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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Department of Music

Volume 1 of 1

The Harpsichord in Twentieth-Century Britain

by

Christopher David Lewis

Thesis for the degree of Doctor of Philosophy

September 2017

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ABSTRACT

FACULTY OF HUMANITIES

Music

Thesis for the degree of Doctor of Philosophy

THE HARPSICHORD IN TWENTIETH-CENTURY BRITAIN

by CHRISTOPHER DAVID LEWIS

This dissertation provides an overview of the history of the harpsichord in twentieth-century Britain. It takes as its starting point the history of the revival harpsichord in the early part of the century, how the instrument affected both performance of historic music and the composition of modern music and the factors that contributed to its decline. Information regarding British composers, performers, and individual works has been gathered together in a database. Analysis of this database allows the consideration of how the characteristics of the revival harpsichord shaped the use of the instrument throughout the century. More detailed case studies of the harpsichord works of three composers writing at different points in the century: Lennox Berkeley, Stephen Dodgson, and Michael Nyman are then plotted against this narrative. Conclusions will be drawn from analysis of the case studies and will consider how the harpsichord has moved away from its nostalgic associations, and how has it not.

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DECLARATION OF AUTHORSHIP

I, Christopher D. Lewis

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

“The Harpsichord in Twentieth-Century Britain”

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed:

Date:

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Chapter 1: The Revival of the Harpsichord

1.1 Preface

In this dissertation, I will consider how in the modern era the harpsichord was used in contemporary music, through analysis of issues such as the performer/composer relationships that led to new music being composed. I will explore the British composers who looked to historic trends to write for the harpsichord and to those who attempted to distance the instrument from its own nostalgic past. In the twentieth century, the harpsichord found a new voice with composers across much of the world who embraced the chance to write for this ‘newly reborn’ instrument. Although many composers found the challenge of writing idiomatic music for the instrument difficult, some, often with the help of a dedicated performer, managed to write brilliant new music for the instrument. Modern composers were fascinated by the sonic possibilities of the instrument and yet were also acutely aware of the role that it had played in the historic masterworks. As such, composers were keenly (possibly overly) aware of the nostalgic ties that the harpsichord had. Aside from classical music, the harpsichord had an unlikely role in the world of popular culture through much of the twentieth century and the instrument appears in numerous films, television programs, and in countless ‘pop’ (and jazz) tracks. Often in these media the harpsichord could relinquish all ties to the past.

I have been a performer of modern harpsichord music now for over a decade, and I first discovered the contemporary harpsichord when I came across a transcription for the harpsichord of a track written by Jimi Hendrix. It was brilliant, different, and like nothing I had ever heard before.¹ It made me consider the instrument in an entirely new light and when I began my research into this project, I was astonished by the volume and diversity of music that had been

¹ This composition was by the Canadian composer Peter Hatch titled, *With a Hey, Ho, Jimi's Joe* from *In A Vernacular Way* (Canadian Music Centre, 1990).

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written for the instrument in twentieth-century Britain. Beginning this project I had a strong interest in American, French, and Eastern European literature but British compositions had never struck me as being as interesting as some other nationalist schools of composition. I realise now, with the benefit of hindsight, this was a result of my being largely unaware of most of the modern British harpsichord repertoire, save for the well-known examples of composers such as Walter Leigh, Michael Nyman, and John Rutter. It became clear within a matter of weeks of starting this project that a diverse range of modern British music for the harpsichord existed and my research quickly indicated that Britain had played a far bigger role in the harpsichord development of the modern period than I had ever acknowledged. This dissertation will explore this fascinating history and attempt to shed new light on many examples of modern British harpsichord music.

This dissertation is structured as follows: Chapter 1 introduces the project, and outlines the history of the revival of the harpsichord in Britain. In Chapter 2, I use the database of British harpsichord music (Appendix A) which I created for this project and analyse some of the trends that can be seen from the data. I discuss examples of music found in this database and explore the composer/performer relationships key in generating new music. Chapters 3, 4, and 5 each include a separate case study on composers who wrote for the harpsichord: Lennox Berkeley, Stephen Dodgson, and Michael Nyman. In these chapters I consider the composer's harpsichord compositional history and consider the factors that inspired them to write for the harpsichord. These composers contributed to the harpsichord's repertoire and reputation in very different ways; and I will illustrate what progressive trends their music represents and how their contributions helped shape the history of the modern British harpsichord. Finally, I will outline my conclusions to the project.

Given the keen interest in British music of this period, I am hoping that this dissertation will be a useful source for future academics undertaking research into this period of harpsichord history and that it will contribute to a greater knowledge of the modern repertoire. I hope that this work will encourage new performances and recordings of some of the music discussed within

this project, something that I have tried to do myself over the last three years of the project. In this dissertation, I will make a positive case for the ‘revival harpsichord’ (i.e. a harpsichord manufactured in the modern-era, not necessarily to historic specifications), a style of instrument rarely praised.² These instruments were crucial in shaping the last century of harpsichord history, yet now tend to be swiftly dismissed in favour of their historic-reproduction counterparts. I will explain the suitability of revival instruments in much of the contemporary harpsichord literature discussed throughout this dissertation. I will discuss practical issues facing composers when they are unsure of what kind of harpsichord will be available for performance and discuss how to look back on the scores from the twentieth century and attempt to deduce the kind of instrument that the composer had in mind when they composed their work. It is important to ensure a future for revival instruments, so that we can produce historically authentic performances of twentieth-century harpsichord music, now and into the future. This is important as performances using original instruments can create a richer experience for both performers and audience, allowing a more accurate representation of the composer’s original intent.

This project is one of two different research projects at the University of Southampton, titled *The Making of the Modern Harpsichord*. These projects were funded by the Arts and Humanities Research Council and the National Trust. While my work focuses on the music of the revival period and the keyboard instruments being used, my colleague Kate Hawnt is simultaneously writing her dissertation on the life of the British harpsichord collector, Raymond Russell. Her research is focused at Russell’s childhood home of Mottisfont Abbey in Hampshire, which has a long connection to the harpsichord.³ As part of this project we returned the harpsichord to Mottisfont Abbey after many decades of absence, as we managed to install a small revival harpsichord in the ‘Boys’ Room’, pictured below in Figure 1.1. This instrument has been

² See Section 1.3 for a concise description of the revival harpsichord.

³ Mottisfont Abbey is currently owned by the National Trust.

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welcomed by staff and volunteers alike. Hawnt and I also staged an evening event at Mottisfont that featured a harpsichord recital and included repertoire that the young Russell had once performed, along with a lecture by Hawnt on Russell's life and career.⁴



Figure 1.1 Goble & Son Single Manual Harpsichord in the Boys' Room at Mottisfont Abbey, Hampshire © Christopher D. Lewis.

1.2 The Decline of the Harpsichord

Beginning in the early part of the eighteenth century, the rapid rise of the fortepiano and the emergence of the piano, helped ensure that the harpsichord would become almost entirely phased out of music making.⁵ The trend of the decline of the harpsichord in the 1800s was not lacking in Britain and changing attitudes had led to sharp decline of interest in the harpsichord in

⁴ The event was held on the 15 October, 2016, and included world premiere of *Suite For The Harpsichord* (1930) by Lennox Berkeley, as performed by author.

⁵ Development of the piano is generally credited to Bartolomeo Cristofori (1655-1731). For a discussion of the decline of the harpsichord see Larry Palmer, *Harpsichord in America: A Twentieth-Century Revival* (Bloomington: Indiana University Press, 1989).

favour of new types of keyboard instruments. These newer types of keyboard instruments offered greater dynamic control and a larger expressive palette, allowing performers the ability to more easily display a new range of techniques and emotions. By the mid-1800s the harpsichord with its demanding tuning and maintenance needs along with a perceived lack of sophisticated dynamic control, had become largely superfluous to requirements; perhaps in many respects, already largely forgotten.⁶ Unlike other instruments, particularly those that have become the standard participants in the modern orchestra, the harpsichord would be denied the opportunity to grow and develop further. Many instruments from the Baroque period suffered a similar fate -- they were either 'upgraded' (through development over time to modern versions, such as the viol), or abandoned. The British with their deep love of antiquity and tradition, were somewhat scrupulous in retaining some of their antique harpsichords. Consequently, many old British harpsichords survived and in Britain today there are a number of examples of some the most impressive builders of their day, including Jacob Kirkman and Burkat Shudi.⁷

1.3 Revival Instruments and Modern Performers

The harpsichord made a return to the musical world in the latter part of the nineteenth and earlier part of the twentieth century. Interest now began to develop around other early music composers and in Britain there was a growing interest in the historical instruments, thanks in part to the early music pioneer Arnold Dolmetsch (1858-1940). This revival came about thanks to factors such as a resurgence of interest in old music, such as that of J.S Bach (1685-1750) along

⁶ For a discussion on the tuning and maintenance requirements for the harpsichord, see Edward L. Kottick, *The Harpsichord Owner's Guide: A Manual for Buyers and Owners* (Chapel Hill, NC: University of North Carolina Press, 1987).

⁷ Raymond Russell, *The Harpsichord and Clavichord; An Introductory Study*. (New York: October House, 1965).

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with an alignment to the anti-industrial Arts and Crafts movement.⁸ The first harpsichord that Dolmetsch built, would be exhibited at the 1896 Arts and Crafts Festival in London.⁹

While musicians and scholars were starting to develop interest in historic music, there was a lack of instruments available to them -- or at least instruments in good working condition. This was an immediate problem in the community, but gradually an industry developed based on constructing modern versions of these older instruments. Many of the instruments that were built in the early/mid part of the twentieth century were not necessarily built to historic specifications. These instruments were often inspired more by a certain spirit of innovation by builders and these early examples of modern harpsichords tended to be manufactured using modern methods and materials. For example, steel and aluminium were commonly used during the early days of the harpsichord revival; materials that didn't even exist (at least as they were known in the twentieth century) in the Baroque era.¹⁰ For the purposes of this project, I will refer to these modern instruments as 'revival harpsichords'. Many of the models of the revival harpsichord (especially the earlier ones) were modelled strongly after existing piano design and would often prove to resemble more of a 'plucked piano' than a harpsichord. Revival instruments tended to have more sets of strings than their historic counterparts and often included a 16' set of strings, which was an extra set of strings tuned an octave lower than concert pitch aimed to make the instrument louder. This feature was rarely seen on historic models, but became standard on many revival instruments.¹¹ Revival harpsichords featuring a 16' tended to have a large registration (typically, 1 x 8', 1 x 8', 1 x 16', and 1 x 4') which became known as the 'Bach' disposition.¹² Harry

⁸ Harry Haskell, *The Early Music Revival: A History* (New York: Thames and Hudson, 1988), pp. 13 - 19.

⁹ Igor Kipnis, *The Harpsichord and Clavichord: An Encyclopedia* (New York: Routledge, 2015), 153.

¹⁰ Haskell, *The Early Music*, 105.

¹¹ Peter Williams, *Bach, Handel, Scarlatti, 1685-1985* (Cambridge: Cambridge University Press, 2008), 138.

¹² The term 'Bach' disposition likely stems from an instrument (No. 316) in the Berlin Museum collection which has a 16' stop and is often credited as belonging to Bach, despite no real evidence to support this. The model of harpsichord manufactured by the German harpsichord company Neupert, produces a large model known as the 'Bach' model which also appears to take its name from this.

Haskell commented on the popularity of the Bach disposition in his publication *The Early Music Revival*:

The supposed 'Bach Disposition' had given rise to a vogue for 16' instruments which has no firm historical basis. But in recent years the pendulum has swung back in favour of the simple, classic 2 x 8', 1 x 4' harpsichord, with a widespread and growing conviction that the 16' and 2' stops usually add little to the resources of a good harpsichord and can possibly impair its resonance, muddy the tone, or obscure contrapuntal clarity with too many partials.¹³

While Haskell is right in describing the possibility of muddying the tone by using a 16' (and to a lesser extent, the higher pitched 2') stop, it is important to remember that many harpsichordists of this early generation had performed only on revival instruments and many had become skilled at utilising a wide range of registrations to enhance the music. For the less experienced performer the revival instrument, with a wealth of registration choices, can be challenging. It is important to remember that the focus must always be on the music and registrations should never detract from that.

In the early part of the century the harpsichord scene was growing in Britain, and Dolmetsch was leading the way by starting to rebuild a variety of ancient instruments. In terms of keyboard instruments, he was building both harpsichords and clavichords. Dolmetsch quickly established a name for himself in this newly flourishing early music scene and his descendants continue to play an important role in early music performance right up to the present day.¹⁴ As a young man, Dolmetsch had spent time in the United States where he was primarily building clavichords, but returned to Britain and by 1913 had established his workshop in Haslemere in

¹³ Haskell, *The Early Music*, 120.

¹⁴ The family tree of the Dolmetsch family can be found online and includes a number of descendants of Dolmetsch, who as of 2017 are still active in making early music. "Dolmetsch Family Tree." Dolmetsch Online. Accessed 15 January, 2017. <http://www.dolmetsch.com/Doltree.htm>.

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Surrey.¹⁵ His workshop and expertise were crucial to forging interest in early music in twentieth-century Britain. Through this workshop, Dolmetsch could provide information and instruments to interested researchers and musicians. Most importantly, he was fostering a community of musicians interested in early music. He also taught music and one of his students was the British socialite Violet Gordon Woodhouse (1872-1948). Gordon Woodhouse was a pianist who had made a switch to early instruments in light of this growing interest.¹⁶ She commissioned Dolmetsch to build her a clavichord and would host concerts of early music at her London home, which generated interest in Dolmetsch's work through her connections to wealthy socialites. These house concerts began in the late 1890s and were a good opportunity to showcase the early music research work of Dolmetsch. They also provided a good opportunity for Gordon Woodhouse to demonstrate her proficiency on these old instruments and to strengthen her position as a musician.¹⁷ Gordon Woodhouse made several BBC radio broadcasts of early music as early as 1924, which would have had a much larger audience than any house concert could offer. The harpsichord would have been a rare thing to hear for audiences at the time, either in person or on the radio.¹⁸ Gordon Woodhouse would become a strong exponent of the harpsichord through her performances and recordings although her fame would ultimately be short-lived.

The one figure who contributed more to awareness of the harpsichord than any other, was the Polish harpsichordist Wanda Landowska (1879-1959). Whilst this dissertation focusses on the British revival of the instrument, the work of Landowska must be acknowledged as her influence and contributions to the harpsichord revival had a global impact. Her legacy would help shape harpsichord music making for decades to come. Landowska brought the harpsichord to impressive venues such as Carnegie Hall in New York and sales of her recordings were so

¹⁵ Whilst Dolmetsch did attempt to faithfully recreate harpsichords based on historic designs, his earlier harpsichords included some modern materials and modern ideas, such as pedals.

¹⁶ Biographical information on Violet's relationship with Dolmetsch from Jessica Douglas-Home, *Violet: The Life and Loves of Violet Gordon Woodhouse 1871-1948* (London: Harvill, 1996), pp. 44-48.

¹⁷ *Ibid.*, 45.

¹⁸ *Ibid.*, 318.

remarkable, that she must remain one of the (if not likely the) most commercially successful recording artist of the harpsichord of all time.

Landowska favoured a revival harpsichord manufactured by the French piano firm Pleyel et Cie. In response to the resurgence of interest in the harpsichord, Pleyel had been manufacturing harpsichords based on their existing piano designs, from the latter part of the nineteenth century.¹⁹ In 1912 Landowska proposed changes to their design, which included the addition of a 16' set of strings, which she believed would help make the instrument more audible in large modern concert settings.²⁰ With Landowska behind the instrument, the Pleyel harpsichord became globally known. She demonstrated the utmost mastery of balancing a wide range of registrations against technically proficient and elegant playing. She understood the capabilities of the Pleyel instrument better than anyone else and her bold use of registration choices, as heard in her wealth of recordings, demonstrated the full capabilities of the Pleyel harpsichord. Through such distinctive registration choices Landowska has an unshakable connection to the Pleyel harpsichord. While the sound of the Pleyel was relatively soft and delicate live, it produced a very different sound in Landowska's recordings. This was due to the close placement of microphones used during her recording sessions. As such, the sound of the instrument was reproduced very differently in her recordings. A steel frame dominated the Pleyel harpsichord and it featured several pedals (Figure 1.2) to control what strings were being played and the coupling mechanism. Earlier models of the Pleyel were further complicated by having individual pedals that worked in opposing directions to others. By the time Pleyel was manufacturing its final harpsichords in the mid-part of the twentieth century, they had standardized the pedals, so that they all worked in the same direction.²¹ Pleyel only manufactured a modest number of harpsichords (of varying

¹⁹ Towards the end of the 1880s Pleyel started manufacturing harpsichords: Wolfgang Zuckermann, *The Modern Harpsichord; Twentieth Century Instruments and Their Makers* (New York: October House, 1969), 162.

²⁰ Alastair McAllister, *Talking Harpsichords: Rambling Revelations* (Melbourne, Victoria: Lulu.com, 2012), pp. 88-89.

²¹ *Ibid.*, 91.

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styles and sizes) and always concentrated more on their piano manufacturing.²² The most successful model of harpsichord produced by Pleyel was their 1912 Grand Modèle which included the 16' set of strings that Landowska had introduced. Later examples of this model would have a tribute to Landowska printed on the jack-rail as the inspiration for adding the 16' stop to the model.²³



Figure 1.2 1930s Grand Modèle Pleyel Harpsichord © Clars Auction House.

²² A complete manufacturing history can be found in the archives of Pleyel Pianos (and harpsichords), located online and which documents their complete collection: "Fonds d'archives Érard, Pleyel, Gaveau - Accès aux archives." Fonds d'archives Érard, Pleyel, Gaveau. Accessed 15 January, 2017. <http://archivesmusee.citedelamusique.fr/pleyel/archives.html>.

²³ Full title was the '*Grand Modèle de Concert*', colloquially referred to as the '*Landowska*' model.

Two harpsichord concertos written for Landowska and her Pleyel harpsichord are referred to through the remainder of this dissertation: Manuel de Falla's *Harpsichord Concerto* (1923-26) and Francis Poulenc's *Concert Champêtre* (1927-28). Both works represent important evidence of Landowska's remarkable work in reviving the harpsichord; to have these major works written for the instrument in the fledgling stages of the revival was proof that the harpsichord could have an important role in modern orchestral music. Additionally, both works helped shape future music for the harpsichord.

The catalyst for the two concertos came when de Falla chose to include a harpsichord part for Landowska in his puppet opera *El retablo de Maese Pedro* (1922). This puppet opera was one of the first instances of the modern era in which the harpsichord had been used as an orchestral ensemble instrument and the harpsichord in this environment would have been totally new to Spanish audiences of the day.²⁴ Landowska commented on the significance of *El Retablo de Maese Pedro*, in a letter to the editor of the New York Times in 1925:

...de Falla is the first to have attempted and succeeded to understand fundamentally the harpsichord, which is a very intricate instrument; he has worked a long time with me, fathomed the character and the climaxes of that instrument or manners of the ancients. De Falla is the first who, by studying the harpsichord, discovers it in fresh and unexplored sources of modern inspiration.²⁵

Poulenc was an invited guest at a private performance of the opera in 1923 where he met Landowska and after the performance she requested a harpsichord concerto from both composers.²⁶ De Falla was the first to deliver and his *Harpsichord Concerto* premiered in Barcelona in 1926. The premiere came after numerous delays and Landowska received the last

²⁴ Nancy Lee Harper, *Manuel de Falla: His Life and Music* (Lanham, MD: Scarecrow Press, 2005), 101.

²⁵ Quoted in Palmer, *Harpsichord in America*, 53.

²⁶ Biographical information from Carl Schmidt, *Entrancing Muse: A Documented Biography of Francis Poulenc* (Hillsdale, New York: Pendragon Press, 2001), particularly from pp. 164-165.

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few pages of the score only days before she was due to premiere it.²⁷ She claimed the immense difficulties she experienced working with de Falla as the main reason for the breakdown in their friendship.²⁸ Some of the problems stem from the technical difficulties in the work such as the large hand stretches between notes. Such physical demands caused her great pain and while Landowska did play the de Falla concerto, she never recorded it.²⁹ Poulenc, on the other hand, struck up a warm friendship with Landowska and he visited her at her home in Saint-Leu-la-Forêt (on the outskirts of Paris) on several occasions. Landowska and Poulenc worked closely together on his concerto, although like de Falla, it was several years after the original meeting before he completed the work. Poulenc described the working process with Landowska, remarking how much he admired her skill at the harpsichord. On hearing the first recording of his concerto in 1949, he referred to her as a 'Goddess'.³⁰ He admitted that she had reshaped much of the harpsichord part in his concerto:

I wrote the Concert Champêtre between October 1927 and September 1928, or rather I wrote it for the first time. You know what a supreme artist Wanda Landowska is. The way she has as one could say resuscitated or, if you prefer, renewed the harpsichord verges on the prodigious. I worked on the first version of my Concerto with her. We took it up bar by bar, note by note. However, we did not change a single bar or melodic line, but the keyboard writing and the choice of accompanying instruments were the subject of our most profound study. We especially clarified the writing, whether by simplifying the chords or by deleting notes. In short, we arrived at a score that will certainly strike you with its simplicity, the effect of which nevertheless remains rich and varied.³¹

I suspect Landowska paid closer attention to Poulenc's work and to his compositional process, than she had done previously with de Falla. She was determined to try and avoid some of the

²⁷ Carol A. Hess, *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford: Oxford University Press, 2005), 163.

²⁸ *Ibid.*, 159.

²⁹ Palmer, *Harpsichord in America*, 55.

³⁰ *Ibid.*, 129.

³¹ Quoted in, Schmidt, *Entrancing Muse*, 167.

problems that she had previously experienced. Because of this close working relationship, I suspect she ultimately found Poulenc's composition more pleasing and appropriate for performance. Landowska premiered Poulenc's work in 1929 and it was recorded in 1949 with Leopold Stokowski and the New York Philharmonic Orchestra.³²

While the historically unauthentic Pleyel harpsichord is unlikely to be seen on a concert stage for a performance of early music anymore, it is generally acknowledged in the musical community that Poulenc's work, to be performed correctly should use a Pleyel harpsichord. This was the instrument that Poulenc and Landowska had carefully crafted this work for. If played on any other type of instrument, it loses many of the subtle effects in the score. For example, at bar 27 the soloist is instructed to play a low 'A' on the third beat, just before the *allegro molto* starts (Example 1.1). Due to the hefty construction of the Pleyel and the thick wire the instrument has in the bass, on a Pleyel this note will reverberate for a time and produce a vibrant sound. The effect is used to great extent in Landowska's 1949 recording where, due to the Pleyel's design, the sound is still audible after the key is released even continuing through the launch of the *Allegro molto*. Such an effect would be minimal on a historic harpsichord with much less thick wire and nuances like this are lost throughout the entirety of this work if performed on the wrong instrument.

³² Schmidt, *Entrancing Muse*, 165. The public premiere of the work was on 3 May, 1929 at the Salle Pleyel in Paris, with Landowska at the harpsichord and with the Orchestre Symphonique de Paris as conducted by Pierre Monteux.

23

Fl

Hrb

Clar

Bons

Cors

Clav

Vons

Altos

Vlles

C.B.

sf *p* *long* *long*

fff *p* *ff*

Div. *Pizz* *Div. Arco* *long* *long*

sf *p* *p* *p* *p*

Example 1.1 Francis Poulenc, 'Concert Champêtre' (1927-28), bars 23-27 © Editions Salabert.

Even in the present day, with the scarcity of available Pleyel harpsichords, performers with major orchestras will often attempt to locate a Pleyel instrument or similar revival instrument. For example, recent performances of the work by the harpsichordist Jory Vinikour include a 2012 performance in Utrecht, Holland on a Pleyel harpsichord with the Netherlands Radio Philharmonic

Chamber Orchestra. Another performance of the same work in 2016 in Frankfurt, Germany was on a large Neupert revival harpsichord with the Hessischer Rundfunk Sinfonie-Orchester. For an upcoming performance with the Cleveland Orchestra, US, the orchestra are trying to locate a suitable instrument for the performance.³³ This shows how it is acknowledged in the musical community that a modern harpsichord is the appropriate instrument to use for this work and orchestras are now seeking out modern instruments to use, which have now become historically authentic in their own right. Such instruments that were so rejected in the 1970s now have a limited purpose in historically informed performances of contemporary music.

Whilst Landowska performed much contemporary music during her career, she was famous for her recordings of Baroque works, especially the music of J. S Bach. Landowska was the first person to record his *Aria with 30 Variations* BWV 988 (*Goldberg Variations*) in 1933 and on a Pleyel harpsichord. Landowska's legacy has been somewhat controversial given her use of the unauthentic Pleyel instrument and due to her extremely personal and liberal interpretations of Bach's music. Even during her later life, she was criticised for such performance practices and she responded to such criticisms in her publication *Landowska on Music*:

At no point in the course of my work have I told myself, "This is the way it must have sounded at the time." Why? Because I am sure that what I am doing in regard to sonority, registration, etc., is very far from the historical truth. To the purists who say to me, "This was done in such a manner; you should conform, etc.," I answer, "Leave me alone! Criticize as much as you please, but do not shout. I need peace and silence around me and those grains of irony and scepticism, which are as necessary to research as salt is to food." At no time in the course of my work have I ever tried to reproduce exactly what the old masters did. Instead, I study, I scrutinize, I love, and I recreate.³⁴

To this day there remains a small body of thought amongst some scholars that Landowska's unauthentic performing style held the historical music movement back and given her huge

³³ Jory Vinikour in an E-Mail to author, February, 2017.

³⁴ Wanda Landowska and Denise Restout, *Landowska on Music* (New York: Stein and Day, 1964), 356.

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influence, she could have adapted her choice of instrument in response to the growing interest in historically-informed performance during the 1940s and 50s.³⁵

Despite being the two important performers at this time, there is no evidence of any friendship between Landowska and Gordon Woodhouse; the two seemed to be more rivals than friends.³⁶ Gordon Woodhouse once refused the opportunity to go and compete against Landowska at a proposed public event at the New York Metropolitan Opera House in 1946.³⁷ In a letter he exchanged with Gordon Woodhouse, Arnold Dolmetsch wrote about his dislike for much of Landowska's playing style, declaring it both unskilled and unauthentic.³⁸ Equally Landowska snubbed Dolmetsch by omitting him from her publication *Musique Ancienne* (1921), where she discusses the modern harpsichord revival. She does however grant him a fleeting mention in her semi-autobiographical *Landowska on Music*, where she speedily references the fact that she is entirely unfamiliar with his instruments.³⁹ Gordon Woodhouse would become somewhat of a forgotten figure (when compared to the great legacy of Landowska) but thanks in part to a recent biography of her by her great niece Jessica Douglas-Home, there has been a resurgence of interest in her life. For example, the harpsichordist Maggie Cole has devised a live performance based on this biography. Her performance features a male and female actor on stage, along with a harpsichordist.⁴⁰ Dolmetsch is better remembered, thanks in part to many of his descendants keeping his legacy alive and because his important research work is often heralded as some of the earliest and most significant work conducted in the revival of early music.

Many of the modern instruments available in Britain in the early to mid-part of the century were revival instruments, inspired by the kind of instruments that Pleyel had been

³⁵ Paul Kildea, *Selling Britten: Music and the Marketplace* (Oxford: Oxford University Press, 2002), 92.

³⁶ Douglas-Home, *Violet*, 114.

³⁷ *Ibid.*, 296.

³⁸ *Ibid.*, 315.

³⁹ Landowska, *Landowska on Music*, 9.

⁴⁰ Maggie Cole, "Maggie Cole," Maggie Cole. Accessed 3 December, 2016.
<http://www.maggiecole.net/violet.htm>.

manufacturing. British based builders like Alec Hodson and William de Blaise were producing modern British instruments very much using modern techniques and materials (See Table 1.1 at the end of this chapter for a list of British harpsichord builders). Such modern instruments were not to everyone's tastes and an example of this comes in a 1955 letter to the American harpsichord builder John Challis (1907-1974) from the harpsichordist Ralph Kirkpatrick (1911-1984):

.... but Raymond Russell's collection of old harpsichords in London seemed to me a most staggering demonstration - that with or without archaeology, modern builders still have a long way to go. I must say that as far as I know, there is not one single modern harpsichord in England that really works properly. I am seriously considering taking one of yours over for my tour in 1956.⁴¹

The extensive collection of antique instruments owned by Raymond Russell is a good example of interest that existed for the antique harpsichords that had survived into twentieth-century Britain. In the early to mid-part of the century an antique instrument could often be bought for the same price as a new instrument.⁴² Thanks to Russell and fellow collectors such as George Henry Benton Fletcher (1866-1944) a number of historic harpsichords were preserved and documented.⁴³ Fletcher became well-known to radio audiences in the early part of the twentieth century and was featured on a number of BBC television broadcasts in the 1930s discussing his collection.⁴⁴ Benton Fletcher bequeathed his keyboard collection to the National Trust and the collection remains in excellent condition at Fenton House in London.⁴⁵ Russell's collection survives

⁴¹ Ralph Kirkpatrick and Meredith Kirkpatrick, *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar*. (Rochester, New York, University of Rochester Press, 2014), 70.

⁴² John Paul, *Modern Harpsichord Makers*. (London: Gollancz, 1981), 185.

⁴³ For a comprehensive overview of Raymond Russell's life and extensive harpsichord collection, see Kate Hawnt's thesis on the subject. *Raymond Russell and the Making of the Modern Harpsichord* (University of Southampton, PhD, Thesis, in progress).

⁴⁴ George Henry Benton Fletcher: "Early Music at Old Devonshire House," in *The Listener*, 508, 6 October 1938, pp. 713–714.

⁴⁵ The collection is housed, and many instruments maintained in working condition by the National Trust, at Fenton House in London. "Playing the Benton Fletcher Collection" National Trust. Accessed October 17, 2016. <https://www.nationaltrust.org.uk/fenton-house-and-garden/features/playing-the-benton-fletcher-collection->

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in similar playing condition as the *Raymond Russell Harpsichord Collection of Early Keyboard Instruments* at University of Edinburgh, Scotland.⁴⁶ Both Russell and Benton Fletcher focussed on all the historic models of the harpsichord that they could track down, although photographic evidence exists of Russell in his younger days which show him playing revival instruments, most notably at a Landowska-styled Pleyel in the late 1940s.⁴⁷

Throughout the twentieth century, early keyboard instruments were produced by builders who had been inspired by the work of Dolmetsch and performances of early harpsichordists such as Landowska. Many of these builders bridged the transitional period between the revival instrument and the growth of more historically informed harpsichords (See Table 1.1 at the end of this chapter). As the century progressed, British harpsichords were not the only instruments available and often the most readily available instruments were mass produced factory instruments. Factory instruments would become popular with a broad range of musicians by the mid-part of the century and Germany dominated this market. These instruments tended to be quickly and cheaply made and retailed at an affordable price. Instruments manufactured by German factories such as Sperrhake, Wittmayer, and Neupert were popular across much of the western world and these instruments dominated the harpsichord world for several decades. Even today, one can readily find these instruments for sale through a simple internet search. Some British builders were quick to cotton on to the fact that these factory instruments were an economically sound business model to follow. The builder William de Blaise began following a business model like that of his German counterparts when he joined forces with the Welmar Piano company, and their workshop provided him with the infrastructure, tools, and capacity to

⁴⁶ "Raymond Russell Collection of Early Keyboard Instruments." The University of Edinburgh Collections. Accessed October 17, 2016. <http://collections.ed.ac.uk/record/684>.

⁴⁷ A photograph album belonging to Maud Russell containing images of her husband's family, Gilbert Russell himself from his childhood and of Maud Russell and their children, other relations and grandchildren dating from c 1860 until c 1974, located at Mottisfont Abbey: See Hawnt, *Raymond Russell*.

speedily manufacture and distribute instruments at an affordable price.⁴⁸ A description and outline of the setup of de Blaise's factory in 1969 was described by Wolfgang Zuckermann:

de Blaise has solved vexing problem of the harpsichord maker – whether to have a small shop allowing him active participation, or production set-up putting him into the front office –by associating himself with the medium sized firm of Welmar pianos. Welmar makes some 800 pianos a year, and average a yearly harpsichord output of 60 instruments. Of this number there will be one or two fancy ones, eight very large doubles, twenty smaller doubles and thirty singles.⁴⁹

His output of sixty instruments a year was considerable and de Blaise instruments regularly appear for sale to this day in Britain. They are usually offered at a lower end price and they lack almost any historic structure. De Blaise freely admitted that he was not interested in recreating historic designs of harpsichords and this is reflected in his instruments where he adopts several of his own designs for jacks, casing, and stringing.⁵⁰

Revival harpsichords could be problematic and there was a wide number of variations in construction methods between builders and factories. Zuckermann was honest in reviewing some of the modern harpsichord builders in his 1969 publication on modern builders and pulled no punches when it came to describing the successes and failures he saw amongst modern builders. His analysis of the methods employed at de Blaise's factory were quite harsh and he describes in his publication some of the problems that owners of a de Blaise instrument could potentially expect to face:

One of the performers mentioned in the de Blaise brochure is Stewart Robb, who is quoted as saying: "it holds up very well, considering the fact that we live right on the

⁴⁸ Zuckermann, *The Modern Harpsichord*, 105.

⁴⁹ Ibid., 105. It is not clear what constitutes a 'fancy' harpsichord, but likely covers custom-built instruments, such as a triple-manual harpsichord (which de Blaise did manufacture).

⁵⁰ Ibid., 105.

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water.” Evidently that fact finally caught up with the harpsichord, for when I saw the same instrument, not one single note was playing! ⁵¹

Perhaps a kinder retrospective of de Blaise’s business strategy and an explanation of why he chose to manufacture instruments of this style is best described by one of his former apprentices, the builder Martin Huggett:

William de Blaise was very conscious of the fact that although, of course, most of the music for the harpsichord was written in the seventeenth and eighteenth centuries, a considerable amount is being written by contemporary composers. In a sense the harpsichord has also become a modern instrument used by both modern musicians and pop groups.... The William de Blaise range of harpsichords was developed to provide instruments for performers who appreciate all periods of harpsichord music. The instruments are of robust construction, well sounding and with a good length of tone, and suit a wide variety of both performer and playing environment. The historical purist may not be attracted towards them, but those who can accept the concept of a modern harpsichord, based on historical instruments but incorporating modern developments, will find his harpsichords both rewarding, reliable and enlivening.⁵²

This shows that de Blaise was not producing historically uninformed instruments because he was incompetent or unaware of the historic traditions of harpsichord building, but because it was a practical product to manufacture at this point in time. He knew instruments of this style would sell and he recognised the potential market for them.

1.4 Changing Attitudes

In the latter part of the twentieth century, the early music world became fractured by the two schools of thought surrounding revival instruments. The seeds of division had been sown decades earlier by Dolmetsch and with the growth of the historically-informed performance (HIP) movement, the revival harpsichord became obsolete. HIP was considered to be the scholarly and

⁵¹ Ibid., 106.

⁵² Paul, *Modern Harpsichord Makers*, 182.

correct approach for historic music making and would ultimately render the revival harpsichord as outdated. Given the total dominance of the historic harpsichord in today's music-making circles, it shows us how pioneering and ahead of his time Dolmetsch's work and thinking was. The decline of the revival instrument and its failure to be integrated into musical society perhaps also reflects how conservative many of the figures involved in the historically informed music world were by ultimately failing to embrace this newly created variation of the harpsichord.

Broadly speaking, revival instruments were produced from around the 1880s through the 1980s, but throughout most of this century the direction of travel was always backwards instead of forwards. As builder Robert Davies remarked in 1981: "Is there another trade or profession, I wonder, which evolves steadily by regressing so assiduously?"⁵³ Revival instruments had been largely rejected by the end of the 1970s in favour of historic models. In 1981 the harpsichord builder John Paul illustrated this change in his publication on *Modern Harpsichord Makers*:

There is at the moment a cult in early music, complete with high priests and acolytes who regard harpsichord making and makers of the first half of the century rather as sheep that went astray.⁵⁴

The prevalent attitude for much of the latter part of the century is that these revival instruments were the wrong tool to make good music on and were in fact poor substitutes for historic instruments or reproductions of them. Ironically the revival harpsichord suffered a similar fate to the one the harpsichord had experienced back in the 1800s; one of rejection. At the time of writing only a tiny number of companies still manufacture revival harpsichords and modern innovations such as steel frames and 16' stops have long been almost entirely phased out.⁵⁵

⁵³ Paul, *Modern Harpsichord Makers*, 200.

⁵⁴ Ibid., 55.

⁵⁵ One such company that will still manufacture a brand new revival styled harpsichord is the Neupert firm based in Germany. See Chapter 5.4 and Michael Nyman's *Harpsichord Concerto* for a discussion of Neupert harpsichords.

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Builders in the 1970s and 1980s now attempted to recreate historic harpsichord design much more faithfully than they had in years before. For example, in the journal *Early Music* in October 1982, two adverts appear both offering historic harpsichords: one from Trevor Beckerleg offering instruments built to “Historical construction,” and another from Colin Booth selling a “Single strung Italian Harpsichord, after Dom. Pisarenis 1533.”⁵⁶ Such instruments were a big step from anything that factories had been manufacturing just a few decades before. Inevitably, minor changes were made to the design of historic harpsichords for the sake of practicality. These included considerations like a transposition mechanism, to allow the performer to easily switch between A=415 and A=440.

This transformative period is reflected in publications such as Raymond Russell’s book, *The Harpsichord and Clavichord; An Introductory Study*, published in 1965, in which he compares the merits of old instruments to new ones.⁵⁷ Russell’s publication examines issues such as the historic harpsichord and the notion of historic performance practice and over the decades that followed there would be a number of publications focused on the art of ‘authentic’ harpsichord technique and performance. Books published in this period reflect changing attitudes between revival and historic harpsichord enthusiasts. For example, Ruth Nurmi’s 1974 publication *A Plain and Easy Introduction to the Harpsichord*, written right at this transitional period between the two styles of instrument considers the differences in its opening pages, in a discussion of the 16’ stop:

Although very few historical instruments had sixteen-foot registers, there is no reason why a harpsichord shouldn’t have one if its player likes its effects. It can produce a very impressive subterranean rumble and a delightful organ-like quality when played in combination with only the four-foot stop.⁵⁸

⁵⁶ This advert is on the side of the following article: Christopher Nobbs, “Review: Modern Harpsichord Makers: Portraits of Nineteen British Craftsmen & Their Work by John Paul,” *Early Music* 10, no. 4 (1982): 535.

⁵⁷ Raymond Russell, *The Harpsichord and Clavichord; An Introductory Study* (New York: October House, 1965).

⁵⁸ Ruth Nurmi, *A Plain and Easy Introduction to the Harpsichord* (Metuchen, N.J.: Scarecrow Press, 1974), 4.

Such a quote illustrates a divide in the community as historically there is only the slimmest of arguments that can be made for an instrument to have a 16' stop, but Nurmi appears to argue that if the player likes it, then it isn't a problem. In subsequent years the arguments of taste over authenticity continued, leading to most of the community embracing the concept that authenticity is best. The response to a modern-day recording of the *Goldberg Variations* in the highly-personalised style that Landowska (or Glenn Gould) had made, would surely be poorly received for being too individualistic in style and not obeying the trends of HIP. Around the same time as Nurmi's book, in 1971 Howard Schott makes an observation on harpsichords having pedals in his publication *Playing the Harpsichord*: "There is no doubt that pedals are more convenient, perhaps too much so, for they tempt the player to make registration changes which could not have been contemplated by either composers or performers of the classic period."⁵⁹ The pedals (at least for register changes) had been a modern innovation and despite being useful to performers were abandoned (like the 16' stop) as a result of historic precedents. Discussions like these by Nurmi and Schott reveal a fascinating period of the harpsichord revival.

1.5 Modern British Builders

Table 1.1 contains an alphabetically sorted list of notable builders of harpsichords (and clavichords) in twentieth-century Britain along with their lifespan. The notes section contains important biographical and contextual information on the builder.

Name	Dates	Notes
Adlam, Derek	1938 -	In 1969 he first began the construction of new, 'old' instruments with a virginal based on an Antwerp muselar of 1611 by Ioannes Ruckers. This was premiered by Colin Tilney in a recital of

⁵⁹ Howard Schott, *Playing the Harpsichord* (London: Faber and Faber, 1971), 34.

Name	Dates	Notes
		English renaissance music at the Purcell Room, London. ⁶⁰
Beckerleg, Trevor	1942-2010	Was building historic modelled instruments in 1982 according to a magazine article. ⁶¹ Emigrated to Uruguay, where he was murdered in 2010.
Davies, Robert	1926/1927-1981	Began manufacturing more modern instruments before moving with the trend to historic instruments. Was first inspired by Landowska. "During this time (1948-50) I first heard Wanda Landowska and, I simply liked it" and he notes "Is there another trade or profession, I wonder, which evolves steadily by regressing so assiduously?". ⁶²
de Blaise, William	1907-1978	See this chapter for discussion of his life and career. Built only revival instruments.
Dolmetsch, Arnold	1858-1940	See this chapter for discussion of his life and career. Built modern instruments, which were inspired by copious amounts of his own research into historic instruments.
Feldberg, John	1930-1960	Feldberg studied with Neupert in Germany and his instruments were inspired heavily by the German factory school of construction. Also, built a 'schools harpsichord', a cheap and practical single manual instrument. Workshop continued for several decades after his death by his wife, Anne Feldberg.
Goble, Robert	1903-1991	Robert Goble and Andrew Goble (son) had a harpsichord shop in Oxford for many years and the shop continues to operate as of 2017. They acknowledge that a change of methodology was needed around the 1970s in favour of more authentic instruments. ⁶³

⁶⁰ Aryeh Oron, "Derek Adlam (Harpsichord, Clavichord) - Short Biography." Bach-Cantatas. Accessed 15 January, 2017. <http://www.bach-cantatas.com/Bio/Adlam-Derek.htm>.

⁶¹ Nobbs, *Early Music*, 535.

⁶² Paul, *Modern Harpsichord Makers*, 200.

⁶³ "Robert Goble and Son, Oxford - harpsichords, clavichords and spinets." Goble Harpsichords. Accessed 15 January, 2017. <http://www.gobleharpsichords.co.uk/>.

Name	Dates	Notes
Goff, Thomas	1898-1975	An important figure in the early keyboard scene and introduced a number of people to historic instruments through his workshop (and home) in the capital. He built his instruments in a distinctive personal style and his harpsichords had aluminium frames. Was described as being: "He is (as are all the English makers without exception) charming, gracious and interesting". ⁶⁴
Gough, Hugh	1916-1997	Wolfgang Zuckerman credits Gough as being possibly the first builder to work in a "classical style". ⁶⁵ Worked as an apprentice with Arnold Dolmetsch in the late 1930s. He moved to the USA in 1958 to study with Hubbard and Dowd, before settling down permanently in the USA. ⁶⁶
Hodson, Alec	1900-1986	Early builder, made large revival instruments constructed to almost no historic specifications. Retired from building by the 1970s and was described as "Often to be seen flying around streets of the mediaeval village of Lavenham in his steam car". ⁶⁷
Huggett, Martin		Apprentice with William de Blaise. "Although he does not always agree with dogmatic purists, one feels that when his new production is properly on its way, his instruments could be relied upon to be what he claimed for them - reconstructions, not precise reproductions - and that any deviation from the strictly classical idea would be made by men who understood the principles of acoustics as well as the craft of instrument making". ⁶⁸
Morley, John	1932-	Built historic models and Morley stems from a long family of instrument builders. His cousin, John Sebastian Morley built harps and spinets in South Kensington London in the early - mid part of the century. The cousin John Sebastian Morley's father, Joseph George Morley had built spinets

⁶⁴ Zuckermann, *The Modern Harpsichord*, 125.

⁶⁵ Ibid., 125.

⁶⁶ William Dowd (1922-2008) and Frank Hubbard (1920- 1976), were important US harpsichord builders, interested in historical construction methods.

⁶⁷ Paul, *Modern Harpsichord Makers*, 168

⁶⁸ Ibid. 176.

Name	Dates	Notes
		and clavichords, and J.S Morley even visited the Erard and Pleyel factory in the 1870s to see them building early Pleyel harpsichords. He describes in 1953: "Antique harpsichords still cost little more than new instruments and possessed tonal characteristics which he admired far more than the modern instruments, developed principally in Germany and influenced by the work of Pleyel, which were beginning to flood the market. It is difficult to imagine, now, some 24 years later, what might be considered a "Dark Age of Harpsichord Making". ⁶⁹
Paul, John	1920- 1991	Wrote book in 1981 <i>Modern Harpsichord Makers</i> . As a young man wanted to apprentice with Arnold Dolmetsch but was unable to: "The firm of Arnold Dolmetsch at Haslmere was taking apprentices and I would have liked to work there, but they required pupils to have the ability to play the instrument they were being taught to make and I did not play at all". ⁷⁰ Built his own designs of instruments that were inspired by both old and new trends, experimented with different materials (such as aluminium for soundboards).
Rawson, John	1937 -	Acknowledges that Thomas Goff was the inspiration for starting his harpsichord shop in Clerkenwell, London. ⁷¹ Built instruments to historic construction.
Rose, Malcolm	1948 -	Apprentice with Feldberg. One of the new generation of builders focused entirely on historic instruments.
Rubio, David	1934-2000	Studied at Trinity in London, eventually moved to Oxford where he took in a number of former employees of Robert Goble's shop in Oxford. Built in both revival and historic styles to appease the changing fashions. ⁷²

⁶⁹ Ibid. 185.

⁷⁰ Ibid., 259.

⁷¹ Ibid. 120.

⁷² "David Rubio," Rubio Violins. Accessed 15 January, 2017. <http://www.rubioviolins.com/>.

Name	Dates	Notes
Stevenson, Mark	1943-2000	Had a workshop in Cambridge and built historic instruments: "I saw a factory built clavichord in a music shop and decided that I could do better". ⁷³
Thomas, Michael	1922-1997	Known as both a builder and performer, he also made a number of recordings, primarily on his own manufactured clavichords. Many of the next generation of builders cite Thomas as a useful source for information and support, and he was an early builder to firmly make the switch from revival instruments to historic copies. Taught a course on stringed keyboard instruments at the London College of Furniture. ⁷⁴ Wolfgang Zuckerman paints a slightly different picture of Thomas: "A story, which may be apocryphal, concerns a Thomas clavichord which arrived at Harrods department store in London without a music rack. Thomas was called, and showed up with a raw piece of wood, a hammer and two nails. He then proceeded to nail the piece into the clavichord lid. Thomas is an unpredictable mixture of good and bad, capable of the crudest workmanship and the finest tone". ⁷⁵
Woolley, Dennis	1924-2013	As student at Trinity College in London, Woolley encountered the Benton Fletcher collection of historic instruments, which inspired his interest in harpsichords. Began by constructing revival harpsichords before switching to historic harpsichords: "This concept of the modern harpsichord was very successful, the aims of its designers being fully realized but, taken to extremes, resulted in the self-defeating complexities of mechanical trappings. I too began producing instruments owing but little to their eighteenth-century counterparts except the principle of plucked strings". ⁷⁶

Table 1.1 Table of Notable Twentieth-Century British Harpsichord Makers.

⁷³ Paul, *Modern Harpsichord Makers*, 136.

⁷⁴ Charles Mould, "Michael Thomas (Clavichord, Harpsichord) - Short Biography," Bach-Cantatas. Accessed 15 January, 2017. <http://www.bach-cantatas.com/Bio/Thomas-Michael.htm>.

⁷⁵ Zuckermann, *The Modern Harpsichord*, 192.

⁷⁶ Paul, *Modern Harpsichord Makers*, 151.

Chapter 2: Modern British Harpsichord Music

2.1 The Database

Appendix A of this dissertation is a chronologically sorted database that details harpsichord compositions written in twentieth-century Britain.¹ The database is a comprehensive list of repertoire of modern British harpsichord music and provides information about these pieces. In this chapter I document some of the data that can be extrapolated from this database and works that I consider to be significant in shaping the role of the instrument in the modern era. Further to this, I discuss some of the important composers and performers who helped generate new British harpsichord music and explore some of the important performer/composer relationships that developed across the century.

The database consists of approximately seven hundred works for the harpsichord by many different British or British-based composers. This large number of works represents substantial interest in the instrument within British music-making circles of the twentieth century. As can be seen from this database, the harpsichord is being used by a wide range of composers and in a variety of different musical settings and genres across the century. Whilst many composers appear only once on the list, a few such as Peter Maxwell Davies, Edmund Rubbra, Edwin York Bowen, and Stephen Dodgson appear multiple times. Given the harpsichord's long reputation as an 'old instrument', predictably many of the works are examples of Neo-Baroque pastiche and almost invariably most pieces exhibit some sort of a nod to the past. There are several examples of the harpsichord being used in more unorthodox settings: one such is the John Cage-inspired piece by composer Raymond Wilding-White (1922-2001) and his composition *Whatzit No. 7*

¹ I would like to acknowledge the repertoire list of modern harpsichord music, as compiled by Frances Bedford, *Harpsichord and Clavichord Music of the Twentieth Century* (Berkeley, CA: Fallen Leaf Press, 1993), which provided the starting point for the database.

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(1971). This composition is scored for an impressive sixty harpsichords, forty-eight harps, twenty-four tape machine operators, two hundred and eighty-eight stereo tape recorders, forty-eight microphones, and twenty-four stereo amplifiers.² It is regrettable that this score is lost, as it would have been interesting to see if any historic connections could have made to this (presumably) avant-garde work.

For many works in the database it is not always clear if the composer had intended either a historic or revival instrument; the question of working out the correct instrument for performance of a work is important in order to best respect the original wishes and aims of the composer -- as discussed with Poulenc's work on a Pleyel harpsichord in Chapter 1. Additionally, many works in the database are indicated as being suitable for performance on both harpsichord or piano and given the differences between the two instruments this is often not the case. I will discuss the differences between the two instruments through the remainder of this work. Publishing for both piano and harpsichord though may also be a strategy to to increase saleability of the publications, which is known as dual-purpose publishing. This is not a new concept: in the eighteenth century, during the emergence of the fortepiano and piano, composers and publishers were not blind to the fact that many people across the world still owned older kinds of keyboard instruments. As Willard Palmer notes in his book *Essential Keyboard Repertoire*, early publications of music by Mozart, Haydn, and Beethoven were often published with indications that they were suitable for performance on "harpsichord, fortepiano, or piano".³ Issues such as dynamic control, phrasings and compass size mean that for much of this music the harpsichord would have generally been an inappropriate choice.⁴

² This work is unperformed and unpublished and according to Newberry Library (60 W. Walton Street, Chicago, IL) the work as described appears to be missing from the Wilding-White archive.

³ Peter A Brown, *Joseph Haydn's Keyboard Music* (Indiana: Indiana University Press, 1986), 141.

⁴ Willard A. Palmer, *Essential Keyboard Repertoire* (Van Nuys, CA: Alfred Pub., 1995), 5.

2.2 The Performers

As shown in my database, the most prolific collection of harpsichord works generated by a performer likely comes from the recorder player Carl Dolmetsch (1911-1997). His name appears more than any other commissioner or performer, frequently in collaboration with the harpsichordist Joseph Saxby (1910-1997). Carl Dolmetsch was the younger son of Arnold Dolmetsch and had grown up surrounded in his father's world of early music; his primary instrument was the recorder.⁵ He was responsible for commissioning and composing new works as part of a long running series of concerts at Wigmore Hall in London:

.... the first of which was given on 1 February 1939. Another was given later in 1939. A third in 1941, and then an unbroken series of 42 from 1948 to 1989. What makes this even more remarkable is that in each of these recitals Carl Dolmetsch played a new work for the recorder. Remarkable vision and remarkable determination.⁶

Saxby and Dolmetsch had become friends in the 1930s when they were based in Oxford and they remained lifelong friends.⁷ They would both spend most of their later lives living in Haslemere alongside many other members of the Dolmetsch family. They both enjoyed fruitful performing careers.⁸ From the Baroque inspired composition titles in the database, it is clear that many of the works written for the Dolmetsch/Saxby duo were in a Neo-Baroque style. They include contributions from a wide range of composers such as Stanley Bate, Edwin York Bowen, Edmund Rubbra, Herbert Murill, William Wordsworth, and Lennox Berkeley.⁹ Donald Swann dedicated his

⁵ Biographical information from Andrew Mayes, *Carl Dolmetsch and the Recorder Repertoire of the 20th Century* (Aldershot, England: Ashgate, 2003).

⁶ Ross Winters, "Dolmetsch Online - The Dolmetsch Legacy," Dolmetsch Online. Accessed 2 December, 2016. <http://www.dolmetsch.com/cfdworks.htm>.

⁷ Biographical information from Margaret Campbell, "Obituary: Joseph Saxby", The Independent. Accessed 1 December, 2016. <http://www.independent.co.uk/news/people/obituary-joseph-saxby-1251068.html>.

⁸ Carl Dolmetsch and Joseph Saxby died just two weeks apart of each other in 1997.

⁹ Berkeley's 1955 composition is discussed in Chapter 3.3.1.

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composition *Rhapsody from Within* (1982) which he noted in his score, was written “to celebrate half a century of work between Carl Dolmetsch & Joseph Saxby.”¹⁰

Arnold Dolmetsch had written a publication in 1915 titled *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence*, which set the benchmark for what a harpsichord accompaniment of the modern era should sound like.¹¹ In this publication Dolmetsch explored important considerations of harpsichord performance including ornamentation, style brisé, and considerations such as how a performer should sit at the harpsichord along with the correct wrist position a performer should adopt. His sources for this publication include a wide variety of Baroque treatises and this publication essentially served as a lingua franca for twentieth-century harpsichord accompaniment and the sort of techniques that could be expected to be seen in historic harpsichord music -- and especially in regards to issues such as ornamentation these can be seen widely adopted into contemporary harpsichord compositions. Issues such as the necessity of an efficient hand motion are discussed and he mentions how much he respects the skilled counterpoint that was demonstrated by Baroque composers, which is another issue that would be important to contemporary harpsichord composers.¹²

Arnold Dolmetsch contributes as an editor to my database with editions of several older works for modern publication and performance. One example of his work as an editor of historic music is shown in Example 2.1, in his transcription of the traditional tune *Greensleeves* titled *Greensleeves To a Ground: Twelve Divisions on the Tune Greensleeves*. This edition was arranged for recorder and harpsichord by his son, Carl Dolmetsch editing the recorder part and Arnold Dolmetsch the harpsichord part. In Example 2.1, the notion of writing an effective and written out

¹⁰ Bedford, *Harpsichord and Clavichord*, 172.

¹¹ Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (Seattle: University of Washington Press, 1969).

¹² *Ibid.*, 466.

continuo part is clearly demonstrated by the senior Dolmetsch. His simply textured keyboard part complements the theme in the recorder. The simple dynamics used in the keyboard part are indicative of the different manuals that could be used. Such a publication of a well-known theme could have been of interest to a wider audience beyond just devoted early music enthusiasts.

Example 2.1 Anonymous (edited Carl and Arnold Dolmetsch), ‘Greensleeves to a Ground: Twelve Divisions on the Tune Greensleeves’ (1939), bars 1-11 © Schott Music.

Carl Dolmetsch contributes to the database as a composer himself and while he is largely remembered for his pioneering work in the revival of the recorder, as my database reflects his contribution to harpsichord literature of the twentieth century was remarkable. His regular commissioning of important composers of the day adds richly to the list of modern works for the harpsichord. This combination of Dolmetsch, Saxby, and a diverse list of composers brought the harpsichord to new and large audiences across the twentieth century through their prestigious platform of a Wigmore Hall based concert series. As a recorder player, Dolmetsch is something of an anomaly in the database as generally the catalyst for new harpsichord compositions would invariably come directly from the harpsichordists.

One such harpsichordist responsible for a number of compositions in the early part of the century was Gordon Woodhouse. The earliest reference found in my database is a work titled *Folk*

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Airs (1913) by Ralph Vaughan Williams (1872-1958), which he dedicated to her.¹³ Regretfully, it is impossible to describe this work as it has been lost but several sources reveal an insight into the views that Vaughan Williams held regarding the harpsichord. As Michael Kennedy notes in his work on *The Works of Ralph Vaughan Williams*:

A curious sidelight of the 1913 Stratford Festival deserves mention. On the afternoon of 24 April, a recital of music for harpsichord, virginals and flute was given by Mrs. Violet Gordon Woodhouse, assisted by the great French flautist, Louis Fleury. As well as 'by request', a group of folk dances collected by Cecil Sharp and arranged by Mrs. Woodhouse for her instrument, the programme included some 'Folk Airs for harpsichord and flute' arranged 'especially for the occasion' by Dr. Vaughan Williams. There is no other occasion when he wrote for the instrument which he detested so much.¹⁴

Vaughan Williams's negative opinion of the harpsichord is additionally confirmed from a letter he wrote some years later in 1924, where he discussed hearing the harpsichord in a performance of Bach: "the harpsichord by itself at once gives an 'antiquarian' flavour to the music which we want to avoid at all costs."¹⁵ It is ironic that Vaughan Williams would be put off by the harpsichord for reasons such as these, as this "antiquarian sound" would be highly sought after over the next hundred years by many composers who chose to write for the instrument, most of whom would readily embrace these historic sentiments. For example, my database contains an abundance of older types of music including: fugues, sarabandes, gigue, and courantes. In stark contrast Vaughan Williams wanted to distance himself from the harpsichord and would never again write for the instrument. What this 1913 work does illustrate though, is how the charismatic appeal of a performer like Gordon Woodhouse would help to generate interest in the harpsichord and demonstrates the great importance of having a dedicated harpsichordist to foster relationships with composers and ultimately produce new music.

¹³ The work is written for harpsichord and flute.

¹⁴ Michael Kennedy, *The Works of Ralph Vaughan Williams*. (London: Oxford University Press, 1964), 104.

¹⁵ Basil Keen, *The Bach Choir: The First Hundred Years* (Aldershot: Ashgate, 2008), 114.

Another early composition for Gordon Woodhouse came from Frederick Delius (1862-1934) and his *Dance for Harpsichord* (1919) and Delius surprised her with the finished piece one evening.¹⁶ This composition is notable for being the first published British solo harpsichord composition of the twentieth century.¹⁷ The work lasts just over two minutes and represents the only foray Delius made into harpsichord writing. The composition is fraught with technical challenges and judging from the result, it seems likely that Delius used a piano rather than a harpsichord during the compositional process. When performed on the piano, *Dance for Harpsichord* is an effective and charmingly pastoral work, yet loses much of this charm when transferred to the harpsichord. A piano was used for the first public performance and was performed by the pianist Evelyn Howard-Jones.¹⁸ A damning analysis of the suitability of the piece to the harpsichord can be found in the biography of Gordon Woodhouse:

Perhaps the least idiomatic composition ever written for the harpsichord, its antique flavour is almost drowned out by the over-rich chromatic harmony. The chords, which require stretched hands and arpeggios, make no sense without a sustaining pedal – which the harpsichord does not possess – and the purple harmonies jangle each other out of recognition when plucked on the harpsichord as opposed to being struck on the piano. The piece sounds like the piano's revenge upon the harpsichord.¹⁹

Due to the lack of a sustaining pedal, when played on the harpsichord the work becomes very awkward and uneven. This is largely due to the pianistic writing style of Delius. In Example 2.2 we see some of the problems of the work that stem from the left hand (although the right hand is also difficult to play smoothly, due to the stretched chords). The left hand contains several large leaps and due to the short length of sound and the very light touch of the harpsichord such leaps are problematic to achieve smoothly. Further issues occur, such as the low E in the bass of bar 4,

¹⁶ Douglas-Home, *Violet*, 179.

¹⁷ According to Appendix A.

¹⁸ The work was premiered by Evelyn Howard-Jones (1877-1951) in January 1922, at the Salle des Agricultures in Paris.

¹⁹ Douglas-Home, *Violet*, 180.

which is impossible to hold without a sustaining pedal. On a piano both issues can be compensated with use of a pedal, but performances of this work on the harpsichord invariably sound stiff, detached, and uneven in effect -- qualities I do not believe Delius intended.

Additionally, the presence of a crescendo in this same bar is totally redundant for a harpsichord performance -- and given the fact that “harpsichord” is implicitly noted in the title, leads me to conclude the composer had a lack of familiarity with the most fundamental capabilities of the instrument and had perhaps composed the piece without any access to a harpsichord at all.



Example 2.2 Frederick Delius, ‘Dance for Harpsichord’ (1919), bars 1-5 © Universal Edition.

The harpsichordist Ralph Kirkpatrick recorded Delius’s work in 1961 on a compilation album of modern harpsichord music recorded live in California. This impressive anthology features a number of compositions and is played with great finesse, yet the performance of Delius’s *Dance for Harpsichord* appears to me as the least convincing on the album.²⁰ It appears that even an artist of Kirkpatrick’s skill struggled to produce a performance with a clear harmonic line, failing to produce a smooth and even performance of the work that could be so easily achieved on the

²⁰ Ralph Kirkpatrick: *A Recital of Twentieth Century Harpsichord Music* (1961), Music & Arts.

piano. It is important to remember that at this point in time, the harpsichord had little place in contemporary music-making and the apparent lack of understanding that Delius demonstrates towards the technical necessities of the instrument continued to plague composers throughout the century. It is also important to note that any difficulties Delius suffered in writing for the instrument almost certainly stem from a lack of experience with the instrument and opportunity to work with a performer instead of a lack of musicality. While the piece finds an important place in the history books for being an early work by a significant composer, it remains deeply unsuited to the instrument.

One of Gordon Woodhouse's students was the Australian harpsichordist Valda Aveling who spent much of her life living in Britain.²¹ Aveling was responsible for commissioning British composers to write for her, including Elizabeth Maconchy who wrote *Three Bagatelles* for harpsichord and oboe. This work is dedicated to both Aveling and her partner Evelyn Barbarolli.²² Maconchy was a student of Ralph Vaughan Williams and in her *Three Bagatelles*, she produced a work closer to the style of Stravinsky than that of her teacher.²³ In Chapter 3, I discuss how Lennox Berkeley's music would be similarly influenced by the music of Stravinsky. In Maconchy's avant-garde work *Three Bagatelles* the harpsichord part contains sharp articulations, shown in Example 2.3. Such articulations are effective when paired with the similarly articulate oboe and the work achieves a good balance between the two instruments. The harpsichord along with its nostalgic associations such as a strong use of rich rolled chords could be used against modernistic traits such as a strong use of chromaticism and Stravinsky-inspired harmonies.

²¹ Biographical information from: "Obituary: Valda Aveling," The Guardian. Accessed 4 July, 2016. <https://www.theguardian.com/music/2007/dec/18/1>.

²² Evelyn Barbirolli (1911-2008) is sometimes credited as Evelyn Rothwell.

²³ Biographical information from: Alain Frogley, *The Cambridge companion to Vaughan Williams* (Cambridge: Cambridge University Press, 2014).



Example 2.3 Elizabeth Maconchy, 'Three Bagatelles' (1975), Section A © Oxford University Press.

The composer Gordon Jacob composed his *Sonatina* for Oboe and Harpsichord or Piano (1963) for the same duo. Jacob had contributed on a number of occasions to the Dolmetsch/Saxby partnership and was experienced at writing for the harpsichord. In his *Sonatina* he appears to have essentially created a written-out keyboard continuo part, as can be seen in Example 2.4. The oboe takes the theme and the harpsichord provides an effective accompaniment and along with a frequent use of rolled chords which hints strongly back to the historic considerations of harpsichord writing. This work is popular amongst oboists but despite being well written for the harpsichord, including aspects such as thin texture, limited leaps, and smooth contrapuntal writing, most performances I have heard tend to utilise the more readily available piano. The crescendos seen in the keyboard part refer only to performance on piano.

Example 2.4 Gordon Jacob, 'Sonatina' Movement IV, bars 29-36 © Oxford University Press (1963).

Carey Blyton (1932-2002) also wrote for Aveling when he scored the solo harpsichord soundtrack for a 1964 television documentary *Display to Sell*.²⁴ Aveling performed the work on a revival harpsichord built by Thomas Goff.²⁵ This documentary was designed to help shop-owners create appealing and memorable visual display in their shop windows. The presence of the distinctive sounding harpsichord in the soundtrack was likely borne of a desire from the producer to create an equally memorable sound to the documentary -- the harpsichord music is even played backwards at the start.²⁶

In twentieth-century Britain, the ever-growing media of recorded audio, radio, film, and television allowed more people than ever before to become aware of the harpsichord. Before a harpsichord performance in a 1968 edition of his popular television show that was filmed in London, American pianist and entertainer Liberace said, "It's interesting to note that the

²⁴ Aveling's recording is heard in reverse at the start of the program before it is played the correct way a few minutes in. "*Display to Sell*." Carey Blyton. Accessed 12 February, 2017. <http://www.careyblyton.com/?%3F=DisplayToSell>.

²⁵ Film credits 'Harpsichord by Thomas Goff'.

²⁶ In Chapter 5 I discuss the role of the harpsichord in film music of this period.

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harpsichord is once again finding its way into our music: not our classical music, but our pop music".²⁷ Liberace was right of course that harpsichord was finding its way into popular music, but as my database illustrates, the instrument had a great use in classical contemporary music. It is just that classical compositions would not likely be as well-known as music in the pop charts by the public. The resurgence of the harpsichord led to a role where it became highly intertwined in pop culture as it was in classical music and this is especially true in the 1960s. During this decade the harpsichord was widely used in popular music of the day. Often during this period the harpsichord wasn't always being used for any historic link to the past -- it was being used because popular musicians liked and embraced the unique sound the instrument offered and seized upon the kitsch appeal of this 'old' instrument. As noted by David Huckvale on his history of Hammer Films in the twentieth century, the sound of the harpsichord was so well used during the 1960s: "....in the world of popular music, the old-fashioned harpsichord suddenly sounded new, unusual, even 'hip' - perfect, in fact, for the swinging sixties, a period that loved raiding the past to make statements about the present." ²⁸

Thanks to the availability of mass-produced revival harpsichords (like the all-purpose instrument being built by de Blaise) non-classical musicians had better access to the instrument. As such, the instrument found itself used and adapted into all kinds of different popular music including psychedelic and rock music which allowed the instrument to break away from connotations to the past. Many of the bands using harpsichord were American including groups such as The Mamas and The Papas, The Monkees, The Grateful Dead, and The Doors. In Britain artists like The Rolling Stones, Donovan, Marianne Faithfull, and The Beatles equally embraced this new sound. After the 1960s use of harpsichord in pop culture declined but later television

²⁷ "The Liberace Show." Liberace in London. NBC. 1968. Liberace plays the pop tune: *Love Is Blue* (*L'Amour est Bleu*) by André Popp, on a Goble harpsichord (instrument identification by author).

²⁸ David Huckvale, *Hammer Film Scores and the Musical Avant-Garde* (McFarland, Jefferson NC, 2008), 80.

shows like *Blackadder*,²⁹ *Never the Twain*,³⁰ and *Lovejoy*³¹ helped cement the role of the harpsichord as a decisive audio cue generating a sound representing the past. Such works are not included on my database as they were rarely intended for concert performance but deserve a mention given how widely heard they were.

A harpsichordist who appeared on BBC Radio frequently (and who appears often in the database) was the harpsichordist and composer George Malcolm (1917-1997).³² He recorded Baroque works but is also remembered for his light-hearted recordings of his own jazzy comic works such as *Bach Before the Mast* (1969) and his *Variations on a Theme by Mozart* (1967) which was written for four harpsichords. *Variations on a Theme* was recorded in 1967 with Aveling and Malcolm as two of the four harpsichordists.³³ In *Bach Before the Mast* (sometimes known as the *Honky Hornpipe*) Malcolm turns the traditional tune of the *Sailor's Hornpipe* into a light-hearted swung Baroque fugue: the opening theme is shown in Example 2.5. Malcolm demonstrates understanding of harpsichord writing by eliminating dynamics and creating a simple texture and a strong use of phrasings (staccatos and legatos) that effectively highlight the theme.

²⁹ This is especially true of the first series of *Blackadder* in 1983, '*The Blackadder*'. *Blackadder* was a BBC sitcom that featured incidental music, and featured harpsichord music by Howard Goodall (1958 -). The instrument is especially used in Episode 4: *The Queen of Spain's Beard*, where it is often used in accompaniment with the organ. In Series 3 of *Blackadder*, a prominent harpsichord continuo part was used in the title sequence. The 1988 Christmas special of the series, includes a well-known quote: "You wouldn't see a subtle plan if it painted itself purple and danced naked on top of a harpsichord, singing "Subtle plans are here again".

³⁰ (1981-1991). This sitcom was about the lives of two feuding antique dealers. The theme tune was titled *Domino* by the Dutch composer Jack Trombey from his 1975 album *Interlace*.

³¹ *Lovejoy* (1986-1994) BBC television sitcom about an antiques dealer, which featured synthesised harpsichord music by Denis King (1939-)

³² Ronnie Carroll, *Luck of the Irish: Poignant Saga of an Irish Family Arriving in England just at the Outbreak of World War II* (Bloomington, IN: Xlibris, 2012), 146.

³³ Released on a Decca LP *Music For 4 Harpsichord* (1967), which included music by J.S Bach, C.P.E Bach, and George Malcolm. Performed by George Malcolm, Valda Aveling, Geoffrey Parsons, and Simon Preston (harpsichords) and the English Chamber Orchestra conducted by Raymond Leppard. All four harpsichords were modern instruments by Thomas Goff.



Example 2.5 George Malcolm, 'Bach Before the Mast' (1969), bars 1-11 © Francis, Day, and Hunter.

Malcolm, like many performers active before the 1970s favoured revival harpsichords and almost all his recordings can be heard on a modern Goble or Goff instruments.³⁴ In a 1973 interview with the British Harpsichord Society Malcolm described his views on revival instruments and the growing trend of historic performance:

.... you know exactly where you are with a Goble. The sound, to my ears, is entirely acceptable—it is not an exciting sound— it is a wonderful instrument for any kind of continuo or accompanying work where a certain quick dynamic flexibility and unobtrusiveness are required. You know I'm not an authenticist at all, and I use the geared pedals that the Goble harpsichord (and for example the Goff harpsichords also) have for things like fading off an appoggiatura—fading off a feminine cadence—which is one of the great embarrassments when playing harpsichord continuo in all these concerti grossi And this business of going to great lengths to reproduce the exact performing conditions of the eighteenth century, for example, seems to me questionable, because you are never going to reproduce the listening conditions of the eighteenth century whatever you do—it's not going to have the same impact on a modern audience as it did in the eighteenth century.³⁵

³⁴ Malcolm used a Goff exclusively for his UK recordings up until about 1968, before making the switch to a Goble instrument.

³⁵ "George Malcolm Interview, British Harpsichord Society." British Harpsichord Society. Accessed 19 February, 2016. <http://www.harpsichord.org.uk/wp-content/uploads/2015/04/georgemalcolm.pdf>.

Malcolm favoured these instruments as these were the instruments that he was most familiar with. The sturdily built revival harpsichords were often better at holding their tuning and the action could be less temperamental than the more fragile historic instruments -- perhaps why Malcolm claims “you know where you are with a Goble”. Malcolm liked revival instruments and enjoyed the fact that this kind of harpsichord offered a greater range of registrations and ease of engaging and disengaging stops through use of pedals. These were considerations that had become an essential part of his performing style in much the same way that it had been part of Landowska’s.

Composer Joseph Horowitz (1926-) wrote his *Jazz Concerto* (1965) for harpsichord (or piano) and orchestra and dedicated the work to Malcolm. Horowitz’s remarkable fusion of jazz themes melded into a Baroque score produced an effective work. The trend for harpsichord in jazz music had come in American jazz music of the 1940s. American band-leader Artie Shaw (1910-2004) had started introducing the harpsichord into his recordings during the 1940s.³⁶ The instrument was by no means conventional for this genre but had a fresh and unique sound that melded well into jazz. It wasn’t just a straight swap for the piano either, the revival harpsichord had a wealth of different registration choices produced a new sound for the ensemble and worked effectively in either solo sections or together with the rest of this small ensemble. It was a testament to the instrument’s versatility and would be one of the reasons why the harpsichord would be so widely used over the coming decades in a variety of different genres. Another use in jazz music came from Alec Wilder (1907-1980), who wrote a number of jazz-influenced pieces for his band that featured the harpsichord. In the 1940s and 1950s, Alec Wilder’s Octet made prominent use of a revival harpsichord and they recorded a number of pieces: *A Debutante’s Diary* (1951) is a good example of this new and playful sound that people were starting to hear

³⁶ Johnny Guarnieri (1917-1985) played harpsichord on the Artie Shaw Gramercy 5 1941 track: *Summit Ridge Drive* (RCA Victor, 26763), likely the first recorded use of harpsichord in jazz music.

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and associate with the instrument. In this jazz setting the harpsichord could distance itself from any associations to the past and brought a fresh and vibrant sound to any ensemble.

Horovitz's *Jazz Concerto* is a refined example of melding jazz and classical music and as shown in Example 2.6 the keyboard part is tailored effectively to the harpsichord. Horovitz has managed to infuse jazz harmonies into an otherwise traditional looking keyboard part. Many parallels exist between jazz and Baroque music, such as the notion of improvisation and Horovitz's keyboard score in many respects looks like a realised jazz improvisation or written out harpsichord continuo line. Horovitz has used a largely chromatic bass to create a traditional looking walking bass line. In addition to this bassline most of the interesting harmonic material is left to the right hand, again harkening back to traditional considerations of Baroque continuo writing. Jazz harpsichord became much less used in the latter part of the century.³⁷

³⁷ Kipnis, *The Harpsichord and Clavichord*, 274.

Example 2.6 Joseph Horovitz, 'Jazz Concerto' (1965), bars 9-16 © Novello.

2.3 The Composers

Another composer of note who wrote for the harpsichord is Walter Leigh (1905-1942), whose *Concertino* for harpsichord (or piano) and string orchestra (1934) is considered by many as his best and most well-known work.³⁸ Like Delius's *Dance*, the *Concertino* was premiered on the piano by a pianist -- in this case by Elizabeth Poston. Especially in the earlier decades of the century given the scarcity of the instrument, if no harpsichord could be sourced for a performance then a piano would be used instead. Leigh's concerto is neoclassical in style with a harpsichord part that is well written for the small compass of the instrument. As shown in Example 2.7, Leigh's

³⁸ Robert Ignatius Letellier, *Operetta: A Sourcebook*. Volume II (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 984.

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harpsichord part contains few written out articulations and no indicated slurs or phrase marking. As Dolmetsch had indicated in his publication the importance of a good hand motion is important in good harpsichord writing and Leigh achieves this through his contrapuntal writing. In terms of ornamentations, there are a few ornaments and some spread chords, but the score tends to be more simplistic and Leigh avoids unnecessary markings. This is one of the earliest modern compositions I found where the composer has recognised the fact that dynamics for the harpsichord are (largely) unnecessary on the harpsichord and as such Leigh has omitted dynamics from his work. The work reflects an obviously skilled understanding of the instrument.



Example 2.7 Walter Leigh, 'Concertino' (1934), bars 80-90 © Oxford University Press.

Leigh balances the dynamic level of the harpsichord to an appropriately sized string orchestra (8.8.5.5.5) and uses a question and answer style throughout the piece between soloist and orchestra to accommodate the softer sound of the harpsichord. When the strings are used together the harpsichord's role is reduced as Leigh understands that the sound will be lost. In his first attempt at writing for the harpsichord he appears to have an excellent grasp of the

capabilities of the instrument and his efforts appear to be more refined than many of his contemporaries.³⁹

The harpsichord is not the only keyboard instrument found in the database and the revival of the clavichord occurred simultaneously with the revival of interest in the harpsichord. As discussed in Chapter 1, Arnold Dolmetsch manufactured modern clavichords along with harpsichords; Gordon Woodhouse was an early champion of the instrument. Stephen Dodgson, Peter Dickinson, Edmund Rubbra, and Alun Hoddinott all composed for the clavichord in the twentieth century. The most substantial contribution appears in two major sets by the composer Herbert Howells (1892-1983), *Lambert's Clavichord*, Op. 41 (1927), and *Howell's Clavichord* (1961). In these two sets Howells creates Neo-Baroque pastiches through a strong use of counterpoint and is influenced by English music found within the *Fitzwilliam Virginal Book*, although Howells did not directly work with a performer, the original set was dedicated to the British photographer and clavichord builder Herbert Lambert.⁴⁰ The first set was made up of twelve individual pieces and likely the first published modern work for the instrument.⁴¹ Howells decided to dedicate each movement in this set to someone Lambert had photographed. The second set is comprised of twenty pieces. In this larger volume each movement is dedicated to a prominent British musician at that time: it includes dedications to figures like Thurston Dart (1921-1971), Gerald Finzi (1901-1956) and Vaughan Williams. Vaughan Williams, who, despite his dislike of such keyboard instruments as discussed earlier, is the only recipient to be honoured with two movements in the form of both a Pavane and Galliard (*Ralph's Pavane* and *Ralph's Galliard*). Howells often includes whimsical nods to the individual dedicated in the movement, such as an obvious theme of William Walton's *Crown Imperial*, which can be heard in the

³⁹ Walter Leigh died aged 37 in World War II. Leigh makes one other appearances in the database in his *Sonatina* for alto recorder and piano or harpsichord.

⁴⁰ Biographical information from Graham Wade, liner notes to *British Music for Harpsichord*, Christopher D. Lewis, Naxos 8573668. Herbert Lambert (1881-1936).

⁴¹ Bedford, *Harpsichord and Clavichord*, xvii.

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movement *Walton's Toye*. Howells takes traditional Baroque dance forms to create a modern harmonic language by using surprising harmonic shifts throughout each movement. As shown in Example 2.8, in the space of four bars Howells quickly modulates through the unusual pattern of C minor, D major, F minor, D major, C minor, F major, and G major. *Howells' Clavichord* seems well suited to the clavichord and uses a small range of notes and largely retains good contrapuntal hand motion throughout both sets of clavichord works.



Example 2.8 Herbert Howells, 'Samuel's Air' from 'Lamberts Clavichord' (1927), bars 14-17 © Oxford University Press.

Peter Maxwell Davies (1934-2016) first appears in the database during the 1950s. His use of harpsichord is often linked to his interest in historic music, for example in his work *Eight Songs for a Mad King* (1969) which is a work based on the later life (and mental illness) of King George III. The work's historic context is a logical reason to include the period harpsichord. As Maxwell Davies noted in the score of this work:

The keyboard player moves between piano and harpsichord, sometimes acting as continuo, sometimes becoming a second percussion part, and sometimes adding independently developing musical commentary.⁴²

In the harpsichord part (which is largely tonal), occasional fragments of traditional dances can be heard-- such as the one shown in Example 2.9, where a fragment of an Allemande is used. Davies is using the harpsichord and the older instruments to represent sanity and tradition with the modern instruments being used in an avant-garde fashion to represent the illness of the King.



Example 2.9 Peter Maxwell Davies, 'Eight Songs for a Mad King' (1969), Number 5 © Boosey and Hawkes.

One of the issues I examine throughout this dissertation surrounds instrumentation and on what type of harpsichord the composer had intended their music to be performed. Especially during the period of transition, it is often difficult to ascertain what the preferred instrument is.

⁴² From the composer's own note on the score: "Sir Peter Maxwell Davies." MaxOpus, Accessed 12 February, 2017. http://www.maxopus.com/work_detail.aspx?key=2.

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For example, it was not immediately clear if *De Profundis* (1978) by composer Kenneth Leighton (1929-1988) was intended for a revival or historic harpsichord. Part of the confusion stems from the fact that in his score Leighton indicates a number of registrations to use that include different manuals. In the score, he specifies both a 4' and 8' registers; additionally, he also includes a description of "Full" within the score and it is not clear whether that perhaps also implied the use of a 16' stop. Another point of confusion in the score occurs when Leighton specifies that the performer puts their "right arm on white keys" and "left arm on black keys" as shown in Example 2.10. Given revival and historical harpsichords frequently have the key colours reversed from each other this could lead to confusion depending on what kind of instrument the performer has in front of them. On this occasion, due to the note clusters it ultimately makes no difference but such terminology is best avoided to prevent confusion. While the score gives no direct information on what kind of harpsichord the composer wanted, the original concert programme for the event describes the use of "two Hubbard-Davies harpsichords at modern pitch" for performance of his work.⁴³ This leads us to the conclusion that Leighton intended the work to be performed on a historic model of harpsichord. Leighton would later write a *Harpsichord Concerto* (1982) and in the programme notes he described the harpsichord as "... an intense and lyrical instrument and it is mostly these qualities which are exploited here."⁴⁴ This piece was premiered by the harpsichordist Alan Cuckston (1940-).

⁴³ Information sourced from: "Bach at St Cecilia's Hall 1978," Reid Concerts. Accessed 2 December, 2016. <http://www.reidconcerts.music.ed.ac.uk/concert/bach-st-cecilias-hall-1978-4>. From this source I discovered that Leighton himself gave the first performance of his own work.

⁴⁴ "Kenneth Leighton." Music Sales Classical. Accessed 12 February, 2017. <http://www.musicsalesclassical.com/composer/work/7666>.

Right arm on white keys
(Full)

ff

Left arm on black keys

ancora più lento
II

simile sempre

Example 2.10 Kenneth Leighton, 'De Profundis' (1978), bars 327-332 © Maecenas Music.

The score of *Earth Forms* (1986) by Sarah Rodgers contains all the information needed to determine the type of instrument that the composer intended.⁴⁵ A sample of the score is shown in Example 2.11, where a 16' stop is indicated in the harpsichord part. This immediately suggests that the composer had a revival harpsichord in mind when she composed this work. Rodgers explained: "I was brought up in Sevenoaks where the Feldberg factory was located and as a

⁴⁵ *Earth Forms* received the premiere performance on 8 September, 1986 at Andover (Hampshire) Guildhall and was performed by The Sheba Sound - Catherine Smith and Deirdre Lind (oboes), Deirdre Dundas-Grant (bassoon), and Harold Lester (harpsichord). The Sheba Sound worked from 1975 to 1997, performing in the UK and Europe as well as parts of the Arab world.

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schoolchild I would make visits to the Feldberg showrooms to play some of their instruments.”⁴⁶

Thanks to such knowledge of harpsichords from a young age and coupled with a familiarity with the revival instruments that Feldberg were manufacturing (generally with 16' stops) her score takes care and attention to note alternative possibilities for registrations. This includes instructions such as: "Note on harpsichord registrations: Those marked are for a two-manual instrument with harp and lute stops. On less versatile instruments, (1) dynamics remain relative to widest extent available; (2) harp stop indicates most brittle sound available; (3) lute stop indicates most muted sound available".⁴⁷ Notes like this represent a change of attitudes and music being carefully tailored to the harpsichord and indicates how the harpsichord has become more independent from the piano than it had been earlier on in the century. Interestingly in *Earth Forms*, the work refers to the past but not to a period when the harpsichord would have been used as the work features tribal ritualistic chord progressions. Rodgers is making a broad statement on the history of the planet and it is curious how in this work the harpsichord is still being used to channel history, even if it is not a statement about its own history.

⁴⁶ Sarah Rodgers in an E-Mail to author 5 May, 2016.

⁴⁷ Sarah Rodgers, *Earth Forms*.

Oboe

Cor Anglais

Bassoon

Harpsichord

Pesante

Ob.

C. A.

Bsn.

Hpsd.

4', 8', 16' and coupler

Example 2.11 Sarah Rodgers, 'Earth Forms' (1986), bars 104-109 © Composer.

Despite the keen interest in writing harpsichord music that was only for the harpsichord in recent times some composers have devised scores that remain entirely suited to both the piano and harpsichord. One such is Gavin Bryars (1943-) in his work *After Handel's "Vesper"*. The work

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is dedicated to harpsichordist Maggie Cole. Bryars wrote of his experience of working with Cole and the harpsichord:

..... with Maggie's help, I became acquainted with a wide range of keyboard music and types of instruments which helped inform the writing of this piece. I was attracted to the quasi-improvisational ethos of the music of Frescobaldi for the single manual Italian harpsichord and, at the other extreme, to music written for the larger two-manual German instrument. In the spirit of this music I have offered many options with ornamentation, suggesting some, writing out others completely, but also encouraging the player to use her invention and instincts to add others where not specified and generally to adopt an open approach to the piece.⁴⁸

This idea of allowing the performer the freedom to improvise a little within the work may allude back to historical performance practices, such as the improvised realisation of a figured bass. Given the style of Bryars's minimalist writing (Example 2.12), the writing is idiomatic to both harpsichord and piano and thus is effective on both. His use of the Alberti bassline (as is so often used in minimalist music) allows the performer to focus on the right hand and to develop improvisations over a more rigid left hand part. Bryars's harpsichord writing is designed to demonstrate both the uppermost and lowermost parts of a harpsichord compass and in order for the work to be effectively performed, an instrument with these notes should be sought (such as the FFF# in bar 90). The work appears to contain many leaps and jumps that a performer might think would be detrimental to harpsichord performance, in fact every single motion in the work has been considered carefully by the composer and each sequence of hand crossings or leap has a space between it that renders it very suitable to the harpsichord (or piano).

⁴⁸ "After Handel's Vesper." Gavin Bryars. Accessed 12 February, 2017.
<http://www.gavinbryars.com/work/composition/after-handels-vesper>.

Example 2.12 Gavin Bryars, 'After Handel's "Vesper"' (1995), bars 89-93 © Schott Music.

With this chapter I have illustrated some of the variety of compositions that the harpsichord was being used in over the course of the last century. From the database I found compositions in the early to mid-part of the century appearing to be more experimental in style, often avant-garde, especially when compared to works in the latter part of the century which seem to fall more heavily on linking to the past than they had before. The wider availability of historic reproduction instruments may have helped lead to a decline of interest in the harpsichord in contemporary compositions -- a phenomenon I will further explore in Chapter 4 as I detail the career of composer Stephen Dodgson. The database shows the importance of performers such as Carl Dolmetsch and Valda Aveling whose names appear often, but also shows the connection that builders themselves had in generating new music for the instrument including the likes of Thomas Goff and Arnold Dolmetsch. These builders were also important figures in creating a wide interest and awareness around the instrument. The database (and the works described in this chapter) shows a strong correlation of works being generated from friendships between composers and

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performers. This is a trend that will be explored in greater detail in the case studies that follow in the next three chapters.

Chapter 3: Harpsichord Music of Lennox Berkeley

3.1 Berkeley and the Harpsichord

Lennox Berkeley (1903-1989) was a seminal figure in twentieth-century British music circles, although his influences were often more French in style than many of his contemporaries.¹ While his harpsichord output was limited to a small number of pieces, these works are important as they represent some of the earliest modern pieces written for the instrument. His virtually unknown *Suite For The Harpsichord* (1930) was a large five-movement work for solo harpsichord. Berkeley was born and raised in Oxford and attended Oxford University. Following this he studied composition in Paris under the tutelage of noted composition teacher Nadia Boulanger (1887-1979), with whom he enjoyed a long and close friendship. Berkeley's interest in the harpsichord dates from the 1920s, at the beginning of his career into the 1930s, before being revived again a few times. In terms of style, Berkeley's earliest compositions stuck closer to the harpsichord's historic repertoire than did his later pieces -- although he consistently included historical references in his music while providing a more complex interaction of modern and historicist elements.

Berkeley's studies at Oxford University began in 1922, where he studied French, Old French, and Philology at Merton College. He undertook musical training there in the form of organ lessons with Sir William Harris and Dr Henry Ley. As a student in Oxford, Berkeley became friendly with a well-to-do socialite and fellow student, Vere Pilkington (1905-1983). The two roomed together at Oxford, which probably gave Berkeley his first interactions with the harpsichord as Pilkington owned a harpsichord. Pilkington studied with Gordon Woodhouse after he met her at a concert in

¹ Biographical information from Peter Dickinson, *The Music of Lennox Berkeley* (Woodbridge: Boydell Press, 1988), particularly from pp. 25-43.

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1923 in London.² As the biography of Gordon Woodhouse notes, she saw a talent in Pilkington and took him under her wing:

Recognising in Vere a talent which would enable him to develop into one of the best amateur musicians of his day, Violet tolerated his youthful conceit. When his father gave Vere a harpsichord as a present for his twenty-first birthday, she encouraged him to extend his range to the clavichord and the virginals. While the Australian harpsichordist Valda Aveling would later claim to have been Violet's only pupil, she was in fact the second of two, Vere Pilkington being the first.³

A harpsichord would not have been a common sight at this time but perhaps it was a fashionable luxury commodity for a well-to-do Oxford student interested in music and keyboards. In 1923, the same year that Pilkington met Gordon Woodhouse, Norman Wilkinson noted the curious trend of owning a historical keyboard instrument as a fashionable element of interior décor:

The keyboard instruments of the 17th and 18th centuries have not been laid up in lavender, and it is only on rare occasions one can realise that they were the brilliant means of expression of the music which was written for them. In fact, far from being laid up in lavender, they have, as often as not, been pushed carelessly into the outhouse or hayloft (that Ali Baba's cave of the antique hunter) and there they have died an unheeded death—the corpse being found eventually and sold with, "I can put it in perfect order for you, sir (or madam)—and, of course, the case is worth the money—it will be a charming ornament for your room." And in the room it is placed and pointed to as "That's my spinet, isn't it quaint?"⁴

This quote indicates how the harpsichord was thought of at this time more as a curiosity than a musical instrument, but thanks to composers like Berkeley the harpsichord would become more established as the instrument of "brilliant expression" and for both historic and modern music. In Pilkington's case, his instrument was not just as a mere fashion item and he did play it. Pilkington

² Biographical information from Douglas-Home, *Violet*, particularly from pp. 189-190.

³ Ibid., 190. The kind of harpsichord that Pilkington owned is unclear.

⁴ Norman Wilkinson, "A note on the clavichord and the harpsichord," *Music and Letters* (1923) IV : 162.

performed concerts at Oxford during Berkeley's time, though records at Oxford University's Bodleian Library suggest his performances were more often on the piano.⁵

Pilkington and Berkeley were both members of the Oxford University Musical Club and Union, which gave regular concerts at the Holywell Music Room in the grounds of Wadham College, Oxford -- said to be the oldest concert room in Britain (if not the world). This would have been a perfect venue for attracting revivalists to the harpsichord.⁶ These concerts periodically featured performances of compositions from their student members and a number of Berkeley's works were performed by the society during his time at Oxford. The Musical Club also featured guest artists, including Pilkington's teacher Gordon Woodhouse, who played there on the 15 June, 1926.

Gordon Woodhouse performed music from Byrd, Morley, Purcell, Bach, Mozart, and Scarlatti along with works by Giles Farnaby for which she was accompanied by Pilkington on the virginal.⁷ Pilkington's name can be found on other Oxford concert programmes from the same period, usually accompanying singers or string players, such as at a concert on 6 March, 1925. At this concert, he accompanied B. Harwood (violoncello) in a work by Baroque composer Henry Eccles in his *Sonata* for Violoncello and Piano in G Minor.⁸ It is possible that Berkeley may have encountered or at least been aware of some of the early modern attempts at harpsichord writing at this time, through his association with Pilkington (for example *Dance* by Delius). Given Pilkington's studies with Gordon Woodhouse, Berkeley would have surely known of her and it is entirely likely that he could have met her during one of her visits to Oxford.

⁵ Found in the Oxford University Musical Club and Union, Concert Programmes: Oxford University, Bodleian Library: G.A Oxon C.225 (1).

⁶ Michael Forsyth, *Buildings For Music: The Architect, The Musician, and The Listener From the Seventeenth Century To the Present Day* (Cambridge, MA: MIT Press, 1985), 52.

⁷ Oxford University Musical Club and Union, Concert Programme, June 15: 1926; GB-Ob: G.A Oxon C.225 (1).

⁸ The original piece was scored for violoncello and figured bass.

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Oxford colleges of the 1920s offered numerous and varied musical societies, catering to a range of musical interests. In an interview with Peter Dickinson in 1973, Berkeley stated that “I heard a lot of music at Oxford”.⁹ The archival material of the *Oxford University Musical Club and Union* would support this, for the concerts contained a wide variety of different styles of classical music. From the very oldest to the very newest music, concerts featured music from a varied selection of composers including Dowland, Boult, Stravinsky, Bax, Bach, Mendelssohn, Ireland, Mozart, and Gibbons. In a 1921 report from the Oxford student magazine, *The ISIS*, we can observe some major modern composers of the time being featured:

Among many interesting musical engagements for the term, special note should be taken of the orchestra concert on Thursday, December 1st, at the town hall. Besides the novelty of *Fanfares* by Bantock, de Falla, Satie and Goossens, three works are to be performed that have never been heard in Oxford. These are Scriabin’s *Piano Concerto in F Sharp Minor*, ‘*L’oiseau de Feu*’ of Stravinsky, and Arthur Bliss’ ‘*Madame Noy*’.¹⁰

Berkeley became very interested in the music of Stravinsky and this was an interest that intensified when he later moved to Paris. In addition to modern music the concerts featured sufficient examples of early music to demonstrate that the early music revival was beginning to come into its own. Of the many visiting artists who performed at these concerts, the Dolmetsch family occasionally gave recitals. As a member of the club it is likely that Berkeley attended some of their performances. A 1928 edition of *The ISIS* gives a contemporary impression of what people thought of the Dolmetsch family and the newly resurrected early music scene of the late 1920s:

Among those who have not heard performances by the Dolmetsch family there still prevails, to some extent, the idea that the revival of English Chamber Music, is an obscure and eccentric cult, to be avoided or at best regarded with a contemptuous tolerance. The best remedy for these views is for those afflicted with them to make an opportunity of hearing a Dolmetsch concert at the earliest opportunity.¹¹

⁹ Peter Dickinson, *Lennox Berkeley and Friends* (Woodbridge: Boydell Press, 2012), 155.

¹⁰ E.C.S. “Music Notes”, *The ISIS*, 2 November, 1921, pp. 8 – 9.

¹¹ R.H.H. “Review of The Dolmetsch Concert”, *The ISIS*, 16 February, 1928, pp. 8 – 9.

Even in this early stage it is interesting to note that the concept of period performance practice was being considered that of a cult.¹²

In 1927 music by Berkeley was performed at a concert of the Oxford Musical Club and Union. It was unusual for a current student to be featured in one of their regular concert programmes, lending special significance to the occasion. The concert on 1 November, 1927, featured music by Mozart, Beethoven, Handel, and Berkeley. The three works from Berkeley were his *Prelude*, *Intermezzo (Blues)* and *Finale*, for flute, viola, and piano.¹³ From this programming amongst such composers it is clear to see how even at this early stage Berkeley's fellow classmates at Oxford held him in high esteem.

Numerous concerts at Oxford featured piano music from contemporaneous British composers such as John Ireland, Arnold Bax, and Adrian Boult. One of the greatest keyboard composers of the period was Maurice Ravel, whom Berkeley was fortunate enough to know. According to Peter Dickinson's publication: "When Ravel was staying in London in 1925 Berkeley, who knew his hosts, took the opportunity of showing him some of his scores" and also "Berkeley derived much from his friendships with both Ravel and Poulenc".¹⁴ The friendship and music of Ravel and Poulenc would play an important part in influencing the young Berkeley and it was in fact Ravel that suggested to him he should contact Boulanger and go and study with her in Paris. By late 1926, Berkeley had left for France to do just that. He remained in contact with Ravel until Ravel's death in 1937.

Compositions written by Ravel that may have influenced Berkeley at this time include his *Tombeau de Couperin* (1914-1917), originally composed for solo piano. This popular work was a homage to François Couperin and Baroque forms, juxtaposed with contemporary rhythms and

¹² For a discussion of salon intellectualism and old instruments and a novelised version of the home life of Arnold Dolmetsch see: George Moore, *Evelyn Innes* (New York: D. Appleton and Co., 1898).

¹³ Dickinson, *Lennox Berkeley*, 8.

¹⁴ Dickinson, *Berkeley and Friends*, 1.

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harmonies. A later work from Poulenc, but in the same genre, is his *Suite Française* (1935), a composition formed of a series of dance movements based on music by sixteenth-century composer Claude Gervaise. These dance suites were originally scored for wind instruments, percussion, and harpsichord (for Landowska). Berkeley had written his *Suite for Orchestra* (1927) which also harkened back to the past, across four movements (*Sinfonia*, *Bourée*, *Aria*, and *Gigue*) in a Neo-Baroque style.¹⁵ The young Berkeley was familiar with styles popular in continental Europe, and was influenced by modelling himself on trends set by influential composers such as Ravel and trendsetting members of *Les Six*.¹⁶ Other works such as *Variations on an Elizabethan Theme-Sellinger's Round* in 1953 are later works modelled around the same concept, showing that this interest did not diminish later in life. Years later, in an interview with Berkeley's friend, the guitarist Julian Bream (1933-), when asked to describe Berkeley's music Bream acknowledged that Berkeley had an old-fashioned mentality in his writing: "He composed music that was, in a sense, old-fashioned, and yet he didn't mind".¹⁷

3.2 Berkeley Early Works

Some of the earliest known works of Berkeley include a number of keyboard pieces dedicated to Pilkington. The first of these is *March* (1924) for solo keyboard.¹⁸ *March* seems like the type of composition a youthful composer might write -- it is short and in a simple ABA form. Written in the key of E minor, the march rhythm and motif are stated by a strong use of accented fifths in the left hand. This composition is occasionally listed as a score for harpsichord, for example in Stewart Craggs's *Lennox Berkeley: A Source Book*.¹⁹ The notes as written would allow

¹⁵ Dickinson, *Berkeley and Friends*, 12.

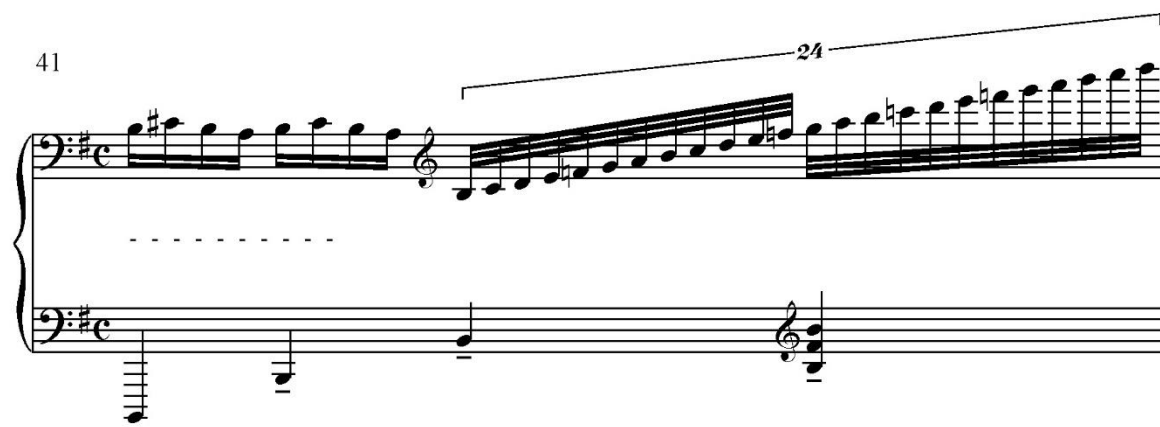
¹⁶ Les Six were an influential group of six French composers based in Paris around the 1920s consisting of Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre.

¹⁷ Dickinson, *Berkeley and Friends*, 226.

¹⁸ Published as: Lennox Berkeley, *Collected Works for Solo Piano*. Edited by Peter Dickinson (London: Chester Music, 2003).

¹⁹ Stewart Craggs, *Lennox Berkeley, A Source Book* (Ashgate: Farnham, 2000), 369.

the work to transfer to the compass of the harpsichord although there is one anomalous passage: bar 41, as shown in Example 3.1. This bar is unsuited to the harpsichord with a large *B*, - *d'''* range. The anomalous bar out of range makes it seem unlikely that it was ever intended for the instrument, so any perceived associations to the harpsichord is likely due to the affiliation with Pilkington.



Example 3.1 Lennox Berkeley, 'March' (1924), bar 41 © Chester Music Ltd.

The inclusion of dynamics and crescendo markings may also, at first glance suggest the piece is not intended for the harpsichord, but this is not necessarily the case. Harpsichord pieces of this period (and beyond) frequently include dynamics (Berkeley's own later work *Suite For The Harpsichord* includes dynamics and crescendo markings). The presence of dynamics in a 'harpsichord' piece can cloud the issue of instrumentation intended by the composer. There are, however, several reasons for them to be included. Sometimes, they can suggest registration changes and/or upper or lower manuals (decisions that could be reflected quite easily on a revival harpsichord with pedals). While such dynamic changes may appear to be redundant on the harpsichord, there are techniques available to the performer so they can compensate for the reduced dynamic control, such as subtle alterations to rhythms, overholding, 'key-knock' (the sound of the keys hitting the keybed), key release (controlling the speed at which the string is damped) - all considerations that can result in different and varied articulations. However, the simpler (and more likely) reason for the presence of dynamics is to be able to sell the piece as

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both a harpsichord and a piano piece, whilst adhering to standard formatting of what a piece of 'keyboard' music should look like. In this example, crescendo markings would be acceptable if being performed on the piano. In the case of *March*, these markings suggest a composition for piano, although perhaps the young composer had intended the piece for harpsichord. It may be that his lack of experience with the instrument simply caused him to write a piece with features not so easily executed on the harpsichord -- in much the same way that Delius had done a few years earlier.

The *Toccata* for piano, which he dedicated to J.F Waterhouse, another student at Oxford, was composed in 1925.²⁰ Berkeley was perhaps inspired by the composer he idolised so much, Ravel, who had similarly included a *Toccata* movement in his *Tombeau de Couperin*, a few years earlier. Although the form is historically associated to both the organ and harpsichord, the keyboard writing of *Toccata* from Berkeley is clearly for the piano with a large compass required and textural effects that rely heavily on a sustaining pedal. What can be seen from this work though, is the young Berkeley interested in experimenting with different types of early classical forms. It seems at this point in his career he was more interested in form and structure rather than the timbre of the instrument.

The next piece that we know Berkeley wrote that can be linked to the harpsichord is a composition entitled *Mr Pilkington's Toye* (1926), again dedicated to Vere Pilkington.²¹ This work was written likely before (or possibly shortly after) Berkeley moved to Paris. This piece is the first of Berkeley's keyboard works for which a convincing argument can be made for it having been seriously intended for the harpsichord. It appears to take its inspiration – and its title – from the Renaissance keyboard repertoire: the word 'Toye' in the title is used for some of the earliest

²⁰ John F. Waterhouse was a pianist and would later become a music critic of the Birmingham Post. His son John C. G Waterhouse was a well-known musicologist.

²¹ Autographed manuscript at the British Library, ADD MS 63847. Published Lennox Berkeley, *Collected Works*.

music written for the instrument.²² The main influences in the work are a combination of styles similar to music found in the *Fitzwilliam Virginal Book*.²³ If we compare *Mr Pilkington's Toye* (Example 3.2) with pieces from Fitzwilliam, such as William Byrd's *Sellinges Rownde* (Example 3.3), we observe a number of similarities.



Example 3.2 Lennox Berkeley, 'Mr Pilkington's Toye' (1926), bars 1-7 © Chester Music Ltd.

²² Toye: a light piece for virginal, circa sixteenth or seventeenth century.

²³ *Fitzwilliam Virginal Book* is substantial collection of a wide range of early keyboard music from late Renaissance to early Baroque periods of history: William Barclay and J. A. Fuller-Maitland, *Fitzwilliam Virginal Book* (Leipzig: Breitkopf & Härtel, 1953).



Example 3.3 William Byrd, 'Sellingers Rownde', bars 1-8. Taken from 'My Ladye Nevells Booke of Virginal Music'. © Dover Publications

These similarities include both being structured in simple rondo form and both containing a distinctive English style, derived from elements such as pastoral rhythmic motifs and a strong drone motif in the left hand -- a feature common in virginal music of this early period. In both works, the methods in which the two hands interplay is similar and in both a comparably small compass is required. Both pieces fit neatly between the hands and with limited movement needed in a style very typical of English Renaissance music (likely as a result of the virginal keyboard, which was limited in range and the keys of which were relatively short). When we compare this piece with the Parisian pieces he would write in just a few months' time, we see how quickly the influence of a figure like Nadia Boulanger would play in the compositional life of a young composer. Until 1927 these early compositions are often shaped by more local musical trends (such as British nationalism) and it is not until he moves to Paris that a stark and apparent change of style appears.²⁴ These early works tend to be conventional and harmonically relatively conservative; there is nothing especially contemporary about them and they often are based

²⁴ For a discussion of British nationalistic music of this period, see Tim Rayborn, *A New English Music: Composers and Folk Traditions in England's Musical Renaissance From the Late 19th to the Mid-20th century* (Jefferson, NC: McFarland Publishers, 2016).

around historic styles and forms. Interestingly, in his later Parisian works, these styles and forms would not be abandoned but the harmonic language and counterpoint that he learned from Boulanger became more significant than historical references. After he begins his studies in Paris, a radical change to his harmonic language begins to feature in his compositions.

3.3 The Paris Years

In late 1926, Berkeley moved to Paris, and began his studies with Boulanger.²⁵ His style rapidly changed as he embraced his new European connections. As a student of Boulanger he would have been trained in music of all the great composers, but with a special emphasis on the works of Bach. Boulanger was well known for her strong appreciation and teaching of Stravinsky's music and frequently asked that her students analyse and understand it.²⁶ It becomes apparent in Berkeley's writing from this period that he too embraced this same respect for Stravinsky. Dickinson notes in his biography of Berkeley:

Berkeley was an astute observer and his reactions to the Paris scene are consistent and often chime with his views in his diaries forty years later. He admired everything to do with Stravinsky and was present at significant premieres such as the *Capriccio for Piano and Orchestra*, the *Symphony of Psalms* and the *Violin Concerto*.²⁷

After the *Rite of Spring* (1913), Stravinsky was widely seen as an 'enfant terrible' and many of his youthful compositions were perceived as striking and rebellious; but by the time Berkeley came to live in Paris Stravinsky was being accused of writing music that was too traditional and retrogressive, backing away from his earlier pioneering approach to composition. For example, Stravinsky's later composition of 1938 *Dumbarton Oaks* was based on Bach's Brandenburg Concertos. As noted by Douglas Lee:

²⁵ Biographical information on the life of Nadia Boulanger can be found in: Jeanice Brooks, *The Musical Work of Nadia Boulanger* (Cambridge: Cambridge University Press, 2016).

²⁶ Kimberly A. Francis, *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (New York: Oxford University Press, 2015), 56.

²⁷ Dickinson, *Berkeley and Friends*, 18.

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When the Dumbarton Oaks Concerto was heard in Europe, many criticized Stravinsky severely for what they perceived as stylistic imitation. Borrowing of thematic materials from earlier sources was a long established practice, but the musical reference to Bach's Brandenburg Concertos struck both critics and some fellow composers as creative sterility.²⁸

In terms of the harpsichord, Berkeley was fortunate to attend several important performances during his student days in Paris. The first of these was Landowska's premiere of Poulenc's *Concert Champêtre* on 3 May, 1929. Berkeley detailed his experience in a report he sent to the British publication, *The Monthly Musical Record*:

On May 3rd we heard the first performance of Poulenc's *Concert Champêtre* for harpsichord and orchestra, conducted by Pierre Monteux; the solo part was played by Mme. Landowska. This is certainly the most important composition that Poulenc has produced for some time. He has lost none of his extraordinary power of melodic invention and, though the work is perhaps not very satisfactory as regards unity of style and form, it has a great deal of charm. The harpsichord was a little lost in the Salle Pleyel – one wished that its tone could have been in some way amplified; apart from this, it combined very well with the orchestra.²⁹

His notion of harpsichord amplification is an advanced thought for the time and was something that in later years would occasionally happen in performances and recordings (especially when the harpsichord was paired with a large orchestra). Pleyel had always aimed to make an instrument that was louder but they, along with other instrument builders, failed to produce instruments that managed any major amplification of sound. Still, we see in his report that Berkeley enjoyed the work and realised the significance of it. Berkeley was again present at another important piece in the dawning of the contemporary harpsichord scene as in August 1930

²⁸ Douglas Lee, *Masterworks of 20th Century Music: The Modern Repertory of the Symphony Orchestra* (Routledge, London, 2013), 388.

²⁹ Dickinson, *Berkeley and Friends*, 20.

he documents seeing de Falla's puppet opera: *El Retablo de Maese Pedro*. Berkeley wrote of this performance in another of his reports to the *The Monthly Musical Record*:

El retablo was the most interesting item of the programme. In this work the composer sets out on a new and more personal line; the national element is as strong as ever, but apart from this the music is more modern and harder in outline. Here we have no longer the voluptuous harmonies of *El amor brujo* - on the contrary, there is something almost ascetic and bare. The evening gave one a clear idea of Falla's position in contemporary music. His great vitality and fervour, combined with good workmanship, have won for him an important and well deserved place.³⁰

Berkeley does not mention it, but *El Retablo de Maese Pedro* features a large harpsichord part. In Paris, Berkeley saw further harpsichord events in the years that followed. In June, 1932, he heard Landowska performing music by Haydn in Paris.³¹ At another performance in 1933, he heard de Falla's *Concerto for Harpsichord* (1926). Perhaps Berkeley's growing awareness of compositions like these by Poulenc and de Falla illustrated to Berkeley how the modern harpsichord could be used. From these works Berkeley would learn how modern harpsichord music could be influenced by the past yet still have a relevant place in contemporary music making.

The first composition existing from Berkeley's time in Paris is a short piece entitled *For Vere* (1927). This piece was likely written as a brief compositional exercise for Boulanger. Berkeley described his first year of lessons with Boulanger in an audio interview with Peter Dickinson in 1973:

I went once a week for private lessons and she put me on to strict counterpoint, and fugue later, because she felt I had no real basic technique. For the first year I was with her I didn't really compose. I did nothing but these strict counterpoint exercises. She thought it better if she didn't see anything of mine, although she had looked at a few compositions when she accepted me as a pupil, but she thought I was so behind with

³⁰ Ibid., 25.

³¹ Ibid., 35.

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technique that I should concentrate on that. It was a bit arduous, as you can imagine, because these things aren't easy: they are very arid and I hated it. I was almost in despair a good deal of the time, but I stuck to it and I'm glad I did now because I think it does in the end give one a certain facility.³²

For Vere, could have been one of these counterpoint exercises described above. The short piece demonstrates how in a short period, Berkeley had come a long way from the historic pastiche of *Mr Pilkington's Toy*. The dedication to Pilkington may suggest that the piece was intended for the harpsichord although there is no evidence that it was ever played (on harpsichord or piano). Unsurprisingly, the association with Pilkington leads the work to be listed as a harpsichord piece in certain publications.³³ Although, the question of instrumentation occurs again with this piece, it was not written anywhere on the score that it was explicitly written or intended for the piano, although bar 4 features markings for both engaging and releasing a pedal (Example 3.4). As such, it is likely that it was always conceived as a work for piano. This is further backed up from a use of an ottava (such as in bar 8, Example 3.4) which extend the compass range outside that of even a large revival harpsichord. Casting these considerations aside a limited case can be made for performing the piece on the harpsichord, as it does have a rather effective sound and style.

³² Dickinson, *Berkeley and Friends*, pp. 156 - 157.

³³ Craggs, *Lennox Berkeley*, 369.

The musical score is for a piece in 2/4 time, marked with a tempo of 104. It consists of two systems of five bars each. The first system begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The second system begins with a mezzo-forte (mf) dynamic in the bass and a piano (p) dynamic in the treble. The score includes a pedal (Ped.) marking and a staccato (staccato) marking. The score is written for a single manual on a harpsichord.

Example 3.4 Lennox Berkeley, ‘For Vere’ (1927), bars 1-10 © Chester Music Ltd.

This limited suitability to the harpsichord stems largely from a strong use of imitative counterpoint. Regarding the indicated dynamics of the piece on an instrument with pedals they are entirely feasible to achieve. For example, in bar 8, there is a dynamic change to pianissimo and the large leap needed in the bass would make it a suitable place to switch to the upper manual. In bar 10, a nasale stop could be introduced to make it even quieter and to further decrease the dynamics before a shift to the louder lower manual when the dynamic is next increased to forte. Such changes would be easy to execute on a revival harpsichord. In Peter Dickinson’s edited version of this score, he notes: “There is no title but the annotation *For Vere* at the foot of the score is now used to identify the piece: this cryptic fragment announces the new up-to-date Parisian Berkeley. The suggested tempo is editorial.”³⁴

³⁴ Dickinson, *Lennox Berkeley, Collected Works*, 186. Suggested tempo is quaver = 104.

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I recorded *For Vere* and *Mr Pilkington's Toye*, both of which were released on a compilation recording of modern British harpsichord music (as part of this project) for Naxos Records in 2016.³⁵ I felt that I could not make a plausible argument for a harpsichord recording of the other pieces discussed in this chapter. For this recording, I used a 1930s Pleyel harpsichord although I suspect Pilkington probably would have owned a smaller and more practical instrument than this large double manual instrument I used. My registration choices for this recording were influenced by the dynamics in the published score. Minor changes were made from the score, for example, in *Mr Pilkington's Toye*, I added a repeated section (bars 1-8) contrasting the registration on the repeat. I did this as the work is so clearly influenced by the Fitzwilliam Virginal Book and music contained in these volumes, invariably repeat the theme. I felt this repetition in Berkeley's work enforced the connection to historical models. A subtle rhythmic change was made to the glissando in this same work, due to the difficulties in achieving such an effect on the Pleyel harpsichord, which has keys weighted with lead. *For Vere* remained largely the same aside from the elimination of the ottavas due to compass limitations. During the recording session of *For Vere*, I found a slightly slower tempo than Dickinson proposed to be more effective on the large modern harpsichord, but I concur with his suggestion when using a piano. None of these works were published or recorded in Berkeley's lifetime and it is unclear how many of them were ever performed. The first publication of these works came in 2003 by Chester Music in a comprehensive edition of works edited and prepared by Peter Dickinson: *Lennox Berkeley, Collected Works for Solo Piano*. Additionally, I performed both *Mr Pilkington's Toye* and *For Vere* at the Cheltenham Music Festival (U.K.) in 2015, as part of this project.³⁶

³⁵ Christopher Lewis, *20th Century British Harpsichord Music*, 2016, Naxos Records (9.70237). The CD liner notes are included in this project as Appendix C. Instrument used for this recording was a Pleyel harpsichord, known as the 'Eaton Pleyel', which was an instrument originally purchased by the Toronto Eaton Auditorium (Ontario, Canada), and used in a recording by Wanda Landowska with the CBC Radio Orchestra, *A Treasury of Concert Performances, Volume 1*, Music and Arts: MACD0821.

³⁶ Berkeley was President of the Cheltenham Music Festival from 1977-1987 and subsequently President Emeritus until his death in 1989. Performance at the Cheltenham Festival was in Lecture/Recital on 5 July, 2015 with Jeanice Brooks, Kate Hawnt, Laurie Stras, and author.

3.3.1 *Suite For The Harpsichord (1930)*

In 1930 as a student of Boulanger, Berkeley wrote a major composition for the harpsichord: *Suite For The Harpsichord* (1930).³⁷ This was the last time he would write a solo composition for the historical keyboard, save for a short Prelude and Fugue for the clavichord three decades later (although harpsichord would feature in two later chamber pieces of his). His *Suite For The Harpsichord* was dedicated to Pilkington, although there is no evidence that the work was ever publicly performed. The Suite was published for the first time in 2016 (as part of this project), although, it had been possibly considered for publication at an earlier point in time.³⁸

Suite For The Harpsichord has five movements, based loosely on the structure of a traditional Baroque suite, especially the Bach French/English suites and this work has a similar use of themes for each movement and clear sense of counterpoint. Here, I outline how the *Suite For The Harpsichord* connects to the harpsichord's historic past and how Berkeley attempted to modernise the Baroque suite form. The influence for Berkeley to write this work was likely a combination of factors including Boulanger's interest in Bach and composers such as Stravinsky writing music based on old forms. It was may well also be a response to seeing a number of live harpsichord performances, as documented above.

The Suite is formed of the following movements:

- I. *Lento*, G Minor
- II. *Allegro Moderato*, G Major
- III. *Sarabande/Lento*, E Minor
- IV. *Allegretto/Tranquillo*, G Major
- V. *March/Moderato/Tempo di Marcia*, G Major

³⁷ According to Berkeley's autograph manuscript, the Suite was written in Paris from May-June, 1930 and if the piece was ever publicly performed (prior to 2016), it is unknown. The piece received its premiere performance by the author at Mottisfont Abbey on 15 October, 2016. The score was published in September 2016 by Chester Music as part of this PhD project and was edited by the author. A copy of the score is included with this PhD dissertation as Appendix B.

³⁸ This was from an E-Mail from Music Sales Group (Chester and Novello) to author in 7 July, 2014.

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The work begins with a slow opening, articulated in dotted rhythms in such a manner to give the effect of a traditional French overture. The large spread chords of the initial opening theme, as shown in Example 3.5, create a dramatic opening motif. This is contrasted in bars 3 and 4 with a repeated barring over the quaver/semiquaver groupings to move from a *detaché* style to a *legato* feel.

Lento [$\text{♩}=46$]

The musical score is written for harpsichord in 4/4 time, marked **Lento** with a tempo of 46 beats per minute. It consists of two systems of music. The first system (bars 1-2) begins with a forte (*f*) dynamic. The right hand plays large spread chords, while the left hand plays a repeated barring over quaver/semiquaver groupings. The second system (bars 3-5) starts with a piano (*p*) dynamic. The right hand continues with the spread chords, and the left hand plays a repeated barring over quaver/semiquaver groupings. The dynamics range from *f* to *p*.

Example 3.5 Lennox Berkeley, 'Suite For The Harpsichord: Lento' (1930), bars 1-5 ©
Chester Music Ltd.

The opening movement is in a minor key, but a heavy use of accidentals gives the piece a diverse harmonic language. In performing this opening movement on the harpsichord most passages work effectively with a limited number of hand leaps required. Tightly controlled chromatic progressions through the movement mean that the hands move with minimum labour. Large spread chords at bars 11-13 (Example 3.6) fit well between both hands and have the style and feel of Baroque music, through their use of the historically orientated style *brisé* style. This score looks a little more familiar as harpsichord music than say Delius's *Dance*, and this is achieved through

use of counterpoint and a close structure of the chords. Through Berkeley's use of elements such as crescendos, it is clearly not exclusively aimed for just the harpsichord.



Example 3.6 Lennox Berkeley, 'Suite For The Harpsichord: Lento' (1930), bars 11-13 © Chester Music Ltd.

Berkeley's use of three staves in his score from bar 18 until the end reinforces the graphic representation of the counterpoint that is supposed to be clearly heard. Whilst writing on three staves is not unusual for organ music (with multiple manuals/pedalboard) it is not common in either harpsichord or piano music. In the modern era, both Ravel and Prokofiev had used this technique to either indicate counterpoint or to separate areas of music with congested sections. Ravel for example, in his piano work, *Images* (1907) used the triple staff to highlight the theme and Prokofiev used this technique in his *Second Piano Concerto* (1913) to clarify the notation of complex passages. The intricate triplet rhythms in this score, where the rhythm varies from triplet to triplet (Example 3.7) may explain why Berkeley chose to use a separate staff here. The counterpoint is clear to see throughout this movement, but by use of this triple staff, it is especially clear in these bars -- perhaps the influence of a Boulanger imposed diet of counterpoint beginning to bear fruit in this work.



Example 3.7 Lennox Berkeley, 'Suite For The Harpsichord: Lento' (1930), bar 20 © Chester Music Ltd.

As a performer, I found some of the 'busier' moments more difficult to play on a historic harpsichord and it was easier to produce on a modern harpsichord due to the slower attack speed and slightly larger sound that many revival harpsichords produce. The large chords at the start and end of the movement work efficiently on either type of harpsichord (at least with a good reverb) and this leads directly into the attacca of the second movement. Through use of registrations in this movement, the different sections of this opening movement can be clearly highlighted through use of pedals on a revival instrument.

The faster second movement is a type of courante. This movement is in a compound duple meter of 6/8 time with occasional shifts to 5/8 and 7/8 rhythms, which represent a modernisation of the traditional hemiola style found in any Baroque courante. This movement is different in affect from the first but is again well-written and appropriately scored for the harpsichord. Aside from a large crescendo marking towards the end, everything is technically feasible for performance on a harpsichord (historic or revival). There seems to be more links to historic music in this movement, such as the initial theme (Example 3.8) which seems reminiscent of music that Scarlatti might have written.

Allegro Moderato

Example 3.8 Lennox Berkeley, 'Suite For The Harpsichord: Allegro Moderato' (1930), bars 1-4 © Chester Music Ltd.



Example 3.9 Ernest Bucalossi, 'Grasshopper Dance' (1905), bars 40-45 © Hawkes and Son.

The second movement appears to have elements of popular music contained in it. The opening theme has a similarity to Ernest Bucalossi (1859 -1933)'s whimsical *Grasshopper Dance* (1905) (Example 3.9 Ernest Bucalossi, 'Grasshopper Dance' (1905), bars 40-45 © Hawkes and Son..

This was a popular light music tune in Britain when Berkeley was a child which he could easily have known. There is humour in this movement, created through its light-hearted melody with humour being generated from the simple alternating triplet/quaver rhythms that seem reminiscent of the popular theme by Bucalossi.

The interplay around bars 12-17 as shown in Example 3.10, has a feel and look of Bach's *Two Part Inventions*, with close knit cross-rhythms and hands moving in direct syncopation with each other and with a strong use of counterpoint, immediately gives the impression and feel of historic music.



Example 3.10 Lennox Berkeley, 'Suite For The Harpsichord: Allegro Moderato' (1930),
bars 12-17 © Chester Music Ltd.

Other influences in this movement include music of French impressionists, such as Debussy, through Berkeley's use of wide-stretched chords -- one of which is shown in Example 3.11. These brief and sweeping chords give a distinctive and uncertain harmonic feel to the movement. They are so different from the rest of the movement that they come across as being either out of place or there to draw special attention from the listener.



Example 3.11 Lennox Berkeley, 'Suite For The Harpsichord: Allegro Moderato' (1930),
bar 22 © Chester Music Ltd.

For the third movement Berkeley returns to a slower tempo and a stately sarabande. Unlike the other movements which are all centred around a tonal centre of G this middle movement moves to the relative minor of E which gives the movement a distinctive feel to it. Again, it is appropriately written for the harpsichord and as a result of the very clear historic dance style that the movement adopts and is probably the most idiomatically written of the Suite. There is a surprising use of harmony in the movement and Berkeley's sarabande statement has a curious use of double dotting in the opening motif (Example 3.12).



Example 3.12 Lennox Berkeley, 'Suite For The Harpsichord: Sarabande' (1930), bars 1-5
© Chester Music Ltd.

Sarabandes are always dotted, but rarely double dotted and Berkeley's unusual notation style likely reflects assumed performance practice of the time. Historically, sarabandes would be

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written as dotted but played as double dotted. Perhaps during this period of revival, Berkeley was following what he assumed was correct practice. This double dotting helps reinforce the Sarabande and indicates to the performer to present the work with a sense of grandeur. Arnold Dolmetsch discussed the importance of dotting in the music, and even described how the rhythm in a Sarabande differs from a printed edition:

It must be remembered that this lengthening and shortening of notes is not bound to mathematical divisions of time. It is perhaps on account of this intended freedom in the execution that the composers did not write it down, as it would thus have assumed too stiff an appearance.³⁹

Strong Baroque-influenced ornaments help to reinforce the historic overtones and the sarabande rhythm, which continues through the whole movement. The development section that begins at bar 9 modulates briefly to a tonality of B Major, before Berkeley mixes both major and minor tonalities as the piece continues. He then concludes the movement by modulating to the major key of E.

The fourth movement is a speedy Allegretto with a nod to traditional Bach counterpoint at the start. The opening of this movement seems to be a loose pastiche of Bach's Prelude in D Major from Book 1 of the *Well Tempered Clavier*, as can be seen by comparing Example 3.13 and Example 3.14. Both examples appear to highlight a similar sort of rising semiquaver pattern.

³⁹ Dolmetsch, *Interpretation of the Music*, pp 84 - 85.



Example 3.13 Lennox Berkeley, 'Suite For The Harpsichord: Allegretto' (1930), bars 1-2

© Chester Music Ltd.



Example 3.14 J.S. Bach, 'Prelude in D Major' (1722), bars 1-3.

The fourth movement also contains references to Scarlatti, with repeated use of thirds that are neatly woven into the contrapuntal writing. It is the shortest movement and is a good pairing with the second movement in terms of style and whimsy. There are some rapid sforzandos, followed by diminuendos in bars 12 and 13, which suggests rapid alternation of keyboard manuals. This movement like the others in the Suite, features dynamics that are not always best accomplished through registration changes and are more likely only applicable for performance on the piano and are perhaps a result of natural compositional reflexes. Perhaps Berkeley was composing this work in part on the piano instead of always at the harpsichord.

The final movement is a *March* that begins with a flashy 'quasi cadenza' before leading into the rhythmic march. The twelvetuplets (Example 3.15) that make up these opening motifs seem unusual at first but are just simply written-out ornaments used to create an opening flourish. From bar 10 (*Tempo di Marcia*) and the start of the march rhythm, the theme is reinforced by a strong use of staccato to highlight the rhythmic movement clearly. The work gathers pace and

leads to a dramatic conclusion. While the harmonic orientation of the opening and development of the movement is not entirely clear, the final coda provides a tonal end to the Suite.

Introduction. Moderato (Quasi Cadenza) [$\text{♩}=70$]

The musical score for the Introduction of 'Suite For The Harpsichord: March' by Lennox Berkeley is presented in four systems. The first system (bars 1-2) is in 4/4 time, key of D major, and features a piano introduction with a forte (*f*) dynamic and a 12-measure rest. The second system (bars 3-4) continues the piano introduction with a forte (*f*) dynamic and a 12-measure rest. The third system (bars 5-7) features a piano introduction with a piano (*p*) dynamic and a 12-measure rest. The fourth system (bars 8-11) features a piano introduction with a piano (*p*) dynamic and a 12-measure rest. The score includes various articulations such as staccato, marcato, and accents, as well as dynamic markings like *f*, *p*, *pp*, and *rit.* The tempo is marked 'Tempo di Marcia' with a quarter note equal to 86 beats per minute.

Example 3.15 Lennox Berkeley, 'Suite For The Harpsichord: March' (1930), bars 1-11 © Chester Music Ltd.

Having performed the premiere of this work on a revival instrument, I found this kind of instrument to be much more effective than a historic copy for this work. The dynamics indicated

in the score are possible to achieve on an instrument with capabilities to perform rapid registration changes. Through such changes there is much humour and character that can be produced.

Suite For The Harpsichord represents an ambitious work for the instrument by a maturing composer and shows how far Berkeley has developed within a few years of writing the historic pastiche *Mr Pilkington's Toye*. Whilst Berkeley is channelling Bach and other historical references, there is a clear contemporary element to the work with a twentieth-century extended harmonic palette. This shows a more complicated relation to models than in *Mr Pilkington's Toye* and we see Berkeley effectively mixing elements of both old and new music together. Berkeley appears to realise in this work that while he can't move totally away from the past by using an established form and by working to the strengths of the instrument he can somewhat modernise harpsichord music by playing to the abilities of the revival harpsichord by use of different registers.

3.4 Later Works

Berkeley did not compose a major harpsichord work in the years that followed, but he did include some smaller roles for the instrument in some of his works. He became friendly with Carl Dolmetsch and in 1939, wrote a *Sonatina* for Recorder and Piano (Op. 13) for him. Peter Dickinson notes that "it looks as if the first performance was with the harpsichord".⁴⁰ Berkeley's own score specifies that the piece is intended for the piano and not the harpsichord. It would seem likely that the use of a harpsichord in the premiere was probably because the first performance involved members of the historically minded Dolmetsch family, who invariably would have required a harpsichord on stage.

⁴⁰ Dickinson, *Lennox Berkeley*, 51.

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In contrast, Berkeley's *Concertino* Op. 49 (1955) was intended for harpsichord. As specified in the original score it was written for recorder (or flute), violin, cello, and harpsichord (or piano) and was again commissioned by Carl Dolmetsch. The work received its premiere performance at Wigmore Hall on 1 February, 1956. The performers were Carl Dolmetsch (recorder), Jean Pognet (violin), Arnold Ashby (violoncello), and Joseph Saxby at the harpsichord.⁴¹ Saxby would work again with Berkeley in 1979, for the first performance of the chamber cantata, *Una and the Lion*.

Andrew Mayes notes regarding the *Concertino*: "Berkeley's keyboard writing here falls very happily onto the harpsichord, and the published edition gives it as the preferred instrument ahead of the piano."⁴² Indeed, this composition is probably Berkeley's most idiomatically written composition for the harpsichord. The harpsichord writing is clean, with a clear lack of leaps and in a more Baroque style than even any of the writing in *Suite For the Harpsichord*. Coupled with skilful contrapuntal writing it is an effective work. The harpsichord and violin are absent in the second movement in favour of a duet between the recorder and the cello, and the third movement features a delicate duet between the violin and harpsichord. In this movement, the simple harpsichord writing combines a clever use of Baroque-influenced spread chords, enhanced by a major/minor blues-influenced harmonic language, shown in bar 14 (Example 3.16). In this example, Berkeley has written out an effective Baroque continuo line, including an arpeggiated/style brisé accompaniment in the bass with a written out right hand -- factors that indicate Berkeley is continuing to favour historic traits.

⁴¹ Mayes, *Carl Dolmetsch*, 54.

⁴² *Ibid.*, 54.

Example 3.16 Lennox Berkeley, 'Concertino Op. 49: Movement 3' (1955), bars 12-14 © Chester Music Ltd.

The concluding fourth movement reunites all four players in a rousing vivace. Dynamics may indicate what keyboard registrations to use throughout. The semblance of a written-out harpsichord continuo part continues in the keyboard writing of this final movement. The hands continue to imitate one another, leading to a sparser harpsichord texture and ensure that the other instruments shine more, again harkening back to the historic considerations of writing for a basso continuo instrument.

In 1960, Berkeley wrote his last known solo work for a historical keyboard, in his *Prelude and Fugue* for clavichord. This work was dedicated it to the keyboard builder Michael Thomas (1922-1997). Thomas's performances and recordings were often on his own self-built clavichords, but it is unknown if he ever performed this piece by Berkeley. The prelude as shown in Example 3.17 is a mere 35 bars and uses spread chords, slurs, and phrasings which are appropriately written for a clavichord. The harpsichord has a relatively short staccato sound, but the clavichord has more of a controlled attack and additionally can somewhat vary the dynamic through touch. This allows slurs to be more effectively performed. Otherwise there is no real discernible difference between Berkeley's writing for clavichord or the harpsichord. The Prelude has an air of simplicity to it and leads to a more technically demanding fugue.



Example 3.17 Lennox Berkeley, 'Prelude' (1960), bars 1-11 © Chester Music Ltd.

Example 3.18 shows the opening statement of the *Fugue*, a work even shorter than the *Prelude* at just 28 bars. The whole *Prelude* and *Fugue* can be played in around three minutes. Clearly Berkeley didn't have a desire to write something as significant as he had in 1930, but it is interesting to have a later work written for a different kind of historic keyboard instrument for comparison. Both the *Prelude* and *Fugue* are modelled to traditional Baroque considerations in terms of form but again are harmonically unrecognisable to anything a Baroque composer would have produced. In many respects, Berkeley has maintained the exact same ideas that he was experimenting with years ago as a young student at Oxford. His writing for historic keyboard always pays faithful historic attention to form.

Lennox Berkeley

Lento

Example 3.18 Lennox Berkeley, 'Fugue' (1960), bars 1-5 © Chester Music Ltd.

Berkeley's final work involving harpsichord is a vocal chamber work: *Una and the Lion* (1979).⁴³ The piece was commissioned by Carl Dolmetsch and received its premiere at Wigmore Hall on 22 March, 1979. The performers were Elizabeth Harwood (soprano), Carl Dolmetsch (recorder), Marguerite Dolmetsch (viola da gamba), and Joseph Saxby (harpsichord).⁴⁴ Berkeley described this work in his diary on Christmas Day, 1978 a few months before the premiere:

Throughout the last two months of the year, I have been working on *Una and the Lion* - a cantata for soprano, recorder, viola da gamba and harpsichord. I have enjoyed writing it but have found the ensemble difficult to manage, partly because of my lack of experience in writing for old instruments. Carl Dolmetsch, for whom it is written, will no doubt help about this in rehearsal.⁴⁵

Berkeley last wrote for the harpsichord in an ensemble setting over twenty years previously. He does seem to have remembered much of his skill of good harpsichord writing and this cantata has an idiomatically keyboard part. On the original score used for the performance, Saxby has

⁴³ This work was supported by the Arts Council of Great Britain.

⁴⁴ Mayes, *Carl Dolmetsch*, 169.

⁴⁵ Dickinson, *Berkeley and Friends*, 221.

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diligently marked notes throughout in pencil on the original manuscript he used for the premiere of this piece.⁴⁶ There are also additional occasional markings in blue pen, in the same hand and pen used at the top to write: “For Joseph Saxby, with many laughs and good wishes, Lennox Berkeley”, which shows that the composer also had input into the performance. Saxby has notated in his score a set of arrows, understood by harpsichordists as a pedal registration code. From this code, we can see he had for the first performance an instrument that had a 16’, 4’, and 8’ set of stops. The 16’ and the 4’ are represented by two down arrows, and the 8’ mechanism by an up arrow, which strongly suggests that they had a large *Modèle Grande* Pleyel for the premiere performance. This is because on many models of the Pleyel the pedals that operate the registers, work in an alternating directions (positive/negative).⁴⁷ Given that the revival harpsichord was going out of fashion by this point in the 1970s, it is interesting that Wigmore Hall and members of the Dolmetsch family would still be using this kind of an instrument in a performance. Perhaps they felt that the revival harpsichord was entirely suited to modern compositions or perhaps it was at a request from Berkeley, who could have preferred such an instrument. *Una and the Lion* opens with bright and flourishing harpsichord arpeggios accompanied by bright trills from the recorder. This builds to a dramatic climax with the entry of the soprano voice. The harpsichord writing at first appears over-complicated but is in fact crafted well between the two hands. An example of how the writing fits between the two hands can be seen in Example 3.19. Much of the harpsichord writing is written-out style *brisé*, in much the same way that he had done in earlier works such as the *Concertino* Op. 49

⁴⁶ The harpsichord manuscript that Joseph Saxby used in the first performance of *Una and the Lion* is owned by Hartley Library of the University of Southampton: Hartley Library, University of Southampton, Rare Books quarto M 343.B445.

⁴⁷ A Pleyel instrument that I used for many of my recordings for Naxos had the exact same pedal registration – the first three pedals (from the left) operating the 16’ (down), 8’ (up), and the 4’ (down).

The image shows a musical score for three instruments: Recorder (Sopranino), Gamba, and Harpsichord. The Recorder and Gamba parts are in 4/4 time and feature a tritone (marked with a 'tr' and a wavy line) and a fortissimo (ff) dynamic. The Harpsichord part is in 4/4 time and features a fortissimo (ff) dynamic. The Recorder and Gamba parts are in 4/4 time and feature a tritone (marked with a 'tr' and a wavy line) and a fortissimo (ff) dynamic. The Harpsichord part is in 4/4 time and features a fortissimo (ff) dynamic. The Recorder and Gamba parts are in 4/4 time and feature a tritone (marked with a 'tr' and a wavy line) and a fortissimo (ff) dynamic. The Harpsichord part is in 4/4 time and features a fortissimo (ff) dynamic.

Example 3.19 Lennox Berkeley, *Una and the Lion* (1979), bars 1-2 © Chester Music Ltd.

The piece continues to have links to the past, with the harpsichord again acting as a continuo instrument with much of the principal melodic material being handled by the recorder or the soprano. There are moments of interplay between the harpsichord and the other instruments, most notably the haunting theme that is brought out by the recorder in bar 110 (Example 3.20). For this moment, Berkeley has to balance the other instruments through a thin texture in order to effectively highlight the quiet, but distinctive, tritone set out by the recorder.

The musical score is written for three instruments: Recorder (R), Gamba (G), and Harpsichord (H). The time signature is 3/4. The Recorder part (R) begins with a rest, followed by a melodic line in the final bar. The Gamba part (G) plays a continuous melodic line. The Harpsichord part (H) plays a series of chords, including triads and dyads, with a tritone interval (F# to C) in the final bar. Dynamics are marked 'p' (piano) for the Recorder and Harpsichord parts.

Example 3.20 Lennox Berkeley, 'Una and the Lion' (1979), bars 107-111 © Chester Music Ltd.

As the piece progresses, the harpsichord continues with more spread chords underscoring the other instruments and it is especially used to complement the recorder. The major successes of this composition appear to come in the trio sections (harpsichord, gamba, and recorder). In these trio sections Berkeley manages to achieve a language that effectively mixes old and new (for example style *brisé* in the harpsichord against the tritone in the recorder part). Now in one of his final works he is continuing to explore the same style and ideas that he was exploring decades earlier, for example in *Mr Pilkington's Toy*.

Berkeley was one of the first British composers to consider the creative capabilities of the harpsichord early on in the revival of the instrument. I believe that he had a solid understanding of the harpsichord and his keyboard works across his career show a positive interest in the instrument. Perhaps his work would have been heightened through an association to a dedicated harpsichordist such as Landowska or Gordon Woodhouse, who could have helped him hone his style. Lacking a dedicated performer such as this, his *Suite For The Harpsichord* contain errors and moments perhaps too overly technically demanding for the harpsichord although the work is entirely suitable for the piano. It helped that Berkeley took so much influence from early

composers and remembered that successful harpsichord writing almost invariably comes from a simple and easy motion for the hands and a clear and intuitive use of counterpoint, factors that anyone who has played Bach's keyboard music will understand. This was furthered by Boulanger having instilled a firm sense of counterpoint in Berkeley and this is reflected throughout many of his harpsichord works. It remains impossible not to notice that Berkeley, like so many of his contemporaries, was unable to shake off the many historic associations of the harpsichord especially in terms of form and structure.

None of the solo pieces mentioned in this chapter had been recorded until I did so in 2015. When I began this project, *Suite For The Harpsichord* was only obtainable as a handwritten score via the British Library and while the *Prelude and Fugue* was commercially available it was an almost illegible handwritten score from Chester Publishers. Now both works are commercially available as a digital score. In regard to the ensemble pieces both the *Concertino* and *Una and the Lion* are available for purchase and both have been recorded. In the case of the *Concertino* unfortunately none of the multiple recordings that exist have (yet) included a harpsichord.

Chapter 4: Harpsichord Music of Stephen Dodgson

4.1 Dodgson and the Harpsichord

From the 1930s, interest in the harpsichord in Britain continued to grow at a healthy pace. In Britain, Arnold Dolmetsch continued manufacturing instruments until his death in 1940 and his descendants continued his work for many years after. Other British builders such as Alec Hodson, Thomas Goff, and various apprentices of Dolmetsch including Robert Goble were also constructing harpsichords. As a result of this, a steady supply of new instruments ensured that more individuals and institutions had ready access to the harpsichord. This led to a greater awareness of the instrument and its repertoire throughout and beyond the mid-part of the century. More performers began turning their attentions to the harpsichord many of whom were inspired or had been taught by Landowska. She remained the dominant exponent of the harpsichord across much of the globe until her passing in 1959.¹ While the more famous works of this early period came from European composers such as de Falla and Poulenc, a wide selection of British compositions were emerging thanks to the growing number of builders and performers in Britain engaging with British composers. This is reflected in a number of varied types of compositions listed in Appendix A during the mid-part of the century. The increasing interest led to an entirely new generation of harpsichordists. In a 1953 television interview, Landowska described the rise of the harpsichordist as:

Now there are so many harpsichordists, or what they call a harpsichordist everywhere! You can find a harpsichord player - they sprout like mushrooms, everywhere you can find them! But they didn't even know [at the start] how hard was the struggle.²

¹ See Chapter 1.3 for a discussion on the life and career of Wanda Landowska.

² *An Uncommon Visionary*. Directed by Barbara Attie.

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This new generation included individuals such as Gustav Leonhardt, Christopher Hogwood, and Colin Tilney. Performers like these would be much more interested in historic performance practices and historic instruments than many of their predecessors before them had been.

British composer Stephen Dodgson (1924-2013) had a career-long history with the instrument. This was because he was surrounded by many friends and colleagues with a strong connection and interest to the harpsichord.³ Dodgson had a great interest in music of the past and when he chose to write for the harpsichord he made a point of learning how to write idiomatically for the instrument. He was fortunate enough to work with several dedicated performers (not just pianists with a passing interest) and builders throughout his career. Through them he discovered the capabilities and limitations of the instrument. This knowledge, along with a natural flair for composition, led him to compose many examples of fine idiomatic contemporary music for the instrument.

Dodgson was born in London and spent most of his life there although he enlisted in the Royal Navy during World War II. Upon leaving the Navy he became a student at the Royal College of Music where his teachers included R. O. Morris, Patrick Hadley, and Antony Hopkins. He owned a home in Barnes (in London) that he and his wife generously made available to many musicians over the years. Dodgson composed extensively during his life and second only to his output of harpsichord music was his wealth of guitar music (including roughly forty scores). He is remembered in the harpsichord community thanks to his great variety of compositions for the harpsichord, which equate to such numbers that Dodgson is likely is the most prolific composer of classical British contemporary harpsichord music.⁴ In this chapter I will examine some of the factors and connections that inspired him to write so much music for the instrument.

³ Biographical information from Lewis Foreman "Obituary Stephen Dodgson." The Independent. Accessed 17 August, 2016. <http://www.independent.co.uk/news/obituaries/stephen-dodgson-composer-hailed-for-his-guitar-works-8599691.html>. Also from interview with Jane Clark and author, 4 August, 2016.

⁴ Dodgson appears more times than any other composer in Appendix A.

The most surprising factor that became apparent when starting my research was the fact that his relationship, from 1959, to the harpsichordist Jane Clark was not the primary reason for his writing so many harpsichord works. In a 2016 interview with Clark she described this as:

All this about marrying a harpsichordist has nothing to do with it really.... he became an enthusiast of [François] Couperin because of me, but I think it would have happened with or without me because he loved the instrument. He was so interested in it and of course he was surrounded by so many harpsichord friends during his life, Trevor [Pinnock] and Rafael [Puyana] - and all these people swam in and out of his life.⁵

This sentiment was echoed by the composer as when asked in a 2002 interview if being married to a harpsichordist had inspired all of the harpsichord music he had written he responded: “It quickly extended my knowledge of the repertoire and this has subtly infected my perception of the instrument itself”.⁶ So while Clark wasn’t the driving force responsible for the large output of harpsichord music, undoubtedly she was a major inspiration to Dodgson and helped him gain a solid understanding of historic music. Deep knowledge of the harpsichord repertoire filters into much of his harpsichord music and in this chapter I examine how these historic influences shape his modern compositions. As I gathered from speaking with Clark it seems that being married to a harpsichordist helped his compositional efforts in other ways, such as having ready access to harpsichords and harpsichordists (including students) around the house for most of his life. The lack of access to suitable instruments and with an experienced performer to work with had been a major barrier in composers struggling to write for the instrument up until this point. For Dodgson, these were never issues he had to face. Dodgson enjoyed several lasting professional relationships with different harpsichordists across his career all of whom inspired and encouraged him to create a diverse portfolio of harpsichord compositions.

⁵ Interview with Jane Clark and author, 4 August, 2016.

⁶ Pamela Nash, “An Interview with Stephen Dodgson”. *Harpsichord & Fortepiano Magazine* 9-10 (2002), 3.

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Table 4.1 is a list of harpsichord works by Dodgson along with the instrumentation and people/groups who commissioned/performed the work (extracted from Appendix A).

Year	Title	Instrumentation	Commissioned/Dedicatee(s)
1955	<i>Six Inventions Set 1</i>	Solo Harpsichord	Stanislav Heller Antonio Saffi Anthony Milner Thomas Goff John Lade
1961	<i>Six Inventions Set 2</i>	Solo Harpsichord	Rafael Puyana
1963	<i>Concerto da Camera no. 1</i>	2 Violas, 2 Cellos, Double Bass, and Harpsichord	Ruth Dyson
1967	<i>Suite no. 1 for Clavichord</i>	Solo Clavichord	Thomas Goff
1967	<i>Carillon for Two Harpsichords</i>	2 Harpsichords	Rafael Puyana Christopher Hogwood
1968	<i>Duo Concertante</i>	Harpsichord and Guitar	Rafael Puyana
1969	<i>Suite no. 2 for Clavichord</i>	Solo Clavichord	Thomas Goff
1970	<i>Six Inventions Set 3</i>	Solo Harpsichord	Rafael Puyana
1970	<i>Warbeck Dances</i>	Recorder and Harpsichord	Carl Dolmetsch
1970	<i>Variazioni Concertanti</i>	Flute, Oboe, Violin, Cello, and Harpsichord	Tilford Festival

Year	Title	Instrumentation	Commissioned/Dedicatee(s)
1970	<i>Love's Madness</i>	Soprano, Violin, Viola, Cello, and Harpsichord	Celia Bizony
1972	<i>Suite in D</i>	Oboe and Harpsichord	Valda Aveling
1975	<i>Shine and Shade</i>	Recorder and Harpsichord	Francis Monkman
1975	<i>Variations</i>	Treble Recorder and Harpsichord	Richard Harvey
1977	<i>Aulos Variations</i>	Flute, Oboe, and Harpsichord	Aulos Trio
1976	<i>Dialogues</i>	Guitar and Harpsichord	Raymond Burley
1981	<i>Duo alla fantasia</i>	Harp and Harpsichord	Larry Palmer
1982	<i>Chanson de Croisade</i>	Countertenor and Harpsichord	David James
1982	<i>Quatre Rondeaux de Charles d' Orleans</i>	High Voice and Harpsichord	Valda Aveling
1982	<i>Sonata Divisions</i>	Solo Harpsichord	South Eastern Historical Keyboard Harpsichord Competition
1982	<i>Sonata for Four</i>	Oboe, Violin, Cello, and Harpsichord	Robert Aldwinkle
1985	<i>Six Inventions Set 4</i>	Solo Harpsichord	Jane Clark
1986	<i>Arlington Concertante</i>	Percussion, 14 Players, Wind, and Harpsichord	University of Texas at Arlington
1990	<i>The Snail and the Butterfly</i>	2 High Voices and Harpsichord	Ensemble Janiculum

Year	Title	Instrumentation	Commissioned/Dedicatee(s)
1993	<i>Six Inventions Set 5</i>	Solo Harpsichord	Maggie Cole
1995	<i>The New Terpsichore Book 1</i>	Solo Harpsichord	Maggie Cole
1995	<i>The New Terpsichore Book 2</i>	Solo Harpsichord	Maggie Cole
1999	<i>High Barbaree</i>	Recorder, Guitar, and Harpsichord	Pamela Nash
2002	<i>Warbeck Trio</i>	Recorder Bassoon, and Harpsichord	Pamela Nash
2002	<i>Venus to the Muses</i>	Soprano, Recorder, Bassoon, and Harpsichord	Pamela Nash
2005	<i>Jove's Nod</i>	Cantata for Baritone, 2 Violins, Cello, and Harpsichord	Julian Perkins
2005	<i>Capriccio Concertante No. 2</i>	Recorder, Harpsichord, and String Orchestra	Ian Thompson
2007	<i>Concert de Carillon</i>	2 Harpsichords and Strings	Pamela Nash

Table 4.1 Table of Complete Harpsichord Works by Stephen Dodgson.

In terms of analysing Dodgson's harpsichord music, I have opted to base this chapter around his five *Six Inventions* for solo harpsichord which were written across the latter part of the century. These Inventions range from Set 1 in 1955 through Set 5 in 1993. I have chosen these works as they span appropriately through five decades of Dodgson's career and through discussing them I can outline his relationship to the harpsichord and the harpsichordists with whom he was working. I will also demonstrate how Dodgson's writing style changes over the years to adapt to cultural trends and how his own learning and discovery of the instrument would

shape his compositional output. I will examine his compositional procedures, paying attention to both features that develop over time and to the idioms that remain constant throughout his career. Equally, through these works I can document declining attitudes to the revival harpsichord and equally the rise of the historic instrument. I will illustrate some of the practical changes Dodgson made to his older works later in his career to ensure they remained relevant, appropriate, and appealing for modern performance.

While the title of *Inventions* clearly stem from the works of J.S Bach (the *Two* and *Three Part Inventions*) these pieces by Dodgson bear little resemblance to anything written by Bach.⁷ There are however historical links to be found within all 5 *Inventions*. In 1993 when describing Set 4, Dodgson explained some of the historic ties that unite the movements:

I had no idea in 1955 that I would persist with the one title and though I have written for the harpsichord in many other forms, only once in solo work (*Sonata-Divisions* – 1982) have I departed from the self-contained miniature. It seems to suit me as much as it suits the harpsichord. I not only accept the neo-classical linkage, but believe this vein offers the most fruitful ground begging further exploration for the possible benefit of the solo harpsichord repertoire.⁸

Here, Dodgson has put into words what many composers would come to realise throughout the twentieth century; that these Baroque forms are almost invariably the most effective method for showcasing the harpsichord, so much so that they are almost impossible to ignore. For most of the thirty movements found in his *Inventions*, Dodgson embraces many elements of historic style with form being the most obvious. Each Set has six movements and many take inspirations from traditional dance movements that can be found in a Baroque keyboard suite. Unlike their Baroque counterparts, movements in Dodgson's *Inventions* do not share the same tonal centre and often differ greatly between keys within their individual sets.

⁷ Johann Sebastian Bach and Willard A. Palmer, *Two-part inventions* (Van Nuys, CA: Alfred, 1991).

⁸ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.

Whilst Bach's *Inventions* were unlikely to have ever been seriously intended for concert performance, but were more technical or compositional training exercises, Dodgson did intend his *Inventions* for the concert stage.⁹ Although Dodgson's *Inventions* can be performed as whole sets he gave permission for individual movements to be used to populate a concert programme at the choosing of the performer. Dodgson explained his feelings on this in the programme notes for Set 1:

I've always encouraged freedom of choice; e.g. single piece or pairs to fit a performer's programme. But I had always devised these Sets as a suite to form a satisfying sequence.¹⁰

Dodgson's decision to allow the performer to select individual movements is a practical one: for example, the Scarlatti-inspired *Vivace Assai* from Set 4 could work as a response to a performance of any Sonata by Scarlatti. Alternatively, the humorous concluding *Molto Allegro* movement from Set 1 would be very suitable as an encore. Regardless of concert performances, given that each set of *Inventions* offers technically demanding movements and they serve as good examples of training pieces for any harpsichordist interested in twentieth-century music. This is in much the same way that Bach had intended his own *Inventions*; to educate musicians to performance of contemporary keyboard styles.

4.2 *Six Inventions Set 1 (1955)*

1. *Vivace*
2. *Andante con Moto*
3. *Allegretto*
4. *Lento*
5. *Allegro Moderato*
6. *Molto Allegro*

⁹ Interview with Jane Clark and author, 4 August, 2016.

¹⁰ Unpublished programme notes (1992) for Set 1 by Stephen Dodgson, provided to me by Jane Clark.

Inventions Set 1 was the first harpsichord composition that Dodgson wrote. In his 1992 programme notes for the Set he describes his work:

"Set 1 is unique in that each of the six pieces is individually dedicated, all to fellow musicians; for me a vivid reminder of their history.

1. *Vivace* (B major)- propelled by bright, irregular rhythms (Stanislav Heller)
2. *Andante con Moto* (A flat) - with strong and steady tread (Antonio Saffi; harpsichordist, Director of the Italian Institute, London, at the time)
3. *Allegretto* (C minor)-driven by a bumpy but insistent bass; unyielding (Anthony Milner; fellow student at RCM; director & keyboard of London Cantata Ensemble at the time)
4. *Lento* (F major)- in two parts only; a dialogue between the registers: a colouring unique to his instruments (Tom Goff)
5. *Allegro Moderato* (G minor)- moto perpetuo of a serpentine character (Stanislav Heller; because, when he played only one, it was always this one)
6. *Molto Allegro* (B major)- bright, happy & energetic (John Lade; lover of organ and clavichord; famous for BBC's weekly 'Record Review'; founded 1957. I was one of his earliest reviewers)"¹¹

Stanislav Heller (who Dodgson dedicated both first and fifth movements to) was a Czech musicologist and harpsichordist who Dodgson knew from the Royal College of Music. In a video interview from 2008, Dodgson describes Heller:

He [Heller] was a student at the College, he was Czech, Jewish Czech. His family had bolted from Prague into France at the beginning of the war.... He was a good pianist, and a pianist at the Royal College of Music and he got into playing the harpsichord and he got to know Tom Goff and he got to know Julian Bream - and believe it or not they shared a flat together. He introduced me to Tom Goff and the harpsichord, which he began to take an interest in, and which superseded his interest in the piano.¹²

Both Heller and Goff represented two important practical factors to Dodgson in deciding to write music for the instrument. Firstly, his friendship with Goff gave him direct access and knowledge of

¹¹ Unpublished programme notes (1992) for Set 1 by Stephen Dodgson, provided to me by Jane Clark.

¹² Maxwell Steer. "Stephen Dodgson Discusses His Harpsichord *Inventions*, Set 1." YouTube. 2008. Accessed 13 August, 2016. <https://www.youtube.com/watch?v=xJb7mikU3Rc>.

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the instruments. Secondly, his friendship with the harpsichordist Heller would inspire him to write music for him. By examining the score of Set 1, it becomes apparent how different it looks from much contemporary harpsichord repertoire that precedes it. This work is a large leap stylistically from Delius's *Dance* or Berkeley's *Suite For The Harpsichord*. Composers writing in the 1950s had begun to distance themselves more and more from the hybrid piano/harpsichord style of the kind that both Delius and Berkeley had adopted earlier in the century. Most likely thanks to the factors described above, Dodgson had a much clearer direction for his harpsichord writing and it seems that right from the start he had a clearer grasp of the limits and restrictions of the instrument than other composers before him had. As Dodgson continued to explore the harpsichord over the decades to come, his compositional technique would become further refined and idiomatic.

Example 4.1 shows the opening of the first movement of Set 1: it has a simple texture with an absence of unidiomatic leaps and the music fits comfortably between the hands. It is a mix of both old and new ideas -- for example, the familiar irregular time signature that rather unusually keeps shifting giving the movement an uncertain feel.



Example 4.1 Stephen Dodgson, 'Six Inventions Set 1', Movement 1 (1955), bars 1-13 © Cadenza Music.

Dodgson composed this first set on a large Goff harpsichord with multiple pedals allowing for numerous and quick registration changes.¹³ Although it is possible to perform Set 1 on a single manual instrument, there are some awkward moments where a very close hand motion is needed; for example in both bars 9 and 13 (Example 4.1). These bars contain difficult hand crossings which can be eliminated by taking advantage of the two keyboards on a double manual instrument. Movement 4 is dedicated to Goff and takes full advantage of the 16' stop (Example 4.2) offered by the instrument for which Dodgson originally wrote this movement. In this movement Dodgson has specified that the left hand must use the 16' stop throughout. It is hardly a surprise to find the 16' stop in a movement dedicated to Goff, as Goff keenly embraced the 'Bach' disposition and added 16' stops to many of his harpsichords.

¹³ Interview with Jane Clark and author, 4 August, 2016.

L.H. to sound
an octave
lower
throughout

p legato sempre

16'

Example 4.2 Stephen Dodgson, 'Six Inventions Set 1' Movement 4 (1955), bars 1-4. ©

Stephen Dodgson

Dodgson described this movement as having: “a dialogue between the registers: a colouring unique to his [Tom Goff’s] instruments,” showing not only that Dodgson was aware of the qualities of the instrument for which he wished to compose but also how it differed from instruments by other makers.¹⁴ Interestingly the enthusiasm for the 16’ stop appears to have rubbed off on the young keyboardist Heller as well and in the same 2008 video interview Dodgson mentions how fond Heller was of the 16’ stop:

He [Heller] loved the 16’, he had special 16’ stop and a special nasale on the keyboard, and the contrast of tone was well, amazing actually. But this [was a] very special registration business, so finally when it was published I took it out and put it sensibly, as that was no good for modern days.¹⁵

Despite such an affinity, it is apparent from recordings Heller made later in life that he would also abandon the revival harpsichord in favour of historic instruments.¹⁶ The registrations that Dodgson had originally specified in his 1955 score were eliminated at Heller’s request in the first publication in 2006, confirming Dodgson’s reference to the 16’ stop being: “no good for modern

¹⁴ Unpublished programme notes (1992) for Set 1 by Stephen Dodgson, provided to me by Jane Clark.

¹⁵ Steer, YouTube.

¹⁶ It seems he made the switch to historic instruments around the time he was appointed as a harpsichord teacher at the Hochschule für Musik in Freiburg (Germany) in the 1970s, since earlier recordings tend to be largely on revival instruments.

days”.¹⁷ Example 4.2 shows the original 1955 score where Dodgson specified use of a 16’ stop, but in the revised 2006 edition (Example 4.3) Dodgson has removed the instruction and notated the entire left hand an octave lower. Whilst this ultimately does give us the same pitches that were originally conceived for the movement, the unique sound of the solo 16’ stop and the stark contrast of timbre to the register in the right hand has been lost. Therefore, the original sound that Dodgson conceived for the work is obscured. The modern version has a very different finished result than the original.



Example 4.3 Stephen Dodgson, ‘Six Inventions Set 1’, Movement 4 (1955, 2008 Revised edition), bars 1-4 © Cadenza Music.

I have played the original and modern versions on both revival and a classical harpsichord and found the original version, on the revival harpsichord to be much more satisfactory. This of course may be down to personal preferences and my own preference for the sound of the 16’ register. Regardless of preference, the 16’ stop is an unexpected sound for modern audiences that is rarely heard today and offers a diversity of tone which may please many listeners.

Dodgson understood the role that the revival harpsichord (or “pedal harpsichord” as he refers to it) once had and describes his thoughts on it in a 2002 interview:

The pedal harpsichord is part of history. There has to be a preservation order before we lose them all! I heard a claim the other day that only two Pleyels remain in the UK in

¹⁷ Interview with Jane Clark, 4 August 2016.

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anything like working condition. Elliott Carter's *Sonata* is part of history as much as Ligeti's *Continuum* and Poulenc's *Concert Champêtre*.¹⁸

By eliminating the revival harpsichord from a composition like this, a whole aspect of original compositional style has been lost, although Dodgson being the practical man that he was felt it appropriate to update this set accordingly.

Returning to the original version of Set 1, despite having a Goff instrument with the 'Bach' disposition even at this early stage in his career Dodgson seems to be focussed far more on the music rather than worrying about the registrations and dynamics.¹⁹ Even with such a range of registrations available to him Dodgson indicates only a modest number of changes during this set and certainly fewer than Berkeley had included in his *Suite For The Harpsichord*. The dynamic changes are limited and spread out to allow the performer to focus more on the notes than the various register changes required. Dodgson seems to have the attitude that register changes might be left to the performer who would be free to add them if they chose to, perhaps as a nod to the instrument's historic repertoire in which registration is rarely specified. Artists such as Landowska used lavish registration changes to fully demonstrate the versatility of her Pleyel, but performances of this kind were starting to fall out of fashion in favour of historically informed performances. Additionally, performers were becoming more concerned with learning how to play the harpsichord in a historically informed fashion rather than mastering how to decorate the music with colour and variety that could be achieved from varying registrations. Without the need for these registrations the purpose of the revival harpsichord would become very limited.

Movement 6 (Example 4.4) is enjoyable to perform because the writing lends itself very naturally to the harpsichord and the notes fall easily between the hands. The movement seems

¹⁸ Pamela Nash, *An Interview*, 9. Ligeti's *Continuum* from 1968 is another work where the composer demanded specific registrations in the score that can only be correctly achieved by using a revival harpsichord. As of 2017, I have been unable to find any evidence that a single Pleyel harpsichord exists in the U.K.

¹⁹ See Chapter 1.3 for discussion of the Bach Disposition.

different in affect to others in the set, largely due to the stronger use of melody that Dodgson employs in this movement -- a trait that Dodgson will continue to develop as the *Inventions* progress over the coming decades.



Example 4.4 Stephen Dodgson, 'Six Inventions Set 1', Movement 6 (1955, 2008 Revised edition), bars 26-37 © Cadenza Music.

As a young composer, Dodgson is still developing his style but it is clear in Movement 6 that his imaginative counterpoint, coupled with the ability to write a clear and distinctive melodies helps to shape good harpsichord writing. This Neoclassical movement is not dissimilar in style to some of the solo parts of Walter Leigh's *Concertino*, which also mimics historic keyboard writing in a similarly idiomatic fashion.²⁰

4.3 *Six Inventions Set 2* (1961)

1. *Moderato*
2. *Allegretto*
3. *Largo Teneramente*
4. *Allegro Ben Misurato*
5. *Lento: Molto Espressivo*

²⁰ See Chapter 2.3 for discussion.

6. *Scherzando*

The next set of *Inventions* came six years later and were likely conceived for the harpsichordist Rafael Puyana (1931-2013).²¹ Puyana was one of Landowska's most successful students; and he had begun his career using the Pleyel harpsichord like his teacher.²² Puyana became a good friend to the Dodgson family and was involved in a number of projects with Dodgson over the years, the most well-known of these being a number of harpsichord and guitar pieces written for Puyana and John Williams.

There is not much of a shift stylistically between Sets 1 and 2 and there are many factors that remain constant, including a similar harmonic style and idiomatic approach. Dodgson maintains his cautious and sparsely textured keyboard writing, for example in Movement 5 (Example 4.5), where the thin texture is bolstered by a number of parallel octaves in the bass giving a richer timbre between the two hands in the first seven bars. Such techniques illustrate a refined compositional style and an understanding of the instrument by the composer which play to the natural strengths of the instrument. It shows awareness of historical precedence, as composers from the past similarly embraced elements like these in their own harpsichord compositions.

²¹ E-Mail from Jane Clark to author, 10 March, 2017.

²² He began his career recording on the Pleyel but later distanced himself from the instrument in favour of the historically informed model. He was especially well known for his ownership and recordings on a famous three-manual harpsichord by Hieronymus Albrecht Hass dating from 1740. Biographical information from Clive Unger-Hamilton. "*Rafael Puyana Obituary*." The Guardian. 2013. Accessed 11 September, 2016. <https://www.theguardian.com/music/2013/mar/09/rafael-puyana>.



Example 4.5 Stephen Dodgson, 'Six Inventions Set 2' Movement 5 (1961), bars 1-7 © Cadenza Music.

A few dynamics remain in this set but they are always placed at a point where a manual switch can be made with maximum facility. The dynamics in the published edition of Movement 5 have been eliminated despite being present in the original score. Presumably this was a later change by the composer to illustrate that the manual choices should be left independent to the performer, but also provides further evidence that Dodgson returned to his scores later in life to make them more appropriate to the styles and expected considerations of modern harpsichord writing. Elements of historic music can be found throughout Set 2, as in the opening movement (Example 4.6) that has an efficiency of hand motion along with a prominent use of thirds and fourths imitating Scarlatti, a composer who had a strong influence on Dodgson thanks to Clark.



Example 4.6 Stephen Dodgson, ‘Six Inventions Set 2’ Movement 1 (1961), bars 9-16 © Cadenza Music.

Clark recorded this work for performance on BBC Radio in 1963 and she used a Goble (revival) harpsichord.²³ Unlike Set 1, there is no real reason why a revival harpsichord would be preferable to a historic instrument, save for the fact that early performances of this work were on a modern instrument. Having played them on both kinds of instrument, it seems equally suited to both. In an E-Mail to me, harpsichordist Trevor Pinnock recalls playing a mixture of works from Set 1 and Set 2 on historic harpsichords at concerts in London and describes both the Sets as: “very idiomatic for the harpsichord”.²⁴

4.4 *Six Inventions Set 3* (1970)

1. *Largamente e Lieramente*
2. *Poco Allegro e Marcato*
3. *Allegramente*
4. *Vivace Assai*
5. *Andante Maestoso*
6. *Spiritoso*

²³ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.

²⁴ E-Mail from Trevor Pinnock to author, 28 February, 2017.

In 1963, Clark used a revival instrument for performance of the previous Set, but moving into the 1970s instruments like this were falling quickly out of fashion.²⁵ Dodgson would become aware of such changing attitudes toward revival instruments, such as the instruments that his friend Thomas Goff had made. Instruments by both Goff and Goble are described by Howard Schott in his 1971 publication *Playing the Harpsichord*:

In England a tradition founded largely on the Dolmetsch school grew up before 1939 and is still exemplified by the instruments of Robert Goble and the Dolmetsch firm. The harpsichords of Thomas Goff represent a different but related type of consciously modern instrument.²⁶

As can be seen from this quote, such modern instruments are starting to be identified and called out for being “modern instruments”. These are instruments that do not adhere to historic traditions. This idea of a “consciously modern” instrument was used to identify instruments that builders have created in a different style from historic copies, and eventually revival instruments began to gain a negative reputation. Reflecting such changes, Dodgson’s Set 3 was premiered on a historic harpsichord and we now see a clear transitional point where Dodgson is moving his attentions from revival instruments to historic copies.²⁷ This premiere performance of Set 3 occurred in 1973 and was given by Maxwell Steer.²⁸ Such a practical decision when it comes to instrumentation is fully in keeping with the trends of the time.

Set 3 features a noticeable sparseness of texture throughout most of the movements, even more so than in previous sets. This marks a slight change in the compositional style of Dodgson who is now writing for the historic harpsichord and he seems to be pushing his scores even further towards historic trends. Even as simply as in terms of appearance Set 3 looks more like Baroque music than the first two sets. This is achieved by an even stronger and clearer use of

²⁵ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.

²⁶ Schott, *Playing*, pp. 28 - 29.

²⁷ E-mail from Maxwell Steer to author, 11 March, 2017.

²⁸ E-mail from Maxwell Steer to author, 14 July, 2016.

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counterpoint with the historic forms being crafted more obviously into the music. One such example of this can be seen in the first movement (Example 4.7) of this Set that imitates a classic French unmeasured prelude. This movement has a freer rhythmic intent allowing for a sense of freer performance for the performer. This along with style *brisé* reinforce the notion of an unmeasured prelude. The concept is further reinforced by the written instruction of “*Largamente e Liberamente*” imploring the performer to have a sense of freedom within their own interpretation, again alluding to the rhythmic freedoms of a traditional unmeasured prelude.

Largamente e Liberamente ♩ = 28

1 *p* *sempre sostenuto*

9

4

9

8

5

10

Example 4.7 Stephen Dodgson, ‘Six Inventions Set 3’, Movement 1 (1970), bars 1-9 © Cadenza Music.

There are other examples of historical idioms found in the remainder of the set, as in the opening motif of the fourth movement (Example 4.8) which begins with a theme that recalls one of Bach’s better-known two-part *Inventions* (Example 4.9). The score avoids unnecessary phrasings, dynamics, and has a clear use of independent voices. It seems that the more Dodgson

learns and discovers the harpsichord that the more he attempts to link the instrument to its past.

Stylistically, this movement is not dissimilar from Berkeley's own Neoclassical nod in *Mr Pilkington's Toye*.



Example 4.8 Stephen Dodgson, 'Six Inventions Set 3', Movement 4 (1970), bars 1-8 © Cadenza Music.



Example 4.9 J.S. Bach, 'Two Part Inventions', Number 8, bars 1-6, Public Domain.

Further historic references can be seen in Movement 3 (Example 4.10) where the left hand functions as an accompaniment for much of the set and with themes being heard in the right

hand. The left hand is more chordal and more arpeggiated than has been seen in previous sets.

This again seems to allude back to traditional considerations of harpsichord writing.



Example 4.10 Stephen Dodgson, 'Six Inventions Set 3', Movement 3 (1970), bars 30-44

© Cadenza Music.

In his 1973 programme notes for Set 3 he expands further on his use of the word *Inventions*:

Throughout, the term *Invention* implies rhythmic interplay much more than contrapuntal imitation in the Bachian sense. This aspect is evident in *Inventions* [movements] 2, 3 & 4, the long-held sostenuto of No. 5 standing in strong contrast as a result.²⁹

Movement 5 (Example 4.11) is something of an exception in the Set. Despite being rigorous in its use of two-part counterpoint, the movement bears little resemblance to the historic styles that the other movements contain.

²⁹ Unpublished programme notes (1973) for Set 3 by Stephen Dodgson, provided to me by Jane Clark.



Example 4.11 Stephen Dodgson, 'Six Inventions Set 3', Movement 5 (1970), bars 31-36

© Cadenza Music.

In this movement, his employment of a relatively simple rhythm serves to highlight the handful of unusual dissonances found in the otherwise tonal language of the movement and also emphasises the syncopation between the hands. As such, elements like the jarring left hand sequence between bars 20 and 21 (Example 4.12) and the dissonant descending sequence at the end of bar 23 become more audible in this exposed texture. The rhythm does serve to give the movement a slightly broken feel as Dodgson juxtaposes between quavers and triplets and moves between groups of three and two (bar 34 is $\frac{3}{4}$ and $\frac{3}{2}$ and bar 35 is $\frac{9}{4}$). It seems more distant to the Baroque idioms freely found in other movements and gives Movement 5 more of an experimental feel to it when compared to the rest.



Example 4.12 Stephen Dodgson, 'Six Inventions Set 3', Movement 5 (1970), bars 20-23

© Cadenza Music.

In this movement Dodgson seems to be attempting to break free from the historic style, yet judging from his efforts appears to be quite cautious in his attempts to do so.

4.5 *Six Inventions Set 4* (1985)

1. *Andante*
2. *Allegro Scherzando*
3. *Andante*
4. *Molto Capriccioso*
5. *Veloce; nervoso -- Lento; piacevole*
6. *Allegro Sprituoso*

There are fifteen years between Sets 3 and 4 and in the programme notes to Set 4 (written in 1993) Dodgson makes an interesting observation:

The restoration of the harpsichord to active musical life is now almost a century old, and the phases of its development during that time in themselves make history. The participation of composers in the story is most significant in the earlier phase- e.g. Falla, Poulenc, Martin, Martinu, Ligeti, Henze and Stravinsky. If *The Rake's Progress* represents the apogee, I seem to detect a subsequent decline, perhaps precisely because of the linkage with neo-classicism, but partly no doubt because these days many players tend to bring down the blinds firmly with the death of Duphy. Low pitch and meantone

tuning may have played some part too. My interest was roused before any decline was detectable, when I wrote a set of *Six Inventions* in 1955 at the prompting of a prominent English builder, Thomas Goff, and the harpsichordist, Stanislav Heller, who had been a fellow student at the Royal College of Music.³⁰

Dodgson's description of the decline of modern harpsichord music is something reflected in my harpsichord database (Appendix A). With a decline in Neoclassical compositions and given the harpsichord's almost unshakable connection to that genre resulted in more experimental contemporary harpsichord compositions declining around the 1970s. Dodgson also points out the increasing lack of interest on the part of harpsichordists to consider new music. This was exacerbated by the fact that so much focus had been given to the kind of instrument to be used and considerations (such as pitch and tuning), considerations that were used largely to accomodate historically informed performances. Factors like this were helping to ensure that new music for the harpsichord was becoming considerably less important than early music. Dodgson mentions a harpsichord composer who he felt was one of the most significant contemporary composers: the Hungarian composer Ligeti. Ligeti's ground-breaking 1968 work *Continuum* had largely abandoned form in favour of sound. Yet a decade later even Ligeti had turned to more to the considerations of historic harpsichord when he composed his *Passacaglia Ungherese* (1978).³¹ In this work Ligeti had moved far away from the avant-garde world than he had previously and instead moved to a form rooted in the historic traditions of the harpsichord -- he even went as far to specify a meantone temperament for his *Passacaglia Ungherese*. Other factors that may have helped contribute to the decline of the instrument around this period could also be linked to the overuse of the instrument in the 1960s, perhaps the instrument had become less of a novelty and therefore less interesting to composers than in previous decades.

³⁰ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.

³¹ Louise Duchesneau and Wolfgang Marx, *György Ligeti: Of Foreign Lands and Strange Sounds* (Woodbridge: Boydell Press, 2011), 91.

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Much of this move to the historic I would attribute to the fast-moving transformation from revival instruments to historic instruments. The more expensive and less robust historic instrument in the eyes of performers and composers was perhaps lending itself more to the music of the past than it did to contemporary music. Perhaps there was even a sense of snobbery amongst performers of this period who may have looked so much more favourably upon historic music than they did for music written in the earlier part of the twentieth century, especially with so much of it having been conceived for a now (or soon-to-be) defunct type of instrument. As Dodgson points out, the harpsichord, in terms of classical contemporary literature can almost never shake away the Neoclassical link for the simple reason that the instrument (be it revival or historic) is an intrinsic identifier of historic music. The declining interest in the revival instrument was equally leading to a decline of interest in performances championed by performers such as George Malcolm who favoured revival instruments along with his more liberal interpretation of historic music. Performances such as these, which had so shaped and generated excitement and interest during the revival of the harpsichord were now faced with impending extinction. By snubbing the revival harpsichord, these instruments would be cast aside in the history of the harpsichord and this decline appears to result in composers being less interested (or less able) to write the same sort of experimental avant-garde music for the instrument that they had previously.

Set 4 was written for Clark, who gave the first performance at the Cambridge Festival on a historic harpsichord. She describes this set as the only harpsichord music that her husband ever specifically wrote for her.³² Set 4 continues the same thinner texture seen in Set 3 but is noticeable for containing no dynamic markings whatsoever (Set 5 is similarly devoid of dynamic indication). Although this was not a new idea by the 1980s composers and publishers -- judging from Appendix A -- appear to have pulled away from the notion that a harpsichord piece should

³² Interview with Jane Clark and author, 4 August, 2016.

also be viable for the piano (i.e. a piece could and should be written with both piano and harpsichord markings). The Neoclassical references found in the earlier sets are again heard in Set 4 and in his 1993 programme notes for the Set, Dodgson describes his compositional style:

Over the years my stylistic manner has changed, but never fundamentally. Paradoxically, when I first chose the Invention title, the contrapuntal element was subservient to the rhythmic and the classical rootstock more traceable to Scarlatti than to Bach. That this is still so can be readily detected in the insistent rhythms which propel the 2nd, 4th and 6th of *Six Inventions, Set 4*. The opening *Andante* I like to think has elements of the Unmeasured Prelude beloved by the French clavecinistes, while the other *Andante* reflects a personal homage to those timeless idylls found in Couperin; I think specially of *Les Bergeries*. The peaceful side of *No.5* inhabits a world of this kind, but in a more dramatic setting through the feverish interruptions which threaten its repose.³³

Dodgson's programme notes show he was increasingly willing to share his understanding of the "classical rootstock" with his audiences: perhaps because he believed that these traits, in this new climate, had made performances on the harpsichord popular. Like Set 3, Set 4 again opens with a pastiche of the historic French unmeasured prelude (Example 4.13) and as before, Dodgson's use of varied rhythms and a slow suggested tempo create a dreamy atmosphere. Yet this movement is a courante styled dance that alternates 3/2 and 6/4. The left hand writing is often more of a simple harmonic accompaniment as can be seen in the same example.

³³ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.



Example 4.13 Stephen Dodgson, 'Six Inventions Set 4', Movement 1 (1985), bars 1-7 © Cadenza Music.

In Movement 3 (Example 4.14) Dodgson is attempting to subtly distance himself from some of the historic connections as in this example he disrupts the 4/4 section by adding a single quaver and moving the dance into 9/8, this gives the movement less of a predictable feel. By doing this he pulls back a little from the historic form and predictability associated with this kind of dance.



Example 4.14 Stephen Dodgson, 'Six Inventions Set 4', Movement 3 (1985), bars 48-51 © Cadenza Music.

In Movement 6, Dodgson makes additional references to Scarlatti through his use of repeated notes. This is a stylistic trait that the harpsichord performs well and arguably better than the piano as harpsichord keys have a faster action. This movement has a thicker texture than the others in the Set which are written in deliberately as per Dodgson's programme notes:

The 4th Invention, like *No.2* has for the most part a two-part texture suited to its lean and athletic nature. This leaves unsatisfied until *No.6* that craving for a more massed articulation to which the harpsichord can bring such unique excitement.³⁴

He achieves this excitement through a wide use of techniques such as a use of repeated notes and spread chords which can be seen in Example 4.15. On the harpsichord the use of finger substitution can allow for rapidly repeating notes, a technique historically exploited on the instrument by composers such as Scarlatti. A famous example of this can be seen in Scarlatti's *Sonata in D Minor*, K.141 (Example 4.16). The use of a broken chord as a cadence, like in bar 69, in the middle of the work to break up the passage is another Baroque idiom used to showcase the harpsichord.

³⁴ Unpublished programme notes (1993) for Set 4 by Stephen Dodgson, provided to me by Jane Clark.



Example 4.15 Stephen Dodgson, 'Six Inventions Set 4', Movement 6 (1985), bars 63-71

© Cadenza Music.



Example 4.16 Domenico Scarlatti, 'Keyboard Sonata in D minor' (K.141), bars 1-12 ©

Score Edition by Andre Van Haren.

4.6 *Six Inventions Set 5* (1993)

1. *Alla Fantasia*
2. *Calmo e Catabilie: Sostenuto*
3. *Poco Mosso: Saltando*
4. *Languido*
5. *Allegretto*
6. *Vivace*

Set 5 was composed for the harpsichordist Maggie Cole who has been involved in both early and new music for harpsichord during her career. In Set 5 a slight change of direction can be seen especially when compared to the more established style of Sets 3 and 4. Thicker textures and more complex rhythmic structures are introduced in this set and are immediately apparent in the opening movement as shown in Example 4.17. In this example a more contemporary harmonic language is being used, such as the modulating sequence being developed in the left hand from bar 20 onwards.



Example 4.17 Stephen Dodgson, 'Six Inventions Set 5', Movement 1 (1993), bars 14-23

© Cadenza Music.

Set 5 appears more contemporary in style than the other *Inventions*. Why Dodgson chose to make this Set more experimental isn't clear but perhaps it is because of the involvement of

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Cole, a performer known for her work in contemporary music. Alternatively, it may be that Sets 3 and 4 were written at the time when the historic harpsichord was only just being reintroduced. This may have naturally made Dodgson write in a more conservative style. Now in the 1990s the established classical harpsichord is starting to take on new and different roles and audiences and performers alike are becoming open and receptive to a new kind of repertoire being performed on it. Throughout this set Dodgson indicates a strong use of phrase markings and coupled with his continuing lack of dynamic indication, the historic form (that has continued for each invention) is still there but is now paired with a much more experimental harmony along with more advanced rhythmic structures. The final movement of Set 5 (and indeed the final movement of the thirty individual pieces contained within the *Inventions*) allude back to the Neoclassical style (Example 4.18), which is achieved from all of the elements that have remained constant throughout Dodgson's work: an efficiency of hand motion and an absence of redundant performance markings and dynamics.



Example 4.18 Stephen Dodgson, ‘Six Inventions Set 5’, Movement 6 (1993), bars 5-29 © Cadenza Music.

Maggie Cole writes of Set 5:

Set 5 of *Inventions* - the set that Stephen dedicated to me, is a substantial body of work. There is every challenge for the harpsichordist in terms of tricky rhythms, a wide range of emotional content, and virtuosity that can only come from deep familiarity with the instrument. I love the challenge of these pieces and think that these and the sets that preceded them, have a very distinct voice and one which brings something fresh to a harpsichord recital. Stephen understands the different voices that a harpsichord can

speaks in and often writes stillness and silence into his slower pieces, contrasting greatly with the sparkle and wit of others.³⁵

The final set of *Inventions* does indeed display a wide range of colours, derived through an adventurous harmonic palette and a creative use of rhythms. The ease in which the colours are produced in this work is indicative of Dodgson having spent a lifetime discovering and understanding the instrument. From the slow Movement 2 (Example 4.19) we see how Dodgson is able to simply state a theme through arpeggios and a semiquaver motion similar to Baroque music, such as the Bach *Prelude* discussed earlier in Example 3.14. Dodgson has developed upon these early works though and by use of a more sophisticated rhythm and contemporary language and has brought elements of historical music firmly into the present.



Example 4.19 Stephen Dodgson, 'Six Inventions Set 5', Movement 2 (1993), bars 26-34

© Cadenza Music.

³⁵ E-mail from Maggie Cole to author, 10 September, 2016.

Through these *Inventions* we have seen how Dodgson has developed and adjusted his compositional style accordingly. From the start and Set 1 Dodgson presented a natural skill at writing for the harpsichord and by the time he gets to Set 5 decades later the fruits of a lifetime of working with the harpsichord are plain to see. Over the course of his life he has developed a unique voice for the harpsichord. He has achieved much of this through a use of simple but efficient counterpoint in much the same way that composers like Bach and even Berkeley had developed to best exploit the harpsichord.

From his first published editions of the *Inventions* in the twenty first century it shows that Dodgson believed the revival harpsichord had well and truly had its day. His rather surprising choice to adapt his scores for “modern days” is unique and I can’t think of another example where a composer has gone back to adjust a classical score to reflect a modern change of instrumentation. This a phenomenon and a situation that I think likely applies only to the harpsichord. His practical reasons for doing this can be understood from the following quote from a 2002 interview when asked how the development of the instrument had affected his compositional process:

I believe the evolution of the instrument is actually reflected in what I've written - with the 'classical' instrument steadily in the ascendant. Going back where I began is unthinkable.³⁶

Dodgson shows little nostalgia for the instruments of the past, which is perhaps curious given his close friendship to the builder Goff and other friends who had so embraced the revival harpsichord. I respect his decision to adjust his scores in order to appeal to modern day trends, although one of his comments struck me as rather a contradiction: in the same 2002 interview, when asked about the role of authenticity in contemporary music he replied: “The Falla concerto sounds wonderful on the classical harpsichord; but you learn something about its historical place

³⁶ Pamela Nash, *An Interview*, 4.

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hearing it on a Pleyel. The application of 'authenticity' doesn't only apply to olden times".³⁷ Even though his changes were relatively small, it strikes me that he actually erased the authenticity of his own music. Is this departure from authenticity therefore an acceptable change when it is the composer themselves making the change? Regardless of this I feel that he was attempting to erase something of the past that perhaps should have been celebrated instead of erased.

Dodgson's harpsichord music deserves to be better known and I hope more of his music will be recorded in the future and per Dodgson's own website, there is a new recording planned of the first 4 Sets of *Inventions* for Naxos Records in 2017.³⁸

³⁷ Ibid., 9.

³⁸ Leonora Dawson-Bowling, "New CD – Inventions for Harpsichord: Sets 1-4," Stephen Dodgson. Accessed 18 March, 2017. <http://www.stephendodgson.com/new-cd-inventions-1-2-3-and-4-for-harpsichord/>.

Chapter 5: Film and Harpsichord Music of Michael Nyman

5.1 Introduction

This chapter considers the history of the harpsichord in British film music and why it was included in either the score and/or physically appearing in a scene, along with a discussion of the harpsichord compositional history of Michael Nyman (1944 -). Early on in film history, the harpsichord was often used to set a historic precedent and as time progressed the harpsichord would be utilized for other purposes. For example, there are instances where the instrument is brought in to exaggerate or suggest something that is strange or unnatural -- as was so often the case in Hammer Horror Films.¹ Other uses include the comic -- if the instrument is used where it does not logically or historically belong, this can add a level of camp or bizarre humour to a scene. The concept of camp features through much of this chapter and refers to the notion of some behaviour or symbol being overstated or used in an excessive or artificial fashion, for the purposes of highlighting the artificiality of the original symbol.² Some composers used the distinctive sound of a harpsichord as a 'character hook', similar to the classical idea of a leitmotif, so the audience would hear the harpsichord and associate it with the character.

This discussion provides a context for the examination of two films from the 1980s which contain soundtracks by Nyman: *The Draughtsman's Contract* (1982) and *A Zed & Two Noughts* (1985). In both films Nyman uses the harpsichord not only to suggest history but to enhance on-screen concepts such as wealth and class structure. In *A Zed & Two Noughts*, the use of harpsichord adds an element of surrealism into scenes when it has no obvious reasons to be

¹ Hammer Films were a British film company established in 1934, best known for their horror films produced in the 1950s – 1970s, the more famous of these films being based on characters such as Frankenstein or Dracula. See: Denis Meikle and Christopher T. Koetting, *A History of Horrors: The Rise and Fall of the House of Hammer* (Lanham, MD: Scarecrow Press, 2009).

² For a concise discussion of camp in film history see: Stan Hawkins, *The British Pop Dandy: Masculinity, Popular Music and Culture* (Farnham, Surrey: Ashgate, 2011).

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present. In both these films, the harpsichord serves an important diegetic role at pivotal moments. Nyman draws on a rich history of harpsichord in film to enhance visual and narrative tropes in his films.

The music created for these two films has since entered the concert repertoire. Nyman drew inspiration from the soundtracks to write three solo works for the harpsichord in the early 1990s, that would be melded together to form his *Harpsichord Concerto* (1995), a work premiered on a revival instrument. Nyman is of note for this project as a major British composer who embraced the revival harpsichord at a time when the instrument had been largely discarded in favour of its 'authentic' historic counterpart. His *Harpsichord Concerto* is a very rare example of a work that can be both musically and critically argued as being appropriate for performance on either revival or historic instrument.

5.2 Harpsichord in British Films

British film contributes to some of the most diverse and interesting uses of the harpsichord outside the context of concert music. In this section of the chapter, I document a variety of appearances of the harpsichord in a selection of British films. I have divided them into three categories depending upon the primary use of the instrument: 1) historic use (where the harpsichord is used to enhance the notion of either history, nostalgia or sentimentality, or if the instrument is being tied to a specific character), 2) comic use (where the harpsichord adds to the humour of a film), and 3) Gothic use (where the harpsichord is used to enhance Gothic/horror scenes). The Nyman films I discuss in the latter part of this chapter embrace all three of these categories.

5.2.1 Historic Usage/Character Matching

Throughout the twentieth century the harpsichord appeared in both film and television programmes, but it was the Americans who brought the harpsichord to films first, establishing a

visual and aural link between the harpsichord and the past. One early example comes in the costume drama *Wuthering Heights* (1939), in which the harpsichordist Alice Ehlers appears at a Pleyel harpsichord performing the third movement of Mozart's Sonata in A major, K 331, the *Rondo alla turca*.³ In British films, the harpsichord made an early appearance on the soundtrack to the Empire Marketing Board educational film *Spring On The Farm* (1933). In this film harpsichord music by François Couperin can be heard accompanying rustic scenes depicting different techniques of farming.⁴ The pastoral harpsichord music is being used to enhance the idyllic scenes of country life depicted on screen.

A directly diegetic use of the instrument came from the British Technicolor production, *The Great Mr. Handel* (1946), a homage to the composer and a film that included the harpsichord in several scenes. One of the more obvious errors of the film is the character of Handel being shown playing a twentieth-century revival harpsichord. Harpsichord music can be heard in the soundtrack of the film *Negatives* (1968) which stars Glenda Jackson and concerns a couple who live out their erotic fantasies by dressing up as Dr. Crippen and other characters from the past, a film with a strong historical theme to it. The main theme of *Negatives* was composed by Basil Kirchin (1927-2005) and features a soundtrack that contains both harpsichord and recorder. Kirchin's Neo-Baroque soundtrack is a pastiche and serves as direct aural/visual connection to the Edwardian period. Even though the style of the music is from the wrong era, the connection to the past is made prominent through the use of these old-fashioned instruments. This method of using the instrument to link more generally to the past, is the same technique used by composer Sarah Rodgers in her composition *Earth Forms* (Chapter 2.3).

³ Pleyel instrument identified by author.

⁴ "BFI Screenonline: *Spring on the Farm* (1933)". *Screen Online*, BFI. Accessed 25 May, 2016. <http://www.screenonline.org.uk/film/id/1188912/>.

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In 1975 Stanley Kubrick directed *Barry Lyndon*, a historical drama that may have influenced Peter Greenaway's films in the 1980s. Kubrick included repeated use of the Sarabande from Handel's Suite in D minor for keyboard, HWV 437, in various orchestrations played by the National Philharmonic Orchestra.⁵ One such scene where a prominent harpsichord can be heard playing is when a small group are lamenting the death of Captain John Quin (Leonard Rossiter). The instrument is both seen and heard again later in the film when Lady Lyndon plays an ornate harpsichord in a small chamber group, performing an arrangement of J.S Bach's Concerto for Violin and Oboe in C minor, BWV 1060. Kubrick uses this refined ambience to serve as a stark juxtaposition for the fight that followed the performance.

Curiously the long-running British *Carry On* film series, which produced many historic parodies never used the harpsichord in a soundtrack. This was most likely due to the tight budget of the series not stretching to include such an unorthodox orchestral instrument.⁶ It is important to note that while the harpsichord was being well-used at this time in many genres, thanks to mass production of the harpsichord, the instrument had not yet (nor would it ever) become part of a standard modern orchestra.

The role of the instrument in the film *The Italian Job* (1969) is primarily to unite the characters, especially the protagonists played by Noël Coward and Michael Caine. This film features music by the American composer Quincy Jones (1933-) and depicts an Italian bank robbery, organised by a gang of British villains. The pastoral opening scene features a Lamborghini Miura cruising around the Italian hills and is set to the popular tune *On Days Like These*, which features a rhythmic harpsichord continuo part.⁷ After this opening sequence, Jones uses the

⁵ Christine Lee Gengaro, *Listening to Stanley Kubrick: The Music in His Films* (Lanham, Rowman & Littlefield, 2014.), 279.

⁶ Steven Gerrard, *The Carry On Films* (London: Palgrave Macmillan UK, 2016), 194.

⁷ Track sung by Matt Monro (1930-1985) popular British performer of the 1960s. *On Days Like These* composed by Quincy Jones.

harpsichord as an associative device to link the characters and to imply all things British. The instrument is primarily connected with Coward's upper-class character and is heard in almost all scenes in which he appears. The harpsichord found a curious niche in audiovisual media of the modern era to evoke idea of stately homes, wealth, and status: this association seems to be more utilised by American composers, such as here by Jones in *The Italian Job*. The harpsichord motifs heard accompanying Coward are often jazzy licks based on well-known British tunes including *The British Grenadiers* and *Rule Britannia*. This blending of traditional and jazz music together can be related to activity on screen, such as the working relationship of Mr. Bridger (Coward) and the more youthful members of the criminal gang. When later in the film the instrument can be heard in several scenes that depict members of the British gang in Italy, it appears that Jones has expanded the use of the instrument to unite and unify all the British characters together as their criminal mission develops.

A more recent example of the harpsichord being used for both historic and character matching purposes, can be heard in *The Queen* (2006) where Princess Diana's theme contains a synthesised harpsichord part.⁸ The soundtrack by Alexandre Desplat (1961-) uses the instrument as an effective character hook, with the archaic sound hinting at deep traditions of the family and the inner turmoil the Royal Family would face following Princess Diana's death. This subsequent breach of tradition is implied through use of the regal sounding harpsichord, which reminds the audience of the traditions and history of the Royal Family stretching back centuries.

5.2.2 Comic Usage

A striking use of the harpsichord can be found in James Broughton's film *The Pleasure Garden* (1953) which was the winner of a 'special prize' at the *Prix de Fantaisie Poetique* at the Cannes Film Festival in 1954. The soundtrack features a very audible use of a large revival

⁸ *The Queen*, Music by Alexandre Desplat. Warner Music, 2006, CD.

harpsichord.⁹ The music was composed by Stanley Bate (1911-1959) who also wrote a *Harpsichord Concerto* (1952-5). *The Pleasure Garden* is an avant-garde farce featuring Hattie Jacques as a mystical fairy godmother and John Le Mesurier as the serious Minister of Public Behaviour. The harpsichord is audible right from the start, and while often used in a continuo function to support the other instruments (flute, voice, cello, and bassoon), it has a number of solo passages and features many whimsical ornaments and scalar passages to accompany the bizarre activity on screen. The harpsichord has no historic connotations for this film and it appears to be used entirely for comic purposes, or to invoke the quirky or bizarre as in the scene in which Jacques dances to harpsichord music only to be stopped by the arrival of the serious character of Le Mesurier. The slightly out of place use of the instrument enhances the artificiality of the world that Broughton has created, a technique that would be mirrored decades later by Greenaway and Nyman in *The Draughtsman's Contract*.

While not necessarily a comic film, Stanley Kubrick's *A Clockwork Orange* (1971) uses harpsichord in a similar way to *The Pleasure Garden* as the whole film contains synthesised Baroque music by Wendy Carlos (1939 -) which again plays into the concept of artificiality. In one scene, *Overture to the Sun*, a track originally recorded in 1969 by the London-based folk group Sunforest can be heard. At Kubrick's request the lead vocalist of Sunforest Terry Tucker, re-orchestrated the track and replaced the acoustic harpsichord with a synthesised instrument to align more with the artificiality of the film.¹⁰ The scene in which this track can be heard is a camp and rather comic sequence, in which the main character is made to lick the boots of a 'stage actor'. The harpsichord serves no obvious historical purpose but adds to the surrealism of the section's mise-en-scène, helping to enhance the opposition of the false and fake world that the film is depicting against reality.

⁹ Instrumented credited in the title sequence as a Thomas Goff harpsichord.

¹⁰ E-Mail between Terry Tucker and author, 10 October, 2016.

The harpsichord is found in the historical comedy film *Tom Jones* (1963) which contains music by the composer John Addison (1920-1998) and a Pleyel instrument is used in the soundtrack.¹¹ The film opens with a slapstick parody of a silent movie with no spoken dialogue, but intertitles guiding the viewer along. This is accompanied by a fast-paced interplay between a honky-tonk piano and a harpsichord. In keeping with the style associated with silent films, the old-fashioned harpsichord adds a somewhat ironic modern twist. The ability to use a varied selection of different registers on the versatile Pleyel instrument adds to the humour of the opening sequence, as the performer makes numerous registration changes during this sequence. Due to the proximity of the microphones, it is also possible to hear page turns and even the performer adjusting the pedals on the Pleyel. Throughout the film, the harpsichord is used to enhance the humour and frequently accompanies funny or deliberately silly scenes. One scene features a character sitting and playing the virginal, which diegetically unites the historic keyboard to the film. Even though the sound of the harpsichord becomes a character hook to *Tom Jones* himself, the instrument is more prominent in the comic scenes and is lacking in the romantic and more serious scenes of the film.

Addison used the harpsichord again in his spy film *Sleuth* (1972). Use of the instrument developed a strong and long-standing association to the spy-thriller genre, thanks to prominent use in film and television productions of the 1960s (such as series like *Dangerman* and *The Prisoner*). In addition, the harpsichord appeared in the soundtracks of several high-profile films from the James Bond series around the same period.¹² Composer Roy Budd (1947-1993) adopted the harpsichord for the theme to the film *Get Carter* (1971), which features Michael Caine in the title role. In the opening theme, jazzy 'spy' licks are presented on keyboard instruments, including a harpsichord, which are backed by a groovy bass line. After an assassin shoots Carter at the

¹¹ Performer credited as Lionel Salter and identification of Pleyel instrument by author.

¹² Harpsichord can be found in at least three of the James Bond films: *Thunderball* (1965), *You Only Live Twice* (1967) and *Live and Let Die* (1973).

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conclusion of the film, the harpsichord is heard again, this time, slower and more melancholic. While the use in spy films is generally more serious, the addition of the harpsichord often adds more of a camp and comic element to the scenes, by association with the instrument's use in other genres.

Another repeated use of the harpsichord came in the theme music to the popular 1960s MGM series of films based around the character of Miss Marple (as created by the author Agatha Christie).¹³ These films featured Margaret Rutherford as the title character.¹⁴ The harpsichord is used in the title music, and can often be found contained in the incidental music in the films. The theme (Example 5.1) was composed by Ron Goodwin (1925-2003); his long-time assistant Ron Shillingford described Goodwin's thinking behind the theme:

The idea behind the theme was that Miss Marple was an old-fashioned lady, but she was always one step ahead of the police and was also "with it". Ron decided to write the theme in a gavotte style but with a 60's rhythm section feel that would give the idea of the character.¹⁵

Of all the Miss Marple films, the 1964 film *Murder Ahoy!* features the harpsichord most frequently and prominently. The first time we hear the instrument is during the title sequence, as the camera zooms in on Miss Marple, instantly associating the sound with her character. Following this, the first lengthy burst of solo harpsichord coincides with the on-screen title displaying the name of Margaret Rutherford, which leaves the viewer in little doubt that the harpsichord is there to represent the eponymous character. It is an odd but highly effective juxtaposition to have this frail, ageing character, accompanied by an instrument that connotes the past and yet is set to music that is so bright and sprightly. This was done to suggest the contrast between the elderly Miss Marple and her youthful sleuthing mind. The stately Baroque-pop harpsichord theme when

¹³ Based on the character found in the Miss Marple series of novels by British author Agatha Christie.

¹⁴ The four MGM films were *Murder She Said* (1961), *Murder at the Gallop* (1963), *Murder Most Foul* (1964) and *Murder Ahoy!* (1964). Ron Goodwin scored the music to all four feature films.

¹⁵ Ron Shillingford, former assistant to Ron Goodwin, in an E-Mail to author, 14 January 2015.

placed against the character of Miss Marple manages to project a rather whimsical British statement in a similar fashion to the style that Jones championed in *The Italian Job*. The harpsichord is used frequently within the film, such as when two characters are fighting and one strikes the other on the head with a candlestick -- a harpsichord stab (a major second) is heard at the precise moment that he is struck. As a result of repeated use in this film series, the harpsichord 'hook' is firmly established. As such, it is hard to imagine these iconic quintuplet harpsichord trills, as illustrated in Example 5.1, with anyone other than Miss Marple. Rutherford appeared in an unrelated film, *The V.I.P.s* (1963) and in several of scenes that she appears in, she is accompanied by similar sounding jaunty harpsichord music, likely as a homage to her role in the Miss Marple films.¹⁶



Example 5.1 Ron Goodwin, 'Murder, She Said' (1961), bars 9-12 © Robbins Music Corporation.

Comic use of the instrument appeared in the 1971 Anglo-American film *Willy Wonka & the Chocolate Factory*, which featured music by Leslie Bricusse and Anthony Newley. The instrumentation uses the harpsichord to make similar associations to the comic and surreal as each time the curious singing and dancing orange characters (known as the Oompa-Loompas) appear a revival harpsichord soundtrack accompanies them. The use of the instrument humorously embellished the curious and colourful appearance of this alien-race, one of the better-known scenes of film history that feature a revival harpsichord.

¹⁶ For her role in *The V.I.P.s*, Margaret Rutherford won the Oscar in 1963 for Best Supporting Actress.

5.2.3 Gothic Usage

The British-made Hammer Film series contain many films that use the harpsichord. The horror films were known colloquially as ‘Hammer Horror’ and were popular in the 1960s and 1970s. The logic of including harpsichord in these films likely stretches from the notion that the harpsichord (and the organ) summon the era of the ancient Gothic castles and dungeons in which these films were so often set, coupled with the unusual sound of the instrument to enhance a mysterious or strange character. The films were more orientated to horror until the 1960s, before the studio moved direction and started to create more camp and comic versions of horror films.¹⁷ For example, *The Nanny* (1965) contains an avant-garde score by Richard Rodney Bennett (1936-2012), which uses the harpsichord prominently. The music that opens the film is pleasant, and alludes to historic music, which matches the first appearance of the elderly character *Nanny* (Bette Davis). This will be contrasted by atonal harpsichord music that will be heard as the film progresses and the psychotic character of *The Nanny* is revealed. Bennett also composed a harpsichord concerto in 1980, which contains the same sort of avant-garde style of music with a similarly rhythmically disjointed harpsichord part that appears to take inspiration from this film. The premiere performance of this concerto was on a revival harpsichord.¹⁸

Another Hammer Horror film of the same era but in a notably different style was *Fanatic* (1965), which featured a soundtrack by Wilfred Josephs (1927-1997).¹⁹ Josephs had previously written his *Saratoga Concerto* Op. 82 (1961) for harpsichord, and would write another work including harpsichord titled *Concerto da Camera* (1971). This film and the soundtrack share a common theme as both overflow with a dark camp humour. Unlike *The Nanny*, which was much

¹⁷ Meikle, *A History of Horrors*.

¹⁸ Identification of revival harpsichord by author, based on the recording made of premiere performance in 1980 as conducted by Leonard Slatkin, with the St. Louis Symphony Orchestra, and Richard Rodney Bennett at the harpsichord. The work has not been released but is available Online: “Richard Rodney Bennett – Harpsichord Concerto”. Youtube. Accessed 25 June, 2016.
<https://www.youtube.com/watch?v=xjFQ4Qt3iqQ>.

¹⁹ This film is sometimes referred to by the name it was given for release in the USA; *Die! Die! My Darling!*

more deeply rooted in a traditional style of horror film, *Fanatic* was produced as a comic spoof of the traditional horror films and depicts a strong element of camp humour within the screenplay. The harpsichord features prominently in the soundtrack and becomes a rather overused gimmick linked to the main character. In a publication on the music from the Hammer Horror Films, the composer describes his score to *Fanatic* and makes the point that the harpsichord was used as a diegetic tool to connect to the age of the character:

It was my idea, for example, to write a march for the scene where Tallulah Bankhead walks down the road with the girl, who's trying to get into step with her and Tallulah is trying to avoid getting in step with the girl. It's kind of a quirky march, with harpsichord put in to suggest that Tallulah is so ancient - several centuries old. The music for her dead son was way over the top, with these excruciating violins playing in 3rds, which was meant to be funny. It was meant to make you realise that she was as nutty as a fruitcake! ²⁰

A later Hammer film to contain harpsichord was *The Vampire Lovers* (1970) with music by Harry Robertson (1932-1996). The first time the harpsichord is heard in this film is during the opening sequence as the first vampire attack occurs. The harpsichord becomes a reoccurring motif for every subsequent vampire attack. Again, the film consists of camp scenes of scantily-clad women juxtaposed against the heroic male figures and the screenplay is ripe with all the elements of farce, comedy, and camp that had come to overwhelm the studio output by this point. Robertson's score is rather uninspired and with sweeping string parts broken by the occasional jumbled harpsichord sequence, it feels like a somewhat feeble attempt to add tension to scenes.²¹ This technique would have generated more tension ten years earlier (or in a film with a more serious screenplay) but as films moved into the 1970s, the once unusual and rarely heard sound of the harpsichord had started to become overused, especially for the horror genre;

²⁰ Randall D. Larson, *Music from the House of Hammer: Music in the Hammer Horror Films, 1950-1980* (Lanham, MD: Scarecrow Press, 1996), 87.

²¹ Sian Barber, *The British Film Industry in the 1970s: Capital, Culture and Creativity* (London: Palgrave MacMillan, 2013), 41.

through overuse the novelty had somewhat worn off. Through camp repetition it had become contrary to the surreal tension it had once generated. Given the harpsichord has little diegetic purposes for many of these films, it can be understood as a camp tool, something unnecessary, but delivering an exciting, over-the-top, punchy sound which matched the excesses of 1960s film-making. Through oversaturation in pop culture during the decade, it was a sound that would be considerably less used moving forwards.

5.3 Michael Nyman and Peter Greenaway Films

During the 1980s the harpsichord featured in two films by director Peter Greenaway (1942-) that both used music by Nyman. Greenaway and Nyman collaborated on five major feature films between 1982 and 1991. Nyman has been a major figure in British contemporary music since at least the 1970s and was known originally as being a minimalist composer; and was the first person to coin the term “minimalist music”.²² He has since established himself in several other directions and has become one of the best-known British film composers. His most successful work was the soundtrack to the 1993 film *The Piano* which was nominated for numerous awards and sold over three million copies.²³ His music often has links to music of the past and his music includes inspiration from Neo-Baroque music. He has a long-standing association with the harpsichord, having studied the instrument as a student and has included harpsichord in his film music, solo works, and in a major composition for orchestra with his *Concerto for Harpsichord and Strings* (1995). This concerto is one of the last to be premiered on a revival harpsichord (amplified). In 2011 when I asked him if he was considering using the

²² Nyman, Michael, “Minimal Music”, *Spectator Magazine*, 519/1 (11 October, 1968), 22.

²³ Biographical information from Pwll ap Siôn, *The Music of Michael Nyman: Texts, Contexts and Intertexts* (Ashgate: Aldershot, 2007), particularly from pp. 14 - 20.

harpsichord again in the future, his response was that he was “constantly hankering after that hard edge of the harpsichord, which the piano so totally lacks”.²⁴

Nyman studied at the Royal Academy of Music from 1961 to 1964. At the Academy, Nyman was assigned to composition teacher Alan Bush (1900-1995), although he alternatively could have been assigned to the other teacher on faculty who was Lennox Berkeley. Like Berkeley, Bush had also written for the harpsichord and around the time of Nyman’s arrival at the Academy, Bush had recently completed his *Suite for Harpsichord*, Op. 54 (1960). Bush’s four-movement suite was comprised of Baroque-styled movements including a: *Pavan*, *Galiard*, *Air*, and an *English Folkdance: Longway Set*.²⁵ The *Galiard* (Example 5.2) shows that Bush had a good grasp of the instrument and how to compose a Neo-Baroque score. The work has a simple texture and fits well between the two hands with the piece requiring a small compass; dynamic changes are kept to a minimum. The writing shows good knowledge of different historic forms and the harmonic language is in keeping with the style that could be found in a historic work. Historical forms and music inspired by the Baroque have played a major influence throughout Nyman’s prolific career.

²⁴ Social media message between Nyman and author, 13 April, 2011.

²⁵ *Longway Set* is described in score as “*Englischer Volkstanz*” or English Folkdance.



Example 5.2 Alan Bush, 'Suite for Harpsichord', Galiard (1960), bars 1-8 © Edition Peters.

At the Royal Academy of Music, Nyman also took harpsichord lessons with Geraint Jones (1917-1998), who was the keyboardist (harpsichord/organ) at the Academy from 1961 to 1988.²⁶ At the same time, a student colleague of Nyman's, Virginia Black, was taking harpsichord lessons with Jones and some years later Nyman dedicated his first major solo harpsichord work to her.²⁷ Post Academy, from 1964 to 1967 Nyman continued his doctoral studies at King's College, London, with the noted Baroque music specialist and harpsichordist Thurston Dart (1921-1971). Dart was a strong admirer and promoter of authentic period performance.²⁸ Under Dart, Nyman worked on a dissertation on late sixteenth and early seventeenth-century English music (although he would never complete the work). Nyman's dissertation focussed on rounds, canons, and catches and gave him considerable expertise in early Baroque compositional procedure.²⁹ This association with Purcell and early music would feed into many of his compositions during his

²⁶ Geraint Jones was a harpsichordist and organist. He was a professor at the Royal Academy of Music from 1961-88. See Tim Bullamore. "Obituary Geraint Jones." *The Independent*. Accessed 28 May, 2016. <http://www.independent.co.uk/arts-entertainment/obituary-geraint-jones-1163755.html>.

²⁷ *The Convertibility of Lute Strings* (1992).

²⁸ Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 2006), 12.

²⁹ Pwyll ap Siôn, ed., *Michael Nyman: Collected Writings*. (Farnham: Ashgate, 2013).

career including in one of his first major successes, the 1982 feature film *The Draughtsman's Contract*. For this film he structured the entire soundtrack on grounds from Purcell. Nyman was familiar with revival harpsichords as can be seen in this review from 1968 where he - rather unfavourably - mentions revival instruments in a review for the *Spectator*:

It's not just a case of using 'authentic' instruments like shawms, rackets, sackbuts, crumhorns, and baffling the public with amusing names, strange shapes and odd sounds; by all means perform Bach on the harpsichord rather than the piano – but the perfumed harpsichords on which most modern virtuosi play are not much like Bach's, whose music might well be less distorted on a piano.³⁰

These “perfumed harpsichords” as he describes them, would be used in later works including in *The Draughtsman's Contract*. Perhaps he felt that the revival harpsichord had a suitable role in contemporary music but not in early music. In 1976 Nyman founded the Campiello Band, would later become the Michael Nyman Band; it was this group that recorded the soundtrack for *The Draughtsman's Contract*. The soundtrack was based on music by Purcell but with Nyman's unique rhythmic language worked into themes to establish a version independent from the original.

The film is set in Wiltshire, England in 1694 and tells the tale of an arrogant but charismatic Draughtsman by the name of Mr Neville. The film chronicles Mr Neville's visit to a rural country estate, where he sets about constructing twelve landscape drawings at the request of the wife of the estate owner, Mrs Talmann. Upon completion of the drawings, they are shown to depict an intricate story of deceit, sex, and murder. After which, the estate owner is discovered dead in the moat of the house and then Mrs Talmann reveals to the Draughtsman how she has tricked him into looking like the party guilty of the murder. The film concludes with Mr Neville also being murdered and his body being thrown in the same moat.

³⁰ Michael Nyman, “Shawms and Rackets,” *The Spectator*, 27 September, 1968, pp. 440 - 441.

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The soundtrack has been released twice, in its original 1982 version and again in 2006 in a newly recorded version. Both recordings are by the Michael Nyman Band, in which Nyman himself is conducting from the harpsichord.³¹ His Neo-Baroque soundtrack is clearly audible for much of the film, pairing modern instruments with a revival harpsichord. The instrument is heard at many points, especially in the opening and concluding sequences. While the film is set in the seventeenth century, it is more of a parody and does not focus on historical accuracies. In fact, such historical inaccuracies are deliberately included and highlighted by Greenaway who described the film in his own words in Peter Wollen's book:

My film is about excess: excess in the language, excess in the landscape, which is much too green - we used special green filters - there is no historical realism in the costumes, the women's hairstyles are exaggerated in their height, the costumes are extreme. I wanted to make a very artificial film.³²

There is no doubt that the harpsichord has a heavy and unfriendly sound for much of this film, and this comes from a very audible use of this revival instrument which has quite a sharp and brazen sound. As the instrument has been amplified (or very closely miked), it adds to another aim of the film, which is that of artificiality or a simulated history-telling, a sentiment in full agreement with the screenplay that the director sought to achieve. In this film, Nyman's use of an unauthentic revival harpsichord serves the concept of artificiality far better than a historic harpsichord would have done.

This film brings forth ideas of camp introduced earlier. Greenaway has created a camp film by exaggerating the surreal and the kitsch and by enhancing the artificial and the excessive. With a soundtrack that borrows so heavily from Purcell, it seems fitting for such an "artificial film" to have such artificially reconstructed music of a Baroque composer.

³¹ Nyman is credited at both piano and harpsichord in both recordings.

³² Peter Wollen, *Paris Hollywood: Writings on Film* (London: Verso, 2002), 177.

Nyman restructures Purcell's music, basing many cues on part of the Ode, *Welcome to all the pleasures*, the alto solo 'Here the deities approve,' Z 339/3 (Example 5.3). Nyman's take on the air is titled *The Garden is Becoming a Robe Room* (Example 5.4). By comparing the two, we see how Nyman's version has taken the same continuo line from the original and repeats each note at its original value, doubling the written length of the passage and placing the metrical accents on every other pitch rather than every fourth note. This more ponderous effect, emphasised by the repeated notes, coupled with an appropriate screenplay, suggests to the viewer that something ominous is about to happen. Nyman has assigned this music to new instruments, in this case the bass clarinets and bassoons and his manipulation of Purcell's music is achieved through methods and alterations like this throughout. As a result of such borrowings, the film credits music as being composed by both Nyman and Purcell.

Here the Deities approve, a single SONG

Example 5.3 Henry Purcell, 'Here The Deities Approve' from 'Welcome to all the Pleasures', bars 1 -4.³³

³³ "Here the deities approve" from *Welcome to all the Pleasures*, Henry Purcell, z. 339; transcribed from *Orpheus Britannica* (London: Henry Playford, 1698), 227.

(breathe as necessary without synchronising with each other or Bs Cl.)

B. Clarinet. (3) *p poco marc. e legato sim*

Bsn 1 & 2 *p poco marc. e legato sim*

Example 5.4 Michael Nyman, ‘Garden is Becoming a Robe Room’, from ‘The Draughtsman’s Contract’ (1982, rev 2014), bars 1-4 © Chester Music Ltd.

The film opens with a long sequence introducing the characters in the film, accompanied by audible music from Nyman. Music heard in this opening sequence include ‘Here the deities approve’ from *Welcome to all the Pleasures* and ‘Glitt’ring Queen of the Night’ from the Ode, *The Yorkshire-Feast Song* Z333 (1690).³⁴ In this opening sequence, the shrill sound of a countertenor (Chris Royall), along with the jarring sound of the harpsichord make for a memorable start to the film. Nyman has engaged the 4’ stop on the harpsichord for much of the opening sequence and it appears to be slightly out of tune.³⁵ Coupled with the lamenting counter-tenor the music immediately sets out the dark and negative atmosphere that continues for most of the film. This is enhanced by the dimly lit mise-en-scène. A 1983 review from David Denby of the *New York Magazine* notes the unusual and effective sound that Nyman creates in this opening sequence:

As a harpsichord jangles nervously and an ecstatic countertenor - a voice so high it is almost a civilized shriek - declaims a tale of lust and betrayal, two nasty fellows in rouge and double peaked wigs draw close to the candlelight and casually destroy a neighbor’s reputation. Not two minutes into its opening sequence *The Draughtsman’s Contract* has established its playfully heartless style.³⁶

³⁴ Identification of the Purcell works that Nyman has borrowed, are identified in: ap Siôn, *The Music*, 96.

³⁵ The original instrument used for the film is unclear, but likely a large Goble (or other similar) modern styled instrument with 16’ stop.

³⁶ David Denby, *New York Magazine*, 27 June, 1983, 57.

The end of the opening sequence leads to happier music from the track titled: *Chasing Sheep is Best Left to Shepherds*. Although this track lacks a harpsichord, later in the film a slower version of the work is heard which includes the harpsichord in a heavy continuo role. The Baroque style of the keyboard part (Example 5.5) of this track makes its instrumentation - harpsichord or piano - flexible.³⁷

The image displays a musical score for six instruments: Harpsichord (Hpschd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and begins with a tempo marking of ♩ = 112. The harpsichord part is marked with a forte (f) dynamic and features a continuous, rapid quaver pattern. The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) are marked with a forte (f) dynamic and a 'div.' (divisi) instruction, indicating they are to play in divided parts. The double bass part is marked with a forte (f) dynamic and a 'sempre marcato' instruction, indicating a strong, marked character. The score consists of six measures, each containing a full bar for each instrument.

Example 5.5 Michael Nyman, 'Chasing Sheep is Best Left to Shepherds', String and Harpsichord Parts (from the revised 2014 score), bars 1-6 © Chester Music Ltd.

Later in the film when the body of Mr Talmann is discovered in the moat, the concluding part of Nyman's track *A Watery Death* is heard. This harpsichord is heard prominently just as the body is hauled from the moat. This gives the harpsichord a direct association with murder and the rapid quaver passages loudly amplified on the instrument ensure a suitable growth of tension. In the final and most dramatic scene of the film, harpsichord is heard again when Mr Neville is

³⁷ Nyman, Michael. *The Draughtsman's Contract for Orchestra*. Edited by Andy Keenan. (London: Chester Music, 2014).

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accused, tortured, and murdered; and yet again as his drawings are destroyed and his body is thrown into the moat.

Director Peter Greenaway notes on the importance of this score by Nyman:

For *The Draughtsman's Contract* pastiche Purcell was anathema. To the French 'Pastiche' might represent respectable attainment; to the English pastiche invariably means fraud. There is little value in making an historical film for its own sake (the desire to get it correct is a chimera - how can anyone know if an artefact is historically correct?)³⁸

The music, like the film is more in a style of parody -- everything we see and experience combines to give the impression of the past, from the costumes, the language, the sets -- we are engrossed in a film of the past. Yet, the film has such historic inaccuracies that can pass without concern and this includes historically altered music on modern versions of old instrument. Nyman's music unifies the film in a cheerful fraud and perhaps explains why Greenaway has set the music at a high volume in so many scenes -- this music highlights one of the main themes of the film, which is that of artificiality and really highlights the parody.

In a sharp stylistic contrast to *The Draughtsman's Contract* the next Nyman/Greenaway collaboration was *A Zed & Two Noughts* (1985). The film tells the story of the increasing insanity of a pair of zoologist twins after the loss of their wives, who are both killed when their car strikes a swan at the zoo where they work. Following their deaths, the twins become obsessed with the various stages of decomposition that occurs post-death. The twins film various dead animals using time-lapse video technology and observe the varying stages of decomposition as it happens. At the conclusion of the film they are attempting to seek a human sacrifice to watch the corpse decay. Ultimately, they are unable to find a suitable victim and in a suicide pact they set their

³⁸ Peter Greenaway. "The Nyman / Greenaway Soundtracks, Directors Comments." Michael Nyman. Accessed 22 January, 2016. <http://www.michaelnyman.com/music/recordings/show/the-nyman-greenaway-soundtracks>.

cameras up to document their bodies decomposing. The experiment fails when a rout of snails causes the electricity in their makeshift morgue to short out.

Some of the musical inspiration for *A Zed & Two Noughts* was drawn from the 1985 ballet *Portraits in Reflection (Child's Play)*, which Nyman had written for Lucinda Childs and her dance company in New York.³⁹ This music found a much greater audience when Greenaway decided he wanted to use it for his film and it is important to note that the music was not purposely written by Nyman for the film. The harpsichord is used less than in *The Draughtsman's Contract*, but in *A Zed & Two Noughts*, it appears in some of the most memorable scenes. Unlike in the previous film, the harpsichord serves no obvious historic or diegetic function here.⁴⁰ Each time the audience gets to see one of the twins' 'decay experiments' they are accompanied with one of three violin and harpsichord tracks, all of which are based on the same theme, but at different tempi.⁴¹ The tracks punctuate visual images of time-lapsed footage of various fauna and flora decomposing.

The decay scenes are sequenced by size: first, an apple is shown decaying, then a bowl of prawns, next two angelfish -- scenes all accompanied by the harpsichord and violin track *Angelfish Decay*. Next in the sequence a large swan (the same one that killed their wives) is shown, followed by a zebra -- accompanied to the quicker tempo track *Swan Rots*. The final time the theme is heard is during the concluding suicide scene of the film - this time in a slower, but still energised version titled *L'Escargot*. This version is accented by a high-pitched soprano wail as performed by the soprano Sarah Leonard. The final and more serene version of the theme is matching the visual

³⁹ *Portraits In Reflection (Child's Play)* 2 violins/harpsichord [or piano] Length: 21 minutes 1985 *Portraits in Reflection* (ballet), Lucinda Child's Dance Company, first concert performance, Almeida Theatre, London, 1985; first dance performance, Joyce Theatre, 1986.

⁴⁰ There is a short sequence in the film where a close up of the painting by Vermeer - *The Music Lesson* is shown which prominently features a woman standing at a muselar, but as Greenaway displays paintings by Vermeer so often in this film, no obvious historical keyboard connections can be drawn.

⁴¹ The tracks in which the harpsichord features are titled *Angelfish Decay*, *Swan Rot* and *L'Escargot* on the 1985 soundtrack: Michael Nyman, *Music For Peter Greenaway's Film A Zed & Two Noughts*, That's Entertainment Records (TER 1106).

imagery of a slow time-lapse of the corpses' decay, now covered in snails. *Gramophone* magazine described this track as ".... the composer banging away manically on the harpsichord, accompanied by equally eager violins and vocals".⁴² The rather pleasant nature of this music is a curious antithesis to the gruesome visual images of dead and rotting animals. The role of the harpsichord in this film is open to interpretation, but suggests a somewhat ironic postmodern twist by pairing old instruments with more progressive (time-lapse) technology, heightening the sense and meaning of time passing. The quickening tempo of the theme suggests the increasing madness of the twins and their growing desire to witness the decomposition of a human specimen; with the slower tempo during their final suicide scene, suggesting that they are at peace. An alternative reason for Greenaway choosing to include a harpsichord in these scenes could be the juxtaposition of the sound of the quick decay of each individual note on the harpsichord against the slowness of the time-lapse process/concept.

Graeme Harper states in his publication *Sound and Music in Film and Visual Media*:

The neutral and objective nature of Nyman's music – and of minimalist music in general – allows it to be adapted to a variety of visual contexts. In this scene from *A Zed & Two Noughts*, the motoric type is the most relevant repetitive type, given the mechanical process involved in time-lapse filming".⁴³

Nyman's music for both *The Draughtsman's Contract* and *A Zed & Two Noughts* has been disassociated with the images. This is especially true for *A Zed & Two Noughts*, as it was music originally conceived for a ballet with no association to the film. The soundtracks to both films have been used elsewhere: for example, one of the tracks from *The Draughtsman's Contract*, *Chasing Sheep is Best Left to Shepherds*, was used in a television advert for Walkers crisps in the early

⁴² Gramophone, Volume 80, General Gramophone Publications Limited, 200.

⁴³ Graeme Harper, *Sound and Music in Film and Visual Media: A Critical Overview* (London: Continuum, 2007), 678.

2000s and in 2016 it was used in several episodes of the BBC 2 television series *Daily Politics*.⁴⁴

Nyman and his band continue to perform music from these films live in concerts. The legacy of these two soundtracks far outstrips any success of the films themselves and as Nyman points out:

“My music works on its own - his images don't. Take away my music and what have you got left?”⁴⁵

5.4 Concerto for Harpsichord and Strings

After Nyman's successful inclusion of the harpsichord in his film writing, he wrote two solo works for the instrument in the 1990s. He later joined up these works into an orchestral work in his *Concerto for Harpsichord and Strings* (1995). The concerto was written for the contemporary Polish harpsichordist Elisabeth Chojnacka (1939-), who performed the piece on an amplified Neupert 'Bach' instrument. Chojnacka was born in Poland, but spent most of her life in Paris and has long been associated with the contemporary harpsichord. Composers who have written music for her include Iannis Xenakis (1922-2001) and György Ligeti (1923-2006). She is known for her preference on using a revival instrument, often amplified to be heard over a modern orchestra.

The two solo pieces that can be found in the Concerto are *The Convertibility of Lute Strings* (1992) and *Tango For Tim* (1994). Firstly, *The Convertibility of Lute Strings* is described by the composer as follows:

The title *The Convertibility of Lute Strings* refers to the late-sixteenth-century practice described by Christopher Nicholl in his book *The Reckoning*, on the death of Christopher Marlowe. Money lenders would offer a 'commodity' in lieu of cash - goods said to be worth the sum to be borrowed but that were found to be valued far lower when sold

⁴⁴ Walkers crisp advert in 2003 featuring Victoria Beckham and Gary Lineker. Used regularly in 2016 on the BBC2 television programme *Daily Politics*, for their weekly segment on “So You Want To Be a Cabinet Minister?”.

⁴⁵ Mark Anstead. “Michael Nyman on Fame and Fortune.” The Telegraph. Accessed 7 January, 2016. <http://www.telegraph.co.uk/finance/personalfinance/fameandfortune/8498504/Michael-Nyman-on-fame-and-fortune.html>.

(often to the lender) for the hard cash required. Lute strings were, surprisingly, a very popular commodity. This fascinating piece of information is of no relevance to this composition: the harpsichord lute stop is never used and, unlike my String Quartet No. 1, which feeds off John Bull's *Walsingham Variations*, and *La Traversée de Paris*, which recomposes some Couperin movements, *The Convertibility of Lute Strings* makes no overt reference to the harpsichord literature.

However, at its still(-ish) (off-)centre there is a reference to the closing section of my 'neurological opera' *The Man who Mistook his Wife for a Hat*: this is a homage to the generosity of the neurologist Dr. Anthony Roberts, who commissioned this work for Virginia Black, a fellow student of mine at the Royal Academy of Music, where we both studied harpsichord under Geraint Jones, some thirty years ago. *The Convertibility of Lute Strings* was first performed on 17 November 1992 at the Purcell Room, London.⁴⁶

The composition is difficult to perform because of a demanding rhythmic precision required, especially at the speedy tempo (Example 5.6). Close attention must be paid to the often-shifting metric structure as the work progresses. In an E-Mail to me, the harpsichordist Jane Chapman described the absolute precision required to play Nyman's harpsichord works:

Nyman is incredibly detailed in his markings of slurs and accents; most of the music has to be played rhythmically and very much in time, and so it is this variety of touch or articulation which creates an important element of its character. I greatly enjoy the challenge of making this work, without being able to indulge in the rhythmic flexibility which is associated with some baroque styles, and ways of playing.⁴⁷

In rather a different take from most historic and Neo-Baroque music, where flexibility with the tempo is allowed and often encouraged, in minimalist music rhythmic flexibility is rarely an option. In Nyman's concerto there is little room for manoeuvre by the performer, which can often prove to be a challenge to harpsichordists used to a sense of freedom in performance of 'notes inégales'.

⁴⁶ Michael Nyman. "Time Will Pronounce." Michael Nyman. Accessed 24 May, 2016.
<http://www.michaelnyman.com/music/recordings/show/time-will-pronounce>.

⁴⁷ Jane Chapman in an E-Mail to author, October 2016.

$\text{♩} = 120 - 132$

The musical score consists of three systems of piano music. Each system has a treble and bass staff. The first system is in 6/4 time, the second in 5/4, and the third in 5/4. The music features complex rhythmic patterns and chromaticism.

Example 5.6 Michael Nyman, 'The Convertibility of Lute Strings' (1992), bars 1-8 © Chester Music Ltd.

The second work on which the concerto is based is *Tango for Tim* (1994), a solo piece written for Chojnacka. The rather unorthodox tango is in an unusual quintuple meter (5/4) which gives it an awkward and disjointed feel. This instability is enhanced further by numerous metric shifts during the work. It was recorded by Chojnacka in 1995, and another version was recorded in 2001 by the harpsichordist Elaine Funaro.⁴⁸ In Funaro's recording she uses a historic reproduction instrument, illustrating that the work is adaptable to either kind of instrument. Example 5.8 shows the tango theme, which is later used as the middle section of the concerto. Despite rhythmic challenges, the notation of this tango is not dissimilar from historic music and as always with Nyman's writing, there is an efficiency of hand motion well-tailored to the small compass of the harpsichord.

⁴⁸ Elisabeth Chojnacka: *Plus Que Tango* (1995), Valois Auvidis v472. Elaine Funaro: *Overture to Orpheus* (2001), Centaur Records #2517.



Example 5.7 Michael Nyman, 'Tango For Tim' (1994), bars 1-3 © Chester Music Ltd.

On his Website, Nyman describes his concerto and the logic for the chosen structure, along with his working relationship with Chojnacka and how she affected the compositional process:

This Concerto was composed during the winter of 1994/95 for Elisabeth Chojnacka, who gave the first performance with the Michael Nyman String Orchestra on 29 April 1995 in the Queen Elizabeth Hall, London. Its history is eccentric and cumulative. I had met Elisabeth in Paris about a year earlier while I was working on the soundtrack for Diane Kury's film *A la Folie (Six Days, Six Nights)*. I was attempting to persuade her to play my solo piece *The Convertibility of Lute Strings* (1992) but she expressed a passion only for tangos. As luck would have it, one of the cues for the Kury's score was what I fondly called a tango. Elisabeth showed interest in this and I subsequently turned it into a harpsichord solo Elisabeth's enthusiasm for *Tango for Tim* encouraged me to write the Concerto for her. The Concerto is shaped as a very simple ABA form - the outer sections, derived from *The Convertibility for Lute Strings*, enfold an elaborated version of *Tango for Tim*. After the first performance, Elisabeth decreed that the true potential of the Concerto could only be fulfilled by the addition of a cadenza.⁴⁹ This was duly composed in the summer of 1995 - a toccata derived from harmonies first heard in the immediate post-*Tango for Tim*, *Convertibility* material.⁵⁰

⁴⁹ The solo version of the cadenza *Elisabeth Gets Her Way*, can be found alongside *The Convertibility of Lute Strings* and *Tango for Tim* in a solo harpsichord collection published by Chester Music: Michael Nyman. *Three Pieces for Solo Harpsichord* (London: Chester Music, 1999).

⁵⁰ Michael Nyman. "Concertos." Michael Nyman. Accessed 29 January, 2016.
<http://www.michaelnyman.com/music/recordings/show/concertos>.

Through his performer, Nyman has allowed his music to be crafted and shaped to the strengths and requests of the performer and to her chosen instrument in much the same way that Poulenc did with Landowska and Dodgson with Puyana, Pinnock, Clark, and Steer.⁵¹ The orchestration of the concerto consists of six violins, four violas, four cellos, two double basses, and an amplified harpsichord. The score notes: “It is essential that the harpsichord is amplified to obtain the correct balance with the strings”.⁵² By amplifying the harpsichord it allowed Nyman to use a medium-sized string ensemble and given the complex rhythmic structure discussed the players, soloist, and conductor must be in perfect syncopation with each other, else the essential rhythmic drive of the work is lost. Hence the importance of amplification.

The original EMI recording of the Concerto (featuring the Michael Nyman band) lists the concerto as having six individual parts.⁵³ These can be broken down into the following sections as shown in Table 5.1:

Part	Form	Bars	Material based on
Part 1	A	1 – 104	Based on material from <i>Convertibility of Lute Strings</i>
Part 2	A	105 – 174	Based on material from <i>Convertibility of Lute Strings</i>
	Bridge 1	175 – 184	
Part 3	B	185 – 287	Based on material from <i>Tango For Tim</i>
Part 4	A	288 – 335	Based on material from <i>Convertibility of Lute Strings</i>
	Bridge 1(a)	326 - 335	

⁵¹ Michael Nyman, *Three Pieces for Solo Harpsichord*, Chester Music, 1999.

⁵² As per the introductory notes by the composer in the score.

⁵³ Nyman, Michael, and Elisabeth Chojnacka: *Concertos*. EMI Classics, 1997, CD.

Part	Form	Bars	Material based on
Part 5	A	336 – 373	Based on material from <i>Convertibility of Lute Strings</i>
Part 6	Cadenza	374 – 515	Based on material from <i>Convertibility of Lute Strings</i>

Table 5.1 Table Listing the Structure of Harpsichord Concerto by Michael Nyman.

The opening of the concerto (listed as *Part 1* on the recording) is based on material from *The Convertibility of Lute Strings*, to which Nyman adds a contrasting and brooding string accompaniment. The harpsichord enters with a fast-paced driving motion, accompanied by more hesitant string writing that introduces tension and uncertainty. This continues for much of the work. The soloist's rapid quaver motion is occasionally interrupted by a semiquaver or triplet and this jarring rhythmic inconsistency continues to be expanded out as the work develops into a faster motion. The soloist is accompanied by string writing that is growing in tension. Example 5.8 illustrates well why the harpsichord must be amplified as the solo and orchestral writing is so close and precise, perfect rhythmic unity must be achieved by both and to do this they need to be able to hear each other clearly. Aside from amplification, Nyman also helps ensure clarity between orchestra and harpsichordist by indicating very precise articulation markings, such as a strong and repeated use of accents throughout the work, to help guide technical rigour between performers (as can be seen in Example 5.8).

Example 5.8 Michael Nyman, 'Harpichord Concerto' Part 1 (1995), bars 64-66 ©

Chester Music Ltd.

The soloist is absent from the statelier Part 2 at the start (bars 107-124) and when the soloist resumes, the theme continues to be carried by the strings. This allows the harpsichord to be used in continuo fashion and to provide a repetitive chord-like accompaniment of the theme. It serves as a contrast from the virtuosic styled solo-writing from Part 1 and this leaner solo writing demonstrates an alternative role that the instrument can have.

Part 3 is based on the solo work *Tango from Tim* and this B section comes as a slower contrast to the opening movements. In the premiere recording, Chojnacka introduces the tango theme on her Neupert harpsichord and varies the registrations. After the first statement of the tango theme, she adjusts the registration of her harpsichord at bar 188 by introducing a 16' stop. This is an example of a performer making their own decisions when it comes to registrations, a consideration that historically harpsichordists have done, or alternatively, it may have been

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discussed with the composer, but no indication is made in the score. This change enhances the original statement of the theme and when repeated gives the tango a more exotic sound. As one of the few exposed moments for the harpsichord, it is good to hear variety; of course, any registration change would be much more challenging to achieve on a historic instrument, given its reliance on hand stops. This movement features a lush string accompaniment, which is in juxtaposition to the rigid harpsichord tango theme. A solo violin enhances the attractiveness of the movement by introducing a haunting counter melody at bar 207.

After the calmer feel of most of Part 3, there is a return of a more unpredictable feeling in the opening section in Part 4. The harpsichord is used to produce rapid legato demisemiquaver arpeggios for most of this movement, to accompany the string writing in a confusing flourish of notes, as shown in Example 5.9. There are clear legato markings indicated, although such markings are not always possible to achieve due to the fast tempo and rapidly changing arpeggio sequences. Given the frequency of the harmonic shifts the legato markings indicated are hard to achieve, and almost all performances of this work are more edgy. The fluctuating harmonic shifts and movement between the hands mean that this section produces a disjointed overall sound from the harpsichord. The whole section feels almost like a war demonstrated between the hands and the contrary motion, further enhanced through subtle harmonic changes.

The image displays a musical score for Example 5.9, which is Part 4 of Michael Nyman's 'Harpsichord Concerto' (1995), specifically bars 316-317. The score is written for a harpsichord and a string ensemble. The harpsichord part is in the top staff, featuring a complex, fast-paced melodic line with many sixteenth and thirty-second notes, often beamed together. The string ensemble consists of Violins 1-3, Violins 4-6, Vlas 1-4 (likely Violas), Cellos 1-2, Cellos 3-4, and D.B. 1-2 (Double Basses). The strings are playing a rhythmic pattern of eighth notes, with some parts featuring longer notes and rests. The score is in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Example 5.9 Michael Nyman, 'Harpsichord Concerto' Part 4 (1995), bars 316-317 © Chester Music Ltd.

Part 5 sees a return of clear *The Convertibility of Lute Strings* material. The theme starts at bar 336, but in inversion: the original music does not return until bar 361. At this point, the harpsichord writing remains the same as when the theme was heard in the first movement, but the string writing is now an inversion and written at a higher pitch than before. This adds tension and suggests a partial climax as this was the original conclusion of the work.

Part 6, or the cadenza, has a running length of approximately three and a half minutes and given the comparable length and virtuosity of the writing seems intended to summon a loose comparison to the harpsichord cadenza in the first movement of Bach's *Brandenburg Concerto* No. 5 in D major, BWV 1050. From bars 374-453 the harpsichord has a lengthy solo part with references to material from the latter part of *Convertibility of Lute Strings*, which helps the cadenza flow naturally from Part 5. The first section is a solo harpsichord part before the soloist and strings come together in a fast-paced mass of notes at bar 454. Amplification here (Example 5.10) is essential, as no harpsichord could be audible over the barrage of notes from the strings. The concluding section of the concerto sees repeated rhythmic patterns used: the soloist must

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deliver this frenzied rhythmic passage with great flare, passing through a speedy mix of harmonic and rhythmic changes to conclude the work in a dazzling and abrupt conclusion.



Example 5.10 Michael Nyman, 'Harpischord Concerto', Cadenza (1995), bars 457-459 © Chester Music Ltd.

Chapman has performed a newly arranged version of the Concerto, which presents different considerations for the soloist. She writes:

I play a version of Nyman's Concerto with string quartet, arranged (with his permission) by a member of the Smith Quartet in the UK. They play with great focus, energy and precision, which is vital to this piece. The harpsichord is totally central to the group, driving the work forward as the main voice, but is assimilated within the smaller ensemble, maintaining the mechanistic euphoric nature of the work. There is a sense of clinging interplay, which is perhaps harder to create with a larger more unwieldy string section.⁵⁴

In this small ensemble with a reduced orchestration a historic harpsichord would be entirely suitable, but the instrument used for the premiere performance was an amplified Neupert 'Bach'

⁵⁴ Jane Chapman in an E-Mail to author, October 2016.

model, an instrument that has become synonymous with contemporary harpsichord music as a result of Chojnacka's preference for it.⁵⁵ So much so that the Neupert factory acknowledge this model's role in contemporary harpsichord music history on its website:

However if one prefers to play on a harpsichord made strictly following original period instruments, you will find as an alternative alternative [sic] "copies" in the NEUPERT range. However, let us remember that the NEUPERT "Bach" harpsichord has gained its own "authenticity" owing to a number of 20th-century compositions dedicated to this type of harpsichord.⁵⁶

⁵⁵ Neupert continue to manufacture (built to order) this particular kind of instrument at time of writing.

⁵⁶ "NEUPERT harpsichord 'Bach'" JC Neupert. Accessed 22 January, 2016. <http://www.jc-neupert.de/en/node/48>.



Figure 5.1 Neupert 'Bach' Harpsichord © J C Neupert.

The fast-repeated notes required in Nyman's concerto demand a harpsichord with a rapid plucking point and keys that offer a light touch -- characteristics of the German-engineered Neupert. Even with all sets of strings engaged, the touch remains very efficient, different to, say a Pleyel which has a heavy touch even with just a single 8' register engaged. Chapman notes on her arranged version of the Concerto: "It is a very technically demanding piece requiring much stamina, so I expect that performing it on a revival instrument, unless very lightly voiced, would take some doing. I think the more lugubrious sound of this type of instrument could work both ways, allowing the notes more sustain, but on the other hand missing the very bright initial frontal

attack”.⁵⁷ It is no small feat that harpsichordist Jory Vinikour has recorded and performed the work on different instruments, including a Pleyel.⁵⁸ He described his experience of doing so to me in an E-Mail:

I have performed the work at six different concerts. For the first two of these, I had a Sperrhake harpsichord (16', etc...). Rather unsubtle, but very even, and not too heavy. This type of harpsichord may be the most appropriate - larger than the purely historic instrument, but much nearer to the Baroque model than the Pleyel. I played this with the Flanders Opera Orchestra (Marc Minkowski) in around 1998 or so. I then played the work with the Musiciens du Louvre Grenoble, maybe around 2000, on a heavily amplified Dowd. This was also very successful. Admittedly, the audience went berserk for the piece. I was also fortunate enough to perform it with the Orchestre de Chambre de Lausanne. This time, I used a very well-restored Pleyel. Again, great effect on the audience (and it is this performance that still floats around European radio from time to time). That said, the heavy mechanic of the Pleyel rendered all of the repeated chords, etc. very challenging indeed.⁵⁹

It is no short testament to his skill as a performer to make this challenging work sound as well as he does on the Pleyel. Nevertheless, the most appropriate instrument for this concerto must be the Neupert 'Bach' or other well-engineered harpsichord -- the key consideration must be that the instrument has a good light and an efficient touch.

Nyman's daring addition to the revival harpsichord repertoire is unusual and at a time when the instrument had lost popularity. Importantly it gives the revival harpsichord a functional and practical use in contemporary music -- a function that it had been lacking for decades. Through the score, it shows no real advantage to using either a historic or revival instrument (either is fine as long as the instrument has a light touch). This is the greatest gift that Nyman could have given the harpsichord community and a concerto that is one of the very few examples of a

⁵⁷ Jane Chapman in an E-Mail to author, October 2016.

⁵⁸ Recorded live for radio broadcast: Jory Vinikour: *Concert Champêtre*, Orchestre Philharmonique de Radio France, 25 January, 2002.

⁵⁹ Jory Vinikour in an E-Mail to author, October 2016.

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contemporary work on which a plausible case can be made for performance on either historic or revival instrument.

Conclusions

This dissertation shows the variety of roles that the harpsichord played in British music over the past century. At the start of the century few would have likely predicted the remarkable role that the harpsichord would have in contemporary music-making or the tremendous resurgence of early music as a genre. The revival of the harpsichord has been unprecedented in the modern musical world; it may be the only instrument to be so cast aside only to be subsequently so firmly re-ensconced. Throughout this dissertation, I have shown how composers and performers embraced this 'new' instrument and returned it to modern music making. The launching point for this project was the completion of the database (Appendix A) which details modern British music for harpsichord. This database contains a large number of entries of a diverse range of uses of the instrument, especially in the early to mid-part of the century.

In Chapters 1 and 2, I outlined the history of the modern harpsichord and discussed a range of composers and performers active across the century. From this discussion I documented the birth of the revival harpsichord along with the changing attitudes toward the instrument later in the century. The link between performer and composer that was established in these two chapters is an important consideration that I reference through the rest of the dissertation. I ascribe the best relationships between harpsichordists and composers in generating the most fruitful of interest in the harpsichord, or its compositions. Some of the most important relationships discussed in this work include Carl Dolmetsch/Joseph Saxby, Arnold Dolmetsch/Violet Gordon Woodhouse, and Francis Poulenc/Wanda Landowska. They represent three different types of relationships, performer/performer, builder/performer, and composer/performer. From the database the composer/performer relationship appears to generate the most fruitful of compositions, but it is interesting to see the diversity and the role of British instrument builders. The builders were not only creating the instruments for performers to use, but in the case of people such as Tom Goff and Arnold Dolmetsch they were actively bringing

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awareness to the instrument by introducing musicians of the day to them. The number of different composers who wrote for the instrument as presented in the database is also striking and illustrates the wide appeal that the instrument had amongst many composers across the modern-era. The different performers and composers, especially those discussed in Chapter 2, who helped shape the role of the modern British harpsichord are made clear throughout the course of my work. Chapter 2 documents substantial contributions that individuals such as Carl Dolmetsch and Joseph Saxby made to contemporary harpsichord repertoire and the Dolmetsch/Saxby concert series at Wigmore Hall showcased a staggering range of examples of modern music written over the course of some fifty years. In many respects it is a shame that their names and music created for this series are not more celebrated. I hope by including discussion of performers such as Violet Gordon Woodhouse, Valda Aveling, and George Malcolm, it acknowledges some of their important contribution to the history of the modern harpsichord. There are many other important pioneers discussed within this work who should be acknowledged for their role, small or large in shaping the path to the prosperous British harpsichord scene of today.

To more closely illustrate the history of modern harpsichord music I chose to discuss trends reflected through three case studies across Chapters 3, 4, and 5. Each study comprises a different composer writing for the instrument at a different period of contemporary history. In Chapter 3, I demonstrated how Lennox Berkeley's initial exposure to the instrument had occurred by chance, through his roommate Vere Pilkington who happened to own a harpsichord. Pilkington was an amateur harpsichordist and inspired Berkeley to write a few works for him in the early part of his career. This friendship, along with a diverse array of music available to him as a student at Oxford, encouraged a curiosity in the harpsichord for the young Berkeley. I have documented his history with the harpsichord throughout his career and found that there was always a specific performer in mind for the compositions. The early works for Pilkington showed good compositional flair and promise, but a lack of performance history from Pilkington suggests that the relationship between

the two did not flourish as well as it could have done. Without a dedicated performer with whom to work, Berkeley turned his attention to the instrument only a few other times during his career. Berkeley wrote only for the revival harpsichord, which is not surprising given the period in which he was writing, as even in the late 1970s when writing for Carl Dolmetsch a revival harpsichord was used for the premiere performance of his vocal cantata *Una and The Lion* (1979). Perhaps this suggests that even the historically minded approach from the Dolmetsch family were not opposed to using a revival harpsichord when it came to contemporary music-making. It also hints at Berkeley favouring the revival harpsichord, despite the more trendy appeal at this time of using a historic instrument -- and this is likely because he was most familiar with a revival instrument that had pedals and a greater number of available registrations.

In Chapter 4 I examined how Dodgson's exposure to the harpsichord was much less by chance than Berkeley's. Through his wide variety of friends and colleagues (including his wife) who had a connection to the instrument, he was exposed to the harpsichord at an early stage in his career. This allowed him to spend much of his life learning and understanding how to compose idiomatically for the harpsichord and to take into consideration its complex past. His music crosses through this transitional period betwixt revival and historic harpsichords and Dodgson ensured that he adapted his music based on changes in the music world. His decision in 2008 to amend one of his scores (*Inventions* Set 1) to eliminate any reference to the revival instrument for which he originally conceived his work is unique and perhaps illustrates both the decline of the revival harpsichord and also to Dodgson's commitment to keeping his work current. In addition to this, Dodgson astutely noted the decline of interest in the more experimental type of contemporary harpsichord music, an observation supported by Appendix A. While composers continued to write for the harpsichord, the trend remained to adapt and develop old forms into modern music. This was a trend not exclusive to Britain, and Ligeti (one of the composers that Dodgson cites as an influence) had returned to historic forms in his own compositions. A decade after Ligeti wrote his highly experimental *Continuum* (1968), he too was drawn to the historic ties

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of the instrument when he wrote his Baroque form influenced *Passacaglia Ungherese* (1978) for a historic instrument, and also specified a historic tuning temperament.

In Chapter 5, I outlined the history of the harpsichord in film music and detailed some of the range of British films that utilised the harpsichord. I proposed three main uses for the instrument: as a historic referent; as an indicator of the comic or the bizarre; and as a 'gothic' marker in the horror genre. Through this chapter, I demonstrated how use of the harpsichord in British film gained a broader appeal and had become an important part of the sound of film music, especially in the 1960s. During this period, it was often used with no historic ties. However, through repeated use in numerous films the sound became oversaturated and very closely associated to the 1960s, as such it became less appealing to composers writing in the 1970s, evidenced by their attempts to move away from this kind of sound. Post-1960s, while the instrument would have less of a progressive role in film music, it would continue to be exploited, usually to indicate history or as a historic character leitmotif. In the remainder of Chapter 5, I discussed the harpsichord output of the composer Michael Nyman, who had a long exposure to early music through his training with individuals such as Geraint Jones and Thurston Dart. As demonstrated in this dissertation Nyman had a knowledge and dislike for the revival harpsichord early on in his career, yet in the first film he made with Peter Greenaway, *The Draughtsman's Contract*, he used a revival harpsichord. However, later recordings of the soundtrack would substitute this instrument for a historic copy, which is more in keeping with trends in the music industry. Nyman's exceptional *Harpsichord Concerto* (1995) bucked the trend when it came to the decline of the revival harpsichord and in this work, he produced a modern composition entirely applicable for performance on either kind of harpsichord (with amplification).

One of the questions posed by this project, asked if in the twentieth century, "Had the harpsichord managed to shed its associations with the past?". Broadly speaking, the answer is 'no', although there are, of course, some occasions when it has managed to do so. In the modern era, the instrument has been used in a multitude of different settings and often in association

with progressive technology, multimedia, and in a variety of different genres. Almost invariably there had to have been some occasions where the links to the past were severed. In Chapter 5, I discussed the film *Willy Wonka and the Chocolate Factory*, where the harpsichord is used to accompany the alien race of the Oompa-Loompas, where no obvious historic ties exist. But even in works such as *Earth Forms* by Sarah Rodgers or in the film *Negatives*, the harpsichord is being used in a more abstract or general fashion to simply illustrate history or something from the past. Almost all the concert works explored in this dissertation do somehow link to the past and judging from my database, the link is often obvious. For example, there are a striking number of fugues, preludes, sarbandes, and other Baroque forms easily identifiable to be found contained in Appendix A, works that immediately indicate historic forms. Such Baroque forms are hardly surprising given that most composers are writing directly for harpsichordists, performers who are most comfortable with music from this era. It is also important to consider concert programming, as given the huge rise in early music, invariably any new piece for harpsichord will likely be programmed in the same concert as old music for the instrument. As such the works have to pair and link together to be programmed in the same concert. There are other reasons why composers have always linked the harpsichord to music of the past -- reasons that are detailed in almost every single aspect of this dissertation and one of these reasons as to why composers tended to gravitate to historic forms, come back to the limits, scope, and capabilities of the instrument. When a composer understands these limitations of the instrument (such as compass, touch, dynamics etc.) they invariably link to historic forms, as these are forms that work so effortlessly well on the harpsichord. When writing for the harpsichord (or any other instrument), composers must play to the natural strengths and abilities of the instrument.

One final consideration of this dissertation was to discuss and make a positive case for the revival harpsichord and to argue if some revival instruments have now earned the right to enjoy the same standards of restoration and preservation like that of their eighteenth-century cousins. I have found the (often tedious) debate over revival instruments to divide opinions like few other

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issues amongst the harpsichord community. Many harpsichordists, and early music enthusiasts intrinsically ascribe negative connotations to revival instruments. It is understandable in some respects that these attitudes exist, as revival instruments were so reviled in the latter part of the century. I hope that through my dissertation I have argued effectively that there are many compositions for which the revival instrument could (and should) be used to produce historically informed performances. George Malcolm's *Bach Before The Mast* loses copious amounts of charm and wit when performed on a historic instrument, which lacks the ability to produce a speedily engaged rich and varied sound palette like many of the revival instruments could offer. Of course, the revival instrument was the instrument Malcolm knew best and the instrument for which he devised his work. More serious problems occur with compositions such as Ligeti's *Continuum* in that it becomes deeply flawed when performed on a historic instrument, in much the same way that Poulenc's *Concert Champêtre* does, a work so meticulously crafted for the unique nuances of a Pleyel harpsichord.

I discussed throughout this dissertation the considerations of using an appropriate instrument in contemporary music-making circles. Happily, this is now becoming an important discussion: for example, as discussed in Chapter 5 and Jory Vinikour's varied performance history of the *Concert Champêtre* illustrates several orchestras going to great considerations to find and use an authentic instrument for performance of this work. This gives the revival harpsichord a limited, but appropriate role in modern performance. As musicians, we understand the necessity of respecting the score when it comes to the intentions of the composer, and as illustrated throughout my writing, it is just as important that we do so, when it comes to instrumentation. This applies to all music -- be it music written two hundred years ago, or just fifty. This is the same principle that the historically informed performance movement has been striving to achieve over much of the past century. I would strongly argue that the principles of historic performance practice should be extended to repertoire for the revival harpsichord. As I have illustrated through the course of this work, this is a concept now finally starting to be realised. Possibly the younger

generations have a less jaded attitude to the revival instrument compared to the attitudes of some of the older generations, who throughout their careers knew the revival instrument as an unauthentic throwback. I spend much of my life tracking down revival instruments and I get a sense of joy when I encounter owners who cherish these instruments as much as I do. They almost inevitably understand the flaws and intrinsic historic inaccuracies of these instruments, but see the beauty in them, as did hundreds of composers over the course of the past century. These instruments also serve as a nostalgic reminder of a bygone era, and their ultimate role and importance in the broad history of the modern harpsichord revival cannot be understated.

My research will continue further and I have already begun to document and compile the next part of the database, which will detail modern British harpsichord music of the twenty-first century. Judging from this new database, it appears that the fascination of the harpsichord has not diminished and composers and performers are still uniting to utilise and harness the unique sound of the instrument for contemporary music. The new database does not yet contain a single work written for the revival harpsichord. While this comes as no surprise, I think it is regrettable that not a single British composer has leapt on the challenge of composing a work for this very special kind of instrument. Perhaps this dissertation will inspire someone to do so. The instrument's role in film, television, and pop music continues to fascinate me and I plan to write a book on the diverse history of the harpsichord in popular culture, documenting how the instrument was used across these types of contemporary media from the 1940s onward.

If Landowska were alive today, perhaps she would be dismayed at the fate of her beloved Pleyel, yet I am confident she would be thrilled to see such a passion for the harpsichord more than a century on from the onset of her mission to revive it. Several generations past her pioneering work, the harpsichord continues to flourish. Currently many (if not most) major music schools, conservatoires, and universities offer harpsichord as a primary study and the number of harpsichordists and keyboardists with an interest in the instrument continues to grow. Education and interest in period performance practice has a similar upward trend, which links to a continued

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vested interest in the harpsichord. Many composers remain as fascinated with the harpsichord as they were a hundred years ago, when the revival began and this is reflected in the new twenty first century database that I have been building.

The decade that the harpsichord truly blossomed in Britain (and the western world) was the 1960s -- a transformative period where the instrument was extensively utilised for both classical and popular music. This was a period where the instrument was used and embraced by a wider musical community than had ever done so before or since. Whilst the harpsichord doesn't have the strongest place in popular music making any longer, I believe the future is very bright for the instrument in both early and contemporary music. I am confident the harpsichord will not just have an ephemeral appeal and will continue to inspire composers and continue the trends reflected in this dissertation for classical contemporary music. Despite such an interest, I strongly suspect that in a hundred years' time, people will still consider the harpsichord to be an 'old instrument'.

My own personal research plans to continue the work that I have begun in this dissertation, includes further analysis of the different types of media that the harpsichord was used in across the twentieth-century, including tracking the role of the instrument in live theatre, film soundtracks, television soundtracks, popular music soundtracks, and video game music. I have created other spreadsheets (similar to the one found in Appendix A) documenting the role of the instrument in various types of contemporary media (such as film and pop music) along with the role of the harpsichord in British contemporary classical music post the year 2000, all of which I hope to publish at some point in the future. Additionally, I would also like to further explore the role that revival instruments continue to play in the present day, especially in areas such as Eastern Europe.

Appendices

Appendix A British Harpsichord Database

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1913	Vaughan Williams, Ralph (1872-1958)	<i>Folk Airs for Harpsichord and Flute</i>	Harpsichord and Flute	Violet Gordon Woodhouse	Louis Fleury and Violet Gordon Woodhouse, Stratford Festival, Stratford-on-Avon, England. 24/04/1913	Lost score
1919	Delius, Frederick (1862-1934)	<i>Dance for Harpsichord</i>	Solo Harpsichord (or Piano)	Violet Gordon Woodhouse	Evelyn Howard Jones (piano) at the Salle des Agricultures, Paris January 1922 (First known Performance)	See Chapter 2 for discussion. Published: Schott. Length: 2'
1926	Berkeley, Lennox (1903-1989)	<i>Mr. Pilkington's Toye</i>	Solo Harpsichord (or Piano)	Vere Pilkington	Unknown. (Performed at the Cheltenham Music Festival, 2015 by Christophe D. Lewis as part of this project)	Published in Complete Solo Piano works of Lennox Berkeley, edited by Peter Dickinson. First recorded Naxos, 8.573668. Published: Chester. Length: 2'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1927	Berkeley, Lennox (1903-1989)	<i>For Vere</i>	Piano (or Harpsichord)	Vere Pilkington	Unknown. (Performed at the Cheltenham Music Festival, 2015 by Christophe D. Lewis as part of this project)	Published in Complete Solo Piano works of Lennox Berkeley, edited by Peter Dickinson. First recorded Naxos, 8.573668. Published: Chester. Length: 2'
1927	Milford, Robin (1903-1959)	<i>Concertino Harpsichord and String Orchestra</i>	Harpsichord (or Piano) and String Orchestra		Unknown	Unpublished
1927	Howells, Herbert (1892–1983)	<i>Lambert's Clavichord</i>	Solo Clavichord	Inspired by Henry Lambert		Individual pieces include: 1. Lambert's Fireside 2. Fellowe's Delight 3. Hughes's Ballet 4. Wortham's Grounde 5. Sargent's Fantastic Sprite 6. Foss's Dump 7. My Lord Sandwich's Dreame 8. Samuel's Air 9. De la Mare's Pavane 10. Sir Hugh's Galliard 11. H. H. His Fancy 12. Sir Richard's Toye. Published Oxford University Press
1930	Berkeley, Lennox (1903-1989)	<i>Suite for Harpsichord</i>	Solo Harpsichord	Vere Pilkington	Christopher D. Lewis, Mottisfont Abbey, Hampshire on 15/10/2016	Premiere Mottisfont Abbey, Christopher D. Lewis 2016. Published 2016 with Chester, edition by Christopher D. Lewis, included as Appendix 2. Length: 14'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1934	Leigh, Walter (1912-1942)	<i>Concertino, for harpsichord (or piano) and string orchestra</i>	Harpsichord (or Piano) and String Orchestra	Elizabeth Poston		Concertino for Harpsichord and String Orchestra is a short harpsichord concerto written in 1934 by English composer Walter Leigh. It was premiered by the English composer and pianist Elizabeth Poston. 4 Movements, Allegro, Andante, Allegro, Vivace. Published Oxford University Press. Length: 8'
1937	Scott, Cyril (1879-1970)	<i>Harpsichord Concerto</i>	Harpsichord and Orchestra	Lucille Wallace	Lucille Wallace and Angel Grande (conductor). Wigmore Hall, London, Premiere 08/04/1938	Published: William Elkin. Length: 18'
1938	Bate, Stanley (1911-1959)	<i>Sonata</i>	Alto Recorder, Piano (or Harpsichord)	Carl Dolmetsch	Contemporary Music Center, London in June 1939	Published: Schott. Length: 10'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1938	Dolmetsch, Carl (1911-1997)	<i>Theme and Variations for recorder and harpsichord</i>	Recorder and Harpsichord	Carl Dolmetsch and Joseph Saxby	Carl Dolmestch and Joseph Saxby. At the first all recorder recital at Wigmore Hall, London on 01/02/1939	Published: Dolmetsch website. Length: 8'
1938	Murrill, Herbert (1909-1952)	<i>Suite Francaise</i>	Solo Harpsichord	Marcelle de Lacour		Prelude and Fuguehetta, Air Gai, Air Serieux, Air Champêtre and Final. Published: Oxford University Press
1938	Tempelton, Alec (1909-1963)	<i>Bach Goes to Town</i>	Solo Harpsichord			Welsh born American. Published: Music Vault
1939	Leigh, Walter (1912-1942)	<i>Sonatina</i>	Flute and Piano (or Harpsichord)	Carl Dolmetsch		Published: Schott
1941	Bernard, Anthony (1891-1963)	<i>Prelude and Scherzo</i>	Alto Recorder and Harpsichord	Carl Dolmetsch	Harpsichord concert in aid of "Warships Week" at Haslemere Hall, Surrey in May 1941	Based on theme by Arnold Dolmetsch. Published: Schott
1941	Shaw, Martin (1875–1958)	<i>Sonata in E Flat</i>	Flute and Piano (or Recorder and Harpsichord)	Carl Dolmetsch	Carl Dolmetsch recorder and Christopher Wood Harpsichord Essex England 1941. Canceled	3 movements theme and variations on Beata Nobis Gaudia. Published: Cramer Music

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
					due to illness and later performed by Dolmetsch and Saxby	
1941	Howells, Herbert (1892-1983)	<i>Howell's Clavichord</i>	Solo Clavichord	Howells dedicated each piece to a musician he was friends with.		Goff's Fireside, Patrick's Siciliano, Jacob's Brawl, Dart's Sarabande, Arnold's Antic, Andrews' Air, Boulton's Brangill, Rubbra's Soliloquy, Newman's Flight, Dyson's Delight, E B's Fanfarando. Published: Chester Novello, NOV100228
1942	Rowley, Alec (1892-1958)	<i>Concerto for Piano or Harpsichord and Small Orchestra</i>	Piano or Harpsichord and Small Orchestra - Strings, 111, 2100.			3 Movements. Published: Chester. Length: 14'
1944	Joubert, John (1927-)	<i>Threnos fur Cembalo und Streicher</i>	Harpsichord and 12 Solo Strings		Premiere on 30/03/1944	Published: Chester Novello. Length: 10'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1945	Bax, Arnold (1882-1953)	<i>Dance</i>	Solo Harpsichord		Westminster Theater, London on 02/05/1946	Third musical piece from the play Golden Eagle. Music accompanies dance on stage. Unpublished
1945	Jeffries, John (1927-2010)	<i>4 little pieces</i>	Solo Harpsichord			First recording as part of this PhD thesis. Christopher D. Lewis, Naxos Records, 2016. Published: Robertson. Length: 6'
1947	Bowen, Edwin York (1884-1961)	<i>Sonatina Op. 121</i>	Alto and Soprano Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall, London on 28/05/1947	Published: Schott
1947	Wordsworth, William (1908–1988)	<i>Theme and Variations</i>	Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Pine House, Hindhead, Surrey, England in 1947	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group)
1947	Arnell, Richard (1917- 2009)	<i>Concerto for Harpsichord and Chamber Orchestra, Op. 51</i>	Harpsichord and Strings			Possibly lost
1948	Wordsworth, William (1908–1988)	<i>Nocturne, Op. 29</i>	Viola da Gamba and Harpsichord	Carl Dolmetsch		Published: Lengnick & Co (a division of Complete Music, now

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
						Universal Music Publishing Group)
1949	Howells, Herbert (1892-1983)	<i>My Lady Harewood's Pavane</i>	Solo Clavichord	Marion Stein	Marion Stein	Unpublished
1949	Howells, Herbert (1892-1983)	<i>My Lord Harewood's Galliard</i>	Solo Clavichord	Marion Stein	Marion Stein	Unpublished
1949	Fulton, Robert (1909-1980)	<i>Scottish Suite</i>	Treble Recorder (or Flute) and Piano (or Harpsichord)	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall, London on 05/07/1954	Unpublished
1949	Milford, Robin (1903-1959)	<i>Night Piece</i>	2 Harpsichords			Unpublished
1949	Rubbra, Edmund (1901–1986)	<i>Meditazioni sopra "Coeurs desolés" for</i>	Recorder and Harpsichord (or Flute or Oboe and Piano)	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall, London on 05/10/1949	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length 4:50'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>Recorder and Harpsichord</i>				
1949	Samuel, Harry (1927-)	<i>Frescoes</i>	Harpsichord and Strings			Published: British Music
1950	Murrill, Herbert (1909-1952)	<i>Sonata for Treble Recorder (or Flute) and Harpsichord (or Piano)</i>	Sonata for Treble Recorder (or Flute) and Harpsichord (or Piano)	Carl Dolmetsch	Carl Dolmetsch and Herbert Murrill recorder. Wigmore Hall London on 10/05/1950	Published: Oxford University Press. Length: 5:30'
1950	Murrill, Herbert (1909-1952)	<i>Piece for my friends</i>	2 Recorders and Harpsichord	Jeanne Dolmetsch	Jeanne and Margurite Dolmetsch.	Published: Universal Edition. Length: 2:10'
1950	Poston, Elizabeth (1905-1987)	<i>Concertino for Ancient Instruments (On a theme of Martin Peerson)</i>	Recorder, Oboe D'Amore, Viola da Gamba and Harpsichord	Carl Dolmetsch		Unpublished
1950	Stevens, Bernard (1916-1983)	<i>Five Inventions Op. 14</i>	Solo Harpsichord	James Gibb		Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length 10:00'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1951	Braithwaite, Sam (1883-1947)	<i>Invention for Harpsichord</i>	Solo Harpsichord			Published: Leon Music. Length: 1:30'
1951	Bush, Geoffrey (1920-1998)	<i>Three Dance Variations</i>	Piano or Harpsichord	Ruth Dyson	Wigmore Hall, London, on 05/05/1951	Available at the Library of Congress, Washington D.C. Length: 6'
1952	Milford, Robin (1903-1959)	<i>Fishing by Moonlight, Op. 96</i>	Piano or Harpsichord and Orchestra			Available via the Robin Milford Trust
1952	Scott, Cyril (1879-1970)	<i>Aubade</i>	Alto Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall London on 10/05/1952	Published: Schott
1953	Bate, Stanley (1911-1959)	<i>Konzert fur Cembalo und Kleines Orchester</i>	Harpsichord and Chamber Orchestra			Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group)
1953	Dolmetsch, Carl (1911-1997)	<i>Theme and Variations</i>	Descant Recorder and Harpsichord			Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>for descant recorder and harpsichord</i>				
1953	Hopkins, Antony (1921-2014)	<i>Suite</i>	Soprano Recorder Piano/Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall London on 05/08/1953	Published: Schott, 10339
1953	Hopkins, Antony (1921-2014)	<i>Suite for Harpsichord</i>	Solo Harpsichord			Published: Berandol Music (Canada)
1954	Bardwell, William (1915–1994)	<i>Concerto for Harpsichord and Small Orchestra</i>	Harpsichord, Flute, 2 Oboes, Clarinet, Horn, Viola, Cello and Double Bass	BBC	Meredith Davies conductor, Colin Tilney, harpsichord and the BBC Academy. Performed at the BBC studios on 28/11/1973	Revised version was made in 1960 by composer. Published: British Music Institute. Length: 15'
1954	Demuth, Norman (1898–1968)	<i>Suite</i>	Flute, Oboe and Harpsichord			Revised version was made in 1978 by composer. Published: British Music Institute
1954	Malcolm, George (1917-1997)	<i>Bach Before the Mast</i>	Solo Harpsichord	George Malcolm		Published: Music Vault. Length: 3'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1954	Josephs, Wilfred (1927-1997)	<i>Concerto da Camera, Op. 25</i>	Violin, Harpsichord, Strings (44221)	Emmanuel Koch	Weiss Duo, New Irish Chamber Orchestra, Andre Prieur conductor, Wigmore Hall, London on 09/10/1972	Published: Schott Music. Length: 12:30'
1955	Barlow, David (1927-1975)	<i>Toccata</i>	Solo Harpsichord	Joseph Saxby		Not published. Score available at Robinson Library, Newcastle University, U.K in the David Barlow Special Collection
1955	Berkeley, Lennox (1903-1989)	<i>Concertino, Op. 49</i>	Soprano Recorder, Violin, Cello and Harpsichord	Carl Dolmetsch	Carl Dolmetsch, Jean Pougnet violin, Arnold Ashby Cello and Joseph Saxby at Wigmore Hall London on 02/01/1956	See Chapter 3 for discussion. Recorded on Naxos 1. 8.557324 (British Music for Harpsichord) as part of this PhD
1955	Dodgson, Stephen (1924–2013)	<i>Six Inventions Set 1</i>	Solo Harpsichord	Stanislav Heller/ Antonio Saffi/ Anthony Milner/ Thomas Goff/ John Lade		See Chapter 4 for discussion. Published: Cadenza Music

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1955	Fricker, Peter Racine (1920-1990)	<i>Elegy, The Tomb of St. Eulalia, Op. 25</i>	Countertenor, Viola da Gamba and Harpsichord	Alfred Deller	Alfred Deller (countertenor), Desmond Dupre, (viola da gamba) and George Malcolm (harpsichord) at Wigmore Hall London on 21/09/1955	Published: Schott Music. Length: 9'
1955	Healey, Derek (1936-)	<i>Sonata Barocca</i>	Baroque Violin, Flute, Oboe, Recorder and Harpsichord	James Joseph	Royal College of Music, London	Revised version was made in 1981 by composer. Published: Canadian Music Center. Length: 10'
1955	Rubbra, Edmund (1901–1986)	<i>Fantasia on a Theme of Machaut, Op. 86</i>	Alto Recorder, 2 Violins, Viola, Cello and Harpsichord	Carl Dolmetsch	Joseph Saxby harpsichord. Wigmore Hall, London 1955	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 7'
1955	Stripp, Alan (1924–2009)	<i>Suite Op. 6</i>	Solo Harpsichord			Published: British Music Institute. Length: 6'
1956	Demuth, Norman (1898–1968)	<i>Le Souper du Roi</i>	Winds, Drums, Harpsichord			Unpublished
1956	Fricker, Peter Racine (1920-1990)	<i>Suite</i>	Solo Harpsichord	George Malcolm	Dartington Summer School South Devon, England on 14/08/1956	Published: Schott. Length: 10'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1956	Gerhard, Roberto (1896-1970)	<i>Concerto for Harpsichord</i>	Percussion, String Orchestra and Harpsichord	George Malcolm	George Malcolm, London Mozart Players, James Furst director. Queen Elizabeth Hall, London on 13/03/1972	Publisher: Boosey and Hawkes. Length: 18'
1956	Orr, Robin Robert (1909–2006)	<i>Sonata for Violin and Harpsichord</i>	Violin and Harpsichord	Thurston Dart	Thurston Dart and Granville Jones, Glasgow on 04/01/1959	Published: Anglo-American Music Publishers. Length: 16'
1957	Berkeley, Lennox (1903-1989)	<i>Prelude and Fugue, Op. 55 no. 3</i>	Solo Clavichord	Michael Thomas	Michael Thomas	Published: British Music Institute. Length: 3:30'
1957	Dickinson, Peter (1934-)	<i>Variations on a French Folk Song</i>	Harpsichord or Clavichord			Variations on 'Sur Le Pont d'avignon. Published: Novello & Co. Length: 8'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1957	Rubbra, Edmund (1901-1986)	<i>Cantata Pastorale, Op. 92</i>	High Voice and Treble Recorder and Harpsichord	Carl Dolmetsch	Joan Alexander, (soprano), Carl Dolmetsch (Recorder), Arnold Ashby (cello), Joseph Saxby (Harpsichord) at Wigmore Hall, London on 02/01/1957	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group)
1958	Jacob, Gordon (1895–1984)	<i>The Frogs</i>	Harpsichord or Piano	Joseph Saxby		
1958	Tippett, Michael (1905–1998)	<i>Prelude, Recitative and Aria</i>	Flute, Oboe and Harpsichord	Orion Trio	BBC broadcast with the Orion Trio in February 1964	Arrangement of Hermes' aria "O Divine Music" from King Priam (1958–61). Published: Schott Music
1958	Milford, Robin (1903-1959)	<i>Three Airs</i>	Solo Harpsichord			Published: Oxford University Press
1959	Fricker, Peter Racine (1920-1990)	<i>Lemons and Hieroglyphs</i>	SATB Soloists, Harpsichord and String Quartet.		For Canadian Broadcasting Corporation (CBC)	For a radio play. Manuscript at the University of Santa Barbara (California, USA). Length 13'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1959	Bardwell, William (1915-1994)	<i>The Tragic Mask</i>	Tenor, Oboe and Harpsichord			Version with harpsichord is the 'alternative version', the main version has no harpsichord but is scored for: tenor, oboe, mandolin, and guitar. Both versions published: British Music Institute. Length: 20'
1959	Clarke, Haward (? -1998)	<i>Ten Pieces for Clavichord or Piano</i>	Clavichord or Piano	Thomas Goff		Inspired by Armenian folk songs and dances. Unpublished
1959	Davies, Peter Maxwell (1934-2016)	<i>Ricecar and doubles on 'To many a well'</i>	Flute, Oboe, Clarinet, Bassoon, Horn, Viola, Cello and Harpsichord	Dartmouth Festival		Published: Schott. Length: 12'
1959	Price, Beryl (1912-)	<i>Five Pieces for Clavichord or Piano</i>	Clavichord or Piano			Was published in 1959 by Galaxy Music Corporation, has not been reissued

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1959	Price, Beryl (1912-)	<i>Moreton Bagatelles</i>	Treble Viol, Bass Viol and Harpsichord			Was published in 1959 by Galaxy Music Corporation, has not been reissued
1960	Bowen, Edwin York (1884-1961)	<i>3 Short Sketches. Op.158 (also listed as: 3 Short Sketches for Harpsichord)</i>	Solo Harpsichord	Joseph Saxby		Unpublished
1960	Britten, Benjamin (1913–1976)	<i>Opera: A Midsummer Night's Dream, Op. 64</i>	Soprano, Countertenor, Orchestra: 2,1,2,1, Piccolo, English Horn, 2,1,1,0, 2 Percussion, 2 Harps, Harpsichord, Celesta, Strings: 4,2,2,2,2		Peter Pears, tenor. Aldeborough England on 06/11/1960	Published: Boosey and Hawkes. Length: 144'
1960	Bush, Alan (1900–1995)	<i>On Lawn and Green - Suite Op. 54</i>	Solo Harpsichord	Hans Pischner	Hans Pischner (harpsichord) in Berlin, 1960	See Chapter 5 for discussion. Comprised of Pavane/Galiard, Air/Longway Set. Published: Edition Peters
1960	Clarke, Haward (? -1998)	<i>Diversions for</i>	Clavichord or Piano	Marjorie Hatton		Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>Clavichord or Piano</i>				
1960	Crossley-Holland, Peter (1916-2001)	<i>Albion, Bilder aus Alt-England</i>	3 Recorders and Harpsichord	Jeanne, Marguerite, Francois Dolmetsch (recorder) and Richard Dolmetsch (harpsichord).	Recital Room, Royal Festival Hall, London on 29/04/1959	Published: Universal Edition. Length: 8:30'
1960	Edmunds, Christopher (1899-1990)	<i>Fantasia and Fughetta</i>	Solo Harpsichord	Joseph Saxby		Published: British Music Institute. Length: 7'
1960	Edmunds, Christopher (1899-1990)	<i>Suite in G</i>	Solo Harpsichord	Joseph Saxby		4 movements: Allemande, Courante, Sarabande and Gigue. Published: Hinrichsen edition, no. 744a. Length: 5:15'
1960	Hunt, Oliver (1934-2000)	<i>Three Pieces for Harpsichord</i>	Solo Harpsichord			The three pieces are: Burlesque, Homage to Purcell and Toccata. Published: British Music Institute. Length: 5:30'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1960	Jacob, Gordon (1895-1984)	<i>Trio</i>	Flute, Piccolo, Oboe and Harpsichord	Sylvan Trio		Published: Oxford University Press. Length: 12'
1960	Orr, Robin Robert (1909–2006)	<i>Italian Overture</i>	2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Harpsichord and Strings	BBC Scottish Symphony Orchestra	Norman del Mar conductor. Glasgow Scotland on 15/09/1960	Published: Schott. Length: 8'
1960	Scott, Anthony (1911-2000)	<i>Prelude and Fugue</i>	Solo Clavichord			Published: British Music Institute. Length: 4'
1960	Goosens, Eugene (1893-1962)	<i>Forlane and Toaccata for Clavichord</i>	Solo Clavichord	Michael Thomas		Unpublished. Length: 5'
1960	Still, Robert (1910-1971)	<i>Suite for Clavichord</i>	Solo Clavichord			Unpublished
1960	Arnell, Richard (1917-2009)	<i>Sonata da Camera</i>	Violin, Viola da Gamba and Harpsichord			Composition date not confirmed. Published: Hinrichsen Edition
1960	Scott, Anthony (1911-2000)	<i>Adagio for 2 Clavichords</i>	Two Clavichords			Composition date not confirmed. Unpublished
1961	Bowen, Edwin York	<i>Toccatina</i>	Solo Harpsichord	Joseph Saxby	Possibly at Wigmore Hall.	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
	(1884 -1961)					
1961	Bowen, Edwin York (1884-1961)	<i>Two Pieces for Three Recorders and Harpsichord Concertante</i>	3 Recorders and Harpsichord	Dolmetsch Family	Francois, Jeanne and Marguerite Dolmetsch recorder, Richard Dolmetsch harpsichord, Royal Festival Hall London on 27/04/1961	Unpublished
1961	Dodgson, Stephen (1924–2013)	<i>Six Inventions Set 2</i>	Solo Harpsichord	Rafael Puyana		See Chapter 4 for discussion. Published: Cadenza Music
1961	Jacob, Gordon (1895–1984)	<i>Suite for Virginal or Piano or Harpsichord</i>	Solo Harpsichord	Margaret Hodson		Published: Oxford University Press. Length: 10'
1961	Mellers, Wilfrid (1914-2008)	<i>Eclogue</i>	Treble Recorder, Violin, Cello, Harpsichord and Optional Percussion.	Jubilate Players		Published: Chester Novello. Length: 19'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1961	Milner, Arthur (1894-1972)	<i>Hobgoblin</i>	Piano or Harpsichord	Joseph Saxby		Published: Chester Novello. Length: 3'
1961	Ridout, Alan (1934 -1996)	<i>Suite for Clavichord (or piano)</i>	Clavichord or Piano	Thurston Dart		Published: Galaxy Music
1961	Rubbra, Edmund (1901–1986)	<i>Passacaglia sopra "Plusieurs regrets" for Treble Recorder (or Flute) and Harpsichord (or Piano), Op. 113</i>	Treble Recorder and Harpsichord	Carl Dolmetsch and Joseph Saxby	Carl Dolmetsch and Joseph Saxby Wigmore Hall London on 02/03/1965	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 3'
1961	Walsworth, Ivor (1909-1978)	<i>Sonata Breve</i>	Alto Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Royal Festival Hall London on 27/04/1961	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1961	Howells, Herbert (1892-1983)	<i>Howell's Clavichord (Book 2)</i>	Solo Clavichord	N/A		Howells' Clavichord. Twenty pieces for clavichord or piano, by Herbert Howells. Extensive work for piano with works dedicated to well-known composers, performers and clavichord maker Thomas Goff. 24. Ralph's Pavane 25. Ralph's Galliard 26. Finzi's Rest 27. Berkeley's Hunt 28. Malcolm's Vision 29. Bliss's Ballet 30. Julian's Dream 31. Jacques's Mask 32. Walton's Toye
1962	Cooke, Arnold (1906-1995)	<i>Sonata</i>	Oboe and Harpsichord	Valda Aveling	Valda Aveling and Evelyn Rothwell	Published: Oxford University Press. Length: 18'
1962	Cooke, Arnold (1906-1995)	<i>Sonata, Op. 128</i>	Sonata for Treble Recorder, Violin, Cello, and Harpsichord. Op. 128	Carl Dolmetsch	Carl Dolmetsch (Probably as part of the Wigmore Hall Concert Series)	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1962	Dorward, David (1933-)	<i>Concerto Duo</i>	Soprano Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby London, November, 1962	Published: Editions Peters. Length: 9'
1962	Jacob, Gordon (1895–1984)	<i>Sonatina</i>	Oboe and Harpsichord	Valda Aveling	Premiered in 1963. Evelyn Rothwell (oboe) and Valda Aveling (harpsichord)	Published: Oxford University Press. Length: 9:30'
1962	McLeod, John (1934 -)	<i>Sonatina for Harpsichord</i>	Solo Harpsichord	Margaret Murray McLeod	St Cecilia's Hall, Edinburgh Scotland on 18/04/1975	3 Movements. Published: Griffin Music (Edinburgh). Length: 8'
1962	Tippett, Michael (1905–1998)	<i>Songs for Ariel/Incidental Music for Shakespeare's The Tempest.</i>	Voice and Piano or Harpsichord.		(Songs for Ariel – Grayson Burgess voice, Virginia Pleasants harpsichord, Fenton House Hampstead London 21/10/1962	Text writer: William Shakespeare
1962	Wishart, Peter (1921-1984)	<i>Profane Concerto</i>	Flute, Oboe and Harpsichord			Unpublished
1962	Healey, Derek (1936-)	<i>Five Cameos</i>	Soprano Recorder and Piano (harpsichord)			Published: Boosey & Hawkes

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1963	Barton-Armstrong, John (1923-2010)	<i>Glenthorne Suite, Op. 39</i>	Harpsichord/Piano			Courantino/Pavanita/Sarabandina/Gagliardito. Published: British Music Institute. Length: 10'
1963	Bennett, Richard Rodney (1936-2012)	<i>Opera: The Mines of Sulphur</i>	Timpani, Percussion, (Xylophone, Glockenspiel, and Vibraphone), Piano, Harpsichord, Celesta, Harp and Strings (3,2,3,2: 5,2,3,1).	Conductor, Colin Davis	London, on 24/02/1965	Dedicated to Benjamin Britten. Published: Universal Edition
1963	Cooke, Arnold (1906-1995)	<i>Suite</i>	Treble Recorder/Flute and Harpsichord	Carl Dolmetsch	Wigmore Hall, London, on 01/03/1973	Unpublished
1963	Dickinson, Peter (1934-)	<i>Five Diversions for</i>	Clavichord or Harpsichord or Piano			Published: Novello and Co. Length 12'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>Keyboard Instruments</i>				
1963	Dodgson, Stephen (1924–2013)	<i>Concerto da Camera no. 1</i>	2 Violas, 2 Cellos, Double Bass and Harpsichord	Ruth Dyson	Ruth Dyson and Philomusica of London. Christopher Slater conductor Surrey, England on 14/04/1973	Revised version by composer in 1973. Published: Cadenza Music. Length: 18'
1963	Jacob, Gordon (1895–1984)	<i>Variations for Treble Recorder and Harpsichord</i>	Harpsichord and Recorder	Carl Dolmetsch	Wigmore Hall, London on 02/06/1963	Written in celebration of the Dolmetsch/Saxby performance partnership. Published: Musica Rara
1963	Marshall, Nicholas (1942–)	<i>John Turner's Hornpipe</i>	Sopranino Recorder and Harpsichord			Published: British Music Institute. Length: 4'
1963	Rubbra, Edmund (1901–1986)	<i>Introduction, Aria and Fugue</i>	Solo Harpsichord	Michael Thomas		Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 3'
1964	Blyton, Carey (1932–2002)	<i>Display to Sell</i>	Solo Harpsichord	Valda Aveling	Television Film, Display To Sell, Fourway Productions.	Archive score available through the British Music Institute. Length: 7'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1964	Cooke, Arnold (1906-1995)	<i>Quartet</i>	Recorder, Violin, Cello and Harpsichord		Carl Dolmetsch recorder, Alice Schoenfeld violin, Eleonore Schonfeld cello, Joseph Saxby Harpsichord. Wigmore Hall, London on 03/02/1965	Unpublished
1964	Cooke, Arnold (1906-1995)	<i>Sonata</i>	Recorder, Violin, Cello and Harpsichord	Carl Dolmetsch	Carl Dolmetsch recorder, Alice Schoenfeld violin, Eleonore Schonfeld cello, Joseph Saxby Harpsichord. Wigmore Hall, London on 03/02/1965	Unpublished. Length: 10'
1964	Gardner, John (1917-2011)	<i>Little Suite in C</i>	Recorder and harpsichord (piano)		Carl Dolmestch and Joseph Saxby, first all recorder recital at Wigmore Hall, London on 12/02/1964	4 Movements: 1. Overture, 2. Scherzo, 3. Sarabande, 4. Finale. Reworked into a bigger suite in 2011 without harpsichord. Published: Oxford University Press. Length: 8'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1964	Hoddinott, Alun (1929-2008)	<i>Suite for Clavichord or Pianoforte, Op. 18</i>	Clavichord or Piano	Thurston Dart		Unpublished. Available through British Music Institute. Length: 9'
1964	Middleton, John (1944-)	<i>Piece for Harpsichord</i>	Solo Harpsichord			Unpublished. Available through British Music Institute. Length: 5'
1965	Horowitz, Joseph (1926-)	<i>Jazz Concerto</i>	Harpsichord (or Piano) and String Orchestra	George Malcolm	London Philharmonic, Joseph Horvitz conductor, George Malcolm, harpsichord. St Pancras Town Hall, London on 10/03/1966	Recorded in 1990 by Elisabeth Chojnacka (harpsichord) and in 2007 by David Owen Norris (piano). Published: Oxford University Press. Length: 15'
1965	Maconchy, Elizabeth (1907-1994)	<i>Sonatina for Harpsichord</i>	Solo Harpsichord	Alan Cuckston	Birmingham University	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group).
1965	McCabe, John (1939-)	<i>Concertante for Harpsichord and Orchestra</i>	Harpsichord, Orchestra (Strings: 1,1,1,1:1,1,0,0), Percussion, Vibraphone, Glockenspiel.	BBC Scottish Orchestra		Published: Chester Novello. Length: 18'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1965	Middleton, John (1944-)	<i>Little Suite</i>	Solo Harpsichord or Clavichord			Published: British Music Institute. Length: 6'
1965	Rubbra, Edmund (1901-1986)	<i>Sonatina for Treble Recorder and Harpsichord Op. 128.</i>	Treble Recorder and Harpsichord		Carl Dolmetsch and Joseph Saxby Wigmore Hall London on 02/03/1965	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 4'
1965	Swayne, Giles (1946-)	<i>Suite</i>	Solo Clavichord			Published: British Music Institute. Length: 8'
1965	Moore, Timothy (1922-2003)	<i>Bagatelle</i>	Sopranino Recorder and Harpsichord			Published: British Music Institute
1966	Barrell, Bernard (1919-2005)	<i>Introduction and Fugue, Op. 45</i>	Harpsichord or Clavichord or Piano	Maurice Ratcliffe		Published: British Music Institute. Length: 3:30'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1966	Barrell, Joyce (1917-1989)		Solo Clavichord	Maurice Ratcliffe		Published: British Music Institute. Length: 7'
1966	Dickinson, Peter (1934-)	<i>Elegy</i>	Countertenor, Viola da Gamba and Harpsichord			Words by Swinburne with sentences from the Latin Requiem. Published: Chester Novello. Length: 8'
1966	Marshall, Nicholas (1942-)	<i>Cool Winds</i>	Flute or Recorder and Harpsichord or Piano			Published British Music Institute. Length: 8:30'
1966	Rubbra, Edmund (1901-1986)	<i>Salve Regina, Op. 119</i>	Low Voice and Harpsichord			Notes read 'Better suited for piano'. Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 2:30'
1966	Wordsworth, William (1908–1988)	<i>Concerto da Famiglia, Op. 81</i>	Flute, Oboe, Harp and Harpsichord			Published: Schott Music
1967	Dodgson, Stephen (1924–2013)	<i>Suite no. 1 for Clavichord</i>	Solo Clavichord	Thomas Goff	First performance by Valda Aveling, clavichord, Purcell Room, London in July, 1967	Dedicated to Elizabeth Maconchy. Revised in 2006. Published: Cadenza Music

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1967	Dodgson, Stephen (1924–2013)	<i>Carillon for Two Harpsichords</i>	Two Harpsichords	Rafael Puyana/Christopher Hogwood	Jane Clark and Michael Steer. Purcell Room, London 11 March 1975	Published: Anglo-American Music Publishers. Length: 7'
1967	Gow, David Godfrey (1924-1993)	<i>Quartet, Op. 28</i>	Flute, Oboe, Cello and Harpsichord	Berenice Ensemble	Edinburgh Scotland on 20/08/1967	Published: Musica Rara
1967	Hedges, Anthony (1931-)	<i>Sonata for Violin and Harpsichord Op. 22</i>	Violin and Harpsichord			Possibly available through Finnish Music Archives
1967	Mellers, Wilfrid (1914- 2008)	<i>Love Story</i>	Soprano, Countertenor, Cello and Harpsichord			Unpublished
1967	Stevens, Bernard (1916-1983)	<i>Suite for Six Instruments , Op. 40</i>	Flute, Oboe, Violin, Viola da Gamba, Cello and Harpsichord	Tilford Festival	London, 1968	Published: British Music Institute. Length: 18'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1967	Worst, John (1940-)	<i>Three Biblical Chants</i>	Alto, Flute, Horn, Violin, Double Bass and Harpsichord		Calvin College Contemporary Directions Ensemble. Grand Rapids, Michigan, on 01/01/1968	Three chants: Death wish. Love song. Life blood. Publisher Unknown, but catalogue number: 682188954. Length: 7'
1968	Davies, Peter Maxwell (1934-2016)	<i>Missa Super L'homme arme</i>	Voice, Flute, Piccolo, Clarinet, Percussion, Violin, Cello, Harmonica, Harpsichord, Cello, Honky tonk piano (out of tune)	Pierrot Players	Conductor: Peter Maxwell Davies with the Fires of London	Published: Boosey and Hawkes. Length: 20'
1968	Davies, Peter Maxwell (1934-2016)	<i>Stedman Caters</i>	Flute, Clarinet, Percussion, Harpsichord, Viola and Cello			Published: Boosey and Hawkes
1968	Dickinson, Peter (1934-)	<i>Four poems of Alan Porter</i>	Countertenor (or Contralto) and Harpsichord	Alan Cuckston	First performed by Owen Wynne (counter-tenor) and Alan Cuckston (harpsichord) at St. Margaret's, Westminster.	Published: Chester Novello. Length: 9'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1968	Dodgson, Stephen (1924-2013)	<i>Duo Concertante</i>	Harpsichord and Guitar	Rafael Puyana/John Williams	Rafael Puyana and John Williams at Queen Elizabeth Hall London. In New York City in 1980 with Barry Eisner and Helen Benham	Published: Cadenza Music
1968	Finnissy, Michael Peter (1946-)	<i>Le dormeur du val</i>	Mezzo soprano, Harpsichord, Celesta, Piano, 2 Violins, Viola and Cello			Published: Universal Edition. Length: 7'
1968	Gardner, John (1917-2011)	<i>Concerto da camera</i>	Treble Recorder, Violin, Cello, and Harpsichord	Carl Dolmetsch		Published: British Music Institute. Length: 17'
1968	Glatz, Helen Sinclair (1908-1996)	<i>Sonata</i>	Violin and Harpsichord			Published: Rosewood Publications
1968	Hand, Colin (1929-)	<i>Toccata and fugue for</i>	Harpsichord or Piano	Joseph Saxby	Haslemere Museum Surrey, on 24/05/1968	Published: British Music Institute. Length: 4'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>harpsichord or Piano</i>				
1968	Hand, Colin (1929-)	<i>Sonata piccola Op. 63</i>	Alto Recorder, Piano or harpsichord	Carl Dolmetsch	Carl Dolmestch and Joseph Saxby, Dolmetsch Foundation AGM Hasslmere Surrey England on 24/05/1968	Published: Boosey and Hawkes. Length: 8:30'
1968	Harrex, Patrick (1946-)	<i>Variations</i>	Solo Harpsichord			Published: British Music Institute. Length: 5'
1968	McCabe, John (1939-)	<i>Metamorphoses for Harpsichord and Orchestra</i>	Harpsichord, Orchestra (2,2,2,2;2,2,2,1), Percussion, Vibraphone, Glockenspiel, Celesta, Harp and Strings	Rafael Puyana	Royal Liverpool Philharmonic with Sir. Charles Groves, conductor. 19/02/1972	Unpublished
1968	Michael, Robinson (1933-)	<i>Six Fugues</i>	Solo Harpsichord			Unpublished. Length: 15:15'
1968	Stevenson, Ronald (1928-)	<i>Sonata for Harpsichord</i>	Solo Harpsichord	Alan Cuckston	Harrogate, England on 17/08/1968	Published: Bardic Edition. Length 17'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1968	Maconchy, Elizabeth (1907-1994)	<i>Notebook for Harpsichord</i>	Solo Harpsichord	Zuzana Ruzickova	First performance by Margaret Phillips. Purcell Room, London. First broadcast by Zuzana Růžicková in 1982	Published: Chester Music. Length: 8'
1969	Birtwistle, Harrison (1934-)	<i>8 Lessons for Keyboard</i>	Harpsichord or Celesta and Piano	Stephen Pruslin? (librettist, but possibly played the keyboard part for this - not confirmed)	Wigmore Hall, London on 13/01/1970	Published: Universal Edition
1969	Bush, Geoffrey (1920-1998)	<i>Cantata Piccola</i>	Baritone, SATB Choir, Strings and Harpsichord	Richard Sinton	London Recital Group. Wigmore Hall London on 02/02/1969	Published: Chester Novello. Length: 5'
1969	Davies, Peter Maxwell (1934-2016)	<i>Fantasia and Two Pavans after Henry Purcell.</i>	Flute, Piccolo, Clarinet, Bass Clarinet, Violin, Cello, Percussion, Wood Blocks, Cymbals, Bass Drum, Whistle,	Pierrot Players	BBC Concert Hall, London. 13/01/1969	Published: Boosey and Hawkes

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Piano (out of tune) and Harpsichord			
1969	Davies, Peter Maxwell (1934-2016)	<i>Eight Songs for a Mad King</i>	Male voice, Flute (or Piccolo), Clarinet, Percussion (1 player), Violin, Cello, Piano (or Harpsichord)	Pierrot Players	Pierrot Players, PMD conductor. Queen Elizabeth Hall London 22/04/1969	Published: Boosey and Hawkes
1969	Dodgson, Stephen (1924-2013)	<i>Suite no. 2 for Clavichord</i>	Solo Clavichord	Thomas Goff		Revised version by composer in 2006. Published: Cadenza Music.
1969	Fricker, Peter Racine (1920-1990)	<i>Some Superior Nonsense, Op. 56</i>	Voice, Flute, Oboe, Cello, and Harpsichord	Carl Zytowski	Carl Zytowski voice, Burnett Atkinson, flute, Clayton Wilson, oboe, Geoffrey Rutkowski, cello, John Gillsepie harpsichord. University of California Santa Barbara California on 26/02/1969.	Available via University of Santa Barbara, California

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1969	Horowitz, Joseph (1926-)	<i>Quartetto Concertante</i>	Recorder, Violin, Cello, and Harpsichord	Carl Dolmetsch	Dolmetsch, Schoenfeld, Scheondfeld, Joseph Saxby, Wigmore Hall, London on 2/28/1969	Unpublished
1969	Malcolm, George (1917- 1997)	<i>Variations on a Theme by Mozart</i>	Four Harpsichords		Malcolm, Aveling, Parsons and Preston with the English Chamber Orchestra	7 variations on Mozart Andante Gracoso. Score unpublished
1969	Marshall, Nicholas (1942-)	<i>The Falling of the Leaves</i>	High Voice, Alto Recorder, Cello and Harpsichord	Legrand Ensemble	Legrand Ensemble Parish Church Wilmslow, Cheshire England on 29/03/1969	Published: British Music Institute. Length: 11'
1969	Wilson, James (1922-2005)	<i>Amoretti</i>	Contralto, Baritone, Harpsichord	Herbert Moulton		Published: Phylloscopus Publications. Length: 12'
1970	Barton-Armstrong, John (1923-2010)	<i>Concertino Op. 65</i>	Violin, Cello and Harpsichord			Published: British Music Institute. Length: 4'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1970	Brown, Christopher (1943-)	<i>Nocturnal</i>	Countertenor, Violin, Cello, Double Bass and Harpsichord		James Bowman, (countertenor) Roger Garland (violin), Timothy Mason (cello), Simon Carrington (double bass) and Julian Smith (Harpsichord). Purcell Room, London on 08/02/1977.	Published: British Music Institute. Length: 15'
1970	Cooke, Arnold (1906-1995)	<i>Intermezzo</i>	Solo Harpsichord			Published: British Music Institute. Length: 3:30'
1970	Davies, Peter Maxwell (1934-2016)	<i>Opera: Points and Dances</i>	Alto Flute, Clarinet, Guitar, Harpsichord, Viola and Cello		Queen Elizabeth Hall London. 20/02/1971	
1970	Dodgson, Stephen (1924–2013)	<i>Six Inventions Set 3</i>	Solo Harpsichord		Maxwell Steer Harpsichord. Purcell Room London, 05/02/1973.	See Chapter 4 for discussion. Published: Cadenza Music
1970	Dodgson, Stephen (1924–2013)	<i>Warbeck Dances for recorder and harpsichord</i>	Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall London on 19/02/1971	Published: Cadenza Music. Length: 10'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1970	Dodgson, Stephen (1924–2013)	<i>Variazioni Concertanti</i>	Flute, Oboe, Violin, Cello and Harpsichord	Tilford Festival	St. Johns Smith Square London on 02/07/1971	Published: Cadenza Music. Length: 13'
1970	Dodgson, Stephen (1924–2013)	<i>Love's Madness</i>	Soprano, Violin, Viola, Cello, Harpsichord.	Celia Bizony	Musica Antica e Nuova Celia Bizony harpsichord and director, Purcell Room London on 12/07/1970	Published: Cadenza Music. Length: 14'
1970	Hand, Colin (1929-)	<i>Suite Champêtre, Op. 67</i>	Soprano Recorder, Violin, Viola da Gamba and Harpsichord	Carl Dolmetsch	Carl, Jeanne and Marguerite Dolmetsch. Joseph Saxby Harpsichord.	Published Boosey and Hawkes
1970	Healey, Derek (1936-)	<i>Butterflies, Op. 36</i>	Mezzo Soprano, 2 Percussion, Electric Organ, Harpsichord and Strings: 1111:1000	Victorian Fair, British Columbia	Victoria Fair Victoria, British Columbia, Canada on 20/07/1970	Published: American Music Center. Length: 24'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1970	Lambert, John (1926-1995)	<i>Orpheus Cycle II, Op. 13.</i>	Oboe and Harpsichord			Published: British Music Center
1970	Pugh, Roger	<i>Movements for Harpsichord</i>	Solo Harpsichord	Roger Pugh	Wigmore Hall, London February 1970.	Unpublished
1970	Rainier, Priaux (1903-1986)	<i>The Bee Oracles</i>	Harpsichord and Oboe Quartet	Peter Pears	Peter Pears (tenor), London Oboe Quartet and Alan Harverson, (harpsichord) at the Aldeburgh Festival. 17/06/1970	Published: Schott Music. Length: 18'
1970	Standford, Patric (1939-2014)	<i>Sonatine Op. 26</i>	Treble Recorder and Harpsichord			Published: Stainer and Bell. Length: 12'
1971	Ascough, Richard (1951-)	<i>Harmonious Keyboards</i>	2 Pianos, Organ/Harpsichord, Harmonium and Electronic Organ			Published British Music Institute. Length: 21:40'
1971	Bardwell, William (1915-1994)	<i>Divertimento for Solo Harpsichord</i>	Solo Harpsichord			8 movements. Published: British Music Institute

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1971	Bardwell, William (1915-1994)	<i>Canzonetta Garganvilain</i>	Solo Clavichord	Kathleen Crees	Purcell Room on 01/09/1971	Unpublished
1971	Barnes, Charles (1949-)	<i>Suite</i>	Solo Harpsichord (Or Piano)			Published British Music Institute. Length: 20'
1971	Clarke, Haward (? -1998)	<i>Seven Pieces for Clavichord</i>	Solo Clavichord	Kathleen Crees	Purcell Room 05/06/1971	Unpublished
1971	Cooke, Arnold (1906-1995)	<i>Capriccio</i>	Solo Harpsichord	Joseph Saxby		Published: British Music Institute. Length: 1:30'
1971	Davies, Peter Maxwell (1934-2016)	<i>From Stone to Thorn</i>	Clarinet, Percussion, Harpsichord and Guitar	Jesus College Oxford on its 400 th Anniversary	Holywell Music Room, Oxford England 30/06/1971	Text writer: George Mackay Brown. Published: Boosey and Hawkes
1971	Dickinson, Peter (1934-)	<i>Translations</i>	Recorder, Viola da Gamba, Harpsichord	David Munrow	David Munrow, recorder, Oliver Brookes vdg, and Christopher Hogwood harpsichord. Purcell	Published: Chester Novello. Length: 15'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
					Room London on 20/02/1971	
1971	Dring, Madeline (1923-1977)	<i>Trio for Oboe, Bassoon and Harpsichord</i>	Oboe, Bassoon and Harpsichord	Athenaeum Ensemble	Wigmore Hall London on 08/06/1972	Published: Nova Music
1971	Gardner, John (1917-2011)	<i>English Suite</i>	Solo Harpsichord	Lionel Salter	Queen Elizabeth Hall Cardiff Wales on 03/12/1971	1 Rigadoon 2 Pavan 3 Jig II 4 Galliard 5 Polonaise 6 Minuet 7 Musette 8 Jig II 9 Saraband 10 Hornpipe 11 Samba 12 Variant on Sellinger. Unpublished. Length: 20'
1971	Hand, Colin (1929-)	<i>Sonata Breve</i>	Alto Recorder, Piano or Harpsichord	Carl Dolmetsch	Wigmore Hall	Dedicated to Carl Dolmetsch on his 60th Birthday. Published: Schott Music
1971	Healey, Derek (1936-)	<i>Stinging Op. 37</i>	Treble Recorder, Cello, Harpsichord and Tape	Paul Palmer	Paul Palmer and James Hunter. Derek Healey Harpsichord. University of Victoria, British Columbia, Canada on 07/04/1971	Unpublished. Length: 10'
1971	Lutyens, Elisabeth (1906-1983)	<i>Dirge for the Proud World, Op. 83</i>	Soprano, Countertenor, Cello and Harpsichord	Five Centuries Ensemble	William Christie Harpsichord. Reid Hall, Paris, on 13/12/1971	Published: British Music Institute. Length: 4'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1971	Mathias, Williams (1934-1992)	<i>Concerto for Harpsichord , Strings and Percussion, Op. 56</i>	Harpsichord, Strings, String Orchestra, Percussion.	Fishguard Festival	William Mathias (harpsichord), Aberystwyth String Quartet, Glynne Evans, (double bass), John Ward (percussion) and Christopher Hogwood (conductor). Pembrokeshire Wales on 25/08/1971	Published: Oxford University Press. Length: 18'
1971	Rainier, Priaux (1903-1986)	<i>Harpsichord Quinque</i>	Solo Harpsichord	Colin Tilney	Colin Tilney Purcell Room London. 29/03/1974	
1971	Stevens, James (1930-2012)	<i>Three for N.C</i>	Solo Harpsichord			Two Part Invention and Toccata and Introduction (Can be performed in reverse order). Published British Music Institute. Length: 4'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1971	Watkins, Michael (1948-)	<i>Psallein</i>	Guitar Solo, Guitar Ensemble, 2 Treble Guitars, 3 Ordinary Guitars, 1 Bass Guitar, Amplified Clavichord and 2 Percussion.	Omega Players	Omega Players, Gilbert Biberian Director. Wigmore Hall London. 06/01/1972	Published: Chester Novello. Length: 10:30'
1971	Wilding-White, Raymond (1922-2001)	<i>WHATZIZ no. 7</i>	60 Harpsichords, 48 Harps, 24 Tape Machine Operators, 288 Stereo Tape Recorders, 48 Microphones, 24 Stereo Amplifiers.	Robert Conant	Never Performed.	Supposedly when performed it would run for 24 hours. The score is lost and the instrumentation was possibly altered by composer prior to completion
1971	Wilkins, Margaret (1939-)	<i>Dance Variations, Op. 22</i>	Harpsichord and String Orchestra	St Andrews Chamber Orchestra	Elizabeth Anne Frame harpsichord, St Andrews U Chamber Orchestra, Margaret Lucy Wilkins Conductor. Scotland on 13/02/1973	Published: British Music Institute. Length: 11'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1971	Wilson, James (1922-2005)	<i>Bestiary</i>	Soprano, Recorder, Cello and Harpsichord		Minnie Clancy Sopano, Douglas Grunn Ensemble. Christ Church Cathedral Dublin, Ireland in 1973	Published: Irish Composers Center. Length: 15'
1971	Wilson- Dickson, Andrew (1946-)	<i>Sonata I</i>	Bass Viol, Harpsichord	Lucy Robinson		Published: British Composers Center. Length: 9'
1971	Wilson- Dickson, Andrew (1946-)	<i>Sonata II</i>	Bass Viol, Harpsichord	Lucy Robinson		Published: British Composers Center. Length: 8'
1971	Elton, Antony (1935-)	<i>Opera: Easter 1916</i>	Mezzo Soprano, Tenor, Baritone, SATB Choir, Keyboard, Grand Piano, Upright			Published: British Composers Center. Length: 50'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Piano, Harpsichord and Small Organ			
1971	Wishart, Peter (1921-1984)	<i>Invention Op. 65</i>	Solo Harpsichord			Composition date not confirmed. Unpublished
1972	Brown, Christopher (1943-)	<i>Trio</i>	Recorder, Flute and Harpsichord	Legrand Ensemble	October, 1972	Published: British Composers Center
1972	Clarke, Haward (? -1998)	<i>Variations on a Nursery Tune</i>	Solo Clavichord	Kathleen Crees	Purcell Room, London, 03/06/1972	Unpublished
1972	Davies, Peter Maxwell (1934-2016)	<i>Hymn to St. Magnus</i>	Mezzo Soprano, Flute, Clarinet, Percussion, Viola, Cello, Piano and Harpsichord and Cello	Archie and Elizabeth Bevan	Maxwell Davies conductor, Queen Elizabeth Hall London 13 October, 1972	Published: Boosey and Hawkes. Length: 37'
1972	Davies, Peter Maxwell (1934-2016)	<i>Tenebrae Super Gesualdo</i>	Alto Flute, Bass Clarinet, Cello, Glockenspiel, Guitar, Harpsichord,		Fires of London Ensemble, Maxwell Davies, conductor, Queen Elizabeth Hall, London 25/08/1972	Published: Boosey and Hawkes. Length: 20'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Marimba, Mezzo-Soprano, Viola			
1972	Davies, Peter Maxwell (1934-2016)	<i>Veni Sancte</i>	Alto Flute, Clarinet, Harpsichord, Piano, Glockenspiel, Violin and Cello		Queen Elizabeth Hall, London, 05/06/1972	Published: Boosey and Hawkes. Length: 10'
1972	Dodgson, Stephen (1924–2013)	<i>Suite in D</i>	Oboe and Harpsichord	Valda Aveling	Valda Aveling and Evelyn Barbirolli. Purcell Room London. 23/10/1972	Published: Oxford University Press. Length: 9'
1972	Hawksworth, John (1924-)	<i>Fugette</i>	Solo Clavichord	Kathleen Crees	Purcell Room, 06/03/1972	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1972	Head, Michael (1900-1976)	<i>Siciliana</i>	Oboe and Harpsichord	Valda Aveling	Evelyn Rothwell and Valda Aveling at the Purcell Room, London, 23/10/1972	Published: Emerson Edition
1972	Hildreth, Nigel (1945-)	<i>Marionettes</i>	Solo Clavichord	Kathleen Crees	Purcell Room, London on 06/03/1972	Unpublished
1972	Hildreth, Nigel (1945-)	<i>Opus 7B</i>	Solo Clavichord	Kathleen Crees	Purcell Room, London, 03/06/1972	Unpublished
1972	Hildreth, Nigel (1945-)	<i>Opus 7C</i>	Solo Clavichord	Kathleen Crees	Purcell Room, London, 03/06/1972	Unpublished
1972	Hunt, Wynn (1910-)	<i>Sonata for Viola da Gamba and Harpsichord</i>	Viola da Gamba and Harpsichord	Sheila Marshall	Carl Dolmetsch Ensemble. First performed in San Francisco, CA 1972 and the UK in 1982 with Hazelle Miloradovitch and Shiela Marhsall.	Published: Irish Composers Center
1972	Josephs, Wilfred (1927-1997)	<i>Encore: on a theme of Scott Joplin "Maple leaf rag" Op. 82b</i>	Guitar, Harp and Harpsichord (all of which should be discreetly amplified)			Published: Novello and Co

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1972	Kimpton, Geoffrey (1927-)	<i>Fantasy Duo</i>	Treble Recorder and Harpsichord	Carl Dolmetsch		Revised by composer in 1990. Published: British Music Institute
1972	Maconchy, Elizabeth (1907-1994)	<i>Three Bagatelles</i>	Oboe and Harpsichord	Valda Aveling	Valda Aveling and Evelyn Rothwell. Purcell Room, London, 23/10/1972	Published: Oxford University Press. Length: 8'
1972	Maw, Nicholas (1935-2009)	<i>Discourse for Treble Recorder and Harpsichord</i>	Treble Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Wigmore Hall London, 03/03/1972	Unpublished
1972	Mellers, Wilfrid (1914-2008)	<i>Ghost Dance</i>	Flute, Viola and Harpsichord			Unpublished
1972	Middleton, John (1944-)	<i>Contrasts</i>	Solo Harpsichord			Published: British Music Institute

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1972	Steer, Michael (1946-)	<i>Trio in One Movement</i>	Violin, Guitar and Harpsichord		Anthea Gifford guitar, John Trusler violin and Steer Harpsichord. Purcell Room London on 05/02/1973	Unpublished. Length: 12'
1972	Tavener, John (1944-2013)	<i>Ultimos Ritos</i>	Flute, Oboe, French Horn, Trombone, Trumpet, Percussion, Organ, Organ Accompaniment, SATB, String Instruments, Voice, Bass Voice, Recorder, Alto Flute, Harpsichord	Mario di Bonaventura	BBC singers and the Dutch Radio Orchestra conducted by Jon Pool as part of the Holland Festival in 1974	Published: Chester Novello. Length: 50'
1972	Ridout, Alan (1934-1996)	<i>Sonatina for Harpsichord</i>	Solo Harpsichord	Ruth Dyson	Purcell Room, London on 19/05/1972	Unpublished.
1972	Josephs, Wilfred (1927-1997)	<i>Saratoga Conerto Op. 82A</i>	Guitar, Harp, Harpsichord, Solo, Flute, Piccolo, Oboe, Clarinet, Bassoon, Horn, Strings: 64331		Alan Cuckston Harpsichord, Nicholas Smith conductor. Royal Exchange Theater, Manchester England, on 16/04/1978	Published: British Music Institute. Length: 26'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1973	Bingham, Judith (1952-)	<i>The Circuit of them All.</i>	Bassoon and Harpsichord	Andrew Stowell	Andrew Stowell (Bass) and Yurioko Ota (Harpsichord). Purcell Room, London, 03/04/1974	
1973	Brettingham, Smith Jolyon (1949-2008)	<i>O Rise, Op. 6</i>	Flute, Piccolo, Alto Flute, Bass Flute, Trombone, Piano, 2 Percussion, Cello and Harpsichord	Rosetraut	British Center, Berlin on 18/06/1973	Published: British Music Institute
1973	Bullard, Alan (1947-)	<i>Suite in D</i>	Solo Clavichord			Published: British Music Institute. Length: 5:30'
1973	Dalby, Martin (1942-)	<i>Paginas for Recorder and Harpsichord</i>	Recorder and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby	Published: Chester Novello (special edition)
1973	Davies, Peter Maxwell (1934-2016)	<i>Fantasia upon One Note after Henry Purcell</i>	Alt Flute, Clarinet, Harpsichord, Percussion, Violin and Cello		Royal Albert Hall, London 24/06/1973	Published: Chester Music. Length: 5'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1973	Hildreth, Nigel (1945 -)	<i>La Caccia</i>	Solo Harpsichord	Kathleen Crees	Purcell Room 03/06/1972	Unpublished
1973	Jones, Kenneth (1924-)	<i>Dialysis</i>	Violin and Harpsichord	Duo Antiqua	Bath Festival, Holbourne Museum Bath, 28/05/1973	Published: Chester Novello, 0513699311987. Length: 11'
1973	Marshall, Nicholas (1942-)	<i>The Willow Pattern Story</i>	Singers, Orchestra, Flute, Oboe, Harpsichord, Percussion, Viola, Cello, Double Bass, Stage Band, Pipe, Violin, Nordic Lyre, Bells			Children's opera. Published: British Music Institute. Length: 24'
1973	Philpot, Michael (1954-)	<i>Sonatina</i>	Piano and Harpsichord			Available through composer
1973	Walters, Derek (1936-)	<i>Kates Fancie</i>	Solo Harpsichord	Kathleen Crees	Purcell Room, London on 02/06/1973	Unpublished
1973	Watkins, David (1938-)	<i>Dialogue</i>	Harp and Harpsichord	Leslie Pearson	John Marson and Leslie Pearson (harpsichord) Wigmore Hall, London on 01/11/1973	Unpublished
1973	Kay, Norman (1929-2001)	<i>Variations on a theme</i>	Harpsichord and String orchestra			Published: Oxford University Press. Length: 15'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
		<i>of Michael Praetorius</i>				
1974	Barlow, David (1927-1975)	<i>Trio for Recorder</i>	Recorder, Oboe and Harpsichord	London Baroque Ensemble	Hinckley, England on 09/05/1974	Unpublished
1974	Bullard, Alan (1947-)	<i>Air and Gigue</i>	Solo Clavichord			Published: British Music Institute. Length: 3:30'
1974	Casken, John (1949-)	<i>Music for the Crabbing Sun</i>	Flute, Oboe, Cello and Harpsichord	Twentieth Century Ensemble.	Twentieth Century Ensemble: Kathryn Lukas, Edwin Roxburgh, Ross Pople and Harold Lester. London, Royal College of Music on 30/10/1976	Published: Schott Music. Length: 10'
1974	Clarke, Haward (? -1998)	<i>Melodies</i>	Solo Clavichord	Kathleen Crees	Purcell Room 07/06/1974	Unpublished
1974	Lipkin, Malcolm (1935-1999)	<i>Metamorphosis</i>	Solo Harpsichord	Heather Slade	Purcell Room, London in October, 1974	Published: through composer. Length: 17'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1974	Ridout, Alan (1934-1996)	<i>The Ecstatic</i>	2 Countertenors, 2 Recorders and Harpsichord	Alfred Deller	Alfred Deller, (countertenor), Mark Deller, (countertenor), David Munrow (recorder), John Turner (recorder), and Harold Lester (harpsichord). Queen Elizabeth Hall, London on 04/03/1974	Unpublished
1974	Roderick-Jones, Richard (1947-)	<i>Sequences and Cadenzas</i>	Solo Harpsichord	Ludmilla Tschakalova	Purcell Room, London on 02/02/1974	Unpublished
1974	Coates, Leon (1937-)	<i>Allegro, Op. 7</i>	Solo Harpsichord			Available from: British Music Institute. Length: 4'
1974	Dankworth, John (1927-2010)	<i>Elizabeth Dreams (Reflections of a dead Queen)</i>	2 Sopranos, Harpsichord or Organ and Harp	Leslie Pearson	Lissa Gray and Elizabeth Leigh-Howard (sopranos), John Marson (harp), Leslie Pearson (harpsichord and organ) first performance at St John's, Smith Square, London on 04/04/1973	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1974	Mathias, Williams (1934-1992)	<i>Concertino Op. 65</i>	Recorder, Oboe, Bassoon and Harpsichord	Carl Dolmetsch	Carl Dolmetsch reorder, Anthony Camden oboe, Kerry Camden bassoon, Joseph Saxby Harpsichord, Wigmore Hall, London on 06/03/1974	Published: Oxford University Press. Length: 12:30'
1975	Hall, John (1943-)	<i>Four Inventions (Set 1 and Set 2 - 8 inventions total)</i>	Solo Harpsichord			Length, Set 1: 5:30' and Set 2: 6:50'. Unpublished
1975	Hall, John (1943-)	<i>Suite for Harpsichord</i>	Solo Harpsichord			Trumpet Tune and Air (12968) Sarabande and Double (1970) Pavane (1968) Polonaise (1968) Gigue (1975). Unpublished
1975	Allen, Kevin (1944-)	<i>Intermezzo for Clavichord</i>	Clavichord or Lute			Transcription of Intermezzo for lute. Possibly available through British Music Institute. Length: 5'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1975	Bochmann, Christopher (1950-)	<i>Chamber Etude, No. 1</i>	Oboe, English Horn, Bassoon and Harpsichord	Shelba Sound		Available through the Library of Congress archive. Length: 12'
1975	Brown, Christopher (1943-)	<i>The Harper of Chao, Op. 44</i>	2 Countertenors, Viola da gamba or Cello, Harpsichord or Piano	Alfred Deller	Alfred and Mark Deller. Harold Lester harpsichord. Queen Elizabeth Hall London 18/01/1978	Available from: British Music Institute. Length: 14'
1975	Burton, Geoffrey (1941-2010)	<i>Goldbergs Dream</i>	Flute, Piccolo, Oboe, Clarinet, Trumpet, Horn, Trombone, Percussion, Piano, Harpsichord, Harmonium, Violin, Viola and Cello.	Ballet Rambert	Leeds Playhouse, Yorkshire, England 25/03/1975	Used in the ballet Running Figures by Robert North. Published: Chester Music
1975	Davies, Peter Maxwell (1934-2016)	<i>Kinloche his Fantassie</i>	Flute, Clarinet, Glock, Harpsichord, Violin and Cello.	Mr and Mrs Jane Clark	Queen Elizabeth Hall London 09/01/1976	Published: Boosey and Hawkes. Length: 5'
1975	Davies, Peter Maxwell (1934-2016)	<i>The Blind Fiddler</i>	Mezzo Soprano, Flute, Piccolo, Alto Flute, Clarinet, Bass Clarinet, Percussion,	Newtown Concerts Society	Fires of London Ensemble. Mawell Davies, Conductor. Edinburgh, Scotland on 16/02/1976	Published: Boosey and Hawkes. Length: 43'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Harpsichord, Celesta, Guitar, Violin and Cello			
1975	Dodgson, Stephen (1924-2013)	<i>Shine and Shade</i>	Recorder and Harpsichord	Francis Monkman		Published: Forsyth. Length: 8'
1975	Dodgson, Stephen (1924–2013)	<i>Variations</i>	Treble Recorder and Harpsichord	Richard Harvey	Richard Harvey and Francis Monkman, St John's Smith Square, London 1979 first broadcast on BBC 20/10/1982	Published: Cadenza Music. Length: 8'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1975	Ferneyhough, Brian (1943-)	<i>Transit</i>	Soprano, Mezzo Soprano, Alto, Tenor, Baritone, Bass Solo, Chamber Orchestra: 1,1,1,0, Piccolo, Alto Flute, Bass Flute, Oboe d'amore, English Horn, Bass Clarinet, 3,3,3,2, Timpani, 3 Percussion, Celesta, Electric Guitar, 2 Harps, Piano Duet, Amplified Harpsichord, Cimbalom, Strings: 3,3,6,4			Solo voices also play percussion. Published: Edition Peters. Length: 40'
1975	Finnissy, Michael (1946-)	<i>Commedia dell'incomprensibile portare che alcune donne hanno su gli uomini.</i>	Soprano, Countertenor, Cello and Harpsichord	Five Centuries Ensemble	John Whitelaw Harpsichord. AVRO studios, Hilversum, Netherlands on 30/06/1977	Published: Universal Edition. Length: 12:30'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1975	Garlick, Antony (1927-)	<i>Musica per Saloto</i>	Flute and Harpsichord			Published: SeeSaw Publications. Length: 3'
1975	Hedges, Anthony (1931-)	<i>Three Bagatelles</i>	Virginal or Harpsichord	Christine Brown		Published: British Music Institute. Length: 10'
1975	Jacob, Gordon (1895–1984)	<i>Sonatina</i>	Piano or Harpsichord	Joseph Saxby		Published: Chappell Music
1975	Jones, Kenneth (1924-)	<i>A Gay Psalter</i>	Solo Harpsichord	Ruth Dyson		Published: Chester, CH55133
1975	Kelly, Bryan (1934-)	<i>Basque Suite</i>	Guitar and Harpsichord	Raymond Burley	Stephen Bell and Raymond Burley, Purcell Room, London on 23/06/1975	Published: Oxford University Press. Length: 12:30'
1975	McLeod, John (1934-)	<i>Bilbos Last Song</i>	Tenor and Harpsichord	Raimund Gilvan	Raimund Gilvan and Margaret Murray McLeod (harpsichord) St. Cecilia's Hall, Scotland on 18/04/1975	Published: British Music Institute

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1975	McLeod, John (1934-)	<i>Mrs. McLeods Rant</i>	Solo Harpsichord	Margaret Murray McLeod	University of Glasgow, 24/04/1975	Published: Griffin Music
1975	Stiles, Frank (1924-)	<i>Quinte for Wind, Strings and Harpsichord (Concerto for 5)</i>	Flute, Oboe, Violin, Cello and Harpsichord	Tilford Festival	Tilford Ensemble, Wigmore Hall, London on 19/10/1975	Published: British Music Institute. Length: 11'
1975	Stoker, Richard (1938-)	<i>Facets</i>	Flute, Violin, Cello and Harpsichord	Tilford Festival	Derek Stevens harpsichord, Wigmore Hall, London on 17/10/1975	Unpublished
1975	Bullard, Alan (1947-)	<i>Six Miniatures</i>	Clavichord or Harpsichord or Piano			Published: Bullard Music
1975	Connolly, Justin (1933-)	<i>Tesserae no. 1</i>	Oboe and Harpsichord			Unpublished
1975	Hand, Colin (1929-)	<i>Plaint</i>	Recorder and Harpsichord or Piano	Carl Dolmetsch	Carl and Joseph Dolmetsch Foundation Surrey Hasslemere Museum on 27/09/1971	Notes say better suited to piano than harpsichord. Published: Schott Music. Length: 3:09'
1975	Lutyens, Elisabeth	<i>Pieta Op. 104</i>	Solo Harpsichord	Colin Tilney	Premiere on 06/02/1975	Published: UYMP. Length: 9'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
	(1906-1983)					
1976	Bingham, Judith (1952-)	<i>A Divine Image</i>	Solo Harpsichord	David Roblou	David Roblou, Harpsichord. Purcell Room, London in 1976	Unpublished. Length: 12'
1976	Britten, Benjamin (1913-1976)	<i>Phaedra. Op. 93</i>	Mezzo-Soprano, String Orchestra, Percussion and Harpsichord		Janet Baker and the Aldeburgh Festival on 16/06/1976	Publisher: Schirmer. Length: 15'
1976	Davies, Peter Maxwell (1934-2016)	<i>Anakreontika</i>	Soprano, Alto Flute, Cello, Harpsichord, Percussion		Queen Elizabeth Hall London, 17/10/1976	Published: Boosey and Hawkes
1976	Davies, Peter Maxwell (1934-2016)	<i>Opera: The Martyrdom of St. Magnus</i>	Mezzo Soprano, Tenor, 2 Baritones, Bassoon, Orchestra, Piccolo, Flute, Alt Flute, Clarinet, Bass Clarinet, Horn, 2	Commissioned for the Queens Silver Jubilee.	BBC National Orchestra	Singer (Albertine) is supposed to accompany herself on stage on harpsichord, if singer can't play, harpsichord then it appears as normal in the pit. Published: Boosey and Hawkes. Length: 11'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Trumpets, Guitar, Harpsichord, Viola and Cello			
1976	Dawney, Michael (1942-)	<i>A Carolan Suite, Op. 12 no. 1</i>	Harpsichord/Piano	Michael Robertson	Wigmore Hall, London 20/10/1977	Published: British Music Institute
1976	Dodgson, Stephen (1924-2013)	<i>Dialogues</i>	Guitar and Harpsichords	Raymond Buley and Stephen Bell.	Wigmore Hall, London 25/06/1976	Published: British Music Institute. Length: 10'
1976	Finnissy, Michael (1946-)	<i>Offshore</i>	3 Percussion, 2 Harps, Piano, Harpsichord and Strings (3,3,3:4,3,3,1)			Published: Universal Edition. Length: 11'
1976	Gould, Janetta (1926-)	<i>Fun'F Airs</i>	Solo Harpsichord		Glasgow, in February 1977	Published: British Music Institute
1976	Harvey, Patrick (1910-)	<i>Sonata di ballo</i>	Guitar and Harpsichord	Raymond Burley and Stephen Bell	Wigmore Hall, London, on 25/06/1976	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1976	Hopkins, Bill (1943-1981)	<i>En Attendant</i>	Flute, Oboe, Cello and Harpsichord	Anthony Gilbert	University of Aston, Birmingham, England in 1977	Published: British Music Institute. Length: 12:30'
1976	Lipkin, Malcolm (1935-1999)	<i>Interplay</i>	Recorder, Percussion, Viola da Gamba and Harpsichord	Carl Dolmetsch	Carl, James Blades, Marguerite and Joseph Saxby. Wigmore Hall London on 05/03/1976	Published: British Music Institute
1976	Lydiate, Frederick (1906-1978)	<i>Divertimento</i>	Flute, Oboe, Violin, Cello and Harpsichord			Published: British Music Institute
1976	Owen, (Albert) Alan (1948-)	<i>Evening of the Eighteenth Day</i>	Soprano, Flute, Piccolo, Double Bass, Piano and Harpsichord	Latvian Song Festival	Dedicated to Nadia Boulanger. Yuirko Ota, harpsichord. Imperial College London on 27/07/1977	Published: British Composers Center. Length: 7:15'
1976	Tahordin, Peter (1928-)	<i>Ern malley - A Dramatic Testament</i>	Soprano, Baritone, 2 Actors, Flute, Oboe, Bassoon, Percussion, Harpsichord,	Commissioned by the Art Gallery of South Australia		Published: British Composers Center. Length: 40'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Celesta, Violin, Viola, Cello, Tape			
1976	Brindle, Reginald (1917-2003)	<i>Three Dimensions</i>	Harp, Vibraphone and Harpsichord			Published: Edition Peters
1977	Bingham, Judith (1952-)	<i>An Enigma Variation</i>	Flute and Harpsichord	David Roblou	Ingrid Culliford flute, David Roblou Harpsichord, Purcell Room London, on 13/10/1977	Unpublished. Length: 10'
1977	Boxall, Maria	<i>Harpsichord Method</i>	Harpsichord or Spinnet			Harpsichord technique book that also includes composition for harpsichord
1977	Bullard, Alan (1947-)	<i>Siciliana</i>	Treble Recorder and Harpsichord or Piano			Published: Schott, ED11378. Length 2'
1977	Camilleri, Charles (1931-2009)	<i>Fantasia Concertante no. 8</i>	Solo Harpsichord	Joseph Payne	Joseph Payne, Purcell Room, London 03/04/1979	Published: Robertson Publications. Length: 11'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1977	Dodgson, Stephen (1924-2013)	<i>Aulos Variations</i>	Flute, Oboe and Harpsichord	Aulos Trio	Aulos Trio, Aston University, Birmingham, England 06/11/1978	Published: Kensington Music Publishers. Length: 11'
1977	Dorward, David (1933-)	<i>The Violins of Autumn</i>	Solo Violin, Harpsichord and Strings			Published: Schott Music
1977	Downes, Andrew (1950-)	<i>Lost Love</i>	Soprano, Tenor, Recorder, Bass Viol and Harpsichord	Musica Antiqua Soloists	Musica Antiqua Soloists, Birmingham Museum England	Published: British Music Institute
1977	Garlick, Antony (1927-)	<i>Two Trio Manuscripts</i>	2 Flutes and Harpsichord			Published: SeeSaw Publications
1977	Hancock, Paul (1952-)	<i>Landscape for Harpsichord</i>	Solo Harpsichord	David Byers	Normal Finlay harpsichord Queens University Festival, Belfast, November, 1980	Published: British Music Institute. Length 4'
1977	Harvey, Patrick (1910-)	<i>Duo de camera</i>	Harmonica and Harpsichord	BBC	Radio 3, Birmingham, England, January 1977	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1977	Johnson, David (1942-2009)	<i>Gigue</i>	Treble Recorder and Harpsichord			Published: Schott Music
1977	Leighton, Kenneth (1929-1988)	<i>De Profundis Op. 76</i>	Solo Harpsichord		Kenneth Leighton (harpsichord), St Cecilia's Hall Edinburgh Scotland on 07/06/1978 first broadcast BBC 26/02/1980.	6 variations. 1 variation uses only 4' stop. Published: Reid Music Publishers (Edinburgh). Length: 16:30'
1977	Marshall, Nicholas (1942-)	<i>Cat and Mouse</i>	Countertenor, Soprano, Recorder and Harpsichord		Legrand Ensemble, Manchester University, England on 12/11/1977.	Published: British Music Institute. Length 17'
1977	Moore, Timothy (1922-2003)	<i>Six Diversions</i>	Recorder and Harpsichord	John Turner	John Turner and Roy Truby	Published: British Music Institute. Length 12'
1977	Pitfield, Thomas (1903-1999)	<i>The Willow Song</i>	Countertenor, Recorder and Harpsichord	Northwest Arts	Bowdon Assembly Rooms in March, 1977	Published: Forsyth Music
1977	Poole, Geoffrey (1949-)	<i>Cantata: To Nerthus</i>	Baritone Solo, Oboe, Flute, Violin, Viola da Gamba, Harpsichord and			Published: British Music Institute. Length 20'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Optional Dancer and Staging.			
1977	Purser, John (1942-)	<i>Carrier Strike</i>	Piccolo, Timpani and Harpsichord	Ian Hamilton Finlay		Commissioned by Finlay who had slides to accompany music. Slides tape available from Schott Music. Published: Schott Music
1977	Stiles, Frank (1924-)	<i>Sonata for Harpsichord</i>	Solo Harpsichord	Michael Robertson	Wigmore Hall, London, on 23/10/1977	Published: Anglian New Music. Length: 18'
1977	Wilkins, Margaret (1939-)	<i>L'allegro</i>	Countertenor, Recorder and Harpsichord	Arts Council of Great Britain	Owen Wynn, Countertenor, John Turner recorder, Alan Cuckston, harpsichord. City Art Gallery Salford Lancashire, England on 26/04/1979	Setting of Milton's poem, L'Allegro. Published British Music Institute. Length: 20'
1978	Barber, Charles (1949-)	<i>Concertante for Percussion and Harpsichord</i>		New Arts Consort	New Arts Consort, Sherman Theater, Cardiff, Wales on 25/05/1978	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1978	Blake, Howard (1938-)	<i>A Toccata of Galuppi's</i>	Voice and Harpsichord	Michael Leighton Jones	first performed by Michael Leighton Jones and the composer (harpsichord) on BBC Radio 03/04/78	Published: Highbridge Music
1978	Burrell, Diana (1948-)	<i>Pavan</i>	Soprano, Baritone, Viola, Cello and Harpsichord	Antony Ransome	Antony Randsome, Wren Consrot Spitalfields Festival, Christ Church, Spitalfields, London in June, 1981	Unpublished
1978	Carhart, David (1937-)	<i>Toccata</i>	Solo Harpsichord	Helen Brown		Published as part of PhD Thesis (composition portfolio, 809950884)
1978	Crosse, Gordon (1937-)	<i>Verses in Memoriam David Munrow</i>	Countertenor, Recorder, Viola da Gamba and Harpsichord		James Bowman, countertenor, John Turner, recorder, Christopher van Kampen, vcl and Keith Elcombe harpsichord. Holy Trinity Church Hinckley Leicester England on 08/09/1979	Published: Oxford University Press
1978	Davies, Peter Maxwell (1934-2016)	<i>Four Lessons for Two Keyboards</i>	2 Harpsichords or Clavichords	Sylvia Junge and Bernard Roberts	Dartington Hall. Devon 23/08/1978	Published: Boosey and Hawkes

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1978	Duarte, John (1919-2004)	<i>Insieme Op. 72</i>	Guitar and Harpsichord	Raymond Burley and Stephen Bell	Wigmore Hall London on 23/06/1978	Published: Berben (Italy). Length: 8'
1978	Golland, John (1942-)	<i>Cassation Op. 52</i>	Recorder and Harpsichord	John Turner	Manchester Art Gallery, Manchester 13/06/1979	Published: Forsyth Brothers Publishing. Length: 11'
1978	Gowers, Patrick (1936-)	<i>Seasons of Love</i>	Tenor and Harpsichord		Michael Goldthorpe tenor Martyn Parry Harpsichord, Wigmore Hall, London on 26/01/1978	Unpublished. Length: 9'
1978	Jones, Kenneth (1924-)	<i>Remembrance of an Inward Eye</i>	Violin and Harpsichord	Duo Antiqua	Duo Antiqua Musicians Chapel, Holborn Viaduct, London on 20/06/1978	Unpublished. Length: 9:40'
1978	Jones, Kenneth (1924-)	<i>Suite for Violin and Harpsichord</i>	Violin and Harpsichord	Duo Antiqua		Unpublished
1978	Monkman, Francis (1949-)	<i>Logarhythm</i>	Flute, Oboe, Cello and Harpsichord		Purcell Room, London on 16/01/1978	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1978	Rubbra, Edmund (1901-1986)	<i>Fantasia on a Chord, Op. 154</i>	Recorder, Viola da Gamba, Harpsichord	Carl Dolmetsch	Carl Dolmetsch (recorder), Marguerite Dolmetsch (viola da gamba) and Joseph Saxby (harpsichord). Wigmore Hall, London on 09/03/1978	Published: Lengnick & Co (a division of Complete Music, now Universal Music Publishing Group). Length: 6'
1978	Short, Michael (1937-)	<i>Capriccio (Mr. Saxby's Puffe)</i>	Solo Harpsichord	Joseph Saxby	Hasslemere, Surrey, England in 1979	Unpublished. Length: 5'
1978	Stiles, Frank (1924-)	<i>Sonata for Three Instruments and Harpsichord</i>	Flute, Oboe, Cello and Harpsichord	Priory Ensemble	Fenton House, London in March 1978	Unpublished. Length: 9'
1979	Berkeley, Lennox (1903-1989)	<i>Cantata Una and the Lion</i>	Soprano, 2 Recorders, Viola da Gamba and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Jeanne Dolmetsch (recorder), Marguerite Dolmetsch (viola da gamba), Joseph Saxby (harpsichord) and Elizabeth Harwood (soprano). Wigmore Hall, London on 22/03/1979	Published Chester Music. Length 10'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1979	Bourgeois, Derek (1941-)	<i>Concerto for Double bass and chamber orchestra</i>	Solo Double Bass, Chamber Orchestra, 2 Oboes, 2 Horns, Harpsichord, Celesta, Strings			Published: British Music Institute. Length: 25'
1979	Dorward, David (1933-)	<i>Five Images for Harpsichord</i>	Solo Harpsichord	Margaret Murray McLeod		Published: Schott Music. Length: 8'
1979	Ferneyhough, Brian (1943-)	<i>La terre est un homme</i>	4,2,1,2, 2 Piccolo, Alto Flute, 2 English Horns, E Flat Clarinet, Contra Bassoon, 4,4,3,2, Timpani, 4 Percussion, Celesta, Amplified Guitar, 2 Amplified Harps, Harp, Piano Amplified Harpsichord,	BBC Scottish Orchestra		Published: Edition Peters. Length: 15'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Cymbals, Strings 2,2,1,0:1,0,8			
1979	Golland, John (1942-)	<i>Bagatelles, Op. 59</i>	Solo Harpsichord	Heather Slade		Unpublished. Length: 5:30'
1979	Harrison, Jonty (1952-)	<i>D-Flux</i>	Flute, Oboe, Cello and Harpsichord			Published through composer. Length 15'
1979	Jones, Kenneth (1924-)	<i>Serpentine Dances</i>	Solo Harpsichord	Carol Cooper	Wigmore Hall, London on 30/09/1976	Published: Chester Music
1979	Lambert, John (1926-1995)	<i>Waves</i>	Flute, Alto Flute, Piccolo, Oboe, English horn, Alto Saxophone, Clarinet, Bass clarinet, Horn, Bassoon, Trombone, Violin, Viola, Cello, Double Bass, Vibraphone,	Arts Council of Great Britain		Unpublished. Length: 25'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Clavichord, Guitar, Harpsichord, Tapes, Synth, Speakers			
1979	Marshall, Nicholas (1942-)	<i>Work and Play</i>	High Voice, Treble Recorder, Cello and Harpsichord			Published: British Music Collection. Length: 4'
1979	McLeod, John (1934-)	<i>Dr. Havergal – His Dream</i>	Solo Harpsichord	Margaret Murray McLeod	Crawford Center St Andrews, Scotland	Published: Griffin Music
1979	McLeod, John (1934-)	<i>Herr Professor Gilvans' Ground</i>	Solo Harpsichord	Margaret Murray McLeod	Crawford Center St Andrews, Scotland 1979	Published: Griffin Music

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1979	Rutter, John (1945-)	<i>Suite Antique</i>	Orchestra, Flute and Harpsichord	Cookham Festival	Premiered by Duke Dobing and the London Baroque Soloists in Cookham Parish Church, England	Published: Oxford University Press. Length 14'
1979	Short, Michael (1937-)	<i>Sonatina No. 1</i>	Recorder or Flute or Oboe and Piano or Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Joseph Saxby Haslemere Museum, Surrey on 27/10/1979	Published: Studio Music, London. Length: 8:30'
1979	David Sutton	<i>5 Miniatures</i>	Solo Harpsichord	Ruth Dyson		Unpublished
1979	Wilson, James (1922-2005)	<i>Concerto for Harpsichord and Orchestra</i>	Harpsichord, String Orchestra: 1,2,0,2:2,0,0,0	Gillian Smith	New Irish Chamber Orchestra, John Beckett conductor, Dublin Ireland in June, 1980	Published: Irish Composers Center. Length: 19'
1979	Worton-Stewart, Andrew (-1990)	<i>Chamber Music</i>	Flute, Piano, Celesta, Vibraphone and Harpsichord		BBC, London on 19/01/1979	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1980	Bennett, Richard Rodney (1936-2012)	<i>Mosaics</i>	Harpsichord and Orchestra	Igor Kipnis	Written for St. Louis Symphony Orchestra centennial celebrations. Richard Rodney Bennett harpsichord, Leonard Slatkin conductor. St Louis, Missouri on 04/12/1980	Published: Universal Edition
1980	Fricker, Peter Racine (1920-1990)	<i>In Commendation of Music, Op. 82</i>	Soprano, Soprano Recorder, Viola da Gamba, Harpsichord	Alfred Deller	Honor Sheppard, sop, John Turner, recorder, Jane Ryan, vdg, Robert Elliott, harpsichord. Stour Festival Boughton Aluph Church Kent on 25/06/1980	Unpublished
1980	Golland, John (1942-)	<i>New World Dances. Op. 62</i>	Soprano and Alto Recorder or Flute, Guitar or Harpsichord or Piano	John Turner	John Turner and Neil Smtih (guitar) Bowes Museum, Barnard Castle, Country Durham, England on 05/10/1980	Published: Forsyth Brothers

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1980	Groddard, Mark (1960-)	<i>Reflection</i>	Solo Harpsichord	Richard Pilliner		Unpublished. Length: 9'
1980	Hall, John (1943-)	<i>A Second Suite for Harpsichord</i>	Solo Harpsichord			Unpublished. Length: 22'
1980	Hand, Colin (1929-)	<i>In Nomine, No. 2</i>	2 Descant Recorders, 4 Treble, 2 Bassoons, Great Bassoon and Harpsichord	Ralph Kirkpatrick	All Saint's Church Brixworth Northamptonshire, England in 1980	Published: Lindis Edition
1980	Healey, Derek (1936-)	<i>Stinging II</i>	Violin, Alto Recorder, Cello, Harpsichord and Timpani			Published: Canadian Music Center. Length: 10'
1980	Hellawell, Piers (1956-)	<i>Francesco Plays to the birds</i>	Flute, Clarinet, Bassoon, Horn, Harpsichord, Piano, Celesta, Glockenspiel, Marimba, Violin, Viola, Cello	Courtauld Institute of Fine Art.		Unpublished. Length: 12'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1980	Hinchliffe, Robert (1945-)	<i>The Elements</i>	Flute, Harpsichord and Piano		Written “for Jay and Nigel”	Published: Oxford University Press. Length: 9'
1980	Hudes, Eric (1920-)	<i>Strung with Poets' Sinews</i>	Flute, Oboe, 2 Violin, Cello and Harpsichord	Orpheus Ensemble	Orpheus Ensemble, Graeme Hall (harpsichord), Woodbridge School, Suffolk England on 06/02/1982	Published: Anglian New Music Center. Length: 18'
1980	Leighton, Kenneth (1929-1988)	<i>Animal Heaven, Op. 83</i>	Soprano, Treble and Tenor Recorder, Cello and Harpsichord	Legrand Ensemble	Honor Sheppard (soprano), John Turner (recorder) and the Legrand Ensemble. Manchester Organ Festival, England on 24/07/1980	Published Chester Novello. Length: 18'
1980	Maconchy, Elizabeth (1907-1994)	<i>Trittico</i>	2 Oboes, Bassoon and Harpsichord	Shelba Sound (Arts Council)	City of London Festival in July 1981	Published: Chester Music. Length: 8'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1980	Stevens, Bernard (1916-1983)	<i>Autumn Sequence.</i> <i>Op. 52</i>	Guitar and Harpsichord	Raymond Burley	Raymond Burley and Stephen Bell, BBC London on 14/04/1983	Published: Bèrben (Italy). Length: 9'
1980	Touchin, Colin (1953-)	<i>Pale Cast of Thought</i>	Flute, Violin, Cello, Guitar and Harpsichord	Northwest Arts	Northwest Arts Young Musicians 1980-1981, with funds by Northwest Arts.	Unpublished. Length: 13'
1980	Wilkins, Margaret (1939-)	<i>A Dance to the Music of Time</i>	Solo Harpsichord	Alan Cuckston	Huddersfield Contemporary Music Festival Yorkshire England 27 October, 1980	Published: Satanic Mills Publishers. Length: 10:30'
1980	Wilson-Dickson, Andrew (1946-)	<i>Origins of the Viol</i>	Bass Viol, Harpsichord	Lucy Robinson	Loughborough University, England on 30/10/1980	Unpublished. Length: 5'
1980	Winters, Geoffrey (1928-)	<i>Domenico's Music Box</i> <i>Op. 64</i>	Solo Harpsichord			Published: Brett Music
1981	Gerald Barry (1952-)	<i>Sur Les Pointes</i>	Piano or Harpsichord	Herbert Henck	London Institute of Contemporary Arts, 29/03/81	Published: Oxford University Press. Length: 13'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1981	Beat, Janet Eveline (1937-)	<i>Ongaku</i>	Harpsichord and Tape	David Lumsden	National Scottish Academy of Music and Drama Scotland on 09/01/1982	Published: Schott Music. Length: 17:48'
1981	Beaumont, Adrian (1937-)	<i>Judas Betrayer</i>	Tenor and Harpsichord	BBC	Michael Goldthorpe tenor, Martyn Parry harpsichord. BBC on 28/03/1986	Available through composer. Length: 8'
1981	Dodgson, Stephen (1924–2013)	<i>Duo alla fantasia</i>	Harp and Harpsichord	Larry Palmer	David Williams and Larry Palmer, Southern Methodist University, Dallas, Texas on 19/10/1981	Published: Cadenza Music
1981	Finnissy, Michael Peter (1946-)	<i>White Rain</i>	Piano/Harpsichord /Clavichord			Unpublished
1981	Finnissy, Michael Peter (1946-)	<i>Terekkeme</i>	Solo Harpsichord			Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1981	Garlick, Antony (1927-)	<i>Suite for Harpsichord , Oboe and Viola</i>	Oboe, Viola and Harpsichord			Published: SeeSaw Publications. Length: 10'
1981	Hewitt-Jones, Tony (1926-1989)	<i>Throw away thy road</i>	Countertenor, Recorder and Harpsichord		James Bowman, countertenor, John Turner, recorder, Keith Elcombe harpsichord. Wigmore Hall, London on 24/10/1981	Unpublished
1981	Hopkins, Bill (1943-1981)	<i>Fuga Canonica</i>	Alt Flute, Bass Clarinet, Violin, Cello and Harpsichord	Gemini Ensemble	Norwich, England on 04/03/1981	Unknown. Length 5'
1981	Powers, Anthony (1953-)	<i>Sonata</i>	Flute, Oboe, Cello and Harpsichord	Lis Lutyens		Published: Oxford University Press. Length: 13'
1981	Proctor, Simon (1959-)	<i>Brown Study</i>	Flute, Oboe and Harpsichord	Oriana Trio	Oriana Trio.	Unpublished. Length: 5'
1981	Scott, Derek (1950-)	<i>Suite for Harpsichord</i>	Solo Harpsichord			Published: Online at British Music Collection. Length: 5'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1981	Wallen, Errollyn (1958-)	<i>We Four Kings</i>	Alto Saxophone, Harpsichord, Piano, Double Bass			Score available through composer
1981	Webber, John (1949-)	<i>Cantate Domino</i>	2 Flute, Violin, Cello and Harpsichord			Available at the American Music Center
1982	Bedford, David (1937-2011)	<i>The Juniper Tree</i>	Soprano, Sopranino Recorder, Soprano Recorder, Viola da Gamba and Harpsichord		Fiona Dobie (soprano), Evelyn Nallen, (recorder), Margaret Richard (viola da gamba), Iain Ledingham (harpsichord), BBC radio broadcast, London on 17/11/1982	Published: Universal Edition

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1982	Camilleri, Charles (1931-2009)	<i>Divertissement, Op. 100</i>	2 Recorders and Harpsichord	Carl Dolmetsch	Written in celebration of Carl Dolmetsch's 20th American Tour. Jeanne and Carl Dolmetsch recorder, Joseph Saxby harpsichord. Westminster College, Salt Lake City, Utah in October, 1981	Published: Lindis Edition.
1982	Cowie, Edward (1943-)	<i>Harpsichord Concerto</i>	Harpsichord and Orchestra		Never Performed	Composer destroyed score.
1982	Dickinson, Peter (1934-)	<i>A Memory of David Munrow</i>	2 Countertenors, 2 Recorders, Viola da Gamba and Harpsichord	Keith Elcome	Keith Elcome harpsichord. BBC London on 17/03/1978	Published: Chester Novello. Length: 5'
1982	Dodgson, Stephen (1924–2013)	<i>Chanson de Croisade</i>	Countertenor and Harpsichord	David James	David James (countertenor) and John Scott (harpsichord), Ravenna in Italy 1984	Unpublished. Length: 8:30'
1982	Dodgson, Stephen (1924–2013)	<i>Quatre Rondeaux de Charles d' Orleans</i>	High Voice and Harpsichord	Valda Aveling	Sylvia Eaves and Valda Aveling. Leighton House London on 02/03/1985	Unpublished. Length: 9'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1982	Dodgson, Stephen (1924–2013)	<i>Sonata Divisions</i>	Solo Harpsichord	South Eastern Historical Keyboard Society (SEHKS) Contemporary Harpsichord Competition.		Published: Cadenza Music. Length: 23'
1982	Dodgson, Stephen (1924–2013)	<i>Sonata for Four</i>	Oboe, Violin, Cello and Harpsichord	Robert Aldwinkle	London Harpsichord Ensemble, Sarah Francis (oboe), Diana Cummings (violin), Bernard Richards (cello) and Robert Aldwinkle (harpsichord). Loer Machen Festival Wales on 16/07/1982	Unpublished. Length: 20'
1982	Ford, Andrew (1957-)	<i>Prologue, Chorale and Melodrama</i>	Soprano, Instrument Ensemble: 2,0,1,0: 1,2,2,0, Percussion, Harp, Piano and Celesta, Electric Organ,			Published through composer. Length 12'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Harpsichord, 2 Violin, Viola, 2 Cellos and Double Bass			
1982	Garlick, Antony (1927-)	<i>Suite for Harpsichord and Flute</i>	Flute and Harpsichord			10 movements. Published: SeeSaw Publications. Length: 20'
1982	Hand, Colin (1929-)	<i>A Badinage</i>	Solo Harpsichord	Joseph Saxby		Unpublished
1982	Harvey, Frank (1939-)	<i>Nights Black Bird</i>	Solo Harpsichord			Paraphrase of 'Flow my Tears'. Unpublished. Length: 7'
1982	Lancaster, David (1960-)	<i>De Rerum Naturae</i>	Flute, Alto Flute, Clarinet, Violin, Cello, Guitar, Vibraphone and Harpsichord			Published through composer. Length: 9'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1982	Leighton, Kenneth (1929-1988)	<i>Concerto for Harpsichord , Flute (or Recorder) and Strings, Op. 88.</i>	Harpsichord, Flute (or Recorder) and Strings.	John Turner	John Turner (recorder) and Alan Cuckston (harpsichord), Northern Chamber Orchestra, Nicholas Smith Conductor. Parr Hall, Warrington, England on 14/02/1983	Possibly available through Novello and Co
1982	Lipkin, Malcolm (1935-1999)	<i>Naboth's Vineyard</i>	Recorder, Cello and Harpsichord	John Turner	Premiered on 29/03/1983	Unpublished. Length: 12'
1982	Moody, Ivan (1964-)	<i>Sonata</i>	Solo Harpsichord or Clavichord	Menno van Delft	Menno van Delft, Amsterdam, November, 1989	
1982	Parfrey, Raymond (1928-2008)	<i>Antique Suite</i>	Solo Harpsichord			Unpublished
1982	Parfrey, Raymond (1928-2008)	<i>Dolce Domenico</i>	Solo Harpsichord			Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1982	Parfrey, Raymond (1928-2008)	<i>Into Our Century</i>	Solo Harpsichord			Unpublished
1982	Stevens, James (1930-2012)	<i>Sonata – The Domino Factor</i>	Solo Harpsichord	Eiji Hashimoto	Cincinnati Ohio in Autumn of 1988	Unpublished
1982	Swann, Donald (1923-1994)	<i>Rhapsody from Within</i>	Recorder and Harpsichord	Carl Dolmetsch and Joseph Saxby	Carl Dolmetsch and Joseph Saxby. Wigmore Hall, London on 02/04/1982	Written to celebrate half century of work between Carl Dolmetsch and Joseph Saxby. Published: Peacock Press. Length: 12'
1982	Webber, John (1949-)	<i>Double Concerto for Harpsichord and Viola da Gamba</i>	Harpsichord, Viola da Gamba and Orchestra			Available through American Music Center. Length: 15'
1982	Crosse, Gordon (1937-)	<i>Water Music</i>	Soprano Recorder and Harpsichord			Published: Oxford University Press. Length: 3'
1983	Bingham, Judith (1952-)	<i>Scenes from Nature</i>	Solo Harpsichord	David Roblou	Wigmore Hall, London on 21/02/1984	Published: Editions Peters. Length: 18'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1983	Bullard, Alan (1947-)	<i>Three Diversions</i>	Soprano or Alto Recorder and Harpsichord			Published: Forsyth Publishers. Length: 2'
1983	Carpenter, Gary (1951-)	<i>For Remembrance</i>	Mezzo Soprano, Flute, Piccolo, Alto Flute, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Percussion, Guitar, Harp, Harpsichord, Violin, Viola, Cello and Double Bass	Fiona Kimm	BBC	Published: Through composer. Length: 25'
1983	Hold, Trevor James (1939-2004)	<i>Song at Night 'Music for a While'</i>	Medium Voice and Harpsichord			Published: Eastwood Publishers. Length: 3'

Appendix A

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1983	Jacob, Gordon (1895–1984)	<i>Suite</i>	Recorder. Violin, Cello and Harpsichord	Carl Dolmetsch	Carl Dolmetsch (recorder), Carmel Kaine (violin), Anna Carewe (cello) and Andrew Pledge (harpsichord). Wigmore Hall, London on 24/03/1983	Unpublished
1983	Leadbetter, Martin (1945-)	<i>Suite for the Harpsichord Op. 83</i>	Solo Harpsichord	June More	William Church, North Hertfordshire, England on 03/06/1983	4 dance movements: Pavan, Galliard, Sarabande and Gigue. Unpublished
1983	Ivan Moody (1964-)	<i>Three Shakespeare Songs</i>	Countertenor and Harpsichord		Nigel Franceschi and Ivan Moody, Royal Holloway College, London University, 1983	
1983	Wilkins, Margaret (1939-)	<i>Aspects of the Night</i>	Recorder and Harpsichord			Published: Satanic Mills Publishers
1983	Wilson, Alan John (1947-)	<i>A Norfolk Fantasia</i>	Recorder and Harpsichord	Alan Wilson	Ross Winters recorder and Alan Wilson harpsichord, Wigmore Hall, London on 10/06/1983	Unpublished

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1983	Daiken, Melanie (1945-)	<i>Attica I</i>	Timpani, Harpsichord and Strings 3,3,3,3:4,3,3,1			Published through composer. Length: 7'
1984	Ferneyhough, Brian (1943-)	<i>Etudes Transcendantes Intermedio: II</i>	Mezzo Soprano (who also plays claves), Flute, Alto Flute, Piccolo, Oboe, English Horn, Harpsichord and Cello	French Minister of Culture	Elizabeth Chojnacka harpsichord	Published: Edition Peters. Length: 27'
1984	Gow, David (1924-1993)	<i>Scorpio</i>	Violin and Harpsichord	Petronella Dittmer and Richard Coulson	Petronella Dittmer and Richard Coulson (harpsichord), St. Martin in the Fields London on 04/10/1984	Awarded the Hans oppenheimer prize 1967. Published: Rara Publications
1984	Hoddinott, Alun (1929- 2008)	<i>Concerto No. 2 in B minor</i>	Trumpet, Oboe and Harpsichord		London Virtuosi, St. David's, London on 02/06/1984	Unavailable

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1984	Jacob, Gordon (1895–1984)	<i>Sonatina</i>	Alto Recorder, Harpsichord or Piano	Michala Petri	Odense, Denmark on 08/04/1984	Available through the Library of Congress archive. Length: 8:30'
1984	Ridout, Alan (1934-1996)	<i>Soliloquy</i>	Countertenor, Treble Recorder, Lute, Cello and Harpsichord	Hinckley Music Club	Hinckley, England on 23/03/1985	Unpublished. Length: 6'
1984	Samuel, Harry (1927-)	<i>Fragments</i>	String Orchestra and Harpsichord			Unpublished
1985	Broad, Charles (1943-)	<i>A suite of literary Dances- Cameos</i>	Solo Harpsichord	Charles Robin Broad	Lorkingsaal, Lubeck, Germany on 22/05/1985	Unpublished. Length: 27:30'
1985	Dodgson, Stephen (1924–2013)	<i>Six Inventions Set 4</i>	Solo Harpsichord	Jane Clark		See Chapter 4 for discussion. Published: Cadenza Music
1985	Gould, Janetta (1926-)	<i>Fan-Task</i>	Solo Harpsichord			Published: St Annes Publishers (Scotland)
1985	McLeod, John (1934-)	<i>Miss Lovells' Lavolta</i>	Solo Harpsichord	Margaret Murray McLeod	Edinburgh University, Scotland on the 24/04/1985	Published: Griffin Music

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1985	Monk, Peter (1946-)	<i>Signor Glissando</i>	Solo Harpsichord	Helena Brown	Orleans House, Twickenham on 04/10/1985	Unpublished
1985	Ivan Moody (1964-)	<i>Canciones de Amor</i>	Alto and Harpsichord			Length: 8'
1985	Nyman, Michael (1944-)	<i>Childs Play</i>	2 Violins and Harpsichord		Elisabeth Perry, Alexander Balanescu violins, Nyman harpsichord. Almedia Festival London on 28/06/1985	Published: Chester Music
1985	Parkinson, Paul (1954-)	<i>Three Donne Songs</i>	Countertenor and Harpsichord		Timothy Wilson (countertenor) and Christopher Kite (harpsichord), BBC London on 14/05/1986	Unpublished

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1985	Powers, Anthony (1953-)	<i>Venexiana I</i>	2 Tenors, 2 Violins, Cello and Harpsichord			Published: Oxford University Press
1985	Proctor, Simon (1959-)	<i>The Dragonfly</i>	Solo Harpsichord			Unpublished. Length: 2:30'
1985	Short, Michael (1937-)	<i>Sinfonia</i>	Recorder, 2 Violins, Viola, Cello and Harpsichord	Carl Dolmetsch	Wigmore Hall, London on 03/04/1985	Unpublished
1985	McLeod, John (1934-)	<i>Paraphrase on a Sonata by Scarlatti</i>	Solo Harpsichord	Margaret Murray McLeod	McLellan Galleries, Glasgow on 26/03/1985	Published: Griffin Music (Edinburgh). Length: 3'
1985	Wills, Arthur (1926-)	<i>Love's Torment</i>	Countertenor and Harpsichord	James Bowman		Published: Brunton Publications. Length: 13:20'
1985	Wooldridge, David (1927-)	<i>Fantasy Concertante for Vibraphone, Harp, Harpsichord and strings, Op. 43</i>		Alan Cuckston	BBC Scottish Symphony, Glasgow, on 06/02/1988	
1985	Gould, Janetta (1926 -)	<i>Etudes for Harpsichord</i>	Solo Harpsichord			Published: Hinchinbroke Publishers

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1986	Cooke, Arnold (1906-1995)	<i>Divertimento</i>	Alt Recorder, Violin, Cello and Harpsichord	Carl Dolmetsch	Carl Dolmetsch and Bernard Partridge violin John Stilwell cello, Joseph Saxby Harpsichord. Wigmore Hall London on 03/04/1986	Published: Schott
1986	Crosse, Gordon (1937-)	<i>A Wake Again</i>	2 Countertenors, Soprano, Recorder, Tenor Recorder, Cello and Harpsichord	John Turner		Published: Oxford University Press
1986	Dickinson, Peter (1934-)	<i>Suite for the Centenary of Lord Berners</i>	Solo Clavichord		Peter Dickinson, clavichord, British Museum Information Center, London on 23/10/1986	Published: Chester Novello
1986	Dillon, James (1950-)	<i>Birl</i>	Solo Harpsichord		Guildhall School of Music, London on 01/03/1987	Published: Schott Music. Length: 1'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1986	Dodgson, Stephen (1924–2013)	<i>Arlington Concertante</i>	Solo Harpsichord, 14 Players: Wind and Percussion.	University of Texas-Arlington	Linton Powell Harpsichord, Wind Ensemble of University of Texas-Arlinton Texas, USA, April 1987	Unpublished. Length: 13'
1986	Duarte, John (1919-2004)	<i>The Scolding Wife</i>	Guitar and Harpsichord	Alice Artzt and Igor Kipnis	Igor Kipnis and Alice Artzt Richmond Virginia on 21/11/1986	
1986	Hoddinott, Alun (1929-2008)	<i>Divisions</i>	Horn, Harpsichord, Strings		William Salaman, horn, Robert Court harpsichord. Cardiff Chamber Orchestra, Martin Jones conductor University College of Wales, Cardiff on 02/07/1986	
1986	Marshall, Nicholas (1942-)	<i>Six Songs of Love</i>	Voice and Harpsichord			Unpublished
1986	Proctor, Simon (1959-)	<i>The Three Kings</i>	SATB Choir, 2 Oboes, 3 Trumpets, Timpani, Harpsichord and Strings	Putney Choral Society	London, December, 1986	Unpublished. Length: 25'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1986	Rodgers, Sarah Louise (1953-)	<i>Earth Forms</i>	Oboe, English Horn, Bassoon and Harpsichord	Andover Festival	Shelba Sound, Guildhall Andover, Museum England on 08/10/1986	Unpublished. Length: 11'
1986	Stead, John Edward (1952-)	<i>Fractal</i>	Piano, Harpsichord, Synth, Computer	Nigel Batram	Nigel Bartram: Piano, Baldwin Solid Body Harpsichord and Korg DW800 synthesiser. John Stead: electronics and sound diffusion. Art Gallery, Hull, Humberside, England on 09/10/1986	Score generated in real time. Available from composer. Length: 11'
1986	Vir, Param (1952-)	<i>Concertante</i>	Flute, Piccolo, oboe, English Horn, Clarinet, Bassoon, Hon, Trumpet, Trombone, Percussion, harpsichord, Violin, Viola, Cello and Double Bass		ALEA III Ensemble conducted by Theodore Antoniou Boston September 1986	Awarded the Kucyna International Composition Prize in 1986. Score and performance materials for this work are available directly from the composer. Length: 12'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1986	Wilson-Dickson, Andrew (1946-)	<i>Oriel</i>	Solo Harpsichord	David Ponsford	Purcell Room, London in 1986.	Available through composer
1986	Winters, Geoffrey (1928-)	<i>Serenade</i>	Flute, Cello and Harpsichord	Gainsborough Consort	17/05/1986	Unpublished
1986	Witchell, Peter (1945-)	<i>Denny's Sequel: A Little Suite for Clavichord.</i>	Solo Clavichord	Nicholas Reed	Drum Castle, Aberdeenshire, Scotland	1. Lady Upmarket's Route March (with rests): 2. The Tartan Twitch: 3. Mrs. Mack's Misery: 4. Gentry's Jigge. Published: British Music Institute. Available through composer. Length: 6:30'
1986	Samuel, Harry (1927-)	<i>Divertiment o Concertante</i>	7 violins, 2 violas, 2 cellos, double bass and Harpsichord			Available through composer
1987	Dalby, Martin (1942-)	<i>Rose of Gazing</i>	Recorder and Harpsichord	Robert Hoult and Marion Whitehead	Maidstone Festival, Maidstone, Kent on 16/06/1987	Published: Chester Novello. Length: 11'
1987	Vaughan, Mike (1954-)	<i>Crosscurrents</i>	Amps and Harpsichord	Jane Chapman	Nottingham University, 1988 (Jane Chapman)	Available through composer. Length: 10:30'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1988	Banke, David	<i>The Tower Argument</i>	Solo Harpsichord			Available through composer
1988	Gardner, John (1917-2011)	<i>Six by Four, Op. 181</i>	Countertenor, Recorder, Cello and Harpsichord	Legrand Ensemble	Legrand Ensemble, Hinckley Leicestershire, England on 30/04/1988	Previously available. Length: 11:30'
1988	Proctor, Simon (1959-)	<i>The Columbus Frolic</i>	2 Recorder, Glass Harmonic and Harpsichord	Franklin Consort	Chamber Music Series, Columbus Ohio on 13/03/1988	Available through composer. Length: 5'
1988	Proctor, Simon (1959-)	<i>Sandusky Bay</i>	2 Recorder, Glass Harmonic and Harpsichord	Franklin Consort	Chamber Music Series, Columbus Ohio on 13/03/1988	Unpublished. Length: 5'
1988	Steer, Michael (1946-)	<i>Stones Emerging through Consciousness</i>	Baroque Flute and Harpsichord		Nancy Hadden and Michael Steer (harpsichord) West Dean College Sussex England on 25/08/1986	Available through composer. Length: 16'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1988	Sweeney, Eric (1948-)	<i>Sequence</i>	Solo Harpsichord	Arts Council of Ireland		Published: Beaumont
1988	Vaughan, Mike (1954-)	<i>On Reflection</i>	Harpsichord/Violin	Mieko Kanno (violin), Jane Chapman	Performance: University of Keele, November, 1998 Mieko Kanno/Jane Chapman	Available through composer. Length: 8'
1989	Emsley, Richard (1951-)	<i>Tidal Volume I</i>	Solo Harpsichord	Jane Chapman	Jane Chapman Michael Tippett Center, Bath College of Higher Education 22 Nov 1989	Published: Composers Edition. Length: 5'
1989	Ridout, Alan (1934-1996)	<i>Variations on a Theme by Herbert Howells</i>	Descant Recorder and Harpsichord	Anne Lawrence	Dedicated to Carl Dolmetsch and Joseph Saxby and premiered by Carl Dometsch and David Lumsden Wigmore Hall, London on 27/10/1989	Unpublished
1989	Vaughan, Mike (1954-)	<i>Darkening Horizons</i>	Shakuhachi and harpsichord	Yoshikazu Iwamoto and Jonathan Gregory (harpsichord)	Japanese Embassy, London, 1993 Yoshikazu Iwamoto and Jonathan Gregory	Available through composer. 14'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1990	Brown, Vanessa (1965-)	<i>A Serpentine Piece</i>	Solo Harpsichord/Solo Clavichord			1 movement, also separate clavichord version. Possibly available through composer. Length: 4'
1990	Dodgson, Stephen (1924–2013)	<i>The Snail and the Butterfly</i>	2 High Voices and Harpsichord	Ensemble Janiculum		Unpublished. Length: 5'
1990	Moody, Ivan (1964-)	<i>Choros</i>	Solo Harpsichord			Published: Vanerbeek & Imrie
1990	Moody, Ivan (1964-)	<i>Passacaglia</i>	Solo Harpsichord	Menno van Delft	Menno van Delft, Amsterdam, November, 1989	Published: Vanderbeek
1990	Vaughan, Mike (1954-)	<i>Crosscurrents (version with tape)</i>	Harpsichord and Tape	Jane Chapman	Nottingham University, 1990 (Jane Chapman)	Score available through composer. Length: 14'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1991	Lewis, Andrew (1963-)	<i>INT/Ext</i>	Harpsichord, Interior, Tape	Vivienne Spiteri	Vivienne Spiteri harpsichord, Contemporary Music, Warsaw, Poland on 17/05/1991	Score available through composer. Length: 12'
1991	McLeod, John (1934-)	<i>Fetes Galantes</i>	2 Violins, Cello and Harpsichord	The Kist of Musick	The Canongate Church, Edinburgh on 06/11/1991	Published: Griffin Music (Edinburgh). Length: 18'
1991	Yates, Martin (1958-)	<i>Sonatina</i>	Solo Harpsichord			Published: Broadbent and Dunn
1991	Moody, Ivan (1964-)	<i>Angel of Light</i>	Violin and Harpsichord		Menno van Delft and Sirkka-Liisa Kaakinen, Engelse kerk, Amsterdam, 06/06/92	Length: 15'
1992	Clements, Dominy (1964-)	<i>Circumbendi bus</i>	Solo Harpsichord	Annelie de Man		Available through composer
1992	Clements, Dominy (1964-)	<i>Tale of Two</i>	Bassoon, Flute and Harpsichord	Annelie de Man		Available through composer. Length: 7:30'
1992	Dillon, James (1950-)	<i>Vernal Shower</i>	Violin and Ensemble (Flute,	New Ensemble		Published: Edition Peters

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
			Piccolo, Alto Flute, Oboe, Harp, Guitar, Mandolin, Viola, Cello, Double Bass, Harpsichord, Percussion)			
1992	Toovey, Andrew (1962-)	<i>Cantus Firmus</i>	Solo Harpsichord	David Drew	James Clapperton, Norway 11/05/92	2'
1992	Watson, Ronald (1936 -)	<i>Homage to Buxtehude</i>	Solo Harpsichord	Jane Berry		Published: Barry Brunton
1992	Whitty, Paul (1970 -)	<i>Vertigo</i>	Solo Harpsichord	Jane Chapman	Jane Chapman at College of Ripon and York St Johns	Score available through composer. Length: 7'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1993	Dodgson, Stephen (1924–2013)	<i>Six Inventions Set 5</i>	Solo Harpsichord	Maggie Cole		See Chapter 4 for discussion. Published: Cadenza Music.
1993	Vaughan, Mike (1954-)	<i>Tiento</i>	Solo Harpsichord	Jane Chapman	Jane Chapman (harpsichord), Queens University, Belfast, 1993	
1994	Carcas, Gillian (1963-)	<i>The Ladies' Defence</i>	Mezzo sopano, 'cello and Harpsichord	Musica Mundi		Score available through composer
1994	Nyman, Michael (1944-)	<i>Tango for Tim</i>	Solo Harpsichord	Elisabeth Chojnacka	Elisabeth Chojnacka	Published: Chester
1995	Bryars, Gavin (1943-)	<i>After Handel's Vesper</i>	Solo Harpsichord	Maggie Cole	Maggie Cole, harpsichord, Birmingham, BBC Pebble Mill on 04/10/1995	Published: Schott. Length: 10'
1995	Dodgson, Stephen (1924–2013)	<i>The New Terpsichore Book 1</i>	Solo Harpsichord	Maggie Cole		Unpublished. Length: 7'
1995	Dodgson, Stephen (1924–2013)	<i>The New Terpsichore Book 2</i>	Solo Harpsichord	Maggie Cole		Unpublished. Length: 9'

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1995	Nyman, Michael (1944-)	<i>Harpsichord Concerto</i>	Orchestra and Amplified Harpsichord (Revival or Historic)	Elisabeth Chojnacka		Published: Chester Music. Length 22'
1995	Nyman, Michael (1944-)	<i>Tango for Tim</i>	Solo Harpsichord	Elisabeth Chojnacka	Elisabeth Chojnacka	See above
1996	Fischman, Rajmil (1956-)	<i>Statesound Transition</i>	Solo Harpsichord	Jane Chapman		Published through composer
1996	Roberts, Timothy	<i>4 Distillations</i>	Solo Harpsichord		Timothy Roberts	Score available through composer

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1996	Waters, Simon	<i>Time to Consider</i>	Solo Harpsichord	Jane Chapman	Jane Chapman at King of Hearts, Norwich	
1997	Head, Raymond (1948 -)	<i>Le Mystère: Two Pieces</i>	Solo Harpsichord	Mary Potts	Klyne Williams at Dartington Festival, 1997	1. Le Mystère; 2. Le Rappel de l'humanité. A tribute to Couperin and Rameau. Published: ABRSM. Length: 6'
1997	Mival, William	<i>The Siege of Chester</i>	Virginal (or harpsichord)	Sophie Yates		Score available through composer
1998	Bellamy, Iain (1964-)	<i>Four and a half minutes late</i>	Solo Harpsichord	Jane Chapman	Nottingham, Djancoly Concert Hall	Score available through composer 4:30'
1998	Bousted, Donald	<i>Five Canons</i>	Solo Harpsichord (or organ)	Kevin Bowyer	Kevin Bowyer at the Alhambra Theatre, Bradford in 1998	Published: Composers Press

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
1998	Ivan Moody (1964-)	<i>The Sea of Marmara</i>	Virginals (or harpsichord)		Sophie Yates, London, 23 June, 1999	
1998	Palmer, John (1959-)	<i>Encounter</i>	Solo Harpsichord	Arts Council of England for Jane Chapman	Jane Chapman (harpsichord), Pete Lockett (world percussion), John Palmer (electronics) London, ICA on 26.3.1998	Published: Composers Edition. Length: 20'
1999	Carcas, Gillian (1963-)	<i>Imagining Moonwalk</i>	Solo Harpsichord	Jane Chapman	University of Southampton, Turner Sims, 1999	Unpublished
1999	Cutler, Joe (1968-)	<i>Urban Myths</i>	Bass Clarinet (or Saxophone) and Harpsichord	Annelie De Mann		Score available through composer
1999	Dodgson, Stephen	<i>High Barbaree</i>	Recorder, Guitar and Harpsichord	Pamela Nash		Published: Peacock Press. Length: 20'

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Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
	(1924–2013)					
2000	Lin, Ann-Kay (1946-)	Sakura Variations	Cello and Harpsichord			
1999	Moody, Ivan (1964 -)	<i>Cantos Mozárabes II</i>	Soprano and Harpsichord		Sophie Yates and Julia Gooding, Mafra Festival, October, 1999	Length: 11'
1999	Palmer, John (1959-)	<i>Satori</i>	Solo Harpsichord			Published: Composers Edition. Length: 8:52'
1999	Stoneham, Luke (1966-)	<i>Nobody Here But Us Chickens</i>	Solo Harpsichord			Published: BMIC. Length: 20'
1999	Wallen, Errollyn (1958-)	<i>Louis' Loops</i>	Toy Piano (Piano or Harpsichord)	Louis Wallen	Margaret Leng Tan, Other Minds Festival, San Francisco 1999 Other Minds Festival, San Francisco and dedicated to the composer's godson, Louis	Peters Edition (EP 7691)

Date	Composer	Title	Instrumentation	Commissioned	First Performance	Notes
2000	Palmer, John (1959-)	<i>Between</i>	Violin and Harpsichord			Published: Composers Edition. Length: 10:00'
2000	Vaughan, Mike (1954-)	<i>Silence (Dissolved)</i>	Two Harpsichords and Tape	Jane Chapman and Eleanor Dawson	Performance: Brighton Festival, 2000 Jane Chapman and Pamela Nash (harpsichords)	Score available from composer. Length: 9'

Appendix B Lennox Berkeley Publication

Selected Works by
Lennox Berkeley

Solo Piano Concert Study in E flat Five Short Pieces Four Piano Studies Improvisation on a theme by Manuel de Falla Polka Scherzo Six Preludes Sonata Three Mazurkas	Solo Violin Introduction and Allegro Theme and Variations Violin and Piano Elegy and Toccata Sonatina Viola and Piano Sonata in D minor Violoncello and Piano Andantino Duo
One Piano, Four Hands Palm Court Waltz Sonatina	Solo Guitar Sonatina Theme and Variations
Two Pianos, Four Hands Capriccio Nocturne Polka Sonatina	Flute and Piano Concerto Sonata Oboe and Piano Sonatina
Voice and Piano Another Spring Autumn's Legacy The Beacon Barn Bells of Cordoba Five Chinese Songs Five Poems (W. H. Auden) Five Songs (de la Mare) Three Greek Songs	Chamber Music Concertino for recorder (flute), violin, violoncello and harpachord (piano) Concerto for violin and chamber orchestra Divisions for oboe, clarinet, bassoon, horn, violin, viola, violoncello and piano Sextet for clarinet, horn and strings String Quartet No. 2 Trio for horn, violin and piano
Voice and Guitar Songs of the Half-Light	

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Lennox Berkeley

Suite for the Harpsichord

1930

Chester Music

LENNOX BERKELEY (1903–1989)

SUITE FOR THE HARPSICHORD (1930)

EDITED BY CHRISTOPHER D. LEWIS

Suite for the Harpsichord was written in May–June 1930 at a time when Berkeley was based in Paris and studying under Nadia Boulanger. The suite is a good example of a work for harpsichord written at the time of the instrument's major revival and also of the new style of composition Berkeley was discovering as a youthful English composer living in Paris. The suite is dedicated to Mr Vere Pilkington, a friend from his student days at Oxford University.

Editorial Notes:

Movement I

Altered presentation of time signatures throughout to standard notation

Bar 13: Added E natural to lowest note in left hand third beat

Bar 14: Added B natural in right hand first beat

Bar 20: demisemiquaver notes grouped for easier reading

Bars 23–26: depending on instrument, LH could be played an octave lower

Bar 26: Removed the key change at very end (leading to next movement)

Movement II

Altered presentation of time signatures throughout to standard notation

Bar 14: Dot added to LH crotchet to complete bar

Bar 47: Natural added to A on 2nd beat in LH

Movement III

Suggested metronome mark

Bar 32: Rearranged LH

Movement IV

Suggested metronome mark

Altered presentation of time signatures throughout to standard notation

Bar 12: Natural added to F at the end of the bar in RH

Movement V

Suggested metronome mark (Tempo di Marcia)

Bar 33: Rearranged note positions

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With gratitude to Professor Peter Dickinson for his assistance and advice.

Duration: c. 14 minutes

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To Vere Pilkington

SUITE

FOR THE HARPSICHORD

I

Edited by
CHRISTOPHER D. LEWIS

LENNOX BERKELEY

Lento [$\text{♩} = 46$]

The musical score is written for harpsichord in 4/4 time, key of B-flat major. It is marked 'Lento' with a tempo of 46 quarter notes per minute. The score is divided into four systems. The first system begins with a forte (f) dynamic. The second system begins with a piano (p) dynamic. The third system begins with a piano (p) dynamic. The fourth system begins with a piano (p) dynamic and ends with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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2

11

p *ff*

14

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 3/4 time. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score begins with a treble clef and a bass clef. The first staff (treble) contains a melody starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134,

18

Example 18

Measures 1-2

Key: B-flat major (two flats)

Time: 3/4

Instrument: Piano

Staff: Treble and Bass

Measure 1: Right hand: G4 (half), A4 (quarter), Bb4 (quarter), A4 (quarter). Left hand: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter).

Measure 2: Right hand: Triplet of eighth notes G4, A4, Bb4; Triplet of eighth notes G4, A4, Bb4. Left hand: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter).

20

Musical score for measures 20-21. Measure 20 features a rapid sixteenth-note melody in the right hand and a triplet bass line in the left hand. Measure 21 continues the triplet bass line.

21

Pesante

Musical score for measures 21-22. Measure 21 continues the triplet bass line. Measure 22 is marked **Pesante** and **f**, featuring a new melody in the right hand and a new bass line.

23

Musical score for measures 23-24. Measure 23 features a new melody in the right hand and a new bass line. Measure 24 is marked **pp** and **attacca**, featuring a new melody in the right hand and a new bass line.

Allegro Moderato

The musical score consists of five systems of piano and bass staves. Measure numbers 1, 4, 7, 10, and 13 are indicated at the start of their respective systems. The tempo is marked 'Allegro Moderato'. The key signature has one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. Measure 4 begins with a triplet in the right hand. Measure 7 includes the instruction '*f m.g en dehors*'. Measure 10 starts with a mezzo-piano (*mp*) dynamic. Measure 13 features a triplet in the right hand. The score concludes with a double bar line at the end of measure 13.

5

16

19

22

25

28

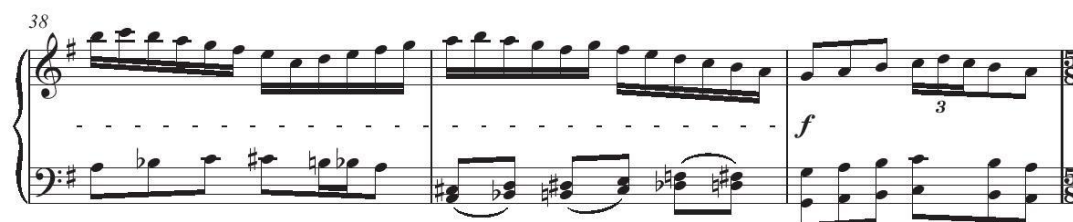
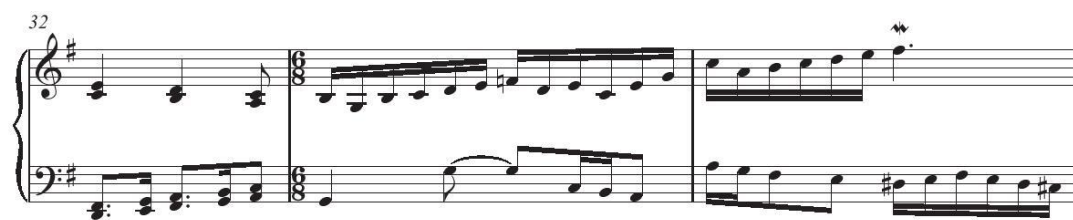
f

sfz

p

The musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *sfz* (sforzando), and *p* (piano). The score also features repeat signs with first and second endings at measures 19-20. The first ending leads back to measure 16, and the second ending leads to measure 22. The score ends at measure 31.

6



47

51 *ff*

1. 2.

III – Sarabande

Lento [$\text{♩} = 42$]

f *p*

6

f

8

9

Measures 9-12 of a piano piece. Measure 9 starts with a piano (*p*) dynamic. The right hand features a series of chords, while the left hand plays a simple bass line. A trill (*tr*) is marked above the first measure of the right hand in measure 10.

13

Measures 13-16. The right hand has a melodic line with a trill in measure 14. The left hand plays a rhythmic accompaniment. A forte (*f*) dynamic is indicated in measure 15, and a triplet of eighth notes is marked in measure 16.

17

Measures 17-20. Measure 17 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a trill in measure 18. The left hand plays a rhythmic accompaniment. A trill is also marked in measure 19.

21

Measures 21-23. The right hand has a melodic line with a trill in measure 21. The left hand plays a rhythmic accompaniment. A trill is also marked in measure 22.

24

Measures 24-27. Measure 24 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a trill in measure 25. The left hand plays a rhythmic accompaniment. A crescendo (*cresc.*) is marked in measure 26.

28 *sfp*

31 *f* 3

This musical score for piano covers measures 28 to 31. The key signature has one sharp (F#) and the time signature is 3/4. Measure 28 begins with a forte piano (*sfp*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand has a more rhythmic accompaniment. Measure 31 starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand.

IV – Allegretto

Tranquillo [$\text{♩} = 55$]

p

4 *tr*

This section, titled "IV – Allegretto", begins with the tempo marking "Tranquillo [$\text{♩} = 55$]" and a piano (*p*) dynamic. The music is in 4/4 time. The first system shows the right hand playing a melodic line with eighth notes and the left hand providing a steady accompaniment. The second system continues the melody, which concludes with a trill (*tr*) in the right hand.

10

Measures 6-7 of a musical score. Measure 6 is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 7 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is one sharp (F#).

Measures 8-9 of a musical score. Measure 8 is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 9 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is one sharp (F#).

Measures 10-12 of a musical score. Measure 10 is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 11 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 12 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is one sharp (F#).

Measures 13-14 of a musical score. Measure 13 is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 14 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is one sharp (F#).

Measures 15-16 of a musical score. Measure 15 is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 16 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is one sharp (F#).

11

17

cresc. - - - - -

f

20

poco rall. - - -

p

V – March

Introduction
Moderato (Quasi Cadenza)

f

12

p

12

3

f

3

5

5

12

5 *p* *leggiermente e staccato* *pp* *p sim.*

8 rit. Tempo di Marcia [♩ = 86] *f*

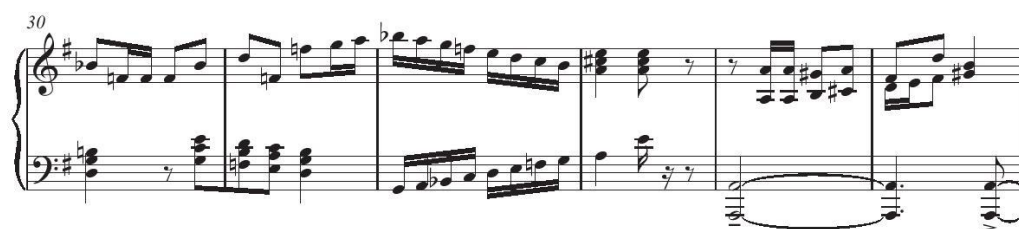
11

18

24

Detailed description: This musical score is for a piano piece, likely in G major. It consists of five systems of music, each with a treble and bass staff. The first system (measures 5-7) features a light, staccato texture in the right hand and a simple bass line. The second system (measures 8-10) includes a tempo change to 'Tempo di Marcia' (March tempo) at measure 9, marked with a 2/4 time signature and a tempo of 86 beats per minute. The third system (measures 11-13) continues the march-like feel with more complex right-hand patterns. The fourth system (measures 18-20) shows a return to a more lyrical style. The fifth system (measures 24-26) concludes with a final melodic phrase in the right hand and a sustained bass line.

30



36



42

p



48

ff al fine



54



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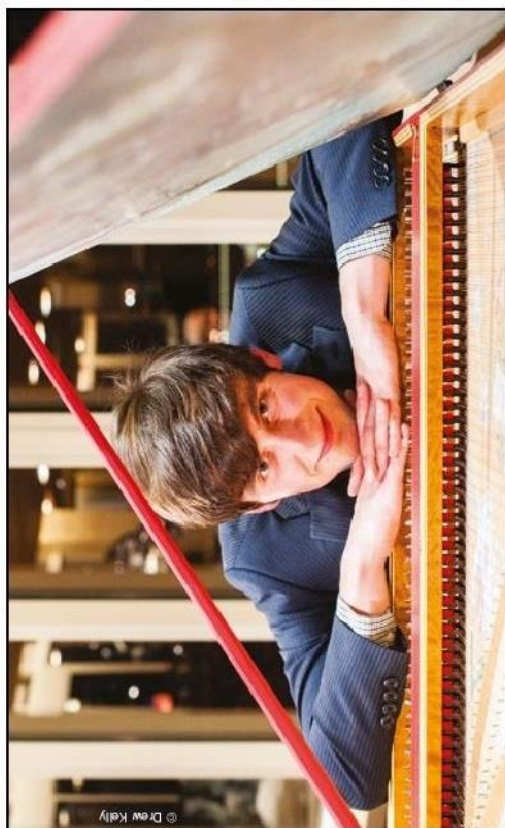
Appendix C British Music Harpsichord Liner Notes



British Music for Harpsichord

BERKELEY • HOWELLS
BRYARS • JEFFREYS

Christopher D. Lewis




Christopher D. Lewis

Christopher is described as The Welsh Contemporary Harpsichordist. Born in Rhiwbina, Cardiff, he moved to North America in 2005 to study harpsichord with Luc Beauséjour and Hank Knox at McGill University, Montreal. He next completed a Master's of Music at the San Francisco Conservatory of Music with Corey Jamason, both degrees with a specialisation in contemporary music. In 2012 he joined the Naxos label and recorded his first orchestral album, recording all modern harpsichord works with "Harpsichord Concertos". Two recordings have since followed, "20th Century Harpsichord Music," in 2014, and "British Music for Harpsichord" in 2015. Christopher is currently an Arts & Humanities Research Council funded PhD student at the University of Southampton, in a project entitled, "The Making of the Modern Harpsichord," working with harpsichordist Jane Chapman and in conjunction with the National Trust.

NAXOS

British Music for Harpsichord


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DDD

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Playing Time
1: 11: 17






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Many eminent 20th-century composers have been fascinated by the expressive capabilities of the harpsichord, and this selection unites the instrument's traditional idioms with progressive and highly personal sensibilities. Sir Lennox Berkeley's music evinces a distinctive French influence, while *Howell's Clavichord* is a series of musical portraits of the composer's distinguished friends. Gavin Bryars has deep roots in the avant-garde, but *After Handel's "Vesper"* is virtuosic yet expressive, while John Jeffreys' *Four Little English Dances* are delightful tributes to the harpsichord's lyricism. Christopher D. Lewis's other Naxos harpsichord recordings of French music and works by Philip Glass are available on 8.573364 and 8.573146.

British Music for Harpsichord			
Lennox BERKELEY (1903–1989)			
1	Mr. Pilkington's Toy	2:03	5:17
2	For Vere	1:26	2:58
Herbert HOWELLS (1892–1983)			
Howell's Clavichord (excerpts)		48:47	10:15
3	Goff's Fireside	3:11	
4	Patrick's Siciliano	3:53	
5	Jacob's Brawl	2:28	
6	Dart's Saraband	2:49	
7	Andrews' Air	3:27	
8	Bout's Brangill	2:40	
9	Dyson's Delight	3:24	
10	Ralph's Pavane	4:56	
11	Ralph's Galliard	3:14	
12	Finzi's Rest	5:01	
13	Malcolm's Vision	5:29	
John JEFFREYS (1927–2010)			
17	Four Little English Dances in the Georgian manner	5:14	
Herbert HOWELLS			
21	Goff's Fireside (played on the Muselar)	3:34	
Gavin BRYARS (b. 1943)			
16	After Handel's "Vesper"	10:15	

Christopher D. Lewis

Recorded at the Belvedere Estate/Residence of Tom Perkins, Belvedere, California, 16–18 March, 2015

Producers: Norbert Kraft and Bonnie Silver • Booklet Notes: Graham Wade
Session Producer, Engineer and Editor: Norbert Kraft
Publishers: Clester (1-2); Novello (3-15, 21); Schott (16); Robertson Publications (17-20)
Cover Image: *Dahlia 'Bishop of Llandaff'* (istockphoto.com)

This recording was made possible by a grant from the Thomas J. and Gerd Perkins Foundation
Full track details can be found inside the booklet

British Music for Harpsichord

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1	Mr. Pilkington's Toy	2:03	5:17
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12	Finzi's Rest	5:01	
13	Malcolm's Vision	5:29	
John JEFFREYS (1927–2010)			
Four Little English Dances in the Georgian manner			5:14
17	I Poco allegro	1:14	
18	II Andantino	1:50	
19	III Poco andantino	0:47	
20	IV Allegro ma non troppo	1:23	
Herbert HOWELLS			
21	Goff's Fireside (played on the Muselar)		3:34

Christopher D. Lewis, Harpsichord

Flemish double harpsichord by Kevin Fryer, San Francisco, 1997. Based on the work of James Ruckers, 1638. Muselar from 1892 is a replica of the 1604, 5 foot instrument by Hans Ruckers in the Brussels collection built by Australian maker Marc Nobet.
Playel Harpsichord from the 1830's originally purchased by the Eaton Auditorium in Toronto.

Playel (Tracks 1-2, 17-20) • Muselar (Track 21)

This recording was made possible by a grant from the Thomas J. and Gerd Perkins Foundation.

Christopher D. Lewis would like to thank the following people for their help and support in the making of this recording: David Fox, Corey Jamason & Robert Titt

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2

British Music for Harpsichord

Many eminent twentieth-century composers have been fascinated by the expressive capabilities of the harpsichord. Though its historical establishment is assured as the supreme keyboard of the baroque era, the instrument of preference for musicians such as Rameau, Bach, Scarlatti, Handel, among many others, the characteristic sonorities of the harpsichord have enticed a variety of leading contemporary composers to provide an extensive modern repertoire. This selection of compositions charmingly unites an awareness of traditional harpsichord idioms with progressive harmonies and modern sensibilities.

Sir Lennox Berkeley was indeed an English composer but deeply influenced by French traditions and the music of Ravel and Poulenc. He was no friend of the avant-garde and his music is rooted in tonality. The two pieces represented here are ideally suited to the spirit of the harpsichord. *Mr Pilkington's Toye* (1926) refers to Vere Pilkington (1905–83), a talented amateur musician whose father gave him a harpsichord for his twenty-first birthday. Berkeley shared rooms with Vere for his last year at Oxford, and wrote a five movement suite for him in 1930. Vere Pilkington went on to have a successful career in business, becoming the managing director of Solihby's. A 'toye' was an occasional sixteenth and early seventeenth century title for any light type of virginal composition.

For Vere is described by Peter Dickinson, the biographer and editor of the composer's *Collected Works for Solo Piano* as 'this cryptic fragment' which 'announces the new up-to-date Parisian Berkeley'.

Herbert Howells was particularly influenced by the music of Parry, and studied at the RCM with Stanford and Charles Wood. In 1950 he was appointed Professor of Music at London University. His works include orchestral pieces, chamber and keyboard music, a huge amount of vocal pieces and sacred choral works, and he was also a prolific writer of scholarly articles.

The movements of *Howells's Clavichord*, each dedicated to a musical personality, were composed over two decades, often subjected to change of dedicatees and the insertion of further pieces. Each of the selected movements represents salient characteristics of the person depicted.

The collection of twenty solos, of which thirteen are recorded here, is a sequel to an earlier suite entitled *Lambert's Clavichord*, inspired by Herbert Lambert (1881–1936), a British portrait photographer and an amateur harpsichord maker, who lent a clavichord to the composer in 1927. The inspiration for *Howells's Clavichord*, following Lambert's early death, derives from Thomas Goff (1898–1975), the esteemed English maker of harpsichords, clavichords and lutes.

Thomas Goff, a distant relative of the royal family, left the profession of barrister to learn harpsichord making from Hubert Lambert. *Goff's Fireside* refers to his well-known hospitality at his residence at 46 Port Street, off Soane Square, London, where he entertained many musicians.

Patrick's Siciliano, originally intended for Sir Arnold Bax under the title of *Bax's Jewell*, is dedicated to the composer Patrick Hadley (1899–1973), a First World War veteran who studied at Cambridge University and the Royal College of Music. After teaching at the RCM he was appointed as lecturer in music in 1938 at Gonville and Caius College, Cambridge, becoming Professor of Music in 1946. His compositions include choral pieces, orchestral music and songs.

Jacob's Brawls is dedicated to the composer Gordon Jacob (1895–1984). Taken prisoner in the First World War, Jacob studied at the Royal College of Music where he taught composition from 1924 until 1966. Jacob wrote some four hundred compositions, comprising orchestral works, several concertos, chamber music, scores for films and theatre, a ballet, and a number of vocal works. A 'brawl' is an old English name for *branle*, a dance form

of French origin popular in England during the sixteenth century.

Thurston Dart (1921–1971), one of the foremost scholarly pioneers of early music, was an eminent performer on harpsichord and clavichord. After studying at the Royal College of Music and service in the RAF, he lectured at Cambridge University, and became Professor of Music there in 1962. In 1964 he was appointed Professor of Music at the University of London. Dart's *Saraband* is marked *Lento, piangevole (Slow, plaintively)*. The poignancy lies in the stateliness of the melodic dance and the intricate labyrinth of harmonic subtlety.

Dr H. K. Andrews (1904–1965), from Northern Ireland, was a scholar, teacher, organist, composer, and editor, who studied at the RCM, Trinity College, Dublin, and in Oxford. After four years as organist at Beverley Minster he became a lecturer at New College, Oxford and later Balliol. *Andrews' Air* expresses the organist's quietly disciplined qualities in a piece of almost choral serenity.

Sir Adrian Boult (1889–1983), one of the great conductors, directed such orchestras as the BBC Symphony and the London Philharmonic. He became an ardent advocate of British music, recording music by Britten, Delius, Elgar, Tippett, Vaughan Williams, and Walton. *Branjill*, an alternative name for *branle* or *brawl*, is related to the *basse danse* of the fifteenth century. *Boult's Branjill* begins entirely in the bass till the line is joined by higher voices and subsequent quasi-orchestral choral and contrapuntal effects.

Dyson's Delight is a movement of Bach-like clarity and order. Sir George Dyson (1883–1964), a personality of great experience and authority, held the post of Director of the RCM between 1938 and 1952. His creative output includes many large-scale choral works, orchestral pieces, chamber music and compositions for keyboard.

Ralph Vaughan Williams (1872–1958), one of the greatest British composers, has two works dedicated to him here in the form of a Pavane and Galliard, the matching pair of dances of the Elizabethan age. Once again the dances unite an antique structure with a contemporary madrigal and harmonic framework.

Finzi's Rest, the most elegiac work of the suite, was written for Gerold on the morning of 27th September, 1956. Gerald Finzi (14 July, 1901–27 September, 1956) is particularly remembered now for his beautiful songs as well as his choral pieces. However he also composed orchestral works and a small amount of chamber music.

George Malcolm (1917–1997), one of the most accomplished and charismatic harpsichordists and organists of his era, also directed the choir at Westminster Cathedral between 1947 and 1959. He made his mark as both conductor and composer, his most famous composition, probably being *Bach before the Mast*. *Malcolm's Vision* takes the form of a sarabande, expressing the intense side of Malcolm as well as his interest in early music.

The guitarist and lutenist, Julian Bream (b. 1933) is internationally acknowledged as one of Britain's greatest instrumentalists. His career extended from 1947 until his retirement from the concert platform in 2002. *Julian's Dream* evokes the gentle playing of a guitar and the tranquillity of lute music. The middle section deploys arpeggiated chords characteristic of plucked strings.

Finally the great achievements of Sir William Walton (1902–1983) are celebrated in *Walton's Toye*, where quasi-orchestral textures and energetic movement recall the ebullient nature of his finest works such as *Façade*, *Belshazzar's Feast*, and the film music for *Henry V*.

Gavin Bryars, an English composer with deep roots in jazz and the avant-garde, has produced in *Alter Handel's "Vesper"* (dedicated to Maggie Cole and first performed in October 1995 at Pebble Mill, Birmingham), a virtuosic exposition of harpsichord expressiveness. Opening with freely played chords, the work evolves into a choral *Aria* through a series of episodes exploiting the multiple possibilities of the instrument's sonorities.

The composer has provided an introduction: 'I have written a number of works for Early Music performers such as the Hilliard Ensemble ... so I responded with interest to the request for a solo harpsichord piece from Maggie Cole. My first encounter with the harpsichord in a contemporary context was in 1968 when I worked as



an assistant to John Cage in Illinois on his HPSCHD. My recollection of that work, and its use of chance operations, led me to the short passage in Raymond Roussel's novel, Impressions d'Atrique where there is the fictional account of the blind Handel composing an oratorio, Vesper, by a curious set of chance operations involving sprigs of holy and coloured ribbons. This story drew me away from Cage's method (there is no use of chance in my piece) to 17th and 18th century keyboard music and, with Maggie's help, I became acquainted with a wide range of keyboard music and types of instruments which helped inform the writing of this piece. I was attracted to the quasi-improvisational ethos of the music of Frescobaldi for the single manual Italian harpsichord and, at the other extreme, to music written for the larger two manual German instrument. In the spirit of this music I have offered many options with ornamentation, suggesting some, writing out others completely, but also encouraging the player to use her invention and instincts to add others where not specified and generally to adopt an open approach to the piece."

John Jeffreys was a traditionalist in his approach to composition. Thus his works, a symphony, three violin concertos and about two hundred songs, were somewhat neglected in the avant-garde mood of the mid-twentieth century. His *Four Little English Dances*, described as "in the Georgian manner", are delightful tributes to the harpsichord's lyricism. Each movement is marked with a different date ...as follows: first movement, 1946, Melksham; second, 1948, Stafford; third, 1945, Exeter, and finally 1953, Cheshunt.

Finally *Goff's Fireside* is heard again, this time on the muselar, a Flemish virginal of the seventeenth century where the keyboard is placed off-centre to the right, imparting a particularly poignant tone quality.

Graham Wade

This recording is based on the PhD research work of Christopher D. Lewis. His doctoral work is entitled 'The Making of the Modern Harpsichord' and is in association with The Department of Music at the University of Southampton (UK), together with The National Trust and the Arts and Humanities Research Council. This project is based at the National Trust owned Mottisfont Abbey in Hampshire, the childhood home of historical keyboard collector Raymond Russell. The aims of the project include preparing a history of harpsichord revival in the UK, concentrating on the period from the mid-1830s onwards, and to determine how the reinvention of the harpsichord by its advocates – musicians, collectors, cataloguers, instrument makers – influenced contemporary creative practice as well as fostering projects of historical revival.

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