

Gerald Finzi's Violin Concerto: A Performer's Perspective

William Lees

2 Volumes

Volume 1: Text

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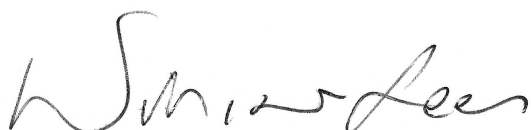
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Abstract

Gerald Finzi's Violin Concerto: A Performer's Perspective

While many of the choral works by Gerald Finzi have become standard repertoire, his early Violin Concerto remains relatively unknown to most, receiving only one full performance in the composer's lifetime and lying discarded for the larger part of the twentieth century. Finzi rejected the first movement and wrote a replacement work in its stead, which in turn was also rejected along with the third movement. The original first movement has never been performed. In 1999 the Finzi Trust elected to reassemble the concerto for the composer's forthcoming centenary and a new edition of the work was commissioned.

A dissertation by Iain Cooper and books by Diana McVeagh and Stephen Banfield acknowledge the important role the Violin Concerto played in Finzi's development as a composer. This thesis expands on these studies and revives the original discarded first movement, which has to date had little or no expression of interest. The chronology of the concerto and Finzi's treatment of each movement are catalogued and discussed. Finzi's Violin Concerto owes much to the models by Ralph Vaughan Williams, Gustav Holst and Ernest Bloch. These three influences are considered and analysed as are the importance of folksong, J. S. Bach and neoclassicism to the work. Through analysis of Finzi's Violin Concerto his compositional techniques are explored and Finzi's changes of approach in the concerto are examined and discussed.

New editions of the solo violin part of all four movements, with contemporary bowings and phrasing, are discussed, which in turn further expose Finzi's choices and influences. A performer's approach is outlined with the difficulties in execution considered and the style explored to gain a greater understanding of this work. The original first movement, which illustrates the potential that Finzi was displaying and the flaws that kept the work from ever being performed, has been transcribed from the manuscript into digital format for ease of analysis and consideration. Ideas that Finzi had for developing the discarded movements as a clarinet concertino and the subsequent connection between Finzi's later Clarinet Concerto is presented. Consequently the merits of reviving Finzi's Violin Concerto, about which the composer obviously had grave misgivings, are considered.

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Chapter 1

Gerald Finzi's Violin Concerto

Literary review

Gerald Raphael Finzi's Violin Concerto 1925-1928 (including a replacement first movement) was performed twice in the composer's lifetime. The first performance lacked a first movement, having been withdrawn at a late stage. The second performance (the full premiere), which had all three movements performed by professional musicians in a prestigious venue, did not improve Finzi's opinion of the piece. Consequently, the work was largely rejected by the composer. However, he did publish the middle movement separately as *Introit* in the 1930s. The Violin Concerto was later reassembled in 2001 by the Finzi Trust. It is this work and its surrounding narrative that is the focus of this thesis, written from a performer's perspective. As Finzi's reputation was becoming established his works were being performed on bigger stages and venues. Vital to this development was his association with leading composers Ralph Vaughan Williams and Gustav Holst. Both were instrumental in bringing about a full premiere performance of the Violin Concerto in London with the London Symphony Orchestra at Queen's Hall in February 1928. The soloist was the distinguished violinist Sybil Eaton. Other than previous smaller events, this was Finzi's professional debut as a composer, which brought him to the attention of both press and public alike.

Finzi, and his music, have been the subject of numerous theses and several books. The theses are often devoted to a single work as seen in the dissertation 'A Stylistic Analysis of *A Young Man's Exhortation*, Opus 14, by Gerald Finzi to Words by

Thomas Hardy’ by Carl Rogers (1960), or a general category, for example, ‘Why do I go on doing these things?: The Continuity and Context of Gerald Finzi’s extended Choral works’ by Robert Weedon (2012).¹ However, it is primarily on his vocal music that these studies concentrate. An important exception to this is the thesis by Iain Cooper ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’ completed in 1985, in which he discusses and analyses Finzi’s instrumental music, including the Violin Concerto.²

Of the several books written about Finzi, two biographies have been published. Diana McVeagh’s book *Gerald Finzi: His Life and Music* was commissioned by Finzi’s widow.³ Joy (Joyce) Finzi granted McVeagh access to all the relevant materials and, along with Howard Ferguson, approved early drafts.⁴ McVeagh’s book, published in 2005, offers many biographical details and insights into Finzi’s music. McVeagh also wrote the article on Finzi in *The New Grove Dictionary of Music and Musicians* as well as several sleeve notes for recordings.⁵ The other biography *Gerald Finzi: An English Composer* is by Stephen Banfield and was commissioned by the Finzi Trust.⁶ This is a comprehensive biography and scholarly analysis of Finzi’s life and music and was first made available in 1997. Banfield is also the editor of the 2001 edition of Finzi’s Violin Concerto (the solo violin part

¹ Carl Rogers, ‘A Stylistic Analysis of *A Young Man’s Exhortation*, Opus 14, by Gerald Finzi to Words by Thomas Hardy’ (M.Mus dissertation, North Texas State College, 1960); Robert Weedon, ‘Why do I go on doing these things?: The Continuity and Context of Gerald Finzi’s extended Choral works’ (MA dissertation, Durham University, 2012).

² Iain Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’ (M.Litt. dissertation, Bristol University, 1985).

³ Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: The Boydell Press, 3rd edn 2010).

⁴ Howard Ferguson was Finzi’s lifelong friend and colleague.

⁵ Diana McVeagh, ‘Gerald Finzi’ in *Grove Music Online, Oxford Music Online* (Oxford University Press) < <https://doi.org/10.1093/gmo/9781561592630.article.09689> > [accessed 20 May 2019].

⁶ Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber, 2nd edn 2008).

was edited by Tasmin Little).⁷ Other books and articles by Banfield relating to Finzi include *Sensibility and English Song* and *Immortality Odes of Finzi and Somervell*.⁸

Additionally, the book written by John Dressler *Gerald Finzi: A Bio-Bibliography* contains valuable information on dates, venues, recordings and reviews.⁹ Howard Ferguson was one of Finzi's closest friends and his musical ally, and was privy to much of Finzi's creative process. They corresponded over the lifetime of their friendship and the letters that survive are published as *Letters of Gerald Finzi & Howard Ferguson*.¹⁰ This volume gives context to the composition of the Violin Concerto and adds unique first-hand information. Although the Finzi Friends organisation was originally part of the Finzi Trust (established in 1969) it evolved into its own distinct body in 2001.¹¹ Their Newsletters and Journals have been compiled into a book *The Clock of the Years* which features interviews, reviews and writings on Finzi's music, many by those who knew Gerald and Joy personally.¹² This book further contextualises the writing of Finzi's Violin Concerto and adds more personal accounts of Finzi's music.

Of the writings mentioned above the most pertinent to this thesis are Cooper's dissertation and the books by Banfield and McVeagh. Cooper, in particular, with his analysis of Finzi's instrumental works, includes an in-depth account of the Violin

⁷ Gerald Finzi, *Violin Concerto*, eds Stephen Banfield and Tasmin Little (London: Boosey & Hawkes, 2001).

⁸ Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early Twentieth Century* (Cambridge: Cambridge University Press, 1985); 'The Immortality odes of Finzi and Somervell', *Musical Times*, 116 (1975), 527-531.

⁹ John C. Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport: Greenwood Press, 1997).

¹⁰ Howard Ferguson and Michael Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson* (Woodbridge: The Boydell Press, 2001).

¹¹ Paul Spicer, 'Foreword', in Rolf Jordan (ed.), *The Clock of the Years* (Lichfield: Chosen Press, 2007), xv-xvi.

¹² Jordan (ed.), *The Clock of the Years*.

Concerto and its relevance to Finzi's other works. His analysis provides a platform for this thesis but as Cooper's work stems from 1985 it lacks current developments and information. Also, the analysis that Cooper carried out can be expanded and extended to include a performer's perspective and thus made more comprehensive. McVeagh's book gives valuable biographical details that flesh out the narrative, important in the Violin Concerto's inception and first performances. However, McVeagh's treatment of the Violin Concerto, while serving the narrative, lacks analysis and in-depth discussion. More generally, McVeagh captures Finzi's essence as a composer and as a man; the appreciation of both is critical to understanding the Violin Concerto's etiology, creation and performance history.

Banfield's work places the Violin Concerto at the beginning of his book, illustrating the importance to Finzi's career of this piece, and adds access to contemporaneous opinion. In this instance Banfield puts greater emphasis on analysis than does McVeagh although his investigation is still part of a broader picture that is used to connect other works, rather than a dedicated singular analysis. However, Banfield's explanation of Finzi as a composer in terms of heritage makes an essential contribution to this essay, contextualising both the chronology and style of Finzi's writing. As editor of the Violin Concerto's modern edition, Banfield's insights into the preparation of performance materials creates a template for further work which adds depth and significance to this thesis as does Tasmin Little's edition of the solo violin part.

Rationale

While Cooper has provided some analysis of the Violin Concerto he has left room for further work and investigations into Finzi's writing techniques and materials. Since Cooper's dissertation and Banfield's book a new edition of the Violin Concerto has been published (edited by Banfield). Alongside the new edition there are new recordings and there have been performances of the work. These additions to the narrative contribute significantly to the Violin Concerto's existence and demand a thorough examination. In both Banfield's and McVeagh's books the biographical and chronological details leading up to and including the Violin Concerto are well documented; however, Finzi's music is largely discussed from an intrinsic point of view. The treatment by a performer of the Violin Concerto as a whole provides new insights, unique to the instrumentalist.

This leads to questions concerning how Finzi wrote his Violin Concerto and what were the reasons for its failure. Also, how does the modern edition compare with Finzi's original inspiration and do modern performance practices benefit the work? As new recordings and performances add to the Violin Concerto's history and develop the narrative, which conceivably alters the perception of the work, this demands a new investigation of the source materials to question the decisions that have been made that materially affect the performance of this piece.¹³

In Chapter 1, after posing these questions, the approaches to editing are considered and a rationale is devised for treatment of the Violin Concerto manuscripts and printed editions. In the second chapter, the thesis reviews the biographical and

¹³ James Grier writes that 'recorded performances have come to acquire the same immutable qualities as print. These qualities have not been greeted with universal approval'; James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996), 6-7.

musical details pertinent to Finzi's Violin Concerto. Here, the reasons that inspired Finzi to write this work are explored and how the first performances were received. The third chapter explores the aspects and works that influenced the Violin Concerto and the personalities involved. In the fourth chapter there is a thorough analysis of each movement. This analysis explores Finzi's compositional techniques used in the Violin Concerto and his justification for using them. The analysis also shows Finzi's approach to harmonic and melodic writing and seeks to explain the reasons for Finzi's decision-making processes that impact these areas. Comparison between the influences and works on the Violin Concerto is carried out in the next chapter revealing how deeply penetrating the earlier were on the latter. Implications for performance are then discussed with a view to creating a new performance edition.

Editions and editorial policy

Approaches to editing vary considerably though, according to John Caldwell, 'the main editorial tasks are of course the assembling, transcription, and collation of the sources for the edition.'¹⁴ While this is a vital step in producing the editions in this thesis, Richard Taruskin's recognition (in response to Caldwell) of 'the futility of trying to reduce the whole multifarious business of textual editing to a set of universally applicable rules' is always kept in mind.¹⁵ Volume 2 contains transcriptions of the scores in question and an annotated performance edition of the Violin Concerto. There are two main sources for these scores: Finzi's manuscripts in the Bodleian Library, Oxford and the published editions.¹⁶ Two editions of *Introit*

¹⁴ John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 2nd edn 1995), 2.

¹⁵ Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 84.

¹⁶ GB-Ob, Bodleian Library, MSS Mus c. 379-380; Gerald Finzi, *Introit for Small orchestra and Solo Violin*, Piano Score (London: Oxford University Press, 1935); Gerald Finzi, *Introit for Small*

(1988, 2003) are not referred to in Volume 2 though they are discussed in Volume 1. These two editions are largely reissues of the earlier editions. The 1988 edition of *Introit* is edited and arranged by Howard Ferguson and is broadly similar to the 1935 piano score version.¹⁷ While the 2003 edition does not admit overtly to another editor it does assign ‘Music origination’ to Jack Thompson and the preparatory note is by Jeremy Allen.¹⁸ Otherwise this version is nearly identical to the 1943 full score edition. The aim of Volume 2 is to expand on the text in Volume 1 and to provide further insights from a performer’s perspective. The scores in Volume 2 support the performance edition and provide a resource for further research: a violinist intending to perform Finzi’s Violin Concerto could use this volume to help form his/her own opinions regarding phrasing/bowing and assist their decision-making process regarding any other editorial changes to the printed and non-printed editions. Thus, this performance edition is non-definitive and (ultimately) non-prescriptive but merely the suggestions of one performer-editor who acknowledges the right of the individual to make his/her own choices according to his/her own historical context.¹⁹ Philip Brett writes ‘we tend still to feel that editing consists of the application of objective procedures to produce a definitive text.’²⁰ However, the first thing a performer will do with a new edition is to put in his/her own fingerings and bowings as he/she sees fit.²¹

orchestra and Solo Violin, Full Score (London: Oxford University Press, 1943); Gerald Finzi, *Concertos for Cello, Clarinet, Violin* (London: Boosey & Hawkes, 2001).

¹⁷ Gerald Finzi, *Introit*: Arranged for Violin and Piano by Howard Ferguson (London: Boosey & Hawkes, 1988).

¹⁸ Gerald Finzi, *Introit*, Op. 6, Full Score (London: Boosey & Hawkes, 2003).

¹⁹ James Grier writes that ‘the recognition that editing is a critical act leads directly to the corollary that different editors will produce different editions of the same work.’ Grier, *The Critical Editing of Music*, 5.

²⁰ Philip Brett, ‘Text, Context, and the Early Music Editor’ in Nicholas Kenyon (ed.), *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 4th edn 1991), 111.

²¹ Grier writes ‘[Roman] Ingarden ... [insists] that the performer is a full and active participant in the creation of the work.’ Roman Ingarden, *The Work of Music and the Problem of its Identity*, ed. Jean G. Harrell (London: Macmillan Press, 1986), 34-40, 116-122, 137-158.

James Grier writes:

no matter how precise the notation of a piece might be, there remains to the performer some discretion in the manner of execution ... the performers' independence is guided and sometimes restricted by convention and context, but ultimately the decisions they make, form the possibilities for performance inherent in a musical work ... actively participate in the shaping of the work's style.²²

To help the interpreter know for certain what is Finzi and what is editorial, an unedited version (insofar as that is possible) of the Violin Concerto is provided in Volume 2 alongside the published edition from 2001. This helps to show the progression from composer, through the Stephen Banfield/Tasmin Little edition (also found in Volume 2), to the performance edition. As James Grier writes: 'music editors ... adapt works for current performing or institutional needs, correct errors that are obvious to them, introduce corruptions of their own, and generally influence the musical text in every conceivable way'.²³ If the would-be performer has access to all the relevant information, presented consecutively, he/she is equipped to query editorial decisions and to make such judgements for himself/herself.

Transcribing the manuscripts into digital format using Sibelius software revealed several compositional processes. Finzi's handwriting is neat and tidy in the first manuscript with few corrections; in later manuscripts the writing is less precise and there are many corrections, additions and annotations. This shows how Finzi would return to a score and make changes. Some changes were minor and made using an abrasive ink eraser while others required sections of fresh manuscript to be grafted into position. Additionally, some bars, sections and even whole pages are crossed

²² Grier, *The Critical Editing of Music*, 28.

²³ *Ibid.*, 4.

off, sometimes in pencil and sometimes in ink, with instructions to rejoin the score at a later point. As far as possible Volume 2 accepts these changes and seeks to produce a legible document free from unnecessary distractions, and interprets the cut bars/sections/pages as part of the process. This is not to subscribe to a notion of ‘final authorial intentions’ but to view the manuscripts as a snapshot, capturing a specific moment in the works’ ontology.²⁴ As Philip Brett writes ‘almost every work has implications beyond what its composer can consciously have intended’, editorial policy in this thesis attempts to find what might have been acceptable to the composer as well as to the performer.²⁵ There are two notable exceptions to this: Finzi’s autograph replacement first movement score has 17 bars that have been excised, and 9 bars cut from *Introit* (second movement) in Finzi’s revised 1943 edition. In the replacement first movement a performer could reinstate the cut 17 bars (15 bars have been transcribed and are included in Chapter 4, the remaining 2 bars need to be reworked).²⁶ The second movement/*Introit* provides the option to include/exclude the cut bars as he/she chooses.

Where pitch/rhythm and other errors are detected, editorial policy is to acknowledge them with either a text box explaining the discrepancy or by adding an accidental in curved brackets above the note in question. In cases where uncertainty exists regarding a note/notes this is also acknowledged by an explanation in a text box.

²⁴ For a discussion on final authorial intention see G. Thomas Tanselle, ‘The Editorial Problem of Final Authorial Intention’ in *Studies in Bibliography*, Vol. 29 (1976), 167-211.

²⁵ Brett, ‘Text, Context, and the Early Music Editor’, 110.

²⁶ See Chapter 4, pages 143-147.

Chapter 2

Biographical details and the Violin Concerto's beginnings

Introduction

Gerald Raphael Finzi died in Oxford on 27 September 1956, aged 55. He left behind a large library of books, manuscripts and several sketchbooks.²⁷ One of these sketchbooks, which dates from 1925, contains sketches for his Violin Concerto.²⁸ Originally titled *Concerto for Small Orchestra and Solo Violin*, the Violin Concerto was written for the violinist Sybil Eaton.²⁹ Finzi first met Eaton when he was studying with Edward C. Bairstow in York.³⁰ Finzi had become a pupil of Bairstow after his previous composition teacher Ernest B. Farrar had been killed in the First World War.³¹ According to Joy Finzi in a letter to Diana McVeagh, Finzi became infatuated with Eaton: 'He had fallen in love from remote distance – Sybil Eaton his first, and one of his idols'.³²

The Violin Concerto by Finzi received its first full performance on 1 February 1928. After the premiere received less-than-favourable reviews, Finzi decided to publish only the middle movement and to discard the outer movements.³³ Finzi called the middle movement *Introit* and, despite the earlier reviews, it enjoyed some early success. It was first performed as a standalone work by violinist Anne Macnaghten

²⁷ Dressler, *Gerald Finzi: A Bio-Bibliography*, 15.

²⁸ Banfield, *Gerald Finzi: An English Composer*, 112.

²⁹ Stephen Banfield and Tasmin Little (eds), *Gerald Finzi: Violin Concerto*, violin and piano reduction (London: Boosey & Hawkes Ltd, 2001).

³⁰ Diana McVeagh, *Gerald Finzi: His Life And Music* (Woodbridge: The Boydell Press, 2010), 16.

³¹ *Ibid.*, 15.

³² McVeagh, *Gerald Finzi: His Life And Music*, 289.

³³ Reviews in *The Times* and *Daily Mail* newspapers were not positive. *The Times* condemned the concerto as 'monotonous' and 'too long'. See page 21. The *Daily Mail* accused Finzi of being 'a clever young composer, who takes himself too seriously'. *Daily Mail*, 'Women's Orchestra', *Daily Mail*, 5 May 1927. *Introit* was first published in 1935. See page 26.

on 31 January 1933, with an orchestra conducted by Iris Lemare at the Ballet Club Theatre, London. Later that year, on 8 November, Bertram Lewis also performed *Introit*, which was conducted by Dan Godfrey in Bournemouth.³⁴ John C. Dressler records that *Introit* was performed for a BBC broadcast on 15 November 1945 with the New London Orchestra conducted by Alec Sherman.³⁵ In this concert the solo violin part was played by Henry Holst.³⁶ Henry Holst also played the *Introit* in Oxford on 28 February 1946, this time with Finzi conducting the Oxford Orchestral Society.³⁷ More recently, *Introit* was performed in St Mary's Church, East Sussex, as part of the Battle Festival on 10 October 2015 by Patrick Savage and the Battle Festival Sinfonia.³⁸ In addition to these broadcasts and performances, *Introit* has been recorded several times, including interpretations by violinists Rodney Friend (1978), Simon Standage (1979), and Lesley Hatfield (1995).³⁹ The concerto was not played in full again until 20 November 1999.⁴⁰

Background: 1918-1922

After the First World War, Finzi began to explore England and to expand his interests. He developed a friendship, largely through correspondence, with his sister Katie's friend, Vera Somerfield, later Vera Strawson.⁴¹ Through these letters they critiqued the other's choice of reading material and debated nationalism. Strawson

³⁴ Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber Ltd, 2nd edn 2008), 114-115. The Bournemouth concert was with the Bournemouth Municipal Orchestra and was broadcast by the British Broadcasting Corporation (BBC). British Broadcasting Corporation, *Radio Times* 527 (5-11 November 1933)

<<http://genome.ch.bbc.co.uk/schedules/national/daventry/1933-11-08>> [accessed 6 April 2016].

³⁵ John C. Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport: Greenwood Press, 1997), 54.

³⁶ Banfield, *Gerald Finzi: An English Composer*, 115.

³⁷ Dressler, *Gerald Finzi: A Bio-Bibliography*, 54.

³⁸ Daniel Cornford, <<http://www.battlefestival.co.uk/classical-film-music>> [accessed 7 February 2016].

³⁹ *Introit* features on CDs by Naxos (8.553566) and Lyrita (SRCD.239). The recording by Simon Standage is on an LP vinyl album by Argo (ZRG 909).

⁴⁰ Stephen Banfield, 'Editorial Note', in *Gerald Finzi: Violin Concerto* (London: Boosey & Hawkes Ltd, 2009), iv.

⁴¹ *Ibid.*, 17.

gave Finzi much support over the course of their friendship, notably in 1928 when Finzi became ill.⁴² Finzi attended Rutland Boughton's Glastonbury Festival in the summer of 1919 and stayed for a full week. Here, Finzi met Ralph Vaughan Williams and heard his *On Wenlock Edge* as well as other contemporary works, and Vaughan Williams introduced Finzi to Boughton as 'one of us'.⁴³ Finzi attended the festival again in 1920 and later that year 'danced "incessantly" for several days on account of the success of Holst's "great work" [*The Planets*]'.⁴⁴ 1920 was also the year he discovered the poet and composer Ivor Gurney. Gurney began to feature as an important facet of Finzi's musical output, as seen by Finzi's setting in 1925 of Gurney's 'Only the Wanderer'.⁴⁵ Finzi's interest in Gurney stayed with him throughout his life and he went on to champion and edit publications of Gurney's music.⁴⁶ In June 1921 Finzi spent a week in London at the British Music Society's inaugural congress, which had performances by Adrian Boult and Harold Samuel, and programme notes by R. O. Morris.⁴⁷ The same year, 1921, Finzi visited Vaughan Williams's birthplace in Gloucestershire, describing his visit as a 'pilgrimage'.⁴⁸ This must have been a pivotal moment for Finzi, as by spring 1922 he had relocated there. He had by then also completed his *Opus 2 By Footpath and Stile*.⁴⁹ Banfield writes that this early work exhibits 'the undigested influence of

⁴² See page 25.

⁴³ There was a perception in Britain at that time that there were two types of contemporary composer, one writing in a British/English style and the other more European. Vaughan Williams identified Finzi as being in the British/English school. Banfield, *Gerald Finzi: An English Composer*, 105.

⁴⁴ Letter from Finzi to Vera Somerfield, 24 November 1920; quoted in Banfield, *Gerald Finzi: An English Composer*, 32.

⁴⁵ McVeagh, *Gerald Finzi: His Life and Music*, 35.

⁴⁶ *Ibid.*, 85.

⁴⁷ *Ibid.*, 20.

⁴⁸ *Ibid.*, 20.

⁴⁹ This early work was published by Curwen and paid for by Finzi, which shows his determination to be taken seriously as a composer. Finzi revised *By Footpath and Stile* several times and eventually withdrew it from circulation. Banfield, *Gerald Finzi: An English Composer*, 53-59.

Vaughan Williams's Pastoral Symphony.⁵⁰

1922-1925

In 1922 Finzi and his mother moved from York to live in Gloucestershire. They stayed at first in rented accommodation with a Mrs Champion at Chosen Hill Farm in Churchdown until he bought a house, 'King's Mill', in the village of Painswick.⁵¹ By November 1923 Finzi had begun to correspond with Vaughan Williams.⁵² In the first letter Finzi asked for his permission to use the folksong 'The truth sent from above' that had been collected by Vaughan Williams and a Mrs Ella Mary Leather at King's Pyon, Herefordshire. Vaughan Williams replied: 'As far as I am concerned, with pleasure. But please ask Mrs Leather as well. ... By the way perhaps I ought to tell you that I also have used the tune in a choral work published by Stainer and Bell.'⁵³ Finzi responded: 'V. many thanks. Of course I know you have used the tune, but the thing is so slight that I did not think it worth while apologising for doing the same.'⁵⁴

Finzi's Opus 3 *A Severn Rhapsody*, an instrumental work, was written in Painswick in 1923. Finzi entered it for the Carnegie Award competition where it was judged by Ralph Vaughan Williams, Dan Godfrey and Hugh Allen.⁵⁵ The *Rhapsody* won for Finzi a publication prize and Godfrey conducted the first performance at a

⁵⁰ Banfield, *Gerald Finzi: An English Composer*, 54.

⁵¹ McVeagh, *Gerald Finzi: His Life and Music*, 24.

⁵² Vaughan Williams would go on to write 170 letters to Finzi over the course of their friendship. Hugh Cobbe (ed.), *The Letters of Ralph Vaughan Williams 1895-1958* (Oxford: Oxford University Press, 2008), 5.

⁵³ Ralph Vaughan Williams, letter to Gerald Finzi, 17 November 1923; quoted in Cobbe (ed.), *The Letters of Ralph Vaughan Williams 1895-1958*, 140.

⁵⁴ Gerald Finzi, letter to Ralph Vaughan Williams, undated; quoted in Cobbe (ed.), *The Letters of Ralph Vaughan Williams 1895-1958*, 140.

⁵⁵ McVeagh, *Gerald Finzi: His Life and Music*, 32.

Bournemouth Summer Symphony concert on 4 June 1924.⁵⁶ This is a significant early work and according to Diana McVeagh is:

influenced by Vaughan Williams, particularly by the *Pastoral Symphony*. ... The *Rhapsody* demonstrates Finzi's affinity with the older composer, and how impressionable, how receptive he was. What it lacks is the massive power behind such works as the *Tallis Fantasia* and the *Pastoral Symphony*'.⁵⁷

Also in 1924, Ivor Gurney won a Carnegie award for his chamber song-cycle *The Western Playland*, which had been submitted by his friend Marion Scott. Gurney was at that point a resident at the City of London Mental Hospital at Dartford where he had been since Christmas 1922. Scott was a violinist who had studied at the Royal College of Music. Finzi was aware of her as she had played some of Farrar's violin pieces. Scott had become the guardian of Gurney's manuscripts. Finzi sent Scott *A Severn Rhapsody* for her opinion, which she received, according to Diana McVeagh, with 'warm, shrewd praise'.⁵⁸

In Gloucestershire Finzi began to meet other like-minded individuals including the poet/solicitor Jack Haines, who was older than Finzi and according to Stephen Banfield might have been a role model for the composer.⁵⁹ He also met the musician Sydney Shimmin, the Blow family and, through them, Jack Villiers. Detmar Blow, writes Diana McVeagh, was an architect who 'found himself admitted to the circle that included William Morris and Edward Burne-Jones' and Finzi would walk from 'King's Mill' to the Blow's house, 'Hilles', where he would 'at once be

⁵⁶ Banfield, *Gerald Finzi: An English Composer*, 86.

⁵⁷ McVeagh, *Gerald Finzi: His Life and Music*, 29.

⁵⁸ *Ibid.*, 25-33.

⁵⁹ Banfield, *Gerald Finzi: An English Composer*, 67.

absorbed into the family activities'.⁶⁰ In Painswick, Finzi and Villiers established the Painswick Music Club in 1924.⁶¹ The connection with Eaton was maintained and in 1925 she performed Ernest J. Moeran's Violin Sonata for the Painswick Music Club.⁶² Eaton was also the dedicatee of Herbert Howells's first violin sonata (1917) as well as a Pastorale for violin and piano (1923).⁶³ Howells was a regular visitor to the Cotswolds and met Finzi there in 1925.⁶⁴ Finzi also sent Howells *A Severn Rhapsody* for his opinion.

By March 1925, Finzi had decided to vacate 'King's Mill' and moved back into rented accommodation with Mrs Champion at Churchdown. It was around this time that Finzi began to write the Violin Concerto. The *Introit*, when being prepared for publication, was dated by Finzi as 'Churchdown 1925'.⁶⁵ The move from Painswick back to Churchdown, although initiated by a realisation that he 'could not live with his mother for ever', indicated Finzi's feeling of uncertainty about where he should be living.⁶⁶ Stephen Banfield writes:

in March 1925 he and Villiers went to see Adrian Boult in Birmingham where Boult was conductor of the CBO. Perhaps they were there to pick his brains about young artists they could engage at the music club; but according to Joy Finzi, Boult also advised Gerald at this meeting to go and study in London, though it is not quite clear whether he went as far as recommending his fellow-tutor at the RCM, R. O. Morris – Ferguson thinks he did.⁶⁷

⁶⁰ McVeagh, *Gerald Finzi: His Life and Music*, 32.

⁶¹ Banfield, *Gerald Finzi: An English Composer*, 95.

⁶² *Ibid.*, 95.

⁶³ Herbert Howells, *Sonata No. 1 for Violin and Piano* (London: Boosey & Hawkes, 1985); Herbert Howells, *Three Pieces for Violin and Piano* (London: Stainer & Bell, 1923).

⁶⁴ McVeagh, *Gerald Finzi: His Life and Music*, 33.

⁶⁵ Finzi wrote this at the end of the short score of *Introit* used in preparation for the 1935 edition; GB-Ob, Bodleian Library, MS Mus. c 380, fol. 69^r.

⁶⁶ McVeagh, *Gerald Finzi: His Life and Music*, 34.

⁶⁷ Banfield, *Gerald Finzi: An English Composer*, 95.

This period in Painswick was pivotal for Finzi. He was trying to establish his style and expand his compositional technique. Iain Cooper writes that ‘many of the songs, motets, etc. of the Painswick years are clearly apprentice works, their material undistinguished, and clumsy in technique ... however, and above all in the *Introit*, Finzi begins to speak confidently with his own recognisable voice.’⁶⁸

1925-1927

By 1925, Reginald Owen Morris, composition teacher, had developed a formidable reputation. He was also Ralph Vaughan Williams’s brother-in-law and they shared a house in London at 13 Cheyne Walk.⁶⁹ In February 1923, Finzi had asked Bairstow about R. O. Morris’s counterpoint textbook *Contrapuntal Technique in the Sixteenth Century*, and so was already aware of Morris’s standing.⁷⁰ In the summer of 1925 Finzi began to take lessons with Morris and commuted from the Cotswolds. Finzi also visited other composers seeking advice. Herbert Howells writes:

Every alternate Sunday morning, he would turn up at my house, and the other Sundays in between he would turn up either at Ralph Vaughan Williams’ house ... or at R. O. Morris’ ... and he would pick our brains, quite legitimately: we’d discuss what he’d done, and sometimes we’d make suggestions, which ran counter to what he’d done perhaps. But we never any one of us knew that he ever took the slightest notice when we saw the finished work: we’d been put in our places!⁷¹

⁶⁸ Iain Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’ (M.Litt. dissertation, Bristol University, 1985), 4.

⁶⁹ McVeagh, *Gerald Finzi: His Life and Music*, 34.

⁷⁰ *Ibid.*, 34.

⁷¹ Herbert Howells in Christopher Palmer, *Herbert Howells: A Centenary Celebration* (London: Thames, 1992), 364-365.

The London Chamber Orchestra performed *A Severn Rhapsody* in a concert on 1 December 1925 at the London Contemporary Music Centre.⁷² McVeagh writes that, in a letter to Finzi, Morris stated that Vaughan Williams thought it the best music he heard that evening.⁷³ It was shortly after that letter from Morris that Finzi moved to London in order to study more regularly with him.

Detmar Blow found Finzi a house in London at 21 Caroline Street near Sloane Square and in February 1926 Finzi moved in.⁷⁴ This marked the beginning of a fertile period for Finzi and the important works *A Young Man's Exhortation* and *Dies Natalis* found their inception that year. Finzi's concert-going also increased and notably he heard a lot of music by J. S. Bach. He went to the inaugural concert of the Bach Cantata Club on 15 February where he heard three cantatas and the following month attended another of their concerts.⁷⁵ In March Finzi heard Bach's B Minor Mass and subsequently went to concerts of Bach's instrumental music conducted by Henry Wood and John Barbirolli.⁷⁶ Harold Samuel, professor of piano at the Royal College of Music (RCM), had 'Bach Weeks' which Finzi also attended.⁷⁷ Vaughan Williams was the conductor of the Bach Choir and 1926 was their golden jubilee year. To celebrate they put on three all-Bach concerts and Finzi attended each performance.⁷⁸

Significantly, in 1926, Finzi met another of R. O. Morris's pupils, Howard Ferguson.

A native of Belfast, Ferguson was a student at the RCM in London and was also a

⁷² McVeagh, *Gerald Finzi: His Life and Music*, 35.

⁷³ *Ibid.*, 35.

⁷⁴ *Ibid.*, 37.

⁷⁵ *Ibid.*, 45.

⁷⁶ *Ibid.*, 45.

⁷⁷ *Ibid.*, 45; Banfield, *Gerald Finzi: An English Composer*, 132-133.

⁷⁸ McVeagh, *Gerald Finzi: His Life and Music*, 45-46.

private piano student of Harold Samuel. He took lessons in conducting with Malcolm Sargent as well as studying harmony and counterpoint with Morris.⁷⁹ This meeting marked an important development in Finzi's musical career as, from then on, Ferguson and Finzi consulted each other regularly on their most recent efforts. Also of interest was consuming as much music as they could by playing through on the piano the scores of symphonies, operas, songs and chamber music.⁸⁰

Another composer whom Finzi met in 1926 was Edmund Rubbra. Rubbra was a student of Gustav Holst and R. O. Morris at the RCM. Holst and Vaughan Williams were firm friends from their days as students in the RCM and often showed their work to each other.⁸¹ If Holst was not available to give a lesson Vaughan Williams would substitute for him.⁸² Along with Ferguson, Rubbra and Finzi also adopted this practice. Through these connections with Rubbra and Vaughan Williams, Finzi was introduced to Holst who was happy to advise the younger composer on aspects of his work.⁸³

Now that Finzi was living in London he continued to work on the Violin Concerto. His interests in Bach and folksong, along with the influences of Vaughan Williams and Holst, were to merge together in the formation of the work. Stephen Banfield writes:

⁷⁹ Howard Ferguson and Michael Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson* (Woodbridge: The Boydell Press, 2001), 3.

⁸⁰ Howard Ferguson, 'Gerald Finzi (1901-1956)', *Music & Letters*, 38 (1957), 130.

⁸¹ Hugh Ottaway and Alain Frogley, 'Vaughan Williams, Ralph' in *Grove Music Online. Oxford Music Online* (Oxford University Press)
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>> [accessed 16 February 2016].

⁸² Ralph Scott Grover, 'Rubbra, Edmund' in *Grove Music Online. Oxford Music Online* (Oxford University Press),
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/24041>> [accessed 16 February 2016].

⁸³ McVeagh, *Gerald Finzi: His Life and Music*, 50.

Holst's slightly later fugal concerto (1923), one of the three most likely models for Finzi's Violin Concerto (especially in its third movement *quodlibet* introduction of a folk tune), is more straight-facedly Bachian than most new works of its time ... and so is Bloch's Concerto Grosso No. 1 (1925), a piece Finzi must have heard at the time ... The third piece in this Bachian trilogy, and the nearest in certain details to both Bach and Finzi, is Vaughan Williams's *Violin Concerto*, also from 1925.⁸⁴

Finzi and Ferguson began to write to each other and their correspondence continued when Ferguson travelled to the USA with R. O. Morris at the end of 1926.⁸⁵

Ferguson wrote on 9 February 1927 from New York City that he had got Finzi 'a full score of the Bloch "Concerto Grosso"; it was the only kind they had' and asked if Finzi could return the favour by acquiring a copy of a catalogue of works displayed in an art exhibition at Burlington House.⁸⁶ In another letter written in London on 13 May 1927, Ferguson wrote 'Your Bloch Concerto is safe and sound and will I hope remain so until you receive it; I am sorry its delivery has been so long delayed. How is your Concerto?'⁸⁷ It is not known how Finzi replied but a performance of his Violin Concerto was planned for March that year.⁸⁸ It seems that for Bloch's Concerto Grosso to have had any significant influence on Finzi's Violin Concerto Finzi must have either heard the work performed and/or had access to a copy of the score elsewhere.⁸⁹ In a letter dated 22 August 1927 Ferguson wrote to Finzi 'I arrive

⁸⁴ Banfield, *Gerald Finzi: An English Composer*, 131.

⁸⁵ Howard Ferguson and Michael Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson* (Woodbridge: The Boydell Press, 2001), 5.

⁸⁶ Howard Ferguson, letter to Gerald Finzi, 9 February 1927; quoted in Ferguson and Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson*, 6.

⁸⁷ *Ibid.*, 13 May 1927, 9.

⁸⁸ Banfield, *Gerald Finzi: An English Composer*, 112.

⁸⁹ There had been by then two performances of Bloch's Concerto Grosso No. 1 in London. The first, and the U.K. premiere, was on 26 April 1926 by Anthony Bernard and the London Chamber Orchestra and the second was on 19 February 1927 in Queen's Hall by Henry Wood and Queen's Hall orchestra with the piano part played by Myra Hess. Joseph Lewinski, *Ernest Bloch sa vie et sa pensée*, trans. Anne Hendrickson and Alain Hirsch. Extracted information found in 'Ernest Bloch Legacy: Biographical 1920-1929'

in London on 17 September so will miss the Bloch Concerto by a short head: what a bother'.⁹⁰ Bloch's *Concerto Grosso* was performed at Queen's Hall on 16 September 1927 in one of Henry Wood's Promenade concerts.⁹¹ Bloch was visiting Europe at that time from America, though it is not clear from the available evidence if he visited the U.K. or if he attended a U.K. performance of his work.⁹²

1927-1928

Finzi consulted with Sybil Eaton on aspects of the solo violin part although Finzi's inability or reluctance to follow advice, as described by Howells, was still in evidence.⁹³ Diana McVeagh writes:

He sought her out for help, often arriving at mealtimes, as oblivious to the hour as he was to her room-mate to whom he never bothered to speak, his mind being wholly on his work. He did not know much about the fiddle, and if she asked him to recast a passage to make it lie better under the hand, he was taken aback and quite unable to do it. He surprised her too by playing the orchestral part each time at a different speed. When she asked him what tempo he wanted, he replied politely 'that's for you to say'.⁹⁴

Eaton initially planned to perform the concerto on 17 March 1927 and had agreed to fund the premiere. Unfortunately, at that time Eaton was not in a position to pay, so the first performance had to be deferred to another date.⁹⁵ In the interim Finzi had become dissatisfied with the first movement and withdrew it from the concerto, but

< http://www.ernestbloch.org/home.cfm?dir_cat=79295> [accessed 11 February 2016].

⁹⁰ Howard Ferguson, letter to Gerald Finzi, 22 August 1927; quoted in Ferguson and Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson*, 12.

⁹¹ 'Prom' concert number 30 <<https://www.bbc.co.uk/proms/events/by/date/1927>> [accessed 9 May 2019].

⁹² Lewinski, < http://www.ernestbloch.org/home.cfm?dir_cat=79295> [accessed 11 February 2016].

⁹³ See page 16.

⁹⁴ McVeagh, *Gerald Finzi: His Life and Music*, 51.

⁹⁵ Banfield, *Gerald Finzi: An English Composer*, 112.

he allowed the second and third movements to be played.⁹⁶ Finzi continued to work on the concerto up to and including the day before the concerto's first performance, and consulted with Vaughan Williams on this last day.⁹⁷ The now incomplete Violin Concerto received its first performance on 4 May 1927. The solo violin part was played by Sybil Eaton with Malcolm Sargent conducting the British Women's Symphony Orchestra at Queen's Hall in London. Included in the programme was Vaughan Williams's *The Lark Ascending*, also played by Eaton. Stephen Banfield writes about the concerto:

It was not well played, as Rubbra attested and Ferguson (who was on his way back from America) was told – according to Ferguson . . . the BWSO was habitually 'pretty awful', and at this or the next performance Finzi, with characteristic candour, told Eaton that she had played out of tune in the slow movement.⁹⁸

The reviewer in *The Times* the next day, while claiming to be reticent about passing judgement, used a negative tone and wrote:

Miss Sybil Eaton introduced part of a new Violin Concerto by Gerald Finzi. Without the first movement to put it in its setting, the slow movement (*molto sereno*) seemed too monotonous in mood and certainly too long. The finale is a glorified hornpipe, in which the composer walks the paths of innocence for some time and then plunges quickly down the paths of strange sonorities. What the whole amounts to cannot be gauged on a performance of two-thirds of it.⁹⁹

Ferguson wrote to Finzi and tried to find a positive angle: 'I am sorry your hearing of the Concerto didn't turn out as it should – still, hearing it even badly played is helpful, if not very pleasant.'¹⁰⁰

⁹⁶ On the piano score of the original first movement Finzi had retitled the work as the 'Damned Concerto for small orchestra and violin solo'; GB-Ob, MS Mus. c 379, fol. 12^r.

⁹⁷ Banfield, *Gerald Finzi: An English Composer*, 113.

⁹⁸ *Ibid.*, 112.

⁹⁹ *The Times*, 'British Women's Symphony Orchestra. Concert at Queen's Hall', *The Times*, 5 May 1927.

¹⁰⁰ Howard Ferguson, letter to Gerald Finzi, 21 May 1927; quoted in Ferguson and Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson*, 9.

Six months later Vaughan Williams wrote to Finzi on 18 November: 'I have been thinking about your Concerto and should like to have another look at it. Can you come round and show it to me one day'.¹⁰¹ Evidently, Finzi must have taken up the offer for in his next letter, a fortnight later on 2 December, Vaughan Williams wrote: 'Weve [sic] fixed up the Concerto now. It only remains for you to write it.'¹⁰² Stephen Banfield suggests that the other party was probably R. O. Morris and that the whole episode was a ploy of Morris to get Finzi to complete the concerto.¹⁰³ Consequently Vaughan Williams told Finzi that he planned to programme the Violin Concerto in a concert early the next year and that a new first movement would have to be ready before then.¹⁰⁴ The first full performance of Finzi's Violin Concerto, or *Concerto for Small Orchestra and Solo Violin*, took place on 1 February 1928 at Queen's Hall, London as part of a Bach Choir concert with Sybil Eaton as soloist and Vaughan Williams conducting the London Symphony Orchestra.¹⁰⁵ Included in the programme was a Double Fugue by Robin Milford, another student of Vaughan Williams and Morris from the RCM.¹⁰⁶

In order to be ready in time Finzi worked quickly and by Christmas 1927 a new movement was written. The score was sent to Ferguson for a piano reduction and on 23 December Ferguson wrote to Finzi from Belfast: 'Many thanks for the first movement which has arrived safely. Will I not have to play the last movement, or is there not an extra copy of it yet? If you have one, could you let me have it if you

¹⁰¹ Ralph Vaughan Williams, letter to Gerald Finzi, 18 November 1927; quoted in Cobbe (ed.), *Letters of Ralph Vaughan Williams 1895-1958*, 159.

¹⁰² *Ibid.*, 2 December 1927, 159.

¹⁰³ Banfield, *Gerald Finzi: An English Composer*, 113.

¹⁰⁴ *Ibid.*, 113.

¹⁰⁵ Banfield, 'Editorial note', in *Gerald Finzi: Violin Concerto*, iv.

¹⁰⁶ *Ibid.*, 100.

want me to do it with Sybil, as I am hopeless at reading your “fast” music.’¹⁰⁷

Ferguson wrote again to Finzi on 3 January 1928:

If the last movement of the Concerto is to be played, you can do it. I always did contend that you were a much faster pianist than I was. The first movement is coming along nicely, thank you ... Would you be in if I came round to Caroline Street at about 8.30 on Sunday evening? If you were, we could arrange when the Concerto is to be run over.¹⁰⁸

In preparation for the concert, Vaughan Williams practised conducting the concerto with the piano reduction being played by Constant Lambert.¹⁰⁹ In the rehearsals with the orchestra the concerto was not highly regarded; Sybil Eaton wrote to Finzi’s mother in the days after the performance:

I don’t know if I will have told you that VW made a speech to the orchestra saying that he very much wanted the work to go well, for although the composer from youth & inexperience had miscalculated his efforts he liked the work, and believed that he [G] wd do great things some day. Wasn’t that nice?¹¹⁰

Holst was also at the final rehearsal and then spent the night helping Finzi make alterations to the score.¹¹¹

Reactions to the premiere were mixed. Ferguson wrote to Finzi on 1 February 1928 after the concert:

Just to say that I thought it went splendidly, and that I enjoyed it very much.

I see what you mean about altering the structure of the 1st movement, and I believe I agree with you. Apart from that I thought it went very well – orchestration and everything coming

¹⁰⁷ Ferguson and Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson*, 15.

¹⁰⁸ *Ibid.*, 18.

¹⁰⁹ McVeagh, *Gerald Finzi: His Life and Music*, 51.

¹¹⁰ Sybil Eaton, letter to Mrs Finzi, 6 February 1928; quoted in Banfield, *Gerald Finzi: An English Composer*, 113.

¹¹¹ McVeagh, *Gerald Finzi: His Life and Music*, 51.

off excellently. The slight smudge in the orchestra just before her short cadenza was not, I think, due to you but to the bad playing of the band, as were several other places in that movement that might have been clearer. (Not that the 1st movement sounded monotonous, it didn't.) But, bless his heart, V.W. is not a born conductor!

The 2nd movement is, of course, lovely; and the third comes off as well as you could wish. One could certainly hear Sybil all the time – even on her 'low-powered' instrument.

I think you can be pleased with the performance it got, which is not to say it couldn't have gone better.¹¹²

In *The Times* the next day the reviewer wrote:

Miss Sybil Eaton played the solo part in a Concerto for violin and orchestra by one Finzi, who set us wondering why a composer of his name dealt so confidently in a definitely English idiom. The Concerto, after a rather dry first movement and a contemplative 'Introit,' culminates in a Hornpipe of a frankly British type. The fact that Mr Finzi ... was present to bow acknowledgments at the end helped to solve the problem.¹¹³

In the *Western Morning News* (Devon) the London correspondent wrote:

Next came an entirely new work, in the form of a Concerto for violin and orchestra by Finzi, which, apart from the beautiful playing of Miss Sybil Eaton in the solo part, was hardly worthy of being allowed to appear in company with the great John Sebastian.¹¹⁴

While the concerto had been more successful in its second attempt there were still doubts about the first movement. Jack Villiers, who had travelled from Gloucestershire and attended the concert, wrote from his hotel: 'I think I know what's wrong with the first movement – but daren't say!'¹¹⁵ Rubbra decided to focus on the positive side when he wrote on 6 February 1928 that 'the performance was

¹¹² Ferguson and Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson*, 20.

¹¹³ *The Times*, 'The Bach Choir: "A Sea Symphony" at Queen's Hall', *The Times*, 2 February 1928.

¹¹⁴ *Western Morning News*, 'Bach Choir Concert', *Western Morning News*, 3 February 1928.

¹¹⁵ Jack Villiers, letter to Gerald Finzi, 2 February 1928; quoted in Banfield, *Gerald Finzi: An English Composer*, 114.

certainly a better one this time'.¹¹⁶ Holst was more forthright in his letter to Finzi (7 February 1928) when he agreed with Vaughan Williams that the first movement should be scrapped but that the other two movements 'are the best things I know of yours'.¹¹⁷

1928-1935

By the end of February 1928 Finzi became ill. The initial diagnosis was tuberculosis, which in 1928 was incurable and usually fatal. Finzi spent some time trying to rest and recuperate at 'Hilles', the Blows' home in Gloucestershire.¹¹⁸ At the end of April, financed by Vera Strawson, Finzi moved into the King Edward VII Sanatorium at Midhurst in Sussex and was diagnosed as having pleurisy. It was there that R. O. Morris wrote to Finzi on 7 May 1928 advising him to 'Think. Meditate. Improve the Soul. Excogitate the Concerto', such was the belief that the Violin Concerto was the cause of his illness.¹¹⁹

Despite the positive tone in the letter from Ferguson and the encouragement from Rubbra, Finzi decided to publish the middle movement on its own, to name it *Introit* (as described by the reviewer in *The Times*) and to discard the outer movements. *Introit* was first performed as a single movement work on 31 January 1933 by Anne Macnaghten at the Ballet Club Theatre in London with the orchestra conducted by Iris Lemare.¹²⁰ This concert was part of the famous *Macnaghten Concert Series*,

¹¹⁶ Edmund Rubbra, letter to Gerald Finzi, 6 February 1928; quoted in Banfield, *Gerald Finzi: An English Composer*, 113.

¹¹⁷ Gustav Holst, letter to Gerald Finzi, 7 February 1928; quoted in McVeagh, *Gerald Finzi: His Life and Music*, 51-52.

¹¹⁸ McVeagh, *Gerald Finzi: His Life and Music*, 53.

¹¹⁹ R. O. Morris, letter to Finzi, 30 April 1928; quoted in McVeagh, *Gerald Finzi: His Life and Music*, 55.

¹²⁰ Jeremy Allen, 'Prefatory note' in Gerald Finzi, *Introit op 6, Full Score* (London: Boosey & Hawkes, 2003).

which was founded in December 1931 by Anne Macnaghten (violinist) with Iris Lemare (conductor) and Elisabeth Lutyens (composer).¹²¹ These concerts were held to perform works by emerging British composers. Soon after Macnaghten's performance, Finzi published a short-score version of *Introit* in 1935.¹²²

1943-1946

Finzi revised *Introit* in 1943, shortening it by eight bars, and published it as *Introit, for Small Orchestra and Solo Violin* in 1944.¹²³ Later that year Edward Lockspeiser reviewed the new edition in *Music & Letters*, where he wrote that:

Mr Finzi's style in this work derives directly from the essentially contemplative music of the later Vaughan Williams, particularly his fifth Symphony. A programme note attached to the score says that what the composer intended to express was 'a mood of quiet rapture'.

Reading the work at the piano, one has the impression of a static rather than a rapturous mood, and his sense of melody has that deliberately meandering quality which, however, in actual performance may very well produce just the effect of contemplation desired. The writing is mainly contrapuntal, the scoring is sparse and it is characteristic of the work that the climax should come in a high *pianissimo* passage for the solo violin. Mr. Finzi's music has an affinity with Vaughan Williams; it displays, superficially, the same sense of serenity, though naturally enough without the older composer's underlying wisdom.¹²⁴

In reply, Vaughan Williams wrote to the editor to point out that 'Finzi's *Introit* was written about 1925, my fifth Symphony about 1938. Your reviewer evidently credits

¹²¹ Leslie East, 'Anne Macnaghten' in *Grove Music Online. Oxford Music Online* (Oxford University Press), < <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17369>> [accessed 11 April 2016].

¹²² Gerald Finzi, *Introit* (London: Oxford University Press, 1935).

¹²³ Jeremy Allen, 'Preparatory note' in Gerald Finzi, *Introit op 6, Full score* (London: Boosey & Hawkes, 2003).

¹²⁴ Edward Lockspeiser, 'Finzi, Gerald, *Introit. For Small Orchestra and Solo Violin*', *Music & Letters*, 25 (1944), 252-253.

Mr Finzi with a remarkably prophetic soul – or is the derivation possibly the other way round?’¹²⁵

The violinist Henry Holst added *Introit* to his repertoire, and on 15 November 1945 performed it in a BBC broadcast with the New London Orchestra conducted by Alec Sherman.¹²⁶ The BBC relayed this concert from Worcester as part of their ‘Concerts in Historic Buildings’ series.¹²⁷ Holst performed *Introit* again the following year, this time in Oxford, with Gerald Finzi conducting the Oxford Orchestral Society on 28 February.¹²⁸

After Finzi’s death

Other well-documented performances of *Introit* have included those by Simon Standage, Frederick Sewell, and Patrick Savage.¹²⁹ Undocumented performances may well number many times more than those mentioned above. However, Michael A. Salmon writes about a letter (1979) he received from Finzi’s widow Joyce (Joy) upon hearing the news of Salmon’s wedding plans: ‘How lovely to be playing the *Introit* at your marriage – it will be an ‘entering in’ as Gerry envisaged it.’¹³⁰ As the word ‘introit’ has more than one meaning, this comment helps to clarify which meaning Finzi had intended.¹³¹ Salmon also writes of how Joy introduced him to the

¹²⁵ Ralph Vaughan Williams, letter to the editor, *Music & Letters*, 26 (1945), 59.

¹²⁶ Banfield, *Gerald Finzi: An English Composer*, 115.

¹²⁷ British Broadcasting Corporation, *Radio Times* 1154 (11-17 November 1945) <<http://genome.ch.bbc.co.uk/d6dc76e87a264a5dbc3c5568489ee1c0>> [accessed 11 April 2016].

¹²⁸ Dressler, *Gerald Finzi: A Bio-Bibliography*, 54.

¹²⁹ *Ibid.*, 54; Daniel Cornford, ‘Shakespeare in Battle ... with Anton Lesser & Battle Festival Sinfonia’, <<http://www.battlefestival.co.uk/classical-film-music/>> [accessed 7 February 2016].

¹³⁰ Joy Finzi, letter to Michael A. Salmon; quoted in Rolf Jordan (ed.), *The Clock of the Years* (Lichfield: Chosen Press, 2007), 68.

¹³¹ In *The Shorter Oxford English Dictionary* ‘Introit’ is defined as: ‘A going in; entrance’ or ‘A psalm, etc. sung by the choir as the priest approaches the altar to celebrate the Eucharist’. William Little et al (eds), *The Shorter Oxford English Dictionary*, 2 Vols (Oxford: Clarendon Press, third edn

conductor Richard Hickox. In 1971 Hickox formed the City of London Sinfonia (CLS).¹³² Simon Standage recorded *Introit* with Hickox and the CLS as part of a Finzi album in 1979.¹³³ In addition, Standage performed the *Introit* in January 1980 at the Queen Elizabeth Hall in London with the CLS conducted by Hickox.¹³⁴

In order to promote the music and ideals of Gerald Finzi, Joy Finzi helped to form the Finzi Trust in 1969.¹³⁵ By the late 1990s the Trust had become increasingly concerned that it would soon be one hundred years since Finzi's birth in 1901, and in response decided to celebrate this centenary with an array of concerts and recordings. As part of these celebrations it was agreed to resurrect the Violin Concerto and to put on a performance. This involved Hickox as conductor of the City of London Sinfonia and Tasmin Little as the violin soloist. The performance took place in the Turner Simms Concert Hall at Southampton University on 20 November 1999.¹³⁶ Subsequently, the first complete recording was made with the same artists at Watford Colosseum on 2 December 1999.¹³⁷ This recording is currently available on two separate CDs by Chandos Records LTD: Gerald Finzi: *Violin and Cello Concertos*, and Finzi: *Violin Concerto, In Years Defaced, Prelude, Romance*.¹³⁸ As a result of the performance and recording the Finzi Trust decided that a new edition of the

1973), i, 1104. However, the word 'Introit' was first used in this context in *The Times* review on 2 February 1928 after the first complete performance. See page 24.

¹³² Noël Goodwin and Richard Wigmore, 'Richard Hickox' in *Grove Music Online. Oxford Music Online* (Oxford University Press), < <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43798>> [accessed 18 April 2016].

¹³³ Gerald Finzi. *In Terra Pax, Introit, Lo, The Full Final, Sacrifice, Magnificat*. 1979. LP. Argo (The Decca Record Company). ZRG 909.

¹³⁴ Dressler, *Gerald Finzi: A Bio-Bibliography*, 54.

¹³⁵ The Gerald Finzi Trust website, 'The Finzi Trust', < http://www.geraldfinzi.org/02-finzitrust/finzi_trust.php> [accessed 20 April 2016].

¹³⁶ Banfield, 'Editorial note', *Gerald Finzi: Violin Concerto*, iv.

¹³⁷ Liner note, Gerald Finzi, *Violin and Cello Concertos*. 2001. Compact disc. Chandos Records LTD. CHAN 10425 X, 30.

¹³⁸ Gerald Finzi, *Violin and Cello Concertos*. 2001. Compact disc. Chandos Records LTD. CHAN 10425 X; Finzi, *Violin Concerto, In Years Defaced, Prelude, Romance*. 2001. Compact disc. Chandos Records LTD. CHAN 9888.

Violin Concerto should be published. Professor Stephen Banfield from the University of Birmingham was retained as editor. In December 2000 Banfield completed the editorial note to the new edition and in 2001 the concerto was published, in its entirety, for the first time. Despite the reassembly of the whole concerto, *Introit* is still performed as a standalone movement. In 2016 the Finzi Trust issued a CD titled *Introit: The Music of Gerald Finzi* with the solo violin part played by Thomas Gould.¹³⁹

Conclusion

Finzi wrote and rewrote the Violin Concerto in the mid to late 1920s. It was not until the eve of the twenty-first century that the concerto was reassembled, recorded and published. It is impossible to know if this is what Finzi might have wanted. What is known is that he wrote a first movement that was discarded, then a replacement movement that along with the third movement was also subsequently discarded, leaving only the *Introit*, which Finzi later revised. Finzi revisited the replacement first movement and rearranged it as a Concertino for Clarinet and Strings, though this was never fully realised.¹⁴⁰

The New Edition of the Violin Concerto, which, by necessity, contains the input of several people, and continues the posthumous development of the work, demands further scrutiny and comparison with Finzi's original concept. The manuscripts for

¹³⁹ Gerald Finzi. *Introit: The Music of Gerald Finzi*. 2016. Compact disc. Decca Music Group Ltd. 478 9357.

¹⁴⁰ Banfield, *Gerald Finzi: An English Composer*, 115.

all these rejected movements exist, along with Vaughan Williams's annotated conductor's score, and are held by the Bodleian Library in Oxford.¹⁴¹

The first two movements were conceived in Gloucestershire in 1925 while the third and replacement movements were written in London in 1926-1927. Between these two times and places lies a change in Finzi's environment and influence. This change fundamentally altered Finzi's approach to the concerto with his adoption of more overtly Bachian material and a neoclassical aesthetic.

In order to gain a deeper and more comprehensive understanding of the Violin Concerto all four movements need to be considered closely, alongside the influences that formed the Violin Concerto, as well as its ultimate rejection.

¹⁴¹ The Bodleian Library keeps the full score manuscripts for the two first movements and the third movement. Finzi destroyed the manuscript of the second movement though the short score version of *Introit* from 1935 survived and is in the collection. See Chapter 4, pages 78-80.

Chapter 3

Influences and Models

Introduction

This chapter discusses the various models and influences used by Gerald Finzi for his Violin Concerto. As outlined by Stephen Banfield the main models Finzi used are Gustav Holst's *A Fugal Concerto* (1923), Ralph Vaughan Williams's *Violin Concerto* (1925) and Ernest Bloch's *Concerto Grosso* (1925).¹ The influences of neoclassicism, J. S. Bach and folksong are considered briefly before analyses of the works mentioned above explore the most relevant aspects of each.²

In London in the 1920s neoclassicism, the Bach revival and nationalism involving folksong were becoming increasingly important to composers. Individually, these elements existed independently elsewhere before this decade but it is the convergence of these influences in this time and place that pertains to this thesis.

Neoclassicism

In the same way as any new movement is brought about as a reaction against a current model, post-World War I *rappel à l'ordre* was in the air and neoclassicism was a reaction against the pre-war modernist innovations of Schoenberg and Stravinsky, on the one hand, and late Romanticism, on the other. Neoclassicism is mainly thought of as thriving in the period between the two World Wars though examples can be found before and after those dates. Richard Bernas writes that this reaction after World War I 'proved immensely fruitful for the violin and for the

¹ Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber, 2nd edn 2008), 131.

² This thesis uses the term folksong as a single word. Where quotations or references use the two words, 'folk song', the original format is retained.

Violin Concerto in particular. The neoclassical style came to embrace several originally distinct evolutionary strands and crossed many national boundaries.³ The nations referred to by Bernas include Russia, France and England amongst others. The distinct strands of neoclassicism find origins in Renaissance and Baroque models as well as those of the Classical period. It was the mixture of ancient forms with more modern aspects such as complex rhythmic patterns and bitonality that created the neoclassical style. This was a new approach to music and was not pastiche, nor did it attempt to be.

Arguably, neoclassicism can trace its roots to Sergei Prokofiev's Symphony No. 1 of 1917, the 'Classical'. Another starting point for neoclassicism can be seen as Igor Stravinsky's ballet *Pulcinella*. Arnold Whittall writes:

The term was first applied to Stravinsky in 1923 and has special relevance to his music from *Pulcinella* (1919–20) to *The Rake's Progress* (1947–51), even though such compositions as Prokofiev's Symphony no.1 (the 'Classical', 1916–17), and Satie's *Sonatine bureaucratique* (1917), with its use of a piece by Clementi, had already shown the wit, economy and allusion to, or quotation of, pre-Romantic composers that are the most commonly accepted hallmarks of neoclassicism.⁴

The Russian ballet impresario Sergei Diaghilev had by 1919 already commissioned several ballet scores from Stravinsky: *The Firebird* (1910), *Petrushka* (1911) and

³ Richard Bernas, 'The Twentieth Century', in Dominic Gill (ed.), *The Book of the Violin* (Oxford: Phaidon Press Limited, 1984), 191.

⁴ Arnold Whittall, 'Neo-classicism' in *Grove Music Online, Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723>> [accessed 11 October 2017].

The Rite of Spring (1913).⁵ The London premiere of *The Rite of Spring* was on 11 July 1913 at the Theatre Royal in Drury Lane.⁶

Diaghilev had been producing ballets in London as part of his Ballet Russes, as well as operas, in the pre-First-World-War era of 1911-1914.⁷ Stravinsky also conducted concert performances of his music in London during the same period and had attracted attention from Gustav Holst and Ralph Vaughan Williams. Stravinsky seems to have exerted influence on these two composers, most notably in Holst's *The Planets* (1914-1916). Kenric Taylor writes:

[when] Stravinsky came to England and conducted his *Le sacre du printemps* Holst must have noticed this unconventional way to use the orchestra, because in the first movement, 'Mars', the blatant dissonance and unconventional meter seems to be riddled with the influence of Stravinsky.⁸

He continues 'there are obvious ideas borrowed from Schoenberg, Stravinsky, and Debussy.' Ursula Vaughan Williams recounted that in June 1914 Maurice Ravel, one of Vaughan Williams's former composition teachers, wrote to Vaughan Williams: 'I advise you to hear *The Nightingale* by Stravinsky, it is a real masterpiece musically.' She added that Vaughan Williams attended a performance and reported that he 'liked [it] very much'.⁹ Despite Vaughan Williams writing in 1957 that 'most of Stravinsky bores me', Richard Capell, writing in *The Daily Mail*, thought that he heard 'Stravinsky's influence [in Vaughan Williams's *London*

⁵ Lynn Garafola, *Diaghilev's Ballets Russes* (New York: Oxford University Press, 1989), 15, 23, 63-64.

⁶ Jonathan Cross, *Igor Stravinsky* (London: Reaktion Books Ltd, 2015), 52.

⁷ Garafola, *Diaghilev's Ballets Russes*, 302.

⁸ Kenric Taylor, 'The Planets', < <http://www.gustavholst.info/compositions/listing.php?work=18>> [accessed 5 April 2018].

⁹ Ursula Vaughan Williams, *R. V. W.: A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 113. The soloist in the premier of Ravel's virtuoso work for violin and piano, *Tzigane* was Jelly d'Aranyi. This took place at the Aeolian Hall in London on 26 April 1924. <<https://www.maurice-ravel.net/tzigane.htm>> [accessed 20 October 2017].

Symphony] ... often perceptible, notable in the mouth-organ imitations in the amusing Hampstead Heath Scherzo'.¹⁰ Michael Kennedy adds: 'an unconscious echo, perhaps of *Petrushka*.'¹¹ Absorbing modern sounds was not in conflict with Vaughan Williams's position as a romantic nationalist; it reflected Vaughan Williams's philosophy: 'The composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community – if we seek for art we shall not find it.'¹²

When commissioning *Pulcinella*, Diaghilev directed Stravinsky to rewrite music found by him in libraries in Naples and London, then thought to have been by Pergolesi but which has since been attributed to several other composers.¹³

Pulcinella marked the beginning of Stravinsky's neoclassical period, causing him to write:

The suggestion that was to lead to *Pulcinella* came from Diaghilev one spring afternoon while we were walking together in the Place de la Concorde: 'Don't protest at what I am about to say. I know you are much taken by your Alpine colleagues' – this was said with withering contempt – 'but I have an idea that I think will amuse you more than anything they can propose. I want you to look at some delightful eighteenth-century music with the idea of orchestrating it for a ballet.' When he said that the composer was Pergolesi, I thought he must be deranged. I knew Pergolesi only by the *Stabat Mater* and *La Serva Padrona*, and

¹⁰ Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 105, 390.

¹¹ *Ibid.*, 105.

¹² Ralph Vaughan Williams, 'Who Wants the English Composer?', quoted in Hubert Foss, *Ralph Vaughan Williams: A Study* (London: Harrap, 1950), 200-201.

¹³ Domenico Gallo and Carlo Ignazio Monza provided some of the source material. Maureen A. Carr (ed.), *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches* (Wisconsin: A-R Editions Incorporated, 2010), 147. Also see <<http://www.music.redborne.com/levelmusicresources/pulcinella.pdf>> [accessed 27 October 2017]:

'It was later discovered that many of the pieces were not in fact by Pergolesi after all. Only the Vivo in this selection is by him – from the last movement of a 'cello sonata. The Sinfonia is from a Trio Sonata by the Venetian composer Gallo, while the Gavotta is from a keyboard piece by Monza'.

though I had just seen a production of the latter in Barcelona, Diaghilev knew I wasn't in the least excited by it. I did promise to look, however, and to give him my opinion. I looked, and I fell in love.¹⁴

Diaghilev had previously commissioned other composers to arrange older music for new productions:

Diaghilev allowed his 'first son' [Stravinsky] far greater latitude in *Pulcinella* than he permitted either Vincenzo Tommasini or Ottorino Respighi, the Italian composers who prepared the musical texts of the era's other period ballets. For *The Good-Humoured Ladies* (1917) Diaghilev chose from among some five hundred sonatas by Domenico Scarlatti, then little esteemed, the twenty pieces he thought would ... enhance the comic situations of Carlo Goldoni's classic play. Only then with the creative work behind him, did he call upon Tommasini's technical skills as an orchestrator. Respighi too was kept under tight rein.¹⁵

The first London performance of *Pulcinella* was at Covent Garden on 10 June 1920.¹⁶ It seems implausible that the timing of this performance had no effect or influence on the musical landscape of London in the 1920s. Stravinsky had established a reputation for his modern aesthetic and the local composers were impressed and influenced by his music, which contributed to the establishment of neoclassicism in the United Kingdom. While neoclassicism was concurrently nascent in many locations, it is likely that performances such as *Pulcinella* in London must have helped initiate the movement there.¹⁷

¹⁴ Igor Stravinsky and Robert Craft, *Expositions and Developments* (Berkeley: University of California Press, 1981), 111-112.

¹⁵ Garafola, *Diaghilev's Ballets Russes*, 92.

¹⁶ Carr (ed.), *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*, viii.

¹⁷ Richard Bernas writes about the emergence of neoclassicism in Europe. See pages 31-32.

Bach in 1920s London

The ‘Back to Bach’ movement of the nineteenth century, begun by Mendelssohn in 1829 with a performance of the *St Matthew Passion*, continued with many other composers finding inspiration from Bach’s music.¹⁸ In England, the Bach Society was founded by William Sterndale Bennett in 1849 and the *St Matthew Passion* was performed in London in 1854 with Sterndale Bennett conducting.¹⁹ The society was disbanded in 1870 although the *St Matthew Passion* was performed again in England in 1871, this time at the Three Choirs Festival.²⁰ Sterndale Bennett went on to serve on the committee of the Purcell Society, formed in 1876.²¹ The Bach Choir was founded in London in 1875 in order to perform Bach’s B minor Mass, which it did in 1876.²²

Hubert Parry, director of the Royal College of Music in London, was another proponent of Bach’s music.²³ He studied with Sterndale Bennett before moving on to work with the professor of piano at the RCM: German virtuoso pianist Edward Dannreuther.²⁴ It was in the late 1890s that Harold Samuel auditioned for a place at the RCM and Parry introduced Samuel to Bach’s music. Charles Graves, a contemporary of Samuel, writes: ‘it was Parry ... who first opened his eyes to the

¹⁸ Nicholas Temperley and Peter Wollny, ‘Bach Revival’ in *Grove Music Online. Oxford Music Online* (Oxford University Press)

<<https://doi-org/10.1093/gmo/9781561592630.article.01708>> [accessed 5 April 2018].

¹⁹ Ibid.

²⁰ Ibid. The London Bach Society was founded in 1946 by Paul Steinitz.

²¹ Meirion Hughes and Robert Stradling (eds), *The English Musical Renaissance 1840-1940: Constructing a National Music* (Manchester: Manchester University Press, 2nd edn 2001), 36.

²² Cyril Ehrlich, Simon McVeigh and Michael Musgrave, ‘London: Concert life: 1850-1900’ in *Grove Music Online. Oxford Music Online* (Oxford University Press)

<<https://doi-org/10.1093/gmo/9781561592630.article.16904>> [accessed 6 April 2018].

²³ Hubert Parry was a composer and director of the Royal College of Music 1895-1918 where Holst and Vaughan Williams were colleagues.

²⁴ Jeremy Dibble, ‘Parry, Hubert’ in *Grove Music Online. Oxford Music Online* (Oxford University Press)

<<https://doi.org/10.1093/gmo/9781561592630.aricle.20949>> [accessed 6 April 2018].

majesty of Bach, not only by lending him scores and introducing him to Bach's forerunners and contemporaries, but by impressing on his pupil how Bach should be best interpreted.²⁵

Samuel went on to become a great exponent of Bach's keyboard music. Frank Dawes writes:

[Samuel] gave a week of daily Bach recitals in London in 1921. This series marked the beginning of a widespread demand for Bach's keyboard music in its original form rather than in the then popular 19th-century arrangements, and Samuel was seldom asked to play anything but Bach in England or on his many American tours. He memorized all Bach's keyboard music, which he presented with 'extraordinary clarity, sobriety, and sense of shape' (E. Blom, *Grove5*), and with obvious and infectious enthusiasm.²⁶

Charles Graves added: '[Harold Samuel is] the greatest living interpreter of Bach on the pianoforte.'²⁷ He was also a fine exponent of Brahms's concertos and an accomplished chamber music player.²⁸ Although Samuel taught in the RCM he also had some private students, one of whom was Howard Ferguson.²⁹

Although Bach's music was performed continually up to and including the First World War, it was the after-war period that saw greater interest in Bach's music.

Margaret Steinitz of the London Bach Society writes:

It had been coming for sometime. Bach's music was still performed throughout World War I, both here in the U.K. (amidst considerable anti-German sentiment) and also in his

²⁵ Charles L. Graves, *Hubert Parry: His Life and Works*, 2 Vols (London: Macmillan and Company Limited, 1926), i, 381.

²⁶ Frank Dawes, 'Harold Samuel', in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.24480>> [accessed 5 April 2018].

²⁷ Graves, *Hubert Parry: His Life and Works*, i, 155.

²⁸ Dawes, 'Harold Samuel', in *Grove Music Online*.

²⁹ See Chapter 2, page 17.

homeland. The rich vein of interest flowing from 19th century Victorian Britain and its gargantuan performances of the Passions was still flourishing.³⁰

Henry Wood was one of those who continued to perform German music, particularly pieces by J. S. Bach, during this period. In his series of Promenade concerts between 1914 and 1918, Wood programmed pieces by Bach a total of seventy times.³¹ In those concerts Bach's Violin Concerto in E major was played four times and his D minor Concerto for Two Violins twice. In the 1919 Prom season Sybil Eaton also performed Bach's Violin Concerto in E major on 26 September with Wood conducting the New Queen's Hall Orchestra.³²

Vaughan Williams was a great admirer of Bach. In the period after the First World War he, like many, had to return to normal life. Keith Alldritt writes: 'As Ralph assimilated the various shocks of the recent war and had to face the instabilities of the post war works, Bach's music of transcendence was very much a part of his thinking and his musical activities.'³³ It was shortly after this in 1921 that Vaughan Williams became the conductor of the Bach Choir in London.³⁴ In his talk 'Bach: the Great Bourgeois' Vaughan Williams revealed his admiration for Bach stating that

³⁰ Margaret Steinitz, 'WW1 Centenary (1914-1918) The post-war British revival of Bach's music' <<http://www.bachlive.co.uk/2017-bachfest/ww1-centenary-1914-1918-and-a-new-revival-of-bachs-music>> [accessed 5 April 2018].

³¹ A list of Promenade concert programmes is available on the BBC website: <<http://www.bbc.co.uk/programmes/articles/3SsklRvCSPvfHr13wgz6HCJ/proms-performance-archive>> [accessed 3 January 2019].

³² Anonymous, 'Prom 36', <<https://www.bbc.co.uk/events/e3dp5v>> [accessed 11 December 2018]. This was Eaton's second Promenade concert. Her first Promenade concert was a performance of Tchaikovsky's Violin Concerto on 4 September 1917. Other Promenade concerts featuring her included a performance of Beethoven's Romances for violin and orchestra on 28 August 1925 and Saint-Saëns Violin Concerto No. 3 on 16 September 1926.

³³ Keith Alldritt, *Vaughan Williams: Composer, Radical, Patriot – a Biography* (London: Robert Hale Limited, 2015), 187.

³⁴ According to Ursula Vaughan Williams: 'After the First World War ended Ralph became conductor of the Bach Choir ... He conducted his first concert with the choir on 14 December 1921'. Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams*, 423.

he was the ‘greatest of all composers ... we must introduce Bach to our musical public not as a museum piece’.³⁵

Along with the Bach Choir and individuals performing Bach’s music there were other organisations promoting Bach’s music. In 1926 Hubert Foss (along with Charles Kennedy Scott) founded the Bach Cantata Club in London.³⁶ In particular, this organisation promoted Bach’s secular music to be performed with the same resources as the original ensembles. Finzi attended their inaugural concert on 15 February 1926 and continued to support their performances thereafter.³⁷

Folk Music in 1920s England

Collecting folk music was not new in 1920s England. Vincent Duckles writes:

Towards the end of the [nineteenth] century Frank Kidson, Cecil Sharp and Ralph Vaughan Williams were collecting and editing folksongs – still part of a living tradition. Kidson was a founder-member of the Folk Song Society in 1898; Sharp and Vaughan Williams later became members. In 1932 the society joined with the English Folk Dance Society (founded 1911) to form the English Folk Dance and Song Society. Later studies in English folk music have owed much to the research and activities of Maud Karpeles, A.L. Lloyd and Frank Howes, editor of the *Folk Song Journal* and its successor the *Journal of the English Folk Dance and Song Society* from 1927 to 1945.³⁸

³⁵ Ralph Vaughan Williams, *National Music and Other Essays* (Oxford: Clarendon Press, 2nd edn 1996), 171.

³⁶ H. C. Colles and Frank Howes, ‘Foss, Hubert J.’ in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<https://doi-org/10.1093/gmo/9781561592630.article.10030>> [accessed 6 April 2018].

³⁷ Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: The Boydell Press, 2005), 45.

³⁸ Vincent Duckles, ‘Great Britain and the Commonwealth’ in ‘Musicology’ in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<https://doi-org/10.1093/gmo/9781561592630.article.46710>> [accessed 6 April 2018].

Cecil Sharp was an avid collector and published his collections of folksongs.³⁹ In 1903, when in Somerset, he became convinced of the cultural importance of folksong in all its settings and subsequently spent much of his life collecting and arranging English folksongs. In total, Sharp collected 4977 folksongs, publishing 1118 and arranging a further 501.⁴⁰

Vaughan Williams's collection of folksongs consists of several volumes, which are now housed by the British Library and the Vaughan Williams Memorial Library.⁴¹ It was after a parish tea at the village of Ingrave in 1903 that Vaughan Williams met Charles Pottipher (a labourer and folk singer) and became inspired to collect folk tunes.⁴² Roy Palmer writes: 'This was a turning point in his career as a composer, and in the preservation and subsequent revival of English folk song.'⁴³ Over the next ten years Vaughan Williams collected 810 folk tunes.

However, folk music now existed in a new, edited form. Instead of the folk tunes being kept alive only by the folk singers themselves, the songs were written down.

Britta Sweers writes:

As the material was transferred from its original oral and rural contexts to notated and recorded versions ... one might also speak of a revival into a new context. In England, for example, this development was strongly intertwined with the activities of the London-based

³⁹ Cecil Sharp published two volumes of folk tunes that he had collected and arranged. Maud Karpeles published two more volumes of folksongs that Sharp had collected. Cecil Sharp (ed. arr.) *English Folk Songs* (London: Novello & Company, 1920); Maud Karpeles (ed.), *Cecil Sharp's Collection of English Folk Songs*, 2 Vols (London: Oxford University Press, 1974).

⁴⁰ Frank Howes, 'Sharp, Cecil (James)' in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<https://doi-org/10.1093/gmo/9781561592630.article.25594>> [accessed 13 May 2018].

⁴¹ Anonymous, 'Collections', <<https://www.vwml.org/vwml-about-us/vwml-projects/vwml-the-full-english/vwml-full-english-collections>> [accessed 6 April 2018].

⁴² Roy Palmer, 'Introduction', in Roy Palmer (ed.), *Bushes and Briars: Folk Songs collected by Ralph Vaughan Williams* (Somerset: Llanerch Publishers, 2nd edn 1999) viii-ix.

⁴³ *Ibid*, ix.

Folk Song Society (founded in 1898) and Folk Dance Society (founded in 1911). It was also centred on educated collectors, such as English music teacher Cecil J. Sharp (1859-1929) and composer Ralph Vaughan Williams (1872-1951) ... referred to as the 'first folk revival' as a way of distinguishing it from ... the post-World War II English folk revival movement.⁴⁴

By the late 1920s folksong had become obsequious and seemed 'all powerful, its dominance guaranteed for many years to come'.⁴⁵ The collecting of folksong in other countries was also prevalent. In particular, Béla Bartók and Zoltán Kodály were collecting Hungarian folksongs and incorporating them into their music in the early 1900s. As with the spread of neoclassicism the rise of interest in folk music amongst western art-music composers was seen across Europe and beyond.

It is the combination of the elements discussed above that forms the models for Finzi's work and it is the recasting of these elements in a new rhythmical, melodic and harmonic context that gives voice to these works. The architecture of Bach's music infused with modal and folk melodic subjects allied to the use of ancient forms, structures and textures contributed to the essence of the neoclassical aesthetic.

Along with the influences of J. S. Bach, neoclassicism and folksong the works of Gustav Holst, Ralph Vaughan Williams and Ernest Bloch were used by Finzi as models. The works in question are *A Fugal Concerto* by Holst, *Violin Concerto* by Vaughan Williams and *Concerto Grosso* by Bloch.

⁴⁴ Britta Sweers, 'Towards an Application of Globalization Paradigms to Modern Folk Music Revivals', in Caroline Bithell and Juniper Hill (eds), *The Oxford Handbook of Music Revival* (Oxford: Oxford University Press, 2014), 467.

⁴⁵ Hughes and Stradling, *The English Musical Renaissance 1840-1940: Constructing a National Music*, 99.

Gustav Holst: *A Fugal Concerto*

A work for string orchestra, flute and oboe (1923)

Moderato

Adagio

Allegro

In 1922 Gustav Holst wrote *A Fugal Overture*, which began his foray into neoclassicism.⁴⁶ In April 1923, while sailing on S. S. Aquitania to America, Holst wrote *A Fugal Concerto*.⁴⁷ *A Fugal Concerto* was first performed to a private audience on 17 May 1923 at the University of Michigan's President's house in Burton, Ann Arbor, and was played by members of the Chicago Symphony Orchestra with soloists Alfred Quensel (flute), Alfred Barthel (oboe), conducted by Frederick A. Stock.⁴⁸ The first public performance was on 11 October 1923 in Queen's Hall, London, with soloists Robert Murchie (flute), Leon Goossens (oboe) and the New Queen's Hall Orchestra, conducted by Gustav Holst.⁴⁹ *A Fugal Concerto* is in D major, scored for a small chamber group of flute, oboe and strings and is in three short movements: Moderato, Adagio and Allegro.⁵⁰ Holst writes in the score that the wind instruments can be substituted with violins though Alan Edgar Frederic Dickinson writes 'Imogen Holst was of the opinion that the

⁴⁶ Imogen Holst, *The Music of Gustav Holst and Holst's Music Reconsidered* (Oxford: Oxford University Press, 1986), 58.

⁴⁷ Michael Short, *Gustav Holst (1874-1934): A Centenary Documentation* (London: White Lion Publishers Limited, 1974), 45.

⁴⁸ Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music* (London: Faber Music Limited, 1974), 148.

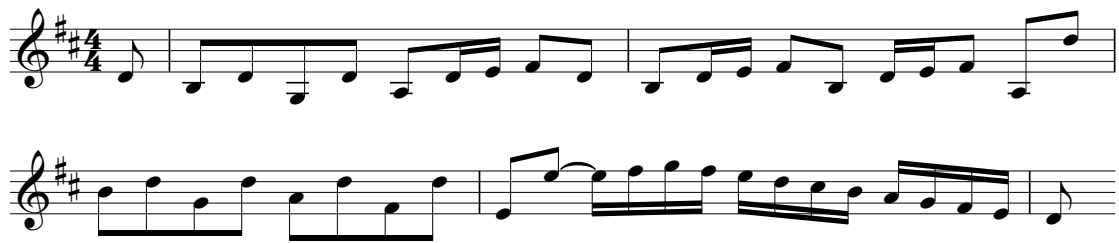
⁴⁹ Imogen Holst, *Gustav Holst: A Biography* (London: Oxford University Press, 1969), 86.

⁵⁰ Gustav Holst, *A Fugal Concerto* (London: Novello & Company Ltd, 1923).

violin option was given only because of the shortage of amateur players at the time, and should not normally be resorted to.⁵¹

In the first movement *Moderato*, as in the other movements, three primary forces work out the fugue: flute, oboe and strings. The first entry of the subject is by the strings (Example 3.1).

Example 3.1: Holst, *A Fugal Concerto*, *Moderato*, Subject, Bars 1-5



This subject presents a small conundrum as to its key. By convention a fugue's first entry is in the tonic and the answer is in the dominant. In this instance, the subject seems to outline the subdominant G major with the triad formed within only four notes. However, a pedal-like D is sounded from the first note and the repeated motif, D E F-sharp, along with its rhythmic thrust, helps to establish D major as the key.

In 1935 Donald Tovey published his *Essays in Musical Analysis*. His analyses are now seen as old-fashioned and no longer carry the authority they once did.

However, his work is near contemporaneous with the three pieces being scrutinised in this chapter and serves to illuminate that era's thinking around these concertos.

Julian Horton writes about Tovey:

⁵¹ Alan Edgar Frederic Dickinson, *Holst's Music*, ed. Alan Gibbs (London: Thames Publishing, 1995), 133.

The informality of his approach, his belief in the virtues of the ‘naïve listener’ and the capacity of musical works to reveal their aesthetic content without the need for systematic theory have proved frustrating and appealing in equal measure, furnishing evidence of conservatism and postmodernity *avant la lettre*. These debates notwithstanding, his writings have proved remarkably enduring as aids to informed listening, sustaining value judgements about composers and works irrespective of the vicissitudes of academic reappraisal.⁵²

Analyses by Tovey and Alan Edgar Frederic Dickinson regarding the subject at the start of Holst’s *A Fugal Concerto* have avoided the puzzle of key, by writing that the subject is either ‘stated’ or ‘announced’.⁵³ Imogen Holst is more forthright when she writes that the entries are ‘at the expected keys’.⁵⁴ If it is accepted that the first entry is indeed the tonic then the answer by the oboe should be in the dominant. This entry (and all other entries) suffers the same problem: outlining the wrong triad. The structure or form of the fugue otherwise follows convention: the exposition has subjects and answers with countersubjects and inversions, the middle section modulates, has *stretto* and the final section returns the subject to the tonic, all within 53 bars.

The Adagio is also in ternary form with three approximately equal sections and lasts for 55 bars. The question about the key is raised again. The key signature has two sharps, D major or B minor perhaps, though the subject and accompanying bass line suggests another key – E minor (Example 3.2). Tovey is of a different mind and writes ‘the slow movement sheds strange lights on the key of D major and its

⁵² Julian Horton, ‘Analysis and Value Judgement: Schumann, Bruckner and Tovey’s Essays in Musical Analysis’, in Jeremy Dibble and Julian Horton (eds), *British Musical Criticism and Intellectual Thought: 1850-1950* (Woodbridge: The Boydell Press, 2018), 123-124.

⁵³ Donald Francis Tovey, *Essays in Musical Analysis*, Vol. 2: Symphonies 2 (London: Oxford University Press, 12th edn 1972) 208; Gibbs (ed.), A. E. F. Dickinson, *Holst’s Music*, 133.

⁵⁴ Holst, *The Music of Gustav Holst*, 59.

environs. It is quite diatonic, and D major is the key. And the colour is not modal; there is nothing Doric or Phrygian about it.⁵⁵ Yet, the sequence of pitches corresponds exactly with a Dorian scale (Example 3.2).

Example 3.2: Holst, *A Fugal Concerto*, Adagio, Subject



The subject is in a clear triple metre and moves in a fluid, stepwise motion. This is countered by the duple metre in the cello and bass lines in the first and third sections of the movement. The same three forces as the Moderato are employed with each voice commanding entries. However, the strings are not as united as in the first movement with many more staggered entries. Holst uses the strings much more as accompanists in this Adagio, with the pizzicato cello and bass lines at the start and again at the end, lending more prominence to the soloists, much more than in the first movement. The canonic treatment of the subject has a layering effect, especially in the middle section with the partial iterations in several keys adding tension. The return to the opening section is anticipated by the violas who begin the subject on C, before the oboe asserts the tonic three bars later. This is still problematic in terms of key. Tovey writes that ‘while some very beautiful modulations are dying away, the violas drift into the main theme in what will be G if [the subject] is in D. The

⁵⁵ Tovey, *Essays in Musical Analysis*, Vol. 2: Symphonies 2, 209.

movement is thus brought round to a close which clearly is in D.⁵⁶ The double assertion by Tovey that the key is D major casts doubt on its veracity.

The finale Allegro uses a strongly rhythmic subject (Example 3.3). This is a dual-purpose subject serving as a counter subject later on to a new melody that develops the third movement into a double fugue (Example 3.3).

Example 3.3: Holst, *A Fugal Concerto*, Allegro, Subject



Imogen Holst observes that ‘the tune in the last movement is yet another example of Holst’s habit of saying the same thing three times with a different implication at each change of stress’.⁵⁷ The pitches initially offer more than one analysis with B minor and D major both possible keys. The last two bars, however, give clarity with the A major scale sounding the Dominant.

The strings occupy the exposition with an exclusive rendering of the subject. The theme is played in unison before the cello and bass lines accompany a subdominant iteration. This accompanying line of four bars acts as countersubject and has its own rhythmic shape that creates a sense of cross-rhythm (Example 3.4).

Example 3.4: Holst, *A Fugal Concerto*, Allegro, Counter subject



⁵⁶ Ibid., 209.

⁵⁷ Holst, *The Music of Gustav Holst*, 60.

The subject is layered and inverted between the parts while the dynamic increases before reuniting the strings in a subdominant treble forte before the middle section is reached. Only here do the soloists enter. The subject is first played by the oboe and then the flute, unaccompanied for twelve bars. Fourteen bars later the soloists take turns at small cadenzas before the strings take over again for the third section in what amounts to a repeat of the first section, despite altered metres and tempo changes.

At bar 98, where the fugue could have finished if only a single subject had been used, a new theme is introduced creating a double fugue. This is the English folk tune *If all the world were paper* and is played by the flute over a G and D drone by the violas (Example 3.5).

Example 3.5: Holst, *A Fugal Concerto*, *If All the World Were Paper*, Flute, Bars 98-105



This melody is not given the same treatment as the first subject. Instead it has five complete statements:

- | | | |
|---|-----------------|---------|
| 1 | flute | G major |
| 2 | violins | G major |
| 3 | oboe | D major |
| 4 | flute | D major |
| 5 | oboe and violas | D major |

The first time the folk melody is played it is accompanied by the drone only. All subsequent entries have the first subject (Example 2.3) being played alongside the folk melody. For the second statement of the folk melody, the first subject begins on the first beat of the bar. Thereafter the first subject is started on the second beat (fourth quaver) of the bar until the last four bars of the movement when the first subject begins on the first beat and draws the concerto to a conclusion.

Summary

Holst's *A Fugal Concerto* is a neoclassical work for small string ensemble with two woodwind soloists. There are several elements that stand out as interesting. In particular the key ambiguity and Holst's use of modes reflect input from folksong as does the inclusion of the folk tune in the third movement. The technical elements of fugue writing, with its canonic treatment and use of layering, contribute much to the character of *A Fugal Concerto*. (In the Adagio the apparent dual metres emphasised by the pizzicato cello and bass lines agitate the listener's sense of time signature. Furthermore, in the Allegro, Holst's subject with its cross rhythms (compound sounding simple) adds another layer of complexity.) The inclusions of small cadenzas and the folk tune give the piece greater depth and interest than is normal for a short work. Holst's placing of the subject beginning on beat 1 and then beat 2 (quaver 4) increases the rhythmic interest and overall sophistication in a compact piece. The short movements take only moments to play, about 7' 30" in total on one recording.⁵⁸

⁵⁸ Gustav Holst. *The Planets, Egdon Heath, The Perfect Fool, St Paul's Suite, Fugal Concerto, A Moorside Suite, Suites Nos. 1 & 2*. 2011. Compact disc. Decca (Eloquence). 480 2323.

Ralph Vaughan Williams:

Violin Concerto in D minor (Violin Concerto)

A work for string orchestra and solo violin (1925)

Allegro pesante

Adagio

Presto

Vaughan Williams's *Violin Concerto in D minor* was not the first piece he wrote for violin and orchestra. *The Lark Ascending*, a work for solo violin and orchestra, important in Vaughan Williams's oeuvre, preceded it. While *The Lark Ascending* is scored for full string orchestra with woodwind, horns and triangle, Vaughan Williams also scored the work for chamber orchestra and wrote on the score's first page that:

This work is also scored for Chamber Orchestra (1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 1 Horn, 1 Triangle, 3 (or 4) 1st Violins, 3 (or 4) 2nd Violins, 2 Violas, 2 'Celli, 1 C. Bass & Solo Violin) – for this, see cues and directions in small type. When performed in this way, the players should be directed to 'play in' all cues in small notes, and those enclosed in brackets (marked Ch. O.) which are in their parts.⁵⁹

Vaughan Williams was holidaying in Kent in 1914 when he began sketching the melodies in *The Lark Ascending*. While out walking near the coastline, an idea for the work came to him and he wrote it down. England, tense with war worries, was a

⁵⁹ Ralph Vaughan Williams, *The Lark Ascending* (London: Oxford University Press, 1925), 1.

suspicious place and a passer-by, seeing Vaughan Williams taking notes, thought him a potential spy and arrested him.⁶⁰

After this misunderstanding was resolved Vaughan Williams felt obliged to offer his services to the war effort. Hugh Ottaway and Alain Frogley write: ‘Although nearly 42, he felt bound to involve himself in the war. He served as a wagon orderly with the Royal Army Medical Corps in France and on the Salonika front, and later returned to France as an artillery officer.’⁶¹

In 1920 *The Lark Ascending*, like Vaughan Williams’s other works *A London Symphony* and *Hugh the Drover*, was revised after he returned to civilian life. In Bristol the English violinist Marie Hall assisted Vaughan Williams in the revisions and became the dedicatee.⁶² The full orchestral version of *The Lark Ascending* was first performed by Marie Hall on 14 June 1921 in London with the British Symphony Orchestra conducted by Adrian Boult.⁶³

Holst’s *A Fugal Concerto* in 1923 followed *The Lark Ascending* by only two years with Vaughan Williams’s Violin Concerto being written in 1924-1925. The Violin Concerto was first performed by the dedicatee Jelly d’Aranyi at the Aeolian Hall on

⁶⁰ Vanessa Thorpe, ‘How the first world war inspired Britain’s favourite piece of classical music’ <<https://www.theguardian.com/music/2014/apr/27/first-world-war-inspired-the-lark-ascending-favourite-classical-music>> [accessed 9 October 2017].

⁶¹ Hugh Ottaway and Alain Frogley, ‘Vaughan Williams, Ralph’ in *Grove Music Online*. Oxford Music Online (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>> [accessed 16 February 2016].

⁶² Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams* (Oxford: Oxford University Press, 2nd edn 1996), 81. Marie Hall was a highly regarded musician who became the first violinist to record Edward Elgar’s 1910 Violin Concerto in December 1916 with the composer conducting. Peter Adamson, ‘Cost-cutting and cloth-cutting: Elgar’s 1916 Violin Concerto recording with Marie Hall’, *The Elgar Society Journal*, 19, No. 3 (2015), 37.

⁶³ Thorpe, ‘How the first world war inspired Britain’s favourite piece of classical music’.

6 November 1925 with the London Chamber Orchestra conducted by Anthony Bernard.⁶⁴ Hugh Ottaway and Alain Frogley write that Vaughan Williams's Violin Concerto 'was probably written in response to Holst's [A] *Fugal Concerto*' and Holst's influence has 'particular evidence ... in the Violin Concerto'.⁶⁵ The Violin Concerto is important as it marks Vaughan Williams's initial foray into neoclassicism.

Tovey writes about Vaughan Williams's Violin Concerto original title, Concerto Accademico: 'Why Accademico? This work is certainly written in no ancient style.' After pondering the possible meanings of the name Tovey goes on:

So let us listen to this concerto without further prejudice as to what is or is not academic (such as Consecutive Fifths, the Ottava Battuta, the False Relation of the Tritone, and other progressions condemned as licentious by the Great Masters of the Golden Rockstro), and let us also not inquire further into such private affairs as the origins of the composer's ideas.⁶⁶

A few years later, in 1951, Vaughan Williams renamed the work *Concerto for Violin and String Orchestra*.⁶⁷ Michael Kennedy writes: 'it is an engaging work, a tightly-wrought synthesis of neo-classicism, folk dance rhythms and triadic harmony'.⁶⁸ He also wrote: 'Vaughan Williams was ready, like Stravinsky and Bartók, for adventure

⁶⁴ Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 109.

⁶⁵ Ottaway and Frogley, 'Vaughan Williams, Ralph' in *Grove Music Online*.

⁶⁶ Tovey, *Essays in Musical Analysis*, Vol. 2: Symphonies 2, 205. William Rockstro was an English musicologist with a particular interest in Early Music. Rosemary Williamson, 'Rockstro W. S.' in *Grove Music Online, Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23630>> [accessed 8 October 2017].

⁶⁷ Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 110. This was in advance of a performance by Yehudi Menuhin in London on 25 September 1952.

⁶⁸ Kennedy, *The Works of Ralph Vaughan Williams*, 216.

and experiment along neo-classic paths but they were to be within the scope of his own idiom'.⁶⁹

This idiom is seen by James Day as unique to Vaughan Williams: 'The manner of the work may be mildly reminiscent of Bach or Vivaldi, but the moods, the formal procedures, and the cut of the themes are all characteristic of Vaughan Williams and of nobody else.'⁷⁰ Christopher Mark adds 'it would be misleading to imply that the work represents a serious engagement with neoclassical principles.'⁷¹

Other writers sense the neo-classical style more keenly. Robert Cummings writes:

'This work is clearly an homage to Bach, specifically to his Concerto for Two Violins in D Minor ... neoclassicism was already in the air, and the independent-minded Vaughan Williams usually needed little stimulus to stray off the beaten path.'⁷² As discussed earlier, Bach's influence was felt by more than just Finzi.⁷³

Dickinson wrote of the Violin Concerto that 'its first intention would appear to point to a model ... for example, Bach's A minor'.⁷⁴

This model can also include the size of the orchestra, with Vaughan Williams's work having the same scoring, of strings only, as Bach's A minor concerto. Bach's influence is most evident in the opening bars of the concerto. When a comparison of

⁶⁹ Kennedy, *The Works of Ralph Vaughan Williams*, 193.

⁷⁰ James Day, *The Master Musicians: Vaughan Williams* (Oxford: Oxford University Press, 1998), 226.

⁷¹ Christopher Mark, 'Chamber music and works for soloist with orchestra' in Alain Frogley and Aidan J. Thomson (eds), *The Cambridge Companion to Vaughan Williams* (Cambridge: Cambridge University Press, 2013), 188.

⁷² Cummings, 'Ralph Vaughan Williams: Violin Concerto in D minor, (*Violin Concerto*)'.

⁷³ See pages 36-39.

⁷⁴ Alan Edgar Frederic Dickinson, *Vaughan Williams* (London: Faber and Faber, 1963), 411-412.

the start of Bach's Violin Concerto in A minor is made with Vaughan Williams's Violin Concerto there are many similarities (Examples 3.6a and 3.6b).

Example 3.6a: Bach, Violin Concerto in A minor, Solo Violin, Bars 1-4



Example 3.6b: Vaughan Williams, Violin Concerto in D minor, Solo Violin, Bars 1-4



The orchestration of these opening passages is also similar with all the violins in unison or parallel and the lower lines answering the soloist.

Vaughan Williams uses classic sonata form for the first and third movements with the slow middle movement in ternary form. In the first movement a selection of themes and motifs are combined with a common connection of perfect fifths leading to suggestions that all the material comes from a single idea.⁷⁵ Additional to the major themes is a semiquaver motif that permeates the movement (Example 3.7).

⁷⁵ Tovey writes that the material found in bar 42 is a new theme though derived from a shared motif. However, Si Hyung Kim asserts that it is still the primary theme. James Day states that: 'the main theme of the 3/4 section is a rhythmic transformation of the second strain of the principal theme'. Whatever genesis this theme has it still functions as a second subject. Donald Francis Tovey, *Essays in Musical Analysis*, Vol. 2: Symphonies: 2 (London: Oxford University Press, 1972), 206; Si Hyung Kim, 'A Study of the Violin Concerto in D minor by Ralph Vaughan Williams' (DMA dissertation, University of North Texas, Denton, 2010), 16; James Day, *The Master Musicians: Vaughan Williams* (Oxford: Oxford University Press, 1998), 226.

Example 3.7: Vaughan Williams, Violin Concerto in D minor, Solo Violin, Bars 17-20



The exposition contains the expected opening material: introduction/first subject, second subject, along with rhythmical motifs derived from the same themes. The soloist and orchestra work through the themes in the initial key of Aeolian D minor and 2/4 time signature, before a short accompanied and rhythmic cadenza-type passage leads to a restatement of the opening bars. This in turn gives way at bar 42 to the second subject with a 3/4 time and Dorian E minor key signatures.⁷⁶ There follows similar treatment of the second subject with the material being shared between orchestra and soloist interjected with the rhythmic motifs in both solo violin and orchestral parts.

Vaughan Williams begins the development section at bar 74 and combines the rhythmical motif from Example 3.7 with the opening material. This is soon brought through different keys with semiquavers appearing consistently until bar 116 where they abate. A more lyrical passage emerges using material generated by the counterpoint of the preceding bars. At the end of the development section Vaughan Williams writes another accompanied cadenza. At first this is played in crunchy, compact double stops by the solo violin before releasing into a more Elysian mode. James Day, in reference to the double stop and cadenza passage before the recapitulation, suggests that: ‘it is not being fanciful to hear a slight tinge of central

⁷⁶ Other analyses state that this material is still the primary theme. See Kim, ‘A Study of the Violin Concerto in D minor by Ralph Vaughan Williams’, 16.

European gypsy-music in one or two passages'.⁷⁷ Day is referring especially to the more technical passages for the solo violin after rehearsal mark O, where there are double stops in thirds and sixths (bars 131-141).

In a reversal of the exposition Vaughan Williams replays the second subject and its ancillaries at the start of the recapitulation. This dissolves into the opening material and first subject with an arpeggiated solo violin line. A short, fast coda restates some of the same material and closes the movement.⁷⁸

An aspect of Vaughan Williams's writing in the Violin Concerto is that of bitonality. Here, the soloist can be playing in one key and the orchestra in another. In the first movement there are at least two clear examples of bitonality or planing. At bar 108 the solo violin plays a pentatonic melody centred on D with the bass lines sounding E-flat. Again, at bar 161 the solo violin and orchestra sound in differing keys: the solo violin centres on F and the bass line on G-flat. Christopher Mark comments:

Both dissonances are quickly resolved ... [bitonality] is ... in the second movement too ... the upper strings [bar 50] elaborate a G triad (with parallel triadic movement that was firmly established as a Vaughan Williams fingerprint by this stage) while the lower strings descend by step until there results a clash of E-flat against G that is sustained for three bars.⁷⁹

The second movement *Adagio* presents a different personality. Cummings writes that 'the Adagio is dreamy and relaxed in mood, and features mostly delicate, triadic

⁷⁷ James Day, *The Master Musicians: Vaughan Williams* (Oxford: Oxford University Press, 1998), 226.

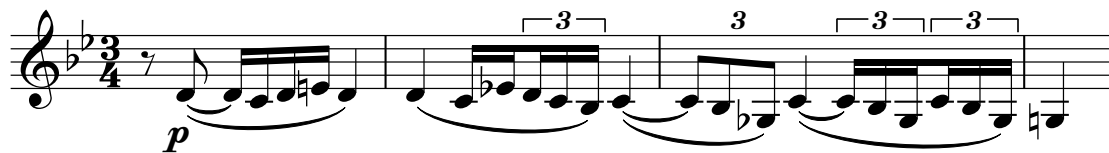
⁷⁸ For an explanation of 'dissolution' see Chapter 4, page 110.

⁷⁹ Christopher Mark, 'Chamber music and works for soloist with orchestra' in Alain Frogley and Aidan J. Thomson (eds), *The Cambridge Companion to Vaughan Williams* (Cambridge: Cambridge University Press, 2013), 189.

harmonies.⁸⁰ James Day adds ‘the layout and the texture are far lushier than anything in any Bach concerto; the sound retains a kind of soft luminosity and never becomes thick.’⁸¹

Vaughan Williams’s scoring of a solo cello to counterbalance the solo violin develops the narrative of the work. In this movement, the simple G minor Dorian melody (Theme 1), begun by the solo cello, is elaborated and expanded on by the solo violin (Example 3.8).

Example 3.8: Vaughan Williams, Violin Concerto, Adagio, Solo Cello, Bars 1-4



The triadic movement in the harmonies adds a romantic depth to the writing whilst acknowledging its role, negotiating between the two soloists. Ternary form, or A-B-A form, plus a cadenza-like moment near the end completes the structure of the piece.⁸² The B section’s Dorian melody (Theme 2) is first played by the solo violin and is centred on D (Example 3.9).⁸³

⁸⁰ Robert Cummings, ‘Ralph Vaughan Williams: Violin Concerto in D minor, Violin Concerto’, <<https://www.allmusic.com/composition/violin-concerto-in-d-minor-concerto-accademico>> [accessed 2 October 2017].

⁸¹ James Day, *The Master Musicians: Vaughan Williams* (Oxford: Oxford University Press, 1998), 227.

⁸² It is possible to describe the structure as A-B-A-B-C due to Vaughan Williams’s use of the material. However, the overriding impression is that of ternary form plus cadenza.

⁸³ The melody begins at bar 18 with a D Dorian scale. The key signature of no sharps and no flats does not affect this.

Example 3.9: Vaughan Williams, Violin Concerto, Adagio, Bars 18-22

While the first violins play in canon with the solo violin, it is the solo cello that echoes the solo violin in a passage of counterpoint that increases in intensity and harmonic tension before the A section returns at the end of bar 32.

In the third section Vaughan Williams uses both sets of melodic material, first the theme from section A, then the theme from section B. Theme 1 is played in D minor by the solo violin, and is placed in the middle of the texture with the accompanying violins filling in with semiquavers during the longer notes. A short six bars later at bar 39 Theme 2 is played *ppp* with the same dynamic throughout the ensemble and in the tonic key, G minor, creating contrast with the previous section's drama. This leads to a cadenza section and the planing passage mentioned by Christopher Mark.⁸⁴

The last movement is a spirited jig in sonata form with several lively themes. The solo violin presents the major subjects over light orchestration (Examples 3.10a and 3.10b).

⁸⁴ See page 55.

Example 3.10a: Vaughan Williams, Violin Concerto, Presto, First subject, Solo Violin, Bars 3-6



Example 3.10b: Vaughan Williams, Violin Concerto, Presto, Second subject, Solo Violin, Bars 37-42



A recurring theme throughout the movement is that of the major third followed by the minor third as seen in the first subject.

After a repeated exposition, in which the solo violin presents the two subjects, Vaughan Williams proceeds to develop the first subject. In the course of this development a small motif emerges (Example 3.11).

Example 3.11: Vaughan Williams, Violin Concerto, Presto, Development, New motif, Bars 88-89



By using hemiola (bars 97-100) and repetition this new motif gets developed.

Countermelodies also are created by the orchestra, which are taken up by the solo violin.

Initially, the recapitulation is an exact replica of the exposition, before a cadenza passage follows in which the solo violin plays in strict time. This leads into a replaying of the second subject in the tonic. An extended coda introduces another theme born from the new motif found in the development section (Example 3.12).

Example 3.12: Vaughan Williams, Violin Concerto, Third movement, Coda theme, Solo Violin, Bars 180-185



This is then replayed using the minor form. Vaughan Williams continues to use the minor third – major third idea, even in these longer phrases. A very quiet cadenza-type passage at the end, using the first subject, caused Tovey to write: ‘the concerto comes to the quietest and most poetically fantastic and convincing end imaginable.’⁸⁵

Summary

Of the three models suggested by Stephen Banfield, the Violin Concerto by Vaughan Williams offers aspects that most closely align with Finzi’s concerto. Specifically, this means that both works are of a similar ilk: three-movement Violin Concertos.

Vaughan Williams’s earlier work *The Lark Ascending* with its chamber orchestration also provides aspects that Finzi used as a model.

In Vaughan Williams’s Violin Concerto the neoclassical writing with its infusion of Bachian influences, modal tendencies and canonic layering with the triadic

⁸⁵ Tovey, *Essays in Musical Analysis*, Vol. 2: Symphonies 2, 208.

harmonies created a contemporary piece and not an ‘ancient style’. While certain elements suggest homage to Bach the work is not an imitation or reproduction but a fresh and new template. The use of sonata form in the first movement, the accompanied cadenza and the recapitulation with its reversed themes give the work structure and identity, wrapped up with a short, fast coda. The dreamy Adagio with its solo cello gives the concerto contrast and the third movement Jig adds energy. However, it is the work’s areas of bitonality that add colour and modernity.

Ernest Bloch: *Concerto Grosso for String Orchestra*
with Piano Obligato

A work for string orchestra and piano (1925)

Prelude

Dirge

Pastorale and Rustic Dances

Fugue

The Swiss-American composer Ernest Bloch was the founding director of the Cleveland Institute of Music, where he conducted the student orchestra and taught composition from 1920 to 1925.⁸⁶ It was there, in the modernistic 1920s, that the students questioned the validity of studying old forms.⁸⁷ In response, Bloch chose to write the *Concerto Grosso for String Orchestra with Piano Obligato*. The college orchestra received it warmly at the first rehearsal, causing Bloch to declare ‘What do

⁸⁶ David Z. Kushner, ‘Bloch, Ernest’ in *Grove Music Online*.

<<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630>> [accessed 29 March 2018].

⁸⁷ Chris Myers, ‘Concerto Grosso No 1’ <<https://www.redlandssymphony.com/pieces/concerto-grosso-no-1>> [accessed 29 March 2018].

you think now? This is tonal! It just has old-fashioned notes!’⁸⁸

The title *Concerto Grosso* leads one to expect a work written in an old style. David Kushner writes:

following the ‘Jewish’ works, Bloch moved, in part, towards a neoclassical aesthetic as exemplified, to varying degrees, in his two sonatas for violin and piano, the First Piano Quintet (with effective use of quarter-tones in the first and third movements), and the first Concerto Grosso.⁸⁹

However, the *Concerto Grosso* is a contemporary work, written with a rich harmonic palette and metrical complexity. Bloch’s students responded positively to what they perceived as ‘New Music’, not merely a pastiche. Joseph Stevenson writes ‘Because of this work’s name and its 1925 composition date, it poses in the guise of a neoclassical composition. It is, in fact, modern in harmony, and sound, romantic in its mood and subjectivity, and classical only as to its forms’.⁹⁰ Written in four movements, the *Concerto Grosso* develops several moods: ‘Prelude’, ‘Dirge’, ‘Pastorale and Rustic Dances’ and ‘Fugue’. Robert McCashin writes: ‘The outer two movements are quite neoclassical in structure ... the two inner movements express a highly romantic sentiment and might be considered the work’s true art within the framework of the neoclassical first and fugal finale movements.’⁹¹ Although the *Concerto Grosso* was written by Bloch to show his students the potential relevance of old forms in modern music, this is a sincere and heartfelt composition. Paul

⁸⁸ Myers, ‘Concerto Grosso No 1’.

⁸⁹ Kushner, ‘Bloch, Ernest’ in *Grove Music Online*.

⁹⁰ Joseph Stevenson, ‘Ernest Bloch, Concerto Grosso No 1 for string orchestra and piano <<https://www.allmusic.com/composition/concerto-grosso-no1-for-string-orchestra-piano-mc0002356829>> [accessed 29 March 2018].

⁹¹ Robert D. McCashin, ‘Ernest Bloch’s Concerto Grosso for String Orchestra with Piano Obligato: An Introduction and Comparative Study’ (DMA dissertation, Tucson, The University of Arizona, 1983), 35.

Schiavo writes: 'Bloch was fundamentally a composer of serious intent, and he closes his *Concerto Grosso* with a vigorous and impressive fugue that demonstrates how effectively a skilled composer could unite classical form and procedure with modern tonal language.'⁹² It is reasonable to suggest that many of Bloch's earlier works can be described as programme music, insofar that the titles of these works imply an extramusical narrative. Works such as *Hivers-Printemps* (1905, orchestra), *Schelomo: Rhapsodie Hébraïque* (1916, cello and orchestra), *Baal Shem* (1923, violin) and *Nirvana* (1923, piano) all suggest external inspiration as distinct from abstract music. While the outer movements of the *Concerto Grosso* can be described as abstract, the titles of 'Dirge' and 'Pastorale and Rustic Dances' still evoke images akin to those in his earlier works.

The first performance was by the Cleveland Institute of Music Orchestra, conducted by Ernest Bloch on 29 May 1925 at the Hotel Statler, Cleveland with Walter Scott on piano.⁹³ Many more performances of the *Concerto Grosso* followed, including those in Los Angeles (15 August 1925, 1 & 2 January 1926, conducted by Ernest Bloch), New York (9 January 1926, Boston Symphony Orchestra conducted by Serge Koussevitzky), Turin (24 January 1926, conductor Vittorio Gui), Geneva (13 February 1926, Orchestra of the Swiss Romande conducted by Ernest Ansermet), and Cincinnati (16 & 17 April 1926, conducted by Fritz Reiner). It was on 26 April 1926 that the *Concerto Grosso* was first played in London by the London Chamber Orchestra conducted by Anthony Bernard.⁹⁴

⁹² Paul Schiavo, liner note to Bloch: America, Concerto Grosso No. 1. 2012. Naxos. 8.572743.

⁹³ Myers, 'Concerto Grosso No. 1'.

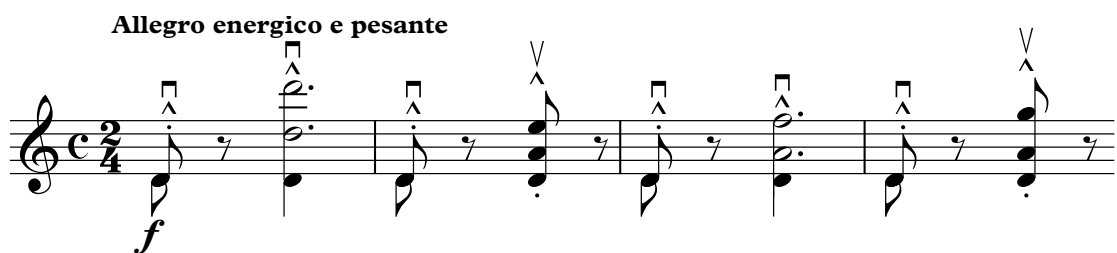
⁹⁴ November and December 1925 saw eight further performances of the Concerto Grosso. These were held between Chicago, Philadelphia, San Francisco and Boston and were conducted by Frederick Stock, Leopold Stockowski, Ernest Bloch and Serge Koussevitzky; Joseph Lewinski, *Ernest Bloch sa*

Analysis: Prelude

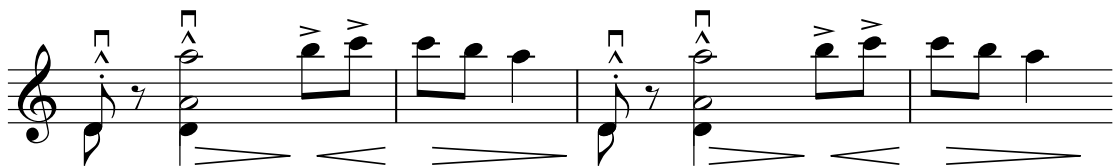
A prelude can exist in isolation or as an introductory movement. Typically a prelude will have one main idea that is presented, often without development. In this instance there are three main sections or ternary form. The Prelude is in D minor (with modal tendencies) and, according to Robert McCashin, ‘begins with a vigorous first theme [and] then proceeds to develop three additional melodic motifs.’⁹⁵ Harmonically, these four pieces of material can be seen as two distinct types: tonic and dominant (Examples 3.13a, 3.13b, 3.13c, 3.13d).

Example 3.13a: Bloch, *Concerto Grosso*, Prelude, Motif 1, Violin1, Bars 1-4

Allegro energico e pesante



Example 3.13b: Bloch, *Concerto Grosso*, Prelude, Motif 2, Violin 1, Bars 7-10



vie et sa pensée, trans. Anne Hendrickson and Alain Hirsch. Extracted information found in ‘Ernest Bloch Legacy: Biographical 1920-1929’

<http://www.ernestbloch.org/home.cfm?dir_cat=79295> [accessed 11 February 2016].

⁹⁵ McCashin, ‘Ernest Bloch’s *Concerto Grosso* for String Orchestra with Piano Obligato: An Introduction and Comparative Study’, 22.

Example 3.13c: Bloch, *Concerto Grosso*, Prelude, Motif 3, Violin 1, Bars 14-17



Example 3.13d: Bloch, *Concerto Grosso*, Prelude, Motif 4, Violin 1, Bars 17-21



Bars 1-43 contain the first section or exposition. In bars 1-20 the material is presented consecutively without transition or passagework. What is striking is Bloch's use of metre: the time signature is Common time then 2/4 time. Also the motifs themselves are of irregular lengths. The first motif is six bars long (metre: 4:2:4:2:4:2), the second is four bars long (4:2:4:2) followed by half of the first motif (4:2:4). The third motif is three bars long (4:2:4) and the fourth is four bars long (4:4:2:4). What follows is a combining of the first and fourth motifs moving towards the middle section (or development) and the dominant minor.

There are 28 bars in the middle section. This sees some development of the textures with the piano assuming an accompanying role, playing arpeggiated chords.

Harmonically, this part hovers around the dominant before a chromatic bass line leads into a short (8 bars) chordal progression, ostensibly as a cadential point.

Increasingly the 2/4 bars become more common as the music surges on to the recapitulation section. After a repeat of the opening bars the music finds a tonic pedal note before reiterating the first motif and ending.

Dirge

The first of the two depictive movements, the Dirge has a solemn presence at times though also has passages that are more hopeful and dreamy. It is written in three parts with two main themes (Examples 3.14a and 3.14b).

Example 3.14a: Bloch, *Concerto Grosso*, Dirge, Theme 1, Violin 1, Bars 1-4

Andante moderato
mf
poco rit.

Example 3.14b: Bloch, *Concerto Grosso*, Dirge, Theme 2, Solo violin 1, Bars 36-39

dolce
p espress
p

In the first part Theme 1 is shared between the instruments. Initially the strings present the theme in a gentle and simple version. The voicing of the violas above the violins at bar 9 is anticipated by the double bass and piano's first entry in the movement. At bar 19 a falling chromatic figure interjects with quaver couplets. Each pair of quavers has an accent on the first with a decrescendo marked underneath. The effect is that of sighing (Example 3.15).

Example 3.15: Bloch, *Concerto Grosso*, Dirge, Chromatic quavers, Bars 19-22

The musical score for Example 3.15 consists of six staves: Vln I, Vln II, Vla, Celli, C. B., and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score shows a chromatic quaver pattern in the strings and piano, with dynamics ranging from piano (p) to fortissimo (f). The Cello part (C. B.) is notably in contrary motion, playing a dotted quaver-semiquaver rhythm. The Piano part features a forceful iteration of the rhythmic motif from Theme 1. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *pizz.* (pizzicato).

Here, the cellos move in contrary motion (over 4 bars), with the dotted quaver-semiquaver rhythm borrowed from Theme 1, countering the rest of the ensemble.

These few bars move towards a new statement of the principal theme, this time with the full orchestra and piano. At bar 25, the piano, in turn, takes over from the strings in a forceful iteration of the rhythmic motif from Theme 1. Here the piano, cellos and basses play, apparently, in bitonality with the rest of the orchestra: the violins play A-sharp over the A-natural by the piano and low strings. Then in bar 27, in a series of staggered dissonances, the upper strings outline an F-sharp major chord over a G-natural in the piano and low strings. The lower parts reply to the F-sharp chord with insistent whole tones: G F E-flat F G before relenting at bar 29 and moving (via a minor subdominant chord with a major 7th) back towards F-sharp major again (Example 3.16).

Example 3.16: Bloch, *Concerto Grosso*, Dirge, Bitonality, Bars 24-33

The image shows a musical score for Bloch's *Concerto Grosso*, Dirge, Bars 24-33. The score is divided into two sections: 'Tonality A' (red box) and 'Tonality B' (blue box). The instruments are I. Violin, II. Violin, Viola, Cello, Double Bass, and Piano. The score includes dynamics like *ff*, *p*, *mp*, and *mf*, and the tempo marking *molto*. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The first section, 'Tonality A', covers bars 24-33. The second section, 'Tonality B', covers bars 34-43. The score is written for a chamber ensemble of six instruments. The first section is marked *molto* and features a dynamic of *ff*. The second section is marked *molto* and features a dynamic of *mp*. The score is written for a chamber ensemble of six instruments. The first section is marked *molto* and features a dynamic of *ff*. The second section is marked *molto* and features a dynamic of *mp*.

This section is then repeated from the chromatic quavers, before decreasing in dynamic and force to a *pp* paused chord on the mediant major. This could be an ending of the movement (Example 3.17).

Example 3.17: Bloch, *Concerto Grosso*, Dirge, Ending of first section

Continuing in what seems to be F-sharp major, the second section commences with new material.⁹⁶ Bloch's orchestra becomes divided, with solo parts for all instruments (except double bass). Played over a gentle arpeggiated figure by the solo viola and piano, the violins begin Theme 2. With all the divisions of parts (there are four solo first violins, a solo second violin, a solo viola, a solo cello plus the rest of all the string sections) Bloch creates a translucent texture (Example 3.18).

⁹⁶ The piano and viola outline an F-sharp major chord. The solo violins with G-natural and D-natural notes suggest a key of B harmonic minor being used in the melody.

Example 3.18: Bloch, Concerto Grosso, Dirge, Solo strings, Bars 35-38

Chris Myers writes of the dirge that it is ‘suffused with ethereal textures that wouldn’t seem out of place in the world of Debussy or Ravel.’⁹⁷ At bar 49 the arpeggiated figure, begun by the solo viola and piano, is taken over by the solo second violin. This continues up to bar 53 where there is a return of the sighing figure from bar 19.⁹⁸ At bar 57 the violins begin a descending chromatic scale played over a syncopated F-sharp pedal note in the piano and basses. This is leading, via an *animando*, to a return of Theme 1. The piano, in *ff* chords announces the return forcefully before the other instruments each get a turn in what turns out to be a recapitulation. The movement ends peacefully with *pp* C-sharp major chords.

⁹⁷ Myers, ‘Concerto Grosso No. 1’.

⁹⁸ This could be seen as the beginning of the recapitulation as the sighing material is from the first section. Also, after a transitional passage the principal theme returns. The two elements together could be interpreted as a retrograde version of the material: BA instead of AB. However, it is the entry by the piano in bar 67 that really stamps an authoritative return to the original material.

Pastorale and Rustic Dances

As the title suggests, this movement has several parts. McCashin writes of Bloch's general compositional style and the three forms he most often uses: 'The third form, used more frequently for movements near the end of compositions, is a sectional organization. This form can be found in ... the third movement of the *Concerto Grosso* ... The sectional forms do not follow any prescribed pattern.'⁹⁹ And yet there is still cohesion in the movement, a narrative that carries the listener from beginning to end. The 'Pastorale and Rustic Dances' movement contributes uniquely to the *Concerto Grosso* as a whole by adding contrasting material and form, with the extramusical inspiration coming from Bloch's home of Switzerland. Myers writes: 'The Swiss folk dance melody of the third movement brings a new perspective to the baroque fondness for including dance music in concert suites.'¹⁰⁰ Reflecting the changes in sections in the movement, and also the irregular nature of folk music, are 74 time signature changes within 231 bars. Occasionally the time signature changes are more frequent such as bars 114-124 (11 bars) that contains ten different time signatures. Typically, the Pastorale is set in simple time with the Rustic Dances often using compound time alternating or combined with simple time.

The Pastorale theme, with its simple arabesques, played by the solo viola begins the movement (Example 3.19).

⁹⁹ McCashin, 'Ernest Bloch's Concerto Grosso for String Orchestra with Piano Obligato: An Introduction and Comparative Study', 19-20.

¹⁰⁰ Myers, 'Concerto Grosso No. 1'.

Example 3.19: Bloch, *Concerto Grosso*, Pastorale and Rustic Dances, Pastorale theme, Solo viola, Bars 3-5

The musical score is for a solo viola part in 3/8 time, marked 'Assai lento' and 'mp'. The key signature has one flat (B-flat). The melody starts with a quarter note G4, followed by a dotted quarter note F4, and then a triplet of eighth notes (E4, D4, C4). This is followed by a quarter note B3, a dotted quarter note A3, and another triplet of eighth notes (G3, F3, E3). The bass line consists of a triplet of eighth notes (G3, F3, E3) in the first bar, followed by a quarter note D3, a dotted quarter note C3, and another triplet of eighth notes (B2, A2, G2) in the second bar. The third bar has a quarter note G2, a dotted quarter note F2, and a triplet of eighth notes (E2, D2, C2). The fourth bar has a quarter note B1, a dotted quarter note A1, and a triplet of eighth notes (G1, F1, E1). The fifth bar has a quarter note D2, a dotted quarter note C2, and a triplet of eighth notes (B1, A1, G1). The score includes dynamic markings 'mp' and 'Assai lento', and articulation marks like accents and slurs.

As the theme progresses it is interjected with fragments of the first folk melody. Increasingly the Pastorale becomes more intense in texture and the markings of *poco più mosso*, *animando poco a poco* and another *animando* deliver the slower music of the first theme into the lively folk dance at bar 41. This first example of a folk tune has two elements: one in compound time (for 7 bars, first heard in fragments at bars 9 and 14) and one in simple time.¹⁰¹ These elements are worked through, alternating between compound and simple time. However, the melody, when in simple time, is often accompanied by the orchestra in compound time (Example 3.20).

¹⁰¹ McCashin analyses the two elements of the folk tune (from bar 41-113) as two separate folk tunes. McCashin, 'Ernest Bloch's *Concerto Grosso* for String Orchestra with Piano Obligato: An Introduction and Comparative Study', 28.

Example 3.20: Bloch, *Concerto Grosso*, Pastorale and Rustic Dances, Concurrent simple and compound time signatures, Bars 48-54

The image shows a musical score for Example 3.20, featuring concurrent simple and compound time signatures in Bars 48-54. The score includes staves for I, VI. II, Violo, Colli div., C.B., and Piano. A red box highlights the 'Simple Time Signatures' section, and a blue box highlights the 'Compound Time Signatures' section. The score includes markings such as 'ritmico', 'p', and 'v dir.'

At bar 114 there is a return to the Pastorale theme. The flexible and amorphous nature of the theme is reflected in the multiple changes of time signature. A quartet of violas emerge from the Pastorale theme with a new melody. This has a chorale-like quality, although is only short lived (Example 3.21).¹⁰²

Example 3.21: Bloch, *Concerto Grosso*, Pastorale and Rustic Dances, Viola quartet, Bars 124-131

The image shows a musical score for Example 3.21, featuring a Viola quartet in Bars 124-131. The score includes staves for Solo Viola I, Solo Viola II, Solo Viola III, and Solo Viola IV. The score includes markings such as 'mp' and 'p'.

¹⁰² The viola theme is similar to the folk tune at bar 48 with a reliance on shared intervals such as seconds, thirds and fourths. The rhythmic outline too bears resemblance with some dotted time values. However, it is the arrangement of the two tunes that sets them apart, one is lively and conflated with dual time signatures and the other is simple and gentle. Violas III and IV replicate the material by Violas I and II but down an octave.

The Rustic Dances' melodies return after the viola passage. These evolve to combine all the material in the movement: Pastorale theme and Rustic Dances together at bars 187-190. Thereafter there is a gradual winding down of the material and a move towards simple time with the second element of the folk tune.

Fugue

Bloch's Fugue follows the traditional fugal structure of subject presentations followed by episodes, with an ending section. There are three subject presentation sections in total and corresponding episodes with the subject material, which allows for development and expansion (Example 3.22).

Example 3.22: Bloch, *Concerto Grosso*, Fugue, Subject

The image shows two staves of musical notation for the subject of the Fugue. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. It begins with the tempo marking 'Allegro' and the dynamic marking 'f marcato'. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter rest, a quarter note B4, and a quarter note C5. The second staff is in bass clef with the same key signature and time signature. It begins with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The notation includes various articulations such as accents, slurs, and a trill in the final measure.

In the exposition the subject is first presented by the violas, in the tonic D minor, followed by an extended tonal answer up a fifth by the second violins, while the violas continue with a countersubject. Regardless of the accuracy of this subject entry the cellos and basses answer with their own entry, down a fourth, at the end of bar 14. The next subject entry is by the first violins at bar 20 followed by a real answer by the piano in bar 25. Then there is a development passage involving sequences, which leads to the first episode at bar 44.

Bloch introduces solo strings in the first episode. This contrasts the section with the exposition, with new textures and thematic material. Myers writes: ‘Bloch juxtaposes solo strings against the rest of the orchestra, allowing him to juggle musical textures between three groups: solo strings, section strings, and piano.’¹⁰³

The second presentation begins at the end of bar 55 by the second violins, this time in F major, and is answered by the first violins. This subject presentation is less than half the length of the exposition though has a more dense texture due to the extant entries. Its episode is also short, only six bars in length though using the material from the first episode.

In the third presentation Bloch alters the tonality to G minor. Additionally, the subject answer by the second violins is inverted (Example 3.23).

Example 3.23: Bloch, Concerto Grosso, Fugue, Inverted subject answer, Violin 2, Bars 87-92



Further inverted entries ensue by the basses and piano. Next the violas begin a stretto section, with second violins, then first violins joining in. In the remaining bars of the fugue, Bloch employs other contrapuntal techniques such as augmentation. The strongest augmented version of the subject is played by the first violins at bar 123 (Example 3.24).

¹⁰³ Myers, ‘Concerto Grosso No. 1’.

Example 3.24: Bloch, Concerto Grosso, Fugue, Augmented subject, Violin 1, Bars 123-134



Before the final section begins Bloch brings back the opening figure from the Prelude (bars 146-161). This time Bloch added triplet quavers played by the strings, which reinforces the reference and serves to join the figure to the fugue. The ending weaves together all the material found in the movement and moves inexorably to the end of the fugue and the *Concerto Grosso*'s conclusion.

Summary

In Bloch's *Concerto Grosso for String Orchestra with Piano Obligato* there are many creative elements that coalesce to make a new form. Bloch's students immediately recognised the music as innovative and fresh. The aspects of this work that stand out include Bloch's use of multiple time signatures, not only the changes of metre but also the combined metres that surprise the listener first time around. While the tonal aspects are integrated with elements of modality, harmonically much of the work has its basis in diatonicism, and Bloch pushes this accepted framework to include enough dissonances that create bitonality in places.

(Moving in contrary motion at times, the parts are often independent despite whole scale block work. The fragmentation into splinter sections adds layers to the work while maintaining the integrity of the setting.) Bloch's inclusion of the Swiss folk

dance melody in the third movement firmly aligns this work with Holst's *A Fugal Concerto* and Vaughan Williams's Violin Concerto. The treatment of the folk element by Bloch with the alternating and combined metres both reflects the folk melody's unique aspects and those by Bloch: the composer treated the folk tune as his own creation and allowed the manipulation of the material just like his own thematic substance. At the end of that movement the combination of the materials creates a new version of all forms of the themes.

In the Fugue Bloch's five-part writing pushes the boundaries of this formal style. His use of entries to add layers such as the stretto writing later in the movement gives a unique voice to the material while the inversions and augmentation take the listener through a series of alternative iterations. Bloch's fondness for cyclical forms in his other works produces a substantial quotation from the Prelude near the end of the Fugue, that of the opening motif with its strong rhythmic chords and dual metre.

Conclusion

The elements of neoclassicism, J. S. Bach and folksong appealed to Finzi when he was writing his Violin Concerto. Performances of Stravinsky's *Pulcinella* helped initiate neoclassicism in London in the 1920s and led to the adoption of the style by Holst for *A Fugal Concerto* and Vaughan Williams for his Violin Concerto. Bach's influence, as fostered by Hubert Parry, Harold Samuel and Henry Wood gradually became more focused for Finzi with his attendance at all-Bach concerts. Concerts given by the Bach Choir and the Bach Cantata Club helped Finzi to develop his appreciation for Bach.

Finzi's interest in folksong was already established in 1923.¹⁰⁴ Through reading copious amounts of music with Howard Ferguson, Finzi developed his knowledge of many contemporary composers, including Bartók and Kodály.¹⁰⁵ The collections of folksongs by Sharp and Vaughan Williams in written form enabled Finzi to select melodies easily and to incorporate them into his music. His treatment of these folk tunes allowed him to manipulate and develop them as original material.

The models that Finzi adopted and adapted gave him many elements that contribute to the Violin Concerto's identity. Holst's work, with its early adoption of neoclassicism offered the possibility of key ambiguity and cross-rhythms, as did his use of fugal writing and modes. Vaughan Williams added the explicit reference to Bach in his neoclassical piece, which was also modal and canonic. He too explored the aspect of bitonality. Bloch's concerto includes multiple time signatures and changes of metre, in which Finzi was very interested, causing him to buy Bloch's score.

It is the amalgamation of all these influences and models that is seen in Finzi's Violin Concerto. In the next chapter, Finzi's work is scrutinised and the aspects examined in this chapter are identified.

¹⁰⁴ See Chapter 2, page 13.

¹⁰⁵ The earliest letters between Finzi and Ferguson where they discuss Bartók and Kodály date from 1928 (29 February 1928 and 3 September 1928). However, the point that Finzi was interested in music from multiple sources/composers is still made.

Chapter 4

Analysis of Gerald Finzi's Violin Concerto

Introduction

This chapter analyses the four movements that make up Gerald Finzi's Violin Concerto. This includes the original, discarded first movement, *Introit*, and the two other posthumously-published movements. After these analyses, Finzi's arrangement of the replacement first movement as a Concertino for Clarinet and Strings is considered. The analysis considers Finzi's use of form, material, orchestration and harmonisation. By working in chronological order it can be seen how Finzi developed his ideas over time using the models and influences discussed in the previous chapter. The order is:

Molto sereno – *Introit* (Second movement)

Allegro con brio (Original first movement)

Hornpipe Rondo – *Allegro risoluto* (Third movement)

Allegro (Replacement first movement)

Sources for these analyses are found in the Bodleian Library, University of Oxford: Finzi's two published versions of *Introit* and the manuscripts of the three other movements.¹ The reassembled score, commissioned by the Finzi Trust, published by Boosey & Hawkes in 2009 (2001 edition), is also used as source material.² Due to differences between the manuscript versions, and between the manuscripts and the

¹ Gerald Finzi, *Introit for Small Orchestra and Solo Violin: Piano Score* (London: Oxford University Press, 1935); Gerald Finzi, *Introit for Small Orchestra and Solo Violin: Full Score* (London: Oxford University Press, 1943); GB-Ob, Bodleian Library, MSS Mus. c. 379-380.

² Gerald Finzi, *Violin Concerto*, ed. Stephen Banfield (London: Boosey & Hawkes, 2009).

published editions, some details such as pitch and articulation are not always possible to establish. Stephen Banfield explains the challenges involved:

A uniform and fully authoritative edition of all three movements is impossible to achieve because of the work's history. There are three main issues. The first is that Finzi destroyed his autograph scores of the slow movement ... Only the published material for this movement and an autograph manuscript of the 1935 piano and violin score survive. ... The second problem concerns Vaughan Williams as editor. ... [VW] adjust[ed] the score in numerous places mostly by consolidation of the strings, on the copyist's manuscript score from which he conducted the 1928 complete performance ... Dynamics and articulation marks raise the third difficulty, particularly in the concerto's first movement. ... Certain motifs ... are worked so fully and minutely that complete uniformity of articulation on the one hand and too much rhetorical variety on the other would be equally mannered. In 1928 the young Finzi was inclined to let the performers sort it out for themselves ... He did add a number of helpful markings to the third movement, but a whole layer of these in the solo violin part failed to get incorporated into the conductor's full score. And if any such markings for the very bare solo part of the first movement existed, they not only were not incorporated but do not survive.³

Thus when considering Finzi's scores and manuscripts it is necessary to keep these aspects in mind and not become fixated with any particular detail that might or might not be original.⁴ What is important is the essence and concept of each movement.

Finzi wrote the slow movement first and dated it 'Churchdown 1925'.⁵ In Finzi's sketchbook B held at the Bodleian Library there are sketches dating from 1925, which were intended for the last movement; however, they went into the original first movement instead. The original first movement is dated as '1925-26' at '21 Caroline

³ Stephen Banfield, 'Editorial note', *Gerald Finzi Violin Concerto* (London: Boosey & Hawkes, 2009), iv.

⁴ For the 1999 Chandos recording by Tasmin Little and Richard Hickox some pitches were changed in the first movement (Bars 167-168) in the orchestration. *Ibid.*, 21.

⁵ Finzi wrote this at the end of the short score of *Introit* used in preparation for the 1935 edition. GB-Ob, MS Mus. c 380, fol. 69^r.

Street' on the title page of the autograph score by Finzi. The third movement was delayed by sickness at New Year 1926-1927.⁶ The locations where Finzi wrote the movements seem to have influenced their character. *Introit*, written in the rural, pastoral setting of the Cotswolds, marked *Molto sereno*, has an idyllic, rapturous nature. *Introit*'s lack of urgency with the steady crotchet pulses evokes a setting free from the stresses of city life. The other movements, marked *Allegro con brio* (original first movement), *Allegro risoluto (Hornpipe Rondo)*, third movement) and *Allegro* (replacement first movement), were completed in London and reflect a rather busier background. The more complicated cross rhythms and mixed metres are reminiscent of un-choreographed traffic with the sometimes-surprising harmonies of the faster movements alluding to an urban auditory landscape. The performer needs to have this background information in mind when forming an interpretation for better understanding and delivery of the work.⁷

Introit/ second movement

Finzi published the slow movement as *Introit* in 1935 and again in 1943.⁸ The full title for both editions is *Introit for small orchestra and solo violin*. The 1935 version is a piano score and lasts for 113 bars. The 1943 version is the full score edition in which Finzi reduced the length to 104 bars and adjusted two bars before the cut and one bar after the cut to accommodate the reduction. The dedication to Sybil Eaton is on the earlier piano score edition, though it is missing from the later, full score, version. The 1943 edition carries a programme note by Finzi:

⁶ Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber Ltd, 2nd edn 2008), 112.

⁷ See chapter 6, page 158, 'Implications for Performance'.

⁸ Oxford University Press published these editions. In 1967 the copyright was assigned to Boosey & Hawkes.

This short work is in the nature of a concertante movement, and consequently the orchestral accompaniment is almost as important as the Solo Violin part. Marked *molto sereno*, it is in a mood of quiet rapture throughout. A short introduction, for orchestra alone, gives the germ of nearly all the material which is subsequently developed contrapuntally of interweaving themes, and after reaching a high pianissimo climax, descends in a short cadenza over a sustained string background into a final coda, which, like the introduction, is for orchestra alone.⁹

In total there have been seven, distinct published versions of *Introit*/second movement (Table 4.1):

Table 4.1: Finzi, Violin Concerto, *Introit*/second movement, Editions

Timeline	Publisher	Arrangement	Length	Editor/s	Title	Notes	Dedication
1935	Oxford University Press	Piano reduction	113	Gerald Finzi	<i>Introit</i> for Small Orchestra and Solo Violin	First published	Sybil Eaton
1943	Oxford University Press	Full score	104	Gerald Finzi	<i>Introit</i> for Small Orchestra and Solo Violin	Finzi cuts nine bars	No dedication
1967						Copyright assigned to Boosey & Hawkes in 1967	
1988	Boosey & Hawkes	Violin and Piano	104	Howard Ferguson	<i>Introit</i> for Violin and Piano	Ferguson adds optional ending for violin	No dedication
2001	Boosey & Hawkes	Full score	113	Stephen Banfield/Tasmin Little	Concertos for Cello, Clarinet and Violin	Banfield restores the cut nine bars to the reassembled full concerto	Dedicated to Sybil Eaton, written at start of first movement
2001	Boosey & Hawkes	Piano reduction	113	Tasmin Little	Violin Concerto	Separate violin part with piano reduction	Sybil Eaton
2003	Boosey & Hawkes	Full score	104	Stephen Banfield/Jeremy Allen	Introit for Solo Violin and Small Orchestra, op. 6	Essentially this is a reissue of the 1943 version with nine bars cut. Change of name and editor's note by Jeremy Allen	No dedication
2009	Boosey & Hawkes	Full score	113	Stephen Banfield/Tasmin Little	Violin Concerto	This is the same as the edition with the concertos for Cello and Clarinet but published separately	Sybil Eaton

⁹ Finzi, *Introit for Small Orchestra and Solo Violin* (1943).

The third edition, *Introit* arranged for violin and piano, was published in 1988 and is based on the 1935 piano reduction edition. This was edited and arranged by Howard Ferguson. Ferguson added an optional violin part to the last three bars (Example 4.1).

Example 4.1: Finzi, *Introit* for Violin and Piano, arranged by Howard Ferguson, Bars 100-103

The image shows a musical score for Example 4.1, consisting of three systems of staves. The top system is a single staff for the violin, with a box above it containing the text "Optional editorial ending for version with piano". The second and third systems are grand staves for the piano, each with a treble and bass clef. The piano part is marked *ppp* and *niente*. The violin part is marked *pp* and *niente*. The score includes a fermata over the final notes of the piano part in the second system. The key signature is one sharp (F#) and the time signature is 4/4.

The fourth edition, edited by Stephen Banfield, is included in the reassembled concerto published in 2001. This edition restores the omitted nine bars, as originally seen in the solo violin part of the 1935 version, with orchestration of those nine bars by the editor.

The full score version of the slow movement was republished by Boosey & Hawkes in 2003 with the slightly adjusted title of *Introit for Solo Violin and Small Orchestra, op. 6*. This opus 6 edition includes the note:

This work was composed in 1925 as the slow movement of Finzi's Violin Concerto. It was first performed along with the Concerto's third movement on 4 May 1927 in Queen's Hall London by Sybil Eaton (violin) with the British Women's Symphony Orchestra, conducted by Malcolm Sargent. Re-named as *Introit* the work was first performed in its own right on 31 January 1933 at the Ballet Club Theatre, London, by Anne MacNaghten (violin) with orchestra conducted by Iris Lemare. Finzi later shortened the *Introit* for publication in 1943, and it is this final version which is represented in the present edition.¹⁰

Analysis

This analysis is based on the 2001 edition, although reference to the earlier editions is also made. Bar numbers in this edition, not supplied in the 1935 and 1943 versions, help give clarity and ease of reference to this analysis while the original rehearsal marks are still retained.

Introit/second movement is orchestrated for flute, oboe, cor anglais, two clarinets, bassoon, two horns, solo violin and strings. Finzi stipulated in the 1935 edition that the strings should not exceed five desks of first violins, four desks of second violins, three desks of violas, three desks of cellos and two desks of double basses.¹¹

Marked *Molto sereno* and with a metronome marking of $\text{♩} = 58$, this movement begins serenely with *pianissimo* strings. Despite the changing time signatures of 3/4, 4/4 and 5/4 there is no sense of metrical or temporal upset as Finzi maintains simple

¹⁰ [Jeremy Allen, Preparatory Note], Gerald Finzi, *Introit for Solo Violin and Small Orchestra, op. 6* (London: Boosey & Hawkes, 2003).

¹¹ Finzi, *Introit for small orchestra and solo violin*, 1935, inside cover.

time throughout. Most of the 113 bars have crotchet pulses with occasional *ritardandi* marking the end of a section. There are ten sections that make up the movement. While the simple time signatures and crotchet beats create an atmosphere of simplicity, the sections are of irregular lengths (Table 4.2).

Table 4.2: Finzi, Violin Concerto, *Introit*/second movement, Sections

Section	Bars	Number of Bars	Prevailing Key	Key Signature	Notes
1	1 to 12	12	F major	B-flat	Introduction
2	13 to 25	13	F major	B-flat	Solo violin entry
3	26 to 35	10	D minor	B-flat	Layering of motifs
4	36 to 47	12	G minor	B-flat	Cor anglais solo, bars 46-47 Ossia bars preempting the optional cut
5	48 to 56	9	D minor	B-flat	Restored cut bars
6	57 to 70	14	D minor	B-flat	Return to opening material minus first two bars
7	71 to 87	17	F major	B-flat	Builds to climax
8	88 to 96	9	D minor	B-flat	Cadenza over sustained strings, blurred bar lines
9	97 to 102	6	F-sharp minor	F-sharp	Solo violin, flute and double bass (only) playing in canon and contrary motion
10	103 to 113	11	F-sharp minor to D major	F-sharp	Coda, no solo violin

As the keys in this table suggest, there is little modulation until the end of the movement. Finzi's first accidental, C-sharp in the clarinet (B-natural concert pitch), does not appear until bar 26. In the first 96 bars (out of 113 bars) there are only fifteen accidentals in total with 25 notes affected out of several thousand pitches.¹² This lack of modulation aligned to the crotchet pulses helps create the sense of rapture that Finzi writes about. It might also have contributed to the sense of stasis as commented on by the reviewer in *The Times*: 'the slow movement (*molto sereno*)

¹² Some bars have as many as 74 pitches (bar 86) while other bars have significantly fewer. Averaged over 96 bars (113 bars in the whole movement) it seems reasonable to suggest that there would be at least several thousand notes in the score.

seemed too monotonous in mood and certainly too long'.¹³ Banfield adds 'the bass does nothing but plod (as it has throughout the movement), treading the same ground twice and ruining any sense of controlled flight'.¹⁴ The material, while having several constituent parts, consists of one main idea of rising and falling phrases. The first phrase is worked out over two bars, beginning on f'' and rising to c'' before falling back to g''. The second phrase begins higher up on d'' and, using mainly minim pulses this time, falls to f'' (Example 4.2).

Example 4.2: Finzi, Violin Concerto, *Introit*/second movement, Main theme, Solo Violin, Bars 13-26

The musical score for Example 4.2 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic phrase starting on a half note F4, rising to a dotted quarter note C5, and then falling back to a quarter note G4. The dynamic is marked *pp*. The second staff continues the melody with a 5/4 time signature, then changes to 3/4, 4/4, and 3/4. It features a triplet of eighth notes and a dynamic of *mf*. The third staff starts with a 3/4 time signature, then changes to 4/4, 3/4, 5/4, and 4/4. It includes dynamics of *mp*, *mf*, and *f*, and concludes with a fermata over a final note.

From this, other motifs are derived and are disclosed by the orchestra in the introduction. While the material is presented throughout the movement it is not always in the order shown in Example 3.2. Finzi changes the sequence of motifs and uses canon and layering in order to create both melody and harmony. In the reiteration of the material Finzi uses the rhythmic outline as much as melodic content to convey the thematic narrative. The fluid and organic nature of Finzi's writing allows for much hinting at material, with any divergence from an established motif

¹³ See Chapter 2, page 21.

¹⁴ Banfield, *Gerald Finzi: An English Composer*, 137.

hardly noticeable. The first three notes of the motif, ascending in sequence, form one of Finzi's 'melodic trademarks.'¹⁵

Section 1: bars 1 to 12, Introduction

The *Introit* begins with an introduction lasting 12 bars. Here, Finzi offers glimpses of the material as shared around the orchestra. Sometimes small cells appear and at other times the material is developed. At first, just the strings (except the basses) play two bars of the main melody. These two bars contain the opening of the main theme and the first motif (Example 4.3).

Example 4.3: Finzi, Violin Concerto, *Introit*/second movement, Motif 1, Violin 1, Bars 1-3



At bar 3 the violas take their turn with the opening motif but this time they extend it to four bars. Also at bar 3, the oboe joins in, seemingly in a natural continuation of the main theme before revealing one of the rhythmic motifs that becomes increasingly important (Example 4.4).

¹⁵ Iain Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)' (M.Litt. dissertation, Bristol University, 1985), 91. Cooper also calls this a 'melodic fingerprint.' See page 134.

Example 4.4: Finzi, Violin Concerto, *Introit*/second movement, Motif 2, Oboe,

Bars 3-4



This rhythmic motif is echoed by the violas in bar 6 where there is a *poco rit.* The violins, in the *a tempo* in bar 7, begin the theme again, which this time lasts for six bars. In bar 8, the clarinet joins in with the opening motif in canon. Here (bar 8), the oboe introduces another of the motifs. This one is both rhythmic and melodic in essence. It has two identical staccato semiquavers that fall a minor seventh onto a tied quaver (Example 4.5).

Example 4.5: Finzi, Violin Concerto, *Introit*/second movement, Motif 3, Oboe, Bars 8-9



In bar 9 the second clarinet replies with a rearrangement of the same phrase. The next three bars revisit the earlier melodic material and the harmony moves towards the dominant in preparation for the solo violin entry. Throughout the introduction and beyond, the harmony moves inexorably with a crotchet pulse.¹⁶ This is usually played by the cellos and basses, often in scalic phrases, alternating between bowed and plucked notes, *arco* and *pizzicato*, which creates a sense of inevitability and obfuscates the bar lines. This stepwise movement in the bass lines is typical of Finzi.

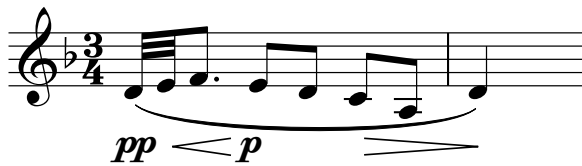
¹⁶ Exceptions to the crotchet pulse are found at the end of sections 1, 3, 5, 6, 7, throughout section 8 and at the end of the movement – section 10.

Iain Cooper attributes this writing to the way in which Finzi composed at the piano and the bass lines reflect Finzi's left hand moving up and down the keyboard.¹⁷

Section 2: bars 13 to 25

The solo violin enters at bar 13 and plays the full melody through to bar 26 (Example 3.2). The theme brings together the material heard in the introduction and is accompanied by light orchestration, which gradually intensifies. Initially, just the strings join the solo violin in a repeat of the textures of bars 1-2. As before, in the third bar (bar 15) the woodwind begin to make an appearance. This time the horn makes an entry and introduces an important motif (Example 4.6).

Example 4.6: Finzi, Violin Concerto, *Introit*/second movement, Motif 4, Horn, Bar 15



The first three notes of this motif are also used in later retrograde versions.¹⁸

The bassoon overlaps this entry and, in bar 16, sounds a version of Motif 2 first played by the oboe in bars 3-4 (Example 4.4). Simultaneously the solo violin plays a melodic interval of a minor seventh that lacks the rhythmic involvement of Motif 3 as played by the oboe in bars 8-9 (Example 4.5). Also in bar 16 the violas play the motif just sounded by the horn in canon (Example 4.7).

¹⁷ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 16.

¹⁸ See bar 17, Example 4.7, page 89.

Example 4.7: Finzi, Violin Concerto, *Introit*/second movement, Overlapping motifs, Bars 16-18

The musical score for Example 4.7 shows overlapping motifs in bars 16-18. The score includes parts for Fl. 1, Cl. in Bb (1 and 2), Bsn. 1, Hn. in F (1 and 2), Solo VI., VI. I, VI. II, Vla., Vc., and Db. Motifs are highlighted in red boxes: Motif 2 (Bsn. 1), Minor 7th (Solo VI.), Motif 4 (Vla.), and Retrograde Rhythm Motif 4 (Vc. and Db.).

Finzi also uses the rhythmic values at the start of Motif 3 in reverse, as seen in bar 17 in Example 4.7.¹⁹

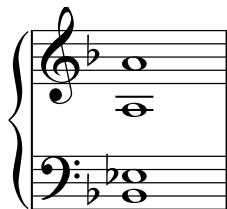
¹⁹ This reversed rhythmic motif is used by Finzi in bars 76-79 in Section 7. See Example 4.13a, page 95.

The solo violin continues to play the full theme while the orchestra quotes from the selection of motifs and leads to the end of the second section.

Section 3: bars 26 to 35

This section serves as both passagework and cadential point. Finzi continues the layering of the motifs for seven bars when the bassoon plays a descending scale. This leads to Finzi dissolving the material to a thin texture for the next three bars, played by just the solo violin, one clarinet, bassoon and one horn. Having slowed down the tempo with a *ritardando*, at bar 35 Finzi indicates a break in the pulse with a comma. The chord that Finzi writes (in bar 35) contains a perfect fourth between the bottom two notes and an octave between the top two (example 4.8).

Example 4.8: Finzi, Violin Concerto, *Introit*/second movement, Chord in bar 35



This can be interpreted as an E-flat suspended chord with the A's seeking to resolve onto G. However, before that can happen, Finzi firstly delays the resolution with a hiatus, before committing to the new key of G minor.²⁰

Section 4: bars 36 to 47

²⁰ The hiatus is created by the use of both a quaver rest and a comma.

Marked *a tempo (ma poco più mosso)* Finzi begins this section with a solo by the cor anglais, played initially in contrary motion to the plucked bass line, and establishes the new key of G minor. Finzi gradually restores the material, *poco a poco*, in a reversal of the dissolution heard in the preceding bars. After two bars' rest the solo violin enters with the main theme at bar 38 on the third beat of the bar (Example 4.9).

Example 4.9: Finzi, Violin Concerto, *Introit*/second movement, Bars 36-40

In the 2001 edition the last two bars of this section (bars 46-47) contain the *Ossia* bars. These are played if the cut is made (Example 4.10).

Example 4.10: Finzi Violin Concerto, *Introit*/second movement, 2001 edition, *Ossia* bars 46-49 when using the cut, Annotations by Stephen Banfield

*VI-
Tempo I

46 **poco ritard.**

poco ritard. **Tempo I**

* Optional cut. See Editorial Note.
 † *Ossia*, small notes and markings thus denoted apply only if cut is made.
 ◊ Markings thus denoted apply when the movement is played without the cut.

Finzi included the rewritten bars, as seen in the *Ossia* bars, in the 1943 edition. In the second of these two bars Finzi indicated *poco ritard.* in the 1935 version, and *poco allarg.* in the 1943 publication.

Section 5: bars 48 to 56

This section contains the nine bars that Finzi cut from the 1943 edition (Example 4.11).²¹

Example 4.11: Finzi, Violin Concerto, *Introit*/second movement, Cut bars 48-57



For the new edition, commissioned by the Finzi Trust, published in 2001, it was decided to restore these nine bars to the score while allowing the performer the choice to include or omit the cut. Finzi not only cut nine bars but he also rewrote three bars: two before the cut as described above and one afterwards in the next section (section 6). In the section above (bars 48-56) the solo violin states the material while the orchestra makes its usual interjections with the motifs, and the harmony remains largely unchanged.²²

Section 6: bars 57 to 70

The fourteen bars in this section move the tonal centre from D minor back to the tonic F major. Picking up on the third beat of bar 58 the solo violin continues to

²¹ The last bar is not included in the cut. Finzi rewrote the D crotchet as a D minim tied to a quaver in the 1943 version.

²² The orchestration of this passage in the 2001 edition has been realised by the editor Stephen Banfield and is based on the 1935 piano reduction.

present the thematic material for a further eight bars. Equally, the orchestra continues to use the motifs, sometimes in unison with the solo violin, other times in contrary motion or mirroring each other (Example 4.12).

Example 4.12: Finzi, Violin Concerto, *Introit*/second movement, Example of mirroring, Bars 59-63

The image shows a page of a musical score for Example 4.12, covering bars 59 to 63. The score is for the Introit/second movement of Finzi's Violin Concerto. It features multiple staves for various instruments: Flute 1, Clarinet in Bb (1 and 2), Bassoon 1, Horns 1 and 2 in F, Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. A specific section is highlighted with a black box, showing the Solo Violin and Clarinet in Bb parts mirroring each other in bars 60-62. The Solo Violin part starts with a melodic line, and the Clarinet in Bb part mirrors it. Dynamics include *mp*, *p*, *pp*, and *p*. A rehearsal mark 'E' is placed above bar 59.

The section begins *mf* and quickly quietens. However, the orchestration then thickens and the dynamic increases with more homogeneity in the texture between the parts. In the tenth bar of the section the solo violin finishes its line and the orchestra becomes the dominant role. Using the next four bars to modulate, the effect of a subclimax is created before a rapid drop leads towards a recapitulation.

Section 7: bars 71 to 87

In this recapitulation section, the solo violin is joined by the strings in a pianissimo version of the main material. The melody is played at first by the first violins with

the solo violin playing a descant line in counterpoint. By using a repeated rhythmic figure (a retrograde version of the rhythm in Motif 4, see Example 4.6) Finzi leads the solo violin to an inverted version of the material, played *pianissimo* at a high register (Examples 4.13a and 4.13b).

Example 4.13a: Finzi, Violin Concerto, *Introit*/second movement, Retrograde rhythm of Motif 4, Solo Violin, Bars 76-79



Example 4.13b: Finzi, Violin Concerto, *Introit*/second movement, Inverted material, Solo Violin, Bars 80-83



This is accompanied by nearly all of the orchestra playing as quietly as possible. As the section nears its end Finzi slows the pulse, leading to the next, *ad lib.*, segment.

Section 8: bars 88 to 96

This high-registered, slow, ethereal cadenza is played by the solo violin with artificial harmonics for the first five bars. The material has some of the rhythmic outline seen in Example 4.2, though is distant enough to sound abstract. Gradually, as the solo continues, the register drops as the violin moves from some of the highest pitches on the instrument, to the lowest. The solo line is accompanied by the strings

playing long, held notes in two alternating chords.²³ Here, G minor (first inversion) oscillates with F (augmented with an added seventh: E).²⁴ On each change of harmony the solo violin holds a tied note (from either the preceding or following chord), which resolves with the new bar. This creates the effect of stasis as both melody and harmony lack direction, despite the downward movement by the solo violin. Finally, the solo violin settles with repeated A's, played with alternate upper and lower auxiliary notes, which in turn leads the last chord of the sequence (G minor) to resolve onto the unexpected, new key of F-sharp minor (Example 4.14).

Example 4.14: Finzi, Violin Concerto, *Introit*/second movement, Cadenza, Bars 88-96

²³ Iain Cooper adds 'with its rhythmic freedom and sustained *ppp* string background alternating between two chords, it recalls the solo passages in the second movement of Vaughan Williams's *Pastoral Symphony*'; Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 94.

²⁴ The second chord seems more like an A major chord played over F rather than the augmented chord described, due to the proximation of the A, C-sharp and E notes. However, because the augmented chord can use any of its notes as a leading note, the F augmented chord can resolve onto F-sharp.

The image displays a musical score for Example 4.15, consisting of two systems of staves. The first system covers bars 88 to 92, and the second system covers bars 93 to 102. The instruments are Solo VI. (Solo Violin), VI. I. (Violin I), VI. II. (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The Solo Violin part features a melodic line with a triplet in bar 88, marked 'ad lib.' and 'colla parte'. The other instruments play a sustained chord, marked 'sempre ppp'. The second system begins at bar 93, where the Solo Violin part has a triplet marked 'III' and a 'ritard.' marking. The other instruments continue with the sustained chord, marked 'ppp'.

Section 9: bars 97 to 102

The six bars that comprise this small section utilise a fragment of the material. This fragment is played between the flute and the double bass in unison separated by three octaves. The solo violin also plays the same fragment in canon one octave lower than the flute and is the solo violin's last entry in the movement. All three instruments play *pianississimo* and *Un poco meno mosso* (Example 4.15).

Example 4.15: Finzi, Violin Concerto, *Introit*/second movement, Flute and Bass separated by three octaves while Solo Violin plays in canon, Bars 97-102

Section 10: bars 103 to 113

The last eleven bars form the *Introit*'s coda. Modulating from F-sharp minor to D major, this is setting up the last movement, which is in G major. Adding to the pedal note F-sharp by the basses and cellos, the horns play a small fanfare-type figure beginning on G and B-natural, which is then repeated by the clarinets. The crotchet pulses in the cello and basses continue until bar 109 when the impetus and rhythm change with a *ritardando al fine*. In the last few bars the second violins, violas and cellos play sustained Ds as a pedal note, preparing for the third movement *Hornpipe*.

It is a feature of Finzi's disregard for tonal schemes that, when publishing the *Introit* to be played as a standalone work, he did not remove or rewrite the ending. Iain Cooper adds 'any composer less indifferent to questions of tonality would first have found a more orthodox route ... keeping it in F major.'²⁵

Original first movement

²⁵ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 93.

The three manuscripts in the Bodleian Library that relate to the original first movement of Finzi's Violin Concerto show how Finzi developed this work.²⁶ In chronological order, the first was written in short score 6/4 time and extends to 246 bars.²⁷ The second score is also written in short score though is in 6/8 time.²⁸ This score extends to 256 bars and Finzi added the word 'Damned' to the title.²⁹ The third score is the orchestrated version, also 256 bars in length, that forms the basis for the analysis below.³⁰ On the title page Finzi indicates the numbers of players to be used: two flutes, an oboe, a cor anglais, two clarinets in B-flat, two bassoons, two French horns in F, two trumpets in C and timpani D and G. The strings were stipulated as six first violins, six second violins, four violas, three cello and two double basses. This movement is clearly structured in sonata form with each main section having subsections associated with particular material (Table 4.3).

²⁶ GB-Ob, MS Mus. c. 379.

²⁷ See Volume 2, pages 1-21.

²⁸ See Volume 2, pages 22-43.

²⁹ GB-Ob, MS Mus. c. 379, fol. 12^r.

³⁰ See Volume 2, pages 44-93.

Table 4.3: Finzi, Violin Concerto, Original first movement, Sections

Section	Bars	Tempo and prevailing Time Signature	Keys	Material	Number of bars
Exposition					Total 83
1	1 to 50	Allegro Con Brio, 6/8	G minor – C major	Theme 1	50
2	51 to 83	Maestoso 4/4	C major – C major	Theme 2	33
Development					Total 87
3a	84 to 112	Tempo 1, 6/8	C major – G major (no F-sharp)	Theme 2 Elements of Theme 1	28
3b	112 to 132	as section 3a	F-sharp minor – F-sharp minor	Theme 1	21
4	133 to 146	Maestoso, 4/4	F-sharp minor – F-sharp minor	Theme 1 & Theme 2	14
5	147 to 170	Tempo 1, 6/8	D major – D minor	Theme 1	24
Recapitulation					Total 60
6	171 to 198	A Tempo, 6/8	G minor	Theme 1	27
7	198 to 207	Molto meno mosso, 6/8	D minor – F major	Theme 1 dissolved	10
8	208 to 230	Maestoso, 4/4	F major – F major	Theme 2	23
Coda					Total 26
9	231 to 256	as section 7	F major – G minor (Tierce de Picardie)	Theme 2	26

The material is drawn from two main themes: Theme 1 and Theme 2 (Examples 4.16a and 4.16b).

Example 4.16a: Finzi, Violin Concerto, Original first movement, Theme 1, Solo Violin, Bars 1-7

Allegro Con Brio

Example 4.16b: Finzi, Violin Concerto, Original first movement, Theme 2, Solo Violin, Bars 51-59

Theme 1 is written using the natural G minor scale, or Aeolian mode. Theme 2 uses the Mixolydian mode centred on C in its first statement. Theme 2, while really only five bars in length, when heard in its entirety, is played in sequence down a tone and extended to nine bars. Finzi uses a selection of modes throughout this movement. In particular, he uses the Ionian, Lydian, Mixolydian and Aeolian modes.

In the iterations of the themes Finzi develops the material organically. Each time they begin they use the themes as starting points and move on from there. Cooper writes ‘Finzi uses the opening of his theme[s] as a head-motif, and otherwise allows the melodic line to evolve independently.’³¹

Exposition: Section 1, bars 1 to 50

The first section lasts for fifty bars, is in G minor and uses Theme 1 as its material. Initially the theme lasts for only seven bars in the solo violin before it is reiterated several times by both solo violin and orchestra, creating layers. At bar 7 the second statement of the theme is started in the tonic by the orchestra with the solo violin joining in, in canon, in bar 9. This time Theme 1 lasts twelve and a half bars. The cellos and basses then join in at bar 11, down an augmented fifth, with a fragment of

³¹ Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956), 84.

the theme in canon. This harmonises the theme differently from the first time, altering the sense of key. Each time the theme is sounded it is at a different degree of the scale and the layering not only generates dual tonalities but also redefines the theme. At bar 20 the theme is centred on the third degree of the scale and is sounded by the solo violin with double stops. In this iteration Finzi incorporates E-natural into the theme and the tonality is altered to the Lydian mode. Some passagework follows played by the woodwind with a small hemiola figure by the oboe (Example 4.17).

Example 4.17: Finzi, Violin Concerto, Original first movement, Passagework figure, Oboe, Bars 30-32



This is then joined by the horns with a hunting call, played in a perfect fifth (Example 4.18).

Example 4.18: Finzi, Violin Concerto, Original first movement, Hunting call motif, Horn, Bars 31-33



This is imitated by the cor anglais though with an interval of a perfect fourth. The horns reply with another perfect fourth before the clarinet sounds the call in the original interval at bar 37. Here, the solo violin plays its most elaborate four bars of the movement in a rapid, accompanied, quasi cadenza, which leads the orchestra

back to Theme 1 at bar 41. This last iteration of the theme in the first main section has a strong C-centred accompaniment which, with added B-naturals and E-naturals, alters the theme so that it sounds in C major despite the theme being transposed only a tone higher than the G minor iteration.

In the first section the metre remains in 6/8 with a mostly consistent tempo. There are *Allargando* markings at bars 38 and 48 which only serve to dovetail with the surrounding phrases. Finzi places the theme on the second pulse beginning on the anacrusis for the first and second statements of the theme. For the third iteration, Finzi begins the theme on the first pulse. The phrasing and articulation in the first and second statements places strong emphases on weak beats, as in bars 1 and 3. In the third sounding of the theme other off-beat emphases and tied notes serve to confuse the listener as to the true metre. After a short accompanied cadenza there's a C major iteration at bar 41, which lasts for ten bars and leads into Theme 2 and the second section.

The orchestration is largely traditional with strings, wind and brass sections working as distinct groups. Textures are broadly consistent with the dynamic markings and become more or less dense in line with the phrases. The solo violin part is often absorbed by the orchestration and serves to project the melodic interest in a non-bravura style.

Section 2, bars 51 to 83

In the second section, which lasts for 33 bars, Theme 2 is introduced. The accompanying orchestration employs at first a scalic, homophonic and stepwise

approach that Finzi also uses in later sections. Even though the theme uses the Mixolydian mode the harmonies initially suggest the Ionian mode by incorporating B-natural into the scale. This is soon altered by the second bar of the theme with B-flat emerging in both orchestration and solo part. The key signatures Finzi uses in the second section begin with the two flats of the first section. At first the key seems to be centred on C and C major is the prevailing tonality. By bar 56 the two flats are more in accord with the harmony and B-flat major is established, albeit for only a few bars. (At bar 59 Finzi employs the start of Theme 2 as the hunting call from section 1.) The upper strings begin the call with the horns and woodwind instruments being added in canon. In bar 60 an E-natural is used in the orchestra and helps to push the tonality towards B minor. At bar 62 Finzi changes the key signature to two sharps. Here, Theme 2 is layered in canon between the double basses, bassoons and solo violin. At bar 64 a solo viola is added to the texture, which leads back to a more unified sound and homophonic texture. More opening fragments of Theme 2 are used in a chordal version of the hunting call. This in turn leads to a thickening of the orchestration and the first demisemiquavers in the woodwind, moving towards a change of tonality and a reiteration of Theme 2. At bar 72 the second statement of Theme 2 is heard, this time beginning in A major. The orchestration is lighter than the first time with *pianissimo* woodwind and lower strings providing a bass line in disjointed quavers. Soon the texture thickens again with more strings added to the arrangement before all instruments (except timpani) assemble into an assertive and modal cadence with a strong chordal statement at bars 81 and 82, marking the end of the exposition.³² By bar 84 this has dissolved into section three.

³² The modal cadence between bars 80 and 81 can also be described as an imperfect authentic cadence

Throughout the movement Finzi relies on theme fragments to act as binding material between sections. The hunting call perfect fifth used earlier on by the horns becomes ubiquitous and is as commonplace as another motif from Theme 2 (Example 4.19).

Example 4.19: Finzi, Violin Concerto, Original first movement, Theme 2 motif, Solo Violin, Bars 52-53



The full Theme 2 motif is first heard in the theme itself at bar 52, although glimpses can be seen earlier. At first the motif is played by most instruments (flute, clarinets, bassoons, trumpet, cellos, double basses) as part of Theme 2; however, at bar 79 the bassoon sounds the motif in isolation for the first time.

The dual tonalities that Finzi uses in section 1 find resonance in his use of metre in section 2. The solo violin part, when playing Theme 2, departs on two occasions from metre parity with the orchestra. This is only a temporary deviation and resolves quickly.

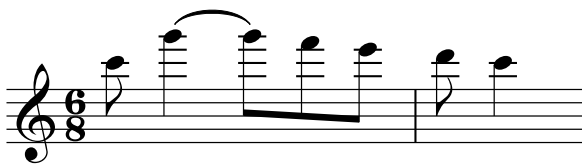
Development: Section 3, bars 84 to 132

Section three is marked by the return of the 6/8 time signature at bar 84, and lasts until bar 133. In this section Finzi uses fragments of both themes and also develops the material. This development is a type of variation. In these 49 bars the metre remains unchanged, as does the tempo. However, this section consists of two parts defined by the key signature. The first part of section three begins with a key

where chord V is substituted with chord bVII.

signature of no sharps or flats which lasts for 27 bars, going through various keys: C major, D minor, A minor, C major before reaching an E pedal note in the violin over B-flat alternated with F, resolving into A major, temporarily, where the second part of section three commences. The solo violin begins this section (bar 84) with an arrangement of Theme 2 in 6/8 time (Example 4.20).

Example 4.20: Finzi, Violin Concerto, Original first movement, Theme 2 variant, Solo Violin, Bar 84



It transpires that the earlier hunting call motif (Example 3.18) is really just another version of this Theme 2 variant. At bar 85 the oboe plays the same arrangement of Theme 2 in canon and down a fifth. The cor anglais in bar 87 replies in another iteration, though this time down a compound fourth. In the preceding bar the second violins and violas play fragments of Theme 1, underpinning the more projected Theme 2 variant in the oboe part. Finzi takes the fragment of Theme 1 that the second violins play in bar 86 and develops it at bar 90 giving it to both the flute and the oboe. The solo violin plays a truncated version of this Theme 1 fragment at bar 91 accompanied by the timpani, solo cello and double bass in a short simple ostinato figure. This moment (of approximately four bars) provides much needed textural relief in this section (Example 4.21).

Example 4.21: Finzi, Violin Concerto, Original first movement, Truncated Theme 1 fragment with ostinato accompaniment, Bars 91-96

The musical score for Example 4.21 consists of four staves. The Violin staff (top) is in treble clef, 6/8 time, and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Violoncello and Double Bass staves (middle) are in bass clef, 6/8 time, and play an ostinato accompaniment of quarter notes G2, A2, B2, and C3. The Timpani staff (bottom) is in bass clef, 6/8 time, and plays a rhythmic pattern of quarter notes G2, A2, B2, and C3. Dynamics are marked as *ppp* for the Violin, Violoncello, and Double Bass, and *pp* for the Timpani.

At bar 98, Theme 1 apparently returns in the solo violin part, anticipated by the violas in the previous bar. However, this variation is only a short-lived two-bar fragment and is played in octaves. At bar 100 the Theme 2 variant (Example 20) is restated by the solo violin and is accompanied by more Theme 1 suggestions in oboe and first violins. This soon develops into the E pedal figure in the solo violin which, along with an increase in the density of the orchestration, moves towards a cadential, pseudo climactic, A major resolution. (The purpose of the previous 26 bars has been to devolve Theme 2 back into Theme 1 and to modulate through differing keys so that the second part of section three can begin in F-sharp minor.) This is heralded in bar 112 by the bassoons, timpani, cellos and double basses in unison playing an emphatic alternating of the tonic then dominant (Example 4.22).

Example 4.22: Finzi, Violin Concerto, Original first movement, Tonic – Dominant figure, Bar 112

The musical score for Example 4.22 is a single staff in bass clef, 6/8 time, with a key signature of one sharp (F#). It shows a rhythmic figure consisting of alternating quarter notes G2 and A2. The notes are marked with accents (>) and are played in unison.

Although the key signature now has three sharps, the return to Theme 1 in F-sharp minor at bar 113 is only partial: Finzi uses the first two bars of the theme as a head motif, which is answered in canon by the violas in bar 115 and then the cellos in bar 117. At the beginning of bar 121 the solo violin plays a short, four-bar variation on Theme 1 (Example 4.23).

Example 4.23: Finzi, Violin Concerto, Original first movement, Theme 1 variation, Solo Violin, Bars 121-125



This is accompanied by long, drone-like notes in the lower strings while the oboe and horn move in contrary motion.

At bar 125 the clarinets dovetail with the solo violin, continuing the melody for another two and a half bars before the solo violin returns at bar 128 with a similar variation to bar 121. Bar 128 signals the halfway mark of the movement and the following four bars, using the Theme 1 variation, transition into the fourth section.

Section 4, bars 133 to 146

This short section is marked *Maestoso* and Finzi changes the time signature to 4/4, suggesting that Theme 2 should be the material in use. Finzi adopts the use of metre from Theme 2 in Section 2 along with the dual metre aspect; however, the pitches used at first are those from Theme 1 with the compound 6/8 rhythmic patterns morphed into simple time. By the fifth bar of this segment the material has returned to Theme 2 (Example 4.24).

Example 4.24: Finzi, Violin Concerto, Original first movement, Four bars of Theme 1 in simple time then Theme 2 takes over, Solo Violin, Bars 135-142

The orchestra adopts an inverted version of the harmony as used by Finzi in Section 2 before becoming more polyphonic. A brief *accelerando* leads into section five.

Section 5, bars 147 to 170

This section links the development to the recapitulation. The first few bars are played by the strings with gentle suggestions of Theme 1. Then, the horn plays the Theme 2 variant (Example 20) before the solo violin enters at bar 150 with a variation on Theme 1. At bar 151 Finzi changes the key back to the original G minor preparing the listener for a prolonged dominant pedal D in the timpani and cellos. This pedal note uses the material and ostinato from Example 3.21, though this time it is expanded and extended. In a temporary resolution the strings, woodwind and brass emerge in a near homogenous texture. These five bars use sequences in the bass lines to delay the ultimate and full resolution at bar 171 where the recapitulation is reached.

Recapitulation: Section 6, bars 171 to 198

Finzi uses the original key of G minor to begin the recapitulation. For 23 bars the material is similar to Section 1 before encountering four bars of *Molto Allargando*, which leads into a *Molto meno mosso* passage, section 7.

Section 7 *Molto meno mosso*, bars 198 to 207

In these ten bars, which act as a transition between Themes 1 and 2, Finzi simplifies the material, gradually working down to C notes surrounded by upper and lower auxiliaries. This technique is known as liquidation or dissolution, and is used both to finish a section and also to prepare the ground for the next. Arnold Schoenberg first labelled the techniques of liquidation and dissolution in his books *Fundamentals of Musical Composition* and *The Musical Idea and the Logic, Technique and Art of its Presentation*.³³ In the first book Schoenberg describes the compositional technique of liquidation as:

Liquidation consists of gradually eliminating characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation. Often only residues remain, which have little in common with the basic motive. In conjunction with the cadence or half cadence, this process can be used to provide adequate delimitation for a sentence.³⁴

In the second book Schoenberg then discusses ‘dissolution’:

In dissolution the most important thing is to let go as quickly as possible of everything characteristic, to allow tensions to ebb, and so to neutralize the obligations of the earlier gestalten as to liquidate, so that a clean slate, so to speak, is effected, providing the possibility for something different to come forward. ... in dissolution all motivic

³³ Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber & Faber Ltd, 1967); Patricia Carpenter and Severine Neff (eds), *Arnold Schoenberg: The Musical Idea and the Logic, Technique, and Art of its Presentation* (Indiana: Indiana University Press, 2006).

³⁴ Schoenberg, *Fundamentals of Musical Composition*, 58.

transformations strive to paralyze the tendency of the grundgestalten, and the harmony strives away from the tonic.³⁵

There is a definite sense of these techniques between bars 198-207. Here, the material is broken down and an expectation for something new is created. Additionally, these bars double up as a link between Theme 1 and Theme 2. The soaring pitches of the solo violin outline a descending D Aeolian scale which ends on C. The emphases are on the D and C pitches. This is played over another descending D Aeolian scale in the cellos and basses accompanied by an ascending motif in the cor anglais, clarinets and violins. This ascending motif begins on E-flat, which not only clashes with the D in the solo violin, cellos and basses, but also causes doubt about the Aeolian mode in operation. This is soon replaced by the insistence of the D then C pitches, albeit with a B-flat providing a lower auxiliary note. These ten bars as a whole can be seen as a dissolution of the material in the previous section, creating a cadential moment in advance of the return of Theme 2.

Section 8, bars 208 to 230

In this short section Theme 2 arrives in F major at bar 208. Finzi then appends the chordal statement from bars 81 and 82, which should mark the end of the recapitulation. However, Finzi decides to restate Theme 2 at bar 220 and initially gives the theme to the second violins. This delays the onset of the coda and acts as additional development, obfuscating the form (due to the delayed entry of the coda, when it finally arrives at bar 231, the effect is reduced). To contrast with Theme 2 played by the second violins (bar 220) the solo violin has a counter melody, which

³⁵ Carpenter and Neff (eds), *Arnold Schoenberg: The Musical Idea and the Logic, Technique, and Art of its Presentation*, 175.

soon becomes Theme 2 and assumes the melodic dominance. Repeated iterations of the perfect fifth interval motif lead the section towards the coda. The loss of metrical parity (seen in Theme 2 in the exposition between the solo violin and the orchestra) occurs again in this section. This time it results in a different bar count. In the orchestra, between bars 208 and 211 inclusive, there are four bars, but in the solo violin part there are five bars (Example 4.25).

Example 4.25: Finzi, Violin Concerto, Original first movement, Metrical disparity, Bars 208-211

The image shows a musical score for Example 4.25, illustrating metrical disparity. The score is for the first movement of the Violin Concerto by Finzi. It features a solo violin part and an orchestra. The tempo is marked 'Maestoso (Tempo II)' with a quarter note equal to 92. A box labeled 'V' highlights the solo violin part, which has five bars, while the orchestra has four bars. Dynamics include *mf*, *dim.*, and *p*.

Coda: Section 9, bars 231 to 256

The coda can be fragmented into several subsections. The first subsection of five bars, marked *sempre stringendo*, uses the perfect fifth motif, beginning with G – D, in canon between the cellos and the violas for three bars before the woodwind and brass join in, voice by voice. The next seven bars (bars 236 to 242) form the second

subsection. Here, played *forte*, the solo violin and flutes sound Theme 2 in unison, with the violins (firsts and seconds) and clarinets playing Theme 2 in canon, separated by one crotchet and for only one bar. In the next bar a simplified texture prevails with the melodic line projected by the solo violin and the orchestration becoming more homogenous. By bar 243, in the third subsection, the dynamic has been reduced with most parts playing *piano*. (The material is simple and has a strong focus on the dominant.) Bars 247 to 249 repeat material from the second subsection. In the last seven bars Finzi writes *Molto Allargando* for two bars then *Lento* for the last five bars. The solo violin states the opening pitches from Theme 1 in a *fortississimo*, simple time version played with full orchestra in a forceful, closing denouement.

The original first movement is not cohesive due in part to the changes from compound to simple time, and tempo alterations. While Cooper states that ‘the whole movement lacks direction’ he does admit that in it there are ‘hints of the authentic lyrical voice’ that have become Finzi’s identifiable features in his vocal music.³⁶ It is, perhaps, a clash of heart and mind where Finzi’s melodic writing has been forced into a form that does not accommodate it comfortably. The intellectual approach by Finzi in this movement contributes to a notional style of writing that lacks Finzi’s usual visceral character. Cooper says ‘clearly ... [this movement] was composed when Finzi was still thinking very much in abstract lines.’³⁷

³⁶ Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’, 85.

³⁷ *Ibid.*, 85.

Hornpipe Rondo

This analysis of the third movement from Finzi's Violin Concerto, *Hornpipe Rondo*, first discusses rondo form and Finzi's use of it. The materials that Finzi uses are listed next with particular emphasis and expansion on the first theme. That first theme forms the basis for the A sections and this is explored fully before an analysis of each section is offered.

Form

Third movements of concertos are frequently in rondo form. Mozart's Violin Concertos (nos. 2-5) all have a rondo for their last movement as do the concertos for violin by Beethoven, Paganini (nos. 1, 2, 3, 5 and 6), Mendelssohn and Brahms. Even with baroque forms the ritornello is often seen in the finale of a work. In J. S. Bach's Violin Concerto in E major the third movement *Allegro Assai* is in ritornello or rondo form. The term rondo is not confined to just form. It can also be applied to the essence or nature of a piece. A rondo can be seen as being vivacious and light in texture, without necessarily having the structure of a rondo (for example: A-B-A-C-A-D-A).³⁸

Finzi titled the third movement of his Violin Concerto *Hornpipe Rondo*. While a Hornpipe is often in rondo form and there have been other pieces called *Hornpipe Rondo* a distinct form has not been established.³⁹ However, the idea in a rondo that

³⁸ Malcolm Cole discusses Rondo form and states that it includes rondos that do not have the traditional rondo structure, such as the 'Vauxhall Rondo'; Malcolm S. Cole, 'Rondo' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi-org/10.1093/gmo/9781561592630.article.23787>> [accessed 26 February 2018].

³⁹ Martin Pierre Dalvimare (1772-1839) wrote a *Hornpipe Rondo* for harp as part of one of his *Trois Sonates pour la harpe*, opus 1. Since Finzi wrote his *Hornpipe Rondo* others have been written such as that by Anthony Hedges for piano duo (1958) and one by Leroy Ostransky (1960) for horn ensemble.

the first theme returns is still very much present in Finzi's *Hornpipe Rondo*.

Considering the structure of this movement in a broad context, the form conforms to a standard model, A-B-A-C-A (Table 4.4).

Table 4.4: Finzi, Violin Concerto, *Hornpipe Rondo*, Sections

* The ends and beginnings of each section often share bars. The numbers are therefore slightly approximate.

Section number	Section letter	Key	Bars*	Number of bars	Material	Metre/notes	Total Bars
1	A ₁	G major	1-42	42	Theme 1	2/4	42
2	B	A major	43-71	29	Theme 2	3/4	
3		C major (bar 69)	72-85	14	Theme 2	2/4	43
4	A ₂	G major	85-117	32	Theme 1	2/4	32
5	C	G major	118-129	12	Theme 3	Dual metre	
6		B major	130-138	9	Theme 3	2/4	
7		1 flat F major	139-152	14	Theme 3	2/4	35
8	A ₃	G major	153-163	11	Theme 1	2/4	
9		G major	163 to end	12	Theme 1	2/4	23

Materials

The material Finzi uses in the *Hornpipe Rondo* consists of three main themes (Examples 4.26a, 4.26b, 4.26c).

Example 4.26a: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 1-6



Example 4.26b: Finzi, Violin Concerto, *Hornpipe Rondo*, Violin 1, Bars 43-53

The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes with slurs. A dynamic marking of *[f]* is placed below the first few notes. The bottom staff continues the melody with similar rhythmic patterns and slurs. At the end of the second staff, there is a dynamic marking of *ff* with a hairpin symbol indicating a crescendo.

Example 4.26c: Finzi, Violin Concerto, *Hornpipe Rondo*, Violin 1, Bars 118-121

The image shows a single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes with slurs. A dynamic marking of *mf* is placed below the first few notes. Later in the staff, there is a dynamic marking of *p* with a hairpin symbol indicating a decrescendo.

For the purposes of this analysis these themes are known as Theme 1, Theme 2 and Theme 3. Banfield has identified similarities between Finzi's thematic material in the *Hornpipe Rondo* and the first movement of Bach's third Brandenburg Concerto.⁴⁰ Cooper has also observed shared elements between the *Hornpipe Rondo* and 'the Hornpipe immortalized by Sir Henry Wood'.⁴¹ The materials to which Banfield and Cooper refer do bear a striking resemblance to Finzi's Theme 1 (Examples 4.27a and 4.27b).

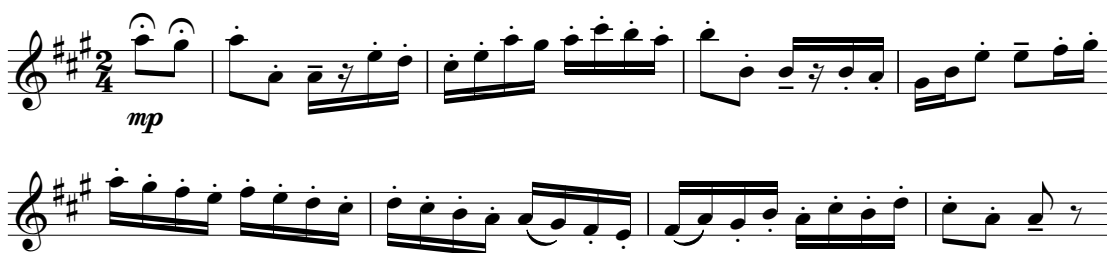
Example 4.27a: Bach, *Brandenburg Concerto* No. 3, Violin 1, Bars 1-2

The image shows a single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes with slurs. The piece ends with the text 'etc.' to the right of the staff.

⁴⁰ Banfield, *Gerald Finzi: An English Composer*, 132.

⁴¹ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 96.

Example 4.27b: Henry Wood, *Fantasia On British Sea Songs: Jack's The Lad* (Sailor's Hornpipe), Solo Violin, Bars 173-181



Aspects in common with Bach's *Brandenburg Concerto No. 3* in G major, the *Sailor's Hornpipe* and Finzi's first theme in the *Hornpipe Rondo* include the key, general rhythmic outline, and most especially, the first few notes: three in the case of the *Brandenburg* and upwards of four in the case of the folk tune. Finzi's third bar deviates from the pattern with a syncopated rhythm, a feature that Finzi repeats at the end of the phrase.

Themes 2 and 3 in the *Hornpipe Rondo* find similarities or influence from other folk tunes. Banfield writes:

There was one other thing Finzi could already do, and it shows in the Violin Concerto: he knew how to write a good folky tune, such as the first episode in the *Hornpipe Rondo*. This may be termed his 'ditty' style, waiting to be harnessed to metrically intricate verse. The tune, beautifully taken up by the soloist, is reminiscent of such English folk 'standards' as 'O waly, waly' and, more particularly (and topically), 'The dark-eyed sailor'.⁴²

The influence of these two folk tunes on Theme 2 is less literal than the influences of Bach's *Brandenburg Concerto* and the *Sailor's Hornpipe* as seen in Theme 1. Even taking into consideration that when the solo violin plays this theme it adds the

⁴² Banfield, *Gerald Finzi: An English Composer*, 139.

anacrusis dominant note, the similarities are more of essence and approximation, rather than appropriation (Examples 4.28a and 4.28b).

Example 4.28a: Cecil Sharp (arranger), Folk tune, *O waly waly*



Example 4.28b: Ralph Vaughan Williams (arranger), Folk tune, *The dark-eyed sailor*



Theme 3 can be seen as a variation or distortion of Theme 2. The two themes share many pitches and overall melodic shape. However, the change of metre and rhythmic profile give Theme 3 its own identity.

A sections and Theme 1

When each section is inspected more closely, Finzi's use of the material is more inventive than it might seem at first, especially in his treatment of Theme 1. This is the most important of the three themes and is the material to which the rondo returns.

Theme 1 exists in several forms. Each time, Finzi begins the theme with the four bars (or so) seen in Example 4.26a but then continues with different material.

However, there is an overlap between Theme 1 and the continuations. The interval E to G, as outlined by the last three notes of the theme, is nearly always present and is presented by either the theme or the continuation.⁴³ There are five examples of continuations that Finzi uses, each with their own substance. The orchestra plays

⁴³ The eighth iteration of Theme 1 does not have the E-G interval, nor does it have continuation material.

Theme 1, sometimes with solo violin (except at bar 110 where the solo violin is the only instrument that plays Theme 1), and the continuations are played only by the solo violin (Examples 4.29a, 4.29b, 4.29c, 4.29d, 4.29e).

Example 4.29a: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 5-10



Example 4.29b: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 14-19



Example 4.29c: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 24-28



Example 4.29d: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 89-96



Example 4.29e: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 114-118



Finzi's use of tutti-solo-tutti-solo playing is Bachian and reminiscent of ritornello form. In the outer movements of Bach's Violin Concerto in A minor the full orchestra play the main themes (along with the solo violin) and then reduce to a smaller ensemble for the solo violin passages. Finzi borrows this structure and style of orchestrating for his *Hornpipe Rondo*.

The entry of Theme 1 (four-bar version, complete or nearly complete) occurs ten times in the *Hornpipe Rondo*. Each entry begins on either the second quaver or the fourth (last) quaver in the bar (Table 4.5).⁴⁴

Table 4.5: Finzi, Violin Concerto, *Hornpipe Rondo*, Theme 1 entries

Bar number of entry	Quaver	Key	Section	Continuation material
1	4	G major	A ₁	1
10	2	E minor (Aeolian)	A ₁	2
19	4	G major	A ₁	3
28	2	G major	A ₁	Theme 1, Bassoon
85	4	G major (with flattened 7 th on anacrusis)	A ₂	4
102	2	E minor (Aeolian)	A ₂	
106	2	G major	A ₂	
110	2	G major	A ₂	5
153	2	G major	A ₃	Rhythmic dissolution of the material
163	6 (last)	G major	A ₃	1

The three A sections have differing numbers of Theme 1 entries: A₁ has four, A₂ has three and A₃ has two. Finzi places the entry of the theme on either the fourth quaver or the second quaver. Initially, the placement alternates between the two options. This is true until bar 106 when Finzi breaks the sequence. Finzi, however, wanted the last entry at bar 163 to be like the first entry (which began on the last quaver of

⁴⁴ The last entry of Theme 1 at bar 163 occurs on the sixth quaver; this is due to the 3/4 metre in this particular instance. However, it is the last quaver of the bar, which has the same function as the fourth quaver in 2/4 bars.

the first bar). In preparation for this ending, the penultimate iteration of Theme 1 does not have any continuation material nor does Finzi use the overlapping E-G interval that has connected all the other iterations. Instead there are six bars of liquidation and thinning of texture. The pulse is maintained in these six bars with a rhythmic motif formed from the opening fragment of Theme 1 (Example 4.30).

Example 4.30: Finzi, Violin Concerto, *Hornpipe Rondo*, Bars 156-162

The musical score for Example 4.30 shows the following details:

- Ob.:** Features a 'Rhythmic fragment' in bar 159, marked with a circled 'Q'.
- Bsn. 1:** Plays a melodic line starting in bar 159, marked *p cresc.*
- Hn. 2 in F:** Plays a melodic line starting in bar 159, marked *p cresc.*
- Solo VI.:** Features 'Liquidation and Rhythmic fragment' in bar 159 and a 'Reference to original first movement' in bar 162, both marked with a circled 'Q'. Dynamics include *pp cresc.* and *mp*.
- VI. I & II:** Violin parts with dynamics *pp cresc.* and *mp*.
- Vla.:** Features a 'Rhythmic fragment' in bar 159, marked with a circled 'Q'. Dynamics include *pp cresc.* and *mp*.
- Vc. & Db.:** Bass parts with dynamics *cresc.* and *arco*.

The last two bars of this section include a reference to the original first movement.⁴⁵

To ensure the correct placement of Theme 1 in its ultimate iteration Finzi uses a 3/4 metre in bar 163, thus staggering the pulse and placing the entry on the sixth quaver (Example 4.31).

⁴⁵ See Chapter 6, page 187.

Example 4.31: Finzi, Violin Concerto, *Hornpipe Rondo*, Bars 163-168

The musical score for Example 4.31, from Finzi's Violin Concerto, *Hornpipe Rondo*, covers bars 163 to 168. The score is written for a full orchestra and a solo violin. The Solo Violin part is highlighted with a black box. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in C (Tpt. in C), Timpani (Timp.), Solo Violin (Solo Vl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Solo Violin part is highlighted with a black box. The score includes dynamics such as *mf*, *ff*, *mp*, and *cresc.* (crescendo). The Solo Violin part is marked *ff* in bar 163 and *mp cresc.* in bar 168.

Finzi uses a quaver rest to create a hiatus in bar 163. This sets up the return of Theme 1 for its final entry. To complete the imitation of the first entry Finzi also uses the first continuation material.

Sectional analyses:

Section A₁

The *Hornpipe Rondo* begins with a dominant-tonic cadence played strongly by the lower strings, timpani, trumpets, horns and bassoons. On the fourth quaver of the opening bar the solo violin, along with other violins and clarinets, enters with Theme 1. In bar 5 the solo violin plays the first continuation of the theme with the orchestration much reduced. This segues immediately into the second entry of Theme 1, this time in E minor, also played by the solo violin and is completed using the second continuation. The third entry of Theme 1 follows, played by the violins, trumpets and flutes, and begins seamlessly where the second continuation finishes. In bar 24 the solo violin reenters, this time with the third continuation. The third continuation devolves into a few bars of counterpoint and then passagework, which leads into the B section.

Section B and Theme 2

The B section arrives with changes in metre (3/4), key (A major) and material (Theme 2). The solo violin and cor anglais resist these changes for two bars by playing a segment of Theme 1 (Example 4.32).

Example 4.32: Finzi, Violin Concerto, *Hornpipe Rondo*, Bars 43-46

43 *

Fl. 1

Fl. 2

Ob.

C. Ang. **Theme 1** *ff*

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in C 1

Tpt. in C 2 [*mf*]

Timp.

Solo VI. **Theme 1** IV

VI. I **Theme 2** *

VI. II

Vla.

Vc. *marcato*

Db. *marcato*

Theme 2 is first played in this episode by the violins, flutes and trumpets accompanied by much of the full orchestra. Then the solo violin plays the theme with light orchestral accompaniment. In the remaining bars of the B section (61-85) Finzi uses a series of partial (2 bars) Theme 2 entries in canon. These entries begin with the cor anglais and clarinets outlining an A-flat major triad and playing in parallel at first before inverting the chord. This is answered by the horns and trumpets using the same pitches and sequence. Clarinets and oboe enter next with an enharmonic G-flat major triad version of the sequence. Lastly, the solo violin enters in bar 67 with an iteration of Theme 2 beginning in C major. While Finzi acknowledges the modulation with a key change in bar 69, this is short-lived as a new tonal centre of A minor is established by bar 73. For the last 14 bars of section B, Finzi changes the metre back to 2/4. Some of the entries appear on weak beats such as the violins and violas in bar 73. Here, Finzi hints at a dual metre that he explores further later in the movement while the material begins to take on the rhythmical elements of Theme 1 with the viola entry at bar 77 sounding Theme 1 almost exactly.⁴⁶ The solo violin's last eight bars in particular share nothing with Theme 2 but could instead be a variation of Theme 1. This leads into the second A section.

Section A₂

The last bar (85) of section B contains the upbeat for section A₂. The dominant-tonic notes, played by the timpani in bar 1 on quavers two and three, are heard this time on quaver four of bar 85 and quaver one of bar 86, this time coinciding with Theme 1 played by the solo violin, and not preempting it as before. This entry of Theme 1 is

⁴⁶ See Example 6.9, Chapter 6, page 186.

played with a flattened seventh F-natural, which with the dominant note in the bass and the notes A and C in the violas, makes for a v^7 chord. The thirty-two bars in this section consist mostly of thematic material. Only bars 96-102 can be considered to contain passagework. The structure of this section is outlined in Table 4.6.

Table 4.6: Finzi, Violin Concerto, *Hornpipe Rondo*, Structure of section A_2

Material	Played by	Bars
Theme 1	Orchestra + Solo Violin	86-89
Continuation 4	Solo Violin	89-96
Passagework	Orchestra	96-102
Theme 1 E minor Aeolian	Solo Violin	102-106
Theme 1	Solo Violin	106-110
Theme 1	Solo Violin	110-114
Continuation 5	Solo Violin	114-118

Section A_2 lacks modulation by beginning and ending in G major. While the passage as a whole is void of accidentals the short iteration of Theme 1 in E minor provides some harmonic interest. Even then, this iteration, in the Aeolian mode or natural minor, is without harmonic development. The fourth continuation is an amalgamation of the first continuation and the end of Theme 1, providing little new material. Continuation Five could be considered a variation of Continuation Four, at least initially, before arriving at the next section.

Section C

Section C provides more interest where the previous passage lacked development. Here, Finzi introduces Theme 3 and distorts the sense of metre and key. At bar 124 the violins resound Theme 3, starting on the first quaver of the bar, with the solo violin entering two quavers later. Theme 3 is now played in canon between violins and solo violin, not only off the beat but also in pitch as the solo violin plays the theme a fifth higher than the sectional strings. This is a type of the dual metre that

Finzi used in the original first movement but without the differing time signatures between the parts.⁴⁷ This metrical loss of parity lasts for six bars before the key signature changes at bar 130. Even though no accidentals have appeared in the preceding twelve bars Finzi achieves a modulation to B major. Here, Finzi layers Theme 3 with multiple entries. First the cor anglais plays the theme on beat 1 then the bassoons enter on beat 2. Second violins enter with the theme one beat later in bar 131, quickly followed by an entry by the first clarinet on the second quaver of the same bar. Meanwhile the solo violin has been playing in counterpoint to these entries before reverting back to Theme 3 proper in 131. The entries mostly begin on B except the second violins who begin on F-sharp and solo violin who begins on E. Other entries follow, continuing the layering. In bar 134 the violas enter with Theme 3 beginning on G-sharp before being joined a beat later, enharmonically and in canon, by the oboe. Between bars 130-134 Finzi includes some accidentals, which help lead the transition into the next key signature of four flats in bar 135. The remaining bars in section C go through a sequence of modulations: A-flat major for four bars, F major for seven bars before arriving back at the tonic of G major at bar 146.⁴⁸ (The last five bars of this section build to a weak climax with the bass line indicating a second inversion of the tonic chord with a D on the penultimate beat.) This resolves onto an E creating an interrupted cadence (Example 4.33).

⁴⁷ See page 112.

⁴⁸ Finzi waits to change the key signature until bar 149. The prevailing G and B-natural notes from bar 146 (despite a few F-natural notes), give the sense of the new key.

Example 4.33: Finzi, Violin Concerto, Hornpipe, Interrupted cadence, Bars 149-155

The image shows a page of a musical score for the Hornpipe from Finzi's Violin Concerto, specifically bars 149-155. The score is for a full orchestra and solo violin. The tempo markings are 'poco allargando' and 'a tempo [Tempo I]*'. A blue box highlights the final A section of the cadence, which overlaps with the beginning of the final A section. The Solo Violin part features a plucked quaver pattern.

Finzi chooses not to capitalise on this moment but instead to dovetail or overlap the beginning of the final A section.

Section A₃

The last A section begins with a *pianissimo* version of Theme 1 accompanied by sparse orchestration. The bass line, weakened by the lack of double basses, avoids the tonic initially in a series of plucked quavers. As stated above, this iteration lacks continuation material but instead has a few bars of passagework. The purpose of these ten bars (153-162) is to provide clearance between the end of section C and the full, whole-hearted return to Theme 1. In advance of that return Finzi places a

quotation from the original first movement in bars 161-162.⁴⁹ Bar 163 sees the energy return to Theme 1 with a crescendo to *fortissimo*, and the dominant-tonic notes played by the timpani and bass lines. Here, Theme 1 is played like the opening of the movement, and the solo violin plays the first continuation again. The final five bars go through a series of cadences before bringing the *Hornpipe Rondo* to its robust conclusion.

Replacement first movement: *Allegro*

As a result of Vaughan Williams's invitation to programme the Violin Concerto in a concert, Finzi wrote a replacement first movement. Sybil Eaton played this, along with the original second and third movements, in the first full performance of the work in February 1928. Analysis of this movement shows a structure in flux, as the form does not always reveal itself easily with the material often extensively developed. Reference to Vaughan Williams's conductor's score of the movement used in the February performance, with annotations by conductor and composer, is helpful as it both elucidates and confirms a work under revision.⁵⁰ Finzi marked the sections onto the score used by Vaughan Williams and the following analysis is based on those markings.

Finzi's annotations include: second subject, development, cadenza, recapitulation second subject and coda. These markings suggest that Finzi was thinking in terms of sonata form. However, Finzi's use of the materials and the similarity of the themes

⁴⁹ This is a reference to a quotation in the original first movement. In the original first movement Finzi refers to the *Hornpipe Rondo* with a quotation at bar 243, which is in the last tenth of the movement. In the *Hornpipe Rondo* this quotation is at bar 161, which is also in the last tenth of the movement. In both instances the tune begins with a flattened seventh, marking it out as distinct and also acknowledging the existence of this version of the folk tune. See Example 4.30, page 121.

⁵⁰ GB-Ob, Bodleian Library, MS Mus. c. 379, fol. 88-110.

often obfuscates the form. Cooper writes that ‘the sonata structure [in the Violin Concerto’s two first movements] seems to have been imposed on the material instead of growing naturally out of it.’⁵¹ The materials Finzi uses in the replacement first movement of the Violin Concerto can be described as introductory material and subjects.

Form

There are 207 bars in this movement, written in sonata form. The exposition, including introduction, lasts for 71 bars, development section: 16 bars, cadenza 10 bars, recapitulation: 77 bars and coda 33 bars (Table 4.7).

Table 4.7: Finzi, Violin Concerto, Replacement first movement, Form

Section	Bars	Keys	Number of Bars
Exposition	1-71	G minor E-flat major E major D-flat major B-flat minor F minor	71
Development	72-87	F major D minor	16
Cadenza	88-97	E-flat minor C-sharp minor	10
Recapitulation	98-174	G minor F minor G minor F minor C minor	77
Coda	175-207	G minor	33

⁵¹ Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’, 81.

Introduction material

Throughout the movement Finzi uses the orchestra to signpost the sections. He does this by using material particular to the orchestra, first heard in the introduction section, as an indicator device (Example 4.34).

Example 4.34: Finzi, Violin Concerto, Replacement first movement, Violin 1, Bars 1-9

The image shows a musical score for Violin 1, bars 1-9. The music is in 6/8 time and B-flat major. The first staff begins with a dynamic marking of *f pesante*. The melody consists of eighth notes and quarter notes, with some notes beamed together. The second staff provides a bass line with eighth notes and quarter notes, also featuring some beaming. The overall texture is rhythmic and melodic.

Initially this trope works well in creating a sense of the work's structure. Later on in the movement, the orchestra interjects with partial segments of this material, which blurs the lines between the structural device and material. This material's ties and rhythmical groupings (despite contrary beaming) create, in effect, a phrase of mixed metres. Initially the music seems to be in simple time with the quavers in couplets, supported by the bass line (Example 4.35).

Example 4.35: Finzi, Violin Concerto, Replacement first movement, Double Bass, Bars 1-5

The image shows a musical score for Double Bass, bars 1-5. The music is in 6/8 time and B-flat major. The first staff begins with a dynamic marking of *f pesante* and a *8^{vb}* marking. The melody consists of eighth notes and quarter notes, with some notes beamed together. The second staff provides a bass line with eighth notes and quarter notes, also featuring some beaming. The overall texture is rhythmic and melodic.

Bar 2 of the introduction establishes the compound metre in the violins. However, the metre feels more in 9/8 (second half of bar 2 and bar 3) rather than 6/8 for a short period. The rhythmical disparity between melody and harmony continues

throughout the material. The moments when both aspects are aligned only serves as a pivot to disengage again.

In the exposition and development sections there are four versions of the introduction material between them. These last for 12 full bars, 3½ bars, 6½ bars and 2 full bars.

While an exact ratio between first and second then third and fourth entries is not established there is a strong similarity in proportion: larger - smaller, larger - smaller.⁵² There are a further six entries of this material that do not conform to the same relationship.⁵³

Subjects

Complying with sonata form conventions, Finzi uses two subjects. The solo violin introduces the first subject after the orchestra finishes the introduction (Example 4.36).

Example 4.36: Finzi, Violin Concerto, Replacement first movement, First subject, Solo Violin, Bars 13-26



⁵² First statement of the Introduction Material (IM) has 97 quavers; second iteration has 22 quavers, which is a ratio of 4.4:1. The third iteration has 52 quavers and the fourth has 12 quavers, making a ratio of 4.3:1.

⁵³ The remaining entries of the IM do not seem to follow a pattern or ratio. However, the last three entries of the IM with 22 quavers, 43 quavers and 63 quavers increase in size with some regularity.

The inspiration for this material might have come from J. S. Bach's Concerto for Two violins in D minor. Despite the difference in time signatures between the works, there is much similarity of rhythmic motifs and linear structure (Example 4.37).

Example 4.37: Bach, Concerto in D minor for Two Violins, Violin 2, Bars 1-4



In particular, the first bar of each theme bears a striking resemblance to each other. If the first note in Finzi's subject is ignored, the semiquavers and first quaver (notes 2-6 in Finzi, notes 1-5 in Bach) are imitated. The interval in beat two is also mirrored: down a fourth in Finzi's and up a fourth in Bach's, followed by a rising seventh and a falling second respectively. Finzi echoes Bach's use of thirds in bars 2-3, not only in the second bar of the theme but also in the fourth.

The first subject prevails throughout the movement and in turn subjugates the second subject into a much lesser used motif. This caused Cooper to write that 'the movement is almost monothematic'.⁵⁴ Finzi develops the first subject in the exposition to such a degree that when the second subject is introduced, the entry is not entirely obvious. Finzi indicated on the conductor's score where the second subject's entry was.⁵⁵ To highlight this entry Finzi marked on the score *rit* on the beat before and *a tempo* on the entry itself.⁵⁶ It is the solo violin again that reveals

⁵⁴ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 86.

⁵⁵ GB-Ob, MS Mus. c. 379 fol. 95^r. Finzi also added an annotation on the conductor's score marking the second subject in the recapitulation section at bar 144.

⁵⁶ On the same score Vaughan Williams moved these instructions back by another beat.

the second subject. When first heard, despite the five flats in the key signature, the subject is in F minor. This second subject is in 6/8 time, like the first subject, though it has a more lyrical and cantabile nature (Example 4.38).

Example 4.38: Finzi, Violin Concerto, Replacement first movement, Second subject, Solo Violin, Bars 61-72

The second subject is characterised not only by its lyricism and sweeping gestures but also by falling fifths and slurred seconds. In addition, the crotchet-quaver rhythmic motif, first heard in the second and third bars of the subject, seems to permeate the material and features at key points. This, allied to the pitch combinations, forms what Cooper calls one of Finzi's 'melodic fingerprints'.⁵⁷

Exposition: bars 1-71

The exposition contains the expected elements: Introduction, first subject and second subject. Finzi eschewed the usual relationship between subjects of I-V or I-III. Instead he chose the tonic G minor for the first subject and F minor (flattened leading

⁵⁷ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 22-23, 84, 87.

note) for the second subject. Otherwise the exposition follows a more traditional path (Table 4.8).

Table 4.8: Finzi, Violin Concerto, Replacement first movement, Exposition structure, Bars 1-98

Material	Bars	Played by	Key
Introduction Material	1-12	Orchestra	G minor
First subject	13-26	Solo Violin	G minor
Introduction Material	26-29	Orchestra	G minor
First subject	29-51	Solo Violin	E-flat Major E major D-flat major
Introduction Material	51-58	Orchestra	B-flat minor
First subject	58-61	Solo Violin	B-flat minor
Second subject	61-71	Solo Violin	F minor

First, the orchestra plays the introductory material with its asymmetrical metre, which prepares the path for the solo violin to enter. The iterations of the first subject are not restatements but rather versions of material that take the same source as inspiration. In the first instance lasting 13 bars, the theme only lasts for 5½ bars before beginning a new version. Finzi's use of sequence such as the triads outlined in bars 16-17 (Example 3.35) and the versions plus inversions of the opening rhythmic/melodic motif (Motif 1) lead to a constant, organic development and redevelopment of the material (Example 4.39).

Example 4.39: Finzi, Violin Concerto, Replacement first movement, Solo Violin, Motif 1, Bar 13



The iterations of Motif 1 take on an increasingly pervasive nature. Cooper writes: 'The soloist begins almost every phrase with the opening of I [Motif 1] as a head-

motif. This must have proved wearisome to the listener.⁵⁸ However, a performer can present the material with some variety to maintain interest in the audience.⁵⁹

In the second instance Finzi uses high held notes by the solo violin while the orchestra has layers of entries using Motif 1, creating harmonic movement. The dominance this material has is such that before the solo violin can play the second subject, the first subject introduces it (Example 4.40).

Example 4.40: Finzi, Violin Concerto, Replacement first movement, Bars 57-62

The image displays a page of a musical score for the first movement of the Violin Concerto by Benjamin Britten, specifically the 'Replacement' section, bars 57-62. The score is arranged in a standard orchestral format with staves for various instruments. The Solo Violin part is prominently featured and enclosed in a black box. Within this box, two sections are identified: the '1st Subject' and the '2nd Subject'. The '1st Subject' begins at bar 57 and continues through bar 60, while the '2nd Subject' begins at bar 61 and continues through bar 62. The score includes various dynamic markings such as *mf*, *p*, *pp*, and *mp*, as well as performance instructions like *pizz.* (pizzicato) and *arco* (arco). A fermata is placed over the final note of the 2nd Subject in bar 62. The key signature is three flats (B-flat major/D minor), and the time signature is 4/4.

⁵⁸ Ibid., 86.

⁵⁹ See Chapter 6, pages 187-192.

The second subject lasts for 10½ bars and is only heard once in the exposition, compared to the first subject’s appearances totalling 39 bars or so; there is a predominance of first subject material in this section.

Throughout the movement Finzi uses scalar movement in the bass lines.⁶⁰ This is sometimes harmonised with another scale in contrary motion such as bar 48, otherwise known as mirror writing (Example 4.41).⁶¹

Example 4.41: Finzi, Violin Concerto, Replacement first movement, Violin 2 and Cello, Bars 45-49

The image shows a musical score for Example 4.41, which is a section from Finzi's Violin Concerto, Replacement first movement, specifically bars 45-49. The score is arranged in a system with six staves: Violin I (VI. I), Violin II (VI. II) marked 'div.', Viola (Vla.) marked 'div.', Violoncello (Vc.) marked 'div.', and Double Bass (Db.). The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. An asterisk (*) is placed above the first staff. Two black boxes highlight specific passages: one in the Violin II part (bars 48-49) and one in the Cello part (bars 48-49). Both highlighted passages show scalar movement in contrary motion, illustrating the concept of mirror writing. The Cello part includes quaver rests in bars 48 and 49, which stagger the line. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

In the above example, one scale progresses more quickly than the other as Finzi inserts quaver rests in the cello part, staggering the line.

⁶⁰ See pages 87-88.

⁶¹ See page 94.

Development: bars 72-97

The development section is a relatively short 26 bars in length and retains one flat in the key signature throughout. Finzi relies on the first subject as the development material (Table 4.9).

Table 4.9: Finzi, Violin Concerto, Replacement first movement, Development section, Bars 72- 97

Material	Bars	Played by	Key
Introduction Material	72-74	Orchestra	F major
First subject	74-81	Solo Violin	D minor
Transition based on first subject	81-88	Orchestra	D minor
Accompanied Cadenza based on first subject	88-98	Solo Violin	E-flat minor C-sharp minor

Even though this is a development section the material receives little further expansion. There is a short two-bar version of the introduction material before the solo violin leads into an eight-bar iteration of the first subject in F major. In this iteration of the subject, the orchestra interjects with a short scalic motif. After the solo violin finishes playing the first subject the orchestra returns to the scalic motif in a transitional passage that includes some introduction material. The transitional material lowers the pitch values by an octave and, with three Motif 1 entries in the cellos and violas, prepares the way for the cadenza passage.

Cadenza

Finzi added the annotation of *Cadenza* to the conductor's score at bar 88.⁶² What is not clear is if the soloist was to insert her own cadenza at this point and, if so, should the bassoon sustain the D note for such a cadenza. Certainly the bars 88-97 are

⁶² See page 130. In the 2001 edition (published separately in 2009), Stephen Banfield attributed the *Cadenza* marking to Vaughan Williams, however, the word is in Finzi's handwriting and is consistent with Finzi's other annotations in the score. Gerald Finzi, *Violin Concerto*, ed. Banfield, 11.

cadenza-like, going through different keys with sparse orchestration and finishing over tremolo timpani. Also, Howard Ferguson refers to a ‘short cadenza’ in his letter to Finzi after the premiere performance in 1928.⁶³ This conflicts slightly with Vaughan Williams’s marking of *On* in the score at this point, which would indicate a continuation of tempo and regular pulse. It is possible that Vaughan Williams felt it was impractical to allow the pulse to become flexible at this point and decided that a good solution was to continue unchanged until after the timpani entry, which he marked *Rit* (Example 4.42).

⁶³ Howard Ferguson and Michael Hurd (eds), *Letters of Gerald Finzi & Howard Ferguson* (Woodbridge: The Boydell Press, 2001), 20.

Example 4.42: Finzi, Violin Concerto, Replacement first movement, Conductor's score, Bars 87-91, GB-Ob, MS Mus. c. 379, fol. 98^v

This image shows a handwritten conductor's score for a replacement first movement of a Violin Concerto by Finzi, covering bars 87-91. The score is written on a page with the word "Cadenza" written at the top. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Clars.), Bassoon (Basso), Horn (Horn), Trumpet (Tr.), Trombone (Tbn.), Violin (Violin), Viola (Viola), and Bassoon (Basso). The score includes various dynamic markings such as *pp*, *p*, *mp*, *ppp*, *ppp*, *pp*, and *pp*. It also features performance instructions like "Dim.", "Pizz.", "Div.", and "(unis)". There are three circled "Oh" annotations in the score: one in the Horn part, one in the Trombone part, and one in the Bassoon part. The score is written in a cursive, handwritten style.

While the ten-bar cadenza passage is written in E-flat minor, Finzi keeps the F major/D minor key signature. The cadenza moves through E-flat minor then C-sharp minor in iterations of the first subject before outlining a Neapolitan sixth that leads into the next section.

Recapitulation: bars 98 to 174

Finzi marked on the conductor’s score *Recapitulation* at bar 98. This section begins with the orchestra playing the first subject in the tonic, G minor. What happens after that is an exchange between soloist and orchestra with each playing its own material (Table 4.10).

Table 4.10: Finzi, Violin Concerto, Replacement first movement, Bars 98-174

Material	Bars	Played by
First subject	98-103	Orchestra
First subject	103-116	Solo Violin
Introduction Material	116-123	Orchestra
First subject	124-132	Solo Violin
Introduction Material	132-135	Orchestra
First subject	135-137	Solo Violin
Introduction Material	137-140	Orchestra
Second subject	140-151	Solo Violin
Scalic Motif Introduction Material Hints of first and second subject	151-158	Orchestra
Second subject – first subject	159-175	Solo Violin

The solo violin’s first foray with the first subject in this section begins in G minor. This is soon repeated in sequence in C minor then B-flat minor. In the second entry the first subject is back in G minor with a smaller version of the cadenza material. This time, the triads that the violin outlines are played over a pedal D in the cellos. The pitches involved form a suspended dominant chord resolving onto G minor. The solo violin continues with iterations of the first subject in G minor then C minor

again. The first subject continues to be the preferred material with the second subject (variant) initially returning in its original size of only 10½ bars at bar 140.⁶⁴ In this instance, the second subject is closer to the tonic key with the additional A-flats suggesting C minor as its tonal centre. At bar 158 Finzi uses a rhythmic motif to reintroduce the second subject. This motif is reminiscent of the rhythmic motif Finzi used as joining device in the original first movement at bar 30 (Examples 4.43a and 4.43b).

Example 4.43a: Finzi, Violin Concerto, Replacement first movement, Rhythmic motif, Flute and Violin 1, Bars 156-159

⁶⁴ Finzi noted on the conductor's score that the second subject entry was in bar 144. In the exposition the first subject introduced the second subject. However, the material in bars 140-144 is more aligned with the second subject with the falling fifth interval than the first subject. While Finzi had indicated the second subject in the exposition with a *Rit* there is no indication other than Finzi's annotations regarding the second subject entry in the recapitulation.

Example 4.43b: Finzi, Violin Concerto, Original first movement, Rhythmic motif, Oboe, Bars 28-31

The image shows a musical score for the first movement of a Violin Concerto by Finzi. The focus is on the Oboe part, which features a rhythmic motif from bar 29 to bar 31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet in C (C Tpt.). The Oboe part is highlighted with a black box, showing a rhythmic motif starting in bar 29. Dynamics include *mf*, *f*, and *pp*. The key signature is one flat (B-flat major/E-flat minor) and the time signature is 3/4.

At bar 159 the second subject makes a second appearance, still apparently in E-flat major, before submitting to an entry by the first subject in F-sharp minor in bar 163. Further sequences by the solo violin of the first subject and a scalic run up to a high G leads the section towards the coda.

In Finzi's autograph score (in pencil) he cut seventeen bars between rehearsal letter M and N. Of these seventeen bars, fifteen are extant in his score (crossed out) with two bars erased just after M at what would have been bar 124 (the two erased bars are faintly legible and could be restored).⁶⁵ Cooper states that there is no immediate

⁶⁵ GB-Ob, MS Mus. c. 380, fol. 15^r-16.

reason for this and ponders why Finzi did not cut more bars.⁶⁶ However, given that the cut bars in *Introit* were reintroduced in the 2001 edition it seems legitimate to wonder why these seventeen bars, even though incomplete, were not similarly reintroduced, even as an option. The fifteen bars that are clear in the score are of a similar quality to the surrounding writing (Example 4.44).

⁶⁶ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 86.

Example 4.44: Finzi, Violin Concerto, Replacement first movement, Cut bars after rehearsal marking M in autograph score

The image displays a page of a musical score for the first movement of the Violin Concerto by Benjamin Britten, specifically the replacement first movement. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown are:

- Flutes
- Oboe
- Cor Anglais
- Clarinets in Bb
- Bassoons (with markings 'II' and 'a 2')
- Horns in F
- Trumpet in C
- Timpani
- Solo Violin
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score is in 3/8 time and features a key signature of two flats (Bb and Eb). The Solo Violin part begins with a rest in the first two measures, followed by a melodic line in the third measure. The Viola part has dynamic markings of *f* and *pp*, and includes a *div.* (divisi) instruction. The Violoncello part also has a *pp* marking. The woodwinds and strings provide harmonic support and texture throughout the passage.

Fl. —
 Ob. —
 C. A. —
 Cl. *ppp* *tr* *b*
 Bsn. —
 Hn. —
 C Tpt. —
 Timp. —
 Solo Violin
 Vln. I *mp* *mf*
 Vln. II *mp* *mf* *div.*
 Vla. *mp* *mf* *div.*
 Vc. *div.* *f* *pizz.* *arco tutti* *mf* *p*
 Cb. *mp* *mf* *p*

The score is for page 146 and features a woodwind section (Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon), a brass section (Horn, Trumpet in C), Timpani, and a string section (Solo Violin, Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds are mostly silent, with the Clarinet in Bb playing a short, very soft (*ppp*) melodic phrase in the second measure, marked with a trill (*tr*) and a flat (*b*). The string section is active throughout, with the Solo Violin playing a complex, rhythmic pattern. The Violin I and II parts have dynamic markings of *mp* and *mf*, with some *div.* (divisi) markings. The Viola part also has *mp* and *mf* markings and *div.* markings. The Violoncello part starts with *div.* and *f* markings, then *pizz.* (pizzicato), then *arco tutti* (arco tutti), and ends with *mf* and *p* markings. The Contrabass part has *mp* and *mf* markings, and ends with a *p* marking.

Fl. *mf* *f*

Ob. *mf* *f*

C. A. *mf*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

C Tpt. *f*

Timp.

Solo Violin

Vln. I *mf* *f*

Vln. II *mf* *tutti* *mf* *f*

Vla. *mf* *mf* *f* *p*

Vc. *mf* *f* *p*

Cb. *mf* *f*

Detailed description: This page of a musical score covers measures 145 to 149. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Timpani (Timp.), Solo Violin, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The score features dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). The word *tutti* is used for the Violin II part in measure 148. First endings (marked with '1') are present for the Flute, Oboe, and Trumpet in C parts. The Solo Violin part has a melodic line with slurs and accents. The woodwinds and strings provide harmonic support with various rhythmic patterns.

Coda: bars 175-207

This short coda lasts for 33 bars and begins with the introduction material forcibly iterated by the orchestra. This replicates the original 13 bars from the opening of the movement. The bassoon sounds the beginning of the first subject before the solo violin takes over. The solo violin plays the material in sequence through various keys before arriving at a general pause (GP) bar. In a final, short, iteration of the first subject by orchestra and soloist, the movement is brought to a close.

When focusing on key signatures, Finzi's sectional locations in this movement seem reasonable (Table 4.8, page 135). However, Finzi's constant working and reworking of the material challenges the labelling of those sections. In particular, the recapitulation and coda sections cause doubts. Also, the number of bars in each section makes for an unbalanced structure. If this is the case, it is possible that this led to Jack Villiers writing 'I think I know what's wrong with the first movement'.⁶⁷

Another analysis argues that the recapitulation could be seen as a continuation of the development. Cooper writes 'the recapitulation contains little literal repetition of the exposition material and thus in effect provides more development.'⁶⁸ Certainly Finzi's use of the first subject in the bars 98-174 shows much expansion and harmonic change, features that are synonymous with development sections. In addition, the coda replays, almost exactly, the opening introduction and much of the first subject's first entry, features that are regularly seen in recapitulation sections. As stated above, the annotations made by Finzi and Vaughan Williams on the conductor's score show that the work was not yet in its finished state.

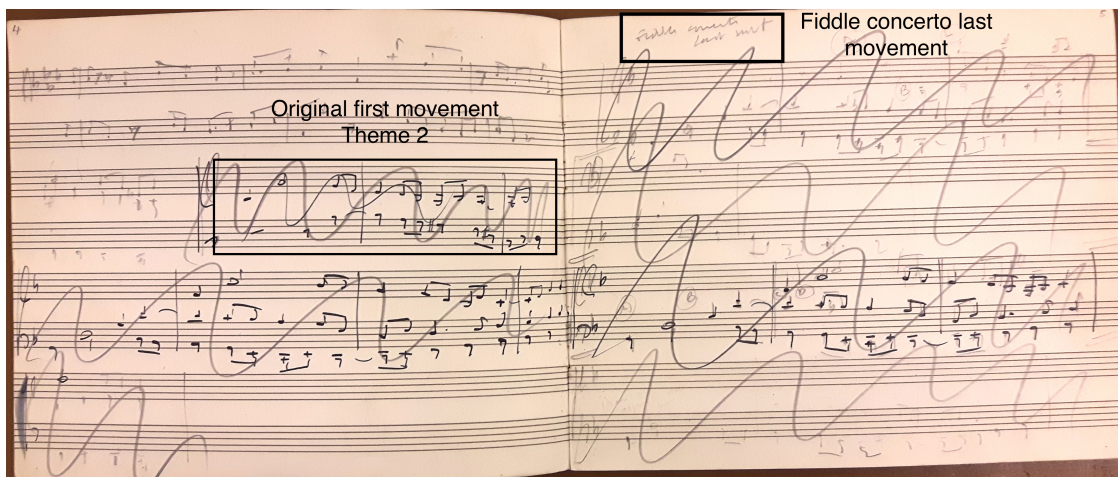
⁶⁷ See Chapter 2, page 24.

⁶⁸ Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)', 86.

Conclusion

These analyses show a wide variety of approaches and illustrate how Finzi was developing as a composer. The Violin Concerto is formed from quite disparate sources: the *Introit* has ‘controlled flight’ or static rapture as its *raison d’être*, in the original first movement Finzi is attempting mixed metres and tonalities, and the *Hornpipe Rondo* and replacement first movements get overt inspiration from Bach and folksong. It is tempting to compare the movements with one another, especially the two first movements. Cooper analyses the two first movements side by side and labels them I and II. This approach creates a sense that the movements were contemporary, which they were not. Despite assertions by Cooper of Bach’s influence in the second movement (however many similarities can be found) it is chronologically reasonable to infer Bach’s overt influence in the third and replacement first movement, and not in the first two. Finzi’s attempts at modernism in the original first movement preclude such an influence. However, due to the nature of how the concerto was composed, the two original movements share some simultaneous genesis (the third followed soon after), which is not shared by the replacement first movement. The date of composition of the slow movement and the inclusion of Theme 2 from the original first movement in Finzi’s sketchbooks both stem from 1925 (Example 4.45).

Example 4.45: Finzi's Sketchbook B, Pages 4-5, (1925), GB-Ob MS Mus e. 58



Additionally, the fact that the replacement first movement is an entirely different work, and not an improvement or a reworking of the original, distances it even further from the other movements.

As the first full performance approached in 1928, Finzi was editing the score and making adjustments. During rehearsals annotations were made to the conductor's score regarding subjects and form. Not all of these markings are entirely safe (is the recapitulation really more development, is the coda really the actual recapitulation?). There is a sense that these adjustments and edits were carried out in a hurry. Also, the cut to the replacement first movement and later discussion about the work's form, casts doubt over its final version.

The performer benefits from the above analyses as they inform his/her approach. Due to its two first movements, Finzi's Violin Concerto offers possibilities of interpretation that demands scrutiny. The questions posed by the Violin Concerto's history regarding authenticity insist that the performer considers deeply how to

proceed. In turn, this also demands that the listener be informed of the work's gestation.

Concertino for Clarinet and Strings: The Replacement First Movement reimagined

Amongst the other scores in the Bodleian Library lie arrangements that Finzi had worked on, primarily using the replacement first movement from the Violin Concerto as source material. In total there are thirteen scores that pertain to the Violin Concerto, and a series of sketches for the Clarinet Concertino (Table 4.11):⁶⁹

Table 4.11: List of manuscripts/scores of Finzi's Violin Concerto in the Bodleian Library, GB-Ob, MSS Mus. c. 379-380

	MS Mus. c. 379	Folio number
1	Original first movement, short score in 6/4	1-10
2	Original first movement, short score in 6/8 (with the addition 'Damned' in the title)	11-19
3	Replacement first movement, short score	21-27
4	<i>Hornpipe Rondo</i> , short score	29-36
5	Original first movement, full score	38-65
6	<i>Hornpipe Rondo</i> , full score	70-87
7	Replacement first movement, full score (RVW's conductor's score, copyist)	88-110
8	<i>Hornpipe Rondo</i> , full score (RVW's conductor's score, copyist)	114-131
	MS Mus. c. 380	
9	Replacement first movement, full score, faint pencil writing in Finzi's hand	2-25
10	Concertino for Clarinet and String Orchestra, third movement, first version, short score	27-33
11	Concertino for Clarinet and String Orchestra, third movement, second version, short score	34-40
12	Series of sketches for the Clarinet Concertino	41-57
13	<i>Introit</i> , short score in Finzi's handwriting, 1935	63-67 (solo violin part 69-70)
14	<i>Introit</i> , 1935 OUP edition with Finzi's changes marked in for the 1943 edition	74-80 (solo violin part 75)

⁶⁹ GB-Ob, Bodleian Library, MSS Mus. c. 379-380.

In the above table, nos. 1-6 (my numbering) are assembled into a volume: Ms c 379 Violin Concerto, and nos. 9-14 are assembled into another volume: Ms c 380 Clarinet Concertino. Stephen Banfield believes that Finzi began to work, albeit briefly, on the concertino sometime after establishing the Newbury String Players in 1940.⁷⁰

The clarinet concertino third movement short scores (Nos. 10 and 11 in Table 3.11) seem to be near exact copies of the replacement first movement short score (No. 3 in the above list).⁷¹ However, there are some important differences. For example, 4 bars after rehearsal letter O in the RFM short score (No. 3), the melody is played by the accompaniment and not soloist for 4 bars; in the concertino (Nos. 10 and 11) and full scores (Nos. 7 and 9) it is played by the soloist. Also, in the last four bars of the RFM short score (No. 3) and first concertino version (No. 10) the soloist does not play anything.⁷² Otherwise, Finzi retains the full-score version of the solo violin part. The concertino is the same length as the full score, except for an additional bar near the beginning in the first version (No. 10, two bars before letter B), making the concertino 208 bars long compared to the full score 207. This only appears in the first version of the concertino. The second version is lacking any music up until one bar before letter B.

The differences in the concertino versions, however, are of interest. Also of interest are two anomalies: an up-bow marking (four bars after G) and the final four-note chord. This might indicate that Finzi was working from another copy, annotated

⁷⁰ Banfield, *Gerald Finzi: An English Composer*, 360, 282.

⁷¹ The two concertino scores are probably copies written at the time of the Violin Concerto and reused by Finzi. Finzi has added annotations in pencil to the inked scores, and crossed out sections, presumably in an effort to improve the work's structure.

⁷² See Volume 2, page 136.

with a solo violin in mind. Additionally, there are some annotations in pencil for woodwind entries, suggesting that this score had an earlier purpose. Although there are no additional dynamic markings in either of the concertino versions, there are some extra phrasing indications and some tempo markings. Both help the solo violin performer with the interpretation of the replacement first movement. The key differences are outlined in Table 4.12.⁷³

Table 4.12: Differences between Finzi’s Clarinet Concertino(s) and his Violin Concerto

Position in score	Concertino version 1	Concertino version 2	R. V. W.’s Conductor’s copy	Finzi’s full score in pencil
Before B		No notes until 1 bar before B		
Before B	3 bars before B, emphasis on note			
Before B	Additional bar			
After D		<i>Rall</i> 2 ½ bars after D, Phrasing	<i>Rit</i> 1 ½ bars after D, also <i>Colla parte</i> for 2 bars	
Before F	Phrasing			
F	<i>Rit</i> then <i>Tempo</i>	<i>Rall</i>	On second beat <i>Rall</i> then <i>Tempo</i> in next bar	
Before G			2 bars before G, <i>accel</i>	
G	Phrasing			
After G	4 bars after G, Phrasing (up-bow)			
After H	6 bars after H, <i>Rall</i>			
Before K (Cadenza passage)		4 bars before K, <i>Rall</i> , next bar <i>Tempo</i> (Finzi uses the word ‘Return’ instead)	4 ½ bars before K, <i>Rit</i>	
L		<i>Rall</i>	1 bar before L, <i>Colla parte</i>	
After L		4 bars after L, <i>Tempo</i>	4 bars after L, <i>Tempo</i>	
Before N	4 bars before N, Phrasing	4 bars before N, Phrasing		
After N	5 bars after N, Phrasing			
O for 4 bars, slight variations between the parts	Phrasing	Phrasing	Phrasing	Phrasing
After O		4 bars after O, <i>tranquillo</i>	4 bars after O, <i>Rit</i> then <i>tranquillo</i> in next bar	
Before and after Q	2 bars before Q, Phrasing for 4 bars	2 bars before Q, <i>Rall</i> and Phrasing for 4 bars	2 bars before Q, <i>tranquillo</i>	
After Q		6 bars after Q, <i>Tempo</i>	3 bars after Q, <i>Tempo</i>	
R, slight variations between the parts	Phrasing and dynamic	Phrasing	Phrasing. 1 bar after R, the word ‘On’ to indicate the continuation or increase in speed, 4 bars later <i>Tempo</i>	Phrasing and dynamic
Ending, last three bars	Does not play	Plays short chord OR single longer note		

⁷³ Due to the differing number of bars between the versions it was found to be more accurate to refer to the rehearsal letters for reference in Table 4.12.

In the two clarinet versions there are extra phrasings in pencil that are new, as are the sections that are crossed out, showing that Finzi had been thinking about the form and detail. It is not possible to know the exact chronology of these versions, but that does not affect the value in the differences between them. The performer can choose to include or reject any or all of these differences into his/her interpretation. In particular, the *Rall* marking before the cadenza passage, absent from the 2001 edition although present in the conductor's score, is there in the second version, but in pencil.⁷⁴

The sketches for the concertino (listed in Table 4.11) do not refer to the Violin Concerto but contain original ideas. While the concertino never progressed beyond these sketches and arrangements, the idea of a concertante work for clarinet and strings was kept, and in 1948 the Three Choirs Festival commissioned Finzi to write his *Concerto for Clarinet and String Orchestra*. Finzi completed the Clarinet Concerto in 1949 and it was first performed at the Three Choirs Festival that year. This took place in Hereford Cathedral with clarinetist Frederick Thurston and the strings of the London Symphony Orchestra conducted by the composer.⁷⁵

Conclusion

While the two versions of the concertino only show light amounts of revision they are important as Finzi obviously felt that the replacement first movement was strong enough to be retained and also warranted further treatment, even twelve years after the first (and only) performance. Additionally, they are useful to the performer in providing extra phrasing, or approaches to phrasing and articulation that the player

⁷⁴ GB-Ob, MS Mus. c.380, fol. 30^v.

⁷⁵ Eva Grant, liner note to *Finzi: Clarinet Concerto*. 1998. Compact disc. Naxos. 8.553566.

can apply to the Violin Concerto, or not, as he/she sees fit. As Finzi was not always consistent in his application of phrasing and annotations this can permit the performer to do the same.

Chapter 5

Impact of Influences and Models on Finzi's Violin Concerto

Introduction

With the analyses of the various influences and models, along with the analyses of the four movements that make up Finzi's Violin Concerto comes an opportunity to reflect on the impact the earlier made on the latter. This reflection is made via a comparative analysis. The chronology of the works and movements as discussed in Chapters 2 and 3 plays a part in this chapter, as does the proximity of those composers with Finzi at the time of writing his Violin Concerto. Holst's *A Fugal Concerto* of 1923 and Vaughan Williams's *Violin Concerto* of 1925 are closest to Finzi's in terms of geography with Bloch's *Concerto Grosso* of 1925 further removed due to the American place of composition and its first performance in England in April 1926.

The large-scale elements at play include the choice of a three-movement work for small orchestra and solo violin which can be seen in two lights: either, an independent decision to write such a work or an inspiration that possibly came from the models discussed. In this context Vaughan Williams's Violin Concerto aligns most closely with Finzi's Violin Concerto. Though the earlier work is for solo violin and string orchestra only, Finzi's orchestra is closer in size to Vaughan Williams's *The Lark Ascending*. Holst's *A Fugal Concerto* also uses small forces: a chamber orchestra with solo flute and oboe, while Bloch's work is for strings and piano.

Writing about the influence that Vaughan Williams's Violin Concerto had on Finzi's Violin Concerto, Iain Cooper states that:

in the formal and melodic clarity and rhythmic impetus of Baroque music Vaughan Williams perhaps found a welcome counterbalance to the gently undulating melodies and rhythmic waywardness of works like his *Pastoral Symphony*. Finzi, for whatever reason, attempted a similar synthesis [in the Violin Concerto], though with less success.¹

Considering the full title of Finzi's work, *Concerto for Small Orchestra and Violin Solo*, there is a sense already of the non-bravura and chamber work about it. As Finzi writes about *Introit*: 'this short work is in the nature of a concertante movement, and consequently the orchestral accompaniment is almost as important as the Solo Violin part'.² In contrast, Vaughan Williams's Violin Concerto, while also being a chamber work and not the most virtuosic piece, firmly plants the solo violin at the front of the orchestra. However, that is not to say that the solo violin in Finzi's work is treated similarly to the obbligato piano in Bloch's *Concerto Grosso*. His choice of model seems to be an amalgam of those under consideration.

Finzi's admiration of the violinist Sybil Eaton inspired him to write this Violin Concerto. Her performance of Moeran's sonata in Painswick and Howells's dedication of his first sonata alongside Eaton's flourishing solo career placed her centre in Finzi's awareness of violinists and contemporary British music.³ The age gap between them and his early infatuation with Eaton possibly added another layer to how Finzi perceived her.⁴ This brought about several aspects to the work: his modernistic approach in the outer movements along with his frustration at times (as

¹ Iain Cooper, 'The Orchestral and Chamber Works of Gerald Finzi (1901-1956)' (M.Litt. dissertation, Bristol University, 1985), 80-81.

² See Chapter 4, page 81.

³ See Chapter 2, pages 15.

⁴ See Chapter 2, page 10.

seen in the addition of the work ‘Damned’ in the second short score title), and the creation of a simple beautiful melody in the slow movement.

The small-scale elements that configure each movement of Finzi’s Violin Concerto are considered here in terms of construction, motivic, harmonic and other key aspects of his writing. A similar consideration and comparison is made of the three models outlined in Chapter 2.

Comparisons

It is useful to see in table form how the elements of each work compare to one another. In the table below the elements selected to represent each work are in no way definitive, and while some elements might not appear in certain works that does not mean they are not present. The selection is intended to give the reader the impression of what is important in each work/movement (Table 5.1).⁵

⁵ The top cell of Table 4.1 shows what is under consideration; OFM stands for Original first movement and RFM stands for Replacement first movement. RVW is short for Ralph Vaughan Williams.

Table 5.1: Elements found in Finzi's *Violin Concerto*, Holst's *A Fugal Concerto*, Vaughan Williams's *Violin Concerto* and Bloch's *Concerto Grosso*

Elements	<i>Introit/second movement</i>	OFM	<i>Hornpipe</i>	RFM	Holst	RVW	Bloch
Changing metres/ Dual metres/Combined metres/Alternating	yes	yes	yes	yes	yes		yes
Crotchet pulses	yes						
Little modulation	yes			yes			
One thematic idea	yes					yes	yes
Scalic bass lines	yes			yes			
Retrograde	yes						
Inversion	yes			yes			
Repetition	yes						
Overlapping/combined material	yes	yes	yes				yes
Mirror/Contrary motion	yes			yes			yes
Accompanied Cadenza	yes	yes		yes	yes	yes	
Pedal notes	yes	yes					
Pizzicato					yes		
Modes		yes		yes		yes	
Canon		yes		yes	yes	yes	
Theme placement		yes	yes		yes		
Motifs	yes	yes		yes			
Solo instruments		yes				yes	
Chordal statements		yes					
Dual tonalities/Key ambiguity		yes			yes	yes	yes
Drone		yes					
Liquidation/dissolution		yes					
Sectional	yes	yes					
Bachian material/influence	yes		yes	yes		yes	
Cyclical/references			yes				yes
Hemiola			yes			yes	
Folk song			yes		yes		yes
Predominance of first subject			yes	yes			
Fugal/Entries		yes			yes		yes

Introit/second movement

It was around March 1925 that Finzi began work on the *Violin Concerto*.⁶ Vaughan Williams's *Violin Concerto* was not performed until November 1925 and it was not until after the performance in London of Finzi's *A Severn Rhapsody* in December 1925 that Finzi began to study with Vaughan Williams (although prior to this he had been taking lessons with Vaughan Williams's brother-in-law R. O. Morris). It is fair to say that the dates preclude any impact Vaughan Williams's 1925 *Violin Concerto*

⁶ See Chapter 2, page 15.

and Bloch's *Concerto Grosso* could have had on *Introit*. More possibly, chronologically speaking, Holst's work from 1923 might have contributed to Finzi's model. However, looking at Table 4.1, *Introit* lacks enough shared elements with *A Fugal Concerto* to identify Holst's work as a catalyst. The accompanied cadenza passages do share some common features: suspension of pulse with held notes in orchestra and a linear approach to melodic material.

Finzi employed many compositional techniques when writing the *Introit*.

Collectively, they blend together to form an apparently simple statement of material with equally simple accompaniment. The analysis in Chapter 3 found the aspects in the following table to be particularly germane in the discussion of the *Introit* (Table 5.2).

Table 5.2: List of important aspects in *Introit*/second movement

Bachian melodic writing
Changing metres, crotchet pulses
Little modulation
One principal thematic idea
Cellos and basses in scalar lines, often pizzicato
Overlapping motifs, thematic combinations
Mirror writing, contrary motion
Inversion of the melodic material
Accompanied cadenza (slow)
Retrograde, repetition and inversion of rhythmic motifs
Pedal notes

This list identifies multiple techniques and a layered approach to contrapuntal writing that do not aggregate with 'monotony'.⁷ While Finzi's interest in Bach was piqued when he moved to London in 1926 there is already much of Bach's influence in Finzi's melodic writing in the *Introit*. Cooper writes 'From Bach he [Finzi] learnt

⁷ See Chapter 2, page 21.

how to construct a sustained, seamless line out of small melodic fragments, avoiding obvious phrase endings and predictable phrase lengths.’⁸ Cooper’s comment echoes the review by Eric Blom in *The Manchester Guardian* where he wrote that Finzi achieved an ‘almost Bach-like unity’ in the Violin Concerto.⁹ Perhaps consequently there is no evidence of folk tunes in this movement. However, Bach’s influence, as described by Cooper and Blom, is subtle in this movement as the *Introit* is neither overtly neoclassical nor Bachian in the sense that the third and replacement first movements are. In addition, Finzi’s use of changing metre and irregular harmonic scheme in the work distances the *Introit* from Bach’s writing.

The crotchet pulses that permeate *Introit* are unique in this context and are an essential part of its character as is the harmonic stasis (also seen in the replacement movement). Alluding to only one thematic idea can be seen in the later works by Vaughan Williams and Bloch. Its manifestation through cell-like development allows for the use of motifs later on and their consequent combinations and inversions.

Original first movement

The genesis for the original first movement stems from the same time as *Introit*.¹⁰ The impact of the influences and models is more apparent in this movement though not yet fully formed. There is an absence of Bachian or folk material despite the abundance of modes. With the advanced techniques of bitonalities and dual metres Finzi was clearly associating with current writing techniques. It is possible that Finzi

⁸ Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’, 23.

⁹ Eric Blom, ‘The Bach Choir: Two New British Works’, *The Manchester Guardian*, 2 February 1928.

¹⁰ Stephen Banfield, *Gerald Finzi: an English Composer* (London: Faber & Faber, 2nd edn 2008), 112.

was experimenting beyond what was feasible with his writing in this movement, which resulted in the movement's ultimate withdrawal. Looking at the list of attributes garnered from the analysis in chapter 3, this movement has many qualities found in the later movements (Table 5.3).

Table 5.3: List of important aspects in the original first movement

Modes
Compound to simple time and tempo changes
Use of canon
Quasi cadenza, accompanied (fast)
Placement of theme on first pulse/second pulse
Use of motifs
Solo instruments
Chordal statements
Dual tonalities
Dual metre
Combined themes
Pedal notes, Drones
Liquidation and dissolution
Sectional

These aspects illustrate just how much Finzi was trying to be up to date with his writing techniques and how willing he was to incorporate them into his music.

Hornpipe Rondo

This is the first of the four movements to overtly display both Bachian and folksong material. Vaughan Williams's direct Bachian reference in his Violin Concerto is imitated by Finzi in the *Hornpipe Rondo* with his borrowing from Bach's *Brandenburg Concerto No. 3*. The influence of *The Dark-eyed Sailor*, as the folkish element in the second theme, comes from Vaughan Williams's *Five English Folk*

Songs.¹¹ While Vaughan Williams's influence is clear in this movement this is not uncommon in early Finzi. *A Severn Rhapsody* is brought to mind as the most significant work by Finzi before the Violin Concerto: 'Much in the *Rhapsody*, as in all Finzi's early music, is influenced by Vaughan Williams'.¹²

The elements listed in Table 5.1 can be extrapolated as important in the *Hornpipe Rondo* (Table 5.4):

Table 5.4: List of important aspects in the *Hornpipe Rondo*

Rondo form
References to Bach's <i>Brandenburg Concerto No. 3</i>
Folk tunes: <i>The Sailor's hornpipe, O Waly Waly, The Dark-eyed Sailor</i>
Placing Theme 1 on second or fourth quaver
Reference to original first movement
Overlapping material
Hemiola
Dual metre (written out)

Finzi adopted the traditional rondo form for the finale and used a type of developing variation in the iterations of the principal theme. When writing a dual metre passage in the *Hornpipe Rondo* Finzi elected to write it with the beams crossing barlines rather than with differing time signatures (bars 124-128). The reference to the original first movement towards the end of the *Hornpipe* suggests an awareness of cyclical forms as seen for example in Bloch's *Concerto Grosso*.¹³ While both Finzi and Bloch use overlapping material techniques in their works there is evidence of this compositional device in Finzi's earlier movements. Many of these techniques, including hemiola, are found in baroque music and none of the composers in this

¹¹ These arrangements of folk tunes were first published in 1913. Ralph Vaughan Williams, *Five English Folk Songs* (London: Stainer & Bell, 1913).

¹² Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: The Boydell Press, 2010), 29.

¹³ See Chapter 4, page 121-122.

thesis are credited with inventing them. It is, however, the use of these techniques by some composers and the imitation or replication by other composers that shows an influence or bearing.

Replacement first movement

This movement, with its effective commissioning from Vaughan Williams, takes inspiration from various sources (Table 5.1). However, the Bachian influence is the most prevalent. The lack of time allowed between commission and performance shows in the form that Finzi uses with the sonata form lacking a real development section. The predominance of the first subject and subjugation of the second subject move the movement towards a single thematic strain and an imbalance of sonata form in this instance. Unlike its predecessor this movement was performed and led to criticism of its form by Howard Ferguson: ‘I see what you mean about altering the structure of the 1st movement, and I believe I agree with you.’¹⁴ While the structure was in debate, the compositional elements still incorporate those from the earlier movements as well as the main models (Table 5.5).

Table 5.5: List of important aspects in the replacement first movement

Mixed metres
Inspiration from Bach Concerto for Two Violins
Inversions of thematic material
Use of motifs
Predominance of first subject
Scalic bass lines and mirror writing
Short Development section with little actual development
Short Accompanied cadenza

¹⁴ See Chapter 2, page 23.

What is striking about this list is how different it is from the original first movement's list. The more modernistic elements present in the earlier movement are noticeably absent, with the aspects associated with neoclassicism now coming to the fore. The replacement first movement is also considerably shorter at 207 bars (about 6'20") than the original compared with 256 bars (about 8'30"). Ultimately, along with the original first movement and the *Hornpipe Rondo*, this replacement movement was discarded.

The elements present in the possible models show how alike the thinking was by these composers, and how different the results could potentially be. The three works by Holst, Vaughan Williams and Bloch share many aspects, though still retain individuality and identity. Comparing these aspects reveals both homogeneity of approach and unique thought (Table 5.6).

Table 5.6: Lists of important aspects in the three model concertos

Holst: <i>A Fugal Concerto</i>	Vaughan Williams: <i>Violin Concerto</i>	Bloch: <i>Concerto Grosso</i>
Key ambiguity	Holstian influence	Prelude, alternating time signature 4/4 – 2/4
Modes	Synthesis of neo-classicism, folk dance rhythms and triadic harmony	Dirge, contrary motion cellos
Fugal writing	Homage to Bach, Similarities to Bach's <i>Violin Concerto in A minor</i> in thematic material and orchestra	Bitonality
Dual time metres in Adagio	Material comes from a single idea, perfect fifths	Pastorale and Rustic Dances, Swiss folk melody
Canonic treatment and layering	Sonata form first movement	Alternating compound and simple (with combined) metres
Pizzicato cello and bass	Accompanied cadenza	All materials combined at end of movement
Allegro subject with cross rhythms (compound sounding simple)	Recapitulation sections reversed (BA)	Fugal writing
Small cadenzas and folk tune	Short fast coda	Stretto
Subject beginning on beat 1 and then beat 2 (quaver 4)	Bitonality	Quote from first movement
	Adagio is dreamy and relaxed	
	Solo cello to balance solo violin	
	Triadic movement of harmonies	
	Modes	
	Canonic writing	
	third movement Jig	
	Hemiola	
	Extended coda with theme born in development section	
	Major and minor version of the material	

Not surprisingly, the features of the work by Vaughan Williams concur most closely with Finzi's work. That is not to say that there is not any association with the other pieces. Unique elements of Holst's work like the pizzicato bass lines and the subject entering on differing pulses, and Bloch's dual and multiple use of time signatures, use of stretto and the cyclical element also appear throughout Finzi's *Violin Concerto* movements.

Conclusion

Finzi's inspiration for his *Violin Concerto* is seen most clearly in the *Introit* and the original first movement. These two pieces stem from the same source and timeframe. While the lists above show that the two movements are forged from different elements, the approach is similar; both movements show Finzi's eagerness

to be modern and experimental. At the same time Finzi's individual voice comes through strongly, especially in the *Introit*. Finzi did, however, revise the *Introit* several times, most recently in 1943, which might contribute to its appeal and survival. The original first movement did not benefit from revision and problems still remain. It also retains a sense of adventure, an exploratory narrative, and a willingness to try new techniques.

The *Hornpipe Rondo* and replacement first movement draw inspiration from a different selection of elements. Most obviously is the Bachian, neoclassical aspect clearly present in both movements as seen in Table 5.1. These two movements were written at a later time and a different place from the first two movements.¹⁵ This distance in time and location manifests itself in the essence of all four movements: they are essentially from two sources. The task of the performer is to present the Violin Concerto as a whole work, a single concept, and to find a way of playing the piece with connecting thoughts.

¹⁵ Although the original first movement was completed in London, its genesis was in Gloucestershire at around the same time as the *Introit*. See Chapter 4, page 149.

Chapter 6

Implications for performing Finzi's Violin Concerto

Introduction

In order for the performer to understand the requirements of Finzi's Violin Concerto, the four movements have been prepared for performance. The insights gained by this preparation form the nucleus of this chapter. The solo violin part provides the impetus for this examination though, where appropriate, the orchestral parts are also scrutinised. Where issues arise a selection of approaches is considered.

Any performance preparation of a work takes into account the style of the music to be performed. Equally, while individual movements can have a unique character and quality, the overall interpretation will have unifying aspects. Finzi's Violin Concerto in performance, although composed over a period of a few years, needs to have an overriding sense of identity and style in order to portray one cohesive work, and not a series of smaller individual works. In the same way that a fictional story could have two or more possible endings, Finzi's Violin Concerto has two possible beginnings. While not intentionally *Kinoautomat* (and the choice would be made by the performer not the audience), given the history of Finzi's Violin Concerto, the possibility is presented.¹ This then presents the possibility that if the concerto is performed with one particular first movement the interpretation of the other two movements might be affected in that performance. Additionally, performances of

¹ The Czech film *Kinoautomat* was an interactive movie from 1967 where the audience could choose the direction of the next scene. For more details see <<https://www.imdb.com/title/tt0782135>> [accessed 14 December 2018].

standalone movements, such as *Introit*, could have entirely separate interpretations, removed from the concerto as a whole.

The issue over Finzi's sparsity of phrasing and dynamics leaves the interpreter with the opportunity for more input than might otherwise be the case.² Stephen Davies and Stanley Sadie state that:

The performing instructions added to and encoded in a score – along with unuttered ones that are understood, according to the performing conventions of the composer's time and provenance – carry the composer's instructions to the executant. These always under-determine the full sonic detail of any actual performance, allowing the possibility of different renditions that are nevertheless equally faithful to the work. The performer inevitably must make many decisions concerning how the work is to be played. These apply not only at the micro level (affecting subtleties of attack, intonation, phrasing, dynamics, note-lengths and the like) but also at the macro level (concerning the overall articulation of the form, the expressive pattern etc.). The performer's interpretation is generated through such choices.³

The performer needs to be cognisant of many facets of the work under consideration in order to arrive at an interpretation that feels authentic, stylish and expressive.

Extra-musical details such as the inspiration behind a piece add another layer to the performance and give guidance to the interpreter. In the case of Finzi's Violin Concerto the manuscripts in the Bodleian Library and published versions of *Introit* are the starting point for this interpretation. Knowledge of neoclassical style, Bach and folksong further aid the performer. Editorial work executed by Stephen Banfield

² Stephen Banfield (ed.), 'Editorial note', in Gerald Finzi, *Violin Concerto* (London: Boosey & Hawkes, 2009), iv. See Chapter 4, page 79.

³ Stephen Davies and Stanley Sadie, 'Interpretation', in *Grove Music Online. Oxford Music Online* (Oxford University Press), < <https://doi-org.elib/10.1093/gmo/9781561592630.article.13863> > [accessed 17 April 2018].

and Tasmin Little assists, as does the note from Finzi regarding ‘quiet rapture’ in the published version of *Introit*.⁴ With these aspects in mind the performer can proceed.

The impact of the influences and models has less effect on the first two movements (original first movement and *Introit*) than the *Hornpipe Rondo* and replacement first movement, which show more signs of influence. This leads to three scenarios of performance:

Original first movement/Second movement/*Hornpipe Rondo*

Replacement first movement/Second movement/*Hornpipe Rondo*

Introit

In each case a different approach could be considered. The performance with the original first movement could move towards a more romantic style with Theme 2 especially expressive. The performance with the replacement first movement, with two wholehearted neoclassical sections, could be driven towards a cleaner, more linear model. Performances of *Introit* on its own are now commonplace and include arrangements for violin and piano, and other instruments such as cello.⁵ However, knowledge of and reference to the whole concerto informs both performer and listener. Performance of *Introit* as a standalone piece provides an opportunity to reflect on the work’s context or to allow for an individual approach. While the difference between the three possible scenarios is not extensive, it is still reasonable to treat them as autonomous interpretations, free from the influence of each other.

⁴ See Chapter 4, pages 80-81.

⁵ Raphael Wallfisch performed Howard Ferguson’s arrangement of *Introit* at the Wigmore Hall, London on 1 June 2001; Paul Conway, ‘S&H Recital Review’.
<<http://www.musicweb-international.com/SandH/2001/June01/conwayWigmore.htm>> [accessed 22 May 2018]. See Appendix 3, page 213.

This examination will first consider each movement separately before considering how the scenarios outlined above are affected.

Echoing the chronology of the movements listed in earlier chapters, *Introit* will be considered first, followed by the original first movement, then *Hornpipe Rondo*, and finally the replacement first movement.

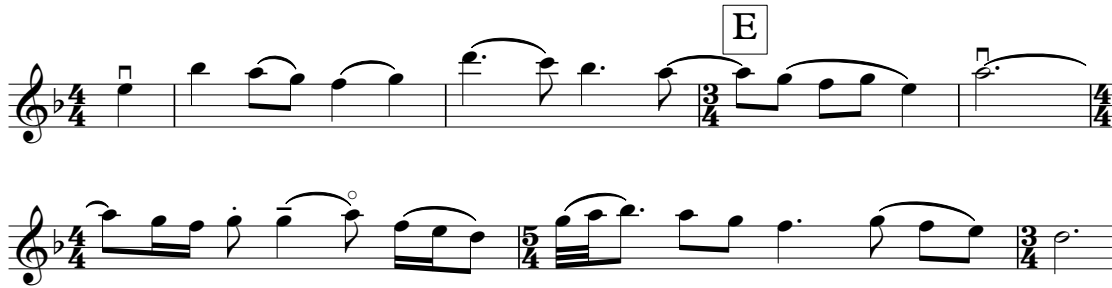
Introit/second movement

The middle movement of Finzi's Violin Concerto has several performance variants. There is the version from 1935, or the 1943 version with nine fewer bars. Howard Ferguson's version for violin and piano of 1988 with the optional ending is another possibility as is the 2003 orchestral version. For the purposes of this discussion the 2001 edition and Vaughan Williams's conductor's score are the primary sources and, where appropriate, consideration will be given to the possible variants.

Finzi included some dynamic markings in the *Introit/second movement* though the interpreter needs to supplement these with his/her own. These are required to shape the phrases where the lack of dynamic markings can lead to stasis and possible 'monotony'.⁶ Places with no dynamic markings, such as bars 48-55, leave too long a line to be played without inflection (Example 6.1).

⁶ See Chapter 2, page 21.

Example 6.1: Finzi, Violin Concerto, *Introit*/ second movement, Solo Violin, Bars 48-55



The individual performer can decide how to approach this dynamic shaping.

Following the line of the phrase (louder for higher notes and quieter for lower notes) is a conventional approach common with music interpretation and is supported by the dynamics that Finzi included elsewhere. However, possibilities exist to do the exact opposite, such as a decrescendo to a high note or crescendo to a low pitch for effect, especially at beginnings or ends of phrases. Finzi's dynamic markings in the second movement extend between *ppp* and *f* for the solo violin part. Even though the louder passages can have further crescendos the tone always needs to feel controlled, not at its maximum and never forced.

The vocal quality of Finzi's music, particularly in the second movement of the Violin Concerto, means that sustaining the line is imperative. To create this impression the violinist needs to insert micro crescendos on many of the longer notes and on many down-bow strokes. The use of vibrato on these longer notes can be developed (from narrow to wider, from slower to faster) to further sustain the sound and create the impression of growth.

A non-accented approach is also required to create a legato line. There are very few articulation markings in this movement, with those that are included indicating a

specific motif or phrasing. Occasional lines appear on notes either to separate them inside a slur or to add emphasis. This separation is only marginal and the overall slurred effect should be maintained. The exception to this is in the coda section, bars 97-102 when the solo violin plays in canon with the solo flute and the solo double bass.⁷

The range of notes, g to d''', is more than three octaves and requires extensive moving of the left hand, or shifting. There are two principal types of shift: audible and inaudible.⁸ The audible shift can be expressive and is frequently used by violinists for the larger shifts.⁹ However, it is the style of the music that dictates whether audible shifts are appropriate, as does the specific instance in question. In this particular movement use of inaudible shifts throughout would produce a style closest to the neoclassical ethos of new order. If the composer intended a glissando he/she usually incorporated one into the score, thus the absence of such a marking should be observed in this context. The style at the time in which Finzi wrote this movement was for more audible shifts generally; however, this has been superseded by a preference for inaudible shifts with a more circumspect use of glissandos.¹⁰

⁷ See Example 4.15, Chapter 4, page 98.

⁸ While audible or non-audible shifts are the principal versions that are apparent, the underlying technique is described as either a whole shift or half shift. In the whole shift the whole hand, including thumb is moved, in the half shift the thumb can move after the hand has repositioned. Both whole shifts and half shifts can be audible or non-audible.

⁹ Portamento is a style of audible shift used during a slur and is often associated with Romantic music. Audible shifts were more common with violinists and other string players during Finzi's lifetime.

¹⁰ Robin Stowell writes: 'Exploitation of portamento as an 'emotional connection of two tones' (commonly in slurred bowing and with upward shifts) to articulate melodic shape and emphasize structurally important notes became so prevalent in the late 19th century that succeeding generations reacted strongly against the false accents it created, its slow execution and its use for convenience in shifting rather than expressive purpose. Flesch (1923) distinguished three portamento types: a straightforward one-finger slide; the 'B-portamento', in which the beginning finger slides to an intermediary note; and the 'L-portamento', in which the last finger slides from an intermediary note. The first two types were commonly employed in the early 20th century, but the L-portamento was rarely used until the 1930s. Broadly speaking, the execution of portamento became faster, less frequent and less prominent as the century progressed'; Robin Stowell, 'Since 1820' in 'Violin' in *Grove Music Online. Oxford Music Online* (Oxford University Press)

Individual violinists can be identified by their vibrato alone. That is not to say that they do not have variety of expression but merely that a player has his/her own sound. Vibrato can be made wider or narrower, faster or slower depending on what the music requires. In the *Introit* a simple approach with vibrato can capture the neoclassical aesthetic. Avoiding a slow wide vibrato in favour of a more concise and concentrated movement will evoke a style dissimilar to romanticism and create a more direct, though still expressive, line. While Finzi writes of ‘rapture’ it is worth bearing in mind that he told his wife Joy, after viewing the hammerbeam roof of March Church in Cambridgeshire, ‘the 100s of carved angels ... were static from very ecstasy.’¹¹ This suggests that a controlled, limited intensity might be appropriate for performing *Introit*.

One of the rhythmic motifs used in the second movement begins with two demisemiquavers followed by a dotted quaver, first played by the horn at bar 15 (Example 6.2).

Example 6.2: Finzi, Violin Concerto, *Introit*/second movement, Horn, Bars 15-16



All entries of this motif, like all other motifs, need to be played accurately. If the pulse is anticipated and the dotted quaver is played on the beat the effect is to convert

<<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041161>> [accessed 30 April 2018].

¹¹ Joy Finzi, personal journal, 2 February 1939; quoted in Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber, 2nd edn 2008), 137.

the demisemiquavers into grace notes. This motif, allied to the constant crotchet pulse is integral to the performance of this movement.

The speed of the *Introit*/second movement is critical to its success in performance. Finzi's metronome marking of $\text{♩}=58$ will produce a performance close to eight and a half minutes as indicated by him in the 1935 edition.¹² Some performers have elected to choose slower speeds with the performances reaching lengths of more than ten minutes.¹³ Comparing the review of the first performance of this work in 1927: 'the slow movement (molto sereno) seemed too monotonous in mood and certainly too long' with Ferguson's reaction to the 1928 performance: 'The 2nd movement is, of course, lovely,' suggests that the revisions that Finzi made might have included the metronome marking.¹⁴

Original first movement

This is the movement that Finzi discarded before the first performance in 1927. It is not known if Sybil Eaton rehearsed this movement with the British Women's Symphony Orchestra causing Finzi to withdraw it from performance. The extant score in the Bodleian Library shows only Finzi's handwriting and no additional annotations. This suggests that the movement might not have ever been rehearsed with orchestra. It is possible that Eaton played the solo part for Finzi and that the

¹² Finzi adjusted the duration to just 8 minutes for the revised (cut) 1943 edition.

¹³ Tasmin Little's recording of the second movement of Finzi's Violin Concerto lasts for 10' 7". Ning Feng's recording of the second movement of Finzi's Violin Concerto lasts for 9' 46". Rodney Friend's recording of *Introit* (which is the shorter, cut version) lasts for 9' 48"; Finzi, Gerald. *Violin and Cello Concertos*. 2001. Compact disc. Chandos. CHAN 10425 X; Elgar, Edward and Finzi, Gerald. *Violin Concertos*. 2018. Compact disc. Channel Classics. CCS 40218; Finzi, Gerald. *In Terra Pax, Introit, Lo, The Full Final, Sacrifice, Magnificat*. 1979. LP. Argo (The Decca Record Company). ZRG 909.

¹⁴ See Chapter 1, pages 21 and 24.

short score doubled up as a piano reduction. What remains, however, is a work that struggles in performance.

Preparation for modern performance has revealed that the challenging aspects of the original first movement include the changes from compound to simple metre along with the additional changes in tempo. Also, theme placement on first and second beats raises another issue. Theme placement on differing pulses occurs in Holst's *Fugal Concerto*. This may have its origins in fugal writing and sits well in Holst's work. In Finzi's movement, however, the theme placement occasionally obfuscates the rhythmic flow and confuses the listener. Additionally, Finzi's use of articulation leads to further loss of clarity in pulse and rhythmic flow.

Harmony

Harmonically, the original first movement moves between simple arrangements and plain diatonicism to dual tonalities and dissonance. These transitions are not always handled subtly and occasionally sound like errors rather than harmonic development and expansion.

Metre changes

The performance preparation found that by maintaining the tempo between the compound and simple time sections, a more cohesive flow was achieved. Also, by minimising the *Allargando* markings in advance of the metre changes, a smoother transition was obtained. The exceptions to these tempo alterations are in the quasi cadenza passage (bars 36-40), the *Molto meno mosso* passage (bars 198-207), the

Stringendo poco a poco from bar 215 onwards and the *Molto Allargando/Lento* passage at the end of the movement.¹⁵

Cadenza passage

The quasi cadenza passage proved hardest to find a workable solution that would suit both soloist and orchestra. There is an underlying change from compound to simple time in bar 38 with the two compound beats split in two to form four principal pulses per bar. By moving the *Allargando* marking forward to bar 36 and arriving at half speed in bar 38 (so that the duplet quavers equalled the dotted crotchet beats from the start) along with an immediate return to *Tempo I* in bar 41, a practical and satisfactory way of performing these bars is reached (Example 6.3).

¹⁵ See Volume 2, pages 94-95, 99.

Example 6.3: Finzi Violin Concerto, Original First movement, Bars 34-41

34

Molto Allargando

Half Speed

Allargando

7

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

CTpt.

Timp.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

pp

crescendo

p cresc.

mp

p

mp

p cresc.

p cresc.

mp cresc. 2

p cresc.

p cresc.

p cresc.

2

2

8

8

Unis

♩ = 96
Tempo I
A tempo

D

39

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Timp.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *cresc.* *f* *p*

p cresc. *mp*

pp *mp*

ff *mf* *mf* *mf* *mf*

mf

tr

G to A; C to D

D

Tempo I
A tempo

For the cadenza passage, the solo violin part required alternative bowings to aid the execution of the pitches and also to help align the time values with the ensemble (Example 6.4).

Example 6.4: Finzi, Violin Concerto, Original first movement, Solo Violin, Cadenza passage, Bars 36-45

***Molto meno mosso* section**

The *Molto meno mosso* section starting at bar 198 is preceded by a *Molto Allargando* marking in the four bars beforehand. Given the syncopated rhythms in the last two bars (bars 196-198) before the *Molto meno mosso*, it is impractical to change speed here. It was found that ignoring the *Molto Allargando* gave the four bars leading into the *Molto meno mosso* greater rhythmic impetus and that the change was more effective. Also, the comma marking at the *Molto meno mosso* itself gives time for the change; this can be lengthened to a more substantial break to accommodate the transition.

***Stringendo* and other tempo changes**

Finzi's *Stringendo* markings from bar 215 can be followed *poco a poco*. For the change to *Lento* at bar 252 to be effective, the preceding *Molto Allargando* marking can be anticipated by one bar.

Theme placement

The theme 1 placement on pulses 1 and 2 along with the indicated articulations presented another issue. Treating the theme equally in both cases resulted in confusion for the ensemble and listener alike. It was found that by emphasising the first beat of the bar in both instances the impression of the metre was preserved. Also, Finzi's articulation markings contributed to the weakened sense of the pulse. To overcome this, accents on primary pulses helped to keep the definition of the line while maintaining metrical order between soloist and ensemble (Example 6.5).¹⁶

¹⁶ See Volume 2, page 94.

Example 6.5: Finzi, Violin Concerto, Original first movement, Comparison of Solo Violin parts, Bars 1-11

Allegro Con Brio
♩. = about 96

The image shows a musical score for the first movement of the Violin Concerto by Benjamin Britten, comparing the original parts by Yehudi Menuhin (Finzi) and a revised edition by Charles Lees (Lees). The tempo is marked 'Allegro Con Brio' with a quarter note equal to about 96 beats. The time signature is 6/8. The key signature has two flats. The top system covers bars 1-5, and the bottom system covers bars 6-11. The bottom system includes a boxed letter 'A' above bar 7. Dynamics include *f*, *mf*, and *cresc.* Fingerings and accents are indicated throughout.

The type of accents used is like a light martelé, which helps define the phrasing with distinct and clear articulation.¹⁷

Double stops

There are four small passages of double stops in this movement.¹⁸ Slight modifications of these passages were necessary to ensure clean projection of the melodic line. In the first instance, bars 20-22, the removal of the lower A's in the

¹⁷ Ivan Galamian describes martelé as 'a percussive stroke with a consonant type of sharp accent at the beginning of each note and always a rest between strokes.' Ivan Galamian, *Principles of Violin Playing and Teaching* (London: Faber & Faber, 1964), 71.

¹⁸ A double stop on the violin should, by definition, be two notes that are fingered i.e. stopped as opposed to open string, and played at the same time. However, it is common parlance to describe any two notes that are simultaneously played as double stops, even if these notes consist of two open strings.

double stops at the start of bar 22 was found to promote the upper line and secure definition in the phrase (Example 6.6).¹⁹

Example 6.6: Finzi, Violin Concerto, Original first movement, Comparison of Double stops in Solo Violin parts, Bars 18-27

Removal of lower notes and edited bowing for greater projection and tonal presence

In bar 22 the lower A's have been removed (Lees version) in the first three quavers. Additionally, the bowing has been changed to give the melodic line better projection and definition. This is not for ease of playing but for improved projection of the melodic line. This projection is critical for secure ensemble playing as well as for the listener. As both A's have been played already the listener will not miss the lower octave note. However, all parties concerned (violin soloist, orchestra, audience, conductor) would notice a loss of clarity, however brief.

The second instance of double stops comes at 170. Here, Finzi writes in octaves for the solo violin. In practice, it was found that a single line (using the upper notes)

¹⁹ See Volume 2, page 94.

was stronger and necessary to lead the ensemble through the *Rall* and into the *A tempo* (Example 6.7).²⁰

Example 6.7: Finzi, Violin Concerto, Original first movement, Comparison of Solo Violin parts, Bars 164-171

Motifs

Other than the principal materials, the motifs that the first and second subjects generated form an integral part of the movement. Shaping, and technical realisation of these motifs, affects the identity and ultimate essence of each instance. The second subject begins with an interval of a perfect fifth. This interval is replayed many times throughout the movement and a uniformity of approach is required.

Where possible the lower of the two notes is played with a first finger and the upper played with the fourth finger in an extension out of the frame.²¹ By using this extension a clean transition between the notes is achieved. If this fingering is not possible, any shift employed needs to be inaudible to maintain the approach

(Example 6.8).²²

²⁰ See Volume 2, page 98.

²¹ The frame is a term given to the span between first and fourth fingers on a violinist's left hand. Typically the distance covered is two and a half tones. Extensions, where the fingers move further away from each other, can increase the distance to three tones or more.

²² See Volume 2, page 95.

Example 6.8: Finzi, Violin Concerto, Original first movement, Comparison of Motif treatment in Solo Violin parts, Bars 47-57

The image displays two systems of musical notation comparing the original (Finzi) and revised (Lees) versions of the first movement of the Violin Concerto, specifically focusing on the treatment of a motif in bars 47-57.

System 1 (Bars 47-52):

- Finzi (top staff):** Marked *Allargando* (bars 47-52) and *Maestoso* (bars 53-57). The tempo change is indicated by a box labeled 'E'. The tempo is noted as "of preceding but slower". The dynamic is *f*.
- Lees (bottom staff):** Marked *No Allargando*. The dynamic is *mp Cantabile*. Annotations include "5th using 1st and 4th fingers" (circled) and "Motif with slurs" (boxed).

System 2 (Bars 53-57):

- Finzi (top staff):** Marked *poco dim*. The dynamic is *mp*.
- Lees (bottom staff):** Marked *poco dim*. Annotations include "5th using an inaudible shift" (circled) and "Motif with slurs" (boxed).

The Theme 2 motif that is derived from the second subject is found throughout the movement. In the Lees version the addition of slurs was found to add character and shape.

Hornpipe Rondo

When approaching the *Hornpipe Rondo*, the *pesante* marking at the beginning stands out. This, attached to a *ff* dynamic, near continual accents, and shortly followed by an annotation of *simile* leads to a question of what is the spirit or essence of the movement. Additionally, the tempo marking of *Allegro risoluto* suggests a work of a solid, determined and uncompromising nature. Yet, a hornpipe is a dance, and this movement's associations with folksong advocate a lighter approach instead.

Reference to original first movement

The small reference to the original first movement (bars 161-162), even though the material is generated from the *Hornpipe Rondo*, needs a little extra projection and definition to communicate this reference (Examples 6.10a and 6.10b).²³

Example 6.10a: Finzi, Violin Concerto, Original first movement, Solo Violin, Bars 243-245



Example 6.10b: Finzi, Violin Concerto, *Hornpipe Rondo*, Solo Violin, Bars 161-162



Replacement first movement

This movement was written in December 1927 as a result of a meeting with Vaughan Williams.²⁴ It shows Finzi's adoption of neoclassical style and a strong Bachian influence. The 2001 edition has an addition of some slurs and dynamic markings.

These need to be augmented for greater consistency of articulation and for the phrasing to have shape. While not presenting problems, this movement can quickly become staid due to lack of contrasting material and the ritornello figures. Equally, over-shaping could result in an unwanted parody. Variation in articulation can generate interest while remaining true to the work's ethos. This is especially useful

²³ See Chapter 4, page 121.

²⁴ On 2 December 1927 Vaughan Williams wrote to Finzi saying: 'it only remains for you to write it [the Violin Concerto movement]'. By 23 December Ferguson had received the draft of the replacement first movement. Finzi enlisted Ferguson to help prepare the movement for performance in February 1928. See Chapter 2, page 22.

to highlight the difference between certain passages such as the entry of the second subject at bar 61.

The first subject, as discussed in Chapter 3, acts as a head-motif before developing thematically. Iain Cooper writes ‘the soloist begins almost every phrase with the opening of ... [the first subject] as a head-motif. This must have proved wearisome to the listener.’²⁵ Therein lies a difficulty: repeating the same shape of the head-motif each time could lead to monotony, yet a too-varied approach would lack the consistency required by the neoclassical aesthetic. However, there are differences in the entries that assist with this problem. The pitch registers vary as do the dynamic levels, which lets the performer give each entry its own identity. Equally, the articulation and attack will change depending on the particular circumstance of the entry, ranging from strong and bold to gentle and smooth. The exception to this is the entry on g' which happens three times (bars 103, 124, 188), and even then the motif begins on the second beat on the first entry, the first beat on the second entry, and again on the second beat on the third entry, giving some variation.

First subject

As a starting point, the solo violin’s first entry needs to feel dynamic and energetic if the performer is to maintain the interest of the listener for the duration of the movement. Calculated articulation and dynamic shaping will help aid the performer achieve this (Example 6.11).²⁶

²⁵ Iain Cooper, ‘The Orchestral and Chamber Works of Gerald Finzi (1901-1956)’ (M.Litt. dissertation, Bristol University, 1985), 86. See Chapter 3, pages 135-136.

²⁶ See Volume 2, page 101. In Volume 2 all edits (bowings, dynamics, tempos etc.) are acknowledged in brackets or text boxes as appropriate.

Example 6.11: Finzi, Violin Concerto, Replacement first movement, Solo Violin, Bars 1-32, (Lees)

The musical score is written for a solo violin in 6/8 time, marked 'Allegro' with a tempo of quarter note = 96. It consists of four staves of music. The first staff (bars 1-15) features a head-motif (A) starting at bar 10, marked 'f'. The second staff (bars 16-20) continues the head-motif, marked 'legato' and 'p'. The third staff (bars 21-24) is marked 'B' and 'mp', with the instruction 'On the string'. The fourth staff (bars 25-32) continues the head-motif, marked 'mp'. The score includes various articulations such as slurs, accents, and fingerings (1, 2, 3, 4).

While Finzi uses the head-motif throughout the movement, there are only eight entries for the solo violin that begin with it. It is possible to find enough variety using the above methods to sustain interest in the movement. A sense of consistency can be achieved by slurring the first two semiquavers in the head-motif on each iteration.

Second subject

Second subject material appears twice in the movement, first at bar 61 beginning on the second beat and again at bar 144 beginning on the first beat. As the material in the second subject shares aspects with the first subject it is critical that the approach finds ways of giving the second subject its own identity. This, coupled with the fact that the second subject only lasts for a few bars on each occasion, is important in the overall scheme of the movement. By choosing the articulations carefully, distinctions in texture and melodic shape can be found, creating contrast and

Example 6.13: Finzi, Violin Concerto, Replacement first movement, Cadenza passage, Solo Violin, Bars 81-105, (Lees)

In this example the arrow at bar 93 indicates that the tempo should increase slightly to help the momentum through the passage.

The entry at bar 159 requires a clear articulation scheme. The repeated pitches in bars 159 (E-flat) and 162 (C-flat and B-natural) need to be separated so that they can be clearly heard. One solution is to place a quaver rest between the repeated notes, which allows a fresh articulation on the second pitch. Also in bar 162, the A-flat benefits from an accent to help clearly place the second quaver of the bar. This will create a separation from the first quaver and thus avoid confusion about where the barline lies (Example 6.14).²⁹

²⁹ See Volume 2, pages 104, 121.

Example 6.14: Finzi, Violin Concerto, Replacement first movement, Comparison of Solo Violin parts, Bars 159-164

Finzi's tempo marking of $\text{♩} = 96$ seems hurried. The recording by Little finds a more reasonable speed of closer to $\text{♩} = 84$ with some slower speeds in legato passages. This slower overall tempo allows for the rhythmic figures to be realised with greater clarity and shape. The more lyrical passages benefit from a reduction in tempo to portray their nature more fully.

Conclusion

It is clear that a thoughtful approach to performing Finzi's Violin Concerto is required. In order to navigate the four movements with clarity and achieve a performance that is authentic and true to Finzi's values the artist needs to consider all aspects of the work. Not least, the performer must decide which three movements to perform and if any cuts are to be used, or, if *Introit* is performed as a standalone movement, given that more than one approach is possible, which style is most appropriate.

A slavish reading will result in a performance that does not realise the concerto's potential. Finzi's lack of articulation markings are an opportunity for the performer to achieve a more personal rendition, an opportunity that needs to be taken. Also, Finzi's lack of revision in both first movements creates the possibility that the performer needs to make artistic decisions in the interests of a viable performance, that supersede the written annotations, both published and unpublished. It is important to remember what Finzi said to Sybil Eaton regarding tempos 'that's for you to say' and to apply that attitude to the whole work.³⁰ Howard Ferguson (who met Finzi in 1926) wrote:

When first I knew Finzi he suffered from acute uncertainty over matters of detail in his own music: not only in choosing between several slightly different versions of a phrase, but in all questions of articulation and dynamics. With the latter he tended to solve the difficulty by leaving out such indications altogether, until it was pointed out to him that this did not make the life of the performer any easier. He would then agree, rather reluctantly, to a *piano* here and a *forte* there, and an occasional slur to show the beginning and end of a phrase, adding under his breath that the performer, if he were any sort of a musician, would instinctively do it like that anyway.³¹

Ferguson's comments add credibility to the above approach. It seems that at this time, according to Ferguson, Finzi advocated the view that the performer would play a work as he/she saw fit and that any of his (Finzi's) annotations were non-prescriptive.

³⁰ See Chapter 2, page 20.

³¹ Howard Ferguson, 'Gerald Finzi (1901-1956)', *Music & Letters*, 38 (1957), 132-133.

Chapter 7

Conclusion

A performer approaches any new work with a view to constructing an authentic interpretation with practical, workable solutions to the issues and challenges that arise. When tasked with learning a piece that falls outside of his/her immediate experience, the player will perform research and consult with the available sources: the score first and foremost, and any recording/s if available. Increasingly, players are challenging conventional wisdom and going back to the primary sources to form their own impressions, free from the constraints of conformity and the weight of the past. Interpreters of the great Violin Concertos are seeking an original approach and are reexamining the ontology of those works. There are many examples of concertos that, having been revised, are now receiving recordings and performances of the original material. The Violin Concertos by Jean Sibelius, William Walton and Pytor Tchaikovsky, amongst others, were all revised by the composers, and are now being performed and recorded in the original arrangements, as well as the revised versions. Which version to perform (and whether to include or exclude cuts) is a decision or dilemma faced by the performer when considering how to proceed with his/her interpretation. It is the availability of these original versions that makes these choices possible. Just as there are many recordings of Vivaldi's *The Four Seasons* it stands to reason that each recording needs to have unique aspects and its own quality; if each recording were exactly the same it would be pointless. The listener is free to decide what he/she enjoys or otherwise about any particular version. It is critical, therefore, that all the options are made available to the performer in order to make these decisions, to provide as complete an account as possible. There are other

factors to consider when choosing repertoire to perform. This includes the collaborators. If the work to be performed is demanding and requires a high level of competence, then playing with an ensemble that is ‘habitually “pretty awful”’ is probably best avoided.¹

Reviewing all the elements and the chronology that contributed to Finzi’s Violin Concerto helps to gain greater oversight and to form an impression of how the work sits within his oeuvre. It is easy to get sidetracked by details of history: to accept Finzi’s sole published movement *Introit* as the only viable remnant is to be blinkered and to ignore all peripheral information. It has been the aim of this thesis to explore *Introit*’s associated movements and to find viability in all aspects of the piece.

All four movements were prepared for performance as a type of practical analysis. This helped understand the Violin Concerto from a performer’s perspective. Due to the sparsity of Finzi’s phrasing and dynamic markings, the performer must make many decisions concerning how the work is to be played.² This in turn led to in-depth scrutiny of the scores in manuscript and published form. Differences between the scores, and with the added benefit of additional markings in the Concertino, resulted in an annotated edition of the solo violin part that was assembled using all available information, with a personal interpretation and sense of what worked well.

With access to the restored music that was cut, as well as the original first movement, the performer now needs to decide on which scenario he/she is going to perform: to use the 2001 edition (with or without cuts), to use the original first

¹ See Chapter 2, page 21.

² See Chapter 6, page 169.

movement, which despite its challenges can be played, instead of the replacement first movement, or to perform *Introit* as a standalone piece. However, a fourth possibility also presents itself: to play all four movements (with or without cuts). The order in which to play the movements is a new problem. While several possibilities exist, an option to play the original three movements in sequence followed by the replacement first movement, is one arrangement.

When preparing the original first movement of Finzi's Violin Concerto for performance it was discovered that the music required precise execution and that a professional ensemble was needed in order to realise the performance successfully. Considerations for performance particularly include the changes from compound time to simple time as it poses a problem, one that Finzi often addresses with slowing down into the next section and restarting the tempo with the next time signature. A better, more workable solution is to press ahead with the current speed and to adjust into the new passage via tonal and articulation differences. The exception to this scenario is the cadenza passage near the start of the movement where a reconstruction of the tempo markings was found necessary in practice. Speeds (or changes in speed), as indicated by Finzi, are questioned and challenged by other tempos that might capture the mood more succinctly. Equally, the dynamic shaping is reimagined to more closely match the melodic line. The essence or nature of the two subjects also plays a bearing in this movement. Treatment of the first subject as a solid jig-like figure is contrasted by viewing the second subject, not as a robust and bombastic counterpart but as a beautiful, smooth-flowing melody. This change of subject treatment not only creates better contrast between the materials but also accommodates the changes of time signature more convincingly.

In the second movement, it is critical to convey the vocal quality of the solo violin part. However, an accurate and precise approach to rhythm is still required. This movement, while evoking a sense of belonging to the English pastoral style, is not impressionistic nor is it vague. A clear tone is necessary to project the melodic line. This, allied to a compact vibrato with a sustained sound, will create a warm, yet restrained approach. The success of this movement is built on its apparent simplicity; the performer needs to reflect that simplicity in his/her performance.

An energetic and light approach serves well in the *Hornpipe Rondo*. This is a dance, and must be played that way. Clear articulations in the rondo material contrasted with a smooth legato style in the episodes gives clarity and variety to the playing, which helps guide the listener through the movement.

The lack of contrasting material in the replacement first movement, combined with scant phrasing, can be accommodated by using variation in articulation to create interest and avoid a repetitive character.³ Ultimately, the lack of articulation marking is seen as an opportunity, and the performer can create his/her own unique interpretation.

All these artistic decisions are of the sort that caused Finzi to state ‘that is for you to say’, or ‘any sort of musician would instinctively do it’.⁴ The performer, as editor, feels permitted and encouraged by Finzi’s words to follow through with a version of the Violin Concerto that truly reflects collaboration between a composer and a performer. Finzi is known to have destroyed some of his other manuscripts, and yet,

³ See Chapter 6, page 188.

⁴ See Chapter 6, page 193.

the fact that he kept these scores shows that he valued the Violin Concerto, all aspects of it. This might be due, in part, to the dedicatee. Diana McVeagh writes: ‘another friend often in Bairstow’s home was the violinist Sybil Eaton, already the dedicatee of Howells’s First Sonata. Four years older than Gerald, she was beautiful enough to be – at a worshipful distance – his first love.’⁵ There might have been sentimental reasons for keeping the Violin Concerto manuscripts, but more probably musical ones. The Clarinet Concertino, possibly dating from 1940, reinforces the view that Finzi wanted another life for this music, and he knew that extra work was required to make it feasible. In the absence of the composer, the performer can complete the necessary details, an action he/she would take in any case even if the composer were present.

The popularity of the Violin Concerto is not a concern of this thesis. It has been, however, this thesis’s objective to explore and examine every facet of the work, and where possible make suggestions and offer solutions that lead to a successful performance. It is the performer’s perspective, after all, that forms this attitude and approach.

⁵ Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: The Boydell Press, 2010), 15-16.

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Appendix 1

List of Gerald Finzi's works according to opus number

All information has been extracted from *Gerald Finzi: A Bio-Bibliography* by John C. Dressler. The dating system was devised by Boosey & Hawkes and Howard Ferguson. A dash between years means that work continued between those dates. A slash between years means that no work was carried out between those dates.

Abbreviations are:

S&B Stainer & Bell

B&H Boosey & Hawkes

OUP Oxford University Press

Cond. Conductor

n/a Not Available

Opus number	Name/Title	First performed	Composed	Published
Op. 1	Children's Songs	n/a	1920-21	S&B 1922
Op. 2	By Footpath and Stile (Baritone, String Quartet)	24 October 1923 Contemporary Music Centre, London, Summer Austin (Baritone), Charles Woodhouse String Quartet	1921-22	Curwen & Sons 1926
Op. 3	A Severn Rhapsody (Chamber Orchestra)	4 June 1924 Winter Gardens, Bournemouth, Summer Symphony Concert Orchestra, Sir Dan Godfrey (Cond.)	1923	S&B 1924
Op. 4	Unused			
Op. 5	Three Short Elegies (SATB a cappella)	23 March 1936 BBC Broadcast, BBC Singers, Trevor Harvey (Cond.)	1926	OUP 1936
Op. 6	Introit (Violin, Small Orchestra)	31 January 1933 (as separate work) Ballet Club Theatre, London, Anne MacNaghten (Violin), Iris Lemare (Cond.)	1925/42	OUP 1935
Op. 7	New Year Music (Nocturne) (Orchestra)	16 March 1932 Winter Gardens, Bournemouth, Bournemouth Municipal Orchestra, Sir Dan Godfrey (Cond.)	1926-40s	B&H 1950
Op. 8	Dies Natalis (Tenor or Soprano, Strings)	26 January 1940 Wigmore Hall, London, Elsie Suddaby (Soprano), Maurice Miles String Orchestra, Maurice Miles (Cond.)	1921/39	B&H 1939
Op. 9	Farewell to Arms (Voice, Small Orchestra or Strings)	6 February 1936 (Aria only) Mercury Theatre, London, Steuart Wilson (Tenor), Iris Lemare (Cond.) 30 March 1945 (complete)	c. 1925 (Aria)	B&H 1944
Op. 9	Farewell to Arms (Introduction)	n/a	1944	
Op. 10	Eclogue (Piano, Strings)	27 January 1957 Victoria and Albert Museum, London, Kathleen Long (Piano), Kalmar Orchestra, John Russell (Cond.)	late 1920s/1942	B&H 1957
Op. 11	Romance (String Orchestra)	11 October 1951 Reading, Reading String Players, John Russell (Cond.)	1928	B&H 1952
Op. 12	Two sonnets (Tenor or Soprano, Small Orchestra)	6 February 1936 Mercury Theatre, London, Steuart Wilson (Tenor), Iris Lemare (Cond.)	mid-1920s	B&H 1936 OUP 1936 piano reduction
Op. 13a	To a Poet (Low Voice, Piano)	20 February 1959 Arts Council, St James's Square, London, John Carol Case (Baritone), Howard Ferguson (Piano)	1921-56	B&H 1965 Winthrop Rogers edition
Op. 13b	Oh Fair to See (High Voice, Piano)	8 November 1965 Arts Council, St James's Square, London, David Johnston (Tenor), Courtney Kenny (Piano)	1921-56	B&H 1966 Winthrop Rogers edition
Op. 14	A Young Man's Exhortation (Tenor, Piano)	5 December 1933 Grotrian Hall, London, Frank Drew (Tenor), Augustus Lowe (Piano)	1926-29	OUP 1933
Op. 15	Earth and Air and Rain	11 January 1937 (incomplete)	1928-32	B&H 1936

	(Baritone, Piano)	Mercury Theatre, London, Keith Falkner (Baritone), Howard Ferguson (Piano)		
Op. 16	Before and After Summer (Baritone, Piano)	17 October 1949 BBC Broadcast, Robert Irwin (Baritone), Frederick Stone (Piano)	1932-49	B&H
Op. 17	Seven Unaccompanied Songs (SAT, SATB, SSATB a cappella)	29 December 1938 BBC Broadcast, BBC Singers, Trevor Harvey (Cond.)	1934-37	OUP 1934-37
Op. 18	Let Us Garlands Bring (Baritone, Piano or Strings)	12 October 1942 (with Piano) National Gallery, London, Robert Irwin (Baritone), Howard Ferguson (Piano)	1929-42	B&H
Op. 19a	Till Earth Outwears (High Voice, Piano)	21 February 1958 Arts Council, St James's Square, London, Wilfred Brown (Tenor), Howard Ferguson (Piano)	1927-56	B&H 1958
Op. 19b	I Said to Love (Baritone, Piano)	27 January 1957 Victoria and Albert Museum, London, John Carol Case (Baritone), Howard Ferguson (Piano)	1928-56	B&H 1958
Op. 20	The Fall of the Leaf (Elegy) (Orchestra)	11-12 December 1932 Free Trade Hall, Manchester, Hallé Orchestra, Sir John Barbirolli (Cond.)	1929/39-41	B&H 1958 orchestration completed by H.F.
Op. 21	Interlude (Oboe, String Quartet or String Orchestra)	24 March 1936 Wigmore Hall, London, Leon Goossens (Oboe), Menges String Quartet	1933-36	B&H 1936
Op. 22	Elegy (Violin, Piano)	December 1954 Wigmore Hall, London, Frederick Grinke (Violin)	1940	B&H 1983
Op. 23	Five Bagatelles (Clarinet, Piano or Orchestra)	15 January 1943 (with Piano) National Gallery, London, Pauline Juler (Clarinet), Howard Ferguson (Piano)	1938-43	B&H 1945
Op. 24	Prelude and Fugue (String Trio)	13 May 1941 Queen's College Chambers, Birmingham, Breta Graham (Violin), Vincent Groves (Viola), Lilian Warmington (Cello)	1938	B&H 1942
Op. 25	Prelude (String Orchestra)	27 April 1957 St John's Church, Berkshire, Newbury String Players, Christopher Finzi (Cond.)	1920s	B&H 1958
Op. 26	Lo, the Full Final Sacrifice (Chorus, Organ or Orchestra)	21 September 1946 (with Organ) St Matthew's Church, Northampton, Alec Wyton, (Cond.)	1946-47	B&H
Op. 27, No. 1	My Lovely One (Anthem for SATB, Organ)	n/a	1947	B&H 1948
Op. 27, No. 2	God is Gone Up (Anthem for SATB, Chorus, Orchestra)	22 November 1951 London, St Sepulchre's, Holborn viaduct, Choristers from the Chapels Royal, St Paul's and Canterbury Cathedrals and Westminster Abbey, J. Dykes Bower (Cond.)	1951	B&H 1952
Op. 27, No. 3	Welcome Sweet and Sacred Feast (Anthem for SATB, Organ)	11 October 1953 St Martin-in-the-Fields, London, BBC Evensong, BBC Singers, George Thalben-Ball (Cond.)	1953	B&H 1954
Op. 28	Love's Labours Lost (Orchestra)	16 December 1946 BBC Broadcast, Clifton Helliwell (Cond.)	1946	B&H
Op. 28a	Love's Labours Lost: four songs (Voice, Small Orchestra or Piano)	7 July 1947 Wigmore Hall, London, Mollie Sands (Soprano), Ruth Dyson (Piano)	1946-47	B&H 1948
Op. 28b	Love's Labours Lost: Suite (Orchestra)	20 July 1952 (incomplete) Cheltenham Town Hall, BBC Midland Light Orchestra, Gilbert Vinter (Cond.) 26 July 1955 (complete)	1952/55	B&H
Op. 29	Intimations of Immortality (Tenor, Chorus, Orchestra)	5 September 1950 Three Choirs Festival, Gloucester, Eric Greene (Tenor), LSO, Herbert Sumsion, (Cond.)	1936/50	B&H
Op. 30	For St Cecilia (Tenor, Chorus, Orchestra)	22 November 1947 Royal Albert Hall, London, René Soames (Tenor), Luton Choral Society, LSO, Sir Adrian Boult, (Cond.)	1946-47	B&H
Op. 31	Clarinet Concerto (Clarinet, String Orchestra)	9 September 1949 Three Choirs Festival, Hereford, Frederick Thurston Clarinet), LSO, Gerald Finzi (Cond.)	1948-49	B&H 1951
Op. 32	Thou Didst Delight My Eyes (Male Chorus TBB a cappella)	n/a	1951	B&H 1952
Op. 33	All This Night	6 December 1951	1951	B&H

	(Motet for SATB)	St Paul's Cathedral, London, University of London Musical Society, C. Thornton Lofthouse (Cond.)		
Op. 34	Muses and Graces (Soprano or Treble, Piano or Strings)	10 June 1950 Northamptonshire, Overstone School	1950	B&H
Op. 35	Let Us Now Praise Famous Men (strings) (Voices, Strings or Piano)	n/a	1951-1952	B&H 1952
Op. 36	Magnificat (Solo Voices, Chorus, Organ or Orchestra)	12 December 1952 (with Organ) The All-Smith Choir and Amherst Glee Club, Northampton, Massachusetts, I. D. Hiatt (Cond.)	1952	B&H
Op. 36	Magnificat	12 May 1956 (with Orchestra) Bromley, Bromley and Orpington Choir, A. Langford (Cond.)	1956	B&H
Op. 37	White-flowering Days (SATB a cappella)	2 June 1953 Royal Festival Hall, London, Golden Age Singers and the Cambridge University Madrigal Society, Boris Ord (Cond.)	1952-53	S&B 1953
Op. 38	Grand Fantasia and Toccata (Piano, Orchestra)	9 December 1953 Corn Exchange, Newbury, John Russell (Piano), Newbury Choral Society Orchestra, Gerald Finzi (Cond.)	c. 1928/53 Fantasia c. 1928 Toccata 1953	B&H 1954
Op. 39	In Terra Pax (Soprano, Baritone, Chorus, Orchestra)	27 February 1955 (small version) BBC Broadcast, Myra Verney (Soprano), Hervey Allan (Baritone), Goldsborough Orchestra, John Russell (Cond.)	1954-56	B&H
Op. 40	Cello Concerto (Cello, Orchestra)	19 July 1955 Cheltenham Town Hall, Christopher Bunting (Cello), Hallé Orchestra, Sir John Barbirolli (Cond.)	1951-52/54-55	B&H 1956
WoO.	The Brightness of this Day (Baritone, Chorus, Brass, Strings, Organ)	Christmas 1923 York, York Minster Choir, Edward Bairstow (Cond.)	1922-23	S&B 1925
WoO.	Two Motets (Chorus, Orchestra or Organ)	10 March 1925 York Minster, York Musical Society, Edward Bairstow (Cond.)	1923	S&B 1925
WoO.	Requiem Da Camera (Baritone, Chorus, or SATB solo voices, Orchestra)	7 June 1990 Christ Church, Spitalfields, London, Stephen Varcoe (Baritone), BBC Northern Singers, City of London Sinfonia, Richard Hickox (Cond.)	1924	Banks of York 1990
WoO.	Concerto for Small Orchestra and Solo Violin (Violin, Small Orchestra)	4 May 1927 (2 nd and 3 rd movements) Queen's Hall, London, Sybil Eaton (Violin), British Women's Symphony Orchestra, Malcolm Sargent (Cond.)	1925-28	
WoO.	Concerto for Small Orchestra and Solo Violin (Violin, Small Orchestra)	1 February 1928 (complete) Queen's Hall, London, Sybil Eaton (Violin), LSO, Ralph Vaughan Williams (Cond.)	1925-28	B&H 2001

Appendix 2

List of Gerald Finzi's works according to first performances

Opus number	Name/Title	First performed	Composed
Op. 1	Children's Songs	n/a	1920-21
Op. 2	By Footpath and Stile	24 October 1923	1921-22
WoO.	The Brightness of this Day	Christmas 1923	1922-23
Op. 3	A Severn Rhapsody	4 June 1924	1923
WoO.	Two Motets	10 March 1925	1923
WoO.	Concerto for Small Orchestra and Solo Violin	4 May 1927 (2 nd and 3 rd movements)	1925-28
WoO.	Concerto for Small Orchestra and Solo Violin	1 February 1928 (complete)	1925-28
Op. 7	New Year Music (Nocturne)	16 March 1932	1926/40s
Op. 20	The Fall of the Leaf (Elegy)	11-12 December 1932	1929/39-41
Op. 6	Introit	31 January 1933 (as separate work)	1925/42
Op. 14	A Young Man's Exhortation	5 December 1933	1926-29
Op. 9	Farewell to Arms	6 February 1936 (Aria only)	c. 1925 (Aria)
Op. 12	Two sonnets	6 February 1936	mid-1920s
Op. 5	Three Short Elegies	23 March 1936	1926
Op. 21	Interlude	24 March 1936	1933-36
Op. 15	Earth and Air and Rain	11 January 1937 (incomplete)	1928-32
Op. 17	Seven Unaccompanied Songs	29 December 1938	1934-37
Op. 8	Dies Natalis	26 January 1940	1921/39
Op. 24	Prelude and Fugue	13 May 1941	1938
Op. 18	Let Us Garlands Bring	12 October 1942 (with Piano)	1929-42
Op. 23	Five Bagatelles	15 January 1943	1938-43
Op. 9	Farewell to Arms (complete)	30 March 1945	c. 1925-44
Op. 26	Lo, the Full Final Sacrifice	21 September 1946 (with Organ)	1946-47
Op. 28	Love's Labours Lost	16 December 1946	1946
Op. 28a	Love's Labours Lost: four songs	7 July 1947	1946-47
Op. 30	For St Cecilia	22 November 1947	1946-47
Op. 31	Clarinet Concerto	9 September 1949	1948-49
Op. 16	Before and After Summer	17 October 1949	1932-49
Op. 34	Muses and Graces	10 June 1950	1950
Op. 29	Intimations of Immortality	5 September 1950	1936/50
Op. 11	Romance	11 October 1951	1928
Op. 27, No. 2	God is Gone Up	22 November 1951	1951
Op. 33	All This Night	6 December 1951	1951
Op. 28b	Love's Labours Lost: Suite	20 July 1952 (incomplete)	1952/55
Op. 36	Magnificat	12 December 1952 (with Organ)	1952
Op. 37	White-flowering Days	2 June 1953	1952-53
Op. 27, No. 3	Welcome Sweet and Sacred Feast	11 October 1953	1953
Op. 38	Grand Fantasia and Toccata	9 December 1953	c. 1928/53
Op. 22	Elegy	December 1954	1940
Op. 39	In Terra Pax	27 February 1955 (small version)	1954-56
Op. 28b	Love's Labours Lost: Suite	26 July 1955 (complete)	1955
Op. 10	Eclogue	27 January 1957	late 1920s/1942
Op. 40	Cello Concerto	19 July 1955	1951-52/54-55
Op. 36	Magnificat	12 May 1956 (with Orchestra)	1956
Op. 19b	I Said to Love	27 January 1957	1928-56
Op. 25	Prelude	27 April 1957	1920s
Op. 19a	Till Earth Outwears	21 February 1958	1927-56
Op. 13a	To a Poet	20 February 1959	1921-56
Op. 13b	Oh Fair to See	8 November 1965	1921-56
WoO.	Requiem Da Camera	7 June 1990	1924

Appendix 3

List of performances of Gerald Finzi's Violin Concerto/*Introit*

Information extracted from Boosey & Hawkes website with supplementary information from online sources where available. See bottom of table for details. Dates are listed by day/month/year

Violin Concerto	Soloist	Orchestra/Conductor/Piano	Venue	Date
2 nd and 3 rd movements only	Sybil Eaton	British Women's Symphony Orchestra/ Malcolm Sargent	Queen's Hall, London, UK	4/5/1927
	Sybil Eaton	London Symphony Orchestra/Ralph Vaughan Williams	Queen's Hall, London, UK	1/2/1928
	Tasmin Little	City of London Sinfonia/ Richard Hickox	Turner Sims Concert Hall, Southampton University, UK	20/11/1999
	Tasmin Little	City of London Sinfonia/Richard Hickox	Barbican Centre, London, UK (Finzi centenary concert)	29/9/2001
	Tasmin Little	Orchestra of St John's/John Lubbock	Reading Concert Hall, UK	18/10/2001
	Peter Bussereau	Luton Symphony Orchestra/Uwe Radok	Stopsley Baptist Church, Luton, UK (Finzi centenary concert)	1/12/2001
	Tasmin Little	Royal Philharmonic Orchestra/Vernon Handley	Hereford Cathedral, UK (Three Choirs Festival)	20/8/2003
	Shulah Oliver	Hitchin Symphony Orchestra/Paul Adrian Rooke	St Mary's Church, Hitchin, UK	12/5/2012
	Daniel Szasz	Alabama Symphony Orchestra/Justin Brown	Alys Stephens Centre, Birmingham, Alabama, USA	22/2/2013
	Daniel Szasz	Alabama Symphony Orchestra/Justin Brown	Alys Stephens Centre, Birmingham, Alabama, USA	23/2/2013
	Tara McNeill	Royal Irish Academy of Music Symphony Orchestra/James Cavanagh	Camphill, Ballytobin, Co Kilkenny, Ireland	28/4/2013
	Tara McNeill	Royal Irish Academy of Music Symphony Orchestra/James Cavanagh	National Concert Hall, Dublin, Ireland	29/4/2013
	n/a	Orchestra of St Mary/Nigel Wicken	St Mary's Church, Penzance, UK	10/9/2016
<i>Introit</i>				
	Lucy Jeal	London Philharmonic Youth Orchestra/Andrew Constantine	Symphony Hall, Birmingham, UK	11/10/1994
	n/a	English Symphony Orchestra/William Boughton (Rutland Boughton's grandson)	Malvern Theatre, UK	5/5/1999
(arr. H. Ferguson)	Raphael Wallfisch (cello)	Piano/John York	Conway Hall, London, UK	18/2/2001
(arr. H. Ferguson)	Raphael Wallfisch (cello)	Piano/John York	Loughborough, UK	10/3/2001
(arr. H. Ferguson)	Raphael Wallfisch (cello)	Piano/John York	Newbury Festival, Newbury, UK	7/5/2001
(arr. H. Ferguson)	Raphael Wallfisch (cello)	Piano/John York	Wigmore Hall, London, UK	20/5/2001
(arr. H. Ferguson)	Raphael Wallfisch (cello)	Piano/John York	Royal Pump Rooms, Leamington Spa, UK	10/7/2001
	Alan Smith	Queensland Symphony Orchestra/Gottfried Rabl	Brisbane Concert Hall, Brisbane, Australia	9/5/2001
	Alan Smith	Queensland Symphony Orchestra/Gottfried Rabl	Brisbane Concert Hall, Brisbane, Australia	10/5/2001
	Alan Smith	Queensland Symphony Orchestra/Gottfried Rabl	ABC Studios, Brisbane, Australia (concert and recording)	11/5/2001
	n/a	Chamber Domaine	Wigmore Hall, London, UK	19/9/2001
	n/a	Collegium Kiev/Paul Henry	Cultural and Educational Centre, Kiev, Ukraine	17/2/2010

	Leo Schraudenbach	The Lawrenceville Collegium/Kevin Smith	Edith Memorial Chapel of Lawrenceville School, New Jersey, USA	11/12/2011
	Peter Szanto	Orchestra Arena di Verona/Lu Jia	Verona, Italy	30/1/2015
	Peter Szanto	Orchestra Arena di Verona/Lu Jia	Verona, Italy	31/1/2015
	Patrick Savage*	Battle Festival Sinfonia	St Mary's Church, East Sussex, UK	10/10/2015
	n/a	The Choir of the Cathedral of the Madeleine	Salt Lake City, Utah, USA	22/11/2015
	n/a	Eversley Choral Society/Ian Jones	Dallam School, Milnthorpe, UK	23/4/2016
	Jessie Jiang*	Thames Youth Orchestra	Lake Garda, Italy	31/8/2018

Details correct as of June 2019

Boosey & Hawkes website has a searchable database. The information in this table was sourced by using the following search terms: Gerald Finzi (composer), Violin Concerto (title), 4 May 1927 (date from), 6 June 2019 (date to), <http://www.boosey.com/cr/calendar/perf_search> [accessed 6 June 2019]; This search was repeated using *Introit* as the title.

Tara McNeill was the soloist in Dublin <<http://www.riam.ie/riam-ba-in-music-performance-annual-final-year-concerto-performances/>> [accessed 6 June 2019].

Peter Szanto was the soloist in Verona <<https://aidanewsl.wordpress.com/2015/01/29/verona-lu-jia-dirige-lorchestra-e-coro-dellarena-commemorazione-vittime-olocausto/>> [accessed 6 June 2019].

*This information used to be available online but has since been removed.

<<https://www.evensi.uk/tyo-post-tour-concert-tw10-6-london-united-kingdom/266787147>> [accessed 6 June 2019].

Daniel Cornford, <<http://www.battlefestival.co.uk/classical-film-music>> [accessed 7 February 2016].