

6. Pluralism

James Penberthy (1917–99)

James Penberthy lived a long and active life; he was involved with a huge spectrum of genres and musical forces and his biography is long overdue. Jim was very outspoken and various Establishment places and figures had trouble coping with him and his honesty. For a while, he also wrote newspaper columns and music criticisms, so, in parallel with the Establishment's unease in its dealings with Jim, there was probably a little fear that he might say uncomfortable things in a very public way. Ultimately, it is his music that has to be the final arbiter of what we think about him. Since he was prolific, what appears here is only a tiny representation of his output and it is my fervent hope that a large book about James Penberthy will appear one day.

Jim did not have any particular aesthetic axe to grind. He regarded himself as a professional composer and would produce what was required; his music covers many styles, and it is difficult to say what was closest to his artistic heart. Personally, I feel that we get a glimpse of the essential Penberthy in some of the string music and some of the vocal music, especially the later Zen-like settings. Penberthy was a man with a well-developed sense of humour and flashes of this side of him appear in his scores.

For instance, in his *Six Violin Pieces* (1971), the titles of the movements read

1. 'Doris' (Miss Bendigo 1934, 'Wow')
2. 'May' (Was in my class at school. She had red hair and will probably end up in Hell.)
3. 'Marie' (Her lover died practicing Tchaikovsky's Piano Concerto No.1)
4. 'Mary' (this is one of those girls about whom only doctrinal archbishops can complain.)
5. 'Coral' (A girl who was very good and very gay; or was she?) [Note: in 1971, the word 'gay' meant exactly that!]
6. 'Rose' (She was 24. She taught me at Violet. Had I been 24 she would have taught me more.)

The music is light textured, but not light in substance. Jim was not a concert pianist, but he felt very comfortable at the keyboard, and the writing displays someone who trained at the piano, and made compositional discoveries at it

as well. Thus, many of the chord formations are often bitonal combinations of triadic chords, plus more subtle derivations. The composer's hand could span one-tenth, as is clear from the writing. But even when a C-major triad is sounding in the left hand, over and over again, the context and other activity of the music not only deny the tonality, but also use it as a tension point. This is Penberthy still attached to his past, but moving away from it at the same time. Jim was not afraid to experiment; quite the contrary, he saw it as one of the functions of art. I remember an occasion when he wrote a string quartet in which each player had a computer screen, and responded to what was flashed on the screen: some random instructions. He was possibly the first Australian composer to use computers in this creative fashion, right at the start of the computer era. That he did not pursue this line of work was a purely personal choice. Possibly it was too clumsy for him at the time.

The many songs and cycles consistently use the piano to set a mood and to either maintain or disrupt it with the keyboard. Quite often the piano announces important thematic material immediately. Penberthy's choice of words is extremely diverse. In his song cycle on words by Nancy Paine, *Love Wine and Flowers*, he addresses rather prosaic everyday subjects side by side with more traditional subjects for settings, such as nightmares; but there is also the question of the sound of a typewriter and taking the Toyota to the service station; it all seems grist for his mill. Penberthy's long experience with music making shows itself constantly in the word settings—concerns about how the singer finds pitch, and layout of the tessitura of voice versus piano.

The musical score for Example 6.1 J. Penberthy, *What Bird is That*, bars 1–3, is presented in two staves: Soprano and Piano. The Soprano staff begins with a whole rest in common time (C), followed by a half rest in 3/4 time. The Piano staff begins with a forte (f) chord in common time, followed by a half rest in 3/4 time. The tempo changes from Allegro to Moderato at bar 3, with a metronome marking of quarter note = 84. The Soprano part has a mezzo-forte (mf) dynamic and the lyrics 'I looked out one'.

Example 6.1 J. Penberthy, *What Bird is That*, bars 1–3

In *Bedlam Hills*, for chorus and piano (words by Vivian Smith, and dedicated to his old friend Rex Hobcroft), Penberthy enjoys alliteration in the dedication—it reads 'To horny Hobcroft'. But the setting is deadly serious: the bleak landscape depicted in Smith's poetry is mirrored in the chromatic lines of both the chorus and the piano.

Another dramatic and powerful work is the *Sonata for Violin and Piano*, commissioned by Jan Sedivka, and obviously intended for performance by Jan and his wife, Beryl. The work is in two movements, and there is a strange occurrence in the manuscript: the ending of the first movement is missing, as the manuscript cuts off at the end of the top system of the page. We have been unable to locate sketches for the missing portion, which must be the ending, as a kind of recapitulation is occurring; I have composed a usable ending for this first movement, as the work is definitely worth saving.

Andante ♩ = 76

Example 6.2 J. Penberthy, *Sonata for Violin and Piano*, mvt 1, bars 1–5

There are probably a number of incomplete works in the Penberthy archive. A work in fairly rough manuscript entitled both ‘Oboe Sonata’ and ‘Oboe Sonatina’ (Penberthy is dithering here because the work tends towards something more substantial than a lightweight sonatina) needs some editorial and compositional attention, but would seem to be a very fine addition to the small oboe repertoire. Most of the manuscript is complete, but there are a few rough and sketchy pages that would need to be studied and completed, or slotted into place. This might be a work from his Paris days. On one page we find scribbled ‘Editions de Minuet, 7 Rue Bernard Palissy, Paris 6, France’.

A very fine work is the *Perihelion Quartet*, written for the distinguished ensemble of the same name. Penberthy defines and separates the movements by solo cadenzas. These tend to bring the pixie out of him, as in the cello cadenza he suddenly writes: ‘Pizz all over the instrument at random [though some shapes are given] plus any other brilliant tricks and finish on bottom C.’ The clarinet cadenza has a little fragment underneath which he has written ‘that is the song of the Butcher Bird’; then the opening motif from Beethoven’s *Fifth Symphony* is sounded, but underneath he writes: ‘So is that possibly accurate?’ Similarly, after a multiphonic: ‘I slipped that in for a lark.’ But the piece is serious stuff, with a deeply felt lament appearing near the end of the quartet. This is yet another work that needs publishing and disseminating. It is very clear now—some years after Jim’s death—that his larger-than-life personality and refusal to

kowtow to the Establishment had negative effects on his perceived stature as a composer. When the extraneous nonsense such as PR fades away, only the music is left behind.

His *Trio for Flute, Oboe and Piano (Lament for a Kangaroo)* could easily have descended into maudlin sentimentality, but does not. The composer writes:

The first (angry) movement contains an introduction by the oboe of the theme. The associate[d] ideas are chromatic or derived from the opening piano accompaniment. The second is a scherzo with a short introduction which also serves as a coda. The two themes are a brief staccato figure, used antiphonally and developed, and a short parody of a popular air. The third movement is an extended, freely developing lament, in which there is some degree of pathos.

It is the last sentence that is telling: the scherzo movement has a texture and approach allied to Shostakovich in its treatment of material.

In passing, I would like to mention the settings of short poems by Dan Chadwick in *Odyssey 71*, for voice and piano. These songs—reflections on nature—are stepping-stones on the way to the many collections of Zen settings from late in Penberthy's life.

The Zen settings (Penberthy calls them 'Zen Epigrams') are a distillation of a lifetime of experience. The piano writing is sensitive and refined, the vocal lines delicate and restrained. Everything is understated.

♩ = 108

Voice Independent

Soprano

Fields and Mount - ains

Diminuendo

Piano

p

Coda

Continue this pattern after the voice has stopped ad. lib.

Voice and piano independent of each other.

Example 6.3 J. Penberthy, 'Fields and Mountains', from *Zen Epigrams*, opening

Penberthy's musical journey was long and the milestones and arrival points significant. He is clearly a composer who in due course will be studied and surveyed in detail. There is a typescript of an autobiography in his archive that must surely be the starting point for such a venture. It is a story that some lucky musicologist/biographer will tell one day.

Moneta Eagles (1924–2003)

Eagles' output within the proscribed boundaries of this book is small and lightweight. There really is little to report. An unpublished *Conversation* (1961), for clarinet and piano is certainly worth rescuing and publishing. As the title suggests, the work is imitative, with two principal ideas bandied about between the two instruments: one is playful and short phrased, the other more sombre and longer legato phrased. The two parts are of equal significance. The piece is quite short. A song from 1950 to words by Robert Bridges, *I Love All Beauteous Things*, for voice and piano, is a little too sentimental for my taste. There is also a *Lullaby* (1956), for clarinet and piano, which won the prize in a competition run by the ABC jointly with APRA in 1956. Eagles won a similar competition with her piano sonatina. Here we have a piece lasting 3.5 minutes in a lightly lyrical idiom. Her other work for clarinet and piano, *Two Sketches* ('Scherzino' and 'Soliloquy'), is designated as a teaching piece (1964). We found two vocal pieces: a two-part song with piano for children's voices named *Night's Thoughts*, and a setting of Dorothea Mackellar for soprano, mezzo-soprano and piano (1954): *The Dreamer*. Both of these part-songs are pretty enough, but hardly of much consequence. What is surprising is that Eagles managed, in those times, to get most of her work in print with English publishers—no mean feat for an Australian composer.

Peter Sculthorpe (1929–)

Most of the material that we gathered by Peter Sculthorpe for this book turned out to be miniaturist. As well, works tend to reappear in differing guises over the years. Thus, *Darwin Calypso* was first written for a revue and first named *Manic Espresso*. Then it was arranged for the Darwin Guitar Festival for two guitars and strings; later, Sculthorpe 'lovingly re-worked it for the Australia Ensemble'.

Djilile, a work for cello and piano, also appears in *Dream Tracks*. *From Saibai* is an arrangement of *Songs of Sea and Sky*. *Parting*, for cello and piano, was originally for soprano and piano. There is also a tenor version of the song 'lovingly dedicated' to the singer (incidentally, *Sydney Singing* also 'lovingly' describes the composer's feelings about Sydney).

The works themselves cover a good span of the composer's life, and are thus representative of his approach. The reworking of old material suggests that the essential musical thought has not changed that much over all the years. *Darwin Calypso*—no matter how thoroughly reworked—is still a feeble attempt at the genre, best left to skilled hands such as Darius Milhaud or even Arthur Benjamin.

The work is in simple ternary form, with the middle section describing ‘the languor of tropical nights by the city’s harbour’. Sculthorpe has always had a keen sense for pretty colourations, and here the cello glissandi (asked to sound like ‘sea-gulls’) at the coda of the piece are a case in point.

In *Djilile*, the atmosphere of the piece is created by a rocking, repetitive ostinato-like piano part, with the main motif in the alto part of the right hand, with the cello playing simple folk-like counterpoint against it. Sculthorpe’s ‘Aboriginal’ pieces favour semitones with the occasional tritone. This is a short work, but the *Djilile* tune reappears in *Dream Tracks*, for violin, clarinet and piano. The work is in four sections, with *Djilile* essentially forming the second and fourth sections, whilst a children’s song from the Torres Strait is used in the first and third. The piano part, though important, is essentially simple: it provides a constant restatement of the tune or is used in soft background patter, or equally soft chordal interjections.

This use of the piano to provide a pedalled background of simple diatonic patterns reappears in *From Nourlangie*, for piano quartet. The technique is by now familiar: the occasional high glissandi in cello and violin to produce ‘seagull-like sounds’, an overlay of an equally simple folk-like melody, somewhat syncopated, possibly an attempt to copy the slight irregularity common to folk-music performers. *Landscape II*, also for piano quartet, is in four short movements, and is largely an essay in colorations, with harmonic slides, plucking notes inside the piano, repeating patterns in independent rhythms and free improvisations. The melodic element appears to be Japanese in origin, at least to my ears.

Both *Songs of the Sea and Sky* and *Saibai* are based on the same Torres Strait melody. The latter, for violin and piano, is somewhat shorter than the original version for clarinet and piano. The opening motif provides the raw material for a dance-like section for piano solo, which is then overlaid with the slower legato idea. The piano parts in Sculthorpe generally, although fairly simple, sometimes present a curious hand distribution, which I suspect most pianists would alter.

There is an early *Pianoforte Trio*, of which only the first movement survives, as movements II and III have been withdrawn. The surviving movement is somewhat reminiscent of the composer’s unsuccessful sonatina for solo piano. Another early piece is *Sea Chant*, for unison voices and piano, set to words by the music critic Roger Covell. It is a highly derivative version of the English sea shanty and need not concern us further here. Generally, Sculthorpe’s word settings—deprived of ethnic sources—tend to be rather undistinguished. *Parting*—whether for voice/piano or cello/piano—is equally ordinary. So is *The Stars Turn* (words by Tony Morphet).

At least in *The Song of Tailitnama*, for soprano and piano, the folk element gives a sense of direction to both the melody and the accompaniment. But *Three Shakespeare Songs* are once again a predictable and rather clumsy pastiche of what we imagine is the music that Shakespeare would have been familiar with. Sculthorpe has, in recent years, revived other earlier works and added didgeridoo parts to them. One wonders how this reflects on the integrity of the original music.

Instrumentally, something similar occurs. *From the River*, a kind of reminiscence of childhood, is based on a rather trite quaver figure in 12/8, no doubt representing the river in motion; again, as used before, there is a short, slower middle section, and we return to the opening idea. The introduction by the composer strengthens the programmatic drive of the piece. *Sydney Singing* is similarly naive, complete with quasi bugle calls of *The Last Post* played on the oboe to remind us of the El Alamein fountain at King's Cross, as well as imitation ship's horn blasts in the movement based on Circular Quay. The movement depicting Bondi Beach is embarrassingly akin to past Australian kitsch depicting places in Australia, of which we already have a plethora.

I have left comments on *Eliza Fraser Sings* to the end, since it is the biggest work of the ones we located. We are, however, once again faced with a work that is built up of small pieces—six of them this time. Much of the word setting is measured recitation, and the melodic writing lacks character and distinction; there is much reliance on the performers' abilities to improvise, and the piano writing tends to be mostly arpeggiated chords. The work, which should be highly charged and dramatic, is certainly not that. After playing through all these pieces, it seems to me that Sculthorpe's music basically lacks passion.

Betty Beath (1932–)

Betty Beath writes in a very accessible idiom that is lyrical, often verging on the pentatonic and with some exotic overlays from Asian culture. Thus, *From a Bridge of Dreams*, for flute and piano, and *From a Quiet Place*, for viola and piano, are related pieces that can be played separately or together. In the second piece, the pianist can (ad lib) also strike a Nepalese singing bowl, which immediately adds colour and some suggestion of the oriental into the mind of the listener. A third work of similar duration is *Lagu Lagu Manis*, for cello and piano, based on scales and melodies from Java and Bali. The cellist sometimes plays on the body of the instrument, using it like a bongo. Once again, there is an effect of colour from another culture. The music is technically of moderate demand and rhythmically fairly simply constructed.

Moon, Flowers, Man, for flute, voice and piano, is another example of Beath's orientalism. This time, the text—although sung in English—is from Chinese literature. Once again, the music is a combination of pentatonic and whole tone. Another work we looked at, *Nawang Wulan—Guardian of Earth and of Rice*, for alto flute and piano, is of the same cast. Interestingly, there is also a vocal work, set in Indonesian to words by Subajio Sastrowardoyo, which is musically substantially the same work.

There are some slightly bigger works such as 'The Lament of Ovid' (song number three from the cycle *Towards the Psalms*) as well as *Points in a Journey, A cycle for voice, flute and piano*. Here the sources are non-oriental and the writing is more adventurous, maybe as a result of being free from another culture and its influence. The second work contains five songs, but the composer declares her intention of adding to it 'as I discover poems which relate to the theme: points in a journey'. The copy we perused was from the late 1980s. Perhaps there are now more songs in the cycle? I thought these were the more interesting and questioning pieces from the totality of what was available by this composer.

Beath's music does open up the question of what might happen when a composer delves into essentially foreign cultures. I leave the question open, but it is a matter of importance.

Don Kay (1933–)

Since my last book, *Australian Piano Music of the Twentieth Century*, was released, Don Kay has continued to work and produce and in fact has blossomed as a composer following his retirement from active teaching at the Tasmanian Conservatorium of Music. His music has developed and strengthened, on the evidence of what we gathered for the present tome.

We begin with a work named *Coolness*. There are six versions of this work, most of which do not concern us here, as they are for solo oboe or solo clarinet—intended for use principally for a ballet concept. We are using the latest version, which is for voice, clarinet and piano, based on a haiku. A very witty effect occurs in the setting, whereby, we hear the slow unfolding of the words

How very cool
How very cool it feels
How very cool
Cool
Cool
Taking a noontday nap
Taking a nap

Cool cool it feels
 How very cool it feels
 How very cool it feels taking a noonday nap, to have a wall against my
 heels!

Each line is separated by music—sometimes quite elaborate and virtuosic—so the whole haiku takes about 4.5 minutes to unfold. The word ‘cool’ has a modern connotation, and the composer—knowingly or unknowingly—plays with it, suggesting a different meaning. The final line is heard only once, and certainly has a surprising and humorous effect. The writing is consistently alive.

Example 6.4 D. Kay, *Coolness*, bars 22–6

The latest version, from 1994, is 20 years after the original work was written for solo oboe, so obviously Don kept seeing further potentialities in the original single line.

Evocations, for violin, clarinet and piano, comes exactly in the middle of this period, dating from 1985. The composer’s preface describes the work and partly its technique:

This work seeks to convey suggestions of memories—sometimes vague, sometimes intertwined as in a half sleep and sometimes slightly more substantial, perhaps of visual images or associated emotions. The pervading mood is one of fleeting reminiscences and delicacy. Techniques include long held sounds, brief, but often repeated and seemingly unrelated ideas interrupting each other, and their occasional drawing together to allude to moments of greater substance.

Although in one movement, the work is more than 260 bars long, and reaches its most intense moments roughly in the middle; the beginning and end are very remote and soft, with the piano playing a *permutating* four-note cell, the clarinet concentrating on a repeated note idea, and the violin using a short pizzicato motif.

Example 6.5 D. Kay, *Evocations*, bars 25–9

Although seemingly illogical, the work hangs together very well, given the ingenuity of combinations of the disparate ideas and the satisfying overall shape of texture and dynamics.

Hastings Triptych, three pieces for flute and piano, was written the following year (1986); the movements are: 1) ‘Hastings Bay’; 2) ‘The Caves’; and 3) ‘Lune River’. Hastings is on the edge of a remote region in southern Tasmania, and Kay is obviously reacting to the beautiful landscape. The first movement is delicately handled, with soft sevenths and ninths in the flute part; one might argue that the effect is somewhat spoilt by the few obvious and intrusive chromatic scales in both flute and piano parts. The second movement is more concerned with colour.

+ = Pluck string with plectrum (one in each hand) ■ = Strike piano iron frame with felt beater.

Example 6.6 D. Kay, ‘The Caves’, from *Hastings Triptych*, bars 1–4

The third movement is probably the most conventional, with a persistent flute idea containing a falling tritone, and the piano using an equally persistent drooping chromatic figure in octaves.

Finally, a somewhat later *Piano Trio* from 1996 is also inspired by the southern Tasmanian wilderness. It is subtitled 'The Edge of Remoteness' and the composer finds a parallel in this region with his own inner landscape. Perhaps Kay, in this work, is expressing the sense of being on the edge of Australia—something I have heard voiced by many Tasmanians generally! But of course they are privileged to live in one of the most beautiful parts of the country. Kay's language here does not contain any surprises. The two string instruments counter the two hands of the piano. Mostly they move as two distinct units, the hands often in octaves, just as the strings often move at least rhythmically together, if not in parallel lines. Thus, although technically a trio, this is structured more like a duo of bowed-against struck sounds. The beginning establishes the bleakness of the mood immediately.

Misterioso ♩ = c. 68

Violin

Cello

Piano

Con sord. *pp*

Con sord. *pp*

pp

Cxa

(Till —)

Example 6.7 D. Kay, *Piano Trio*, bars 1–5

This is another one-movement work, this time of more than 300 bars. It does erupt into violence, but most of it is creepily still.

Don Kay is an individual voice in Australian music. Since he has lived and worked in Tasmania almost all his life, the so-called 'mainland' has yet to recognise his worth. But he has produced steadily and convincingly, the remoteness helping him to find his own language.

Wilfred Lehmann (1929–)

It was doubly refreshing to come across a group of pieces for violin and piano by Wilfred Lehmann. I had heard Lehmann play his violin a number of times, but had no idea that he was drawn to composition. The group of pieces that we saw is all from the end of the twentieth century, so he either kept it all a dark secret, or, more likely, this was a late interest. The pieces are obviously written by a violinist, and a good one, for the solo part is certainly demanding. The compositions are rather naive formally, but Lehmann is not afraid to experiment

with sound, and he uses the piano to create cluster-like aggregates of sound, which, with the pedal down, lend a heavily impressionistic air to the pieces. The first, from 1987, is *Forest Evening*. Here, the piano plays ‘bird-call’ figurations with the pedal constantly held down. Against this background, the solo violin plays long legato lines. From the previous year (1986) comes *Polish Variations*. The theme is in the style of a mazurka, but an original not borrowed theme. This is followed by a series of variations. In ‘Variation I’, the violin performs double-stops; when the piano joins it, parallel seventh chords are the result. ‘Variation II’ is labelled ‘Scherzo’ and the violin has fast semiquaver figures across the strings; the trio section of this scherzo is pizzicato and percussive in both parts. ‘Variation III’ is largely unaccompanied, and is called a ‘Nocturne’; with the ‘Coda’, the double-stops return. Lehmann must have enjoyed the experience of writing these pieces, for now two sonatas follow them.

The *Sonata Seriosa* (1998) begins with a ‘Prologue’ in the low register of the piano in octaves moving in sevenths, setting the dark mood of the work. The middle of this prologue gives way to wide arpeggios in the piano with the violin part floating high above; then the opening returns. The second movement is called ‘Intermezzo’, and Lehmann combines double-stops in thirds with high piano figures, much like we had already observed.

The image shows a musical score for two staves: Violin (V.) and Piano (Pno.). The Violin staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains several measures of music, including triplets of eighth notes and double-stops. The Piano staff is in grand staff (treble and bass clefs) with the same key signature and time signature. It features arpeggiated figures with dynamic markings such as *p*, *p legg.*, and *p*. The score is divided into measures by vertical bar lines.

Example 6.8 W. Lehmann, ‘Intermezzo’, from *Sonata Seriosa*, bars 2–4

The instruments swap roles later in the movement. The third movement is ‘Violin Cadenza in Free Time’, which speaks for itself; the piano does join in after a while and again provides a cushion for the violin. The cadenza movement is in itself in sections and allows the piano a cadenza as well. The following year (1999) Lehmann wrote his *Sonata d’Estate*. This begins with a languido section in which the piano essentially plays a series of cluster-like chords to set up the blanket on which the violin superimposes its line. The second movement is a ‘Summer Waltz’ of a somewhat Ravelian cast, which, as he has done before, is constructed on an ABA basis. The droopy chromatic lines of this waltz give it a somnolent characteristic, and reminded me at least of the opening of the Ravel ‘La Valse’. The third movement is a ‘Theme and Variations’, and Lehmann returns to the very opening of the sonata. It is because the chord structures of

the piano are very similar throughout all these pieces, the formal structures are rather traditional, and Lehmann is fond of sequences that these all say to me, apart from the hand itself, that these are experimental pieces, rather than the result of many years of experience. But I stress that I found the pieces interesting and worthwhile. I hope they can be published and performed. It was a buzz for me to 'discover' them!

Eugene Goossens (1893–1962)

I feel that I cannot let this book go to press without some material on Eugene Goossens, who was Director of the NSW State Conservatorium of Music and Chief Conductor of the Sydney Symphony during my student years. We all know, of course, that his connection with Australia was not a long one, and ended in tragedy when he was forced to resign from his position and go back to England a broken man—due largely to the post-colonial, narrow-minded, puritanical society that was Sydney at the time. While Goossens was director, many students took the opportunity to play chamber music by him for the composer; there was a weekly class that he took, and his imposing presence was both an inspiration and somewhat scary. But his comments to the performers were always helpful, so I found myself, as a pianist, often asked to play his chamber music and songs. I will not pretend to know every piece of his in this category (and one can consult reference books for a complete listing), but I do know quite a lot of his music, and every piece mentioned below comes from my own library, and I have performed most of them. I believe that the first piece of his that falls into the chamber music category that I encountered is the *Three Pictures for Flute & Piano*. The writing, both for flute and for piano, is rich and chromatically saturated—like so much of his music. The movements have subtitles: 1) 'From the Belfry at Bruges'; 2) 'From Bredon in the Cotswolds'—a particularly beautiful setting of a simple folk song that is the basis of the movement, sung to him by Philip Heseltine (Peter Warlock); and 3) 'From a Balcony in Montparnasse'. At the height of his compositional career, as against his conducting career, Goossens was invariably mentioned in various books in the same breath as Stravinsky, Bartok, Martinu, Bax, Vaughan Williams and others. He had a huge influence and seemed to know everyone. Thus, he transcribed—for Jascha Heifetz no less—the 'Romance' from Act III of his opera *Don Juan de Manara*. There is also his *Lyric Poem Op. 35* for violin and piano. I was asked to play these two pieces a number of times, and grew very fond of them. Slightly lighter and shorter, for either flute or violin and piano, are the *Five Impressions of a Holiday, Op. 7*. The subtitles are: 1) 'In the Hills'; 2) 'By the Rivers'; 3) 'The Water-Wheel'; 4) 'The Village Church'; and 5) 'At the Fair'.

The *Suite for Flute, Violin and Harp (or two Violins and Harp or Piano)* Op. 6 is far more effective with harp, and I suspect that the use of the piano was just an afterthought or convenience. The 'Impromptu', 'Serenade' and 'Divertissement' that make up the suite are more tonal, less chromatic and tend to be folksy, unlike most of his chamber music. In a similar vein is his *Islamite Dance* for oboe and piano. There is also a light-textured work for flute, oboe and piano: *Pastorale et Arlequinade*. These works have a spiritual link to his set of piano pieces entitled *Kaleidoscope*, some of which he recorded on piano rolls. Speaking of piano rolls, Goossens composed a *Rhythmic Dance* originally meant for performance on the pianola, commissioned by the Aeolian Company in London. Subsequently, with the decline of reproducing pianos, Goossens transcribed the work for two pianos (dedicated to the famous two-piano team of Maier and Pattison) as well as for orchestra. It makes an excellent two-piano piece, but, given its origins, the music is machine-like, and runs in continuous semiquavers, contrary to his usually expansive, rhapsodic way. But, we return to the more familiar Goossens with his *Rhapsody for Violoncello & Piano* Op. 13 (an early work revised late in his life). Finally, there are his splendidly atmospheric violin sonatas, dedicated to Albert Sammons and Paul Kochanski, once again illustrating the circles in which he moved; the second sonata is especially effective. I am truly surprised that this fine music has been allowed to fall into obscurity. There is as well a compact *Quintet* Op. 23, for string quartet and piano—a rather grand piece in one movement.

Of the songs for voice and piano, probably the most important are the six settings from James Joyce, entitled *Chamber Music*. Singers often asked pianists to perform the *Three Songs* Op. 26 ('The Appeal', 'Melancholy' and 'Philomel') and also the *Deux Proses Lyriques* Op. 16 (settings are in French). Other songs that I have before me: *Four Songs* (1. 'Threshold', 2. 'A Winter Night Idyll', 3. 'A Woodland Dell', 4. 'Seascape'), words by Bettie Holmes; *When Thou Art Dead* (words by Margaret Kennedy); *Two Songs* Op. 9 (setting of Musset, in French); *Persian Idyls* Op. 17, words by Edwin Evans; and *Three Songs* Op. 19 (1. 'Afternoon', 2. 'Epigram', 3. 'Tea Time'). Finally, there are a few English folk-song settings. All the songs and instrumental works require complete pianism to succeed.

I hope that this brief note on Goossens and his chamber music with piano will inspire musicians to search for and perform his work. Although most of the material is out of print, in recent years various reprints have begun to be available.