neither does the phrase contain the motif of a tone followed by a major third as in the other lines of the poem. The phrase begins with a tone (at the same pitch as the preceding vocal phrase), but is not followed by a major third but by an ascending tritone and a subsequent descending perfect fourth onto the *f* that eventually becomes the fifth of the concluding Bb major triad.

Hoddinott mirrors the poem's anaphora in the musical rhythm of the vocal phrases, always setting the word 'Today' to the same musical rhythm. The composer uses rhythmic change (and corresponding dynamic intensity of the vocal part) to highlight significant words within lines. The entire poem is set syllabically with one exception in the final line (on the word 'believe', discussed below). The regularity of the anaphora in the first two lines of the poem, followed by the anadiplosis of the third line, provides a strong contrast for the affirmative final line; the anaphora causes the listener to become involved, and to await the denouement. The poet's use of anaphora changes the direction of the poem's substance and structure at its moment of conclusion; Hoddinott also changes direction, providing a musical moment of surprise with a resolution of a major triad as the poet affirms his belief in God.

The first line, 'Today the earth and the skies smile at me', is rhythmically set by the composer to main beats, with the exception of 'smile' (the occurrence), which is set in syncopation (first heard in bars 3 and 6 of the piano introduction). The second line, 'Today the sun reaches into the depths of my soul', is set to main beats with the exception of 'depths of my' (the description), which is set as moving quavers. The first part of the third line, 'Today I have seen her', is set to main beats with the exception of 'her' (the person), which is set in syncopation. The anadiplosis in the second part of the line, 'I have seen her and she has looked at me', creates tension and

suspense; Hoddinott responds with the most rhythmically engaging part of the song's vocal line, including moving quavers and syncopation, as the intensity of the poem increases. The final line, 'Today I believe in God', is entirely set to main beats, but includes the only instance of melisma in the vocal line of the song, albeit it on two notes, on the main syllable of the word, 'believe' (the action); this syllable is also set to the longest note value of the song's vocal line, emphasizing the profound statement of the poem's conclusion.

The writing in the first song is clear and concise, and chords are rare. Following the lone two-note chord of the tritone in bars 21-2, there are no chords until the final nine bars of the song; five solitary chords, all heard in the treble register of the piano and unpedalled (bars 57-65), make an impact at the point of resolution of the poem's last line. The absence of chordal writing is achieved by the extensive use of the damper pedal, creating sustained harmonies from the lower sonorities of the lingering notes of the piano for the first fifty-seven bars of the song.

In Example 4.7, the first three-note chord in bar 57 is derived from WT_0 and octatonic I; the second three-note chord in bar 58 (repeated in bar 62) is derived from WT_1 and octatonic II; the third four-note chord in bar 59 is derived from WT_0 ; the fifth and final chord in bar 64 is a major triad in first inversion, derived from octatonic I and formed from the second trichord (4-5-6) of P-5. These five chords support the final vocal phrase, which is derived from octatonic I (bars 59-65). Of these five chords, the first four chords contain the tritone. The third chord in bar 59 is of special significance, as it becomes an important motif in the opening bars of the second song (transposed and heard in octaves for its first eight bars, and later in bars 35-7, 71, 107-108 and 111 of the second song), and is also heard in different transpositions in both the fourth song (bars 16-20), and the fifth song (bars 46-7). This chord is a

superposition of two major seconds, separated by a tritone. It is therefore a member of set-class 4-21 [0, 2, 4, 6], hence a four-note segment of the whole-tone scale, but its disposition here is reminiscent of the ‘French sixth’ tetrachord 4-25 [0, 2, 6, 8], which can be represented as two major seconds separated by a major third.

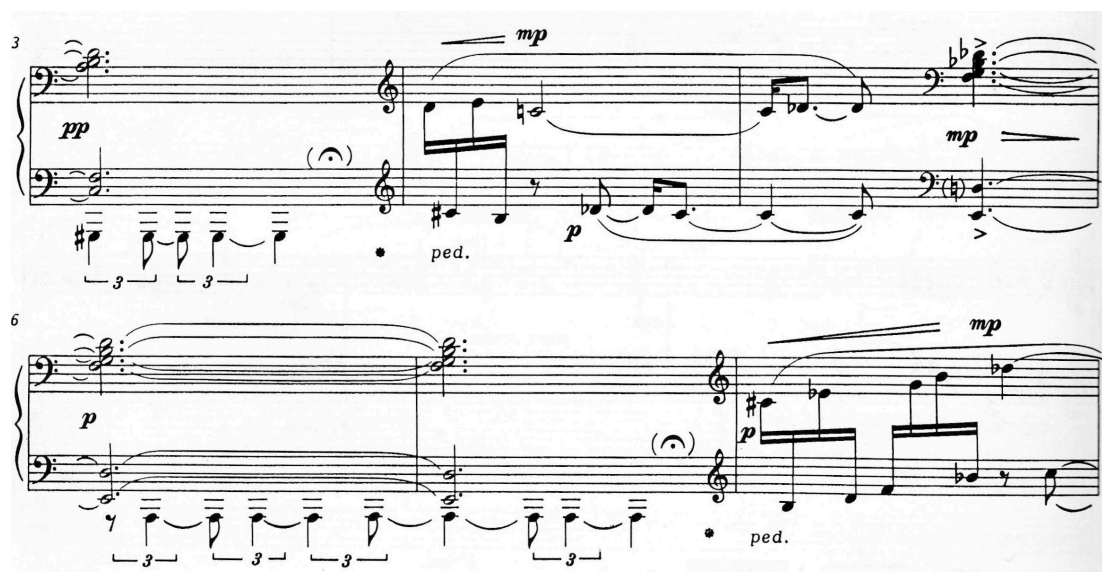


Example 4.7 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Today the earth and the skies smile at me’, bars 57-60.

Whereas Schoenberg’s technique as originally formulated is designed to avoid an emphasis on particular notes, avoiding any sense of key by giving all notes equal importance, rigorously demanding that each note row be heard in full (aggregate completion), in order to ‘postpone the repetition of every tone as long as possible’,¹⁰ Hoddinott’s compositional technique allows flexibility. In the opening song he re-emphasizes the note of G in double octaves (like the tolling of a bell), creating tonal stability (bars 1, 2, 4, 5 and 15). Hoddinott requires the pianist to sustain the sound over the course of many bars (for example bars 7-13).¹¹ Likewise, pedalling in the composer’s piano sonatas, particularly in their slow movements, is meticulously marked (see Example 4.8), requiring the damper pedal to be held across several bars, for example in the second movement of *Sonata no. 7 for piano*, Op. 114 (1984).

¹⁰ A. Schoenberg, ‘Composition with Twelve Tones (2)’, in *Style and Idea*, ed. by Leonard Stein, trans. by Leo Black (London: Faber and Faber, 1975), p. 246.

¹¹ Hoddinott admitted that he liked the damper pedal.



Example 4.8 – Hoddinott, *Sonata no. 7 for piano*, Op. 114 (1984), second movement, bars 3-8.¹²

In the Bécquer songs, the damper pedal ensures that the tonal centre of G (the opening and closing notes of the song cycle), the first note of the note row, is heard throughout the opening 18 bars of the song cycle. Construction was immensely important to Hoddinott, who described the musical development of his *Symphony no. 3*, Op. 61 (1968), as being ‘mirror – or arch – form’, beginning with ‘a low pitched reiterated Bb . . . to which the music keeps returning almost in the manner of a basic tonal anchor’ and ending ‘in a cadence emphasizing the Bb tonality’.¹³ Hoddinott used a similar device in the first Presto section of the second movement of his *Symphony no. 4*, Op. 70 (1969), establishing a tonal centre with the constant repetition of the key note of F#, in bars 1-55 and 95-120 of the movement.¹⁴ The same principle is at work throughout this song cycle, on a reiterated key note of G.

¹² A. Hoddinott, *Sonata No. 7 for Piano* (Cardiff: University College Press Cardiff, 1986), p. 9.

¹³ A. Hoddinott. Liner note. 1972. Vinyl record. *Hoddinott: Orchestral Music*. Decca SXL 6570.

¹⁴ A. Hoddinott, *Symphony No. 4* (London: Oxford University Press, 1971), pp. 35-44 and 50-5.

The long vowels of the opening poem provide the composer with the necessary means of creating a sustained vocal line, yet the poem's lines in themselves do not challenge the singer's sustaining powers at a slow tempo. Typically, Hoddinott sets the poem almost entirely syllabically, in the middle of the baritone range between c and c^1 (see Example 4.9), ensuring absolute articulation of text in performance.

The image shows a handwritten musical score for voice and piano. The top system contains the vocal line for the lyrics "To-day I have seen her" and the piano accompaniment. The bottom system contains the vocal line for the lyrics "seen her and she has looked at me" and the piano accompaniment. The manuscript includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like ** ped.* (pedal). The notation is in a standard musical format with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano.

Example 4.9 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Today the earth and the skies smile at me', bars 37-44.

The first two lines of the poem are set within the same narrow range of an augmented fifth: 'Today the earth and the skies smile at me' (db to a); 'Today the sun reaches into the depths of my soul' (c to $g\#$). The human element introduced by the third line of the poem in Example 4.9, 'Today I have seen her . . . I have seen her and she has looked at me', increases the range (d to c^1), coinciding with the only dynamic marking of forte for the voice, at its highest tessitura (the use of anadiplosis ensuring a prominent end position for the climax of the line). The calm resolution of the final

line, 'Today I believe in God' (*d* to *bb*), is achieved by a subito piano for both the voice and piano parts (the only dynamic marking of piano in the song's vocal line, in bar 59).

4.2 ‘*The invisible atoms of the air*’

The second poem, Bécquer’s *Rima IX*, provides the composer with the requisite fast tempo for this five-movement composition, with quick, sharp consonants, onomatopoeic words and vivid pictures. The singer is required to sustain long legato lines, soaring above the frenetic activity of the pianist:

The invisible atoms of the air
Pulsate all around me and burst into flame
The sky shatters into rays of gold
The earth shudders with exhilaration
Wafted on waves of song
I hear a murmur of kisses and the flutter of wings,
My eyelids are closed tight . . . What is it?
Just love that’s passing by?

The breathless nature of this second poem is aptly conveyed by the pulsating rhythm of the repeated single-note piano accompaniment, stopping for breath at the question, ‘What is it?’, of the penultimate line before receiving the final beautiful rhetorical image, ‘Just love that’s passing by?’. This is a rare instance of Hoddinott editing Bécquer’s text, ‘...¿Qué sucede? / ¿Dime?... ¡Silencio!... ¿Es el amor que pasa?’ [...¿What is it? / ¿Tell me?... ¡Silence!... ¿Just love that’s passing by?]. Hoddinott has no need for the words, ‘¿Tell me?’ and ‘¡Silence!’, as he conveys the idea with a complete change of musical texture as the semiquavers stop in bar 100. The composer also used a similar vibrant rhythmic structure for the second song of the cycle that immediately followed the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Daisy’, from ‘*One must always have love*’, Op. 152 no. 3 (1994), which shares the same opus number as its predecessor; in ‘Daisy’ there is a sudden repose after continuous semiquaver figuration for Emily Dickinson’s line, “‘Because, sir, love is sweet!’”.

Likewise, the excitement and exhilaration of ‘a May dawn where nature is metaphorically transformed’¹⁵ is captured by the relentless and unstoppable *allegro* semiquaver movement of the virtuoso piano part in ‘Difiau Dyrchafael’ [Ascension Thursday], the second song of *Paradwys Mai*, Op. 143 no. 1 (1992; arranged for baritone and piano in 2001), until the final image of the last line, ‘And the Father kissing the Son in the white dew’,¹⁶ when the semiquavers stop for this moment of climax.

The second Bécquer song opens with eight bars of two alternating, march-like, fanfare chords in compound time (see Example 4.10). The first of these chords is formed from WT₁, the same chord as that remarked upon in the previous song, consisting of two whole tones separated by a tritone, and the second chord contains five notes (one doubled to produce a six-note chord) that are derived from octatonic III; this exact chord sequence was heard five years earlier (see Example 4.11) in the *Allegro* third movement of his *Sonata no. 10 for piano*, Op. 136 (1989), but a tone lower:



Example 4.10 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 1-4.

¹⁵ Lloyd, ‘Lower Machen’, p. 96.

¹⁶ S. Lewis, *Selected Poems*, trans. Joseph Clancy (Cardiff: University of Wales Press, 1993), p. 35.



Example 4.11 – Hoddinott, *Sonata no. 10 for piano*, Op. 136 (1989), third movement, Allegro, bars 13-15.¹⁷

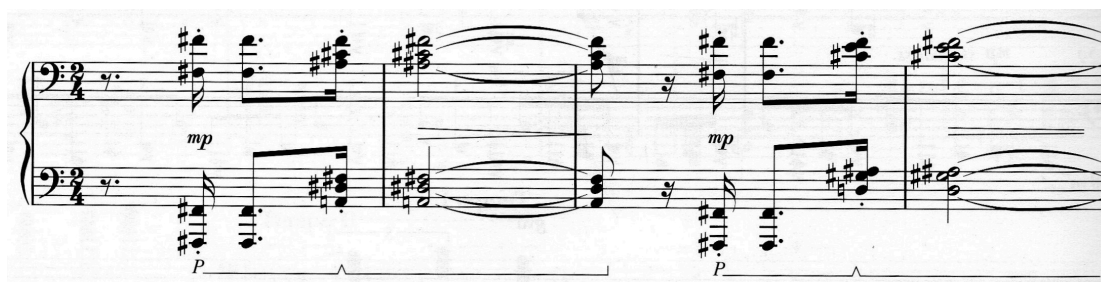
Hoddinott repeated these chords, almost identically, albeit in duple time and in a different key, in the alla marcia fifth section of *Towy Landscape*, Op. 190, written twelve years later than the Bécquer songs, in 2006 (see Example 4.12). Hoddinott's setting of John Dyer's line, 'The Prince's Tenure in his Roofs of Gold' in this movement of *Towy Landscape*, Op. 190, echoes Bécquer's line, 'The sky shatters into rays of gold'.



Example 4.12 – Manuscript of Hoddinott's *Towy Landscape*, Op. 190 (2006), 'Once a proud Palace', bars 1-4.

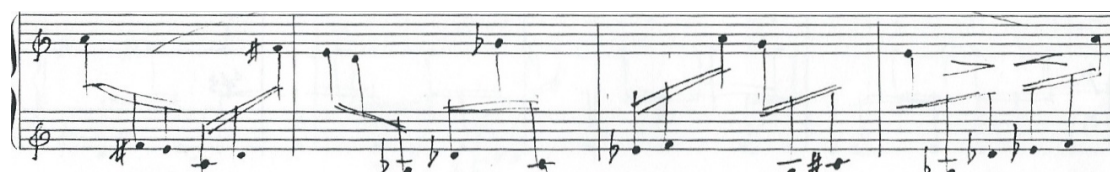
The year after writing the Bécquer songs, Hoddinott opened his *Dark March* (1995) with a similar harmonic and rhythmic gesture (see Example 4.13). The work was originally known by a poetic title, *Dark Sonnet for Piano*.

¹⁷ A. Hoddinott, *Piano Sonata No. 10* (Beaconsfield: Alfred Lengnick and Co., 1997), p. 12.



Example 4.13 – Hoddinott, *Dark March* (1995), bars 1-4.¹⁸

The two alternating chords of WT₁ and octatonic III heard in the song's first eight bars are repeated throughout the song at pitch in bars 35-7, 71-5, 101, and for the concluding bars 107-14. The piano begins semiquaver figuration in bar 8, and the theosophic character of the poem's first quatrain is musically described by a recurring mystic chord (see Example 4.14, bars 45-6),¹⁹ at the same pitches in bars 8-9, 16-17, 37-8, 45-6 and, 54-5:



Example 4.14 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'The invisible atoms of the air', bars 45-8.

The linear topography of Example 4.14 displays much use of intersection: I-6 (bars 45-6), P-1 (bars 46-7), RI-1 (bars 47-8), P-11 (bar 48) and P-2 (bar 48).²⁰ The voice enters with a melody formed from within the second hexachord of P-1. This opening line, 'The invisible atoms of the air' (bars 11-19), contains a variant on the motif from the first song (tone followed by major third), here heard as a descending major third followed by a falling tone (see Example 4.15), followed by a rising major third and a rising tone.

¹⁸ T. Myers (ed.), *Spectrum* (London: The Associated Board of the Royal Schools of Music (Publishing), 1997), p. 36.

¹⁹ See Morrison, pp. 313-14.

²⁰ See annotated score in Appendix 9.



Example 4.15 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'The invisible atoms of the air', bars 13-16.

Hoddinott repeats this melody at pitch for the third line of the poem, 'The sky shatters into rays of gold' (bars 40-8). The piano accompaniment to both lines has the same pitch structure (cf. bars 4-22 with bars 35-50). The second and fourth vocal lines, 'Pulsate all around me and burst into flame' and 'The earth shudders with exhilaration', are also set in similar ways, both ascending melodically to the climactic last word of the line, and containing the set-class 4-25 [0, 2, 6, 8] of the French sixth in the vocal line on the words, 'Pulsate all around me' (bars 20-4), 'burst into flame' (bars 25-7), and in part of 'with exhilaration' (bars 53-4).

Elements of the major third/major second motif appear throughout the song's largely whole-tone vocal line. The vocal line in bars 11-24 is based on WT_1 ; bars 20-4 of the vocal line are also derived from octatonic I. Much of the subsequent vocal line, for example the next entry in bars 40-54, is derived from WT_1 . The subsequent vocal phrase (bars 76-98) is derived from WT_0 , supported by chromatic semiquaver figuration in the accompaniment (see Example 4.16) that is frequently derived from octatonic III, for example in bars 75-6.



Example 4.16 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 73-6.

This change of texture heralds the gentler part of the poem, ‘I hear a murmur of kisses and the flutter of wings, / My eyelids are closed tight . . . What is it?’, accompanied by a variety of chromatic figuration, rolling semiquaver figuration (first heard as quavers in the introduction to the first song, and later in the interludes of the second song, both with syncopation and without), and repeated semiquaver figuration on the notes e^1 and e^2 . The chromatic accompaniment in bars 75-6 (see Example 4.16) gives the feeling of counterpoint to the second half of the poem, beginning with the line ‘Wafted on waves of song’, in bar 76 (the previous chromatic activity is largely heard in the interludes, as most of the first part of the song is accompanied by repeated semiquaver figuration on the note a^1).

Hoddinott makes use of overlapping in bars 53-6 (see Example 4.17): R-5 in the vocal line, I-6 in bars 54-5 of the accompaniment, P-6 in bar 55 of the accompaniment, and P-3 and P-0 in bar 56 of the accompaniment.



Example 4.17 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 53-6.

The concluding vocal phrase of the second song, ‘Just love that’s passing by?’, is formed from the half-diminished seventh chord (see Example 4.18), derived from octatonic III (bars 103-108), as are the two chromatic chords that precede it (bars 101-102):



Example 4.18 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 101-105.

The song ends with a postlude of eight bars (bars 107-14), presenting a sequence of the song’s opening chords. Unlike the repeated, fanfare-like chords of the song’s opening, they are played as single chords, giving the impression of a slower tempo. The song ends with the second chord of the song’s introduction, a chord containing an F# major triad in the right hand (identical to the first chord in Example 4.18). This chord prepares for the third song, which starts on the note G for

unaccompanied voice (with no piano introduction); Hoddinott anchors the song cycle with the note G, in the opening, closing and middle songs.

The range of the second song is wider than that of the first song (see Example 4.19), requiring agility on the part of the singer. The second part of the poem reverts to the range of the previous song (c to c^1), but the first part of the second song encompasses G to e^1 :



Example 4.19 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘The invisible atoms of the air’, bars 49-56.

Spanning a range of almost two octaves within a single phrase (G to e^1 in Example 4.19) is technically difficult. A similar range and tessitura, G to d^1 , is heard in the final song (both are allegro settings), which calls for brilliant tone to provide a rousing conclusion to the song cycle.²¹

²¹ Both ‘the poetry of earth’, Op. 165 (1997), and *Grongar Hill*, Op. 168 (1998), have similar vocal ranges to the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994): the lowest note being G ($G\#$ in ‘the poetry of earth’), and the highest note e^1 . This range is expanded for *Tymhorau*, Op. 155 (1995), the baritone part of *Towy*

Landscape, Op. 190 (2006), and *Blake Songs*, Op. 192 (2007): the lowest note being *F* (*F*# in *Towy Landscape*), and the highest note *f*^l (*e*#^l in *Towy Landscape*). The tessitura is highest in *La Serenissima*, Op. 173 (2000), *Paradwys Mai*, Op. 143 no. 1 (arranged for baritone and piano in 2001 from the 1992 version for mezzo-soprano, string quintet and piano), *Promontory of Dreams*, Op. 183 (2004), and the baritone part of *La Serenissima*, *Images of Venice*, Op. 189 (2005): the lowest note being *G* (*G*# in *La Serenissima*, Op. 173 (2000) and *B* in *Paradwys Mai*, Op. 143 no. 1 (2001 version)), and the highest note *f*#^l. These are wide ranges for any baritone to negotiate and require a degree of vocal dexterity.

4.3 ‘Who would be a moonbeam’

The third poem (*Rima XCIV*) returns to the atmosphere of the first:

Who would be a moonbeam,
Who would be the breeze,
Who would be the sunshine!

Who would be the moment
Between light and the dark,
Who the instant
Of your invocation?

Who would be the thought
Of the prayer
Which in solitude
You tender to God?

Who would be a moonbeam
Who would be the breeze,
Who would be the sunshine! . . .

The anaphora of the poem is reminiscent of the poetry of Jon Manchip White, set by Hoddinott for soprano and ensemble in *The Silver Swimmer*, Op. 152 no. 1 (1994). The first four verses of White’s poem begin with the following lines respectively: ‘Who was the silver swimmer [?]’; ‘Who was the ebony horseman [?]’; ‘Who was the grey ghost [?]’; ‘Who was the fellow in the glass [?]’. This was the work that Hoddinott composed immediately before the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), and the two works share the same opus number. The composer had previously set the same text almost twenty years earlier in a very different musical setting as *The Silver Swimmer*, Op. 84 (1973), for mixed voices and piano duet; Hoddinott clearly enjoyed setting text that included different forms of poetic repetition.

The poet’s initial short phrases, each containing anaphora, are set by Hoddinott as miniatures of two bars each (bars 1-2, 3-4 and 5-7) (see Example 4.20).



Example 4.20 – Manuscript of Hodinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Who would be a moonbeam’, bars 1-4.

Having established a pattern, the anaphora is then relaxed in the quatrain, ‘Who would be the moment / Between light and the dark, / Who the instant / Of your invocation?’.²² The impact of the anaphora is increased by varying the length of phrases in this way, allowing for wide-ranging melodies and a change of pace (see Example 4.21). Hodinott sets these longer lines of poetry as two lines of six bars each, in bars 14-19 and bars 22-7.

²² This is similar in construction to Churchill’s famous 1940 speech in the House of Commons:

We shall go on to the end,
We shall fight in France,
We shall fight on the seas and oceans,

We shall fight with growing confidence
And growing strength in the air,
We shall defend our island,
Whatever the cost may be,

We shall fight on the beaches,
We shall fight on the landing grounds,
We shall fight in the fields and in the streets,
We shall fight in the hills;
We shall never surrender. . . .

(Farnsworth, p. 30).



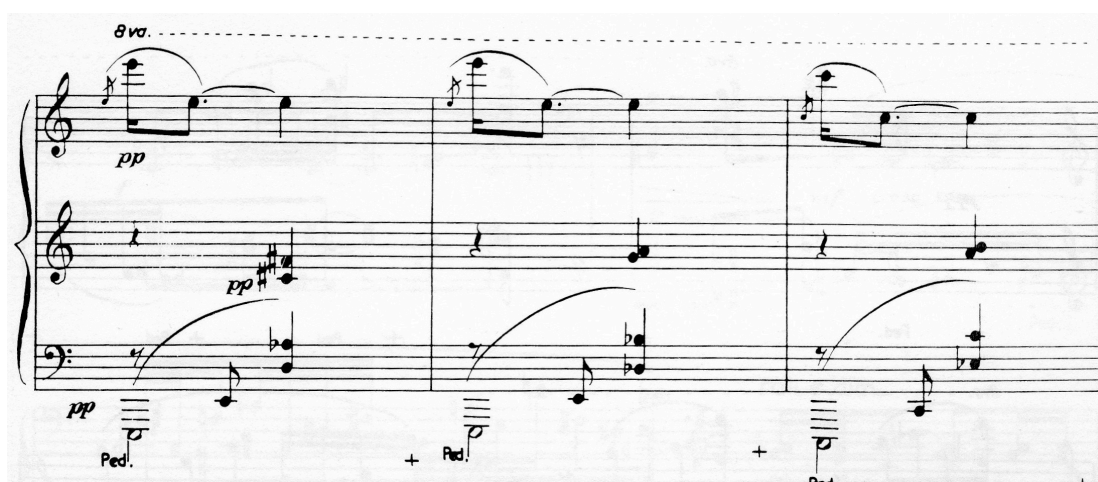
Example 4.21 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Who would be a moonbeam’, bars 21-8.

Hoddinott mirrors the repetition within Bécquer’s verse by setting the questions on each occasion to a rising melody. The poet’s prominent use of anaphora emphasizes both the contrast of poetic ideas and unifies the different elements of the poem. In using the repetition of the reflective questions to create an elusive atmosphere, the composer gives the voice long, wide-ranging, ascending melodic lines which, in their unaccompanied form, create linear harmonies, blurred and sustained by the piano’s damper pedal.

The piano was Hoddinott’s preferred instrument of accompaniment, capable of sustaining and building complex harmonies with measured use of the damper pedal. The sinuous and expressive vocal lines retain a wonderful sense of cantabile melodic shape as they unfold upwards in graceful intervallic patterns, and call for much beauty of vocal tone, balancing the open-textured accompaniment with perfect poise. The

singer is able to use rubato to convey the romance of the night in this slow movement as the pianist plays pedal octaves, sustained throughout the singer's questions; this use of octaves in the piano is reminiscent of the religious resolve of the first song. The poem of the third song ends with the return of its first three lines, which Hoddinott naturally sets as a reprise.

The writing of sustained sparse octaves, immediately followed by chords in the piano (see Example 4.24), is reminiscent of that heard in the opening of *The Silver Hound*, Op. 121 (1985) (see Example 4.23). Writing in octaves has been a feature of Hoddinott's music from his first opus onwards, both in his orchestral and choral writing. It has appeared frequently in his solo writing for piano (see Example 4.22), as early as the third movement of the *Sonata no. 1 for piano*, Op. 17 (1959):



Example 4.22 – Hoddinott, *Sonata no. 1 for piano*, Op. 17 (1959), third movement, Adagio, bars 13-15.²³

²³ A. Hoddinott, *Sonata for Piano* (London: Oxford University Press, 1960), p. 21.

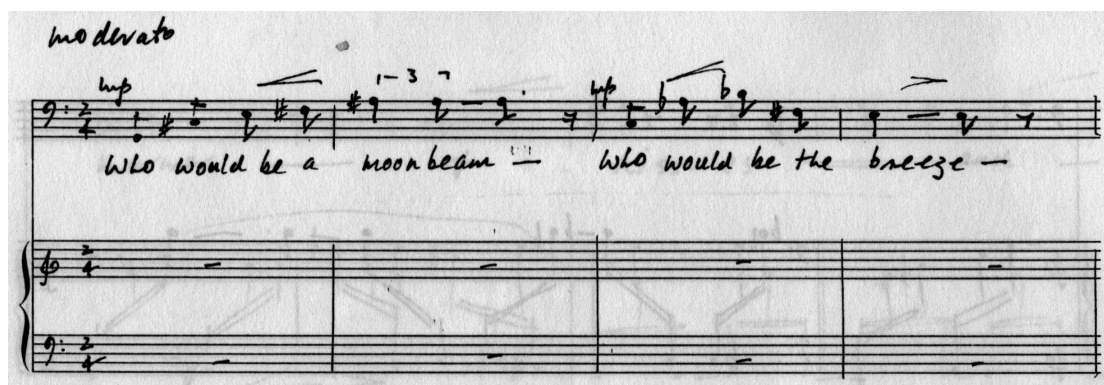
Example 4.23 – Hoddinott, *The Silver Hound*, Op. 121 (1985), ‘Prologue’, bars 1-5.²⁴

Example 4.24 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Who would be a moonbeam’, bars 5-8.

The first chord of the third Bécquer song (in bar 8 of Example 4.24) is a transposed version of the last chord (and first chords) of the previous song. Hoddinott explained that, ‘In lots of pieces I derive chord structures from an initial chord’.²⁵ In this instance, the song begins with the voice, unaccompanied for six bars. The first vocal phrase, ‘Who would be a moonbeam’ (bars 1-2), is, however, based on the last chord of the previous song, derived from octatonic III, and formed from the second pentachord (6-7-8-9-10) of P-2, a dominant minor ninth (see Example 4.25). The second vocal phrase, ‘Who would be the breeze’ (bars 3-4), is formed from the first pentachord (1-2-3-4-5) of R-2, an unordered subset of WT₀. Both phrases follow the contours of the note row (with the exception of the initial note G).

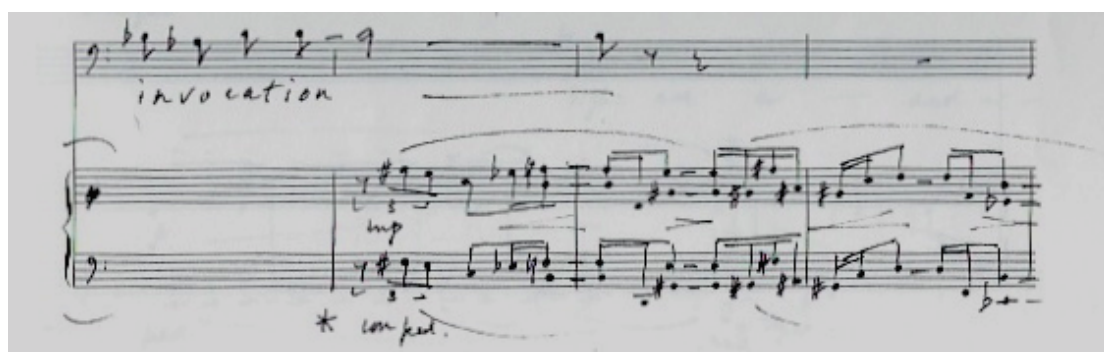
²⁴ A. Hoddinott, *The Silver Hound* (London: Orpheus Publications, 1989).

²⁵ Clark, ‘Hoddinott’, p. 40.



Example 4.25 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Who would be a moonbeam', bars 1-4.

The third vocal phrase, 'Who would be the sunshine!' (bars 5-6), is derived from both WT_1 and octatonic I. The piano interlude in bars 7-14 is wholly derived from octatonic III, and much of the subsequent chromatic semiquaver figuration in the piano part is derived from octatonic scales (for example, octatonic I in bars 19 and 26-7, and octatonic III in bars 20 and 26). Linear topography is again evident in this song, for example the intersection of P-3 and P-0 (see Example 4.26) in bars 26-7 (P-3 in bars 26-7; P-0 in bars 26-7; and RI-2 in bars 27-8):



Example 4.26 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Who would be a moonbeam', bars 25-8.

A significant proportion of the vocal melodies in this third song are derived from WT_0 (bars 22-7 and 48-51), or WT_1 (bars 33, 34-7 and 52-4). Likewise bars 20, 26, 27-8 and 29 of the piano accompaniment are derived from WT_0 ; bars 26, 28 and 29-32 are derived from WT_1 . There is also much writing for the voice in this song

that is derived from the octatonic scale (octatonic III in bars 14-15; octatonic I in bars 16-19; octatonic II in bars 33-5; and octatonic I in bars 35-40). Octatonic scales also feature in the piano writing; the last part of the song is completely based on octatonic III (bars 39-56), concluding with chords (previously heard at pitch in bars 11-12) (see Example 4.27) that contain seven notes of octatonic III (bars 54-6):



Example 4.27 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Who would be a moonbeam’, bars 53-6.

Hoddinott achieves a recapitulation of bars 1-6 in bars 48-53 by transposing the interlude between bars 7-14 by a tritone in bars 39-47, the anchor of C# resolving to G (as in the first song); this central song reiterates C# in the accompaniment in bars 7-18, and G in bars 39-53.²⁶

Although in a similar range to the previous song (*G* to *d'*), the tessitura of the third song is lower due to the sustained and repeated low notes (*G*), expanding

²⁶ This compositional device was already evident in Hoddinott’s early work, for example the *Concerto for harp and orchestra*, Op. 11 (1957), in which a secondary tonal centre of Ab is present, a tritone away from the main tonal centre of D (in lieu of the tonic-dominant relationship which had dominated Western music in previous centuries). This can have a useful dramatic effect: the ongoing argument between the characters of Case and Wiltshire in *The Beach of Falesá*, Op. 83 (1973), for example, is depicted by a large-scale tonal conflict between Eb and A. Major triads of Eb and A are played simultaneously at their first meeting (A. Hoddinott, *The Beach of Falesá* (London: Oxford University Press, 1974), pp. 25-6 and 44 (bars 407-409, 412-4, 431-41 and 739-46)), and again in the final scene as Wiltshire fatally stabs Case (*Ibid.*, p. 229 (bars 325-6)). This complicated serial work resolves, however, in an Eb major chorus at the opera’s denouement (*Ibid.*, p. 240 (bars 562-85)), mirroring the opening Eb major chorus (*Ibid.*, pp. 19-24 (bars 343-406)) in the home key.

chromatically upwards in a way that is idiomatic to Hoddinott's melodies. The phrases are in themselves a challenge to the singer, due to the negotiation of ranges (for example, the first phrase from *G* to *a*[#], in bars 1-2 of Example 4.28). Careful breath control is required to achieve a true legato through the broad phrases:



Example 4.28 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'Who would be a moonbeam', bars 1-4.

The opening phrase (see Example 4.28) is challenging as there is no piano introduction and the singer has to retain the pitch from the previous song. As the first note of the song is so low in the voice, it is not easy to determine its pitch; extreme vocal tessitura at either end of the range needs exact positioning in the way that string players place very high notes. The first six bars of the song are slow and unaccompanied, and include three breaths. Every time the singer breathes there is the possibility of pitch disturbance in the concert hall (for example ventilation or heating sounds, hearing aid pitches, mobile phones, and general audience noise). The melodies are wide-ranging and once the singer arrives on the final pitch in the sixth bar he must sustain the note into the seventh bar, to coincide with the piano playing the same pitch in double octaves. Hoddinott demands this skill to be applied throughout the song in bars 7, 19, 39 and 54, where the correlation of pitch between singer and piano must be exact, the piano repeating the singer's pitch on each occasion.

Technically demanding, the exacting intonation of virtually unaccompanied chromatic melodies is of concern for the singer and must be negotiated with care. This, however, can be achieved, with a certain element of rhythmic freedom, allowing the performer to create a moving interpretation of this curious and intense poem. Hoddinott's flexible vocal lines demand rubato in his slow movements, creating myriad expressive possibilities for performers.

4.4 ‘Sighs are air and return to the air’

The fourth poem (Bécquer’s *Rima XXXVIII*) is another measured and elegant poem with long, open vowels and no fast verbs (unlike those of the second poem: ‘pulsate . . . shatters . . . shudders’). Hoddinott sets the repetition and variation of the first two lines to gentle ostinato chords in the piano part.

Sighs are air and return to the air!
Tears are water and return to the sea!
Tell me dearest, when love is forgotten
Do you know to where it returns?

The song begins with an ostinato six-note chord (bars 1-10), of which the upper three notes are derived from WT_1 (see Example 4.29), and the lower three notes are derived from WT_0 (of these six notes, five are derived from octatonic II); this is a dominant seventh chord with added minor ninth and augmented eleventh:



Example 4.29 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Sighs are air and return to the air’, bars 1-3.

Several of the chords heard in this song are derived from the octatonic scale: octatonic III in bars 15 and 17; octatonic III followed by octatonic I in bar 21; octatonic II in bar 24; and octatonic I in bar 25 (upper four notes only). Other chords are derived from WT_1 , in bars 16, 18-19 and 21 (first chord), or WT_0 , in bar 21

(second chord). The final vocal melody (bars 22-7) is derived from WT₀; bars 16-27 of the vocal line are completely derived from octatonic I.

The mesodiplosis²⁷ in the poem's opening two lines is musically conveyed by melodic and harmonic repetition of the first line, 'Sighs are air and return to the air!' (bars 1-5), for the second line, 'Tears are water and return to the sea!' (bars 5-9). Hoddinott uses two distinct textures in the piano part of this first half of the song. Following the ostinato chords of the opening two bars, the composer introduces a sequence of rocking quavers (from bar 3 in Example 4.29) that were first heard in the introduction to the song cycle itself, and later in the second song. In the first, second and fourth songs of the cycle (the three songs of the cycle that are in compound time), Hoddinott also presents a second version of this rocking sequence, one that is syncopated. This syncopated rhythm is applied to the ostinato chord sequence of the fourth song.

Mesodiplosis places emphasis on the verbs, Hoddinott changing the vocal line in a subtle way on repetition of the word 'return' in bars 4 and 8. The poetic lines share a similar quality, and the repetition of verbs evokes a comparison of 'sighs', 'tears' and 'love' in different respects; Hoddinott preserves this unity by the use of ostinato chords and recurring melodic and harmonic figures between bars 1-12. A change of texture is heard for the third line of the poem, the humanizing, 'Tell me dearest, when love is forgotten', as the poet asks a question of his love, in a series of octatonic and whole-tone chords (bars 15-27); the chord sequence in bars 15-20 was originally heard at the opening of the second song (in reverse and in transposition).

²⁷ This kind of repetition of a word or phrase at the middle of every clause is found in The Bible, 'We are troubled on every side, yet not distressed; we are perplexed, but not in despair; persecuted, but not forsaken; cast down, but not destroyed'; Second Epistle to the Corinthians, chapter 4, verses 8-9. (Anon., *Holy Bible* (Philadelphia, PA: D & G Bruce, 1830), p. 779.)

The last line of the text, the question, ‘Do you know to where it returns?’ (see Example 4.30), is set as an ascending melody in bars 22-7. It contains the sequence of tones and a major third heard in previous songs, the ‘French sixth’ tetrachord, set-class 4-25 [0, 2, 6, 8], derived from WT_0 :



Example 4.30 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘Sighs are air and return to the air’, bars 22-7.

The final chords of the song, in bars 25-7 above, are a transposition of the opening chord, a dominant seventh chord of Eb in the right hand sounded against its tonic (spelt as D#) in the left hand along with a contradictory B natural whose potential resolution to Bb remains suspended. This prepares the beginning of the fifth and final song, which starts with the notes G and Eb, followed by Db, suggesting a dominant seventh chord on Eb with the fifth omitted.

The structure of the fourth song is simple, reflecting the gentle quality of the short verse:

P-8 (bars 1-15)

I-0 (bars 15-23)

P-6 (bars 24-7)

The vocal range of the fourth song is narrow and comfortable for the baritone voice (between *d* and *bb*), ensuring the tenderness in performance required by both composer and poet.

4.5 ‘*We are born as if in the blinding moment of a lightning flash*’

The poem, *Rima XLIX*, of this final song returns to the vivid language of the second poem (‘blinding . . . lightning flash . . . brilliance’), providing the composer with an opportunity to write fast music and complete the song cycle in an exhilarating way:

We are born as if in the blinding moment of a lightning flash
And the afterglow of its brilliance still lingers when we die;
So short is life.

The glory and the love which we pursue
Are but shadows of a dream at which we grasp:
To awaken is but to die!

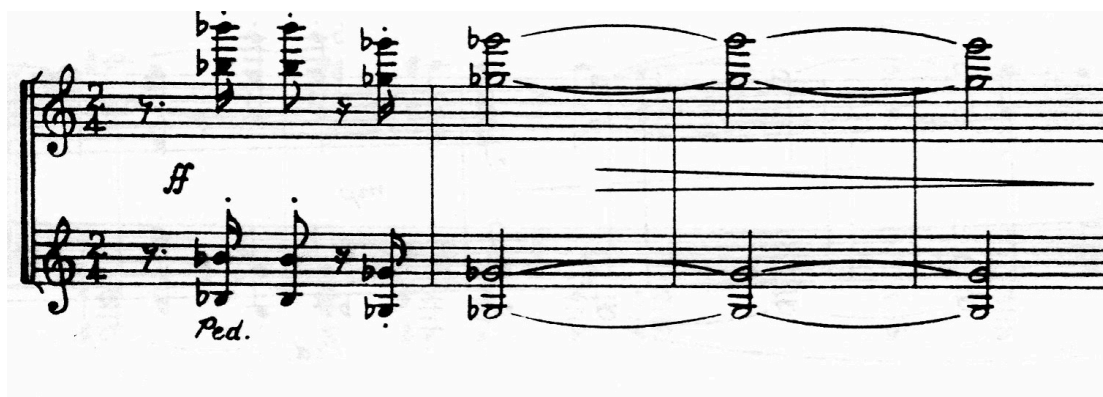
Hoddinott was fond of writing marches, often as closing movements to his works. Fast, double-octave, dotted-rhythm writing recalls that of several of the piano sonatas, notably *Sonata no. 1 for piano*, Op. 17 (1959), the march in the finale of *Sonata no. 2 for piano*, Op. 27 (1962), memorably described by Basil Deane as ‘Hoddinott’s slightly ironical march style’,²⁸ and the closing movement of the *Sonata no. 10 for piano*, Op. 136 (1989). Similar octave writing is found in the finale of *Symphony no. 2*, Op. 29 (written shortly after the *Sonata no. 2 for piano*, Op. 27, also in 1962), alla marcia with a ‘suggestion of Hindemith’.²⁹ The Allegro of Hoddinott’s *Piano Quintet*, Op. 78 no. 4 (1972), displays this march style, in which the influence of Bartók can also be detected, for example in the latter part of the Mesto-Marcia second movement of Bartók’s *String Quartet no. 6*, Sz. 114 (1939).

Hoddinott had used declamatory, bare octaves in a previous song cycle for baritone, ‘Marro’s Only Son’ from *Ancestor Worship*, Op. 82 (1973); it is, however, the Vivo opening movement of Hoddinott’s *Sonata no. 9 for piano*, Op. 134 (1989), that is closest in march style to this final song of the cycle, both beginning with

²⁸ Deane, *Hoddinott*, p. 53.

²⁹ Davies, *Hoddinott*, p. 11.

double octave descending major thirds (see Example 4.31 and Example 4.32). These Beethovenian octaves return throughout both of these examples – Vivo, *Sonata no. 9 for piano*, Op. 134 (1989), and ‘We are born as if in the blinding moment of a lightning flash’, *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994) – and are characteristic of Hoddinott’s fast movements:



Example 4.31 – Hoddinott, *Sonata no. 9 for piano*, Op. 134 (1989), first movement, Vivo, bars 1-4.³⁰



Example 4.32 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘We are born as if in the blinding moment of a lightning flash’, bars 1-4.

In Bartók’s palindromic forms the outer movements are sometimes related in such a way that a new theme in the finale provides a framework for the reworking of first-movement material, as in the Hungarian composer’s *Concerto No. 2 for Piano*, Sz. 95 (1931). Hoddinott often uses the prime original form of the note row to create symmetry between the opening and closing movements of works. In *Tymhorau*, Op. 155 (composed in 1995 in the year after the Bécquer song cycle), both of the outer

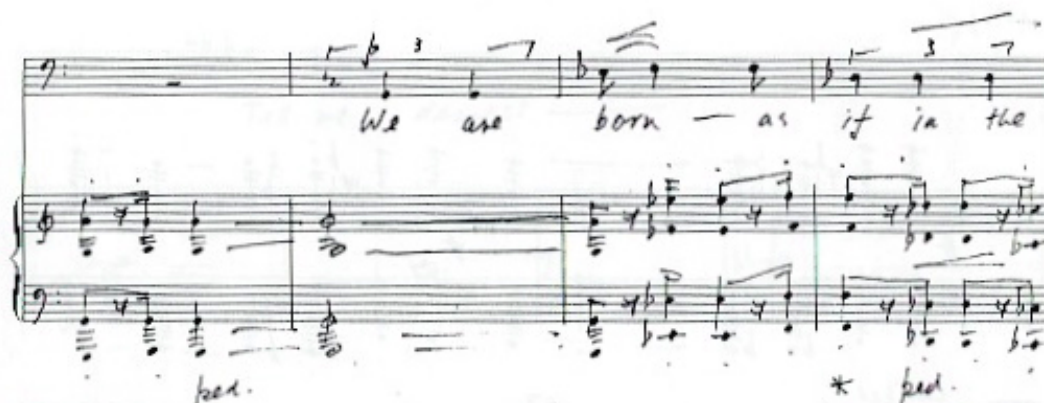
³⁰ A. Hoddinott, *Piano Sonata No. 9* (Beaconsfield: Alfred Lengnick and Co., 1993), p. 3.

songs of the cycle begin with the first hexachord (1-2-3-4-5-6) of its P-0.

The fifth song of the Bécquer cycle begins with a piano introduction (see Example 4.32) formed from the first tetrachord (1-2-3-4) of P-0, an unordered subset of both WT₁ and octatonic III (bars 1-6). Melodically these first six bars directly recall at pitch, but in different registers, the first six bars of the opening song; rhythmically they recall a variant of the rhythm heard in compound time at the opening of the second song. As in the first song, the texture of the final song is stark and clear with the first part written in double octaves, with the exception of the solitary chord of a tritone in bars 6-8 (appearing in bars 21-2 of the first song at the same pitches, but in different registers), and a further chord of a tritone in bars 13-14.

The fifth note of P-0 is eschewed, following the presentation of the first tetrachord (1-2-3-4) of P-0 in bars 1-6, and a tritone chord (6-7) of P-0 is heard in bars 6-8. The final pentachord (8-9-10-11-12) of P-0 is heard in the piano introduction in bars 8-11. The introduction in bars 1-8 (P-0) follows exactly the contour of the note row (1-2-3-4-6-7-8). By omitting the fifth note of the note row, the introduction is derived from WT₁ in bars 1-8, and from WT₀ in bars 8-13. The song cycle's only moment of elision is heard in bar 10 as the note row is transposed, presenting 1-2-3-4-5-6-7-8-9 in the transposition of P-3 (bars 10-19). This introduction is entirely derived from octatonic III (bars 1-6 and 9-13) and octatonic I (bars 6-9 and 13-19).

The first vocal entry, 'We are born as if in the blinding moment of a lightning flash', presents the first pentachord (1-2-3-4-5) of R-9 (bars 18-21), following the exact contour of the note row of R-9 (see Example 4.33) in bars 18-20 (1-2-3-4).



Example 4.33 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'We are born as if in the blinding moment of a lightning flash', bars 17-20.

The piano accompaniment at this point (bars 17-21) also presents the first pentachord (1-2-3-4-5) of R-9 (see Example 4.33). The vocal melody concludes with notes from the tetrachord (8-9-10-11) of R-5 (bars 21-5). The subsequent piano interlude (see Example 4.34) is formed from the first tetrachord (1-2-3-4) of P-1 (bars 24-8), and the pentachord (5-6-7-8-9) of I-8 (bars 27-30). The intersection of P-1 and I-8 is heard in bars 27-8 with the note Bb:



Example 4.34 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'We are born as if in the blinding moment of a lightning flash', bars 25-8.

The voice re-enters in bar 32, 'And the afterglow of its brilliance still lingers when we die', presenting the first pentachord (1-2-3-4-5) of P-0 (bars 32-7), followed by the trichord (8-9-10) of P-0 in bars 37-9; the accompaniment here is also formed from the same pentachord (1-2-3-4-5) of P-0 (bars 30-7). A short interlude follows (see Example 4.35), presenting 1-2-3-4-5-6-7-8 of RI-2 (bars 39-43), following the exact contour of the note row.



Example 4.35 – Manuscript of Hoddinott's *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), 'We are born as if in the blinding moment of a lightning flash', bars 37-44.

The intersection of P-0 and RI-2 is heard in bars 39-40 with the notes F# and A# (see Example 4.35); Hoddinott thus dovetails the note rows, prolonging the whole-tone melody in bars 37-41 (see Example 4.35) between the voice and piano (WT₀). The following vocal line, 'So short is life', presents the hexachord (4-5-6-7-8-9) of P-7 (bars 43-7); the intersection of RI-2 and P-7 is heard in bar 43 (see Example 4.36) with the note E.



Example 4.36 – Manuscript of Hoddinott’s *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), ‘We are born as if in the blinding moment of a lightning flash’, bars 41-4.

The fanfare-like chords heard in bars 46-8 are alternating chords derived from octatonic I, and WT_1 , respectively; these chords are the transposed opening chords from the first eight bars of the second song. (The first of these two chords is heard again in bars 57-61 and 66-7 of the final song, untransposed from the opening of the second song.) The piano interlude continues in bars 48-52 with the pentachord (6-7-8-9-10) of I-2. The subsequent bars of the piano interlude present the pentachord (6-7-8-9-10) of P-10 (bars 53-7). The closing vocal lines are derived from octatonic III in bars 58-71 and octatonic I in bars 71-86. The piano’s final statement presents the first tetrachord (1-2-3-4) of P-11 (bars 71-4), and the first pentachord (1-2-3-4-5) of P-0 (bars 78-82), in the voice and piano.

A preparatory dominant seventh chord with added minor ninth and major eleventh on D, in bars 62-3 and 70-1 (transposed from the opening chord of the fourth song), prepares for the final chord of the song cycle, $G_I - D - G - d - g$, in bars 83-6. This reestablishes G as the tonal centre of the song cycle (neither G major nor G minor, with the omission of the third of the chord). Many of the final chords in Hoddinott’s vocal works are open octaves or perfect fifths. Tonal resolution is a feature of several of his works (see Example 4.37), despite the general absence of key

signatures, for example his ballad for SATB, *Rebecca*, Op. 26 (1961), in which dissonance finally resolves in consonance:

Example 4.37 – Hoddinott, *Rebecca*, Op. 26 (1961), bars 126-8.³¹

Paradoxically, some orchestral works defy this norm: Hoddinott's *Concertino for viola and small orchestra*, Op. 14 (1958), ends with a six-note chord built of fourths (see Example 4.38), but the three sets of fourths are a semitone apart:

Example 4.38 – Hoddinott, *Concertino for viola and small orchestra*, Op. 14 (1958), third movement, Adagio, bars 166-9.³²

The first movement of *Symphony no. 1*, Op. 7 (1955), ends with a chord containing all twelve notes of the note row, and the climax to the third movement of

³¹ A. Hoddinott, *Rebecca* (New York, NY: Oxford University Press, 1962), p. 14.

³² Hoddinott, *Concertino for Viola and Small Orchestra*, p. 33.

Symphony no. 2, Op. 29 (1962), is attained by the building of the harmony, note by note, from a single pitch to a climactic twelve-note chord.³³

At the song cycle's end the voice adds the note *g* to the chord of open fifths, $G^I - D - G - d - g$. The song cycle also begins with open octaves, $G^I - G - g - g^I$ (the voice begins on *g*). These open octaves, also a significant presence in the Allegro third movement of the *Sonata no. 7 for piano*, Op. 114 (1984), form an important part of the middle song of the cycle, giving the work a strong harmonic tonal centre. The tritone is important, both melodically and harmonically: the relationship of *G* to *Db* is established by the third bar of the song cycle's piano part in the first song ($G^I - G - g - g^I$ in bar 2; $Db - db^I$ in bar 3), and in the singer's opening interval (*g* to *db* in bars 9-10). The third song opens with *G* to *c#* in the vocal line (bar 1). The final song establishes *G* to *Db* in the third bar of the piano part. This tonal conflict is a feature of Hoddinott's work, and the way in which the resolution of *G* is reached in the final bar of the song cycle is reminiscent of the majestic resolution of *Symphony no. 2*, Op. 29 (1962), in a fortissimo chord of *D* major in its final bar, following large-scale conflict between *D* and *Ab* (including the simultaneous playing of *D* major and *Ab* major triads by a fortissimo tutti orchestra in the last four bars of the Allegro section of the fourth and final movement of the symphony).³⁴

In this song cycle, Hoddinott succeeds in reconciling lyrical sensibility with twelve-note technique by the integration of non-diatonic reference sets, projecting octatonic and whole-tone collections simultaneously. His choice of poetry typically includes classical rhetorical devices such as anaphora, anadiplosis and mesodiplosis,

³³ Third movement, Molto adagio, figure 28. (A. Hoddinott, *Symphony No. 2* (London: Oxford University Press, 1966), pp. 58-9.)

³⁴ Hoddinott, *Symphony No. 2*, p. 91.

allowing him to create a cohesive musical structure using the note row to unify all elements of the song cycle.

Conclusion

Despite the predominance of orchestral music written during Hoddinott's career, the composer's writing for the voice spanned more than sixty years, from his *Two Songs* ('A widow bird sate mourning' and 'Dawlish fair') of 1946 (withdrawn) to his *Blake Songs*, Op. 192, of 2007. The *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), marked the beginning of the composer's late period, with a notable concentration on chamber forces, despite the continual emergence of important large-scale works such as his sixth opera, *Tower*, Op. 170 (1999), and *Symphony no. 10*, Op. 172 (1999). An examination of the idea of late style reveals a composer who was not inward-looking during his final years, but was freshly stimulated by a new generation of much younger professional performers than hitherto. Far from being a composer who wrote for himself during a private late phase of his life, following withdrawal from university and public life in general, Hoddinott remained a composer concerned with the actual practical realization of his work. He would frequently attend performances and recording sessions of his work in his later years, and take an active interest in the performers of his music. Hoddinott was a composer assured in his technique, and he used this firm foundation as a bedrock for a sophisticated and concise style of song writing in his late period, embracing the modal serialism that he had developed throughout his compositional career. A study of his last works reveals a composer at the height of his considerable powers, showing no signs of artistic decline.

An examination of Hoddinott's literary knowledge and application reveals a composer who gave much thought to the setting of texts. The composer was fortunate

to have several associates whom he could trust to aid with the selection of texts. Certain classical rhetorical devices are evident in many of the poems selected by Hoddinott during his late period, and a study of his use of these rhetorical figures reveals the way in which he formed the structure of the song from the structure of the words, underpinned by a manifestly serial technique. The composer's occasional editing of poetry further reveals a desire for careful planning of musical structure and pace.

The apparent opposition of modality and twelve-note serialism is quashed in Hoddinott's music as the two methods of tonal organization become inextricably interlinked. Following his belated early encounters with the twelve-note music of Daniel Jones and Alan Rawsthorne, Hoddinott became greatly influenced by the use of familiar scales and modes in Berg's note rows. Hoddinott emulated Berg in his construction of note rows containing whole-tone and octatonic properties. Bartók was a significant influence, allowing serialism to be reconciled with tonality in the way that whole-tone scales and octatonic scales interact with one another. The work of important analytical scholars in the areas of serialism, twentieth-century tonality, and in the works of Berg and Bartók has been shown to be crucial here to the understanding and analysis of Hoddinott's music.

A study of sketches of Hoddinott's note rows reveals a composer constructing note rows that deliberately exploit both whole-tone and octatonic elements, allowing the possibility of both triadic sonorities (such as major, minor and augmented triads) and chromaticism within a given piece of music. The analysis of a work from Hoddinott's middle period reveals a note row displaying such properties. After a strict serialist opening, the topography of the work changes from block to linear. The overlapping of rows creates a dense atonality at times despite the lean nature of the

chamber piece.

The analysis of the *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2 (1994), also reveals a note row of similar properties, but Hoddinott deploys the notes in a very different way in his late period, allowing the whole-tone scale to dominate on occasions. The topography of his late works is linear. The twelve notes are not used in continuous circulation and do not generally move at a fast rate in these songs; rather they unfold extremely slowly at times, frequently without completion, allowing consonant sonorities to be ever present and, with them, often a residual sense of tonality. Hoddinott's basic technique remained the same across both periods, but its deployment developed in a most subtle way as he reconciled lyrical sensibilities with twelve-note writing.

Hoddinott's late song cycles can sometimes be taxing for performers as the composer uses the whole vocal gamut, and demands a wide palette of colours and gradation of tone. Uncannily, he seems to know exactly where the limits of range lie, a notoriously difficult task given the temperament of vocal tessitura, and a hurdle at which many other composers fall. Hoddinott's portfolio of late song cycles should, in time, become a significant part of the art song repertoire of the late twentieth and early twenty-first century.

Appendix 1 – Song texts and translations

Five Poems of Gustavo Adolfo Bécquer, Op. 152 no. 2 (1994)

RIMA XVII

Hoy la tierra y los cielos me sonríen;
hoy llega al fondo de mi alma el sol;
hoy la he visto..., la he visto y me ha mirado...
¡Hoy creo en Dios!

RIMA IX

Los invisibles átomos del aire
en derredor palpitan y se inflaman
el cielo se deshace en rayos de oro
la tierra se estremece alborozada
Oigo flotando en olas de armonía
rumor de besos y batir de alas,
mis párpados se cierran...¿Qué sucede?
¿Dime?... ¡Silencio!... ¿Es el amor que pasa?

RIMA XCIV

¡Quién fuera luna,
quién fuera brisa,
quién fuera sol!

.....

¡Quién del crepúsculo
fuera la hora,
quién el instante
de tu oración!

¡Quién fuera parte
de la plegaria
que solitaria
mandas a Dios!

¡Quién fuera luna
quién fuera brisa,
quién fuera sol! ...

RIMA XXXVIII

Los suspiros son aire y van al aire!
Las lágrimas son agua y van al mar!
Dime, mujer, cuando el amor se olvida
¿sabes tú adónde va?

RIMA LXIX

Al brillar un relámpago nacemos
y aún dura su fulgor cuando morimos;
tan corto es el vivir.

La gloria y el amor tras que corremos
sombras de un sueño son que perseguimos:
¡Despertar es morir!

‘Winter Night’

(The poem is a Welsh translation of a Russian poem by Boris Pasternak)

Snow, snow – flurry, flurry
Swept into the corners.
On the table a candle burns.
A candle burns.

Snow, like clouds of summer midges
To the light of the flame,
Swarm to the window, flakes of snow,
Swarm on swarm.

On panes, snow forms meet –
Whirls and arrows.
On the table a candle burns,
A candle burns.

Shadows on white ceilings
Makes the darkness move:
Shapes of hands crossed, feet crossed,
Signs of a crossed fate.

To the floor shoes are dropped
With a bang and a thud.
The candlestick wept tears
Of wax on the frock.

A world deleted. All things went
Into the white locks of dark snow.
On the table a candle burns,
A candle burns.

To the candle flame a wandering
Breeze comes by,
Heat of temptation, like an angel,
Winged into a cross.

Through February the snow advanced,
And from time to time
On the table a candle burns,
A candle burns.

The original Pasternak poem is as follows:

Зимняя ночь:

Мело, мело по всей земле
Во все пределы.
Свеча горела на столе,
Свеча горела.
Как летом роем мошкара
Летит на пламя,
Слетались хлопья со двора
К оконной раме.
Метель лепила на стекле
Кружки и стрелы.
Свеча горела на столе,
Свеча горела.
На озаренный потолок
Ложились тени,
Скрещенья рук, скрещенья ног,
Судьбы скрещенья.
И падали два башмачка
Со стуком на пол.
И воск слезами с ночника
На платье капал.
И все терялось в снежной мгле
Седой и белой.
Свеча горела на столе,
Свеча горела.
На свечку дуло из угла,
И жар соблазна
Вздыхал, как ангел, два крыла
Крестообразно.
Мело весь месяц в феврале,
И то и дело
Свеча горела на столе,
Свеча горела.

'the poetry of earth', Op. 165 (1997)

'On the grasshopper and cricket' (John Keats)¹

The poetry of earth is never dead:
 When all the birds are faint with the hot sun,
 And hide in cooling trees, a voice will run
 From hedge to hedge about the new-mown mead;
 That is the Grasshopper's – he takes the lead
 In summer luxury, – he has never done
 With his delights; for when tired out with fun
 He rests at ease beneath some pleasant weed.
 The poetry of earth is ceasing never:
 On a lone winter evening, when the frost
 Has wrought a silence, from the stove there shrills
 The Cricket's song, in warmth increasing ever,
 And seems to one in drowsiness half lost,
 The Grasshopper's among some grassy hills.

¹ J. Keats, *The Poetical Works of John Keats* (London: Edward Moxon, 1854), p. 371. This is the fifteenth sonnet of the Englishman, John Keats (1795-1821), written in 1816 and published in the following year. Hoddinott had previously set this poem two years earlier in *'the poetry of earth'*, Op. 156 (1995).

‘The snail’ (William Cowper)²

To grass, or leaf, or fruit, or wall,
The snail sticks close, nor fears to fall,
As if he grew there, house and all
Together.

Within that house secure he hides,
When danger imminent betides
Of storm, or other harm besides
Of weather.

Give but his horns the slightest touch,
His self-collecting power is such,
He shrinks into his house, with much
Displeasure.

Where'er he dwells, he dwells alone,
Except himself has chattels none,
Well satisfied to be his own
Whole treasure.

Thus, hermit-like, his life he leads,
Nor partner of his banquet needs,
And if he meets one, only feeds
The faster.

Who seeks him must be worse than blind,
 (He and his house are so combin'd)
 If, finding it, he fails to find
Its master.

² Hoddinott had previously set another poem by William Cowper (1731-1800), 'On a Spaniel called Beau', two years earlier in *'the poetry of earth'*, Op. 156 (1995).

Cowper's poem is a translation of the Latin poem, 'Limax', by Vincent Bourne:³

'Limax'

Frondibus, et pomis, herbisque tenaciter haeret
 Limax, et secum portat ubique domum.
 Tutus in hac sese occultat, si quando periculum
 Imminet, aut subitae decidit imber aquae.
 Cornua vel leviter tangas, se protinus in se
 Colligit, in proprios contrahiturque lares.
 Secum habitat quacunque habitat; sibi tota supellex;
 Solae quas adamat, quasque requirit opes.
 Secum potat, edit, dormit; sibi in aedibus iisdem
 Conviva et comes est, hospes et hospitium.
 Limacem, quacumque siet, quacumque moretur,
 Siquis eum quaerat, dixeris esse domi.

³ W. Cowper, *The Complete Poetical Works of William Cowper*, ed. by H. Milford (London: Henry Frowde, 1905), p. 560. The work was first published posthumously in W. Hayley, *Life and Letters of William Cowper* (London: J. Johnson and Co., 1812 [first published in 1803]), pp. 360-1. The English poet Vincent Bourne (1695-1747) was Cowper's schoolmaster at Westminster School in London.

‘Song’ (Keats)⁴

I had a dove and the sweet dove died;
And I have thought it died of grieving:
O, what could it grieve for? Its feet were tied,
With a silken thread of my own hand’s weaving;
Sweet little red feet! why should you die –
Why should you leave me, sweet bird! why?
You liv’d alone in the forest-tree,
Why would you not live with me?
I kiss’d you oft and gave you white peas;
Why not live sweetly, as in the green trees?

⁴ J. Keats, *The Works of John Keats*, p. 328.

‘The boy and the birds’ (Walt Whitman)⁵

When the lilac-scent was in the air and Fifth-month grass was growing,
Up this seashore in some briers,
Two feather’d guests from Alabama, two together,
And their nest, and four light green eggs spotted with brown,
And every day the he-bird to and fro near at hand,
And every day the she-bird crouch’d on her nest, silent, with bright eyes,
And every day I, a curious boy, never too close, never disturbing them,
Cautiously peering, absorbing, translating.

Shine! shine! shine!
Pour down your warmth, great sun.
While we bask, we two together.

Two together!
Winds blow south, or winds blow north,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.

Till of a sudden,
May-be kill’d, unknown to her mate,
One forenoon the she-bird crouch’d not on the nest,
Nor return’d that afternoon, nor the next,
Nor ever appear’d again.

And thenceforward all summer in the sound of the sea,
And at night under the full of the moon in calmer weather,
Over the hoarse surging of the sea,
Or flitting from brier to brier by day,
I saw, I heard at intervals the remaining one, the he-bird,
The solitary guest from Alabama.

Blow! blow! blow!
Blow up sea-winds along Paumanok’s shore;
I wait and I wait till you blow my mate to me.

⁵ Whitman, *Leaves of Grass*.

‘To Nature’ (Samuel Taylor Coleridge)⁶

It may indeed be phantasy, when I
Essay to draw from all created things
Deep, heartfelt, inward joy that closely clings;
And trace in leaves and flowers that round me lie
Lessons of love and earnest piety.
So let it be; and if the wide world rings
In mock of this belief, it brings
Nor fear, nor grief, nor vain perplexity.
So will I build my altar in the fields,
And the blue sky my fretted dome shall be,
And the sweet fragrance that the wild flower yields
Shall be the incense I will yield to Thee,
Thee only God! and thou shalt not despise
Even me, the priest of this poor sacrifice.

⁶ S. Coleridge, *The Complete Poems* (London: Penguin Books; New York, NY: Penguin Putnam, 1997), pp. 370-1. This sonnet by the English poet, Samuel Taylor Coleridge (1772-1834), was written in 1820.

Grongar Hill, Op. 168 (1998) – John Dyer⁷

*More than Olympus animates my Lays,
Aid me, o'erlabour'd, in its wide surveys;
And crown its Summit with immortal Praise:
Thou, [aweful]⁸ Grongar! in whose mossy Cells,
Sweetly-musing Quiet dwells:
Thou! deep, beneath whose shado'wy Side,
Oft, my sick Mind serene Refreshment took,
Near the cool winding of some bubbling Brook:
There have I, pensive press'd the grassy Bed,
And, while my bending Arm sustain'd my Head,
Stray'd my charm'd Eyes o'er Towy's wand'ring Tide,
Swift as a Start of Thought, from Wood to Mead,
Glancing, from dark to bright, from Vale to Hill,
Till tir'd Reflection had no Void to fill.*

⁹*White, on the rugged Cliffs, Old Castles rise,
And shelter'd Villages lie warm and low,
Close by the Streams that at their Bases flow.
Each watry Face bears pictur'd Woods, and Skies,
Where, as the Surface curls, when Breezes rise,
Faint fairy Earthquakes tremble to the Eyes.
Up thro' the Forest's Gloom, distinguish'd, bright,
Tops of high Buildings catch the Light:
The quick'ning Sun a show'ry Radiance sheds,
And lights up all the Mountain's russet¹⁰ Heads.
Gilds the fair Fleeces of the distant Flocks;
And, glittering, plays betwixt the broken Rocks.
Light, as the Lustre of the rising Dawn,
Spreads the gay Carpet of yon level Lawn:¹¹
Till a steep Hill starts horrid, wild, and high,
Whose Form uncommon holds the wond'ring Eye;*

⁷ In *Grongar Hill*, Op. 168 (1998), Hoddinott sets four stanzas from this eight-stanza descriptive landscape poem in a four-part Scena (Moderato quasi andante – Allegro non troppo – Lento – Moderato). The composer begins by setting the second stanza of Dyer's poem.

⁸ Hoddinott does not set the word 'aweful' in *Grongar Hill*, Op. 168 (1998), but does set it in *Towy Landscape*, Op. 190 (2006).

⁹ This is the fourth stanza of Dyer's poem.

¹⁰ Hoddinott also sets this stanza in *Towy Landscape*, Op. 190 (2006), but omits to set the word 'russet'.

¹¹ Hoddinott does not set this line eight years later in *Towy Landscape*, Op. 190 (2006), being concerned about its contemporary connotations. (A. Hoddinott. Personal communication. 4 February 2006.)

*Deep is its Base, in Towy's bord'ring Flood,
 Its bristly Sides are shagg'd with sullen Wood:
 Towers, ancient as the Mountain, crown its Brow,
 Aweful in Ruin, to the Plains below.
 Thick round the ragged Walls pale Ivy creeps,
 Whose circling Arms the nodding Fabrick keeps;
 While both combine to check th'insulting Wind,
 As Friends, in Danger, mutual Comfort find.*

¹²*Ever changing, ever new,
 Thy Scenes, O Grongar! cannot tire the View:
 Lowly Vallies, waving Woods,
 Windy Summits, wildly high,
 Rough, and rustling in the Sky!
 The pleasant Seat, the ruin'd Tower;
 The naked Rock, the rosy Bower;
 The Village and the Town, the Palace and the Farm,
 Each does, on each, reflect a doubled Charm;
 As Pearls look brighter on an Æthiop's Arm.*

¹³*Here, while on humble Earth, unmark'd I lie,
 I subject Heav'n and Nature to my Eye;
 Solid, my Joys, and my free Thoughts run high.
 For me, this soft'ning Wind in Zephyrs sings,
 And in yon flow'ry Vale perfumes his Wings.
 To sooth my Ear, those Waters murmur deep;
 To shade my Eye, these bow'ry Woodbines creep.
 Wanton, to yield me Sport, these Birds fly low;
 And a sweet Chase of Harmony bestow.
 Like me too yon [sweet]¹⁴ Stream serenely glides;
 Just views and quits the Charms which tempt its Sides;
 Calmly regardless, hast'ning to the Sea,
 As I, thro' Life, shall reach Eternity.*

¹² This is the sixth stanza of Dyer's poem.

¹³ This is the eighth and final stanza of Dyer's poem.

¹⁴ Hoddinott does not set the word 'sweet' in *Grongar Hill*, Op. 168 (1998), but does set it in *Towy Landscape*, Op. 190 (2006).

To the Poet, Op. 171 (1999)¹⁵

‘Elegy’,¹⁶

The dead delights of frenzied younger days
Weigh on me like an alcoholic haze
The aching sadness of my past endures
And, like good wine, gains body as it matures.
My future life is grim – without relief,
A surging swell of struggle, toil and grief.

And yet, my friends, I have no wish to die;
I want to suffer, live and wonder why.
I know I can expect, amid the torment,
Trouble and care, the rare delicious moment.
Sweet harmonies will fill me with delight
And I shall weep with joy for what I write.
And it may be that at my sad demise
A smile of love shall light in someone’s eye.

¹⁵ Having been commissioned in 1999 to compose a song cycle in celebration of the Pushkin Bicentenary by The British Pushkin Bicentennial Trust, Geraint Lewis suggested English translations of the poet’s work to Hoddinott.

¹⁶ Aleksandr Pushkin (1799-1837) wrote this poem in 1830; the translator is A. Briggs. (A. Pushkin, *Everyman’s Poetry*, ed. by A. Briggs (London: J. M. Dent, 1997), p. 12.) Hoddinott selected six poems from this volume which was given to him by Lewis; four of the six poems selected were translated by Briggs. Professor Briggs gave the pre-performance talk on the occasion of the world premiere of the song cycle.

‘The Cloud’¹⁷

Last cloud of a storm that is scattered and over,
 Alone in the skies of bright azure you hover,
 Alone with sad shadows you float on your way,
 Alone you throw gloom on the joy of the day.

By you all the heaven was lately confounded,
 You were with the hideous lightning surrounded,
 You rang the mysterious thunderclap out,
 You rained on the earth that was thirsting in drought.

Enough, and begone! ‘Tis no time for your power.
 The earth is refreshed now, and finished the shower;
 And the breeze that caresses the leaves as it flies
 Will chase you away from the quieted skies.

‘Gift of Life’¹⁸

Gift of life so useless, why
 Did you have to come to me?
 Why were you condemned to die
 By some secret destiny?

From the void why did I start,
 Summoned by a hostile force,
 Putting passion in my heart,
 In my mind doubt and remorse?

There’s no goal, I shall not strive;
 Blank my mind, my heart is empty.
 I am weary that my life
 Murmurs on inconsequently.

¹⁷ Pushkin wrote this poem in 1835; the translator is C. Bowra. (Pushkin, *Everyman’s Poetry*, p. 22.)

¹⁸ Pushkin wrote this poem in 1828; the translator is A. Briggs. (Pushkin, *Everyman’s Poetry*, p. 41.)

‘To the Poet’¹⁹

When all acclaim you, Poet, pay no heed!
The sound of clapping soon will die; instead
You’ll hear fools judge, the cold crowd mock your deed:
Be calm, austere, with proudly-lifted head.

You’re king, so dwell alone. Your free path tread
Wherever your free mind your steps may lead;
Perfect the fruits your secret thoughts have bred,
And for your high achievement ask no need.

It is within. You are your highest judge;
Sooner than other critics, praise you grudge;
Can you your own sharp criticism meet?

You can? Then let the mob besmirch your name,
Spit on the altar that enshrines your flame,
In childish horse-play shake your tripod’s feet.

‘The Flower’²⁰

I found a flower forlorn and sere,
No longer scented, in a book,
And by a curious idea
My wondering spirit has been struck.

Where, when, in what spring did it grow?
How old was it? Who picked it, who?
Some stranger, or someone I know?
And what was it supposed to do?

To mark a meeting of twin souls
Or some dire parting of the ways?
Or just a solitary stroll
Through quiet fields or woodland shade?

And is he still alive? Is she?
Where are they now, where is their nook?
Or have they faded finally
Like this lost flower in the book?

¹⁹ Pushkin wrote this poem in 1830; the translator is W. Morrison. (Pushkin, *Everyman’s Poetry*, pp. 24-5.)

²⁰ Pushkin wrote this poem in 1828; the translator is A. Briggs. (Pushkin, *Everyman’s Poetry*, pp. 32-3.)

‘To Anna Kern’²¹

I still remember all the wonder,
The glorious thrill of meeting you,
The momentary spell of splendour,
Spirit of beauty pure and true.

When sadness came upon me, endless,
In vain society’s direst days,
I heard your voice, your accents tender,
And dreamt of heaven in your face.

Years passed, with stormy days diffusing
My young dreams into empty space
And I forgot your voice’s music
And heaven’s beauty in your face.

Then far from home in exile, chastened,
I watched the weary days go by.
No tears for me, no inspiration,
No sense of God, no love, no life.

You came again. My soul remembered
The glorious thrill of meeting you,
The momentary spell of splendour,
Spirit of beauty pure and true.

Now once again my heart is racing,
Proclaiming the renewal of
My former tears, my inspiration,
My sense of God, and life, and love.

²¹ Pushkin wrote this poem in 1825; the translator is Briggs. (Pushkin, *Everyman’s Poetry*, pp. 29-30.)

La Serenissima, Op. 173 (2000)

²²There is a²³ City in the Sea.
 The Sea is in the broad, the narrow streets,
 Ebbing and flowing;²⁴
 No track of men, no footsteps to and fro,
 Lead to her gates. The path lies oe'r the Sea,
 Invisible;²⁵ from the land we went,
 As to a floating city – steering in.
²⁶Gliding up her streets,²⁷
²⁸Smoothly, silently – by many a dome
²⁹And many a stately portico,
 The statues ranged along an azure sky;³⁰
 The fronts of some,³¹
 Still glowing with the richest hues of art,
 As though the wealth within them has run over.³²

²² The first poem, by way of introduction to Venice, is by the Englishman, Samuel Rogers (1763-1855), from his last and longest work, *Italy*, based on his tours of the continent made in 1814 and in 1821. (S. Rogers, T. Campbell, J. Montgomery, C. Lamb and H. Kirke White, *The Poetical Works of Rogers, Campbell, J. Montgomery, Lamb and Kirke White* (Paris: A. and W. Galignani, 1829).) Rogers visited Byron and Shelley in Pisa during the latter tour; Hoddinott set Byron in this cycle, and set both Byron and Shelley in *La Serenissima, Images of Venice*, Op. 189 (2005). Rogers quotes the first three lines of the poem in a letter to Byron on 8 February 1818 with the omission of some words in his second line, 'There is a City in the Sea! / The Sea is in the narrow streets / Ebbing and flowing'. (Lord Byron, *The Works of Lord Byron: Letters and Journals*, 6 vols (London: John Murray, 1900), vol. 4, p. 206.)

²³ Hoddinott omits the word, 'glorious'.

²⁴ Following this line, Hoddinott omits the lines, 'and the salt-weed / Clings to the marble of her palaces', and replaces them with an echo of the previous line, 'Ebbing, flowing'.

²⁵ Hoddinott omits the word, 'And'.

²⁶ Hoddinott again omits the word, 'And'.

²⁷ Hoddinott omits the words, 'as in a dream'.

²⁸ Hoddinott omits the word, 'So'.

²⁹ Hoddinott omits the word, 'Mosque-like –'.

³⁰ Hoddinott here eschews two lines of the poem: 'By many a pile in more than Eastern splendour, / Of old the residence of merchant-kings;'.
³¹ The clause, 'though Time had shattered them,' is omitted.

³² Amended from the original, 'o'er'.

³³The wildest visions of the Arabian nights
 Are nothing to the piazza of St. Mark,
 And the first impression of the inside of the church.³⁴

A grand and dreamy structure, of immense proportions;
 Golden with old mosaics; redolent of perfumes;
 Dim with the smoke of incense;
 Costly in treasure of precious stones and metals,
 Glittering through iron bars,
 Holy with the bodies of deceased saints;³⁵
 Obscure in its vast heights, and lengthened distances;
 Shining with silver lamps and winking lights;
 Unreal, fantastic, solemn, inconceivable throughout.

³³ The second text, vividly describing the interior of St Mark's Cathedral, is by Charles Dickens (1812-1870), found in *Pictures from Italy*. (C. Dickens, *Pictures from Italy* (Leipzig, 1846).) The lines are included in the book given to Hoddinott by Geraint Lewis. (Ash and Higton, *Venice*, pp. 2 and 14.)

³⁴ These three lines are from Dickens's letter to his good friend John Forster, 'Venice, Tuesday Night, 12th November 1844'. (C. Dickens, *The Letters of Charles Dickens*, ed. by K. Tillotson, 12 vols (Oxford: Clarendon Press, 1977), vol. 4, pp. 216-18.)

³⁵ The following line is omitted: 'rainbow-hued with windows of stained glass; dark with carved woods and coloured marbles'.

³⁶Didst ever see a gondola? For fear
 You should not, I'll describe it you exactly;
 'Tis a long cover'd boat that's common here,
 Carved at the prow, built lightly, but compactly
 Row'd by two rowers, each call'd 'Gondolier,'
 It glides along the water looking blackly,
 Just like a coffin clapt in a canoe,
 Where none can make out what you say or do.

And up and down the long canals they go,
³⁷Under the Rialto shoot along,
 By night and day, all paces, swift or slow
 And round the theatres, a sable throng,
³⁸Wait in their dusk livery of woe, –
 But not to them do woeful things belong,
 For sometimes they contain a deal of fun,
 Like mourning coaches when the funeral's done.

³⁹Voli l'agile barchetta, voga, voga, o marinar,
 Or ch'Elvira mia diletta a me in braccio sfida il mar.
 Brilla in calma la laguna, una vela non appar,
 Pallidetta è in ciel la luna, tutto invita a sospirar,
 Voga, voga, marinar . . .
 Se ad un bacio amor t'invita, non temer, mio bel tesor,
 Tu saprai che sia la vita sol nel bacio dell'amor
 Ma già un zeffiro sereno dolce, dolce ondeggia il mar
 Vieni, Elvira a questo seno, vieni, e apprendi a palpitar.
 Voga, voga, marinar . . .

³⁶ The third song, with its description of the gondola, is a setting of part of a poem by Lord Byron (1788-1824), *Beppo*, published in London by John Murray in 1818. (Lord Byron, *The Works of Lord Byron* (Philadelphia: J. B. Lippincott and Co., 1856), p. 214.) Hoddinott set this exact section of poetry again five years later (2005), in *La Serenissima, Images of Venice*, Op. 189. Subtitled, 'A Venetian Story' by Byron, Hoddinott has set two stanzas of the long poem, XIX and XX.

³⁷ Hoddinott omits the word, 'And'.

³⁸ Hoddinott omits the word, 'They'.

³⁹ The fourth poem, in which a girl is taken out on a gondola, is by Carlo Pepoli (1796-1881), *La Gita in gondola*.

⁴⁰In the still canals the gorgeous palaces
 Continually gaze down upon their own reflected images,⁴¹
 And look with calm indifference upon the changing generations⁴²
 That glide upon the waters.
 The mists gather upon the mysterious lagoons
 And sink away again before the devouring light,
 Day after day, year after year, century after century;
⁴³Venice is always there,
 Living her own life⁴⁴
 Which time has hardly modified,
 And is powerless to destroy.
 Venice is always there.⁴⁵

⁴⁰ The fifth and final text, a farewell to Venice, is by the writer and novelist Francis Marion Crawford (1854-1909), taken from *Salve Venetia: Gleanings from Venetian History* (1905). (F. Crawford, *Salve Venetia: Gleanings from Venetian History*, 2 vols (New York, NY: Macmillan, 1905), vol. 1, pp. 1-2.) Born in Italy at Bagni di Lucca to American parents, he studied in America, England, Germany, Italy, and India. Crawford made Italy his permanent home from 1883. This text is included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 54.)

⁴¹ Hoddinott edits Crawford's text, omitting the words 'with placid satisfaction' which follows this line.

⁴² Hoddinott omits the words 'of men and women' at this point.

⁴³ The original text is, 'and Venice is always there herself, sleeping or waking, laughing, weeping, dreaming, singing or sighing, living her own life'.

⁴⁴ At this point Hoddinott omits the line, 'through ages, with an intense vital personality'.

⁴⁵ The last line is taken from earlier in the text. Hoddinott repeats the line to conclude the cycle, using the same musical phrase beginning an octave lower in the voice.

Translation of the poem, 'La gita in gondola', in *La Serenissima*, Op. 173 (2000) –

Carlo Pepoli

Take wings, nimble craft, oh sailor, ply your oar
As my dear Elvira, in my arms, braves the sea.
The lagoon is calm and bright, not a sail is there to see,
The moon hangs pale above, each sight inspires a sigh,
Oh sailor, ply your oar...
If love urges you to kiss, fear not, my fair treasure,
In love's kiss alone will life be revealed.
A gentle breeze now ripples the water.
Come, Elvira, to this breast, and feel the thrill.
Oh sailor, ply your oar...

Paradwys Mai, Op. 143 no. 1 (1992; arranged for baritone and piano in 2001) –
Saunders Lewis

‘Y Pin’⁴⁶

Llonydd yw llyn y nos yn y cwm,
Yn ei gafn di-wynt;
Cwsg Orion a’r Ddraig⁴⁷ ar ei wyneb plwm,
Araf y cyfyd y lloer a nofio’n gyntunus i’w hynt.

Wele’n awr awr ei dyrchafael.
Chwipyn pelydri dithau o’i blaen a phicell dy lam
O fôn i frig dan ei thrafael
Yn ymsaethu i galon y gwyll fel Cannwyll y Pasg dan ei
fflam:
Ust, saif y nos o’th gylch yn y gangell glaear
Ac afrlladen nef yn croesi a’i bendith y ddaear.

‘Difiau Dyrchafael’

Beth sydd ymlaen fore o Fai ar y bronnydd?
Edrychwch arnynt, ar aur y banadl a’r euron,
A’r wenwisg loyw ar ysgwyddau’r ddraenen,
Ac emrallt astud y gwellt, a’r lloi llonydd;

Gwelwch ganhwylbren y gastanwydden yn olau,
Y perthi’n penlinio a’r lleian fedwen fud,
Deunod y gôg dros ust llathraid y ffrwd
A’r rhith tarth yn gŵyro o thuser y dolau:

Dowch allan, ddynion, o’r tai cyngor cyn
Gwasgar y cwning, dowch gyda’r wenci i weled
Codi o’r ddaear afrlladen ddifrycheulyd
A’r Tad yn cusanu’r Mab yn y gwlith gwyn.

⁴⁶ S. Lewis, *Siwan a Cherddi Eraill* (Llandybie: Llyfrau’r Dryw, 1956), p. 20.

⁴⁷ ‘Orion and the Dragon’ refers to the Constellation Draco which is ‘part of the moon’s path which lies south of the ecliptic’. (A. Jones and G. Thomas (eds), *Presenting Saunders Lewis* (Cardiff: University of Wales Press, 1991), p. 190.)

‘Mai 1972’

Eto mae'r berllan yn caroli
Eto mae porffor y leilac fel Twtancamwn ifanc
Eto awr wedi'r wawr mae persawr y bore
Yn esgyn o'r gwllith
Mae'r ddaear newydd ei geni'n ddihalog wyrf
Clywed ei hanadlu
Rhoi ewin dan ddeilen briallu
Gwranddo cyfrinach y gwenyn
A'r fwyalchen effro ar ei nyth
Profi eto am ennyd
Baradwys.

Translation of Saunders Lewis's poetry for *Pardawys Mai*, Op. 143 no. 1 (1992; arranged for baritone and piano in 2001)⁴⁸

'The Pine'

The lake of the night is still in the valley,
In its windless trough;
Orion and the Dragon sleep on its leaden face,
The moon rises slowly and swims sleepily on her way.

Behold now the hour of her ascension.
Immediately you shine before her and the lance of your leap
From root to tip under her journey
Shooting to the heart of darkness like the Easter Candle
Under its flame:
Hush, the night stands about you in the cool chancel
And the bread of heaven crosses the earth with its blessing.

⁴⁸ Jones and Thomas (eds), pp. 190-1.

‘Ascension Thursday’,⁴⁹

What’s on this May morning in the hills?
Look at them, the gold of the broom and laburnum
And the bright surplice on the shoulders of the thorn
And the intent emerald of the grass and the still calves;

See the candlestick of the chestnut tree alight,
The groves kneeling and the mute birch a nun,
The cuckoo’s two notes over the shining hush of the brook
And the form of the mist bending from the censer of the meadows:

Come outside, you men, from the council houses before
The rabbits scamper, come with the weasel to see
The elevation of the unblemished host
And the Father kissing the Son in the white dew.⁵⁰

⁴⁹ Lewis, *Siwan*, p. 21; the poet was received into the Roman Catholic Church in 1932 and his vision of Wales is deeply rooted in this Faith. (Stephens, *Literature of Wales*, pp. 345-6.)

⁵⁰ The Irish-American Professor of English, Joseph P. Clancy, who translated much of Lewis’s poetry, offers a different translation of this poem (S. Lewis, *Selected Poems*, trans. J. Clancy (Cardiff: University of Wales Press, 1993), p. 35.):

What is up, on the slopes, this May morning?
Look at them, at the gold of the broom and the laburnum,
The glowing surplice on the hawthorn’s shoulders,
The alert emerald of the grass, and the tranquil calves;

See the chestnut-tree’s candelabra alight,
The bushes genuflecting and the mute birch nun
The cuckoo’s two notes across the streams bright hush
And the mist wraith curling from the meadow’s censer:

Come out, people, from the council houses before
The rabbits scatter, come with the weasel to see
The raising from the earth of a spotless host
And the Father kissing the Son in the white dew.

‘May 1972’

Once more the orchard is carolling
Once more the purple of the lilac is like a young Tutankhamen
Once more an hour after dawn the perfume of the morning
Rises from the dew
The earth is new-born, a matchless maiden (virgin).
Hearing her breathing
Placing a finger-nail under a primrose petal
And the blackbird awake on its nest
Is to taste for a moment
Paradise.

Promontory of Dreams, Op. 183 (2004) – Trevor Fishlock

‘Promontory of Dreams’

I have walked in other Edens
Serendip and Malabar
Blue lagoons and Doffing palms
Sunny girls and Southern stars
These are far-off fancies
Dreams for idle hours
My gift to you
Is here to have
Our almost isle our garden
Washed by the opal sea
So take my hand
The early sun
Lights embers in the sky
The shining sea
Has rinsed the shore
And Holystoned the bay
Our shadows long as arrows
First to claim the day
Leaving marks for Crusoe
In the sands
We’ll walk the dunes and flowery cliffs
The petticoats of Gower
All this is ours
A lovers day
Blessed by sun
The gift of time
Gazing in the mirror pools
We’ll find the meaning of the sea
I’ll show you poets’ corners
Churchyards drowsy lanes
I’ll tell you tales of smugglers
Some of them are true
And as your gallant hero
Climb the rope to Culver Hole
On Rhossili’s golden mantle
Near to the schooner’s bones
I’ll find a Spanish penny
And spend it all on you
Blessed by timeless hours
We’ll dream upon the sea

‘Lifeboatmen’s memorial’

They know the language of the gales
Uneasy prelude distant drums
Falling glass and glassy sea
Yellow western sky
Anvil cloud and gathering storm
They sense the summons in their bones
Before the rockets split the sky
Hurry kisses close the door
Into the cold and rainy swirl and
March towards the storm
Sou’wester hats and belts of cork
Cockleshell and flimsy oars
Not much to battle angry seas
They gather up their courage and
Run towards the storm
Men and boys and horses heave the
Rearing boat in the blinding sea
Swamped half drowned and digging oars
Breathless in the waterfalls
They steer towards the storm
In Eynon church the granite stone
Says three were swept away
We wonder at the modest men
Who hurry from their homes
And head towards the storm
The lifeboat is the village heart
Its purpose and its meaning
The outstretched hand humanity
Men filled the empty seats and
Steered towards the storm

‘Saint Cenydd’

A lonely island
Lost and old
Rustling dunes and
Saltmarsh shore
Sighing seagrass
Seabird skirl
Whispered prayer
In chapel stones
Our saint of Gower
Rests his soul
Seabirds tell the story
An infant shamed
A sinless child
From a sibling's womb
Cast in a cradle
On the tide
A cloud of seagulls
Sailors' souls
Swooping on the marbled wave
Bore him to the rock
Angels fed him so he grew
Safe his home the noble rock
Crouching dragon
Grand and stubborn
Hard against the sea
Gentle waves his lullaby
Storms a symphony
Melodies of dolphins
Seamews' haunting song
Syllables and grammar of his
Seashore mother tongue
He wandered saintly
Did God's work
Teaching kindness
Graced us all
And rests his soul
While seabirds sing his story
His seashore mother tongue

‘Brandy Cove’

We are shadow men concealed in vesper gloom
Coiled in the rocks
Taut with risk
Waiting for the ship to loom
Free trade men of Gower
Waiting for the waning moon
In the velvet sea
A lantern’s glow
Whispers scuffles
Creaks and muffled oars
From the cloaking shadows
We flit as crabs to the shore
Fifty Gower coolies
Carry the China tea
Coffee for companionship
Tobacco for the soul
Cinnamon to sweeten
Satin for a maid
Lace for the squire’s lady
Silk for a bride in May
Brawny lads haul brandy
In dark and secret caves
The farmer’s horse takes casks to church
Away from the excise eye
The parson offers blessing
On the spirit of the Lord
Resting in its barrels beneath the altar board
Men of spice and pleasure
Night time cavaliers
Free trade men of Gower
Wait for the waning moon

'Marsh horses'

Beneath the fleets of clouds sweet solitude
A poignant shore
A world of in between
Half-land half-sea
Half-sad half-salt
A prairie of the tide
The moon reveals the underworld
Below the keel
Dark whales of mud
Seabed streams silver rills
Seeping silt seaweed air
Stilted waders stepping
Pecking in the wrack and flotsam
Hemlines of the tide
It turns
A whisper breeze
As snaking tongues of water
Flicker stealthy
Through the ooze and
Rinse away the prints of birds and
Flooding hungry
Drive the saltgrass sheep
From the meadows of the tide
Ethereal the horses
Keep their ground
Half horses in the
Rippled mirror of the sea
In commune with the moon
Imbued with mysteries of the flow
Wandering ghostly nomads
In the prairies of the tide

‘Paviland man’

I am a distant bell
A Lord of time
And span the years
I sang and ran
Danced alive
My feet on soft warm earth
At sunrise in our infant world
Nine million dawns ago
Beyond your dreams
I dreamed and roamed
In my domain
Soft yellow plants
Before the Severn sea was born
At sunfall silent in the reeds
I watched the lions lap
And looked into their amber eyes
As amber as the water pool
We were hunters swift and free
Sharp of spear and hunger pang
Killed the creatures
Sang for joy
Danced for life
In the embers of the sun
You found my bones
Anointed red
To please the gods
And on my grave
My ivory rings
A hunter’s wealth
My journey fees
These bones of mine
Are yours
We touch across the years
Remember me
I sang and ran
And danced alive
I am your distant bell

La Serenissima, Images of Venice, Op. 189 (2005)

⁵¹Underneath day's azure eyes,
Ocean's nursling, Venice lies, –
A peopled labyrinth of walls,
Amphitrites destined halls,
Which her hoary sire now paves
With his blue and beaming waves.

⁵²The sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline;
And before that chasm of light,
As within a furnace bright,
Column, tower, and dome, and spire,
Shine like obelisks of fire,
Pointing with inconstant motion
From the altar of dark ocean
To the sapphire-tinted skies;
As the flames of sacrifice
From the marble shrines did rise,
As to pierce the dome of gold
Where Apollo spoke of old.

Sun-girt city, thou hast been
Ocean's child, and then his queen;

⁵³White swan of cities, slumbering in thy nest
So wonderfully built among the reeds
Of the lagoon, that fences thee and feeds,
As sayeth thy old historian and thy guest!

⁵¹ The first text of *La Serenissima, Images of Venice*, Op. 189 (2005), is by Percy Bysshe Shelley (1792-1822), *Lines Written Among the Euganean Hills*. (F. Palgrave (ed.), *The Golden Treasury* (London: Macmillan, 1875).) This poem, written in 1818, forms the first section of the through-composed work of 2005. Hoddinott's first composition in 1946 (aged 17), was a setting of Shelley, 'A widow bird sate mourning' (withdrawn). He later set Shelley's poem, 'Some say that gleams of a remoter world', in *A Vision of Eternity*, Op. 145 (1992).

⁵² Hoddinott omits the word 'Lo!' at the beginning of this line.

⁵³ The second poem, *Venice*, is by the American poet and scholar Henry Wadsworth Longfellow (1807-1882), published in 1878. This provides the text for the Meno mosso second section of the work. (H. Longfellow, *Keramos and Other Poems* (Boston, MA: Houghton, Osgood and Co., 1878).) This poem is included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 16.)

White water-lily, cradled and caressed
 By ocean streams, and from the silt and weeds
 Lifting thy golden filaments and seeds.
 Thy sun illumined spires, thy crown and crest!
 White phantom city, whose untrodden streets
 Are rivers, and whose pavements are the shifting
 Shadows of the⁵⁴ palaces and strips of sky;
 I wait to see thee vanish like the fleets
 Seen in mirage, or towers of cloud uplifting
 In air their unsubstantial masonry.

⁵⁵The⁵⁶ tower of St. Mark seems to lift itself visibly forth
 From the level field of chequered stones;
⁵⁷On each side, the countless arches prolong themselves
 Into ranged symmetry,
 As if the rugged⁵⁸ houses that pressed together
 Above us in the dark alley
 Had been struck back into sudden obedience⁵⁹
⁶⁰Their rude casements and broken walls
 Had been transformed into arches charged with goodly sculpture,
 And fluted shafts of delicate stone.

⁶¹Well may they fall back, for beyond those⁶² ordered arches
 There rises a vision out of the earth,
 And all the great square seems to have opened⁶³ in a kind of awe,⁶⁴
 Pillars and ⁶⁵domes, clustered into a long, low pyramid
 Of coloured light; ⁶⁶gold, opal, mother of pearl,
 Hollowed⁶⁷ into five great vaulted porches – ⁶⁸

⁵⁴ The word 'the' at this point has been added by Hoddinott.

⁵⁵ Hoddinott edited this prose by John Ruskin (1819-1900), from *The Stones of Venice*, written in 1879. This work is included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 12.) John Piper was inspired to paint Venice (between 1958-60), by Ruskin, 'whose *The Stones of Venice* he read and re-read, admiring in particular this author's passionate description of the approach to the city'. (Spalding, *John Piper, Myfanwy Piper: Lives in Art*, p. 393.)

⁵⁶ Ruskin's original is, 'the vast tower'.

⁵⁷ Hoddinott omits the word, 'And'.

⁵⁸ Hoddinott omits the words, 'and irregular'.

⁵⁹ Hoddinott omits the words, 'and lovely order'.

⁶⁰ The original text is, 'and all their rude casements'.

⁶¹ Hoddinott does not set the word 'And' at this point.

⁶² The original text is, 'those troops of ordered arches'.

⁶³ Hoddinott omits the words 'from it' at this point.

⁶⁴ The following line is omitted: 'that we may see it far away; – a multitude of [pillars]'.

⁶⁵ The word 'white' is here omitted.

⁶⁶ Hoddinott condenses the original line: 'a treasure-heap, it seems, partly of [gold], and partly of [opal] and [mother-of-pearl]'.

Sculpture fantastic,⁶⁹ palm leaves, grapes,
 Birds clinging among the branches,
 All twined and fluttering together
 Into an endless network of buds and plumes.

⁷⁰The wildest visions of the Arabian nights
 Are nothing to the piazza of St. Mark,
 And the first impression of the inside of the church.

A grand and dreamy structure, of immense proportions;
 Golden with old mosaics; redolent of perfumes;
 Dim with the smoke of incense;
 Costly in treasure of precious stones⁷¹
 Glittering through iron bars,
 Holy with the bodies of deceased saints;⁷²
 Obscure in its vast heights, and lengthened distances;
 Shining with silver lamps and winking lights;
 Unreal, fantastic, solemn, inconceivable throughout.

⁶⁷ The word 'beneath' is omitted.

⁶⁸ The following lines are omitted: 'ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory.'

⁶⁹ The original text is fuller, 'and involved, of [palm leaves] and lilies, and [grapes] and pomegranates, and [birds clinging] and fluttering [among the branches all twined together into an endless network of buds and plumes]'. Hoddinott does however set the word 'fluttering' for the soprano to interject, 'and fluttering together' above the baritone's main text, and also the interjection, 'into a network together', making free use of Ruskin's words.

⁷⁰ This text is by Dickens, extracted from *Pictures from Italy*, published in 1846. The opening lines are from a letter by Dickens to his good friend John Forster, written in 1844. Both Ruskin and Dickens's texts combine to form the third section of the work, Presto. Hoddinott had not set Ruskin's text *La Serenissima*, Op. 173 (2000), but had set the Dickens.

⁷¹ The words 'and metals' have been omitted by Hoddinott, but were set by him in 2000 in *La Serenissima*, Op. 173. This text is included in the book given to Hoddinott by Lewis (Ash and Higton, *Venice*, pp. 2 and 14).

⁷² The following line is omitted: 'rainbow-hued with windows of stained glass; dark with carved woods and coloured marbles'.

⁷³The lagoon is so calm that in fine evenings
 The stars do not even tremble on its surface.
 When you are in the midst,
 It is so blue, so quiet,
 That the outline of the horizon
 Cannot be distinguished,
 And the waves and the heavens form an azure veil,
 Where reverie loses itself and sleeps.
 The atmosphere is so transparent,
 So pure that thousands more stars may be seen
 Than in our North of France.
 I have seen here nights
 When the silvery lustre of the stars
 Occupied more space in the firmament
 Than the blue of the atmosphere.
 It was a galaxy of diamonds
 Giving almost as good a light
 As the moon at Paris.
 Here nature, more powerful in her influence,
 Perhaps imposes too much silence on the mind.
 She sends all thought to sleep,
 But agitates the heart,
 And dominates the senses.
 One must not even dream,
 Unless one is a man of genius,
 One must not even dream of writing poems;
 One must love or sleep.

⁷³ This text is by George Sand, an English translation of her *Lettres d'un voyageur*, dated 'Venise, 1er mai 1834', which was published in Brussels in 1838. The following extract is taken from her second letter (Hoddinott omits the bracketed lines): 'La lagune est si calme dans les beaux soirs que les étoiles n'y tremblent pas. Quand on est au milieu, elle est si bleue, si unie, que l'œil ne saisit plus la ligne de l'horizon, et que l'eau et le ciel ne font plus qu'un voile d'azur, où la rêverie se perd et s'endort. L'air est si transparent et si pur que l'on découvre au ciel cinq cent mille fois plus d'étoiles qu'on n'en peut apercevoir dans notre France septentrionale. J'ai vu ici des nuits étoilées au point que le blanc argenté des astres occupait plus de place que le bleu de l'éther dans la voûte du firmament. C'était un semis de diamants qui éclairait presque aussi bien que la lune à Paris. [Ce n'est pas que je veuille dire du mal de notre lune; c'est une beauté pâle dont la mélancolie parle peut-être plus à l'intelligence que celle-ci. Les nuits brumeuses de nos tièdes provinces ont des charmes que personne n'a goûtés mieux que moi et que personne n'a moins envie de renier.] Ici la nature, plus vigoureuse dans son influence, impose peut-être un peu trop de silence à l'esprit. Elle endort la pensée, agite le cœur et domine les sens. Il ne faut guère songer, à moins d'être un homme de génie, à écrire des poèmes durant ces nuits voluptueuses: il faut aimer ou dormir'. (G. Sand, *Lettres d'un voyageur* (Brussels: Meline, Cans et Compagnie, 1834), pp. 88-9.) This forms the work's fourth section.

⁷⁴Didst ever see a gondola? For fear
 You should not, I'll describe it you exactly;
 'Tis a long cover'd boat that's common here,
 Carved at the prow, built lightly, but compactly
 Row'd by two rowers, each call'd 'Gondolier,'

⁷⁵The stern of the boat is decked over
 And the gondolier stands there.
 He uses a single oar –
 A long blade, of course,
 For he stands nearly erect.
 A wooden peg, a foot and a half high,

With two slight crooks or curves in one side of it
 And one in the other, projects above the starboard gunwale.
 Against that peg the gondolier takes⁷⁶ purchase with his oar,
 Changing it at intervals,⁷⁷
 Or dropping it into another of the crooks,
 As the steering of the craft may demand –

⁷⁸It glides along the water looking blackly,
 Just like a coffin clapt in a canoe,
 Where none can make out what you say or do.

And up and down the long canals they go,
⁷⁹Under the Rialto shoot along,
 By night and day, all paces, swift or slow
 And round the theatres, a sable throng,
⁸⁰Wait in their dusk livery of woe, –
 But not to them do woeful things belong,
 For sometimes they contain a deal of fun,
 Like mourning coaches when the funeral's done.

⁷⁴ This extract is from the poem *Beppo* by Byron, subtitled, 'A Venetian Story', by the poet. This forms the work's fifth section (together with the texts which follow by Twain and Shelley). Hoddinott had set this exact section of poetry five years earlier (2000), in the third song of *La Serenissima*, Op. 173.

⁷⁵ Byron poem's is interrupted by an extract from Twain's *The Innocents Abroad*, written in 1869. This text is included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 34.)

⁷⁶ Hoddinott omits the word, 'a'.

⁷⁷ Hoddinott omits the following: 'to the other side of the peg'.

⁷⁸ Hoddinott then returns to the Byron poem, at the point of its interruption.

⁷⁹ Hoddinott omits the word, 'And'.

⁸⁰ Hoddinott omits the word, 'They'.

⁸¹The gondolas themselves are things
Of a most romantic and picturesque appearance;
I can only compare them to moths
Of which a coffin might have been the chrysalis.

⁸²In the still canals the gorgeous palaces
Continually gaze down upon their own reflected images,⁸³
And look with calm indifference upon the changing generations⁸⁴
That glide upon the waters.
The mists gather upon the mysterious lagoons
And sink away again before the devouring light
Day after day, year after year, century after century;
⁸⁵Venice is always there,⁸⁶
⁸⁷Sleeping, waking, laughing, weeping,
Dreaming, singing – or sighing,
Living her own life
Which time has hardly modified,
And is powerless to destroy.⁸⁸

⁸¹ The next musical section is a setting of a letter written by Shelley to Thomas Love Peacock, dated 8 October 1818. (G. Morris and S. Woodworth (eds), 'Venice', *New-York Mirror*, 17:1 (29 June 1939), p. 291.)

⁸² The final text is by Crawford (*Salve Venetia: Gleanings from Venetian History*, 1905), forming the work's sixth and final section. (Crawford, *Salve Venetia*, pp. 1-2.) Hoddinott also set this passage in *La Serenissima*, Op. 173 (2000); he edited Crawford's text heavily in 2000, but chose to set more of it in 2005. The text is included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 54.)

⁸³ Hoddinott does not set the words, 'with placid satisfaction'. He also omitted these words in *La Serenissima*, Op. 173 (2000).

⁸⁴ Hoddinott omits the words, 'of men and women', as he also did in the 2000 setting.

⁸⁵ Hoddinott omits the word, 'And', which begins this sentence; he sets, however, the whole of the following sentence, 'Sleeping, waking, laughing, weeping, / Dreaming, singing – or sighing,' (which he did not do in the 2000 setting).

⁸⁶ The word, 'herself', is omitted.

⁸⁷ Crawford's original text is 'sleeping or waking'.

⁸⁸ Hoddinott modified Crawford's original lines, which are: 'living her own life through ages, with an intensely vital personality which time has hardly modified, and is altogether powerless to destroy.'

⁸⁹The only way to care for Venice
Is to linger and remain and return.⁹⁰

⁹¹Venice is always there.

⁸⁹ This is a quotation of Henry James (1843-1916), from his *Italian Hours* (published in 1909), and included in the book given to Hoddinott by Lewis. (Ash and Higton, *Venice*, p. 54.)

⁹⁰ The original quotation is, 'The only way to care for Venice as she deserves it is to give her a chance to touch you often – to linger and remain and return.' Hoddinott did not set these lines in *La Serenissima*, Op. 173 (2000).

⁹¹ Hoddinott ends the cycle by repeating Crawford's line.

Towy Landscape, Op. 190 (2006) – John Dyer⁹²

Fancy! *Nymph, that loves to lye*
On the lonely Eminence;
Darting Notice thro' the Eye,
Forming Thought, and feasting Sense:
Thou! that must lend Imagination Wings,
And stamp Distinction, on all worldly Things!
Come, and with thy various Hues,
Paint and adorn thy Sister Muse.
Now, while the Sun's hot Coursers, bounding high;
Shake Lustre on the Earth, and burn, along the Sky.

⁹³*Thou, awful Grongar! in whose mossy Cells,*
Sweetly-musing Quiet dwells:
*Thou, awful Grongar!*⁹⁴*deep, beneath whose shado'wy Side,*
Oft, my sick Mind serene Refreshment took,
Near the cool winding of some bubbling Brook:
*There have I, pensive, press'd the grassy Bed,*⁹⁵
Stray'd my charm'd Eyes o'er Towy's wand'ring Tide,
Swift as a Start of Thought, from Wood to Mead,
Glancing, from dark to bright, from Vale to Hill,
Till tir'd Reflection had no Void to fill.

⁹⁶*Widening, beneath the Mountain's bushy Brow,*
Th' unbounded Landskip softens oft below;
No skreeny Vapours intervene;
*But the splendid Scene,*⁹⁷
Does Nature's smiling Face all open show,
In the mix'd Glowings of the tinctur'd Bow.
And, gently changing, into soft and light,
Expands immensely wide, and leads the journeying Sight.

⁹² The words of Hoddinott's *Towy Landscape*, Op. 190 (2006) are by Dyer, being mostly the remaining text from the poem 'Grongar Hill' not previously set by the composer in his *Grongar Hill*, Op. 168 (1998). Hoddinott selects the text to create a six-movement work, beginning with the first stanza of Dyer's poem, for both voices.

⁹³ This is the second stanza of Dyer's poem. Hoddinott omits to set the first three lines of the text (previously set in his *Grongar Hill*, Op. 168 (1998)). This song is for baritone.

⁹⁴ The repetition of 'aweful Grongar!' does not appear in Dyer's verse.

⁹⁵ Hoddinott omits to set the line which follows at this point in the poetry, 'And, while my bending Arm sustain'd my Head'.

⁹⁶ This is the third stanza of Dyer's poem, set for both voices.

⁹⁷ Hoddinott does not set the full line, 'But the gay, the splendid Scene'.

⁹⁸ *White, on the rugged Cliffs, Old Castles rise,
 And shelter'd Villages lie warm and low,
 Close by the Streams that at their Bases flow.
 Each watry Face bears pictur'd Woods, and Skies,
 Where, as the Surface curls, when Breezes rise,
 Faint fairy Earthquakes tremble to the Eyes.
 Up thro' the Forest's Gloom, distinguish'd, bright,
 Tops of high Buildings catch the Light:
 The quick'ning Sun a show'ry Radiance sheds,
 And lights up all the Mountain's [russet]⁹⁹ Heads.
 Gilds the fair Fleeces of the distant Flocks;
 And, glittering, plays betwixt the broken Rocks.¹⁰⁰
 Deep is its Base, in Towy's bord'ring Flood,
 Its bristly Sides are shagg'd with sullen Wood.¹⁰¹
 Thick round the ragged Walls pale Ivy creeps,
 Whose circling Arms the nodding Fabrick keeps;
 While both combine to check th' insulting Wind,
 As Friends, in Danger, mutual Comfort find.*

¹⁰² *Once a proud Palace, [This,]¹⁰³ – a Seat of Kings!¹⁰⁴
 Now, 'tis the Raven's bleak Abode,
 And shells, in marbly Damps, the inbred Toad.¹⁰⁵
 The Prince's Tenure in his Roofs of Gold,
 Ends like the Peasant's homelier Hold;
 Life's but a Road, and he who travels right,
 Treats Fortune as an Inn, and rests his Night.*

⁹⁸ This is the fourth stanza of Dyer's poem, set for soprano.

⁹⁹ Hoddinott does not set the word 'russet' in *Towy Landscape*, Op. 190 (2006), but does set it in *Grongar Hill*, Op. 168 (1998).

¹⁰⁰ Hoddinott omits to set the following four lines of Dyer's poem at this point: 'Light, as the Lustre of the rising Dawn, / Spreads the gay Carpet of yon level Lawn: / Till a steep Hill starts horrid, wild, and high, / Whose Form uncommon holds the wond'ring Eye;'.⁹

¹⁰¹ The following two lines are not set at this point: 'Towers, ancient as the Mountain, crown its Brow, / Aweful in Ruin, to the Plains below.'

¹⁰² The fifth stanza of Dyer's poem is set for baritone.

¹⁰³ Hoddinott does not set the word, 'This'.

¹⁰⁴ The following line is not set: 'Alas! th'o'erturning Sweep of Time's broad Wings!'.¹⁰

¹⁰⁵ The following two lines are not set: 'There the safe Fox, unfearing Huntsmen, feeds; / And climbs o'er Heaps of Stone to pendant Weeds'.

¹⁰⁶ *Here, while on humble Earth, unmark'd I lie,
I subject Heav'n and Nature to my Eye;*

Solid, my Joys, and my free Thoughts run high.

¹⁰⁷ *To sooth my Ear, those Waters murmur deep;
To shade my Eye, these bowry Woodbines creep.*

Wanton, to yield me Sport, these Birds fly low;

And a sweet Chase of Harmony bestow.

Like me too yon sweet Stream serenely glides;

Just views and quits the Charms which tempt its Sides:

Calmly regardless, hast'ning to the Sea,

As I, thro' Life, shall reach Eternity.

¹⁰⁶ Hoddinott ends the work with the setting of Dyer's eighth stanza for both voices.

¹⁰⁷ Hoddinott has here omitted two lines: 'For me, this soft'ning Wind in *Zephyrs* sings, / And in yon flow'ry Vale perfumes his Wings.'

Blake Songs, Op. 192 (2007)

‘Daughters of Albion’¹⁰⁸

Does the sun walk in glorious raiment, on the secret floor¹⁰⁹
 Where the cold miser spreads his gold; or does the bright cloud drop
 On his stone threshold? does his eye behold the beam that brings
 Expansion to the eye of pity? or will he bind himself
 Beside the ox to the hard furrow? does not that mild beam blot
 The bat, the owl, the glowing tyger, and the king of night.
 The sea fowl takes the wintry blast for a cov’ring to her limbs:
 And the wild snake, the pestilence to adorn him with gems and gold;
 And trees, and birds, and beasts, and men, behold their eternal joy.
 Arise you little glancing wings, and sing your infant joy!
 Arise and drink your bliss, for everything that lives is holy!

¹⁰⁸ Blake, *The Early Illuminated Books*.

¹⁰⁹ Hoddinott repeats the first part of this line: ‘Does the sun walk in glorious raiment,
 / Does the sun walk in glorious raiment, on the secret floor’.

‘The Chimney Sweeper’¹¹⁰

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry “‘weep! ‘weep! ‘weep! ‘weep!”,
So your chimneys I sweep and in soot I sleep.

There’s little Tom Dacre, who cried when his head,
That curl’d like a lamb’s back, was shav’d; so I said
“Hush, Tom! never mind it, for when your head’s bare
You know that the soot cannot spoil your white hair.”

And so he was quiet, and that very night,
As Tom was asleep, he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, and Jack,
Were all of them locked up in coffins of black,

And by came an Angel who had a bright key,
And he open’d the coffins and set them all free;
Then down a green plain, leaping, laughing, they run,
And wash in a river, and shine in the sun.

Then naked and white, all their bags left behind,
They rise upon clouds and sport in the wind;
And the Angel told Tom, if he’d be a good boy,
He’d have God for his father and never want joy.

And so Tom awoke, and we rose in the dark,
And got with our bags and our brushes to work.
Tho’ the morning was cold, Tom was happy and warm;
So, if all do their duty, they need not fear harm.

¹¹⁰ W. Blake, *Songs of Innocence and Experience* (Whitefish, MT: Kessinger Publishing, 2004), pp. 11-12. This poem was first published in Blake’s *Songs of Innocence* in 1789. Blake wrote two different poems entitled ‘The Chimney Sweeper’, one contained in his *Songs of Innocence* and one in his *Songs of Experience*. Hoddinott set the former; Britten set the latter in *The Songs and Proverbs of William Blake*, Op. 74 (1965). William Mathias also set this poem (from Blake’s *Songs of Experience*), in his 1979 song cycle for mezzo-soprano, celesta, harp, piano and strings, *Songs of William Blake*, Op. 82 (posthumously refashioned for baritone soloist with the permission of the Mathias family in 2003, and recorded in this guise on the Metronome label, MET 1066). The American composer William Bolcom set both poems in his *Songs of Innocence and Experience* (1956-81), a work of some three hours duration for more than 200 musicians (vocal soloists, choir and full orchestra), incorporating all 46 of Blake’s *Songs of Innocence* and *Songs of Experience*.

‘Song’¹¹¹

How sweet I roam’d from field to field
And tasted all the summer’s pride,
‘Till I the Prince of Love beheld,
Who in the sunny beams did glide!

He show’d me lilies for my hair,
And blushing roses for my brow;
He led me through his gardens fair
Where all his golden pleasures grow.

With sweet May dews my wings were wet,
And Phoebus fir’d my vocal rage;
He caught me in his silken net,
And shut me in his golden cage.

He loves to sit and hear me sing,
Then, laughing, sports and plays with me;
Then stretches out my golden wing,
And mocks my loss of liberty.

¹¹¹ W. Blake, *Poetical Sketches* (Whitefish, MT: Kessinger Publishing, 2004), p. 8. According to Benjamin Malkin, ‘It was written before the age of fourteen [in 1771], in the heat of youthful fancy, unchastised by judgement. The poet, as such, takes the very strong liberty of equipping himself with wings, and thus appropriates his metaphorical costume to his corporeal fashion and seeming. The conceit is not unclassical; but Pindar and the ancient lyrics arrogated to themselves the bodies of swans for their august residence. Our Gothic songster is content to be encaged by Cupid; and submits, like a young lady’s favourite, to all the vagaries of giddy curiosity and tormenting fondness’. (B. Malkin, *A Father’s Memories of his Child* (London: Longman, Hurst, Rees and Orme, 1806), pp. xxxiv-xxxvii.) This poem was first published in *Poetical Sketches*, a collection of his juvenile poetry, published in London by private subscription (including that of the Rev. Mathew), in 1783. It is written in the long hymnal measure with the rhyme form a-b-a-b. Dante Gabriel Rossetti said of these poems that they encapsulated ‘the best period of English song writing’. (Langridge, *Blake*, p. 12.) There remained, however, a dozen copies unbound at the time of his death from the fifty copies printed. (A. Ward, ‘William Blake and his Circle’, in M. Eaves (ed.), *The Cambridge Companion to William Blake* (Cambridge: Cambridge University Press, 2003), p. 23.) It was, however, the first and only volume of Blake’s poetry printed during his lifetime.

‘Ah! Sun-flower’¹¹²

Ah Sun-flower!¹¹³ weary of time,
Who countest the steps of the Sun:
Seeking after that sweet golden clime
Where the traveller’s journey is done.

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow:
Arise from their graves and aspire,
To where my sun-flower wishes to go!

¹¹² W. Blake, *Songs of Experience* (New York, NY: Courier Dover Publications, 1984), p. 36. This was published in 1794 as a companion to *Songs of Innocence*, published seven years earlier. Britten set this exact text in his *Songs and Proverbs of William Blake*, Op. 74 (1965), a setting well known to Hoddinott (during the mid-1990s Hoddinott suggested the Britten cycle to Nimbus Records as a companion piece for *Ancestor Worship*, Op. 82 (1973); in the event the latter was recorded on a complete disc of Hoddinott’s vocal music for Sain Records in 2001). It is also interesting to note that Vaughan Williams set the poem in his *Ten Blake Songs* (1957), for voice and oboe; Hoddinott’s *Blake Songs*, Op. 192 (2007), for baritone and violin were conceived as a recital partner to Vaughan Williams’s songs for voice and violin. William Alwyn made a setting of the poem in 1933, as did Daniel Jones in *Hear the Voice of the Ancient Bard* (1977). Hoddinott’s choice of this poem echoes his choice of Emily Dickinson’s ‘Daisy’ as the second song of ‘*One must always have love*’, Op. 152 no. 3 (1994): ‘The daisy follows soft the sun, / And when his golden walk is done, / Sits shyly at his feet.’

¹¹³ Hoddinott repeats the words, ‘Ah Sun-flower!’. He also reprises the first line at the end of his musical setting, ‘Ah Sun-flower! Ah Sun-flower!’.

‘Night the Ninth’¹¹⁴

The Sun has left his blackness and has found a fresher morning
 And the mild moon rejoices in the clear and cloudless night
 And Man walks forth from midst of the fires the evil is all consumd
 His eyes behold the Angelic spheres arising night and day
 The stars consumd like a lamp blown out and in their stead behold
 The Expanding Eyes of Man behold the depths of wondrous worlds¹¹⁵

How is it we have walkd thro fires and yet are not consumd
 How is it that all things are changd even as in ancient times
 The Sun arises from his dewy bed and the fresh airs
 Play in his smiling beams giving seeds of life to grow
 And the fresh Earth beams forth ten thousand thousand springs of life

¹¹⁴ W. Blake, *The Complete Poetry and Prose of William Blake*, pp. 406-407. Hoddinott has extracted a short part of the long epic prophecy poem that Blake first entitled *Vala* and later changed to *The Four Zoas* (the composer set the end of the ninth part of the poem, *Night the Ninth*), written between 1795 and 1808. The poem was left in manuscript and the first attempt at a published transcript was in the late nineteenth century. (G. Bentley Jr., ‘The Date of Blake’s *Vala* or *The Four Zoas*’, *Modern Language Notes*, LXXI (November 1956), pp. 487-91.) The first two lines extracted by Hoddinott are also found in Blake’s *Prophecy in America a Prophecy*, first published in 1793. (W. Blake, *William Blake*, ed. by Erdman, p. 53.)

¹¹⁵ Hoddinott does not set the next thirteen lines of Blake’s poem (the illustrated epic poem has four thousand lines).

Appendix 2 – Withdrawn works

Hoddinott withdrew 29 works that were written during his years as a student in Cardiff, comprising 12 orchestral, 9 vocal and 8 chamber works. He also withdrew a further 8 works written between 1951 and 1959 (1 orchestral, 3 vocal and 4 chamber works). Despite the withdrawal of these 37 works, 9 were broadcast by the BBC at the time. This list is compiled from information in the composer's own hand:¹

Two songs ('A widow bird sate mourning', 'Dawlish fair') (1946)

Epilogue (1946)

String Quartet (1946)

Rhapsody for violin and orchestra (1946)

Phantasy Overture for orchestra (1947)

Weep no more, cycle for tenor and string quartet (1947)

Drink today, for tenor and piano (1947, revised 1949)²

Adagio for strings (1947)

Capriccio for piano and orchestra (1947)

Phantasy String Quartet (1947)

Toccata for String Quartet (1947)³

Theme and Variations for String Quartet (1947)

Miniatures for String Quartet (1947)

¹ In the private collection of Rhiannon Hoddinott.

² Broadcast on the BBC Welsh Home Service on 20 January 1950 and on 7 March 1952.

³ Broadcast on the BBC Welsh Home Service on 31 March 1950.

Nocturne for Orchestra (1948)⁴

Dirge, for tenor and piano (1948)⁵

Cello Concerto (1948)

Serenade for Orchestra (1948)

Prelude for two violas (1948)

Prelude and Fugue for string trio (1948)⁶

Ending, for tenor and piano (1949)

Symphonic Suite for orchestra (1949)

Pastorale for orchestra (1949)

Scherzo for orchestra (1949)

Song of Destiny, for chorus and double strings (1949)

Sonatina for viola (1949)

Harlequinade for orchestra (1949)

Two Impressions for orchestra (1949)⁷

Songs of Melancholy, for tenor and thirteen instruments (1949)

A Lover's Complaint, for tenor and string quartet (1949)

Requiem (1951)

Nocturne for clarinet, violin and piano (1952)⁸

I send a greeting, folk song setting for SATB (1954)⁹

Impromptu for harp (1955)

⁴ Broadcast on the BBC Overseas Service on 5 May 1949.

⁵ Broadcast on the BBC Welsh Home Service on 20 January 1950 and on 7 March 1952. Four versions of the song exist in manuscript.

⁶ Broadcast on the BBC Welsh Home Service on 31 March 1950 and on the Third Programme on 16 April 1951.

⁷ Broadcast on the BBC Welsh Home Service on 3 August 1950 and 21 August 1952, and on the BBC Overseas Service on 7 August 1950.

⁸ Broadcast on the BBC World Home Service on 1 December 1952.

⁹ Broadcast on the BBC Home Service on 20 September 1954.

Improvisation for clarinet and piano (1956)

Heddiw ganed Crist, carol for SSA (1957)¹⁰

‘Suo gân for orchestra’ (no. 1 of *Two Nursery Tunes*) (1958)¹¹

‘Elegy’ for piano (no. 3 of *Sonatina*, Op. 18) (1959)

¹⁰ Designated withdrawn by the composer as the score was lost.

¹¹ Broadcast on the BBC World Home Service on 26 September 1958.

Appendix 3 – Works list

The following is a transcript of Hoddinott's personal work list (in order of composition):

1946

Two Songs: 'A widow bird sate mourning' (Shelley)
'Dawlish fair' (Keats)

Epilogue (Housman)

String Quartet

Rhapsody for violin and orchestra

1947

Phantasy overture for orchestra

Weep no more: cycle for tenor and string quartet (Fletcher)

Drink today: for tenor and piano (Fletcher)

Adagio for strings

Capriccio for piano and orchestra

Phantasy for string quartet

Toccata for string quartet

Theme and variations for string quartet

Miniatures for string trio

1948

Nocturne for orchestra

Dirge: for tenor and piano (Fletcher)

Concerto for cello and orchestra

Serenade for orchestra

Prelude for two violas

Prelude and fugue for string trio

1949

Ending: for tenor and piano (Day Lewis)

Symphonic Suite for orchestra

Pastorale for small orchestra

Scherzo for small orchestra

Song of Destiny: cantata for mixed chorus and double string orchestra (Whitman)

Sonatina for viola

Harlequinade for orchestra

*Two impressions for orchestra: 'Summer morning'
'Afternoon on a river'*

Songs of melancholy: cycle for tenor and thirteen instruments (Day Lewis)

A Lover's complaint: for tenor and string quartet (Shakespeare)

Op. 1 *String Trio*

1950

Op. 2 *Two Songs: for bass and piano* (Fletcher)

Op. 3 *Concerto for clarinet and string orchestra*

Op. 4 no. 1 *Lullaby: for medium voice and piano* (anon.)

Incidental music to the radio play 'There go the ships'

1951

Incidental music to the radio play 'St David'

Requiem for soprano, chorus and orchestra

Incidental music to the radio play 'Dan Owen and the angel Joe'

1952

Op. 4 no. 2 *Fugal overture for orchestra*

Op. 5 *Nocturne for orchestra*

Nocturne for clarinet, violin and piano

Incidental music to the radio play 'Jet-age metal'

Carol for SA and piano (Llywelyn Huws)

1953

Incidental music to the radio play 'Richard Savage'

Op. 6 *Quartet for clarinet, violin, viola and cello*

1954

Incidental music to the radio play 'The Time Barrier'

I send a greeting: Welsh folk song for SATB

1955

Op. 7 *Symphony no. 1*

Op. 8 *Concerto for oboe and string orchestra*

Impromptu for harp

1956

Op. 9 *1st Nocturne for piano*

Incidental music to the radio play 'The Meeting'

Improvisation for clarinet and piano

Op. 10 *Septet for clarinet, horn, bassoon, piano, violin, viola and cello*

1957

Incidental music to 'Blood Wedding' (Lorca)

Op. 11 *Concerto for harp and orchestra*

Op. 12 no. 1 *Rondo Scherzoso: for trumpet and piano*

Heddiw ganed Crist: carol for SSA

Op. 12 no. 2 *Rondo Capriccioso: for trombone and piano*

Op. 13 *Serenade for string orchestra*

1958

Op. 14 *Concertino for viola and small orchestra*

Op. 15 *Welsh Dances for orchestra*

Incidental music to 'The Firstborn' (Fry)

Suo-gan for orchestra

Codiad Lloer (Moonrise): part song for TTBB (Glyn Jones)

1959

Two Welsh Nursery Tunes for orchestra

Op. 16 no. 1 *2nd Nocturne for piano*

Op. 16 no. 2 *Nocturne and Dance for harp and orchestra*

Op. 17 *Sonata no. 1 for piano*

Op. 18 *Elegy for clavichord*

1960

Op. 19 *Concerto for piano, wind instruments and percussion*

Aria from Job

Op. 20 *Sextet for flute, clarinet, bassoon and string trio*

Incidental music for the film 'Pembrokeshire, my county'

Op. 21 *Concerto no. 2 for piano and orchestra*

Incidental music for the film 'The Sword of Sherwood Forest' (Hammer)

Entry for orchestra

1961

Op. 22 *Concerto for violin and orchestra*

Incidental music for the film 'The Horsemasters' (Disney)

Op. 23 *Masque 'The Race of Adam': for soloists, boys' voices, chorus and organ*

Great art Thou, O God: anthem for SATB and organ

Op. 25 no. 1 *Rondo Scherzoso for piano*

Op. 25 no. 2 *Wondrous Night: carol for SSA (Llywelyn Huws)*

Op. 26 *Rebecca: ballad for SATB (Jon Manchip White)*

1962

Op. 27 *Sonata no. 2 for piano*

Op. 24 *Job: oratorio for bass, chorus and orchestra (Aneirin Talfan Davies)*

Op. 28 *Variations for flute, clarinet, harp and string quartet*

Incidental music: Jackie the Jumper (Gwyn Thomas)

Folk Song Suite for orchestra

Op. 29 *Symphony no. 2*

1963

Op. 30 *Three Medieval Songs: for SSA*

Incidental music: 'Antigone' (Anouilh)

Op. 31 *Variations for orchestra*

(Op. 18) *Sonatina for clavichord (1959-63)*

Fanfare for three trumpets, two trombones and drums

Op. 32 *Divertimento for oboe, clarinet, horn and bassoon*

1964

Every man's work shall be made manifest: anthem for SATB and organ

Introit for SATB

Op. 33 *Danegeld: Six episodes for mixed choir* (George Thomas)

Op. 34 *Sinfonia for string orchestra*

Op. 35 *Jack Straw: overture for orchestra*

Op. 36 *Sonata for harp*

Op. 37 no. 1 *Toccata alla giga: for organ*

Op. 38 no. 1 *What Tidings: carol for SATB*

Four Welsh Songs: arranged for unison voices and piano/orchestra

Incidental music to 'Blodeuwedd' (Saunders Lewis)

1965

Op. 38 no. 2 *Medieval Carol: for medium voice and piano* (anon.)

Op. 39 *Dives and Lazarus: cantata for soli, chorus and orchestra* (Gwynno James)

Op. 40 *Sonata no. 3 for piano*

Op. 41 *Concerto Grosso for chamber orchestra*

Op. 42 *Aubade for horn and string orchestra*

Op. 43 *String Quartet*

1966

'Wrth ddor y gorllewin draw': part song for mixed voices

Op. 37 no. 2 *Intrada for organ*

Arabesque for violin and piano

Op. 44 *Concerto no. 3 for piano and orchestra*

Op. 45 *Pantomime: overture for orchestra*

Op. 46 *Concerto Grosso no. 2*

Op. 47 *Variants for orchestra*

Incidental music: 'The Pied Piper' (Browning)

Op. 48 *Night music for orchestra*

Op. 49 *Sonata no. 4 for piano*

Variation-Nocturne (Braint)

1967

Two Welsh Songs: arr. male voices

Op. 50 *Sonata for clarinet and piano*

Op. 51 *Concerto for organ and orchestra*

Op. 52 *Suite for harp*

1968

Op. 53 *Nocturnes and Cadenzas for clarinet, violin and cello*

Op. 54 *Roman Dream: scena for soprano and instrumental ensemble* (Emyr Humphreys)

Op. 55 *An apple tree and a pig: scena for mixed voices* (Emyr Humphreys)

Op. 56 *Sinfonietta for orchestra*

Op. 57 *Sonata no. 5 for piano*

Op. 58 *Divertimenti for eight instruments*

Op. 59 *Barti Ddu (Black Bart): ballad for chorus and orchestra* (I. D. Hooson)

Op. 60 *Fioritura for orchestra*

Op. 61 *Symphony no. 3*

1969

Op. 62 *Nocturnes and Cadenzas for cello and orchestra*

Op. 63 *Sonata no. 1 for violin and piano*

Op. 64 *Welsh Dances: 2nd Suite*

Op. 65 *Concerto for horn and orchestra*

Eryri: song for soloists, chorus and orchestra (T. H. Parry-Williams)

Op. 66 *Investiture Dances*

Op. 67 *Sinfonietta 2 for orchestra*

Op. 68 no. 1 *Nocturnes and Cadenzas for harp: revised and published as Sonata Notturna*

Op. 69 *Divertimento for small orchestra*

Op. 70 *Symphony no. 4*

1970

Op. 71 *Sinfonietta 3 for orchestra*

Op. 72 no. 1 *Suite for orchestra*

Op. 73 no. 1 *Sonata no. 2 for violin and piano*

Op. 73 no. 2 *Sonata for cello and piano*

Op. 37 no. 3 *Sarum Fanfare: for organ*

Op. 68 no. 2 *Fantasy for harp*

Op. 74 *'Out of the deep': motet for mixed voices (words arr. Moelwyn Merchant)*

Op. 76 *'the sun, the great luminary of the universe': music for orchestra*

Op. 77 *Trio for violin, cello and piano*

1971

Op. 78 no. 1 *Sonata no. 3 for violin and piano*

Op. 78 no. 2 *Sonata for horn and piano*

Op. 72 no. 2 *Concertino for horn, trumpet and orchestra*

Op. 72 no. 3 *Sinfonietta 4*

Op. 79 *The Tree of Life: oratorio for soprano, tenor, chorus and orchestra (Moelwyn Merchant)*

Four Welsh Songs: for male choir and piano/orchestra

Op. 80 *St Paul at Malta: cantata for tenor, chorus and orchestra (Moelwyn Merchant)*

Puer Natus: carol for mixed voices and organ (words 16c. German, trans. Moelwyn Merchant)

1972

Op. 78 no. 3 *Sonata no. 6 for piano*

Op. 78 no. 4 *Piano Quintet*

Ieuenctid y Dydd: song for mixed voices and orchestra (words T. H. Parry-Williams)

Op. 72 no. 4 *Aubade for small orchestra*

Op. 72 no. 5 *'the hawk is set free': music for orchestra*

1973

Op. 72 no. 6 *'The Floore of Heav'n': music for orchestra*

Op. 81 *Symphony no. 5*

Op. 82 *Ancestor Worship: 4 poems of Emyr Humphreys for baritone and piano*

Op. 83 *The Beach of Falesá: opera in three acts* (libretto: Glyn Jones)

Op. 84 *The Silver Swimmer: mixed voices and piano duet* (Jon Manchip White)

1974

Op. 85 *Ritornelli for trombone, wind instruments and percussion*

1975

Op. 86 *Landscapes for orchestra*

Op. 87 *Landscapes –Ynys Môn; songs for tenor and piano* (Emyr Humphreys)

Op. 88 *The Magician: opera in one act* (libretto: John Morgan)

Two Welsh Songs: for mixed voices and piano

Welsh Airs and Dances: for symphonic wind band

1976

Op. 89 *Sonata no. 4 for violin and piano*

Incidental music to the film 'Steel be my sister'

To Autumn: song for mixed chorus (Keats)

Op. 90 *A Contemplation upon Flowers: three songs for soprano and orchestra* (Herbert, King)

1977

Op. 91 *French Suite for small orchestra*

Op. 92 *Italian Suite for recorder/flute and guitar*

Op. 93 *What the old man does is always right: opera in one act* (libretto: Myfanwy Piper)

Op. 94 *Passaggio for orchestra*

Op. 95 *Sinfonia Fidei: cantata for soprano, tenor, chorus and orchestra* (words arr. Christopher Cory)

Incidental music to the film 'Shining Pyramid'

Op. 86 no. 2 *Night piece: music for orchestra*

Op. 96 no. 1 *Sonata no. 2 for cello and piano*

1978

Op. 96 no. 2 *Sonata for organ*

Op. 97 no. 1 *Dulcia Iuventutis: three songs for mixed choir and piano duet*

Cymru – er cof am T.H.P.W.: for mixed chorus and organ

Op. 75 *Voyagers: songs for baritone solo, male voices and orchestra/piano duet* (Jon Manchip White)

Op. 98 no. 1 *Sonatina for guitar*

Op. 98 no. 2 *Sonatina for two pianos*

1979

Op. 99 *The Rajah's Diamond: opera in one act* (libretto: Myfanwy Piper)

Op. 100 no. 1 *Scena for string quartet*

Op. 100 no. 2 *Ritornelli 2 for brass quintet*

Op. 97 no. 2 *Hymnus ante somnum: for male choir and organ*

Fanfare for the Cardiff Tattoo

Great is the Lord: anthem for mixed voices and organ

Survivors: songs for mixed voices (Emyr Humphreys)

Op. 101a *Nocturnes and Cadenzas for cello*

1980

Op. 101b *Nocturnes and Cadenzas for flute*

Op. 102 *'the heaventree of stars': poem for violin and orchestra*

1981

Op. 103 *The Trumpet-Major: opera in three acts* (libretto: Myfanwy Piper after the novel by Thomas Hardy)

Op. 104 *Ritornelli 3 for four double basses*

Fanfare for St Davids

Te deum: for mixed choir and organ

Op. 105 no. 2 *Lanterne des Morts: music for orchestra*

1982

Six Welsh folk songs: arr. high voice and piano

The Charge of the Light Brigade: ballad for male voices and piano (Tennyson)

In Parasceve Domini: III Nocturno: motet for female voices and piano

Op. 106 *Doubles: concertante for oboe, strings and harpsichord*

Op. 107 *Five studies for orchestra*

Op. 103a *Four Scenes from The Trumpet-Major*

Quodlibet on Welsh Nursery Tunes

1983

Op. 108 *Ingravescentem aetatem: four songs for mixed chorus and piano duet*

Op. 109 *Masks: five theatre abstracts for oboe, bassoon and piano*

Quodlibet on Welsh Nursery Tunes for brass quintet

King of Glory: anthem for mixed voices and organ

Jubilate: anthem for mixed voices and organ

1984

- Op. 110 *Lady and Unicorn: cantata for mixed voices and piano*
- Op. 111 *Piano Trio no. 2*
- Op. 112 *Bagatelles for oboe and harp*
- Op. 113 *String Quartet no. 2*
- Op. 114 *Sonata no. 7 for piano*
- Op. 115 *Scenes and Interludes: concertante for trumpet, harpsichord and strings*
- Op. 116 *Symphony no. 6*
- Op. 107 no. 2 *Hommage à Chopin: studies for orchestra*
- Op. 117 *Bells of Paradise: cantata for baritone, mixed chorus and orchestra*

1985

- Op. 123 *Welsh Dances for Orchestra – 3rd Suite*
- Christ is risen: anthem for SATB and organ*
- Op. 118 *Divertimenti for flute, bassoon, double bass and percussion*
- Op. 119 *Scena for string orchestra*
- Op. 120 *Sonata for two pianos*
- Op. 121 *The Silver Hound: cycle for tenor and piano* (Ursula Vaughan Williams)
- Op. 122 *Passacaglia and fugue for organ*
- Sing a new song: anthem for SATB and organ*
- Fanfare with Variants for brass band*
- Green Broom: ballad for male voices and piano*
- Op. 104 no. 2 *Sonata for four clarinets*

1986

- Flower Songs: for women's voices and piano*
- In Praise of Music: voices and orchestra*

Op. 124 *Concerto for violin, cello, piano and orchestra*

Op. 125 *Sonata no. 8 for piano*

Op. 126 *Divisions: concertante for horn, harpsichord and strings*

Op. 127 *Concerto for Orchestra*

Celebration Fanfare for orchestra

1987

Op. 128 *Concerto for clarinet and orchestra*

Birthday Greetings for Paul Patterson

Aspiciens a longe: anthem for mixed voices and organ

Op. 123a *Welsh Dances for Brass Band*

Improvisations on an old Welsh tune: for orchestra

Holy Son of God: carol for voices and organ

Op. 129 *The Legend of St Julian: narrator, chorus and orchestra* (Myfanwy Piper)

Rondino: for trumpet and piano

1988

Tarantella: for harp and orchestra

Op. 130 *String Quartet no. 3*

Adagietto: for trumpet and piano

Alla Marcia: for trumpet and piano

Op. 131 *Lines from Marlowe's Dr Faustus: scena for mixed voices, brass and percussion*

Pullman Prelude for Orchestra

1989

Op. 132 *Noctis Equi: scena for cello and orchestra*

Op. 133 *Songs of Exile: cycle for tenor and orchestra* (Emyr Humphreys)

Welsh Dances: Suite no. 4 for Symphonic Wind Band

Op. 134 *Sonata no. 9 for piano*

Rhapsody on Welsh Tunes for orchestra

Op. 135 *Star Children*

Op. 136 *Sonata no. 10 for piano*

Op. 137 *Symphony for organ and orchestra*

1990

Op. 138 *Emynau Pantycelyn: for baritone, chorus and orchestra* (William Williams)

Promenade for trombone and piano

Op. 16b *Prelude, Nocturne and Dance for harp and orchestra*

Op. 68b *Sonata Notturna for harp*

Dwy Garol: cor meibion a phiano (Llywelyn Huws)

Capriccio: for trombone and piano

Two Songs from Glamorgan: for tenor and piano

The coming of the Lord: carol for SATB and organ

1991

Saviour of the nations: carol for SATB and organ

Op. 139 *Novelette for flute, oboe and piano*

Op. 140 *Sonata for flute and piano*

Caniad Solomon: anthem for choir and organ

A May Song: voices and orchestra

1992

Op. 141 *Sonata no. 5 for violin and piano*

Vespers Canticle: choir and organ

Op. 142 *Symphony for brass and percussion*

Op. 143 no. 1 *Paradwys Mai: three songs to poems of Saunders Lewis for mezzo-soprano, string quintet and piano* (arr. baritone/piano 2001)

Op. 144 *Chorales, variants and fanfares: for organ and brass quintet*

Op. 143 no. 2 *Gloria: for chorus and organ*

Op. 143 no. 3 *The gates of Heav'n: Advent carol for choir and organ*

Op. 145 *A Vision of Eternity: symphony for soprano and orchestra*

1993

Op. 143 no. 4 *Three Motets: for mixed chorus and organ*

Op. 146 *Quintet for flute, oboe, clarinet, horn and bassoon*

Op. 147 *Sonata no. 11 for piano*

Improvisation on an old Welsh Tune: soprano, male choir and orchestra

1994

Op. 148 *Missa Sancti David: for tenor, trebles, chorus, piano four hands, organ and percussion*

Op. 149 *Sonata no. 12 for piano*

Op. 150 *Six Bagatelles for violin, two violas and cello*

Lines from 'The Music Makers': for mezzo-soprano and female chorus

Op. 151 no. 1 *Three Hymns: for mixed chorus and organ*

Op. 151 no. 2 *Shakespeare Songs: for unaccompanied mixed voices*

Op. 152 no. 1 *The Silver Swimmer: for soprano and ensemble*

Op. 152 no. 2 *Five Poems of Gustavo Adolfo Bécquer (translated from the Spanish by Ifan Payne): for baritone and piano*

Op. 152 no. 3 *'One must always have love': songs for high voice and piano*

1995

Op. 153 *Concerto for violin and orchestra ('Mistral')*

Op. 154 *Concerto for trumpet and orchestra: 'The Shining Pyramid'*

Carol: Dawns y Nadolig

Op. 155 *Tymhorau: pedair o gerddi Gwyn Thomas*

Op. 156 *'the poetry of earth': songs for mixed voices and piano duet*

Op. 157 *Sonata for oboe and harp*

Dark Sonnet: for piano

1996

Op. 158 *Mass: for baritone, chorus and ensemble*

Op. 159 *Sonata no. 3 for cello and piano*

Magnificat and Nunc Dimittis

Festivo: music for a celebration

Op. 160 *String Quartet no. 4*

Op. 161 *Piano Trio no. 3*

Op. 162 *Sonata no. 2 for clarinet and piano*

1997

Caneuon Indeg: three nursery tunes arranged for baritone and harp

Op. 163 *Sonata no. 6 for violin and piano*

Lizard: for piano

Op. 164 *Tempi: Sonata for harp*

Op. 165 *'the poetry of earth': five songs for baritone and harp*

1998

Op. 166 no. 1 *Island of Dragons: variants for cello*

Op. 167 *Dragon fire: concertante for timpani, percussion and orchestra*

Op. 168 *Grongar Hill: scena for baritone, string quartet and piano*

Op. 166 no. 2 *Lizard: variants for recorder*

Op. 169 *Celebration Dances for orchestra*

1999

Op. 170 *Tower: opera in three acts* (libretto: John Owen)

Op. 150b *Five Bagatelles for wind quintet*

Op. 171 *To the Poet: six poems of Alexander Pushkin for bass-baritone and piano*

Op. 172 *Symphony no. 10*

2000

Op. 173 *La Serenissima: songs for baritone and piano*

Op. 174 *Doubles: quintet for oboe, piano and string trio*

Op. 175 *Concerto for percussion and brass*

Op. 176 *Sonata no. 13 for piano*

2001

Op. 177 *String Quartet no. 5*

Op. 178 *Dream Wanderer: trio for violin, horn and piano*

Op. 179 *Bagatelles for eleven instruments*

Op. 180 *'The Sunne Rising': concerto for euphonium and orchestra*

2002

Three Welsh folk songs: arr. cello and piano

Op. 181 *Lizard: concerto for orchestra*

2003

Leapfrog: bagatelle for piano

Op. 182 *Sonata for euphonium and piano*

2004

Op. 183 *Promontory of Dreams: song cycle for baritone, horn and strings* (Trevor Fishlock)

Op. 184 *Badger in the Bag*

Op. 185 *Concerto for trombone and orchestra*

Op. 186 *Bagatelles for four trombones*

Op. 187 *Concerto Grosso for brass*

Op. 188 *Sonata for piano duet*

2005

Seven folk songs: arr. baritone and harp

Celebration Tribute

Op. 189 *La Serenissima, Images of Venice: for soprano, baritone and orchestra*

2006

Op. 190 *Towy Landscape: songs for soprano, baritone and piano four hands*

Op. 191 *Music for string quartet*

2007

Op. 192 *Blake Songs: for baritone and violin*

Op. 193 *Taliesin: for orchestra*

Appendix 4 – Articles by Alun Hoddinott

‘The Achievement of Alan Rawsthorne’, *The Listener*, 73:1888 (3 June 1965), p. 839.

‘An Affirmation of Faith’, *Western Mail*, 26 May 1962, p. 5.

‘An Australian Composer in Wales’, *Western Mail*, 26 November 1966, p. 8.

‘BBC Music Review – Rawsthorne Concertos’, *The Listener*, 75:1931 (31 March 1966), p. 484.

‘Birthday Book a Fine Tribute to Tippett’, *Western Mail*, 31 March 1965, p. 7.

‘Brilliant Cello Soloist’, *Western Mail*, 2 July 1966, p. 5.

‘Britten Triumphant’, undated newspaper article in the archive of Rhiannon Hoddinott.

‘Charming Riddles on a Small Scale’, *Western Mail*, 29 August 1964, p. 5.

‘Christmas Is Icumen in’, *Western Mail*, 18 October 1963, p. 5.

‘Complete with Garret’, *Western Mail*, 14 August 1964, p. III.

‘Composer of Distinction’, *Western Mail*, 21 September 1963, p. 5.

‘A Composer of Many Contrasts’, *Western Mail*, 6 January 1965, p. 4.

‘Composer’s Forum: Concerto for Harp and Orchestra’, *London Musical Events*, 13:8 (August 1958), pp. 25-6.

‘Composer’s Forum: Concerto for Organ and Orchestra’, *Musical Events*, 22:5 (May 1967), pp. 10-11.

‘A Composer’s Role in Russia’, *Western Mail*, 20 August 1960, p. 5.

‘Composing a Children’s Opera’, *Music Teacher*, 56 (July 1977), pp. 15-16.

‘Concerto Makes its Bow’, *Western Mail*, 10 July 1965, p. 5.

‘Conductors and Conducting’, *Western Mail*, 4 May 1963, p. 5.

‘David Wynne’, *Welsh Music*, 1:2 (April 1959), pp. 7-8.

‘Deep Symphony’, *Western Mail*, 5 November 1966, p. 4.

- ‘Fine Performance of Rawsthorne Work’, *Western Mail*, [1965].
- ‘First Performances – Rawsthorne’s Cello Concerto’, *Tempo*, 77 (Summer 1966), pp. 18-19.
- ‘For Players to Enjoy, Too’, *Western Mail*, 19 November 1966, p. 4.
- ‘The Forgotten Composer’, *Western Mail*, 19 January 1963, p. 5.
- ‘Frightening the Minnows’, *Western Mail*, 27 March 1965, p. 8.
- ‘Full-Blooded Hymn to Apollo Opens Festival’, *Western Mail*, 7 July 1965, p. 5.
- ‘Genesis of an Opera’, *Tower by Alun Hoddinott*, programme booklet (Brecon: Opera Box, 1999), p. 17.
- ‘Gordon Jacob at 70’, *South Wales Argus*, 27 July 1965, p. 2.
- ‘Great Triumph for Covent Garden’, *Western Mail*, 9 July 1965, p. 7.
- ‘Grongar Hill’, *The Cutting Edge*, programme booklet, ed. by D. Tabakova (London: British Music Information Centre, 2007), p. 29.
- ‘Hand of a Master Craftsman’, *Western Mail*, 5 August 1965, p. 4.
- ‘History of a Pianist’, *Western Mail*, 21 January 1965, p. 6.
- ‘Humphrey Searle’s Individual World’, *South Wales Argus*, 18 November 1965, p. 2.
- ‘In Memoriam: Ralph Vaughan Williams’, *The Musical Times*, 99 (October 1958), p. 539.
- ‘In Memory of the Bard’, *Western Mail*, 21 March 1964, p. 5.
- ‘Inauguration and Policy – The Early Years’, in R. Stowell (ed.), *The Cardiff Festival of Music – Twenty Years* (Cardiff: The Cardiff Festival of Music, 1986), pp. 1-6.
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- ‘John Ogdon’s First Works’, *Western Mail*, 12 May 1965, p. 11.
- ‘Keen Sensitivity to Colour’, *Western Mail*, 1 February 1964, p. 5.
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- ‘Music in Schools: No Health in Us’, *The Times Educational Supplement*, 1 February 1963, p. 177.
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- ‘Oratorio’s Progress Out of Opera’, *Western Mail*, 20 March 1963, p. 5.
- ‘Our Magnificent Musician’, *Western Mail*, 13 November 1964, p. 6.
- ‘Personal View: Music in Wales’, *Amgueddfa: Bulletin of the National Museum of Wales*, 4 (Spring 1970), pp. 20-3.
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- ‘Rawsthorne – Composer with a Personal Idiom’, *Western Mail*, 5 May 1965, p. 8.
- ‘Rescued from Scrap Yard’, *Western Mail*, 30 November 1963, p. 5.
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- ‘Rich Romantic Harmonies’, *Western Mail*, 25 January 1964, p. 5.

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- ‘A Striking New Work’, *Western Mail*, 15 July 1965, p. 7.
- ‘A Superficial Look at Opera’, *Western Mail* (Literary Review), 12 September 1964, p. 3.
- ‘Tackling the Off-Beat’, *Western Mail*, 12 February 1966, p. 6.
- ‘Test of a Composer’s Strength’, *Western Mail*, 27 August 1960, p. 5.
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- ‘Vaughan Williams Reassessed’, *Western Mail*, 27 September 1963, p. 5.
- ‘Verdi Requiem at Royal Festival Hall’, *Western Mail*, 7 December 1964, p. 4.
- ‘Virtuosity Backed by Stamina’, *Western Mail*, 12 July 1965, p. 7.
- ‘Walton’s Style Analysed’, *Western Mail*, 11 August 1965, p. 4.
- ‘Welcome Janacek Revival’, *Western Mail*, 10 May 1965, p. 7.
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- ‘Whettam Symphony Romantic’, *Western Mail*, 26 February 1965, p. 4.
- ‘Works that Will Endure’, *Western Mail*, 15 December 1962, p. 5.
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Appendix 5 – Discography

Two Songs, Op. 2 (1950): Metronome (recorded 2012) ('A Merry Song' only).

Concerto for clarinet and string orchestra, Op. 3 (1950): Decca SXL 6513/Lyrita SRCD.330; Metronome MET CD 1073.

Lullaby: for medium voice and piano, Op. 4 no. 1 (1950): Metronome (recorded 2012).

1st Nocturne for piano, Op. 9 (1956): Lyrita RCS 27/REAM.2108.

Septet for clarinet, horn, bassoon, piano, violin, viola and cello, Op. 10 (1956, revised 1973): Argo ZRG 770.

Concerto for harp and orchestra, Op. 11 (1957, revised 1971): Decca SXL 6513/Lyrita SRCD.330.

Concertino for viola and small orchestra, Op. 14 (1958): Argo ZRG 824/Lyrita SRCD.332.

Welsh Dances for orchestra, Op. 15 (1958): EMI HMV ASD 2739/Oriel ORM 1001/Lyrita SRCD.334.

2nd Nocturne for piano, Op. 16 no. 1 (1959): Lyrita RCS 27/REAM.2108.

Sonata no. 1 for piano, Op. 17 (1959): Lyrita RCS 27/REAM.2108; Nimbus NI 5747/8 and NI 5369.

Elegy for clavichord, Op. 18 (1959): Lyrita RCS 27/REAM.2108.

Concerto for Piano, Wind Instruments and Percussion, Op. 19 (1960): Lyrita SRCD.330.

Concerto no. 2 for piano and orchestra, Op. 21 (1960): Decca SXL 6606/Lyrita SRCD.330.

Fendigaid Nos (Wondrous Night), Op. 25 no. 2 (1961): Arem-B; Nimbus NI 5369 and NI 5310.

Rebecca, Op. 26 (1961): Horizon Recordings GPWM HOR-PR-7.

Sonata no. 2 for piano, Op. 27 (1962): Lyrita RCS 27/REAM.2108; HMV ALP 2098/ASD 645; Nimbus NI 5747/8 and NI 5369.

Folk Song Suite for orchestra (1962, revised 1965): Marco Polo 8.225048.

Symphony no. 2, Op. 29 (1962): Pye Virtuoso TPLS 13013/Oriel ORM 1003/Lyrita SRCD.331.

Three Medieval Songs, Op. 30 (1963): Arem-B.

Divertimento for oboe, clarinet, horn and bassoon, Op. 32 (1963): Argo ZRG 770.

Introit (1964): Herald HAVP227.

Jack Straw, Op. 35 (1964): Unicorn-Kanchana RHD 401/Lyrita SRCD.334.

Toccata alla giga for organ, Op. 37 no. 1 (1964): BRAN B 1202; Arem-B.

What Tidings, Op. 38 no. 1 (1964): Argo ZRG 499/ZRG 5499.

Four Welsh Songs (1964): Alpha CDPS 417 ('Dacw mam yn dwad' only); University of Texas Records 38111 ('The Holly' only); Metronome (recorded 2012).

Medieval Carol, Op. 38 no. 2 (1965): Metronome (recorded 2012).

Dives and Lazarus, Op. 39 (1965): Argo ZRG 824/Lyrita SRCD.332; Arem-B.

Sonata no. 3 for piano, Op. 40 (1965): Nimbus NI 5747/8 and NI 5369.

Concerto Grosso for chamber orchestra, Op. 41 (1965): Metronome MET CD 1073.

String Quartet, Op. 43 (1965): Pye Golden Guinea GSGC/GSGL 14107.

Intrada, Op. 37 no. 2 (1966): Arem-B.

Concerto no. 3 for piano and orchestra, Op. 44 (1966): RCA Red Seal RK 25082/RL 25082.

Concerto Grosso no. 2, Op. 46 (1966): BBC Enterprises, BBC Records REC 222/Lyrita SRCD.334.

Variants for orchestra, Op. 47 (1966): Pye Virtuoso TPLS 13013/Oriel ORM 1003/Lyrita SRCD.333.

Night music for orchestra, Op. 48 (1966): Argo ZRG 824/Lyrita SRCD.333.

Sonata no. 4 for piano, Op. 49 (1966): Nimbus NI 5747/8 and NI 5369.

Variation-Nocturne (Braint) (1966): NMCD062.

Sonata for clarinet and piano, Op. 50 (1967): Pye Golden Guinea GSGC/GSGL 14107.

Roman Dream, Op. 54 (1968): Argo ZRG 691.

Sinfonietta for orchestra, Op. 56 (1968): Argo ZRG 824/Lyritya SRCD.333.

Sonata no. 5 for piano, Op. 57 (1968): Nimbus NI 5747/8 and NI 5369.

Symphony no. 3, Op. 61 (1968): Decca SXL 6570/Lyritya SRCD.331.

Nocturnes and Cadenzas for cello and orchestra, Op. 62 (1969): Unicorn-Kanchana RHD 401/Lyritya SRCD.332.

Sonata no. 1 for violin and piano, Op. 63 (1969): Argo ZRG 770.

Welsh Dances: 2nd Suite, Op. 64 (1969): EMI Music for Pleasure MFP 2129; BBC Enterprises, BBC Records REC 222/Lyritya SRCD.334.

Concerto for horn and orchestra, Op. 65 (1969): Decca SXL 6606/Lyritya SRCD.335.

Investiture Dances, Op. 66 (1969): BBC Enterprises, BBC Records REC 222/Lyritya SRCD.334; Louisville Records LS 758; Divine Art 25045.

Sinfonietta 2 for orchestra, Op. 67 (1969): RCA Red Seal RK 25082/RL 25082.

Sinfonietta 3 for orchestra, Op. 71 (1970): Decca SXL 6570/Lyritya SRCD.333.

Sonata for cello and piano, Op. 73 no. 2 (1970): Argo ZRG 695.

Sarum Fanfare, Op. 37 no. 3 (1970): Arem-B.

'the sun, the great luminary of the universe', Op. 76 (1970): Decca SXL 6570/Lyritya SRCD.333.

Trio for violin, cello and piano, Op. 77 (1970): Argo ZRG 691.

Sonata no. 3 for violin and piano, Op. 78 no. 1 (1971): Argo ZRG 761.

Sonata for horn and piano, Op. 78 no. 2 (1971): Custom Fidelity CRS 3054-2 (movements 2 and 3 only); Arem-B.

Four Welsh Songs for male choir and piano/orchestra (1971): Sain 1205 D ('Lisa Lân' and 'Dadl dau' only); Tantara Records Classic CD 778004 ('The Yellow Sheepskin', 'Fair Lisa' and 'Once a Farmer and his Wife' only).

Puer Natus (1971): OUP 150; CPT 996; Black Mountain Records BM 106; Vista VPS 1071.

Sonata no. 6 for piano, Op. 78 no. 3 (1972): Argo ZRG 761; Phoenix DGS 1013 1982; Nimbus NI 5747/8 and NI 5370.

Symphony no. 5, Op. 81 (1973): Decca SXL 6606/Lyritya SRCD.331.

Ancestor Worship, Op. 82 (1973): Sain SCD 2318.

Ritornelli for trombone, wind instruments and percussion, Op. 85 (1974): GM Recordings, GunMar Music, Inc. GM 2009.

Landscapes for orchestra, Op. 86 (1975): RCA Red Seal RK 25082/RL 25082.

Landscapes: Ynys Môn, Op. 87 (1975): BMS437CD.

Two Welsh Songs for mixed voices and piano (1975): Sain C 662; Herald HAVPCD 227 ('Lisa Lân' only).

A Contemplation upon Flowers, Op. 90 (1976): Chandos ABRD 1400/ABTD 1400 (cassette)/CHAN 8762 (CD).

Passaggio, Op. 94 (1977): Nimbus NI 5357.

Sinfonia Fidei, Op. 95 (1977): Unicorn-Kanchana RHD 401/Lyrita SRCD.332.

Sonata for organ, Op. 96 no. 2 (1978): Arem-B; Priory PRCD389.

Voyagers, Op. 75 (1978): Sain 1324D ('American Gals' only).

Ritornelli 2, Op. 100 no. 2 (1979): Nimbus NI 5466.

Nocturnes and Cadenzas for flute, Op. 101b (1980): Quantum QM7042.

'the heaventree of stars', Op. 102 (1980): Nimbus NI 5357.

Te Deum for mixed choir and organ, Op. 105 no. 1 (1981): Arem-B.

Lanterne des Morts, Op. 105 no. 2 (1981): Chandos ABRD 1400/ABTD 1400 (cassette)/CHAN 8762 (CD).

Six Welsh folk songs (1982): BMS437CD. (Arrangement for baritone (1993): Sain SCD 2318.)

In Parasceve Dominum: III Nocturno (1982): Mastertone TAP 002.

Doubles: concertante for oboe, strings and harpsichord, Op. 106 (1982): Nimbus NI 5357.

Quodlibet on Welsh Nursery Tunes (1982): Phoenix DGS 1040; Trax Classique TRX 138 and TRX/TRXC/TRXCD 163.

Masks: 5 theatre abstracts for oboe, bassoon and piano, Op. 109 (1983): Centaur CRC 3013.

Quodlibet on Welsh Nursery Tunes for brass quintet (1983): Nimbus NI 5466.

King of Glory (1983): Herald HAVPCD 227.

Lady and Unicorn, Op. 110 (1984): Libra Realsound LRS 150/USK 1216 CD.

Sonata no. 7 for piano, Op. 114 (1984): Arem-B; Nimbus NI 5747/8 and NI 5370.

Symphony no. 6, Op. 116 (1984): Chandos ABRD 1400/ABTD 1400 (cassette)/CHAN 8762 (CD).

Bells of Paradise, Op. 117 (1984): Oriana Records ONA 0004; CBM 1018.

Scena for string orchestra, Op. 119 (1985): Chandos ABRD 1400/ABTD 1400 (cassette)/CHAN 8762 (CD).

The Silver Hound, Op. 121 (1985): BMS437CD.

Welsh Dances for Orchestra – 3rd Suite, Op. 123 (1985): Black Mountain Records CBM 1040.

Sonata no. 8 for piano, Op. 125 (1986): Nimbus NI 5747/8 and NI 5370.

Concerto for Orchestra, Op. 127 (1986): Classico CLASSCD 384.

Concerto for clarinet and orchestra, Op. 128 (1987): Clarinet Classics CC0034.

Holy Son of God (1987): Nimbus NI 5335; Pro Organo CD37073.

Noctis Equi, Op. 132 (1989): Erato/Warner Classics 2292-45489-2/Elatus 0927496132.

Sonata no. 9 for piano, Op. 134 (1989): Nimbus NI 5747/8 and NI 5370.

Star Children, Op. 135 (1989): Nimbus NI 5357.

Sonata no. 10 for piano, Op. 136 (1989): Nimbus NI 5747/8 and NI 5370.

Two Songs from Glamorgan (1990): BMS437CD. (Arrangement for baritone (1993): Sain SCD 2318.)

The Coming of the Lord (1990): Nimbus NI 5335; Pro Organo CD7073.

Saviour of the Nations (1991): Nimbus NI 5335; Pro Organo CD7073.

Sonata for flute and piano, Op. 140 (1991): Quantum QM7042.

Paradwys Mai, Op. 143 no. 1 (1992): Metronome (recorded 2012); (Arrangement for baritone and piano (2001): Sain SCD 2318).

Chorales, variants and fanfares for organ and brass quintet, Op. 144 (1992): Nimbus NI 5466.

Gloria for chorus and organ, Op. 143 no. 2 (1992): Sain SCDC 2027.

Y Saith Gysgadur (1993): Sain SCD 2318.

Sonata no. 11 for piano, Op. 147 (1993): Sain SCD 2308.

Five Poems of Gustavo Adolfo Bécquer, Op. 152 no. 2 (1994): Sain SCD 2318.

'One must always have love', Op. 152 no. 3 (1994): BMS437CD.

Tymhorau, Op. 155 (1995): Sain SCD 2318. (Arrangement for string orchestra (1996): Metronome MET CD 1073.)

Dark March (1995): NME NMCD057.

Sonata no. 2 for clarinet and piano, Op. 162 (1996): Recordiadau Ensemble Cymru CYFC01 CD.

Caneuon Indeg (1997): Sain SCD 2318.

Lizard for piano (1997): NME NMCD 057.

Tempi: Sonata for harp, Op. 164 (1997): Sain SCD 2484.

'the poetry of earth', Op. 165 (1997): Sain SCD 2484.

Grongar Hill, Op. 165: Metronome (recorded 2012).

Lizard: variants for recorder, Op. 166 no. 2 (1998): Champion Cameo 2038.

To the Poet, Op. 171 (1999): Sain SCD 2484.

La Serenissima, Op. 173 (2000): Sain SCD 2266.

Leapfrog (2003): Usk 1227/CDD.

Promontory of Dreams, Op. 183 (2004): Metronome MET CD 1073.

Sonata for piano duet, Op. 188 (2004): Champion Cameo 2073.

Seven folk songs (2005): Sain SCD 2484.

Celebration Tribute (2005): Quartz QTZ 2041.

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Appendix 8 – Score of *Trio for violin, cello and piano*, Op. 77 (1970), Andante.¹

¹ A. Hoddinott, *Trio No. 1 for Violin, Cello and Piano* (Cardiff: University College Cardiff Press, 1984), pp. 1-7.

TRIO N°1
for Violin, Cello and Piano

Alan Hoddinott
Op. 77

Andante

Violin

Cello

Piano

con sord.

octatonic I

octatonic III

octatonic II

written out ornament

written out ornament

(P-6)

1 2 3 4 5 6 7 8 9 10 11 12 R-4 1 2

3 4 5 6 7 8 9 10 11 12 P-6 1

2 3 4 5 6 7 8 9 10 11

1 2 3 4 5 6

10

I-6 9 10 11

8-7 8

9 10

I-2 1

(P-6)

1 2 3 4 5

3 4 5 6

2

Handwritten musical score for guitar, featuring complex notation with fingerings, dynamics, and performance instructions. The score is written on three systems of staves (treble and bass clef).

System 1:

- Staff 1 (Treble): $P-6$ 1, 2 3 4 5 $\boxed{20}$ 6 7 9 8
- Staff 2 (Bass): 12, $P-2$ 11 pp , 6 7 8 9 10 11 12, $P-9$, $P-2$, 9 11 10 9 8 7 6 5 4 3 2 1, WT_1 , WT_0

System 2:

- Staff 1 (Treble): 10 11 12, $R-11$ 3 4, 5 7 8 9 10 11 12, $I-5$ 4 5, 8 7 2 3, 6 4 1 8
- Staff 2 (Bass): $RI-2$ 1 2 3 4 5 6 7 8 9 11, 10 12, (6) (6) (6) pp , $I-5$ 1 2 3 4 5 6 7

System 3:

- Staff 1 (Treble): 1 6, WT_0 , WT_0 , WT_0
- Staff 2 (Bass): 8 (8) 9, 10 12, 11, $I-11$ 2 3 4 5 6, $P-2$, 7, WT_1 , WT_0 , WT_1 , WT_0

octatonic II

Handwritten musical score for "The Rose Tree" in F# minor. The score is written on three systems of staves, with various musical notations, fingerings, and performance instructions.

System 1:

- Tempo: $R-7$
- Key signature: $I-6\ 9\ 10\ 11$
- Measure 1: 10 (circled), $I-2\ 1$
- Measure 2: $2 \downarrow$, 3 , $(2)\ 4$
- Measure 3: $6\ 7\ 8$, $(9)\ 10\ 11$, (12)
- Measure 4: $octatonic\ II$

System 2:

- Tempo: $RI-4$
- Measure 1: 1 , $2\ 3\ 4$
- Measure 2: $R-9$, $7\ 8$, $I-II\ 2\ 3$
- Measure 3: $R-8$, 3 , $4\ 5\ 6\ 7\ 8\ 9\ 11$
- Measure 4: $R-9$, $7\ 8$, $R-8$, 3 , $4\ 5\ 6\ 7\ 8$
- Measure 5: $RI-4$, $I-II\ 2\ 3$, 4
- Measure 6: $octatonic\ II$, $octatonic\ III$

System 3:

- Measure 1: $I-7\ 5\ 6$, $10\ 12$
- Measure 2: $RI-10\ 2$, 4 , 6
- Measure 3: $RI-1\ 2\ 3$, $4\ 5\ 6\ 7\ 8\ 10\ 11\ 12$
- Measure 4: $R-II\ 2\ 1\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 11\ 12$
- Measure 5: $7\ 8\ 9\ 11\ 12$
- Measure 6: $9\ 11\ 10\ 12$, $octatonic\ II$
- Measure 7: $triad\ of\ F\#\ Minor$

Handwritten musical score for guitar, featuring three systems of notation with various fingerings and ornaments.

System 1:

- Staff 1 (Treble Clef): *octave III*, *I-5* 8, *R-3* 3/4, *R-1* 9, *R-3* 3, *R-1* 12, *R-1* 11, *R-1* 10, *P-4* 2 3 4 5 6 7.
- Staff 2 (Bass Clef): *I-4*, 1 2 3 4 5 6 7 8 9 10 11 12, *(A)*.
- Staff 3 (Bass Clef): *con 2a*, *Written out ornament*, *2a*.

System 2:

- Staff 1 (Treble Clef): *P-7* 4, *I-3* 4 5 3 6, *(A)* 7 8 9 10 11.
- Staff 2 (Bass Clef): *P-0*, *I-2* 1, 2 4 3 3 4 2 1.
- Staff 3 (Bass Clef): *3* 7, *4* 7, *5* 7, *9* 7, *10* 7, *9* 7.

System 3:

- Staff 1 (Treble Clef): *P-10*, *P-0* 10 11 12, 2 3 4 5 6 7 8 9 11 10 12 (u).
- Staff 2 (Bass Clef): *I-5* 1 2 3 4 5 6, *(8)* 7 9, *RI-9* 10 11 12.

5

RI-8 1 2 4 7 8 10 11 12 I-9 2 3 4 5 6 2 4
3 5 6 9 3

P-1 10 P-6 5 I-7
11 9 12
7 8 5
8 7

P-9 5 6 P-0 5 6 8 7

7 8 9 RI-10 3 4 5 6 7 8 12 I-0 2 3 4

R-0 9 10 11 12 I-0 1

R-2 4 5 R-0 1 2 3 4 5 6 7 8 I-0 2 3 4

6



Handwritten musical notation on a page, featuring two systems of staves with notes, rests, and various annotations.

System 1:

- Staff 1 (Treble): Annotations include $R-8343$, $R-1\ 9\ 10$, $RI-0\ 78\ 9$, and $P-8\ 5\ 6\ 7\ 8$.
- Staff 2 (Bass): Annotations include $P-0$, 3 , 4 , $R-1\ 9\ 10\ 11$, 12 , and $P-8\ 5\ 6$.
- Staff 3 (Bass): Annotations include $octatonic\ II$.

System 2:

- Staff 4 (Treble): Annotations include $P-7\ 2\ 3\ 4\ 7$, $octatonic\ III$, and $9\ 10\ 11\ 12$.
- Staff 5 (Bass): Annotations include $8\ 9$, 12 , $I-1$, 8 , 7 , $octatonic\ II$, 1 , 2 , 10 , and $octatonic\ III$.

**Appendix 9 – Score of *Five Poems of Gustavo Adolfo Bécquer*, Op. 152 no. 2
(1994)**

Five Poems of Gustavo Adolphus Becquer

ALUN HODDINOTT

P-0 **1 2 1 1 3 1 2**
Moderato

mf **mp** **f**

1 2 1 3 1 2

4 **1 2 1 3 4 3** **1 2 1**

5 **mf** **mp** **f**

9 **mf** **3 3 2 1 1**

To - day the earth and the skies

WT, /octatonic III

[illegible]

29 *mp* 1 1 4 3
To - day the sun

1 2 1 2 1 2 1 3 4 3

33 *p* 1 2 1
reach - es in - to the depths of my soul

mp *p* 1 2 1 3 4 3 4 3 4 3
WTo/octatonic I

37 *mp* *p* 1 3 3 2 2 1 1 *p* 5 4 4
To - day I have seen her I have

1 2 1 3 4 3 *mp* *mf*
* Xen

The image shows a handwritten musical score on three systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staves). The key signature has one sharp (F#), and the time signature is 4/4. The score includes lyrics and various musical notations such as dynamics (*mp*, *p*, *mf*), fingerings (numbers 1-4), and performance instructions like "WTo/octatonic I" and "* Xen".

4

3 3 2 2 1 1 1 1

41 *mf* *f*

seen her and she has looked at me

1 2

* *sc*

45

1 4 1 2 1

mf *f*

* *sc*

49

3 P-1 3 4 3 4 3 4 3 1 2 1 3 4 3 4 3

mf *f* *mp* *dim.*

* *sc*

53

4 3 1 2 1 3 4 3 3 3 3 3 3

pp

WT₀/octatonic I WT₀/octatonic II WT₀ P-5 4 4 7 7

57

P-5 4 11 1 6 To - day octatonic I be -

p

WT₀/octatonic II octatonic I

6 5 5 5

61

lieve in God.

11 5 12

5

I-6 $\frac{3}{4}$ $\frac{12}{8}$ $\frac{6}{7}$ 2 (simile)

Allegro

ff

WT₀
8 9 10 11 8

dim.

P-1 10 10 10 10 10
mp

E-6
9 11 12
2 3 4 5 6 7 8 9 10

The in - vis - ib - le

octatonic III (Rea)

13 10 10 9 8 WT₁ 11 10 7

at - oms of the air

I-6 7 8 9 10 11 8

17 *mp* *P-2* $\sqrt{6}$

WT₁

21 *Pul*

2 3 4 5 6 7 8 9 10 11 12
9 11 12 *P-11* 6 7 8 9 11 12

L octatonic II

WT₁/octatonic I *RT-1* 1 2 3 4 5 6 7 *P-2* 3 2 1
L octatonic III

21 *sate all a - round me and*

P-2 1 2 3 4 7 9 *cresc.*

WT₁/octatonic III (Tea)

6 1 7 3

25 *burst in - to flame*

P-11 12 11 12 1 2 1 2 1 2 1 2 11 12

Tea

8 P-5 1 2 1 12 11 12 3 4 3 4 3 4 3

11 12 11 12 3 4 3

29 *dim.*

33 *p* *I-6* *p*

37 *W₁₀* *P-1* 10 *mf*

8 9 10 11 8 9 11 12

octatonic III *mf*

41 10 9 8 8 8 11 10

sky shatt - ers in - to rays of

The musical score is written for piano and voice. It features several systems of music. The first system (measures 29-32) is in treble and bass clef, with a 'dim.' marking. The second system (measures 33-36) includes a 'p' marking and a 'I-6' instruction. The third system (measures 37-40) has a 'W₁₀' marking and a 'P-1' instruction. The fourth system (measures 41-44) includes a '10' marking and a 'mf' marking. The fifth system (measures 45-48) has a '10' marking and a 'mf' marking. The sixth system (measures 49-52) includes a '10' marking and a 'mf' marking. The seventh system (measures 53-56) includes a '10' marking and a 'mf' marking. The eighth system (measures 57-60) includes a '10' marking and a 'mf' marking. The lyrics are 'sky shatt - ers in - to rays of'.

10

45

gold *cresc.*

7 8 9 10 11 8 9 11 12 RI-1 1 2 3 4 5 6 7 P-2 3 2 1

49 *mf* *WT* *mf*

The earth shud - ers octatonic III with

(P-2) 1 2 3 1 3 2 1

53

R-5 1 3 4 5 6 6
(R-11) 4 5

ex - hil - ar - at - - - ion

I-6 7 8 9 10 11 12 P-3 1 2 1

L *WT* *WT*

P-6 12 11 12 1 2 1 P-0 1 2 1

Handwritten musical score for piano, featuring a series of chords and melodic lines across five systems.

System 1: Bass clef. Chords: $P-6$ 1 2 | 2 1 1 2 1 1 2 | $P-3$ 1 2 | $P-7$ 4 6 4.

System 2: Treble and Bass clefs. Treble clef: 1 2 | 8^{va} | $P-0$ 1 2 | $P-6$ 1 2 1 1 2. Dynamics: ff . Fingering: 5.

System 3: Bass clef. Dynamics: p , $cresc.$, ff , sf . Measure 61 is marked.

System 4: Bass clef. Measure 65 is marked. Dynamics: p . Chord: $T-6$ 8.

System 5: Treble and Bass clefs. Measure 69 is marked. Chords: 7 3 | 8 1 2 8 6 7. Dynamics: ff .

Handwritten musical score for piano, featuring three systems of music with lyrics and various musical notations.

System 1 (Measures 73-76):

- Lyrics: "Waft - ed on" (partially visible)
- Handwritten notes: $\sqrt{P-4} \ 8 \ WTo \ 8 \ 8$
- Measure 73: Bass clef, whole note, $\frac{6}{16}$ above.
- Measure 74: Treble clef, half note, $\frac{6}{16}$ above, $P-1$ above, $\frac{6}{4}$ above.
- Measure 75: Treble clef, half note, $\frac{6}{16}$ above, $P-3 \ 2 \ 3$ above, $\frac{4}{12}$ above.
- Measure 76: Treble clef, half note, $\frac{5}{4}$ above.
- Handwritten note: $(due \ Ped.) \ octatonic \ III$

System 2 (Measures 77-80):

- Lyrics: "waves of song I hear a" (partially visible)
- Handwritten notes: $9 \ 9 \ 10 \ 11 \ 12$
- Measure 77: Bass clef, whole note, $\frac{9}{16}$ above.
- Measure 78: Bass clef, whole note, $\frac{9}{16}$ above.
- Measure 79: Bass clef, whole note, $\frac{10}{16}$ above.
- Measure 80: Bass clef, whole note, $\frac{11}{16}$ above.
- Handwritten notes: $P-1 \ 5 \ 4 \ 3 \ 2$ above, $\frac{4}{12} \ 1 \ 12 \ 3$ below.
- Handwritten note: $octatonic \ III$

System 3 (Measures 81-84):

- Lyrics: "mur - mer of kiss - es and" (partially visible)
- Handwritten notes: $10 \ 10 \ 10 \ 9 \ 9 \ 11$
- Measure 81: Bass clef, whole note, $\frac{10}{16}$ above.
- Measure 82: Bass clef, whole note, $\frac{10}{16}$ above.
- Measure 83: Bass clef, whole note, $\frac{10}{16}$ above.
- Measure 84: Bass clef, whole note, $\frac{9}{16}$ above.
- Handwritten notes: $4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 10$ above, $octatonic \ I$ above.
- Handwritten note: $I-10 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 10 \ 11$ below.
- Handwritten note: $octatonic \ II$

12

11 P-9 2 2 2 2

85 the flut - er of wings

P-9 1 2 1 2 1 2 1 P-3 3 4 3

P-6 1 2 1 2 1

89 P-3 3 3 3 4 4 3

p My eye - lids are closed

2

(*ten*) (*ten*) (*ten*)

93 2 *pp* 3 2 2 7

tight What is it

4 3 4 3 4 3

pp

(*ten*) *

97 P-0 1 2 1

4 3 P-3 1 2 1 2 1 2 1

101 octatonic III I-6 7 10 9

I-6 9 12 9 6 7

just love that's

octatonic III

106 8 8 8

pass - ing by.

7 3 4

8 12 9 6 7

(simile)

14

110

3

P-2 6 7 8 9 10 10 R-2 1 2 3 4 5

Moderato

mp Who would be a moon-beam *mp* Who would be the breeze

octatonic III WT₀

R-10 9 9 10 10 11 3 11

mf Who would be the sun-shine

octatonic III

WT₁/octatonic I

p *loco* *loco*

8^{va} 11 11

10
6
8
5
7
4
11

15

9

octatonic III

loco

loco

octatonic III

octatonic I

RI-3 4 5 6

13

mp

Who would be the mo - ment bet -

RI-8 6 6 6 5

ween light and the dark

octatonic III

RI-5

LWto

octatonic I

Handwritten musical score for the piece "Who the instant of your in-vo-ca-tion". The score is written for piano (p) and guitar (g). It includes extensive harmonic annotations such as $R-6$, WT_0 , $octatonic I$, $octatonic II$, $P-3$, $P-6$, $P-1$, $P-0$, $RI-2$, $RI-5$, WT_1 , WT_2 , WT_3 , WT_4 , WT_5 , WT_6 , WT_7 , WT_8 , WT_9 , WT_{10} , WT_{11} , WT_{12} , WT_{13} , WT_{14} , WT_{15} , WT_{16} , WT_{17} , WT_{18} , WT_{19} , WT_{20} , WT_{21} , WT_{22} , WT_{23} , WT_{24} , WT_{25} , WT_{26} , WT_{27} , WT_{28} , WT_{29} , WT_{30} , WT_{31} , WT_{32} , WT_{33} , WT_{34} , WT_{35} , WT_{36} , WT_{37} , WT_{38} , WT_{39} , WT_{40} , WT_{41} , WT_{42} , WT_{43} , WT_{44} , WT_{45} , WT_{46} , WT_{47} , WT_{48} , WT_{49} , WT_{50} , WT_{51} , WT_{52} , WT_{53} , WT_{54} , WT_{55} , WT_{56} , WT_{57} , WT_{58} , WT_{59} , WT_{60} , WT_{61} , WT_{62} , WT_{63} , WT_{64} , WT_{65} , WT_{66} , WT_{67} , WT_{68} , WT_{69} , WT_{70} , WT_{71} , WT_{72} , WT_{73} , WT_{74} , WT_{75} , WT_{76} , WT_{77} , WT_{78} , WT_{79} , WT_{80} , WT_{81} , WT_{82} , WT_{83} , WT_{84} , WT_{85} , WT_{86} , WT_{87} , WT_{88} , WT_{89} , WT_{90} , WT_{91} , WT_{92} , WT_{93} , WT_{94} , WT_{95} , WT_{96} , WT_{97} , WT_{98} , WT_{99} , WT_{100} , WT_{101} , WT_{102} , WT_{103} , WT_{104} , WT_{105} , WT_{106} , WT_{107} , WT_{108} , WT_{109} , WT_{110} , WT_{111} , WT_{112} , WT_{113} , WT_{114} , WT_{115} , WT_{116} , WT_{117} , WT_{118} , WT_{119} , WT_{120} , WT_{121} , WT_{122} , WT_{123} , WT_{124} , WT_{125} , WT_{126} , WT_{127} , WT_{128} , WT_{129} , WT_{130} , WT_{131} , WT_{132} , WT_{133} , WT_{134} , WT_{135} , WT_{136} , WT_{137} , WT_{138} , WT_{139} , WT_{140} , WT_{141} , WT_{142} , WT_{143} , WT_{144} , WT_{145} , WT_{146} , WT_{147} , WT_{148} , WT_{149} , WT_{150} , WT_{151} , WT_{152} , WT_{153} , WT_{154} , WT_{155} , WT_{156} , WT_{157} , WT_{158} , WT_{159} , WT_{160} , WT_{161} , WT_{162} , WT_{163} , WT_{164} , WT_{165} , WT_{166} , WT_{167} , WT_{168} , WT_{169} , WT_{170} , WT_{171} , WT_{172} , WT_{173} , WT_{174} , WT_{175} , WT_{176} , WT_{177} , WT_{178} , WT_{179} , WT_{180} , WT_{181} , WT_{182} , WT_{183} , WT_{184} , WT_{185} , WT_{186} , WT_{187} , WT_{188} , WT_{189} , WT_{190} , WT_{191} , WT_{192} , WT_{193} , WT_{194} , WT_{195} , WT_{196} , WT_{197} , WT_{198} , WT_{199} , WT_{200} , WT_{201} , WT_{202} , WT_{203} , WT_{204} , WT_{205} , WT_{206} , WT_{207} , WT_{208} , WT_{209} , WT_{210} , WT_{211} , WT_{212} , WT_{213} , WT_{214} , WT_{215} , WT_{216} , WT_{217} , WT_{218} , WT_{219} , WT_{220} , WT_{221} , WT_{222} , WT_{223} , WT_{224} , WT_{225} , WT_{226} , WT_{227} , WT_{228} , WT_{229} , WT_{230} , WT_{231} , WT_{232} , WT_{233} , WT_{234} , WT_{235} , WT_{236} , WT_{237} , WT_{238} , WT_{239} , WT_{240} , WT_{241} , WT_{242} , WT_{243} , WT_{244} , WT_{245} , WT_{246} , WT_{247} , WT_{248} , WT_{249} , WT_{250} , WT_{251} , WT_{252} , WT_{253} , WT_{254} , WT_{255} , WT_{256} , WT_{257} , WT_{258} , WT_{259} , WT_{260} , WT_{261} , WT_{262} , WT_{263} , WT_{264} , WT_{265} , WT_{266} , WT_{267} , WT_{268} , WT_{269} , WT_{270} , WT_{271} , WT_{272} , WT_{273} , WT_{274} , WT_{275} , WT_{276} , WT_{277} , WT_{278} , WT_{279} , WT_{280} , WT_{281} , WT_{282} , WT_{283} , WT_{284} , WT_{285} , WT_{286} , WT_{287} , WT_{288} , WT_{289} , WT_{290} , WT_{291} , WT_{292} , WT_{293} , WT_{294} , WT_{295} , WT_{296} , WT_{297} , WT_{298} , WT_{299} , WT_{300} , WT_{301} , WT_{302} , WT_{303} , WT_{304} , WT_{305} , WT_{306} , WT_{307} , WT_{308} , WT_{309} , WT_{310} , WT_{311} , WT_{312} , WT_{313} , WT_{314} , WT_{315} , WT_{316} , WT_{317} , WT_{318} , WT_{319} , WT_{320} , WT_{321} , WT_{322} , WT_{323} , WT_{324} , WT_{325} , WT_{326} , WT_{327} , WT_{328} , WT_{329} , WT_{330} , WT_{331} , WT_{332} , WT_{333} , WT_{334} , WT_{335} , WT_{336} , WT_{337} , WT_{338} , WT_{339} , WT_{340} , WT_{341} , WT_{342} , WT_{343} , WT_{344} , WT_{345} , WT_{346} , WT_{347} , WT_{348} , WT_{349} , WT_{350} , WT_{351} , WT_{352} , WT_{353} , WT_{354} , WT_{355} , WT_{356} , WT_{357} , WT_{358} , WT_{359} , WT_{360} , WT_{361} , WT_{362} , WT_{363} , WT_{364} , WT_{365} , WT_{366} , WT_{367} , WT

RT-5

3 4 5 6 7 RT-1 3 4 5 5

mf Who would be the thought of the prayer which in sol - i -

I-II 6 7 8 9 10 11

octatonic II octatonic I

5 6 3 3 3 3 octatonic III

mp tude you ten - der to God.

P-I 11 11 f

* Ten 10 9 8 7 6 5 4 3 2 1

octatonic III

f

* Ten

Handwritten musical score with lyrics and performance markings.

System 1 (Measures 45-48):

- Handwritten: $P-2$ (above measure 45), $P-2$ 6 7 8 9 (above measures 47-48).
- Lyrics: "Who would he a"
- Performance markings: mp (above measure 47), f (below piano part, measures 45-46), L octatonic III (below vocal line, measure 48).

System 2 (Measures 49-52):

- Handwritten: 10 10 $R-2$ 1 2 3 4 5 $R-10$ 9 9 10 10 (above measures 49-52).
- Lyrics: "moon - beam — Who would he the breeze — Who would be the"
- Performance markings: mp (above measures 49-50), mp (above measure 52), L WT_0 (below vocal line, measure 50), L WT_1 / octatonic I (below vocal line, measure 52).

System 3 (Measures 53-56):

- Handwritten: 11 11 (above measures 53-54), $P-7$ (above measure 55), octatonic III (above measure 56), 7 (above measure 56).
- Lyrics: "sun - shine —"
- Performance markings: p (below piano part, measure 55), L octatonic III (below vocal line, measure 55), L octatonic III (below piano part, measure 56).

Additional markings include asterisks (*) at the end of the piano part in measures 55 and 56, and a double bar line at the end of measure 56.

P-8
Adagio

4
P-8 12 12 12 11 11

p

Sighs are air and re -

2 1 12 11 12

p

12 12 12 12

turn to the air

p

Tears are

2 1 12 11 12

p

12 12 11 11 11 12 12

wat - cr and re - turn to the sea

11 12 11 12 11 12 1 2 1

p cresc.

20

10

2 1 12 11 12 11 12 1 2 1 9 5 9

mf

f

13

5 9 5 9

dim.

p

p

octatonic III

I-0

8 12 9 6 7

16

I-0 9 9 1 1 9

mp

Tell me dear - est

mp

When

7 3 1 4

8 12 9 6 7

7 3 1 4

mp

\uparrow WT₁

\uparrow octatonic III

\uparrow WT₁

9 9 9 1 1

octatonic III octatonic I/WT₀

19 love is for - got - ten

8 9 4 3 7 9 12 5

p

5 5 5 12 12 P-6 8 8 8

WT₀

22 Do you know to where it re -

P-6

octatonic II

8 9

25 turns.

pp

22

Handwritten musical score for piano, page 22. The score is divided into four systems, each with handwritten annotations and fingerings.

System 1: Marked *P-0* and *Allegro*. The first measure is marked *ffl*. The second measure is marked *con* and *200*. The third measure is marked *WT₁* and *octatonic III*. The fourth measure is marked *ff*. The fifth measure is marked *1* and *3*.

System 2: The first measure is marked *1*. The second measure is marked *2*. The third measure is marked *3*. The fourth measure is marked *4*. The fifth measure is marked *6* and *7*.

System 3: The first measure is marked *octatonic I*. The second measure is marked *f*. The third measure is marked *dim.*. The fourth measure is marked *8*. The fifth measure is marked *9*. The sixth measure is marked *10*. The seventh measure is marked *11*.

System 4: Marked *P-3*. The first measure is marked *1*. The second measure is marked *12*. The third measure is marked *WT₀* and *octatonic III*. The fourth measure is marked *mp*. The fifth measure is marked *2*. The sixth measure is marked *3*. The seventh measure is marked *4*.

13

5 6 7 8 9

octatonic I

p

17

p

We are born as if in the

1 2 3 4 5

21

mf

blind - ing mom - ent of a light - ning flash

8 9 10 11

mf

p

1

24

25 I-8

2 3 4 5 6 7

mf *dim.*

29 P-0 1 1

p 3

And the 1 2

33 WT₁

2 2 2 2 2 3 3 4

af - ter glow of its brill - iance still 5

4 4

Handwritten musical score with lyrics and annotations.

System 1 (Measures 37-40):

- Lyrics: ling - ers when we die
- Annotations: Γ 5 5 8 W_6 9 10 7
- Measure 37: $RI-2$ 1 2 3
- Measure 38: mf W_6

System 2 (Measures 41-44):

- Lyrics: So short
- Annotations: $P-7$ Γ 4 $octatonic III$ 5 6
- Measure 41: 4 5 6 7 8
- Measure 42: f
- Measure 43: $P-7$ 4
- Measure 44: f

System 3 (Measures 45-48):

- Lyrics: is life
- Annotations: 7 8 7 9
- Measure 45: f
- Measure 46: $octatonic I$ WT_1 $octatonic I$
- Measure 47: $I-2$ 6
- Measure 48: f

complete unordered octatonic II

Handwritten musical score for measures 49-55. The system includes a bass staff and a grand staff (treble and bass). The bass staff contains a sequence of notes with fingerings 7, 8, 9, 10, 12, $\frac{P-10}{6}$, 7, 8, 9. The grand staff shows a piano accompaniment with a *dim.* marking. The notes are: 49 (F#4), 50 (G#4), 51 (A4), 52 (B4), 53 (C5), 54 (D5), 55 (E5).

Handwritten musical score for measures 56-60. The system includes a bass staff and a grand staff. The bass staff contains a sequence of notes with fingerings 10, $\frac{I-3}{7-9-10}$, $\frac{RI-3}{4}$, 4, 4. The grand staff shows a piano accompaniment with a *p* marking. The notes are: 56 (F#4), 57 (G#4), 58 (A4), 59 (B4), 60 (C5). The lyrics "The glo - ry" are written below the bass staff.

Handwritten musical score for measures 61-65. The system includes a bass staff and a grand staff. The bass staff contains a sequence of notes with fingerings 4, 5, 5, 6, $\frac{P-10}{7}$, $\frac{octatonic III}{7}$, 8, 8, 7. The grand staff shows a piano accompaniment with a *p* marking. The notes are: 61 (F#4), 62 (G#4), 63 (A4), 64 (B4), 65 (C5). The lyrics "and the love which we pur - sue" are written below the bass staff.

Handwritten musical score for voice and piano, featuring various musical notations and lyrics.

System 1:

- Handwritten notes above the staff: $\sqrt{8}$, 8, $\overline{RI-3}$ (with 5 and 5 below), octatonic III, 5, 5.
- Lyrics: Are but shad - ows of a
- Handwritten notes below the staff: I-3

System 2:

- Handwritten notes above the staff: 6, $\overline{P-10}$ (with 4 below), 5, 8, 8.
- Lyrics: dream at which we
- Handwritten notes below the staff: P-10

System 3:

- Handwritten notes above the staff: 8, 9
- Lyrics: grasp
- Handwritten notes below the staff: P-11, pp , Len , octatonic II / WT_0

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like pp (pianissimo). It also features complex rhythmic patterns and intervallic structures indicated by the handwritten notes.

28

Handwritten musical score with three systems, featuring vocal lines and piano accompaniment. The score includes various musical notations, including notes, rests, and dynamic markings.

System 1 (Measures 74-77):

- Handwritten notes above the staff: $P-11$, 4, 4, 5, 5, $I-6$, 1, 1.
- Dynamic marking: pp .
- Vocal line: "To a - wak - en is but".
- Piano accompaniment: Includes a large bracket labeled "octatonic I" spanning measures 74-77.

System 2 (Measures 78-82):

- Handwritten notes above the staff: 2, 3, $P-0$, 1.
- Dynamic marking: pp .
- Vocal line: "to".
- Piano accompaniment: Includes a large bracket labeled "octatonic III" spanning measures 78-82.

System 3 (Measures 83-86):

- Handwritten note above the staff: 1.
- Dynamic marking: pp .
- Vocal line: "die".
- Piano accompaniment: Includes a large bracket labeled "octatonic III" spanning measures 83-86.