

1. Composers of Their Time: Early modernists and neo-classicists

Roy Agnew (1891–1944)

Roy Agnew was a composer for the piano; all of his output is directed towards it. There was either no opportunity or no interest in writing chamber music. He did, however, compose about 20 songs and published roughly half of them. There is also a set of two *Songs Without Words* for voice and clarinet. The totality of the songs is now available through the Keys Press, so it is worth listing all of them for the record in the hope that some attention can be drawn to them; it is music by one of our finest composers.

1. 'Beloved Stoop Down thro' the Clinging Dark' (Zora Cross Smith)
2. 'O Moonlight Deep and Tender' (James Russell Lowell)
3. 'Dirge' (Percy Bysshe Shelley)
4. 'Sorrow' (Alfred Lord Tennyson)
5. 'Infant Joy' (William Blake)
6. 'Dusk' (Rita Williams)
7. 'Hie Away, Hie Away' (Walter Scott)
8. 'June Twilight' (John Masefield)
9. 'A Widow Bird Sate Mourning' (Percy Bysshe Shelley)
10. 'The World's Wanderers' (Percy Bysshe Shelley)
11. 'Beauty' (John Masefield)
12. 'The Flowers of Sleep' (Victor Daley)
13. 'Cradle Song' (Sarojini Naidu)
14. 'Cradle Song' (Louis Essen)
15. 'I Don't Like Beetles' (Rose Fyleman)
16. 'She Comes Not When Noon is on the Roses' (Herbert Trench)
17. 'To a Sleeping Child' (William Blake)
18. 'To Morrow' (Percy Bysshe Shelley)
19. 'Invocation' (John Masefield)
20. 'Tears' (Wang Seng-Su)
21. 'To a Dead Violet' (Rita Williams).

Songs 6 and 21 are identical, but appeared under different titles. This was discovered only after the songs were published, Number 21 having been painstakingly transcribed from a recording with Agnew at the piano.

Agnew also prepared a voice/piano version of his *The Breaking of the Drought* (Harley Matthews), originally for voice and orchestra. This is perfectly performable as a work for voice and piano.

As is to be expected, the piano parts of these songs are exceedingly well crafted, as are the melodic lines. Agnew has a real feeling for the words he is setting, and the whole output of songs is of a uniform high standard, to be treasured as an Australian body of work. Compared with what was being produced all around him in this genre, the Agnew songs stand shoulders above the efforts of others and are highly recommended for recital and recording.

Margaret Sutherland (1897–1984)

Margaret Sutherland is indisputably one of our most important composers from the earlier part of the century. I say this because in this book, there will not be as much space allocated to her as to her contemporaries such as Dorian le Gallienne and Raymond Hanson. The reason is not in any way judgmental on my part. The fact is that there is now an excellent book on this composer available, whereas the other two still await their definitive tomes to appear. David Symons' book *The Music of Margaret Sutherland* was published by Currency Press, Sydney, in 1997. This is an excellent book, not just for its biographical information, but as well for its profound insights into the music itself. David has copiously illustrated his book with generously sampled and numerous music examples, assuming, quite correctly, that a snapshot of even a few bars of a work will say more about it than any amount of dry musicological discourse. It is for this reason alone that my entry on Sutherland will be brief, and I refer interested readers to Symons' monograph—available in an inexpensive paperback format.

What is clear after reading this book is that there are some significant gaps in our extant holdings of manuscripts (and associated information) by Sutherland. Some of these would perhaps shed some light especially on the way the early music seems to spring to life fully formed, as it were. My teacher Winifred Burston gave me her copy of the Sutherland *Violin Sonata*, with some notes and alterations written upon it by both the composer and Winifred herself. Sutherland must have met Winifred during one of her trips to Sydney, and perhaps she oversaw a performance of the work given by Burston and Henri Verbrugghen (the other possible violinist at the time might have been Cyril Monk, who, like Burston, was a foundation member of the NSW State Conservatorium of Music).

I knew Margaret Sutherland quite well in the late part of her life. She was a close friend of Maie Casey, whose husband was Governor-General of Australia for a period, which coincided with the early years of the Canberra School of Music (now the ANU School of Music). Maie Casey arranged musicales at Government House and often invited Margaret to be the guest at the house. I had also met Margaret in Hobart earlier during our operatic premieres (her *The Young Kabarli* and my *Fall of the House of Usher*). She was interested in what the then younger generation was producing, and also made very clear her likes and dislikes, as well as her total disdain of fashion and the intellectual poverty of the idea of an 'Australian music', which did not interest her in the least. She reminded me of Winifred Burston in many ways: in her fearlessness and the passion of her beliefs.

Despite personal difficulties and illnesses, Margaret produced an impressive body of works. It is necessary to understand that some parts of this output at least were either educationally motivated works for students or a form of 'family' chamber music—a concept to which she was certainly drawn, and which at times perhaps gave her music an impression of being lightweight and a descendant of the English pastoral style. It is true that in her middle life at least, there is some superficial relationship to that style. With Sutherland, however, even if she consciously wanted to write something in that vein, there is always a tinge of acid or sadness in the resultant sound, reflecting her own troubled and turbulent life. Any real recognition came very late to her. By then, her eyesight was really bad, and she had gradually withdrawn from playing in public, partly due to her physical state, but partly because her heart was never really in it. The keyboard was most important to her, she discovered much by just sitting at it, and even her instrumental music has the ghost of the piano hovering over it. The composers she admired most were pianists: Bartók, Stravinsky, many of the French school such as Milhaud and, of course, Bax. Hindemith no doubt attracted her with his concepts of *Gebrauchsmusik* and wider tonality. So her relationship with the piano was a fluctuating one, and one that led her more and more to being a composer and less a performer.

Similarly, she had a troubled connection with academia. Her beliefs were at odds with the often-rigid methods of teaching music at tertiary levels in her time. But later in life, she often spoke to me quite bitterly about the neglect she had suffered at the hands of the tertiary establishment in Melbourne, which probably found her too much of a handful and therefore elected to ignore her. Resultantly, a whole generation of students was denied the privilege of hearing her thoughts on music and composition.

If one wants to get to know her vocal music, the most important of the settings are those of words by John Shaw Nielsen and Judith Wright, as well as the earlier William Blake. Of the instrumental sonatas, there is the astonishingly

precocious sonata for violin and piano, as well as the sonata for saxophone (or cello) and piano, the evocative sonata for clarinet (or viola) and piano, and some works for two pianos.

Margaret Sutherland certainly found a fluid technique early in her life, and her beginnings are to be located in the late romanticism and opulent harmonies of her mentor, Bax (and possibly a glance at other composers such as Scriabin). But then, she discovered the world of the neo-classicist and was drawn towards it. This gave rise to some highly polished and economical music and to the introduction of an important rhythmic, driving component to her music. It also allowed her to write more quickly and perhaps the negative side of her love affair with neo-classicism was the odd lapse into a comfortable and sometimes predictably mannered style of writing. But it also gave her the means to control—very finely—elements of irony, sarcasm and biting harmony. All this was rarely exuberant; rather, more often, it was nudging the tragic, but never in a breast-beating, self-pitying way; more in an accepting manner. Her final works seem to me to have found a middle path between the rhapsodic early language and the more logical middle-period music. She was never one for systems of any kind, and had to arrive at her own view of what was considered avant-garde late in her life. That she continued to search was admirable. That her eyesight prevented a full exploration of her newly found language was, like so much in her life, very sad.

Peggy Glanville-Hicks (1912–90)

The circle of composers and writers that Peggy Glanville-Hicks circulated in was essentially marked by a neo-classical ethos—the strong anti-romantic reaction that gripped the Western music world between the two World Wars and continued until approximately mid-century. In her work, there seems to be a consistent striving for the artist as an objective creator. The sound of the Les Six group is also ever-present in Peggy's composition. So, if you pick up the score of her little *Sonatina for Treble Recorder or Flute & Piano* (1941), you cannot possibly escape this observation. Given this kind of aesthetic, it is a consequence that personal traits tend to be eroded, and aspects of craft come to the fore, especially given that even in matters of form, the past is invoked as a role model by the composer. Fortunately, the composer was not a dogmatic follower of the ideas of others, although she was no doubt influenced. In the air, during this same period, various forms of interest in Orientalism began to manifest themselves, so, in her *13 Ways of Looking at a Blackbird* (1951), set to text by Wallace Stevens, Glanville-Hicks composes a cycle of 13 very short songs, creating a Zen-like attitude to music and to the world around her. This

is perhaps not so novel now, but it was different in 1951; Peggy, in masterly fashion, sets the mood of each song by an opening deft touch from the piano. Here are the openings of songs 1 and 6:

Agitato $\text{♩} = 112$.

Example 1.1 P. Glanville-Hicks, *13 Ways of Looking at a Blackbird, I*, bars 1–6

$\text{♩} = 80$.

Example 1.2 P. Glanville-Hicks, *13 Ways of Looking at a Blackbird, 6*, bars 1–5

The vocal lines are often static, sung in *parlando* style, mostly moving by step in a modal fashion. When leaps do happen, however, they are very telling; play through the melody of song 4, and this will become immediately apparent. The harmonies used in these and other songs favour the perfect fourth and perfect fifth, so that implications of major and minor are not normally present, and the sound remains transparent. Depending on what is happening in the hands and voice, there are ever-present flirtings with bitonality. The other songs that I know are not as aphoristic as the blackbird songs, but Peggy is never verbose. I should mention at least some of the other songs. A set of *Five Songs* (1952) to text by A. E. Housman has the following titles: 1) ‘Mimic Heaven’; 2) ‘He Would Not Stay’; 3) ‘Stars’; 4) ‘Unlucky Love’; and 5) ‘Homespun Collars’. Louise Dyer of the renowned Éditions de l’Oiseau-Lyre, issued—in beautifully engraved layout—the following, separately: *Rest* (1938), words by George (A. E.) Russell; *Be Still You Little Leaves* (1938), words by Mary Webb; *Come Sleep* (1938), poem

by John Fletcher (1579); and *Frolic* (1938), poem by George (A. E.) Russell. These are all medium-length songs and can be performed separately. Personally, I do not think she ever excelled the fine etching of the blackbird songs.

The *Sonata for Piano and Percussion* (1951) caused a bit of a stir when it was first heard, but it is a little too well behaved for contemporary ears. By 1951, the Bartók work for two pianos and percussion was an established masterpiece, part of the new canon, and Peggy's piece simply is not in that class. To be fair, I do not think she tried to outdo the Hungarian master. There is only one piano here, and the percussion is restricted in size, number and effect. The Glanville-Hicks sonata is a more modest, more lyrical outpouring, with the piano playing strongly melodic modal lines of moderate difficulty. The dimensions of the work are closer to a sonatina model, and perhaps it is only in the central slow movement that the sombre parallel seventh chords, accompanied by metallic percussion, still have a personal voice.

Lento sombrerosa

The musical score is for 'Lento sombrerosa' and consists of six staves: Piano, Xylophone, Gongs, Tamtam, Timpani, and Bass Drum. The Piano part features a melodic line with dynamics markings of *mp*, *f*, and *mp*. The Percussion parts include Xylophone, Gongs, Tamtam, and Bass Drum, with specific markings like 'L.V.' and 'mp'.

Example 1.3 P. Glanville-Hicks, *Sonata for Piano and Percussion*, mvt 2, bars 1–5

The last movement has some genuinely playful interactions of duple and triple metre. These days, the difficulty is programming such a work. It might fit well into a solo piano concert, as a welcome diversion. Within the context of a contemporary percussion concert—and certainly in the presence of the Bartók sonata—it comes off decidedly second best. In this respect, the *Concertino da Camera* (1946), for flute, clarinet, bassoon and pianoforte, with its combination of Milhaud and Stravinsky, is easier to cope with, and still sounds fresh and valid. By the pressures of the time she lived in, we lost the presence of Peggy Glanville-Hicks in this country for most of her life. She could have had an

invigorating effect on music here. Her achievements, however, especially in the world of opera, might not have been possible in the Australia of that time. It is hard enough now!

Raymond Hanson (1913–76)

Most of Raymond Hanson's songs have, until very recent times, remained in manuscript and therefore are largely unknown. It might even be a surprise to many musicians, who associate Hanson with larger-scale works for orchestra and instruments. The scholar Graham Hardie has issued a catalogue of Hanson's works, and further details can be found there of these songs and other compositions; a biography is forthcoming from the same pen. It should also be noted here that Karl Hansen, listed below, was actually Ray's eldest brother, Ken. He used the name Hansen as a pen name. Apparently the family name was originally Hanssen but was altered at the time of World War I to Hanson.

The songs for voice and piano that we examined are

Op. 3: *I Dreamt that She Sat by My Head* (Rabindranath Tagore)

Op. 4: *Three Songs* (Karl Hansen)¹

1. 'In Fairyland'
2. 'Shades of Night'
3. 'The Wide World'.

Op. 6: *Fallen Veils* (Dante Gabriel Rossetti)

Op. 7: *Two Songs* (Dame Mary Gilmore)

1. 'Night'
2. 'The Pilgrim'.

Op. 13: *War* (Karl Hansen)

Op. 14: *This is My Delight* (Rabindranath Tagore)

Op. 16: *Three Songs* (Marian Memory)

1. 'The Cliff'
2. 'Mirage'
3. 'Spindrift'.

Landing Barge—Off Shore (Campbell Howard) (1960)

The Cyclone (John Manifold) (1960).

What is clear in these songs is that, right from the early Op. 3 song, there is evidence of a mind attracted towards a certain class of literature that lends itself

¹ The *Three Songs* Op. 4 were originally written for baritone, and have been published separately in that form by the Keys Press, as have all the other songs listed above, in three volumes.

to musical setting; the piano writing is unsurprisingly very accomplished, but more—it is apt to the setting, and tends to set the mood almost at once. The changes of mood in the words are always mirrored in a modulation or some other device in the writing for the piano. In the first of the Op. 4 songs, the right hand has an independent existence in flowing quavers, whilst the left hand more closely parallels the vocal line. The second and third songs are more restless and chromatic—a tendency noticeable right through his vocal output. By Op. 6, the modulations have become increasingly sophisticated. The setting of these well-known verses of Rossetti begins with a long, throbbing syncopated pedal on C; then, in preparation for the line ‘You have been mine before’, a wonderfully evocative transition happens in the music.

The image shows a musical score for Example 1.4, R. Hanson's 'Fallen Veils', bars 16–20. It consists of two staves: a vocal line (V.) and a piano accompaniment (Pno.). The vocal line is in treble clef and features a melodic line with lyrics: 'shore, _____ You have been mine be- - fore How'. The piano accompaniment is in grand staff (treble and bass clefs) and features a continuous, syncopated eighth-note figure in the right hand and a more active bass line. The key signature changes from two flats to two sharps, and the time signature changes from 3/4 to 4/4 and back to 3/4.

Example 1.4 R. Hanson, *Fallen Veils*, bars 16–20

The drop from C to B is one of many examples of unexpected modulations in the Hanson songs. He manages to achieve this even when there is a continuous running figuration, as in the first song of Op. 7, where there is an instant setting of the mood, as there is with the second song—a more dramatic piece.

The powerful song *War!* needs only a bar to get going.

The image shows a musical score for Example 1.5, R. Hanson's 'War!', bars 1–5. It consists of two staves: a vocal line (Voice) and a piano accompaniment (Piano). The vocal line is in treble clef and features a melodic line with lyrics: 'War! Lust of batt - le _____ Bitter, _____ grim; With'. The piano accompaniment is in grand staff (treble and bass clefs) and features a continuous, syncopated eighth-note figure in the right hand and a more active bass line. The key signature changes from two flats to two sharps, and the time signature changes from 6/4 to 4/4 and back to 6/4. A 'sub-' marking is visible at the bottom of the piano staff.

Example 1.5 R. Hanson, *War!*, bars 1–5

The Op. 14 song achieves a kind of ecstasy by staying with the opening figure and weaving harmonic alteration. Having just played through the le Gallienne songs before doing the same with the Hanson songs, I found the difference between these two highly gifted composers was obvious. Le Gallienne was less of a pianist, and the settings are more block chords, with their own connotations; Hanson writes for the piano as a concert pianist, and these piano parts make the distinction amply clear.

By the time of Op. 16, the vocal writing has moved closer to operatic in style, with powerful low octaves supporting the strident line of the voice. In the second song of this opus, a trick of expectation is carried out. After the sounding of a kind of bugle call five times between the notes E going up to A, the ear confidently expects A to be the tonality, but instead, this is what occurs (remember that the song title is *Mirage*):

The musical score for Example 1.6 R shows the vocal line and piano accompaniment for bars 3-7 of Hanson's *Mirage*. The vocal line (V.) consists of a single note 'Sand' on a dotted line. The piano part (Pno.) features a complex rhythmic pattern with triplets and chromatic movement in both hands.

Example 1.6 R. Hanson, *Mirage*, bars 3–7

The third song of the set is in Hanson's mature chromatic language. The last two songs from 1960 are definitive arrival points in Hanson's treatment of the lieder genre. I use the German word quite deliberately, for there is nothing parlourish about the Hanson songs, nor do they seem to have much affinity with the more self-conscious English equivalents. Instead here we have a composer writing in a rugged, individualistic manner, more in the American tradition, and certainly with an understanding of the European heritage. So, the opening of *Landing Barge—Off Shore* is a case in point.

The musical score for Example 1.7 R shows the vocal line and piano accompaniment for bars 1-6 of Hanson's *Landing Barge—Off Shore*. The vocal line (Voice) has the lyrics "Dream of the moon with a tune so soon gone with the moon's de-". The piano part (Piano) features a complex rhythmic pattern with chromatic movement and dynamic markings *mf* and *mp*.

Example 1.7 R. Hanson, *Landing Barge—Off Shore*, bars 1–6

The last song is a torrent of fast quaver triplets in parallel motion, including some difficult leaps and breakaways into contrary motion near the end. The mood, again, is immediate.

Example 1.8 R. Hanson, *The Cyclone*, bars 1–5

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So much for the songs. There is not much purely instrumental music. There is a strange little *Romance*, for tuba and piano, in which Hanson solves the built-in problem of writing for tuba and piano by managing the distribution of the tessitura of the solo instrument very carefully and skillfully. His *Idyll*, for violin and pianoforte, is assigned Op. 2; the manuscript originally had the pen name ‘Scorpio’ on the cover—evidently the work had been submitted for a competition. I recall ‘Sagittarius’ being used for one of the solo piano works for the same reason. The composer has written ‘6 minutes 15 seconds’ as the duration of the work, possibly for a broadcast. The *Idyll* in D minor is in a fairly straightforward ABA form, in which the outside section features a rocking bass in crotchet octaves, which slowly modulate, whilst the middle section is dependent on running figures in both instruments. Finally, there is the Op. 10 *Sonata for Flute and Pianoforte*. It opens with chords borrowed from jazz, which Ray loved.

Example 1.9 R. Hanson, *Sonata for Flute and Pianoforte*, bars 1–7

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In fact, the opening figure is subject to variation not unrelated to jazz improvisation. The sonata itself is in the traditional three movements, but Ray is not averse to making connections between the movements by cross-referencing

motivic material. As far as I know, this charming early work has not been published, and should be on someone's schedule to be done, as it would be a fine example from our past for flute—an instrument not much written for until more recent times.

Dulcie Holland (1913–2000)

It is indisputable that Dulcie Holland was a miniaturist: her whole voluminous output proclaims it. So much of it was aimed at the educational market and she became so adept at meeting this market that she was able to churn out these miniatures—pedagogic pieces at all levels—by the dozen. It was probably inevitable that to some extent this affected her more extended works; that writing on a certain level and scale for others she was able only to a limited extent to pull herself out of a compositional habit. Not that there was anything intrinsically wrong with composing all those pieces for children. Apart from the fact that she earned her living within the educational market, she might very well have preferred to produce this kind of work, as there did not seem to be any strenuous attempts to do anything else compositionally. She was certainly not a Dr Jekyll and Mr Hyde character as a composer. The language she spoke in her miniatures was consistent, and hardly altered over the many years of her long life. But small changes did occur. If you play through her *Cradle Song*, for violin and piano (1947), and then jump to the *Rondel*, for cello and piano (1985), there is some extension of the language, a longer delay in the resolution of 'dissonance', a braver inclination to hold the dissonance, perhaps even a reluctance to fill up empty spaces with endless arpeggios. The melodic lines have not altered much, and the strings keep sounding like Vaughan Williams of *The Lark Ascending* variety. I do not wish to repeat my opinions already expressed in *Australian Piano Music*; readers who are interested are directed there, wherein I have illustrated the text with many characteristic music examples, including some divergences from her habitual style.

When I learnt and recorded Dulcie's sonata for the piano, I was surprised by the amount of grit in it, which was unexpected; my friend the composer Nigel Butterley had alerted me to the piano sonata, which he regarded highly. Perhaps Dulcie, imagining herself at the keyboard rather than a student, was inspired to write uncharacteristic things. To some extent, this applies to her instrumental sonatas with piano as well. The sonata for violin and piano was composed in 1937, and the normal three-movement format takes the composer only 15 minutes to arrive at the end, which of course averages at five minutes, which is only a fraction longer than a miniature piece for the same combination would take. Holland, therefore, does not allow herself to dwell overly long on the development sections, and follows the stricter dictates of the classical formal

plan of a sonata movement. More than half a century later, in 1993, Dulcie wrote her sonata for cello and piano. As in the miniatures, there was much that was the same, but some parameters had moved. Probably the main motif of the cello sonata is an octave leap, which is unusual enough; furthermore, the writing is austere and there is far less arpeggio filling in the fabric of the work. If anything, it is more compressed than the earlier string sonata. Jumping back again, her piano trio from 1944—apart from some bar-length changes in the opening and some less usual intervals in the thematic core of the piece—contained little else that was unexpected.

I returned to more of Dulcie Holland's output after writing all of the above, feeling that perhaps I had been somewhat harsh. For the record, the new pieces I looked at were: *Autumn Sarabande* (1976), for violin and piano; a song, *Sky Roses* (John Wheeler), from 1958; *Sad Serenade*, for flute and piano; *On Safari* (1976), for violin and piano; *Lullay, My Tiny Child* (1974), for recorder and piano; *Follow Me* (1957), for violin, viola and piano; *Sonatina for Two Soprano Recorders and Piano* (1964); *Summer Afternoon* (1995), for viola and piano; *Elegy* (1964), for flute and piano; and *Ballad* (1954), for clarinet and piano. The selection had a good coverage of dates, instruments and scope. Some works were still unpublished. Certainly, the teaching material did not disclose anything new. The piece for violin and viola was actually meant to introduce children to the idea of canonic imitation, and serves this purpose quite wittily. The sonatina with two recorders won the first prize in a competition sponsored by the Recorder Society of New South Wales in 1962. Two works, however, stood out: the *Elegy* for flute and piano was another prize-winning work, this time for the Warringah Summer Arts Festival of 1964; and the *Ballad* was composed for the famous Australian clarinetist Clive Amadio. Both of these medium-length pieces pushed Dulcie's musical language a little further than usual. The flute work, dedicated to John Barber (a name I was not familiar with), was plainly aimed at a professional level, as was the work for Clive Amadio. This must have meant to Dulcie that she at least visualised herself at the piano, and this image of a concert rather than a teaching scenario must have had some impact on the outcome of the music.

Dorian le Gallienne (1915–63)

Dorian le Gallienne—almost 100 years after his birth—is slowly but inevitably being recognised as an important and seminal figure in Australian music. He died young, but left behind, if not a huge body of work, certainly a significant one. As a teacher and critic, he was influential, and fought the good fight for the cause of Australian music and music by Australian composers. At a time when music was important only if written abroad, he espoused the cause of

local training, performance and encouragement of the Australian composer. Much of what was achieved later owed much to him and to other pioneers. His output, for the purposes of this book, falls into the two classes of vocal music and instrumental sonatas.

The songs with piano fall into a number of categories. There are the Shakespeare songs

Farewell! Thou Art too Dear for My Possessing, Sonnet No. 89 (published 1954)

Fear No More the Heat of the Sun, from *Cymbeline*, Act IV (1943)

No Longer Mourn for Me, Sonnet No. 71 (1946)

How Oft, When Thou, My Music, Sonnet No. 128 (1946).

Then the songs on Australian texts

Moonlight (Hugh McCrae, 1948)

The Cactus of the Moon (Nancy Keesing, 1956).

Song cycles

Four Nursery Rhymes (1945)

Three Songs (1957)

1. 'The Ghost' (Omi Okura, translated by C. A. Walsh)
2. 'Winter' (J. C. Hobson)
3. 'Cranes' (T. W. Earp).

Four Divine Poems of John Donne (published 1950)

1. 'A Hymne to God the Father'
2. 'Death be not Proud'
3. 'At the Round Earth's Imagin'd Corners'
4. 'Batter My Heart, Three Person'd God'.

Songs for stage productions

1. *Solveig's Cradle Song* (transcribed from the full score by the composer; Ibsen, *Peer Gynt*)
2. *Solveig's Song* (Ibsen, *Peer Gynt*).

For detailed information about the history of some of his songs, I refer the reader to the excellent publication by the University of Melbourne Centre for Studies in Australian Music (1999) devoted to Le Gallienne's then unpublished songs. Here we are more concerned with a compositional overview. The Shakespeare settings were generally treated chordally, the mood created by the movement of unrelated triads, giving these songs an archaic flavour. Le Gallienne favoured a monolithic treatment of text generally; there is little active counterpoint in his settings. But as time went on, the movement of the left and right hands

strayed into what was then dissonant territory, often by unexpected stepwise progression. The austere musical language drifts towards bitonality in some of the later songs. Here as an example is the opening of *Moonlight*.

Molto Tranquillo

Voice

Piano

pp

p

O deep and dew- y

Example 1.10 D. le Gallienne, *Moonlight*, bars 1–5

Or, the introduction to *The Ghost*.

Allegro Molto

Voice

Piano

ff

sf

ff

sf

ff

sf sf

Example 1.11 D. le Gallienne, *The Ghost*, bars 1–5

Winter arrives at dissonance by simple tone and semitone movement.

V.

Pno.

sempre legato

winds are whisper- ing low of the wick--ed elves that do haunt book- shelves or by

Example 1.12 D. le Gallienne, *Winter*, bars 26–7

If the incidental music and the nursery-rhyme settings are the least important of le Gallienne’s vocal settings then, surely, the most important must be the settings from John Donne. Here the language is highly charged, dramatic and passionate. The songs need to be performed as a cycle to achieve maximum effect. The first song contains a rare excursion into counterpoint.

V. *more.*

Pno. *cresc.* *cresc. ed accel. - - - - - poco a poco*

Example 1.13 D. le Gallienne, 'A Hymne to God the Father', from *Four Divine Poems* of John Donne, bars 19–22

A wonderful moment occurs on the word 'shine' towards the end of the same song.

V. *much slower and very calm*

at my death they son Shall shine as he shines now, and here - - to fore;

Pno.

Example 1.14 D. le Gallienne, 'A Hymne to God the Father', from *Four Divine Poems* of John Donne, bars 46–9

The relentless march is the keystone of the musical language in the third song, whilst the last begins and consistently uses chords built up in fourths.

Voice *Allegro* (♩ = about 76)

Bat-ter my hear, three per- son'd God;

Piano *ff*

Example 1.15 D. le Gallienne, 'Batter My Heart, Three Person'd God', from *Four Divine Poems* of John Donne, bars 1–5

The two instrumental sonatas with piano are for flute (1943) and violin (1945). They are both blood brothers to the sonata for solo piano (1951). The flute sonata is the more lyrical and gentle of the two. It uses a sonata-allegro form for the first movement, and is tinged with the gentleness of the English pastoral style, perhaps resembling Vaughan Williams at times, though it does move into far less tonal worlds on occasion. There are four movements, and in the last, le Gallienne writes in 7/8.

Allegro molto ♩ = 210-220

Flute

Piano *ff*

Example 1.16 D. le Gallienne, *Sonata for Flute and Piano*, mvt IV, bars 1–5

This idea is inverted later in the movement.

Fl.

Pno. *f*

Example 1.17 D. le Gallienne, *Sonata for Flute and Piano*, mvt IV, bars 103–6

The violin sonata is closer in technique, mood and scope to the piano sonata. Its passionate outbursts lead into an almost Shostakovich-like sound.

