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UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF ARTS : MUSIC

Master of Philosophy

MICHAEL TIPPETT'S KNOT GARDEN : AN EXPLORATION OF ITS MUSICAL, LITERARY AND PSYCHOLOGICAL CONSTRUCTIONS.

by George Neville Odam

The first section of this thesis makes an analysis of the libretto in terms of both Jungian and Freudian psychology. Evidence points to the composition of this piece being seen as a necessary therapy in escape from the psychological condition identified by Jung as the 'cul-de-sac' or 'stand-still' position. The underlying themes of the opera, the construction of the plot and the choice of characters are all affected by this personal condition. Despite many lines in which philosophical ideas are stated the problems encountered in the opera are private and not universal.

Of the bewildering number of literary sources which lie behind the writing of the libretto, those most apparently influential in its construction either in direct quotation or in use as models are examined in some detail in section two. There is particular emphasis on Shakespeare's Tempest, Goethe's Wahlverwandtschaft, Carroll's Alice Through the Looking Glass and the poetry of T.S.Eliot.

The third section is a bar by bar analysis of the music of the three acts. Methods of construction are indicated and evaluated and where possible, derivations are indicated, both in the composer's own music and in that from other sources. Thematic relationships, motivic structure and the symbolism of tonal centres are examined. In conclusion a critical evaluation of the work is offered.

CONTENTS

N.B. Typist error. p.29. omitted. Pages read from 28 to 30

THE KNOT GARDEN BY MICHAEL TIPPETT AN OPERA IN THREE ACTS AN EXPLORATION OF ITS MUSICAL, LITERARY AND PSYCHOLOGICAL CONSTRUCTIONS

SECTION 1: THE WORDS

Introduction

'Old men ought to be explorers
Here and there does not matter
We must be still and still moving
Into another intensity.....'

T S Eliot East Coker
V 203-206

It was the intensity and restlessness of the music which, in December 1970 at the first performance of Knot Garden at Covent Garden, first drew me to explore this work from a variety of angles and to try and find out both what it meant in terms of ideas, plot characters, philosophy and in musical communication.

The following study attempts an examination of the literary sources and makes examination of the psychological implications both in terms of Jung's writings and also with the help of a clinical psychiatrist, Dr Harry Neubauer MRCP DPM who, as a Freudian by persuasion, assisted me in analysing the libretto in modern psychological terms.

The central section of this thesis is a detailed musical analysis which attempts to show the compositional processes and the way in which they reflect the ideas of the libretto; the final section provides some comment and criticism.

The edition used for this analysis is the vocal score of the opera, Schott and Co. Edition 11075, London 1970. All references to rehearsal numbers refer to this edition, thus: No 13. Musical examples drawn from this edition are referred to thus: fig 13.

Chapter 1: PSYCHOLOGICAL BACKGROUND: JUNGIAN ANALYSIS

Tippett and Jung

Operas which argue the predicament of the artist are well known. Moses and Aaron of Schoenberg, on which Tippett has published a long article, can be seen not only as an exposition of the metaphysical problems concerning what Tippett defines as 'communication between the incommensurable Transcendence and the finite creature',[1] but also as an expression of the composer's own predicament as an 'explorer who strikes out into unknown regions of spirit, who regrets the unusual difficulty that arises from his new technique', for 'nobody could be more distressed that he cannot speak to his contemporaries in a more comprehensible way'.[2] Hindemith's Mathis der Maler argues the morality of the artist in time of war, who is torn between useless and inevitable sacrifice to the public good as a participant and the protection and continuation of his art for the eventual good of mankind.

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1 Tippett: Schoenberg's Moses and Aaron, Listener, 29 July 1965

2 Schoenberg: Broadcast lecture on Op 31, translated Leo Black

Knot Garden is another such work in which the author's personal predicament is argued. Tippett's respect for Jungian theories and his keen interest in Jung's writings has affected the libretti of all three of his operas, most particularly the concepts of the collective unconscious. This is the unconscious psyche, which is older than the mind and which goes on functioning together with it, or even in spite of it, and the flow between the opposing poles which generates psychic energy.

It was Jung's belief that in order to embark upon any course of healing or psycho-therapy of a patient it was of greatest importance that the analyst himself should first have been analysed, for he cannot help another person to a stage further than he has reached himself. 'The analyst must know his own shadow and have had real experience of the unconscious forces which he is now helping his patient to face. He cannot evade his own difficulties by trying to cure other people; he must first cure himself. In sharing his patient's experiences he risks becoming infected by his illness and he needs all the stability that self-knowlege can bring'.[1]

The expression of the psychic polarities is the chief source of the metaphor of A Midsummer Marriage which is fairly simple in its analysis of the human predicament in archetypal forms.[2] Knot Garden proceeds to a further

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1 F Fordham: An Introduction to Jung's Psychology, Pelican 1963, p 92

2 Tippett. A Symposium ed. Kemp. R Donington: Words and Music pp 94, 95. Faber, 1965

stage, fairly similar to that described by Jung as 'dialectic discussion between the conscious mind and the unconscious'.[1] This condition can be defined as 'coming to a stand-still', often found in someone who has been through some form of psycho-therapeutic treatment with partial or negative results. Often they are able and intelligent people, widely read, and in worldly terms successful, who find that the possibilities which their exploration of religion and philosophy have offered are not enough.

'I only know one thing', said Jung, referring to this cul-de-sac. 'When my conscious mind no longer sees any possible road ahead and consequently gets stuck, my unconscious psyche will react to the unbearable stand-still'.[2] At this stage no answers are known and no predictions are possible and the meeting between analyst and patient can equally affect both, depending on the strength and stability of either personality. Like chemical substances in contact, reaction will transform.

Goethe's Elective Affinities is an exact reflection of this phenomenon. We find this description in the book. 'If you put a piece of this limestone into dilute sulphuric acid the latter will seize on the lime and join with it to form calcium sulphate or gypsum. That thin gaseous acid, on the other hand, escapes. Here, there has occurred a separation and a new combination and one then feels justified even in employing the term Elective Affinities because it really looks as if one relationship was preferred to

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1 Jung: Psychology and Alchemy p 4, London 1953. Collected Works, Vol 12

2 Jung: The Practice of Psychotherapy p 70. Problems of Modern Psycotherapy, Collected Works, Vol 16, Routledge, 1953

another, and chosen instead of it'.[1]

Jung says, 'I have seen many cases where the patient assimilated the doctor in defiance of all theories and of the latter's professional intentions'.[2] To define the composition of this libretto as an expression of the author having reached a similar stage of psychological development, the cul-de-sac, demands intimate knowlege of Tippett's state of mind during the 1960's and this information is unobtainable. Certainly the concept of the analyst analysed comes straight from Jung, and much of Tippett's recent comment on his disillusionment with religion and philosophy may point to a similar state being reached.

As evidence of this state of mind Tippett writes of his Third Symphony 'What is "out-of-date" in Schiller's concept of joy is any romantic notion of its universality and inevitability. All that has happened since, in aid of various political Utopias, has but deepened the disillusion. Yet if now is our Season in Hell, then we occasionally celebrate ...'[3]

In conversation he has also referred to this situation in less formal terms by enquiring as to what happens if God, instead of showing Man his face, turns the other way and presents His less attractive anatomy instead. Are we now in receipt of an unpleasant offering issuing from the Celestial bowel?

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1 Goethe: Elective Affinities, p 54

2 Jung: The Practice of Psychotherapy, p 72

3 Programme notes, London Symphony Orchestra, 1972

'Jung found that the experience which was ultimately formulated in the Mandala pattern was typical of people who were no longer able to project the Divine Image - i.e. to find God somewhere outside themselves - and so were in danger of inflation. The round or square enclosures seemed to act like magically protective walls, preventing an outburst and disintegration, and protecting an inward purpose. There was a similarity in them to the sacred places that in ancient times were often made to protect the God, but the significant fact about a modern mandala is that it rarely, if ever contains a god in the centre, but instead a variety of symbols, or even a human being.' [1]

A modern mandala is therefore 'an involuntary confession of a peculiar mental condition. There is no deity in the mandala, nor is there any submission or reconciliation to a deity. The place of the deity seems to be taken by the wholeness of man''. [2] Tippett's work is quite obviously an analysis of personal predicament, and it asks what happens when the analyst himself reaches this impasse state, and has to play the part of both doctor and patient?

Jung attached great importance to dreams in his practice of psychotherapy. He saw them as subconscious made manifest. As analysis proceeds, the dreams, at first clear and simple, become more complex, and less easy to understand. And at this stage, Jung claims, mythological

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1. An Introduction to Jung's Psychology - page 67
2. Jung. Psychology and Religion - page 82

themes occur, which are the only guide to symbols which have no other meaning to the dreamer. The collective unconscious projects archetypes which have relevance beyond the immediate understanding of the dreamer.

These archetypal images which recur in men's dreaming are manifest in typical recurring images, geometric shapes, human or semihuman forms, animals and plants, but the principal archetypes Jung lists as Persona, Shadow Anima, Animus, Old Wise Man, Earth Mother, and Self. [1] Each of these archetypes can be expressed in many forms; the Persona, the Greek term for theatrical masks, is the role we choose to play, whereas the other side, the inferior state, is the Shadow, that which is primitive and uncontrolled. The Anima is the expression of femininity and the Animus of masculinity. The Great Mother or Earth Mother is the symbol of procreation and protection, and the Wise Man, the archetype of meaning in its widest sense - he is the king, the hero, our saviour. Finally the Self is central for it represents the whole man. The Self is not only the centre but also the circumference that encloses consciousness and the unconscious.

The most frequent symbol of the Self is a child, but it can also develop in dreams, expressed as a jewel of great price and hard to obtain, a flower, a circle, a wheel, a cross, an egg, a ball, all of which are concentric images. Mandala, the Sanskrit word meaning 'magic wheel' or 'circle' is the term used for these concentric images.

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1. Jung; The Archetypes and the Collective Unconscious p. 30 et seq. Collected works vol. 9 part 1

It is one of the oldest religious symbols and used ritualistically in Lamaistic and Tantric yoga as an aid to contemplation. Mandala symbolism occurred frequently in dreams of Jung's patients. 'The true Mandala is always an inner image which is gradually built up through active imagination at such times when psychic equilibrium is disturbed or when a thought cannot be found and must be sought for because not contained in holy doctrine'. [1] The likelihood of this image pertaining in the cul-de-sac situation described above is therefore highly likely.

Mandala symbols such as the ball and globe and flower are common but the particular image of the snake in a circle round the dreamer, the alchemic 'serpens mercurii' or 'auroborus serpent', sometimes a symbol of infinity, is a predominant symbol. The other manifestation of the Mandala is the Temenos or enclosed space. This symbol of the Self is also to be found as the 'Rose Garden of the Philosopher', a commonly illustrated object in alchemic writing. [2] (A garden with a fountain in its centre, closed by high circular walls or hedge. The source of the fountain is in the depth, and unless the fountain flows from these depths, the garden, Lapis or Self, cannot exist; the garden will seer and die.)[3]

The feminine nature of this hortus conclusus or Temenos, is obvious, and is frequently found in symbols of the Virgin Mary in medieval hymns (the Rosa Mystica) and in paintings where she sits in a tree-lined garden near a fountain.

Since the psychological condition of any one person's unconscious is one of potential wholeness characterised by

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1. Jung; Psychology and Alchemy. p. 91 London 1953 (col.wrks 3)
2. Ibid p.91 et seq.
3. Jung. Psychology and Alchemy. p. 114

polar opposites of consciousness and unconsciousness, it follows that the union of opposites must play a decisive role in the 'alchemic' process. The compelling force necessary for this projection of the Mandala symbol always lies in some situation where the individual no longer knows how to help himself in any other way. Man projects himself into his fantasies and instead of watching the drama has become one of the actors.

It is clear that these forceful images and archetypes delineated by Jung have all had a considerable influence in the forming of the libretto of Knot Garden. At the outset we have a Mandala, defined first of all as a whirling storm, with Mangus at the still point. The Self lies within the circle, Mangus within the storm. 'At the still point of the turning world, neither flesh nor fleshless'.[1] As the storm dies we enter into the Temenos of the scene, set in a high walled house-garden shutting out an industrial city, and Mangus and Thea first inhabit it. Thea is in name and nature closely allied with the Earth Mother. She is aggressive and enfolding, protective but also destructive, endowed with a capacity for understanding, but tyrannical. Mangus, at the beginning of the work, feels omniscient and omnipotent, a Wise Old Man in fact, moving away from the role of Self as he enters into his dream world.

In Faber and Flora we see Animus and Flower-Self and in Dov and Mel, Persona (the mask in which Tippett plays his role is after all that of a composer), and Shadow.

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1. Eliot; Four Quartets. Burnt Norton - II, line 62. p. 15 Faber 1970

This leaves Denise, who is like Goethe's chemical. When introduced into the mixture then substances change, things fall apart. Her role seems to be that of Anima, but an unusual image of Anima. The Temenos itself changes and becomes first a labyrinth, then a rose garden and finally an acting arena for the final game; all of these are common Mandala images. The paired archetypes, however, do not co-exist peacefully and are constantly warring with each other.

Obviously this analyst is in trouble and if his first dream, that is the first act, is not particularly complex, then the second dream, or dream within the dream, in Shakespearean/Eliot terms, is more complex and less coherent. The Mandala is in disarray; vortex-like, it rejects and sucks, and the encounters become more enigmatic and inexplicable, like Jung's description of the consequent dreams in psycho-therapy. Confrontations take place, each of which involves a rejection (Denise of Thea, Denise of Faber, Flora of Faber, Thea of Faber, Dov of Faber, Mel of Dov), until an affinity is found; Flora and Dov, Self and Persona. Gradually Dov loses his homosexuality and Flora acknowledges the masculine within. Their chemical change affects the setting, for the maze becomes the hortus conclusus. 'It is all there. The enclosing walls, the fountain, the girl, the lover.' [1] Flora sings one of the world's most beautiful songs and prompts a spontaneous and nostalgic outburst of lyricism from Persona, the musician. But

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1 Tippett's stage direction.

Shadow destroys this. 'As the song ends, a shadow enters the garden. It is Mel.'[1] The hortus conclusus fades to become a Temenos, a stage set for the performance. The dark side ('Words') has destroyed all their hopes for there can be no union between Self and Persona without accepting Shadow into it.

The third dream, that is Act III, Mangus's therapy of self-analysis, produces even more enigmatic results. The archetypes are seen in terms of The Tempest, as if one is watching a performance of the play which consistently goes wrong at the dramatic points. Thea and Mangus, Earth Mother and Wise Man, stay aloof from the play. Persona and Shadow are summoned up but cannot live together still. Self sleeps, guarded by Persona and is assaulted by Shadow; perhaps resolution is nigh, but again the enigmatic Anima intrudes into the situation. She rejects Shadow and goes off weeping whilst Persona and Shadow war even more bitterly. Earth Mother questions the Wise Man's motives but is interrupted by the next vision in which Animus is repulsed by Self.

This leads to a repairing of the Faber/Thea relationship and Faber begins to take on the role which Mangus himself had taken in his dream. Persona and Shadow are brought to judgement and Persona is acquitted but Shadow pronounced guilty, to Persona's delight. This uneasy settlement destroys the dream, and we enter into the fourth stage where settlements are made. Mangus returns to his role of Self and sees himself as a Lear-like figure

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1. Stage direction

come through turmoil to a new beginning, and the old man whistling to keep his pecker up, making music from groans and shrieks in ironic celebration for that trickster Eros in his masks of love. This lust for the Shadow he declares will not save him. The archetypes conjoin to moralize that only a brotherhood of love can save us and as the figures depart, Persona drawn to Shadow who has found a new relationship with Anima, Flora, Flower-self, is liberated, Mangus-self disappears, withdraws back into his couch presumably, leaving Earth Mother and the Wise Old Man to come together in peace.

What is gained from this analysis, what is learnt? Is it merely that Tippett sees himself as a weak old man making music to uphold his spirits, held in sway by a fickle Eros whilst his Persona is held captive by his Shadow who has found new strength in a pairing with Anima?

Some of the conclusions seem predictable and some simplistic. Thea's realisation 'Nature is us', and her repairing of her bond with Faber, seem forced. Flora's freedom seems easily bought and Mel's departure with Denise is incomprehensible.

CHAPTER 2: FREUDIAN ANALYSIS

Perhaps the Jungian analysis is not enough to help us understand the answers. To look at the problem in Freudian terms will provide some new answers. The vortex with which the opera opens is a common psychotic image and a characteristic found in the writing and paintings of schizophrenics, together with the interchangeability and instability of symbols. Multiple images are interlocked with no conceivable logic. Borrowings and collages seem pregnant with meaning but in ordinary terms are meaningless.

Here is a sick man who feels he is sick: the analyst on the couch finding himself in the high-walled garden shutting out an industrial city. Here is a fantasy which attempts to escape from reality, the soul which is private and unsharing. The garden, however, can become a labyrinth, [1] (an intensely feminine symbol), and this labyrinth which rejects and eats is very far from pleasant, although it can, for a short time in the only satisfactory but transient heterosexual relationship, become pleasant.

The first scene with a dominating woman and submissive man/self, is full of sexual symbols and the consequent fears.

'Give me the secateurs, planting is rough yet needs green, loving fingers. Pruning is the crown.'

The Mother figure talks warmly of planting but wields the secateurs to prune. Fear of punishment by castration is a repression commonly found, particularly for masturbation. Seen in this light, Thea's last line, 'Your finesse lies elsewhere, mine lies in my garden

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1. 'Labia' is formed from the same deriviation.

where I touch the tap root to my inward sap', takes on a further meaning, especially if Thea is regarded as an unreal person, an image of a part of a personality. Her words, and indeed all the words of all the characters, are also the words of Mangus, therefore Tippett.

Both dominant women, Thea and Denise, are vengeful and rejecting. The mother images are multiple, but there is only one father image, that of Faber, and he is weak, deserving of punishment (he is horse-whipped) with little identity of his own. Mangus and Thea come together outside the charade in the third act, and Mangus is stable until Thea decides to return to her husband, at which time Mangus initiates the judgement scenes at whose unhappy conclusion he breaks down and stops the proceedings. The Mother inevitably returns to the Father and not to the Child-self, and this brings about self accusation and collapse. However, Mangus's catastrophe also effects some kind of cure.

The scenes of homosexuality between Dov and Faber, and perhaps even Thea and Flora, are given in a series of covert images, and there seems to be a large element of voyeurism in Mangus's behaviour. The escapist images are present not only in the setting but at the warmest moment in Dov's song of the 'warm south'.

In the second scene Flora runs from Faber, the self runs from the Father, for fear of something which is not externalised. Now the Mother is protective and the virgin/child/flower/self runs to her arms for protection. The Mother upbraids the Father, leaving him spitting and growling animal imagery, and withdraws with the two self images, Flora and Mangus, into the inner garden. Obviously this is the supremely traumatic experience and root cause

of the psychosis. The promise of repentance and the cure is, however, already present.

Mangus the magician, Wise Old Man, is worried by one thing, that is, who gave the power in the first place? (This indeed is the crux of the problem of the Jungian cul-de-sac syndrome.) Self is at peace with Mother when almost capriciously it announces the arrival of Denise, the idealised woman and true Anima, but an Anima tortured and disfigured. The Mother is extremely upset at this likely confrontation. She has preferred not to acknowledge her existence. Flora is seen in a situation of choice of flowers, that is, choice of the multiple images of herself, but she is surprised at the outcome, the intrusion of Dov and Mel: in Freudian terms, Ego and Id, who erupt into her life in a nursery quotation from Alice.

They play a double role, words and music, and are first presented as Persona or the Freudian Ego. This is how Ego sees its function, writing words and music and singing gaily and dancing in a somewhat nonsensical literary involvement with Caliban and Ariel, Tweedledum and Tweedledee, composer and writer in one. Music can 'fly invisible', but words is 'scaly'. Mother cannot take this at all seriously. 'Children at play' she declares as she brings in the social drinks, not from the inner garden but from the house.

The world of the cocktail party here is more acceptable to her than the play world of Ego. When Dov and Mel are left alone with Thea, the Shadow or Id is drawn to the Mother. Lust and sexual potency accrue to her and because of this, Ego, Dov is left howling like an animal, and Faber (as if in response to the dog images, also found in the previous scene) comes in whistling.

Ego and Father, after some superficial banter, are

are drawn together, but before they meet, Mother and lust intervene. There can be no easy relationship with the Father whilst lust is associated with the Mother.

Flora is as frightened of Denise as she is of Faber. The Self fears this new Anima, this rival. Denise is clearly the idealised woman, the Beatrice image. The image against whom a wife must be matched. But this personification of the image is most unusual in that it is disfigured. Violence has been done to it.

In male dreamers it is more usual to find a disfigured male. Caliban is a good example. The disfigurement of the Anima is a sign of considerable disturbance. It seems obvious that the disfigurement has been caused by the disturbed relationship between son and mother. The violent aspects of this relationship create the distortion. The wish to see another woman tortured is vengeance for the violence done to him and the words of the ensuing aria delight in the images of anguish and torture.

'Indecent anguish of the quivering flesh..
When we were tortured we screamed.
Violence has bred contamination in my blood.
I cannot forgive.'

The idealised woman image cannot be formed and the ensuing Blues point to some intensely traumatic emotional experience in relationship to the parent figures. The aria and the Blues are interlinked. And although the words are half quotations from Bessie Smith's era of Blues they have further significance. 'Do not torment me baby, 'cos I'm a no good man.' This expression of the realisation of inadequacy finds its outlet in the music of Tippett's formative years. The colloquial Blues term of endearment 'baby' means more than it would outwardly seem. 'Do not desert me brother,

'cos I'm a two way man.' 'Do not assault me please lover, don't you see I'm a little girl', all take their place in this expression of self-pity and pleading with the mother who takes no part in this section, but joins with Faber/ Father. Mel's final 'Sure, baby', is ironic in the extreme. Sure is the one thing he is not.

In Act II, Mother and disfigured Anima are confronted and fear their vunerability. Does love take part in this confrontation? This is questioned, but jealousy and envy are admitted. Faber/Father is to appear in this act in a series of rejections, first by the tortured Anima, then by the Mother who horse-whips him, and lastly by Ego. When he approaches Ego, 'Come, I have never kissed a man before', Father is suddenly replaced by Id who accuses Ego of not loving 'the man you make your God', but rather the 'manhood'. Ego cannot accept the sexuality of the Father and is driven to find his sexual relationships with 'manhood'. In contradiction, Ego declares his love for Id. This is again expressed in the social images of racial disturbance. Ego accuses Id of a close relationship which is shameful, presumably that with the Mother, and Id's denial of shame is interupted by Dov's animal howling of frustration, recalling the first lustful meeting between Mother and Id. Id's advice is to 'turn his howls into music'. The frustration caused by his inability to form stable relationships with Id must find outlet in the creation of an art form.

Now the first of the realignments takes place for Id and Anima unite, bringing the first hint of nostalgic tonal music in the quotation of 'We shall overcome.' Music is apostrophised, as in King Priam, 'So let Denise enter, now turn about.' The maze reverses as this union takes place between Anima and the rejected element of Anima, that is, Id.

A series of flash-backs of rejections quickly lead to the second realignment, between Ego and Self.

Self acknowledges its masculinity and sings a song which quotes the ideal of music transmuted from howls into bittersweet sounds. This allows Ego to sing rapturously and nostalgically of escape into a former world, a yearning for that which is past in terms of a richer and more tonal music, and as they come together the shadow of lust intervenes. Id cannot be throwm out. The homosexual life cannot be properly rejected because lust drives it back to old habits.

Act III presents a series of Alice-like situations seen in terms of The Tempest. The motivation of power is again questioned as in Act 1. 'The power is in the play,' declares Mangus. But Denise declares that 'the power is in the will,' that is in the unconscious from whose drive eventual union must come. Thea steps into Mangus's magic circle, making the Mother's ultimate sacrifice and oblation to the Son. 'Forgiveness, blood from my breast. Here on this island I know no God but love.' She is now a forgiving Mother and she has ceased to become threatening and devouring. The cure is working.

Mangus now demonstrates his control of Id, and Ego, who has been imprisoned by a witch, (and the witch is another common symbol of the vengeful Mother), and Ego is freed. He immediately belabours Id, but is hauled off. As in Act II Mother and Anima confront. Mother is concerned that the situation is beyond control and Anima is perplexed by confusion. Mother suggests to Anima that her answer is to accept Id as a complete union, but Anima replies that Shadow will not alter her. She will remain as she is in the union. As a result, Mother is instructed to watch a scene in which Id assaults the self, in terms more a symbol of masturbation

than of rape - a rape of the self. But Anima, the ideal feminine, is so shocked by this that she breaks down, tortured by shocks she had not known for she cannot accept the union of self and sensuality. Anima is confronted by the act which denies her and makes the whole man unable to reconcile himself with her. By this action she is denied. The action, she says, is 'distorted from truth, against nature.' But Shadow declares that this is merely a role, for what more does it mean than that he is a sensual man?

The confrontation of Anima with this act upon the self which rejects her, leads her to a breakdown and she disappears from the action to reappear only in the epilogue. This, then, is the first positive result of the playtherapy. The Anima is dismissed, broken, conquered by a submission to Shadow. The guilty act is admitted. Persona is distraught, telling Shadow to go and follow Anima, for he is merely a shadow puppet, while Shadow sees himself as the sensual, fertile half of the relationship with the ideal woman, black earth for the white roses. (Again this is expressed in the terms of the contemporary racial image.)

The third questioning of Mangus's motives takes place but is cast aside to allow the third scene, the Tempest chess game. The game of chess is a common synonym for the operation of reason or logic and here we see Father and Self playing. But contrary to the Shakespearian model, Miranda, that is Self, rejects reason and destroys the game and breaks away free. The parent/child relationship cannot be worked out or reasoned. It is not within the province of conscious reason and logic. We have returned to the source of the great trauma, the relationships with both Father and Mother, both of which are unstable. The wish to resolve

this trauma, the rejection of each other and the consequent rejection of him is paramount. The Mother's unpleasantness is completely ameliorated by this turning from reason to intuition, to nature. 'Nature is us.' She is no longer afraid and can return to her marriage and repair the bond, the chess board of their game of life, which now can be played.

The freed self dances gaily in to question the fate of Persona and Shadow, neither of which is yet free. They are both brought to judgement, to the accompaniment of some sardonic militaristic music. A trial scene, in the self analysis of Tippett, is not unexpected. (One of the most influential events of his life was his imprisonment for refusal of essential farm work as a conscientious objector during the second world war. He claimed that his duty to mankind was in music. And amongst others, his former teacher Vaughan Williams was brought in to testify to his worth as a national asset.)

In this judgement scene, Persona, music, is on trial. First, a memory of that previous trial scene, and second, on trial for what he is now. 'He used to sing before.' Can he not sing now, or is it only by release of this therapy that he can begin to regain his song? Mangus testifies for him, - 'he always was a skilled servant and there is no power without agents' - and the result is that now he is set free. 'Fettered, now free. Music, my muse.' Shadow is however, convicted. The dark, uncontrollable side is condemned as inferior and sent back either to the prison from which he came or to the school.

'Back to the penitentiary or the school.'

This is unexpected and enigmatic terminology. Perhaps this can also be seen autobiographically as a

condemnation to the unpleasant events of previous experience, imprisonment, and that of teaching, which he gave up soon as incompatible with composition as a way of life. Immediately, Persona attacks Shadow. This is as it should be, for by definition Persona always attempts to obliterate Shadow, to crush it, and indeed whenever Persona is freed in this work he taunts or attacks Shadow.

Here the finale ensues. No more can be gained by analysis and confession ensues to the heartening song 'Full fathom five thy father lies.' (The father who caused the neurosis is dead so why all the fuss?) 'Oh boy'. (At least he has grown from baby to boy.) Some psychological maturity has taken place. The moral urges submission to cosmic forces. 'Here we sense the magic net that holds us veined each to each to all.'

Goethe's magic net was specifically sexual, the boys carried bared spears and the girls braided the nets in which to catch the iron, like gladiatoral combat. Tippett's magic net is wider and less specific. It reinforces the image of the rejection of reason and the turning to intuition. Shadow departs with Anima, followed by Persona, making a classical Jungian trinity. Self is freed to a brave new world and Father and Mother remain to repair their union and gradually put away their masks and dream reality.

The opera ends in a transfigured night. 'The vast night is encompassed with an image of desire as memory recedes.' Dreams are constructed from memories, and as the dream fades the night surrounding the sleeper invades. In wish fulfilment the Mother and Father are united. There is no other answer. The sexuality of the Father is accepted and no longer feared. The Mother is all enfolding and at peace. Both characters identify themselves as 'myself'.

'I am all imagination,' declares the Father as the dream fades, the curtain rises, the sleeper wakes. The analysis is at an end, but the new life, the brave new world, is just beginning.

The works written since 'Knot Garden' demonstrate this new beginning for there has been a significant upsurge in the amount and quality of musical material in the two major works completed in the period 1970-4, that is the Third Symphony and the Third Piano Sonata. Without entering upon a detailed discussion on the merits of these works it is clear that they demonstrate a flow of material and a development of musical argument in a more traditional (and to Tippett, congenial) rhetoric. See, for instance, the 'processional' for strings in the Symphony's slow second half of the first movement, and the far surer command of texture and textural elaboration in the slow movement of the Sonata.

In the light of this development it seems obvious that the cul-de-sac position had been reached and that the composition of 'Knot Garden' was Tippett's self-analysis which has, as far as one can see, alleviated the problems enough to allow thought to flow with more coherence and less effortful results.

Whether this process has produced a work of art which is significant and cogent enough to bear public scrutiny and to offer anything but the most personal of answers to personal problems is doubtful. The opera is an unbalanced scrap-book of ideas, both literary and musical without any overt and cogent communication to its audience. The deployment of Jungian archetypes shows Tippett's thinking process nearest to the surface. These things have meant much to him in the past, and Midsummer Marriage is

based on the experience of reading Jung, as Tippett has admitted. The Freudian analysis is quite another matter. I would suggest that this phenomenen, which is demonstrable, was not at all apparent to Tippett, but that it unconsciously produced the motivation for the composition of the piece; it is the power of the energy produced from this terrible conflict, a relationship and its ensuing guilt, that holds the work together.

As the Jungian analysis suggests, the work does not make any significant points or come to any conclusions that make any sense in Jungian terms, neither does it approach any answers to the many social problems raised. The piece is however, couched in terms that mis-lead one into believing that the answers are there if only one had the sense to find them.

SECTION 2: LITERARY BACKGROUND

Chapter 1. Shakespeare and Others.

Shakespeare's Tempest

In a broadcast talk prior to the first performance of Knot Garden Tippett made two references to the influence of Shakespeare upon him as a writer. 'Opera in English must come out of the English tradition which begins in Shakespeare;' and then 'Shakespeare is a cauldron of material, and incredible source.' The libretto is involved with the structures, procedures and imagery of The Tempest. The initial storm with the magician at its centre, the enclosed location, remote from the busy world, the images of sleep, the opposition of Storm as chaos and Music as spiritual peace, [1] the manipulation of a scene from above and invisible, the episodic structure and the different sort of credence from that traditionally given to plays or operas, all bear witness to this debt and demonstrate the use of The Tempest as a model. Many of the references to the play are direct and obvious, especially those in The Act III Charade where, for instance, the chess game is quoted directly. However there are less obvious derivations from the source.

Just as The Tempest can be seen to be the dream of Prospero, [2] so Knot Garden can be interpreted as the dream of Mangus. Both works analyse the condition of man, the one Post-Renaissance, [3] the other Twentieth Century. Both men, consumed by their new knowledge, shrink in the end from the power they have not the wisdom to use, acknowledging

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1 cf Wilson/Knight. The Shakesperian Tempest. Metheun. Intro.

2 D. G. James. Dream of Prospero. OUP 1967. p 23

3 Cf W. Mellers. Caliban Reborn. Publ. Gollancz 1967 p 131-82

the dark, unmanageable side of their nature. In the whole man the opposites of his nature must be balanced and controlled. The war between the upper and the lower world can only be settled by a treaty in which both sides agree to co-exist.

Ariel's appearance to the conspirators as a Harpy, the instrument of divine retribution, in Act III scene 3 of The Tempest,

> 'You are three men of sin, whom destiny
> (That hath to instrument this lower world,
> And what is in't,) the never-surfeited sea
> Hath caused to belch up; and on this island
> Where man doth not inhabit;'

has a paralled both in Thea's horse-whipping of Faber and in the first entrance of Denise.

> 'Thea, Denise is come.
> She looks.....she looks...
> Oh, I can't tell you.
> We be but men of sin, so sounds the accusation.
> Oh, you may stare in horror.
> I was straight before they twisted me.'

As well as the direct quotation there is also a common use of violent imagery. The overall themes of reconciliation and forgiveness are vital to both works and the use of The Tempest as a source of familiar archetypes and situations on which to base the play therapy in the last act is obvious.

In the preamble to Denise's first entrance Mangus arrives with a heap of costumes which he sets down near to the table of drinks. As Denise enters, this pile and this table increase in size until they are 'properly counterpointed visually against Denise.' (A stage direction of Wagnerian impracticability!) There is some cross-reference here to the

previous appearance of Ariel in the third scene of Act III of The Tempest:

'Thunder and lightning. Enter Ariel like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.'

Here reference seems also to be made to Prospero's hanging up on a line before his cell, rich clothes to tempt the Caliban and Stephano conspiracy into a position where his hounds could assault them. These comic sub-plot characters are foolish enough to be turned aside from their objective by the trappings of aristocracy, mistaking the dress for the estate. In Knot Garden the images seem to represent the disguises or masks of society, together with the tray of drinks. Both things allow us to avoid, escape or forget the dark side from which Denise has emerged. She has embraced the world of violence and finds her return to society at first impossible. As impossible as it was for the men returning for short leave from the trenches in 1916 to see the world of England as a reality. Tippett wrote, 'Returning to the earth is cruel' for Mark and Jennifer as they returned from the light of heaven in A Midsummer Marriage.

Throughout, The Tempest is patterned with storm and music 'and the mighty symbols of tempest and music persist antiphonal.....in this last vision we face the systole and diastole of universal things whereby the tempests of time are dissolved in the orchestration of eternity; and the music of the spheres breaks out across the tranquil seas.' ①

'Do you like music?', Dov asks Flora and they sing together some of the most peaceful, nostalgic and heartfelt music in the opera. Here we are farthest from the storm and the Schubert song which is quoted represents tonality in

① Wilson-Knight. op cit.

the face of the twelve note storm: the still point of the whirling storm. Ariel's song 'Come unto these yellow sands' which at the beginning of the play in Shakespeare lures Ferdinand onto the island, is used at the end of the Knot Garden for opposite effect- it lures us all away from insularity whilst the incantation 'Bow wow, hark the watchdogs bark' becomes first howls of anguish and frustration. Later Dov is ordered to turn his howls to music. The final line of the opera. 'The curtain rises', whilst quoting the last line of Virginia Woolf's Between the Acts also finds a derivation in The Tempest in the instruction of Prospero to Miranda, 'The fringed curtains of thine eyes advance and say what thou seest there.' This reinforces the interpretation of the ending of the opera as an awakening from a dream, and the symbolism becomes much clearer. 'Prospero is not a slave to circumstance for he creates his own. He is the great composer whose elements are natural forces and whose music is the music of creation. He is scarcely a man but strikes one as being all mind.' [1] The last sentence is the most pertinent to our discussion. Mangus is an initiator of events and an observer but we are not allowed to see through his eyes for he is neither narrator nor chorus, neither does he reveal mysteries, nor is he part of the mystery. He allows us into his dream but guides us no further; indeed he is all mind. Just as Prospero speaks with Shakespeare's voice so Mangus speaks with that of Tippett. But Mangus is no Prospero despite his delusions. Tippett is no Shakespeare. Mangus controls the world of Tippett's unconscious with its warring ego, its guilt and remorse, its eclectic world of thoughts, sensations and quotations, its sensuousness, arrogance and social conscience.

1. D.G. James op.cit. p34

Other literary sources abound and Tippett is fond of quoting some of them. In his broadcast quoted above he refers to Shaw's Heartbreak House and Chekhov's The Cherry Orchard as plays in which personal problems are enclosed in metaphors. He cites Albee's Who's afraid of Virginia Woolf, Measure for Measure, Timon of Athens, All's well that ends well, but somehow avoids discussing the closer models, making little mention of The Tempest and none at all of Alice through the looking glass, Wahlverwandtschaft, Between the Acts, King Lear, or Hamlet, all of which provide direct models or quotations, preferring rather to cloud the issue with a host of witness.

Goethe's 'Wahlverwandtschaft' (Elective Affinities)

The interaction between a small group of people in an enclosed and remote setting is the basis of Goethe's superb novella. Tippett has long been an admirer, almost a disciple of Goethe, whose researches into alchemic studies and writing on the subject laid the foundations for modern psychiatry. (Faust is of course one of the first great works of art to argue the polarities of man's soul in such an obvious way.) Also the late poem, The Magic Net is quoted directly in the finale of Act 111. Elective Affinities provides an interesting model and there are obvious similarities. The narrative style is strictly economical whilst the characters are known only by their forenames or in one case by an ironic surname, Mittler. The setting is not naturalistic and the scenes in which the action takes place possess a symbolic function. The action itself is not naturalistic and contains elements not susceptible to rational explanation. All these comments can of course equally apply to the Knot Garden.

Eduard and Charlotte, husband and wife, are thrown into emotional turmoil by the introduction to the house of two new-comers, the Captain, and Charlotte's niece, Ottilie.

' I have known friends, brothers and sisters, lovers, married couples, whose life has been turned upside down by the chance or intended arrival of another person'. The moral drawn in Goethe's work is obviously a commentary on eighteenth century life and its moral differs from that of the Knot Garden, but the two works have much in common. The book even opens with a scene reminiscent of ActI scene 2.

'Eduard was the name of a wealthy Baron in the prime of life and he had been spending the best hour of an April afternoon in his orchard nursery grafting new shoots he had just obtained onto the young trees. He had just finished and he was putting the tools back in their case and looking with satisfaction at the work he had done when the gardener came up. He was very pleased to see how interested and busy the master was.

"Have you seen my wife about?" Eduard asked him, about to move off.' [1]

The references to and underlying suggestions of puppetry and puppet plays may well have been prompted by Tippett's immersion in the works of Goethe. It was as a puppet play that Goethe first saw Faust, and this experience is retold in a varied form in the first chapter of Wilhelm Meister.

The figure of Ariel occurs in both parts of Faust. In the Intermezzo of Part I he is the musician, following Shakespeare's example, and he also draws the Intermezzo to

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1. Goethe: Elective Affinities. Trand R. J. Hollilydale. Penguin Classic. 1971. p 19

a close.

'Ariel:

"Does fair nature give you wings,
Wings that the soul discloses.
Follow where your Ariel sings
On paths and hills of roses."
Orchestra (pianissimo)
"Clouds go by and mists recede,
Bathed in the dawn and blended,
Sighs the wind in leaf and reed
And all our tale is ended." [1]

This speech has obvious parallels in the last act of Knot Garden: in the last 'Come unto these yellow sands' of Dov/Ariel and in Flora's freedom 'Dov/Ariel, lend me your wings, I'm free'.

Wilhelm Meister proves also to be a relevant source of reference. Wilhelm's meeting with the sad figure of little Mignon, whom he is to adopt, provides as close a parallel to the meeting of Dov and Flora in Act 11 as could be wished for, for Mignon sings to Wilhelm 'Kennst du das Land?'

'Know'st thou the land where citron apples bloom
And oranges like gold in leafy gloom.
A gentle wind from deep blue heaven blows.
The myrtle thick, and high the laurel grows.
Know'st thou it then? 'Tis there, 'tis there.
Oh my beloved one, thou with me must go.' [2]

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1. Goethe: Faust- part one. Trans. P. Wayne. Penguin Classic 1971. p 19.

2. Goethe: Wilhelm Meister. Trans. Carlyle. J. M. Dent. 1839 Book 111, Chapter 1, p 125.

Dov to Flora 'Come, come with me to the warm South,
To the golden Californian West.
Come with me to the warm South
Where the palm trees grow so mighty tall,
Oh boy, tall enough to shade us all.' [1]

Here is a close parallel enough indeed, but in Tippett's original sketches for the libretto, all three of Dov's songs were included and the present edition says that Dov stands up to sing his first song. Tippett acknowledges that originally all three songs of Dov, which now exist as a set outside the actual opera, were meant to have been included at the end of this act, and the second of these songs includes a direct quotation from Beethoven's setting of Goethe's poem 'Kennst du das Land?'. In Book II chapter 9, just before the incident with Mignon, the company of players with whom Wilhelm has been travelling, propose to sail down the river, and whilst cruising decide to extemporise a play.

'Excellent,' said Wilhelm. 'In a society where there is no dissimulation but where each without disguise pursues the bent of his own humour, elegance and satisfaction cannot long continue, and where dissimulation always reigns they do not enter at all. It will not be amiss then that we take up dissimulation to begin with and then, behind our masks, be as candid as we please.' Soon a stranger joins the party on board and joins the game, and is soon drawn into conversation with Wilhelm. "I think this practice " says the stranger, "very useful among actors, and even in the company of friends and acquaintances. It

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1. Tippett. Knot Garden. Act II. Dov's aria. V.S. p 195

is the best mode of drawing men out of themselves and leading them by circuitous path back into themselves again."' The discourse takes an interesting turn as they discuss the right education of a man of genius, extolling the necessity of an education when young which excludes all that is ignoble and unworthy and which surrounds the youth with beautiful and noble objects, in constant intercourse with worthy men. '"Whoever spends his early years in a mean and pitiful society , though at an after period he may have the choice of better, will yet constantly look back with longing towards that which he enjoyed of old and which has left its impression blended with the memory of all his youth and unreturning pleasure."' [1] The stranger suddenly vanishes. Examining this passage ~~again~~ we see echoes of its form and argument in the Knot Garden. And again, the central theme of the addition of a stranger, a mediator or interlocutor to a group and the interaction of the group because of this is used by Goethe and by Tippett, and the suggestion of therapy through play acting throws considerable light on the formal procedures of the last act of Knot Garden, where play therapy through The Tempest takes place.

Lewis Carroll's 'Alice Through the Looking Glass'

The use of the model of Alice is far less obvious in the early stages of the work, and the sudden intrusion of a long quotation from the book at the entry of Dov and Mel comes as a considerable shock. Nothing is prepared or explained yet they quote the famous encounter between Alice and the Tweedles, at the same time dressed as characters from The Tempest - a Carroll-like confusion!

1. Wilhelm Meister. Book 11. Chap. 9. p 103-7

If Flora is now put into the role of Alice then perhaps her precipitous entry takes on another aspect, and her scene with Thea in the garden recalls Alice's adventures in the garden of talking flowers. There, Alice's path constantly twisted her back to the starting point like the wrong path through a maze. Even Thea's comments to Mangus take on something of the character of those of the Red Queen when encountered in the garden. 'Where do you come from?' said the Red Queen. 'And where are you going? Look up, speak nicely, and don't twiddle your fingers.' The scene with Tweedledum and Tweedledee has definite points of reference. '"If you think we're wax-works," he said, "you ought to pay, you know. Wax-works weren't made to be looked at for nothing. Nohow!" "Contrariwise," added the one marked "DEE", "if you think we're alive, you ought to speak." "I'm sure I'm very sorry," was all Alice could say.' Having quoted this complete passage Mel and Dov dance round Flora just as the Tweedles dance with Alice. But the parallels with this scene go even further. The next event in the Knot Garden is Mangus's resumption of his role as Prospero and the subsequent event in Alice is that she encounters the Red King lying asleep under a tree and dreaming, so she is told, of her.

'"He's dreaming now," said Tweedledee: "and what do you think he's dreaming about?"

Alice said "Nobody can guess that."

"Why, about you !" Tweedledee exclaimed, clapping his hands triumphantly. "And if he left off dreaming about you, where do you suppose you'd be?"

"Where I am now, of course," said Alice.

"Not you!" Tweedledee retorted contemptuously.

"You'd be nowhere. Why, you're only a sort of thing in his dream!"

"If that there King was to wake," added Tweedledum, "you'd go out - bang! - just like a candle!"

"I shouldn't!" Alice exclaimed indignantly. "Besides, if I'm only a sort of thing in his dream, what are you, I should like to know?"

"Ditto," said Tweedledum.

"Ditto, ditto!" cried Tweedledee.

He shouted this so loud that Alice couldn't help saying, "Hush! You'll be waking him, I'm afraid, if you make so much noise."

"Well, it's no use your talking about waking him," said Tweedledum, "when you're only one of the things in his dream. You know very well you're not real."'

"I am real!" said Alice, and began to cry. [1]

The next chapter of Alice - Looking Glass Insects - employs a surrealist technique of cross cut sequences as the six little brooks are crossed, similar to the discontinuous dramatic action used in Knot Garden. Perhaps the enigmatic production of a telescope by Mangus in Act 111 was prompted by a recollection of the scene in the railway carriage.

'"All this time the Guard was looking at her, first through a telescope, then through a microscope, and then through an opera-glass. At last he said, "You're travelling the wrong way," and shut up the window and went away.

"So young a child," said the gentleman sitting opposite to her (he was dressed in white paper), "ought to know which way she's going, even if she doesn't know her own name!"' [2]

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1. The Annotated Alice. L Carroll. M. Gardener. Penguin p 238
2. Ibid. p 218

The crisis of identity and direction are central problems of all the characters of Knot Garden, and this section of Alice has triggered off metaphors which have formed the basis for much of Flora's sections of the opera.

Mozart's Magic Flute

The Mozart/Schikaneder opera is yet another work dear to Tippett, whose earlier opera, A Midsummer Marriage, is obviously based on its central theme, the ritual rebirth of Tamino and Pamina. The sub-plot, however, has only a minor similarity, but in Knot Garden, there is a much closer parallel. The similarity between the Queen of the Night and Denise is most prominent and this helps a little in the understanding of this particularly enigmatic character. Denise's first entrance and music, and that of the Queen of the Night, have obvious parallels. Both arrive like a Dea ex machina out of a thunderclap, or in Denise's case, lightening. Both have elaborate coloratura arias and both figures have a strange duality, the light and the dark in one. The Queen of the Night appears now righteous, now malevolent. Denise, the freedom fighter, sings 'I was straight until they twisted me, distortion is my pride. The lust of violence has bred contamination in my blood.' But the parallel goes further. In Act III, at the dramatic instant of the rape of Flora/Miranda by Mel/Caliban, Denise appears and hauls Mel/Caliban off and to his feet. In a similar scene in The Magic Flute the Queen of the Night foils Monostatos's attempt at rape of Pamina with the cry 'Zurück!' Monostatos, a black man, and villainous servant of Sarastro the high priest, affords a strong parallel with Mel/Caliban.

Can we sense in Flora's first entrance an echo of Tamino's own entrance pursued by a serpent? Or in Dov's name and comic entrance some hint of Papageno? Perhaps so, although this knowledge helps but little towards a deeper understanding of Knot Garden.

CHAPTER 2: THE INFLUENCE OF T. S. ELIOT

'They were as our guests, accepted and accepting.
So we moved, and they, in a formal pattern,
Along the empty alley, into the box circle.'

Burnt Norton
II 30-33

'We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.'

Little Gidding
V 239-241

To read through T. S. Eliot's Four Quartets is to be brought face to face constantly with images and thoughts which form essential passages in both this opera and its predecessors. How much of Midsummer Marriage there is to be found for instance in the opening stanzas of East Coker?

'.....keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts .....'

I 39-46

'The houses are all gone under the sea.

The dancers are all gone under the hill.'

II 99-100

The libretto of Knot Garden owes more to the images,

constructions and ideas of T. S. Eliot than to any one other single source. Tippett, in fact declared in an introductory talk on the opera,

'Eliot was my spiritual father. He taught me everything about the nature of drama.' [1]

Tippett's early links with Eliot are well documented,[2] and this opera is more abundant in quotations, half-quotations and imitations of Eliot's style and imagery than any other of Tippett's works. The very first image we meet in Knot Garden is basic to Eliot.

'Mangus appears to be lying on a couch as a still point in a whirling storm' (Stage direction Act 1 scene 1 Knot Garden)

'At the still point of the turning world. Neither
flesh nor fleshless;
Neither from nor towards; at the still point, there
the dance is,
But neither arrest nor movement. And do not call
it fixity,
Where past and future are gathered. Neither
movement from nor towards,
Neither ascent nor decline. Except for the point,
the still point,
There would be no dance, and there is only the dance.'[3]

This quotation from Burnt Norton is a vital one for its images occur not only in Knot Garden but in the large work that succeeds it, that is the Third Symphony wherein Tippett defines the progress of the music in the first movement as Allegro non troppo e pesante (Arrest) and Allegro molto e

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1. Broadcast talk prior to Knot Garden.
2. cf. E. W. White. Tippett Symposium. p 19 Faber 1972
3. Eliot. Burnt Norton 62-67. Faber 1970

con grande energia (Movement)

The rose garden and the pool occur as images in both Eliot's Burnt Norton and Tippett's Knot Garden but in the former they are nostalgic and unobtainable goals, for the garden door is never opened and the fountain is dry. Tippett's garden takes shape only to wither again immediately.

One of the remarkable facets of Eliot's style which has caused much argument in literary fields is his technique of collage, that is the interpolation of quotations from other sources without any reference, making resonant allusions which eventually become as much a part of his poetry as they are part of their original. The 'Waste Land' is particularly full of what John Warrack has called 'Clusters of association' [1] and quotations from music, albeit from libretti, abound so much so that the music is implied when Eliot quoted Tristan or Rheingold

'Frisch weht der Wind
Der Heimat zu.
Mein irisch Kind,
Wo weilest du?'

or

'The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs.
Weialala leia
Wallala leialala' [2]

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1 John Warrack Booklet, companion to Recording of Knot Garden. Philips 6700063

2 Eliot: Waste Land. From selected Poems. Faber 1954. p 52 and 61.

Tippett uses this technique in a much less subtle and more crude way in this work and its companion the 'Songs of Dov,' and in the Third Symphony. As a composer as well as poet both types of quotation offer themselves to him and he seizes upon the chance with great zest, and less subtlety than Eliot. A whole Schubert song is quoted, at least a whole strophe is given with a translated repeat, and the 'Songs of Dov' take the opportunity to use Wagner 's music, quoting from the 'Flying Dutchman', and Beethoven's 'Kennst du das Land'. The Third Symphony makes considerable use of the first bars of the last movement of Beethoven's Ninth Symphony, but in this case the integration is more whole and purposeful and is part of the better phase of artistic creativity which has arisen from the experiences of Knot Garden.

Eliot's use of images from the 'Tempest' in the 'Waste Land'is another notable link with Knot Garden, and lines like

'On a winter evening round behind the gashouse
Musing upon the king my brother's wreck
And on the king my father's death before him.' [1]

are memorable for their invocation and misquotation of the original. I must admit that Eliot's lines

' O O O O that Shakesperian Rag--
It's so elegant
So intelligent' [2]

have run through my mind often with reference to Tippett's work, so much so that they would certainly make an apt addition

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1. Eliot The Waste Land. Lines 190, 193

2 .Ibid Lines 128-130

to the frontispiece.

The Game of Chess in the 'Waste Land' has its counterpart in Knot Garden. The figure of Ariel, as for Goethe, also meant much to Eliot, witness his 'Ariel Poems' which include the famous 'Journey of the Magi'.

Tippett mentions Eliot as a dramatist and it is 'The Cocktail Party' which seems most pertinent to this discussion. There are certain parallels of construction; for instance, the play finishes with a new beginning

'Now for the party. It will soon be over.
I wish it would begin. There's the doorbell.
Oh, I'm glad. It's begun.'

just as Tippett finishes

'Memory recedes in the moment
I am all imagination.
The curtain rises.'

The last line is in itself a quotation, this time from the end of 'Between the Acts' by Virginia Woolf, although there seems little other connection with this novel. Most of all there is a strong similarity in plot of 'The Cocktail Party' and Knot Garden for both contain enigmatic central figures who are analysts and concerned with the reconciliation of disputing couples. In Eliot's play 'The stranger, known until Act 11 only as the Unidentified Guest, is Sir Henry Harcourt-Reilly, a consulting psychiatrist or analytical psychologist.

'..... In Act 11, Lavinia's departure and return have been part of a conspiracy arranged to reconcile the Chamberlaynes, (husband and wife)....'

'....The function of Reilly corresponds to a very ancient characterization in ritual. Eliot in 1923 wrote a review called 'The Beating of the Drum' where he discussed

briefly the ritual source of the fools in Shakespeare's plays. He noted that the fool, at least in the role of wise but unheeded counsellor(e.g. in King Lear) derived from the ritual shaman or medicine man, who appears for example, in the St. George play' ....'Sir Henry answers to this description of both fool and doctor.' [1]

This comparison which Grover Smith makes between Reilly and the miracle working doctor of the Mummer's Play [2] is also applicable to the role of Mangus in Knot Garden. Mangus is a magician, for he can make his couch disappear and conjure up objects and visions. His most pertinent comment on himself is

'It's clear I'm Prospero: man of power. He put them all to rights.' [3]

The pairs of characters in Eliot's play are in opposites both in sex and temperament as are Tippett's although he has more characters than Eliot. In neither work are the pairings at all satisfactory; ultimately even the relationships leave much to be desired.

The second act of the Cocktail Party shows a confrontation between husband and wife arranged by the analyst, and just as Tippett's characters do, Edward, Eliot's character, questions the analyst's function, 'When you came to my flat had you been invited by my wife as a guest as I supposed ..... or did she send you?' [4]

In Eliot's last act he constructs a coup-de-theatre similar in function to Tippett's fantasy in his second act

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1 Grover Smith. T. S. Eliot's Poetry & Plays. Univ. Chicago Press 1967 p 217

2 As performed in Marshfield. Glos every Boxing Day.

3 Knot Garden. Act1. Sc. 1

4 Eliot. Cocktail Party. p 95

which is suddenly destroyed by Mel's entrance. Eliot allows Alex to build up a fantasy about monkeys within conversation which is broken by what Eliot himself called ' a dramatic kick in the teeth' for the sudden announcement of Celia's gruesome death shatters the texture of the play. In the same act the analyst quotes from Shelley's Prometheus Unbound

'Ere Babylon was dust
The magus Zoroaster, my dead child,
Met his own image walking in the garden.' [1]

and this very important image, gives a large clue to the underlying depth of construction of Knot Garden , for here is the major thesis. What does happen when a man meets his own image, when the world of the spirit and the world of the flesh confront, when, as it were, a man's personal hell confronts him?

In contrast to Sartre's 'Hell is other people' Eliot says

'Hell is oneself
Hell is alone, the other figures in it
Merely projections.' [2]

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1. Ibid p 162

2 Ibid p 87

SECTION III: THE MUSIC

Introduction

'It has broken out of the traditions and demands a new musical technique and a new production technique.' [1]

Tippett on Knot Garden

The musical analysis that follows attempts to examine the truth of this statement and to define the compositional process, bar by bar, showing as far as is possible in such a complex presentation, just why it is written as it is and how its effect is achieved. The words and music have been written by one man and there is a good case for examining their conjunction more exactly than in the case of a work of art being the product of more than one mind. The whole of the libretto is couched in symbolic terms having musical counterparts.

When Tippett last approached the composition of an opera, that is King Priam, he also felt the need for a new musical technique and indeed this opera brought about a startling change in his idiom. Knot Garden, although it is eclectic in its styles, concentrating on the frenetic aspects of works like the Concerto for Orchestra, the Vision of St Augustine and the Shires Suite which precede it, makes no dramatic technical changes and marks rather a standstill, presenting evidence of the existence of the will to return to earlier preoccupations. The Third Symphony and Third Piano Sonata prove this trend to be so.

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1 Broadcast talk prior to Knot Garden, December 1970, BBC3.

Allegro (♩. = c.126)

Fig.1.

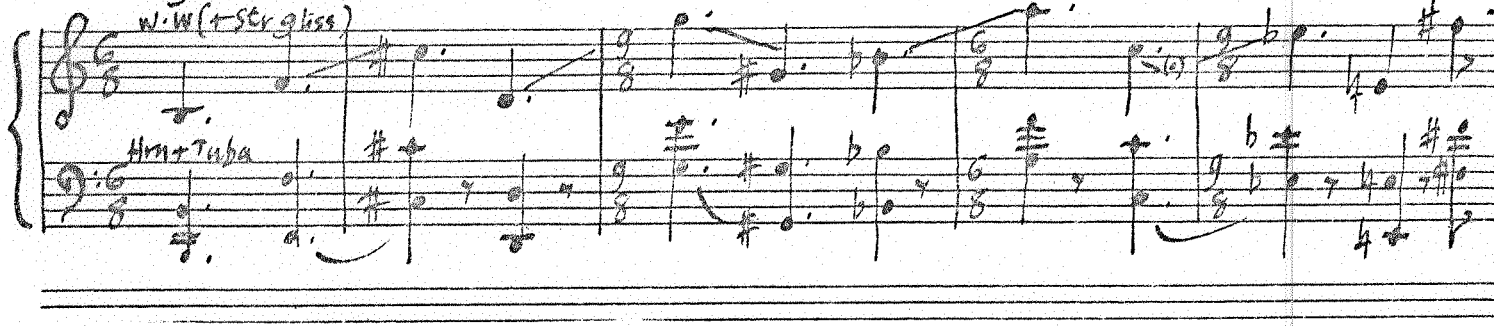
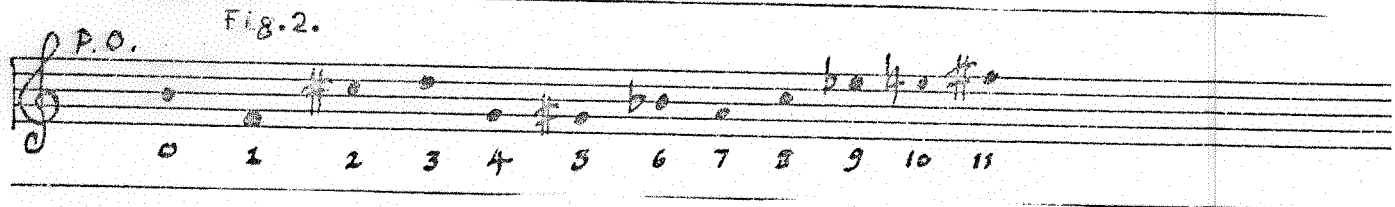


Fig.2.



CHAPTER 1: MUSICAL ANALYSIS OF ACT I

Scene 1

The matter in hand for the composer is to make musically cogent a storm and a still-point. The storm of Shakespeare's Tempest is largely elemental; one of waves and wind, thunder and lightning, and music of this genre is no stranger to the opera house, from Gluck to Britten. The gestures - rapid chromatic runs, blasts of strong, well-spaced brass chords, thunders of timpani and livid cymbal claps - are fixed for us by tradition. Tippett has never been a composer who has either intentionally or unintentionally severed his links with his musical heritage; indeed in many ways he can be seen to be a preservationist, so it would seem sensible to look for familiar characters in new guises.

Many of them are present; decorative chromatic passages, cymbal strokes, dramatic movement from pp to ff repeated several times, high string trills and a final subsidence. What then are the new guises? The first and most arresting difference is in the use of chromatic figures, for the very first sound we hear is an ostentatious twelve-note proposition. This is different from the more usual straight line chromatics which one finds for instance in Peter Grimes' storm and it is the first and most potent musical symbol of the work. This is a radical and unprecedented departure from Tippett's normal practice and, if followed through, could substantiate his claim of a 'new musical technique'. Fig 1

The row is a symbol of formalism, the Philosopher's Lapis of the present day, yet here the twelve chromatic notes represent Chaos and Night, all that is unleashed and beyond control. The melody is stated twice straight off, the second time omitting the final F-sharp. Many of the notes are

linked by string glissandi, which give us another aspect of the chromatic run.

This motif avoids sparseness by varying duple and triple compound time, thus serving also to throw up the first main accent of the repeat on the second note of the melody. (The device of altering an ending of a section in order to vary its repeat occurs considerably elsewhere in the work.) This, however, is not the only facet of this symbol. The serial theme may be seen as at once a symbol both of Chaos and Enclosure for, like all series, it chases its tail and it forms a potent musical equivalent of the mandala which is presented visually on the stage. Fig 2 Not only does it make reference to our contemporary musical argument and to some extent comment upon it as a side issue, but it represents the serpens mercurii and the prima materia[1], at once Chaos, but a Chaos from which a world must be formed. Through these twelve notes, which are the sole material, the composer can create a music-world. Even further, the first stage directions and first words of the opera declare its subject as a dream.

A similar starting point has of course been used by the same composer before. A Child of our Time begins with the words 'The world turns on its dark side. It is winter'.

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1 In an article An introduction to the religious and psychological problems of alchemy Jung states one of the central axioms of alchemy, namely the saying of Maria Prophetissa: 'One becomes two, two become three, and out of a third comes the one as a fourth', and continues 'In this aphorism the uneven numbers of Christian dogma are interpolated between the even numbers which signify the female principle, earth, the regions under the earth, and evil itself. These are personified by the serpens mercurii, the dragon that creates and destroys itself, and also represents the prima materia'. Psychology and Alchemy. C.G. Jung

Fig 3.

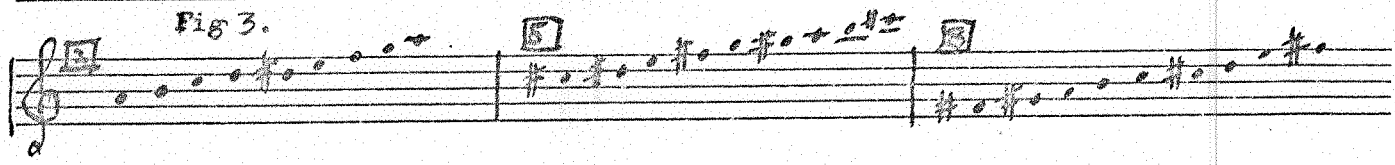
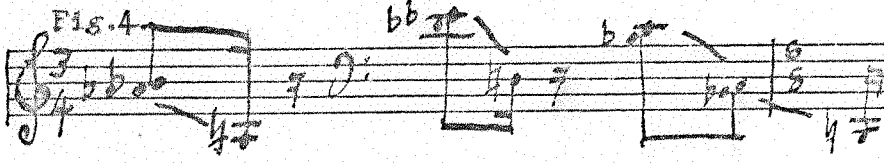


Fig.4



In this earlier work the music merely colours the words by the use of 'dark' orchestration and descending chromatic harmony of a more traditional kind. In Knot Garden the symbolism exists on a more obvious level and becomes an essential of the construction. The Row, although it has some influence on the thematic development, remains closed within this symbol and only recurs in repetitive and circumscribed situations. It does little to affect the overall compositional procedures. Where it does so I have noted the occurences and referred to the row in the current 'Babbit' terminology, numbering primes and inversions from 0 to 11.

Turning to the next musical gesture beginning at No 2, we reach the next symbol, that of the 'still-point'. This is separated from the first by means of a change of time signature into simple $\frac{2}{4}$ and a subtle slowing of tempo from ♩MM= 126 to ♩MM= 116. The violins who had before filled in with glissandi are now almost static remaining on an E-flat trill which itself is slightly varied from a semitone to a tone. Counterpointed against this is an upward moving mordent for oboe and xylophone starting on A against the trilled E-flat and defining an ambiguous A major/minor mode on each occurence. Fig 3. The tonal area of this modal ascent will affect the still motif of the 'garden' and the xylophone timbre will be associated with extremes of tension.[1] The tension between A and E-flat and their tonalities will become a potent musical image comparable with the Jungian polar opposites. Beneath this is a third musical stratum of a regular percussive beat. The purpose of this gesture seems to be to define

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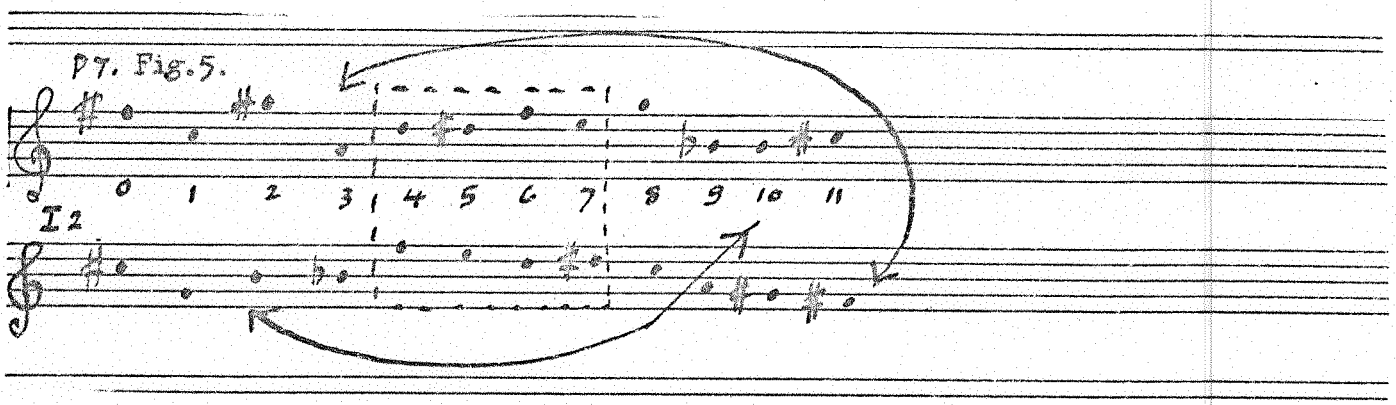
1. See Flora's entrance (I. 6) or the 'icy silence' (I. 10).


p7. Fig.5.
0 1 2 3 4 5 6 7 8 9 10 11
I 2

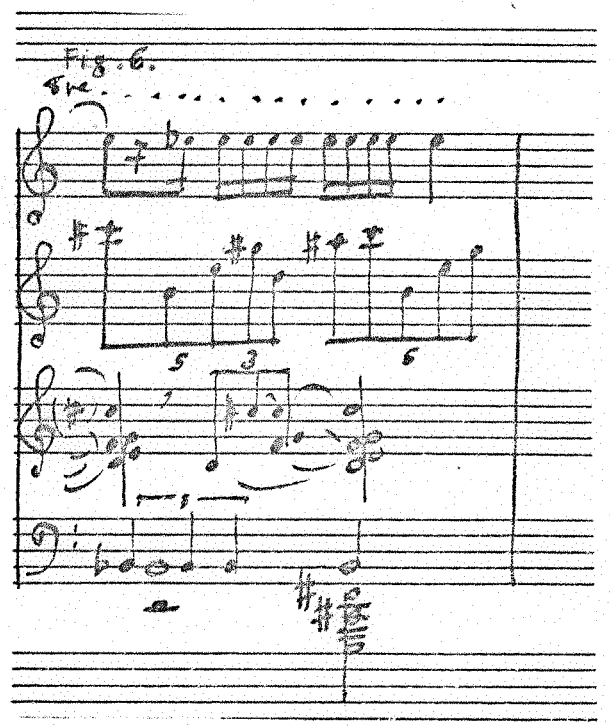


Fig.6.
8va.

the duple nature of the changed beat but its regular 'tick-tock' between cymbal and wood block serves also as a time image, which will become distorted, eventually returning to regularity as Mangus awakes.

A subsidiary gesture, at first only one bar long, completes the trio of storm images. Fig 4. In this the strings restate their glissandi, this time dipping down from major seconds to their mid-note an octave below. The clusters of seconds A-flat and B-flat etc., which here are 'diving boards' will reappear as the 'magic bells' at the beginning of Act III. Above, the piano and harp execute decorative roulades, emphasising the right hand side of the arch.

Two repeats of the storm sequence reinforce the imagery and even more significantly, the curtain rises on the first repeat of the second 'still-point' image, disclosing Mangus who 'appears to be lying on a couch as a still-point in a whirling storm'.

The second bout of storm music has repeated the melody with a shadow of itself in the bass instruments, varying itself further by adding one extra bar carrying us to a higher point of stillness, in fact a major third higher, pointing the next still centre as G. The third falling gesture is extended and decorated. A further bar of $\frac{9}{8}$ is again added to take us to the final still-point of C which is the climax of the storm and is emphasised by the addition of a brass chord ff comprised of the hexachord 7-0 of the row, see Fig 2. if one may call it such, note 11 appearing as the first note of the oboe and xylophone mordent.[1] By analogy the second brass chord at Fig 9 has the same derivation in P-7 or its complement I-2. Fig 5.

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1. Coincidence provides another reinforcement of 'tail-in-head' here in the choice of a hexachord traversing the normal starting point.

The third section extends the falling motif after an initially interrupted first statement. The interruption is merely of a repeat of the second half of the previous bar (final section of still-point) and its logical extension up over another crotchet beat; however it serves well as an unexpected swell in the wave. The fall is extended now to three $\frac{2}{4}$ bars and descends to a final A. The tonal centre of A is to become masculine territory.

Mangus enters on the twelfth above this with a strung-out version of the 'knot' cluster and the grupetti superimposed on another close cluster on the woodwind. Both cluster and vocal line are extensions outward of the first E-flat trills at No 2 and E-flat is to remain an important key tonality. The polarity of A and E-flat is establishing itself as an essential of the basic structure.

The next word 'I' is set to a G a third higher, which was the next 'still-point' at No 5 but instead of moving directly to the logical progression of C, Tippett cadences into G with some quiet string chords beneath the leading-note of F-sharp on the vital word 'dream'. Immediately we return to E-flat, the first point, thence to G and after an appoggiatura F at 'It's clear I'm' the final C, the climax of the storm, sings out in a vigorous melisma on 'Prospero, man of power', the piano breaking into a doubled triplet figure emphasising not the leading-note proper (as in 'dream') but the flattened leading-note B-flat, which will become important at the crucial still-point of the opera, at the end of the second act. (See Act II No 298.)

At No 12 following 'man of power' a dotted figure which moves towards a sharp key is introduced by trombones and tuba and this new gesture prepares the way for Faber's assertive and masculine A-centred trumpet figure. Immediately Mangus

swings back to the E-flat tonality on 'he put them all to rights' and here is the feminine contrast. Both poles exist in Mangus. E-flat is the central tonality of Thea's garden music, and furthering the original idea of masculine and feminine contrasts shown in the original storm sequence we have now firmly established the two poles of-E flat and A a tritone apart.[1]

Another new figure is heard after the pause at No 13 and this one could label 'magic music'. It is static and non-assertive, defining a wide band of sound from the line of flute flutter-tongued upper E-flats, (thus identifying itself with the original 'still-point') to low chords for horn, bass clarinet, cellos and double basses. An ostinato for celeste and harp gently rocks above in quintuplets defining an area of A major with an added B-flat making the G-sharp an ambiguous A-flat, and thus nicely sitting on the fence between the polarities. Three tones of wood blocks, tam-tam and bass drum add the final stratum and have a ritual function. Fig 6. Prospero is later defined as the 'Priest Magician' and here is his music of magic ritual. The final chord spreads over all but one of the chromatic total and Prospero confronts Chaos.

At a gesture from Mangus his couch disappears[2] - a significant point! 'So,' says Mangus perhaps 'If I now have the power which people think I have or which I may feel, let's try it out', and like a child with a new toy he experiments with a trivial sorcerer's trick. The couch disappears: the power is real: the dream-analysis has begun. This trick brings forth a strong pulsating chord on the electric guitar as Mangus holds

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1. This same tritone is the basis of the music of Paris and Helen in King Priam and is also a potent image in Britten's Peter Grimes c.f. the storm interlude.

2. Omitted in the 1970 production!

a pose of self-satisfaction. The structure of this chord seems to have been arrived at intuitively for it is a part of Tippett's bitonal sound, but it incidentally has strong associations with I-9 of the set omitting only B, the note which immediately precedes it in the upper ostinato. In the performance this seems a strong and memorable gesture but it does not in fact follow through the opera in this particular form.

At No 14 the most obviously layered texture is exposed for the first time in the Dissolve which recurs frequently and whose strata exist both independently and as complements. There are five distinct gestures:

i. a 'brillante' unison violin and flute triplet figure not unrelated to the 'Prospero' piano triplets in the previous scene, whose tonal centre is A major with a final twist into G minor (an extension of the previous flattened seventh idea);

ii. a wide stepping descending minim figure in the brass in dissonant and semi-dissonant intervals (minor ninth, tritone, etc.) also tending towards the sharp keys, particularly E major;

iii. a martellato descending quaver figure for piano in a flat key, consecutive sevenths in D-flat major, and

iv. associated with this, bells referring to the storm third figure, in major seconds with an associated static xylophone trill on C and D making a reference to the second storm figure in its final form; and finally

v. a codetta of a long held timpani triplet rhythm on E leading to a bare semibreve statement of E

and B-flat,[1] restating the augmented fourth polarity above-mentioned, appearing as the dominant of both keys (A and E-flat).

This complex section, described by Tippett as 'non-music', has a musical symbolic function which, as one now expects, is many facetted. Overall its function is, to use Tippett's own words, to imply 'some deliberate break-up and reformation of the stage picture' - a sort of No-man's or Everyman's land between scenes. The references back to the initial Chaos underline reformation and also restate the basic psychological themes of masculinity: triplets, assertiveness in the figure i. which is loosely connected with the ambiguous quintuplet ostinato of the magic music. Although the figure describes a wide band of pitch and constantly dips and rises, its overall effect is static and allies itself with the 'hub' motif. Hence its repetition in toto three times, making it an elongated ostinato.

The interval of the augmented fourth is fundamental to this piece, appearing almost to represent a symbol of analysis: the fecund earth symbolism of the E-flat tonality has roots in Wagner. The row, of course, opens with an initial tritone.

This multivalent construction contains a good example of varied repetition by shifting juxtapositions. Whereas the foundation phrase for brass is five bars long in a four-square rhythm spiced by acciaccaturas in the repeat, the thrusting and masculine string figure with its initial cymbal clap is only three and a half bars long so that its repeats interlink differently each time. The descending piano gesture also works in a similar manner but here the initial statement is one and a half bars, piano and xylophone, the second is two bars, as the scale extends itself a further fifth downwards, the third

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1. With reference to the codetta, the same figure appears out of a flat key texture in the last act of Midsummer Marriage in which the chorus question 'Was it a vision? - Was it a dream?'

repeat another half bar and another fifth, making the final statement three bars long, journeying from upper A-flat down two octaves and a tone to G-flat. The xylophone trills alter position according to the length of the piano gesture but maintain pitch class.

Thus we can see a system of layering in action. The most vital part of the technique is that each strand must have a strong enough horizontal identity or line to stand up to the vertical re-organisation. Each line also has a particularly strong tonal reference which remains constant so that the colours may admix in the strongest possible way, like coloured gelatines from stage spot-lights. By this means Tippett has enabled himself to repeat material in a varied way, but in no sense to develop it in the more obvious manner of thematic transmutation.[1]

Scene 2

Up to this point the textual strata have been fairly clear with the main reference point as The Tempest brought clearly to the surface by Mangus, but as he proceeds into the surreal world he has created for himself new levels of dream-imagery begin to come into play and exist in very much the same way as the musical symbols in that they combine and recombine and sometimes come to the surface, materialising in actual quotations.

We find ourselves with Mangus in Thea's garden; Mangus himself has not been dissolved as it were, but has remained on

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1. The cross-reference to the visual arts is particularly clear here, where for instance, in silk screen printing clear primary colours can be overprinted and the screen shifted each time, giving a complex result from initial simplicity.

Fig 7.

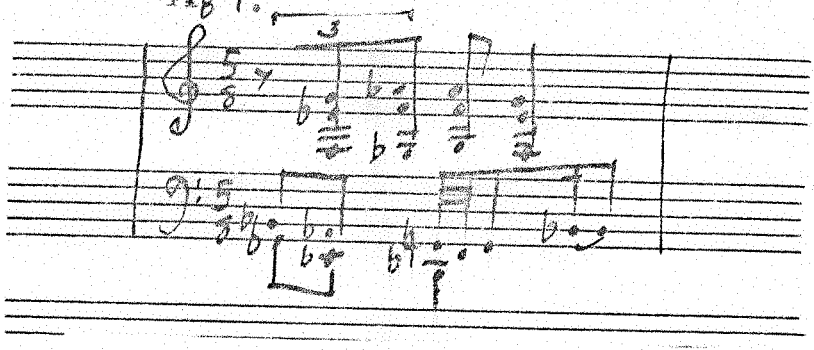
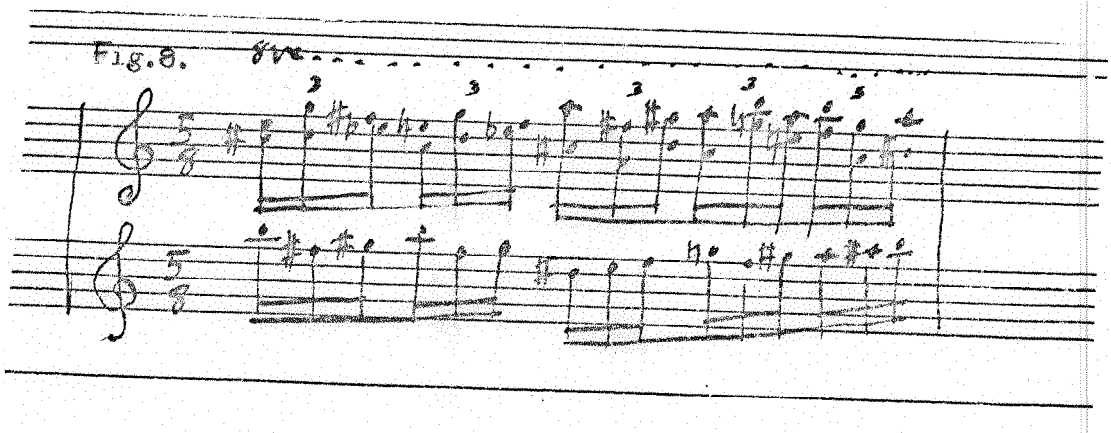


Fig.8.



stage as he is still the essential creator of this world. Until the world has established itself enough to exist on its own, Mangus must remain.

The new musical figure here introduced is 'Thea's Garden'. It is in three gestures, two of them juxtaposed. Above is a dreamy figure for three horns, a particularly favourite sound and Tippett returns to earlier predilections like the magical use of horns in Midsummer Marriage (the Assembly of the Ritual Dances). Fig 7. It combines E-flat major and minor as we might expect from the initial alignment of this and other flat keys with the feminine earth symbol. The first two 'still-points' of E-flat and G appear together in the upper horns with the third horn shadowing them at the seventh and ninth respectively, thus linking even more strongly with previous material. Here the 'knot' clusters have opened out a little and beneath, a dark and subterranean string figure flows. Both gestures oscillate around a central point moving in contrary motion and returning. The earth pulses and breathes. The first bar is repeated and extends in the third bar into an arch over a D-flat to an A whilst the current descends to a basic C, the third 'still-point', now given poignancy by the upper D-flat. Linked into the third bar is the next figure in high upper solo strings in a typical trilled, bird-song-like string figure so often found in Tippett's earlier music as, for instance, in the Fantasia on a Theme of Corelli. Fig 8. This figure moves through a decorative bar into the same D-flat/C ambiguity now expressed as an ambiguous A major, the masculine key. Yet again the upper parts maintain A on the strong beats 1 and 4 but digress towards E-flat and C on the weak, whilst the lower describes a C/G area moving to E-flat as the upper parts move back. The musical symbolism is obvious for, even in this relaxed and soothing sound, tritonal tension persists.

Fig 9

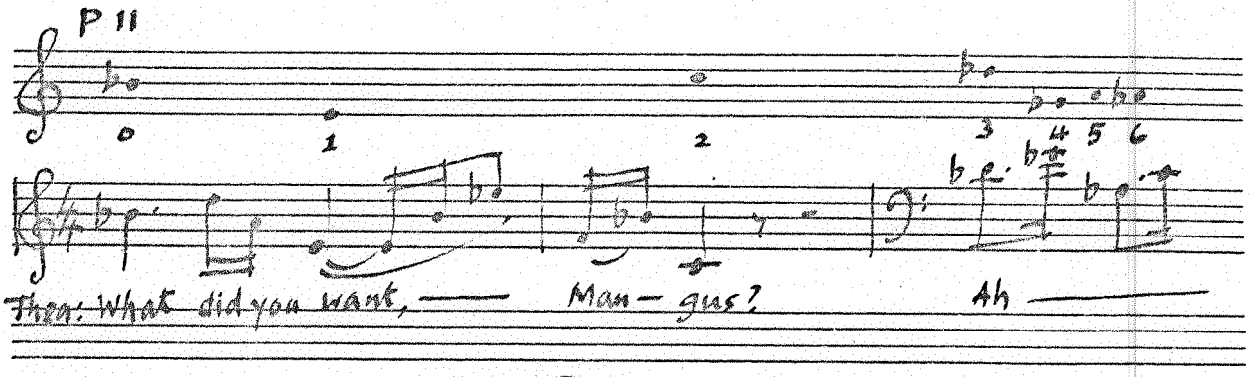
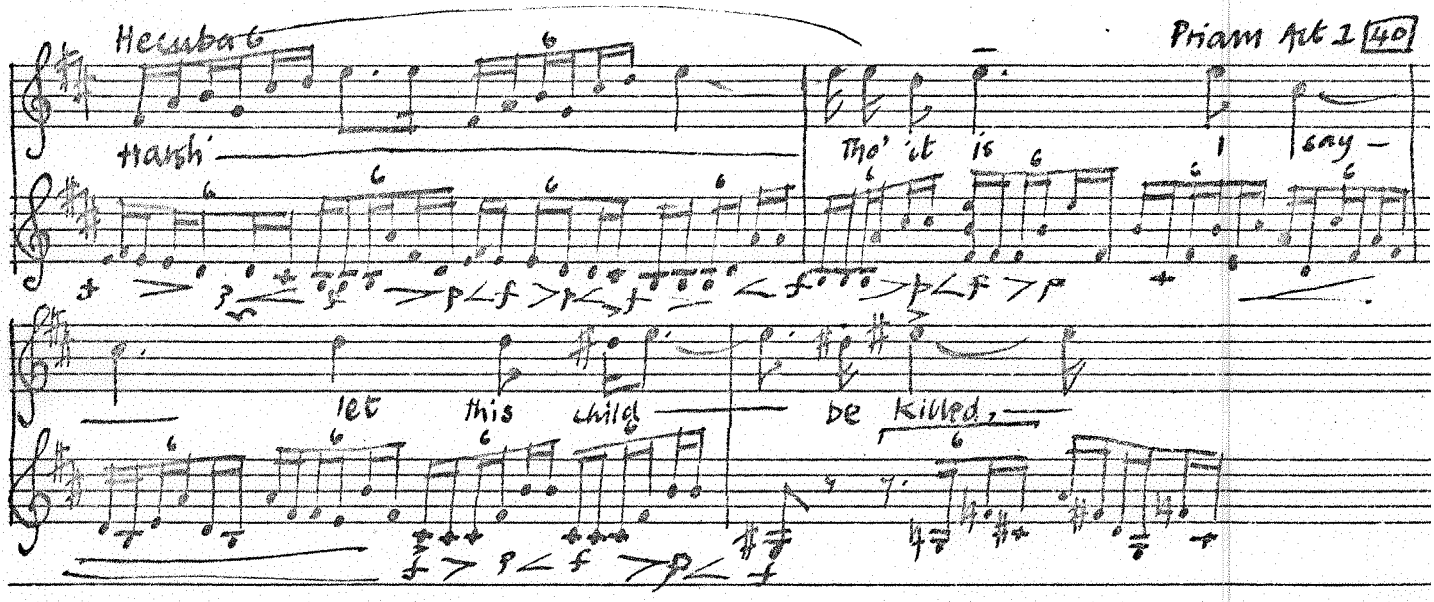

P 11
Thea: What did you want, —
Man— gus?
Ah —

Fig.10


Hecubat
Priam Act 1 40
marsh' —
Tho' it is
say —
let this child —
be killed, —

The whole figure is repeated and the upper part of the second bar altered to take it up in pitch allowing the third figure to appear in a high tessitura essentially transposed up a tone. The accompanying subject only changes in its third bar thus varying juxtaposition even more. The method is the same as that applied to the opening sequence. Yet a third repetition shows a varied repeat with the horns this time describing an ascending scale (quasi A with a pivotal E-flat), the upper notes of which are exactly those of the oboe and xylophone 'still-point' gesture, thus identifying this theme with several symbols, femininity, earth, polarity and still-point, all gathered into the one symbol of 'garden'.[1]

Thea questions Mangus using not only an augmented fourth but the specific augmented fourth of B-flat to E, the interval which finished the Dissolve, the intervening D and A on 'did you' being musically no more than a double appoggiatura on to the E. Mangus turns and in doing so performs the necessary act which initiates the dream sequence. He has stepped from the still-point into Chaos. Man has entered his dream.

Mangus replies with a florid 'Ah' accepting Thea's flat key and by doing so coincidentally completing a strong reference to the first hexachord P-11 of the series. Fig 9. The bubbling bass clarinet accompaniment, not unrelated to I-2 at first, increases the momentum using off-beat five semiquaver

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1. Middleton has in his article 'After Wagner' identified a similar occurrence in Schoenberg's Erwartung. 'Similarly, Schoenberg's musical symbol for the Garden is late-chromatic tonal expressiveness, that is, a nostalgic reference back towards a pre-crisis point in the psychological development of Europe. It is not a reference to the archetypal dimensions of the garden symbol, Eden, the womb, etc. Again the psychological level seems to be beyond the composer's reach. For him the primal psychic unity is seen only through the clouding vista of the development of consciousness.'
Musical Quarterly. January 1974.

phrases coming to rest on a C/B-flat second already referred to in connection with the still-point. Transposition maintains the relationship with the row (now I-1) and into the last beat of the bar is linked tubular bells, setting off a regularised version of 'magic-music' arising out of the previous accompaniment rhythm.

Mangus's also ambiguous phrase 'I could cut the roses' underlying his new-found power also introduces the major seventh F to F-sharp which, with its complementary minor ninth F-sharp to F-natural, frequently appears at tension points. With this phrase begins the favourite formal device used in this opera, that of small enclosed aria forms (ABA)[1] often applying the use of varied repeats previously referred to, and mostly constructed in odd numbers of bar units.[2] The final section here only palely reflects the primary and so also in Thea's first aria the cross-reference of material is only on very general terms. A new symbol appears here linked with the acerbic side of Thea's character, of hard string chords whose main construction is of a displaced octave, that is a seventh or ninth, sometimes including the fifth and associated notes. Rendered down to one pitch level these chords have obvious connection with the knot clusters in the series.

In construction this first section is nothing more than a strongly wrought vocal line with off-beat chords and partially decorated doubling for accompaniment, the decoration underlying the word 'garden'. One important event is contained here,

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1. A = 1 bar before 22, B = 23-3 after 24, A = until 26.

2. Perhaps Mangus's first scene is an embryonic form of this procedure in its structure of five bars plus five bars plus three.

that is the first use of the present tense since the initial 'dream' and 'I am' of Mangus. 'Give me the secateurs' says Thea and now the final contact is made between Mangus and his dream creation, symbolically underlined by the fact that he gives Thea what he has created by magic. He is now free to move in the dream world. Following the initial five bars is a seven bar section of two-part writing, voice and accompaniment, of which there are many lengthy examples in the previous opera, King Priam. The difference in sound between these two works is marked and is symptomatic of the advance in style since Priam. In contrasting for instance Hecuba's first aria with that of Thea, we see that in the former work the harmonic interest is in the sound of thirds and fourths superimposed, the rhythmic interest in two interwoven strands moving in contrary motion or in opposition. The formal interest, although still tending towards a three-part structure, is far more involved with proliferation and development. It exhausts its material through statement. Fig 10. By contrast Thea's aria together with most others in the work shows a particular interest in closure and anti-developmental devices.

There is no particular adherence to basic serial patterning but the vocal line stays close to diadic patterns in I-7. Fig 11. We are drawn back towards the flat side - C minor /G minor - suitable for this talk of planting and pruning, and the accompaniment line has as its initial thesis two potent symbols: first E-flat G C, the three still-points, followed by B and F, the opening tritone of the series. Here the symbols coalesce but in performance the moment passes too quickly for this to be aurally significant. Thea's metaphor extends beyond the garden into the world of men and perhaps in Thea, woman yet the earth goddess, can be heard a faint echo from a previous earth mother who warned the central figure not to interfere with fate.

Fig. 11

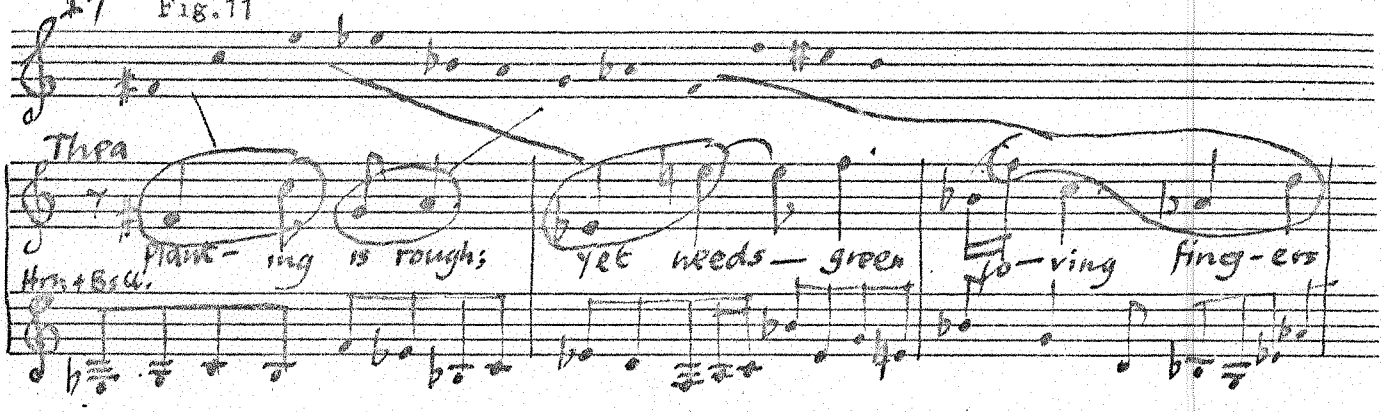


Fig 12

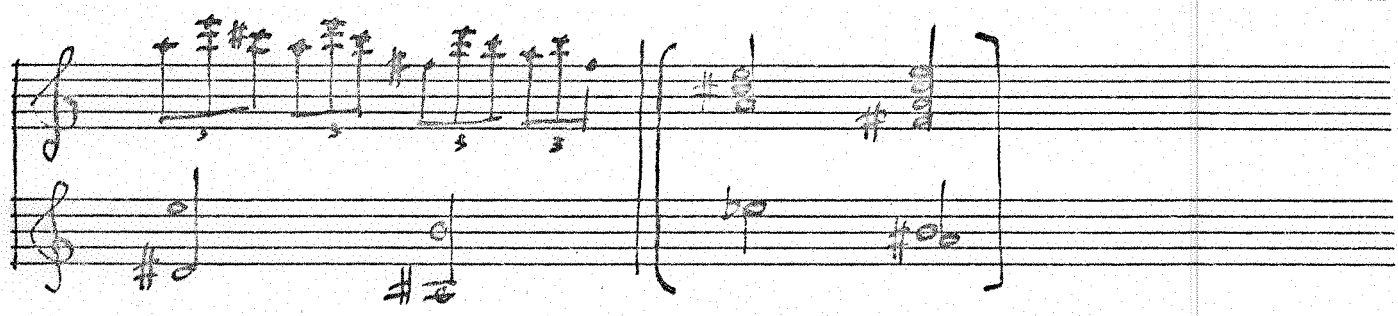
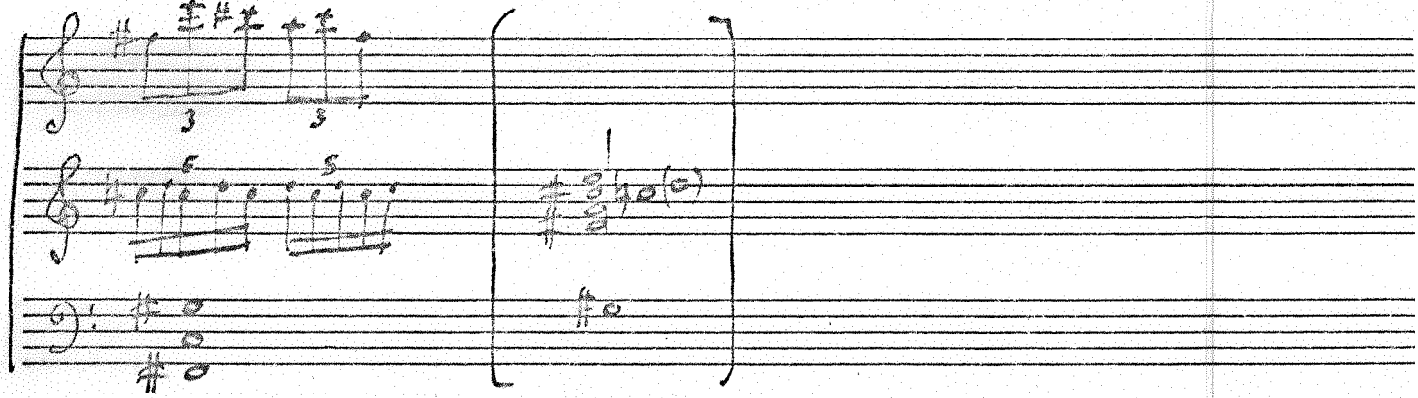


Fig 13



Another descending figure with a D-flat centre and including the flattened seventh brings us to the final section in which she addresses Mangus directly. She turns to the now familiar ambiguous A centre which eventually through an enharmonic F to G-flat allies itself to Mangus's opening F to F-sharp and returns to the ambiguous E-flat centre, approached from the flattened seventh.

The harmonic procedures are now becoming apparent and so far rest on two bases. The first is a more traditionally-founded use of altered diatonic and bitonal chords and the second an extension of this idea into the chordal and melodic material of the series used not as an exact slide rule on which to measure musical events, but as a source of energy and ideas. Take for instance the opening Garden music Fig 7. with its ambiguous G-flat in the E-flat chord or the appoggiaturas of C minor in the accompaniment Fig 11. or the opening chords of the Dissolve Figs 12 & 13. The incidence of major/minor tonality increases throughout the work - viz. Faber's first scene and, above all, the Blues.

The re-appearance of the 'garden-music' at No 26 back in the original andante, encloses the aria, Fig 14. emphasising the symbol of closure which has been so potently stated and re-stated from the outset and parallels also the mirror image of dream within dream. The second garden figure is cut off leaving the fourths-dominated vocal line pointed. As a codetta the first two bars of the 'garden' are repeated and slightly extended whilst above we have a new juxtaposition of familiar material. Mangus's 'ritual music' is heard for the third time, this time on celeste, temple blocks and piano. The quintuplet ostinato now appears as a two-part crotchet triplet ostinato and moving against this the others are now in four equal quavers both maintaining the original pitch. This section halts the flow of

the work and gives emphasis to the entrance of Flora, who appears out of Mangus's powers of magic or analysis. Significant versions of the magic music will re-appear in Act III associated with Prospero and Miranda (Mangus and Flora).

Scene 3

Suddenly a rapid violent figure shatters the warm garden music, centred around a trilled A, the masculine polar key.[1] The texture is brittle, strings, xylophone and trumpet in a $\frac{4}{4}$ allegro molto. Four-square quadruplet semiquaver groups contrast with the previous flexible aqueous rhythms and the clarinet whimpering phrases double Flora's offstage weeping. These modal figures, which could so easily have been written intuitively, have a simple formal pattern of two crossing modal scales across the tense tritone so arranged that in each group of two the outer interval drops a semitone. Fig 14. The fourth fragment, spanning E and B-flat again, is extended by a tone and breaks the pattern, replacing it with a whole tone section. As Flora rushes on 'she hesitates for a second as if instantaneously assessing the two immobile figures', and significantly her music makes immediate reference to the still-point, the string trills descending from the long held A to a G and E-flat with a final cadence figure centred on C. This section can be identified as a middle section defined by the following shortened repeat of the 'scream' now meno forte and similarly constructed across the augmented fourth with a final extension on the F-sharp, which centre is particularly identified with Flora. This note has already been given two important functions: Mangus's initial dream and the F-sharp (G-flat) which causes

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1. The psychological analysis of the text shows the significance of this choice of key, for Flora is the Self symbol.

Fig 14

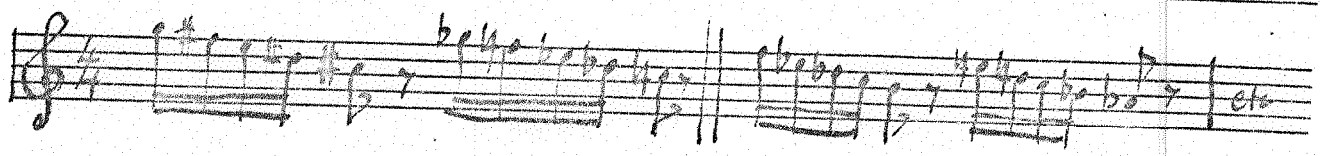

Fig 15a

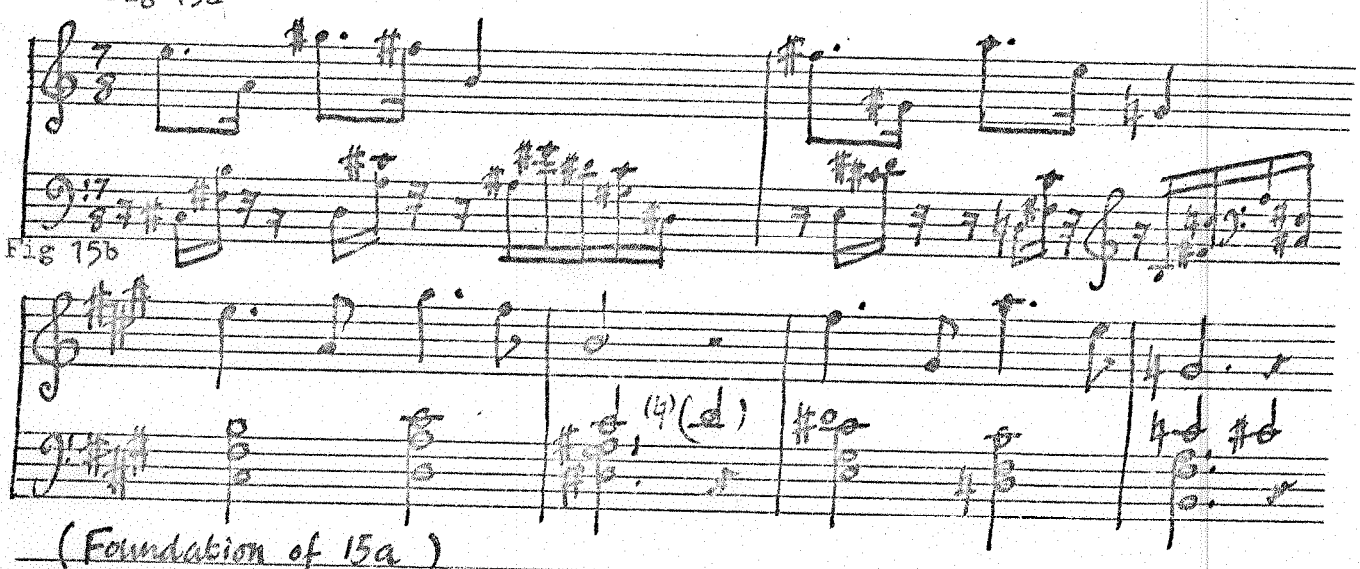

Fig 15b

(Foundation of 15a)

the false relation in the 'garden-music' E-flat.

Flora's music oscillates between the flat and sharp polarities and musically allies her to neither the masculine nor feminine symbols, appropriate to an image of the Self portrayed as a young girl. Following closely on Flora's heels is the supposed cause of her fright, a figure of assertive male sexuality, Faber, defined as a civil engineer, one who makes and designs roads and bridges. His musical identity is clear and obvious. A is his tonal centre, dotted rhythms are from Mangus - examples at No 12 and No 20 - and solo trumpet is the most assertive, martial instrument. The square quality implied by his thematic material is avoided by the $\frac{7}{8}$ time signature and additive rhythm; the augmented fourth seems notable by its absence. The melodic line derives from the Dissolve - the major/minor sound - to which the notes G and B are added similar to the final G and B-flat in bar 3 of the Dissolve. The accompaniment figure comes initially from an altered version of the row but the harmonic and melodic basis of this passage is a much more familiar device in Tippett's work, as demonstrated by the notional, Fig 15b which shows the 'enriched' A major sound similar to Bella's aria in Act II of Midsummer Marriage. A repeat and extension of Flora's screams again redefine the closure principle of the scene's construction, making Flora's closed form the first part of a larger closed form - Flora, Faber, Flora. Thea's conciliatory 'Come Flora, stop crying' would seem unimportant until closer examination reveals a relationship with the series. The E against the held B-flat in the accompaniment re-appears almost like a warning symbol and it acts as a stimulant to the memory while in the final bars the subterranean flow of the garden re-appears juxtaposed upon Flora's screams and Faber's jaunty dotted theme as Mangus takes Flora away into the inner garden.

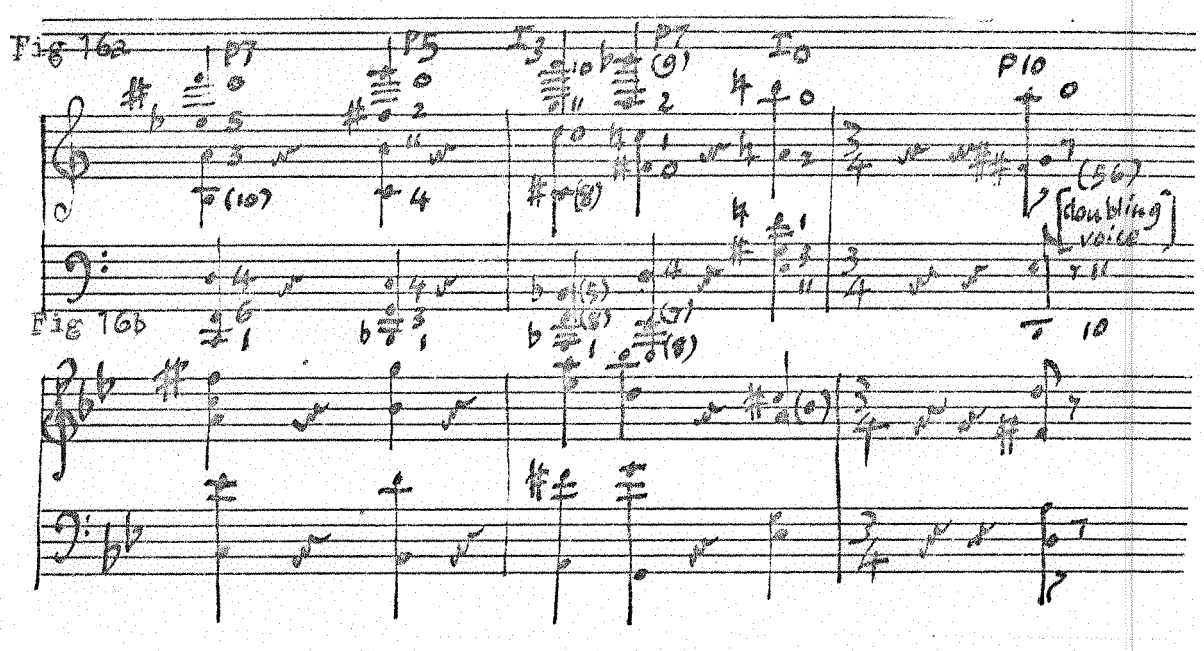
Fig 76a
P7
P5
I3
P7
I0
P10
(56)
doubling voice
Fig 76b

Scene 4

Until this point we have only seen the characters in relation to Mangus, their originator, but since he has stepped out of the still centre and into the dream, he can now withdraw leaving his creations to their own devices. We are shown the entrenched attitudes in the cold war between Faber and Thea. The hard acerbic chords first heard in Scene 2 now expand into a dynamic accompaniment, reinforcing the initial chaos symbol: analysis of these chords and the vocal line are influenced by the row shape. Thus the first figure, No 33, is based on four chords whose initial augmented fourths descend by steps of a tone. Fig 16a shows a possible row-based derivation. A less orderly technique could also be argued here - that of standard tonal recitative chords in contrary motion altered into sevenths and ninths to increase tension. This is the effect in performance where the upper line is predominant and sounds like a warped diatonic phrase cadencing into G minor. Fig 16b shows a notional tonal foundation. Indeed the whole of this scene has a background of G minor with a central section with a background of dominant D 34-36. To initiate the vocal line there is a return to P-0 whose second note links into P-10 to begin the vocal line and to give the next chord. The voice treats the dyads freely with Faber's own dotted rhythms with which to attack him, mocking his thematic material, rather as Thea had treated Mangus before. The line moves through a partial reference to dyads in P-7 to an accented return on P-0 in the hard string and piano chords.

The first sub-plot is then identified by a kind of recapitulation combined with variation of the opening material. A new beginning is made and the 'serpens mercurii' image is still maintained using many of the hexachords traversing the

starting point of the series and placing the tritone at the central argument, this being its true symbolic position. This new opening places the first three scenes as an enclosed unit in themselves, relating the opening storm sequence and the Flora sequence between which there are many related timbral and rhythmic figures. A form of fast-slow-fast, or stormy-peaceful-stormy is an age-old musical ritual.

Thea's accompaniment makes constant reference to Mangus's sharp key dotted rhythms, spicing them abundantly with questioning tritones, first C-sharp G, then D-sharp A. The vocal line, although containing nearly all twelve notes, until Fig 36 contains no obvious reference to the series, although the phrase 'I demand you' uses exactly the notes of the climactic storm chord on the brass at No 8, thus aligning it with P-0. The first section completes seventeen bars and the link into the middle section of this, Thea's second aria, is a clearly stated C triad (the storm climax) with an added tritone F-sharp for argument.

The central section reworks Thea's own motif by taking the first three-horn figure and extending it, using two-thirds of a crotchet triplet plus two normal crotchets. Here is one of the rare examples of developmental process in the more traditional sense. The 'garden' motif brings forth textual garden images, 'Flora's a seedling waiting to transplant: bud not flower', and the vocal line returns to flats for a while re-establishing the sharp tendency towards the end of the section (nine bars in all) enharmonically. The line makes reference back to her comforting of Flora taken down a semitone, and thus bears similar relationship to the series.

Immediate back reference to the G F-sharp dyad begins the closing section of ten bars and is transposed up to G-sharp F-sharp, eventually reaching F-sharp F, the previously mentioned

tension interval, on Thea's final outburst 'play the lecher'. Three summation chords in contrary motion link to a codetta of seven bars which again extends the horn figure fortissimo appassionata.

Layered above this horn figure, which gradually moves away from trichords into a descending gesture, is a quasi canon for strings in two parts - violins above, violas and cellos below. The unusual marking is 'appassionato retoricamente' and by the sound of the canon it should be a close formal organisation as the instruction implies. However, the canon, although rhythmically carried through, is quite free in pitch organisation, each interval answering each in an intuitively cogent but theoretically illogical way. This is particularly interesting, for it would have been only too easy to have allowed the set to produce an automatic canon. The primary trichord finishes the horn figure on the long crescendo chord (a semitone below the original) whilst the upper canon dips and soars acknowledging an under-current of the original row P#0#3-2-1-0 en passant.

Scene 5

Faber's ensuing aria extends previous structures by a varied repeat of the middle section and a codetta, making the now familiar form of three plus codetta into four plus codetta. Constant reference is made to dyadic groups within the series, but the organisation is less integral. A bitter rhythmic reversal of Faber's previous dotted figure, coupled with pianoforte triplet, two-crotchet bars repeated, leads to a sneering reference to the initial tritone aping the original string glissandi on trombones. This is immediately repeated with some pitch variation. Beneath the voice entry another figure is given to the trombones - a short outburst of four quavers - in this case

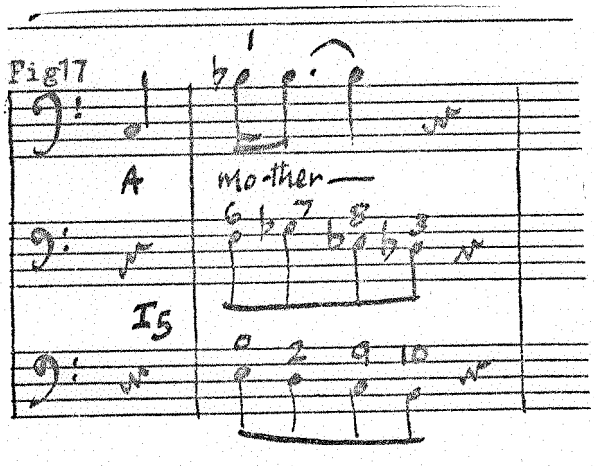
Fig 17
A
mo-ther
I5

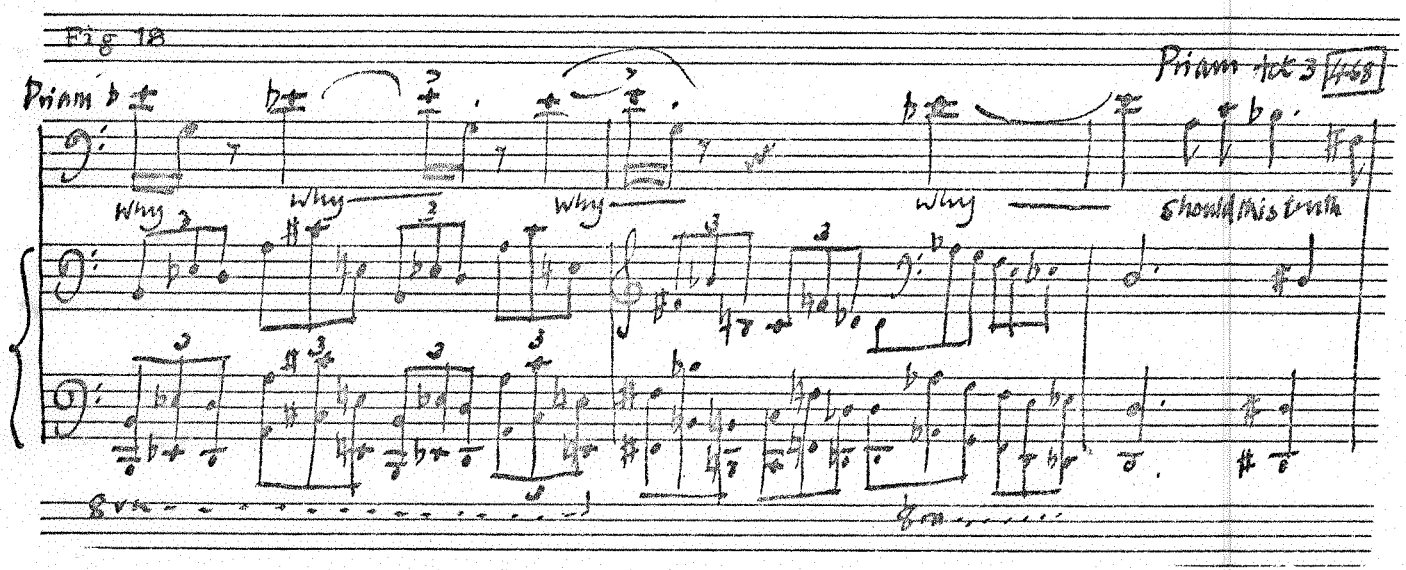
Fig 18
Priam
Why
Why
Why
Why
Priam
should this truth

connected with I-5. Fig 17. These four ingredients interrelate and extend to form the material for the accompaniment to the vocal line, which moves fairly freely taking as its initial interval the C B-flat from the end of the previous number.

The first five bars are repeated exactly and extended. The basic tritone is again evident and, just as Flora's entrance recalled timbres and motivs of the storm, so does Faber's first scene. Tippett concentrates on whole-tone sounds arising from the tritone together with aggressive glissandi for brass. The piano triplets whilst recalling Mangus also contain echoes of Priam. Fig 18. The horns take over the trombones' previous four-quaver figure, each time with a subtle variation of the open/close pattern. Two linking bars, 'Oh, Thea', lead to the second section, *mf* a cantilena vocal line above grumbling piano triplets which take as their impetus the previous notes of 'Oh, Thea' just as Faber had begun with final notes of a previous scene. There is obvious reference here back to Mangus's Prospero triplets. The tritone symbol is preserved in the initial pitch relationship between voice and piano at Fig 46 and Fig 47. Variation is applied by the associated piano note being first a tone below and second a tone above the tritonally related note. The first section material is somewhat extended and altered by a rather arbitrary juggling about and re-arranging positions of the figures, altering some gestures by upward and some by downward transposition. Here Tippett shows an objective approach to his musical material which produces haphazard results.

The fourth section takes the piano triplets into an opposite high tessitura leaving the lower pitch area free to reintroduce the glissandi now in their original form on the strings. The musical symbol is quite potent enough gesturally without making exact reference. Above this half-reference to Chaos we learn of the source of the antipathy between Faber and Thea -

'I do not flirt with Flora. Flora screams before I ...' (these last two words on the F to F-sharp interval). A heavy chord of C, similar to that in Thea's previous scene, this time spiced with a B, leads to the final recitative and codetta. The heavy chord is echoed by a single beat from cymbal and wood block. This particular combination which permeates Faber's aria has not been heard since the storm sequence when I have identified it as a time image. So many of the symbols or figures previously mentioned relate themselves back to the work's initial material and thereby underline the proposition that the characters who inhabit the garden are vestiges of Mangus's own personality. ~~Other than as crude punctuation, this percussion chord remains unexplained.~~ Faber's final phrase 'Please tell my wife' has been prepared for by the piano and horn just before Fig 54 and this whole-tone phrase prepares us for an exact return of Faber's trumpet motif now restated in its original A tonality, whilst with a final whole-tone figure 'I've gone to work' Faber goes out. So we have swung from the antipathetic confrontation of two key centres, E-flat and A, into the total chromatic organisation which coalesces into row-based motivs, then gradually disperses returning us to the A tonality in two scenes entirely played by masculine figures. The return to the feminine E-flat centre is delayed until scene 7. Whole-tone figures have appeared as a new element of construction arising from the fecund tritone.

Scene 6

As if to demonstrate the half-reference to the series in the second section of Faber's scene, on its reappearance Mangus returns and the latter part Faber addresses to him in an off-hand way similar to Thea's in scene 2. Again the link between scenes is made by using a common vocal line, Mangus's opening phrase using Faber's 'Please tell my wife' but neutral-

ising the tritone C-sharp G to a fifth, C-sharp F-sharp.[1] The contrast between Faber and Thea is indicated and the 'canzona principle' allows fragmentary returns of previous material in a raw state giving us a series of flashbacks so brief that they correspond to a similar use of still photography in film technique. Tippett's use of 'canzona' (referred to in detail in Section III) involves the juxtaposition of short, contrasting blocks of material and refers back to Renaissance techniques. The apposition of contrasting incompatible material makes for a state of chaos comparable with the storm, hence the explosive tam-tam stroke initiating the scene, and it follows that some new ordering is to be proposed. This reveals itself as a new emphasis on the Tempest theme and allows Tippett to plant new figures which will germinate and flower in the final act.

Predictably the flashbacks are of the codetta of Thea's withdrawal which gradually reforms itself through fragments to its original 'garden' figure, Faber's previous vocal line in quotation or half quotation and his trombone four-quaver figure. At No 60 a tiny germ, initially derived from the subterranean 'garden' figure, and ultimately from the storm mordents, is planted and will bear fruit in the chess game in Act III. Mangus's mood is still that of complete authority and detached interest in other's problems when the idea of interference comes to him. A veiled reference to the magic music against the words 'Or till the priest-magician' brings to the surface the Tempest stratum, exposing it in exact quotation from Prospero's first explanatory speech to Miranda.

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1. The textual imagery relates strongly to another Eliot process, that of using ceremonial words, in this case from the Doxology, subtly altering them, thereby retaining an ambiguous ritual significance 'World without; world within'.

At No 62, 'And by my prescience', the clockwork percussion noise is first introduced - iron bar, claves and a drum - which turns the imagery inwards toward the darker, more sensual derivations of action, serving to ritualise the speech into a hierarchic expression similar to that of the Noh plays - suitable words for the first words of a priest-magician: a man who is to find that the dark powers are too strong even for him to control entirely. The symbolism of the tritone is amply demonstrated here, first as a straight question 'What's the quote?', then as a nagging doubt - 'auspicious star' - followed by a real anxiety as Mangus for the first time begins to question his own place and motivation. 'But who, I ask, sets the star?' exaggerates this point by using the F to F-sharp tension interval and then turns back to the tritone A-flat D aspect, eventually revealing the polarity interval E-flat to A on 'accident'. The musical symbolism underlines Mangus's irrevocable link with these characters and his personal problems materialised into dream imagery. Nervous brass fanfares ally Mangus with Faber, using a diminished form which is similar to Faber's trombone figure, and which also heralds a new character at a distance, that of Denise. Mangus's last two notes, A-flat and E, are the dominants of the two centres of contrasting tonalities in the Dissolve and here this passage returns in its previous form, slightly varied in the lower rhythm. The variation has arrived from a very practical point. Mangus's final E ('Here') must be heard, hence the first beat of the string figure is merely cut and the figure repeated as before. The lower brass figure is cut by $1\frac{1}{2}$ beats giving a new dotted crotchet-quaver rhythm which Tippett nurtures, varying it further on repeat to two semi-quavers-crotchet-quaver. In all other aspects the Dissolve is a straight repeat.

Fig 19

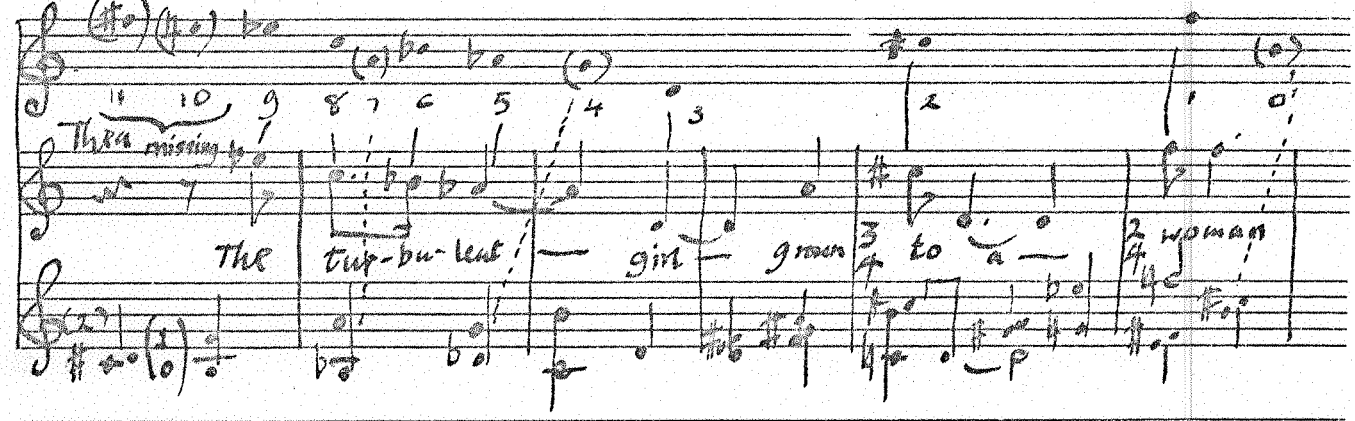
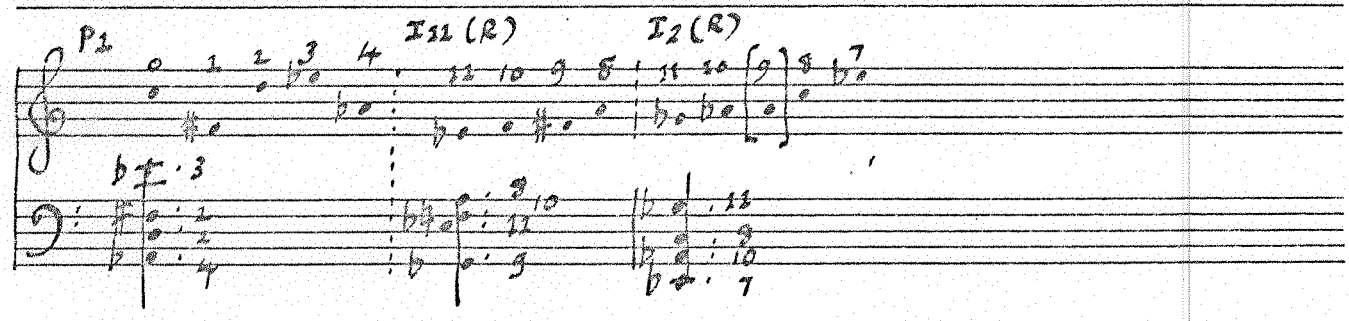


Fig 20



Scene 7

A B-flat pedal held from the final interval of the Dissolve underpins the first section of this scene, establishing the return to the feminine key. The first half of the 'garden' motif has already been re-examined, hence a return of the second bird song figure on the strings. The figure is developed somewhat using the new rhythm introduced into the Dissolve over six bars which are repeated exactly, the second time with Thea entering on an E re-affirming the E B-flat tritone. Her phrase descends to C-sharp on the word 'roses', the dominant of Flora's F-sharp centre. The significance of the rose, an ancient symbol of virginity and love, will be made manifest in Flora's scene at the end of Act II. A further three bars' compression of the 'garden' motif brings Thea to a significant E-flat on the word 'bowl', a particularly feminine symbol. Flora hums to herself in a langourous phrase, finally establishing her F-sharp major/minor tonal centre.

In a recitative, again punctuated by a chord of C (this time adding a B-flat and D), Flora casually informs Thea of her sister's impending return and this news throws Thea off-balance. A turbulent semiquaver figure above a two-part striding passage for horns, gesturally linked with the Dissolve, brings back many references to P-0, first in disconnected dyads and tetrachords and finally in a strong reference to the retrograde of P-0. Fig 19
An exact repeat of six bars, the voice part given to the cello and cor anglais, is extended for a further five bars. Here once more is a use of varied or extended repetition as a codetta to a scene.

Scene 8

Flora repeats her langorous humming which is extended by two bars and then continued arriving at a C centre from an F-sharp centre and eventually resting on a D-flat only to launch off into G. Flora is seen as a young adolescent girl about to make her 'life choice' and following the Alice imagery fairly closely she stands in the garden trying to choose between some of the flowers. The symbolism is obvious. Alice in the garden has to choose between paths to take her out into the world which she can see but cannot as yet obtain. Flora is looking for herself. Just as Alice is inclined to break out into nursery doggerel so Flora makes her choice using a children's game -- 'Eeny meeny miny mo'. This makes a rather embarrassing and clumsy link into the entrance of the negro character Mel. Despite the following through of the situation to come, 'if he hollers ...', this point is a weakness, for Flora's coloratura roulades and fanfares, stabilised versions of her screams, move beyond the music of the inward and rather inarticulate adolescent to the music of a much more mature woman.[1]

Scene 9

At this point the music takes a different course. Until scene 9, excluding perhaps the quasi-serial music, Tippett has used no techniques which are without near relations in past works. Although there are precedents like sections of A Child of Our Time ('I have no money for my bread') there is little which makes such direct reference to the idioms of jazz. Tippett has identified these as belonging to the Bessie Smith era, but the sounds he chooses at this point are nearer to the Symphonic

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1. The Woman of the Blues of the Third Symphony who walks abroad ablaze with her own sexuality is already forming in Flora.

Jazz experiments from Gershwin in the thirties to Dankworth in the sixties.[1]

The musical basis is a miniature blues, aptly described in the stage directions as a 'hullabaloo'. The layering process has produced here a motley assemblage of musical gestures, at the centre of which is a traditional progression from tonic seventh to dominant seventh in C major. This could be the beginning of a twelve-bar blues but it exhausts itself in five bars, to make an exact repeat. The wayward pizzicato cello line, which runs between these chords sounds very much as if it had been produced by the manipulation of a series, but it has no such definition as far as I can ascertain; certainly it does not belong to the storm Row.

In the second bar the focus passes from the strident piccolo B-flats linked to the C chord to another layer of clarinet arpeggios zig-zagging across the texture. Again there is an arbitrariness of pitch which is inexplicable. The third bar brings the brass figures into focus, on high register horns, passing to trombones in the fourth and fifth bars. Sandwiched between these gestures is a rising figure for electric guitar.

For no obvious musical reason, the clarinet gesture is slightly altered in the last bar of the repeat. The whole piece is introduced and egged on by 'jazz-kit' percussion in both triplets and duplets against each other: to add to the confusion the duplets are grouped in threes. After a pause the Alice stratum surfaces into a direct quotation from Thro' the Looking Glass. The music for ~~their~~ Dov and Mel's recitative is fragmentary with the prevalent tritones first of the Dissolve, (E/B-flat)

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1. See final chapter, p.117.

and second Dov's notes E-flat to A, the feminine/masculine polarity in 'real' and 'somewhere'. Mel's line is without augmented intervals, Dov's has many, returning to the E/B-flat on 'I write'. The little reversal of phrase 'he's Ariel' and 'he's Caliban' serves to reinforce their complementary existence. 'Contrariwise' is a word used by the Tweedle brothers so the Alice parallel is still there.[1]

The bitonal dance that follows, though short, still follows the basic ternary form of most of the numbers of this work, and its jaunty rhythms act as a welcome contrast to the complex textures in the entrance music. The key scheme reflects the sharp/flat polarity starting off in a combined E major/D major moving into a single E-flat for the central section which rapidly moves back into E major, finally re-establishing E/D bitonality. The final word 'scaly' is engineered to finish on B and F, the fundamental tritone of the row. A considerable number of new thematic units have been introduced in the last three scenes and the next three scenes are largely concerned with re-establishing previously heard material. The opening of scene 10 freezes the action of the previous scene and there is a feeling of tension which seems to mark a structural point in the work.

In some sense the exposition of most of the thematic material on which the rest of the opera will largely be based has been completed; all the characters but one have been introduced and we are about to enter upon a quasi developmental section in which the charaters will begin to interreact and readjust

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1. Carroll: 'Contrariwise, if it was so, it might be: and if it were it would be: but as it isn't, it ain't'. There is also a hint of the two 'republican kings' in Sullivan's Gondoliers. In the finale of Act I they sing a similar interlinked duet 'Replying we sing as one individual'.

relationships. Nothing could be more dramatically appropriate to a traditional development section than this, and it is not outside the bounds of possibility to see the first act of Knot Garden in a first movement symphonic form, the second act as a scherzo and the third act as finale.

Scene 10

This scene is enclosed by a new fragment suggesting the 'icy silence' of the stage direction - a fragment which is hardly related to any other previously heard material but near in its static quality to the Magic Music and the Dissolve. Muted trumpets define a descending two-part stratum and cold xylophone, glockenspiel and string chords establish a fairly static upper layer. The chords vary by a semitone or so each time. The trumpet dyads can be fairly well identified with the series (10/11, 0/1 and 9/10 in particular) but there seems little logic in the choice of transposition. Mangus's remark is predictably extended beyond the length of Thea's, concentrating considerably on the tritone in voice and accompaniment. A quiet point is reached once more on the C to B-flat (see No 70). At No 107 follows a full repeat of the Magic Music completely intact as at its first hearing at Fig 13, whilst above is a vocal line recalling Mangus's first entrance, eventually arriving at an actual quotation from scene 1, the voice part being orchestrated and the music extended upwards a semitone at a time on each repeat.

The scene is terminated by an extended repeat of 'icy atmosphere music' and throughout the extension the trumpet dyads are expanded into brass chords, nearly all of which have dyadic connections and several of which are complete hexachords. Fig 20. If this scene is seen as the start of some kind of development section then it shows a not inappropriate introduction of a new element whilst identifying it with a strong reference to opening

material (the series). The last two chords move across the masculine/feminine poles fixing firmly on a chord of A major as Mel is drawn hypnotically away by Thea.

Scene 11

Following through developmental procedures this scene shows a re-examination of the series as basic construction. The upper stratum is a straight run through of P-0, (the initial chord being 8 9 10 11 0 1) repeated three times, given out as wide varying melodic argument between the woodwind instruments. Beneath this, and indeed bearing little serial or even aural relationship to it, is a passage in canonic imitation between solo strings, the violin starting with an inversion of the theme given first to solo cello and solo viola. The material rapidly breaks into running chromatic passages. A repeat of this material has, fused above it, Faber's trumpet tune, once more in the original notation. Again several layers appear at once in the music. A comic repeat of Mel and Dov's song brings the apt remark from Faber 'who in hell are you?' (E/B-flat tritone once more).

Tippett has said of Dov that he is the character who is perhaps most alone, and this chaotic music, organised from several strong, logical and traditional pieces of material is a symbol of Dov the musician in a state of nervous tension. The accent on the series identifies Dov strongly with Mangus, who is first identified with the storm.

A thinly accompanied recitative allows Dov to introduce himself, quoting the Caliban song again, the whole punctuated by pulsing chords on the electric guitar referring to Mel: aside glances at the solo string canon can also be heard in Dov's music at No 115. There is a similarity in the construction of the vocal line and its accompaniment between this scene and

scene 2 between Mangus and Thea.

The first section is repeated, reassembled and extended towards No 129 bringing a straight repeat once more of Faber's trumpet tune against which is a version of Dov's canon. The musical symbols of the two characters are merged as they are attracted towards each other.

Before they meet, the flow is interrupted by a strange confrontation of incompatible musical material, the first section static with a well-established E flat ostinato over a pulsing chord in the brass. The ostinato is derived from Thea's 'garden' music, the chord below is a relation of the previous 'icy atmosphere' music and of Mel's pulsing guitar chords. Opposed to this and alternating with it is an assertive muted trumpet tune in dotted rhythm which revolves chromatically above a hurrying piano triplet figure. Another static piece which moves so fast that it merely stands still. It is easy to see the simple symbol here representing confrontation and stasis as well as nervous tension - two different kinds of tension at that, one associated with Thea and Mel, the other with Faber and Dov. The choice of key, instrumentation and figuration for both groups is governed by the music for the associated characters.

Scene 13

An exact recapitulation of Flora's screaming entrance in scene 3 cuts into the music of opposition, and no ensemble ensues. The repeat is extended by five extra bars (again the uneven number of bar units) and with a vocal line reminiscent in its jagged shape of the early scenes between Thea and Faber, Flora announces Denise's arrival. Mangus's entrance and interpolation is no less puzzling than the ensuing scene. The construction of the music is merely a doubled vocal line with ejaculatory remarks having apparently little functional significance.

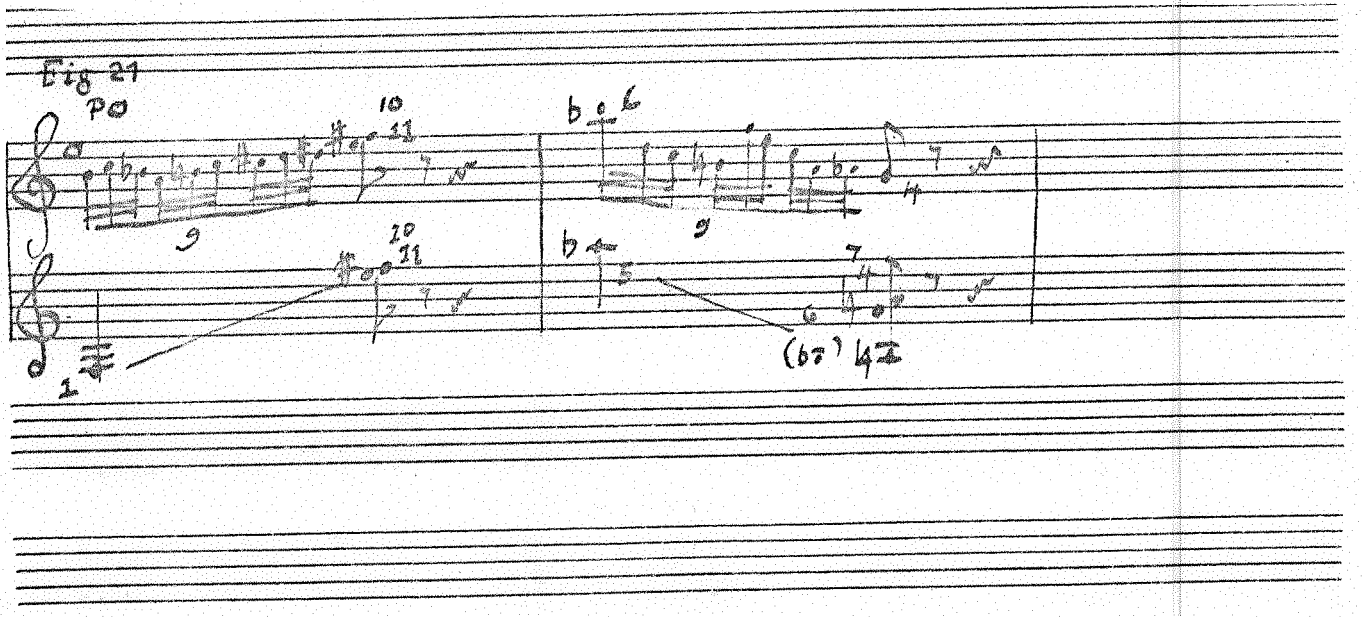


Fig 21
PO
10
11
10
11
(b7) 4 2

The pause at No 138 finally establishes the break in construction of the act, making Denise's entrance both a point of climax and a point of stasis. The action is frozen and Denise enters to flashes of lightning in the music and on stage, the musical construction of which is concerned with the series Fig 21 and the sound of which returns to the storm. The repeat of these four bars up a semitone is separated by two interpolations, one of ostinato-like permutations and one of a piling up of fourths and fifths. After the repeat the interpolation with its opposition of material, the permutations up a semitone and the fourths pile coalesced into a repeated chord (identity I-3, 0 1 2 8 9) and Denise's considerable aria begins. Its introductory sinfonia bears some relation to that of Thea's 'garden' introdution in that the overall sound is similar - brass chords slow moving above a sinuous cello line.

The emotional tension at this point is reminiscent of other moments in Midsummer Marriage, the return from the other world of Mark and Jennifer, and even more of the pronouncement of that strange figure Sosostris, who similarly stops the show for some considerable time. Even the literary images, for example 'Angels have fought angels' are similar. Like Sosostris, Denise's entry comes from a long tradition of dramatic and operatic idiosyncrasies; the Deus or Dea ex machina, the God or Goddess who puts all to rights, and who enters by means of some sort of mechanical device.

If the symphonic parallel is to be carried through then this new section should be some form of recapitulation, but the entrance of a new character is hardly the appropriate spot for such a move. The music, however, in scene 13 has already repeated a large section of Flora's first music, together with the half-reference to Thea's 'garden' music and a re-appearance of P-0 in the fifth section of Denise's aria. Denise's aria is in

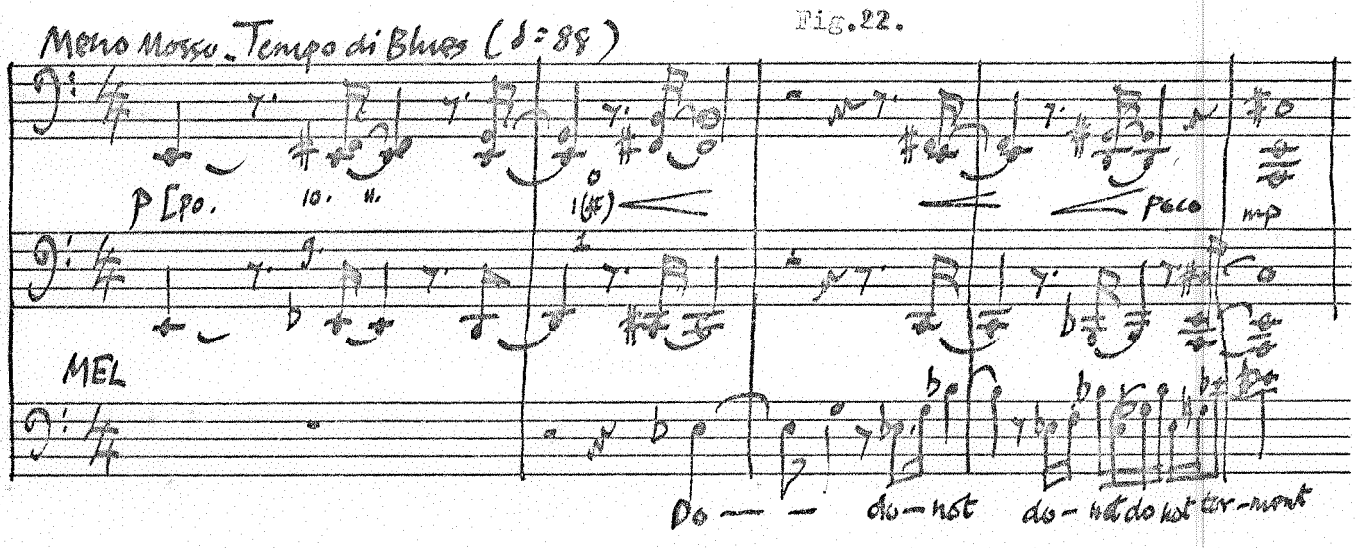
eight small and compact sections constructed by means of a sequence and altered repetition of the first statement. Harmonically there seems an overall movement from a possible E area (very loosely defined - it could be any number of keys) through a transition to the third section which has a fairly strong leaning towards G in the vocal line. The fourth area establishes C and the still-point returning here, gives further evidence of recapitulation.

The fanfares at No 147 glance back to the four semiquaver - two semiquaver rhythms first heard in brass fanfares when Mangus has his first pangs of conscience (No 65) and the aria proceeds by use of varied repetition and sequence.

The fourth section with its C basis even more reinforces the still-point connection by an aside reference to the rhythms and patterns of Mangus's Prospero music at Fig 11 repeated twice in rising sequence. The following fifth section is particularly concerned with the row in its original pitches in the bass accompaniment whilst the voice remains static except for the violent screams.

The sixth section bears some relationship to the first three sections and is in some sense a return of the A section of the ternary form aria so common in this work. The references are by compression; a few of the salient characteristics remain, for example glissandi and brass fanfares. There is even a backward glance at Dov and Mel's percussion music. The big E-flat octaves make the only reference across to Sosostris' music in Midsummer Marriage and these are contrasted against the Dov/Mel percussion references. Are we perhaps meant to see a little of all the previous characters in this one strange figure? A florid passage in the seventh section (possible relationship with section four?) leads to the final section which returns to material of the opening section leaving the heavy chords which had represented

Fig.22.


Meno Mosso. Tempo di Blues (♩=88)
P Lpo.
10.
11.
(8va)
poco
mp
MEL
Do — —
do — not
do — not do not ter-ment

the stasis of the other figures on stage. These lead into the finale in which others gradually release their tensions, alleviating them in the Blues.

Thus we launch into the much-quoted blues ensemble whose musical pattern is that of the twelve-bar blues repeated three times. A forerunner of this device is to be found in the entry of the first negro spiritual in A Child of Our Time which issues out of a tense vocal ensemble. Predictably it is in ternary form, the middle section being a fast beat boogie-woogie. The key symbols of polarity, A and E-flat, are made quite obvious for the patterns of the outer sections are anchored into A major moving from the dominant outwards (9 10 11 of the row) and eventually establishing a definite home point at No 181 plus the traditional unresolved sevenths in A after No 182. Fig 22. Above this accompaniment sequence the first voice, Mel, enters on the E-flat triad firmly establishing the key contrast. Dov enters a third up with a varied repeat of Mel's line, and the line enters two bars before the accompaniment pattern repeats giving a new slant to the Dissolve technique of re-assembly. Above all this the muted trumpet has jazz figurations derivative in more than one sense, in that even this figure has an identity in its initial figures derived from the set (I-0, 10 9 8). Flora's entry is up a third again on B-flat with a similar kind of varied repeat of Mel's line. At No 189 Faber enters with jazz figurations, previously heard instrumentally, given a fairly firm footing in A major. This entry acts as a transition into the middle boogie-woogie firmly rooted in C major - the climax of the still-point symbol. Inevitably Thea's entry is on a grupetto around E-flat whilst Faber's music hovers between E-flat and A major. Flora's and Dov's lines join together - the first pairing which works as a team - 'All right brother', Mel only joining them for the homophonous 'Go tell it' which breaks the texture and links back to

the repeat of the first section to which are added wordless high glissandi for Denise and above (or rather beneath) Mangus quotes part of Prospero's epilogue, telling of relief from despair through empathy. The Blues, which could have been a coming together, shows all the characters as firmly entrenched in their anti-pathetic attitudes as ever. The discharge of emotion is explosive and Mel's 'Sure, baby' ironically leaves one realising just how unsure everything is.

> 'My high charms work, and these mine enemies,
> Are all knit up in their distractions.
> Now they are in my power,
> And in these fits I leave them.'

- a quotation from Prospero which Mangus might well have used.

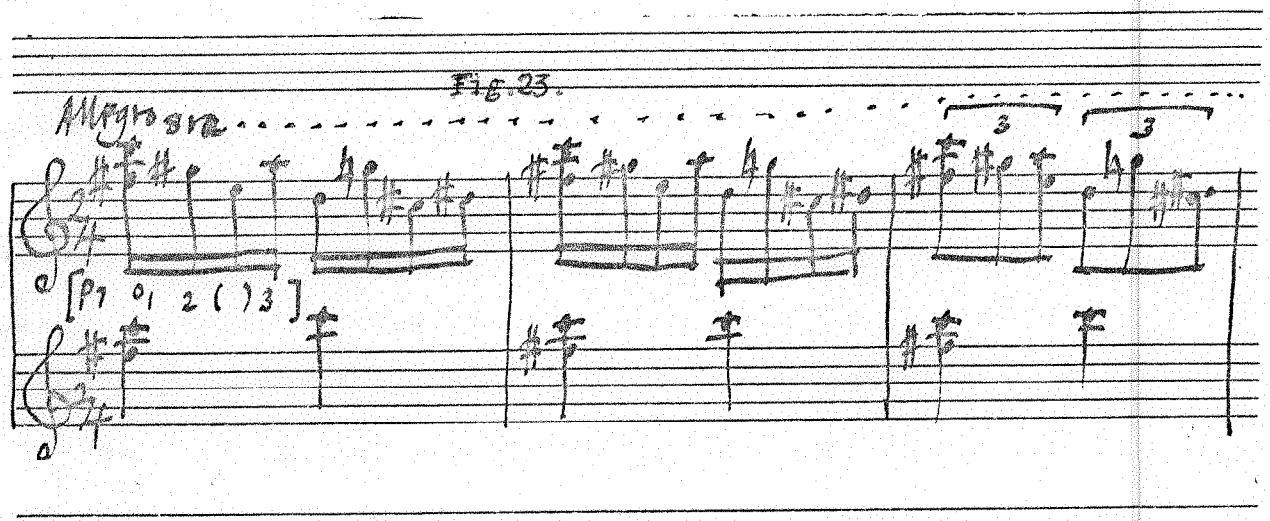


Fig. 23.
Allegro ma
3
3
[P1 01 2 ( )3]

CHAPTER 2: MUSICAL ANALYSIS OF ACT II

For some insight into the structure of the second act 'Labyrinth' it is necessary to take into account that Tippett is making use of film and television techniques in presenting this bewildering maze of pairings, re-pairings and interaction between characters. The influence of film techniques is acknowledged in the composer's initial notes on the work and he has also cited it as the reason for the juxtaposition of incompatible musical material.

In symphonic terms Act II is a series of scherzo-like scenes separated from a slow movement by the Dissolve from Act I, each being linked by recurring material. Taking the evidence of the structure of the first act and its literary source it would seem sensible to expect the second act to represent a dream within a dream. Indeed, to extend the image a stage further, it appears to be a series of dreams within a dream (the whole act) within a dream (the whole opera). We move from character to character and are privy to their thoughts and dreams. The stage direction bears this out ... 'they act as in a dream or nightmare'. In terms of film this is easily realised; in opera the only too tangible reality of live characters meeting and reacting can lead to a confusion between the imagined and the real.

In the opening bars the mandala is redefined, the wheel spun and the row reappears as at the beginning of Act I as a storm, but in a condensed form, presenting only the compound time element. This, by a process of liquidation, culminates in an important new figure which is a static music for woodwind and xylophone. Fig 23. It has derivations in the third storm figure, the confrontation music (No 103) and is associated with the whirling on and off of figures from the central maze. Its musical function is as adhesive to cement together short scenes,

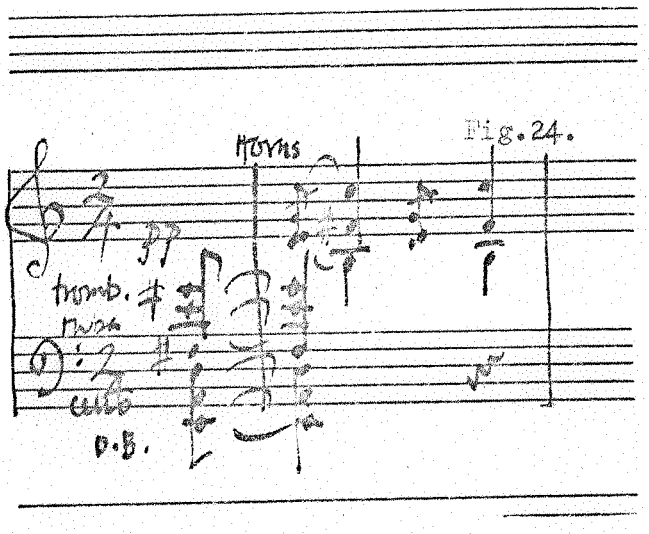


Fig. 24.

taking the place of the rather overworked Dissolve of Act I. The basis of the phrase is a tritone F-sharp/C arriving out of the row 0 1 2 (0 1 is the anacrusis) and so that the tritone may be repeated F is sharpened and C flattened, giving a further example of thematic alteration of the twelve note theme.

Scene 1

Another rhythmic liquidation starts scene 1. Polyphonic and polytextual simultaneity is a technical device which opera can offer over and above those of film and television. By this device we hear simultaneously the private thoughts of both Denise and Thea, two sisters and two sides of the feminine character. At once we hear them both express their greatest fears and their thoughts towards one another, although there is no direct communication between them. Were there any reality here we would perhaps see two women silently looking at each other across a room, neither speaking until Thea decides to speak her mind. Her action is too late, however, and Denise has moved out of reach. Each privately examines her relationship with her sister ... 'Love? Jealousy! Envy!' Both are aware of the problems which confront them, both are aware of their vulnerability.

The 'whirling' tritone F-sharp/C is maintained as a pedal for three horns (0 1 2 again) plus a low B above a thirteenth chord making reference to the outset of Denise's aria in Act I. The cor anglais solo combined with vibraphone at No 207 also makes a reference to the same aria whilst the horns with their haunting acciaccaturas stir memories of Thea's 'garden' music. Fig 24. The ascending vibraphone figure is related to the ascending clusters of Denise's aria (No 163). The first four bars are repeated with an altered ending followed by a repeat of the introduction material, now lowered in tessitura. This scene affords the best evidence of development of material

in a work which is largely concerned with static presentations. A pianoforte figure in which the tritone-triplets of the whirling figure is very evident links into the central section of the scene where other echoes of previous music resound. Denise's forthright trumpet fanfares are quoted almost note for note followed by Thea's 'garden' music; what had previously been mere promptings of the memory becomes a fully realized quotation. A piece of free two-part counterpoint leads to the return of the opening material, dropped once more in pitch, with the same ingredients but with a two-bar extension in place of a repeat.

Scene 2

The storm music interrupts followed by the whirling gesture still accentuating F-sharp/C and prompting yet another memory, Faber's confrontation with Thea (No 130), which is quoted note for note and not developed in any way. In this scene, unlike Act II scene 1, the characters acknowledge each others' presence and converse, although they are directed to play as if they were puppets presumably being worked from above by Mangus. Much use is made of a percussion figure which had its origin back in the 'still-point' of the storm and has reached us via the jazz drum-kit figures for Mel and Dov. Perhaps the puppet-like actions of the two people in this scene are being illustrated in this figure as there is no previous example of percussion gestures being associated with Faber except for the merest suggestion in Act I scene 5. This scene seems to be Faber's dream in which he turns his attentions upon Denise only to be rebuffed. She is shown here to be closely associated with Thea as her music recalls Thea's acerbic chords from Act I scene 4 ('I have a secret self as tough as Thea's.'). The musical structure of this scene is fairly flimsy but is carried through by the thrusting rhythmic drive of a flow of semiquavers. The material is a vocal

line punctuated by the quotation from No 130 in various guises, plus descending chromatic figures on trombones which are eventually imitated closely by the woodwind. The harp figure derives from the vocal line doubling the pitch values whilst maintaining the semiquaver drive. At once the storm music interrupts, now a tone higher than before, but otherwise a repeat of the end of scene 1. Flora is whirled on to the accompaniment of Faber's anger at Thea (No 41) in exact repeat, which in itself has a thematic link with the storm.

Scene 3

Now we enter into Flora's dream, the only point in the opera at which Faber actually comes near her with any intent. She fears contact yet longs for it and is only to be released after her ritual near-defloration by Mel/Caliban in the third act. Musically, scene 3 is a repeat of Flora's screaming entrance in Act I plus two other flash-backs to Nos 50 and 85. Faber's vocal line is added over and above the original material, which quotes nearly the whole of Act I scene 3 note for note. It is becoming increasingly apparent that musical flash-back is intended, serving to reinforce the dream nature of the scenes. Unfortunately, the development process started in scene 1 is not maintained or continued and the half-memories ably created there are for the rest of the time supplanted by exact repeat. As Thea and Flora exchange places a repeat of the storm/whirling gesture is inserted.

Scene 4

As in Act I scene 4, Thea's aggression toward Faber is described by acid chords in contrary motion for strings and pianoforte, and continuing the recall of earlier material the same music reappears here in condensed form. Bar 3 is a condensed form of the interruptive phrase from Act I scene 4 and is repeated.

The same section is straightway repeated a tone up with the clarinet taking the vocal line, the voice adding new material; a final upward move of a tone brings in the middle section. This scene is Thea's dream, where her half-formed repressed wishes become reality. She appears like a Harpy, lashing a cowering Faber with a horse whip, recalling the reference to Ariel's appearance as a Harpy in Act I. Again the characters of Denise and Thea are interlinked.

A new gesture akin to the whirling gesture accompanies the spikey vocal line of the middle section whose shape bears a family resemblance to those of Act II scene 3. A repeat shifted up a minor third in pitch finishes this section leading to a considerably condensed return of the first section. Once more it is interrupted by the storm, transposed up a major third and the whirling gesture above which is a wild xylophone ostinato, nine quavers long. Its pitch organization is considerably linked with the row and its uneven measure allows its rhythmic reassembly on repeat.

Scene 5

Continuing the re-examination and condensation of Act I the music of scene 11, Faber's encounter with Dov, is repeated, filtering in beneath the whirling gesture. Up to No 242 the repeat is note for note the same material with previous vocal parts orchestrated into the already complex texture but adding new vocal lines over and above this.

This scene is Dov's dream for here the sexual attraction hinted at in Act I has become a reality. Scene 5 is considerably longer than its predecessors. After an interval of five bars taken from the previous scene in Act I (No 113) where Thea and Mel become attracted to each other, and an A major centre is established. The whole first section of Dov's music is repeated including the

Fig.25.

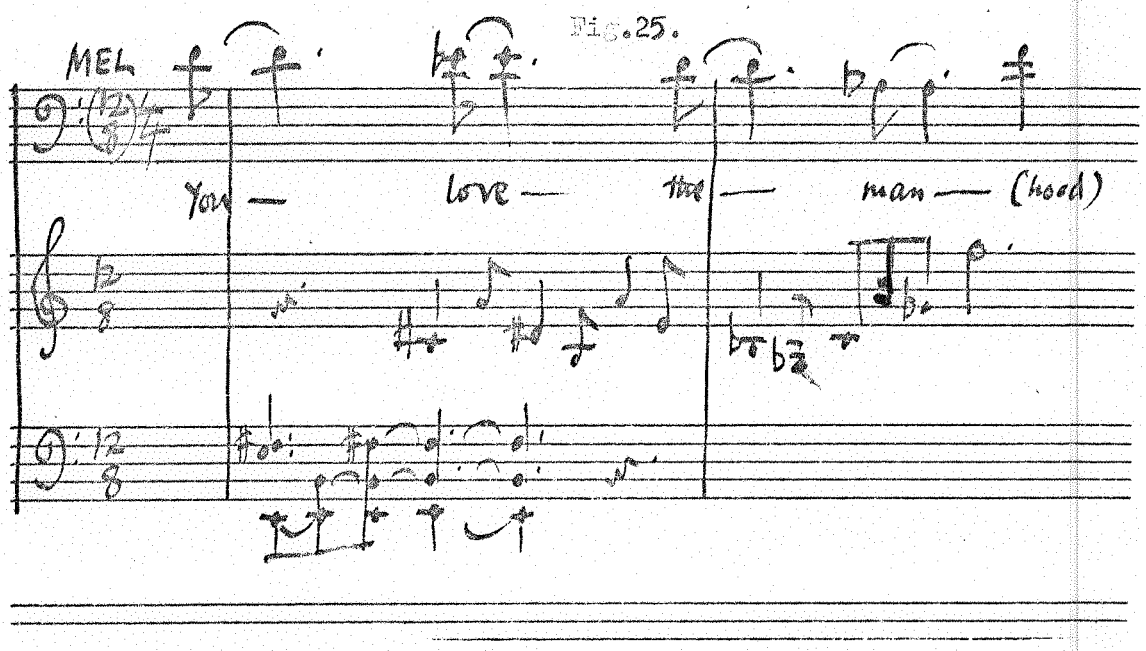
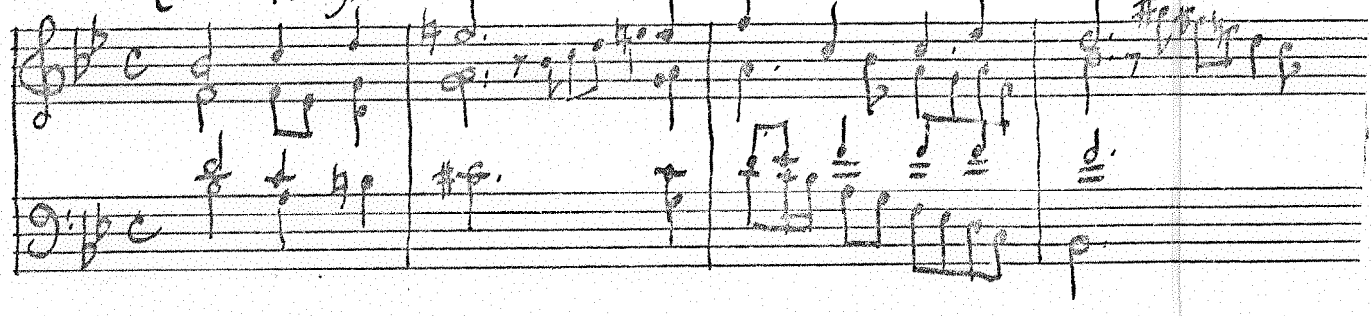
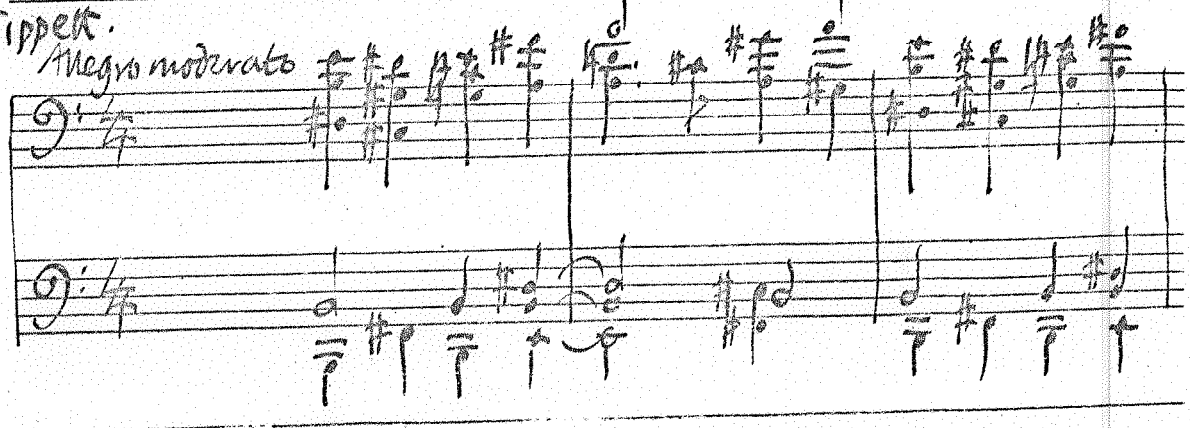


Fig.26. (Bach/Berg)



Tippett.
Allegro moderato



'Caliban' dance plus a further reference to the opening section for five bars. The flash-back is halted by a different reminiscence, that of Dov's guitar chord on 'music', (No 98). A short recitative accompanied by percussion follows. To the enclosed form of the scene is added a coda whic re-works Faber's trumpet motif, and enlarges its piano accompaniment considerably to include in its progress an abbreviated row (0 1 3 5 6 11, omitting 6 on repeat).

The expected entry of the storm music, up yet another tone, does not materialize. Instead an entry on F-sharp is substituted (P-7) thus avoiding the entry on P-6 with the ambiguous tritone F/B stealing the thunder of the return of P-0 at the high point of the scene. The ~~massive~~ tritone C-sharp G and the vocal held B-flat lead to a further flash-back to Act I repeating the superabundant gestures of Dov and Mel's first entrance.

Scene 6

Following this repr ise new material is introduced and there is a movement towards a new tonal centre, E, alluded to only once before in the slow introduction to Denise's aria in Act I. The description given in the libretto of this music is 'a fast and bitter blues background'. Fig 25.

The invocation of Blues style has determined the form of this section, and it has twelve bars which move from tonic (E 7th) to subdominant (A major) to a dominant (B major) whose chord includes E as a fourths-built chord (4 + 2 + 4 + 2 bars), cadencing into an E-centred phrase. The total effect is of slow moving harmonies underpinning a slow moving vocal line; the triplet rhythms fade into the background. Unlike the 'Dissolve' here is a case where the layering technique ~~defeats its ends~~ produces confusion.

Following the symbolism of the opposing masculine and feminine keys (A major and E-flat) one finds the word 'man'

underpinned by an A major chord, the vocal line referring to both the flattened and sharpened seventh. Mel's line is dominated by whole-tone figures and the accompaniment moves by a repetitive rhythmic device.

At No 262 the 'entrance music' returns and by the layering process a new figure is superimposed leaving the previous material note for note as it was. This chorus, reflecting the 'boogie-woogie-fasts' of the first act Blues, takes its cue from the words 'We meet together brother ... we move apart' and the two vocal lines move in parallel rhythms, the fourth being the key sound with a final whole-tone phrase. No 264 brings a repeat of the bitter blues, now lifted a tone but otherwise unaltered.

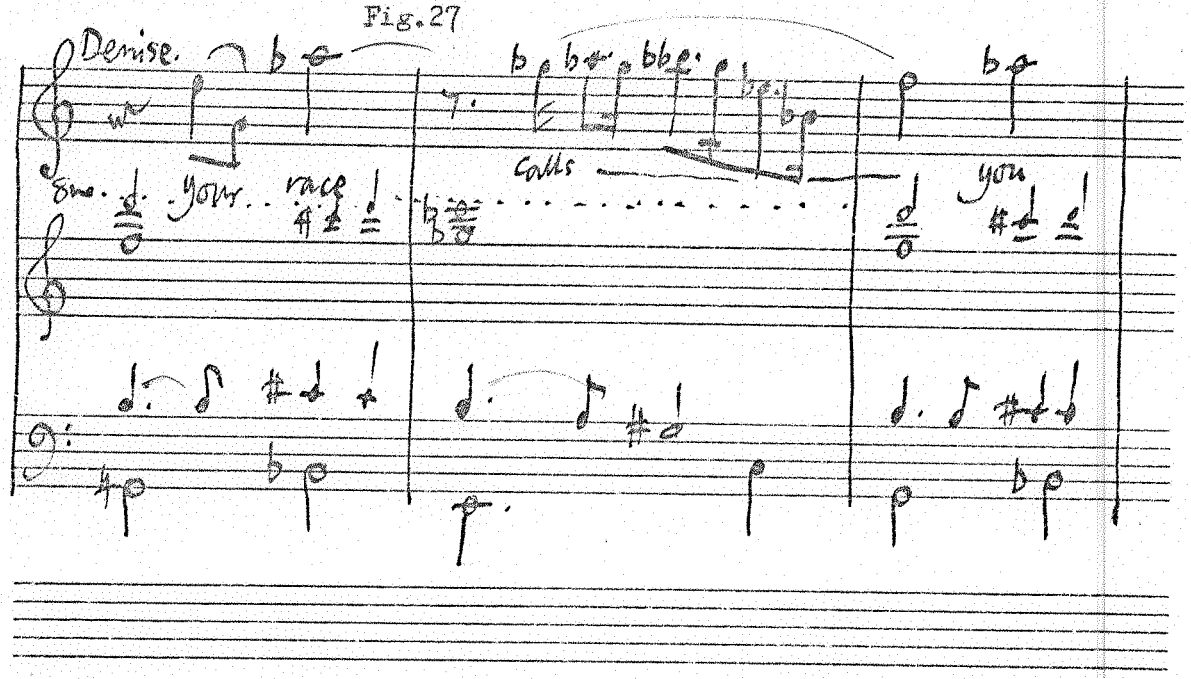
Mel's part has been rearranged to allow for the rise in tessitura, and the process is rather crude. With little alteration the ritornel ('one day we meet ...') is similarly treated as are the final verse and ritornel, each of them raised a further semitone. The final insult which the librettist has for the composer 'Go turn your howls to music' is hurled by Mel at Dov in a descending whole-tone figure over the return of the storm music, now back at its home point (P-0), which immediately links into the whirling gesture now based on E/B-flat.

Scene 7

If scene 6 can be dubbed Mel's dream, one in which he rids himself of Dov, then scene 7 is Denise's dream, in which she ennobles the character of Mel, seeing him not so much as he is but as the protagonist of a noble cause worthy of her attention.

Tippett has set himself an interesting musical task, having now gradually to 'tonalise' so as to allow the quotation of 'We shall overcome' to arise naturally and spontaneously from its surroundings, rather than in the way that the whole-tone

Fig.27



elements coalesce before the entry of the Bach Chorale in the Berg concerto for violin. 'Music is bitter sweet' indeed. There is, interestingly enough, a very close affinity between the constructions and devices in the second movement of that piece and those of this second act, as will be seen. Whether this is anything more than an interesting coincidence it is almost impossible to tell, and Tippett denies any particular memory of the work, having last heard it 'many years ago', but the musical image here is so strong that it is unthinkable that any musician would forget it. As one fairly obvious example there is a strong rhythmic similarity and at least one melodic cell in common between the opening bars of this scene and the Chorale which Berg quotes. Fig 26. The texture is Chorale-like and the preponderance of whole-tone sound in the previous scene serves to emphasise the affinity between the two works. Later in the act Tippett uses another device similarly used by Berg in the concerto. (See p. 90)

These warm cantabile chords have associations with the opening of Denise's first aria and the pitch construction of the initial chords is very close to that of P-0 (9 10 0 11: with other linear progressions: 10 9 10 11: 0 11 10). Fig 26. In symphonic terms scene 7 stands as a sort of Intermezzo between the Scherzo and the rhapsodic central movement and in these two dozen or so bars the music takes wing, developing familiar shapes in new ways and allowing itself a simplicity of texture and harmonic relations not yet heard in the work. The first two bars are enlarged, developed and distorted whilst the vocal duet moves freely above them. A soaring scale for the violins related to the 'still-point' scale rises to its climax to where the melody of 'We shall overcome' emerges from the cellos in E major, whilst Denise's clarion call apotheosises the Blues trumpets. Fig 27. To complete the reference back to the Blues, the scene finishes vocally with an unresolved E seventh and we reach the turning

point of the opera.

Scene 8

As Mel turns to Denise the positive step out of the dream and into 'reality' is marked by the functionally climactic but musically unremarkable simultaneous presentation of P-O and P-R-O and the maze on stage appears suddenly to go into reverse and is violently accelerated. All the characters move from wish fulfillment back to the quasi-reality of the beginning in a further series of brief flash-backs. Dov mocks Mel to the accompaniment of their entrance music yet again, Mel rejects Thea to the music of Thea's own anger in Act I, and Thea sees her garden-refuge for the first time as a place of menace. All these incidents are spliced together with P-O/P-R-O, and a repeat of Flora's screaming entrance welded on to Thea's horn music and the 'whirling gesture' brings about a five bar coda. Here Thea and Faber confront each other once more to the dotted and triplet rhythms from Act I No 131, the upper part transposed, and the whole is underpinned by a D-seventh for trombones which is re-accented by an enlarged upbeat on its second appearance and finally leads into the Dissolve. The lower part is altered in pitch, possibly to facilitate the use of an electric guitar rather than the piano. At last this masque of unrealities is dissolved just as in The Tempest. Mangus, the Prospero figure, has conjured up these visions and they disappear 'Into thin air' by the reappearance of the set piece from the previous act, closing this dream within a dream. The sense of nightmare clears away, the maze withdraws and the remaining Dov and Flora gradually come to life.

Scene 9

The section which follows is a 'no-man's land' between the Schubert song and the Dissolve. All tensions are totally

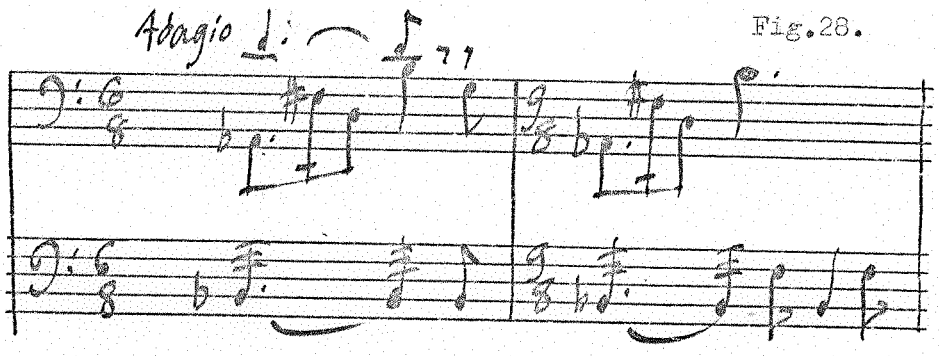


Fig.28.

relaxed and the accompaniment to the recitative is of the barest material; a tritone, E/B-flat (+ F) which is gradually filtered out into an intermediary C pedal plus its flattened seventh. If the C-dominated section of the original storm music is the still-point of the whirling storm then this C-seventh passage is the still-point of the whole opera. Inevitably it suggests a dominant preparing for the dominant idée fixe of Schubert. The elongation and decoration of the C pedal is almost Wagnerian with its string gruppetti and appoggiaturas. Dov's tender and sympathetically drooping fifth resolves the tritone and all is at rest. Flora's reply maintains her key centre and together with the flute phrase gives a pleasant wash of whole-tone sound above the pedal which is blurring its edges and gradually becoming a B-flat. The flute also has an important thematic function, filtering into the texture the repeated semiquavers which are to figure largely in the Schubert song quotation which follows.

A seventh is again added to the pedal note (A-flat to B-flat), and Dov rocks Flora in his arms to a childlike 'rocka-bye' which rocks from a whole-tone phrase to a tonal phrase. Fig 28. (An interesting parallel in Alice comes to mind, where Alice sings a nursery rhyme burlesque to the White Queen - 'Hush-abye lady in Alice's lap.' Here the 'white' figure of a pair, Dov, rocks Flora/Alice/Miranda in his lap.) A short echo of the previous cantabile music is heard on lower strings at the mention of 'music' as sung by Dov at No 251, but not, more recently, at No 277.

The B-flat pedal changes its harmonic function and acts as a leading note (a Schubertian French sixth) into the Schubert song in B minor (In grün will ich mich kleiden'). This centrally placed declaration of B minor is functionally important, standing as it does mid-way between the opening P 0 1 2 3 which in its altered form tends towards B minor, and the closing clusters

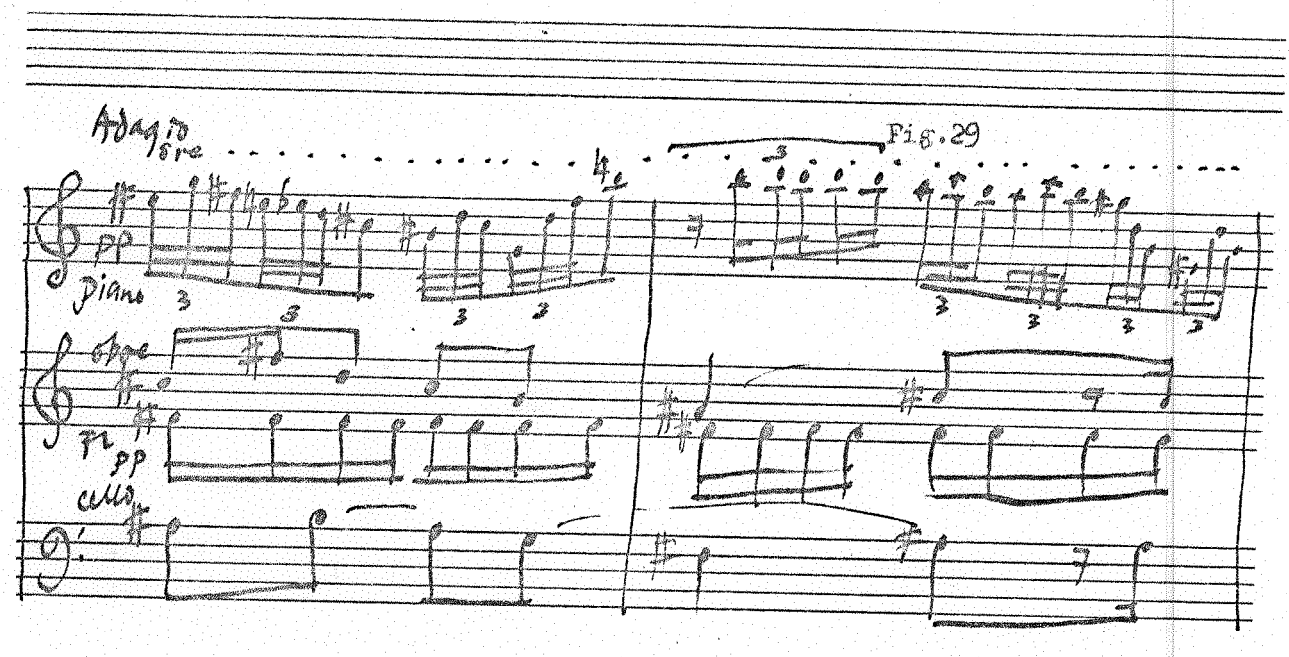
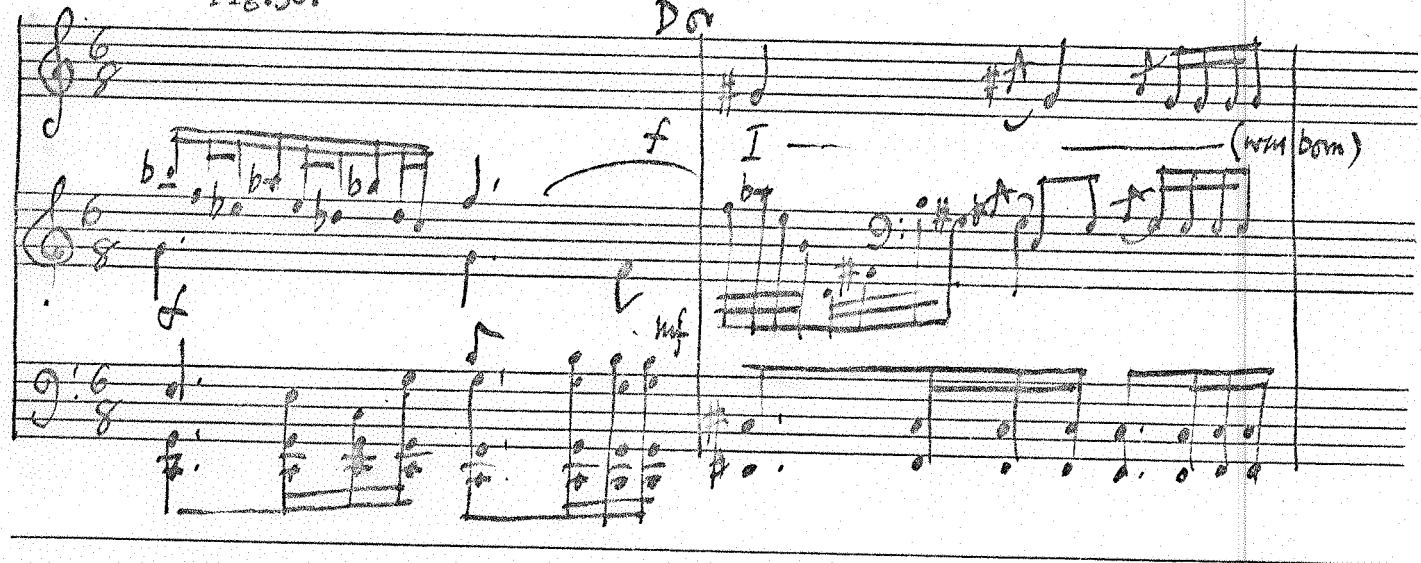


Fig. 30.



which take the chromatic alteration further to B major. The opening of the song lies near to the shape of the storm theme, perhaps less gratefully than ~~the way that~~ the before-mentioned Chorale fitted into Berg's scheme, and the obsessive reiteration of F-sharp maintains Flora's emphasis on this note, the final note of the row. The importance of the joining of 11 to 0 has been commented on above and here the emphasis on the closure of the circle, the head in the tail of the 'serpens mercurii' is apparent.

The orchestration of the Schubert is subtle and unobtrusive making tender use of cello, horns, flute and solo double bass, and bringing in an oboe solo in the repeat when Dov translates for us. Here ornamental decorations on the piano filter in above the Schubert gradually breaking up the tonality in a manner again very reminiscent of the Berg work. Fig 29. The ensuing recitative re-works some of the material of its former counterpart, enclosing the song in a three part form basic to this opera, and the horns reinstate P 0 1 cancelling the altered F sharp. By a downward whole-tone movement we return to a B-flat pedal with a drop into flats and a reference to the feminine E-flat at 'You're a bud that hasn't opened', followed by an E, which presents the final tritone of the Dissolve in reverse. A wedge-shaped progression of three chords leads to Dov's song whose key centre is the final note of the row, Flora's territory of F-sharp. So the two set pieces at the end of this act are in B and F-sharp, 0 and 11.

Dov's song is a burgeoning both in the music and on stage. As if the Schubert song had acted as a catalyst, the musical idiom abandons the terse and enclosed forms found hitherto and explores regions of lyrical effusion unparalleled in this work but more common in other works, especially those written in the forties and fifties. Fig 30. The theme of this

song and of its two companions originally planned for inclusion in the opera is of escape from the urban wilderness into the rural haven; a withdrawal from the town into the walled garden which no longer appears as a puzzling maze which whirls, spins and ejects by force, but bursts forth into blossom and springing fountains. In the terms of Mangus's dream this song must also mark the ultimate withdrawal into a womb-like location, a re-birth from which new beginnings could be made, but which is to be warped before the process is complete as the shadow of Mel, the homosexual partner, enters the garden.

Of all the characters in this work Dov is the most sympathetically drawn. We enjoyed his comic treatment of Faber at their first encounter and sympathised with his frustration at the offhand treatment he receives from Mel, who harshly rejects him in the second act, and we now learn something of his background. This is the nearest we get to a three-dimensional character in the work. It is perhaps for this reason that Tippett altered his original scheme of three songs and left only one, for Dov begins to assume an identity outside the terms of the work which in the presentation of character is two-dimensional. The three songs exist outside the opera as a set, and the other two re-examine themes from the opera - Thea's garden, Mel and Dov's entry, the Blues and the quotation from the Ariel songs. The second song allows Dov to cap Flora's quotation from Schubert with a surrealist half-quotation of Beethoven's Op 75 setting of Goethe's 'Kennst du das Land' from Wilhelm Meister and even makes a passing reference to Wagner's Flying Dutchman. The last song becomes involved with Pasternak's Lara and Zhivago, in their retreat from society whose pastoral atmosphere is shattered by an intrusion of the Blues -

'The living language of our time is urban ...

Sure baby ... Sure baby ...'

But to return to Dov's first song, the basis of verses one and two is F-sharp, the final note of the row, and the obsession of the previous song, still apparent in rhythmic reference. This brings the act to a satisfactory point and follows the symbol of furthest distance. Electric guitar, low strings and bass clarinet announce the leaping and pulsing fifths so much a feature of earlier works (the opening of the second symphony for instance), and now evoke also the sounds of contemporary popular music as well as the opening of the Berg work. Harmonically the movement is away from the F-sharp reasserting the prevalent wedge-shape as the melody line leaps and sways up into the upper air leaving vapour trails of vibraphone, cor anglais and clarinet over a wash of whole-tone sound as the bass journeys from F-sharp to a C major seventh. Although this song is not directly pattered on the twelve bar blues it has many similar characteristics to blues form and style, '... an extraordinary mixture of movements between flattened sevenths and this and that',[1] and seems to marry truths about Tippett's personal language in music apparent through thirty years of composition with acute observation of the current musical vernacular, free of the mannered striving of the previous Blues.

Despite a side-slip through an F-seventh, the overall whole-tone progressions dominate the sound and after a repeat of the first section there is an extension of material which widens the wedge down another tone to a B-flat below a high A-flat, carrying through to a climax point on A-seventh, reached by the pole of E-flat (also a seventh). The effect is heightened by making the climax on a chord outside the whole-tone scheme, an interrupted cadence, and delaying the expected reappearance of F-sharp for three bars. The music of verse two is identical and the third verse, although starting from F-sharp soon travels via E

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1. Broadcast talk. Ibid.

and D to B-flat, opening the wedge abruptly whilst the voice traverses a whole-tone scale in contrary motion to rest on E. A repeat with slight alteration leads to the crucial seventh chord for horns on the furthest point yet of the bass steps, A-flat. A final whole-tone wedge starting from E-flat dissolves the atmosphere and releases the tension. The F-sharp centre is abandoned and a flat key (mostly E-flat) becomes the feminine centre as Dov acknowledges his femininity just as Flora has found the masculine side of her nature. His warm phrase 'Honey make love to me now' is accompanied by low strings and horns but in a few bars the music begins to swing back towards the A centre and previous musical images begin to filter in (Blues sevenths and Mangus's magic bells) at the very moment of possible resolution. The old tensions and problems flood in and the relationship is already ruined before the intrusion of Mel whose jazz-mute trumpet figure, quite near to both the row and the Blues figures, completely breaks the atmosphere. His whole-tone phrase 'I taught you that' adds little to the musical situation but brings about an enigmatic outburst from Dov with sudden assertive C-sharp octaves, 'It is false', acting as a dominant upbeat to the final statement of the row in retrograde which ends the act. The garden fades and the young people look on in dismay.

CHAPTER 3: MUSICAL ANALYSIS OF ACT III

Scene 1

Mangus's return to the action is established by the opening bars which quote his 'magic music' first heard early in Act I (No 13, Fig 6 facing p 49) and now extended by repetition. The only new addition is the three note ostinato for tubular bells grown from two associated figures - the storm third sequence and the bells of the Dissolve. The sound of this passage is typical of the composer in the vein of the piano concerto and second symphony with its chattering six-note upper ostinato, articulated on the celeste and harp over a five-note group. This provides automatic change in emphasis and another example of the layering technique of Act I. The repeated flute E-flat establishes the highest pitch and reaffirms the first 'still-point' associated at the outset of the opera with Mangus. The wedged sound opens out to include all the chromatic notes but one - A - over a wide span of five octaves. The resonance of a tam-tam is added. The absence of A, however, is not aurally significant; in fact its inclusion as the lowest note of the chord would have reinforced the central E-flat/A polarity. The entrance of this note is delayed for some time but when it does arrive it is in a couple of bars of musical wadding which do not rate very highly in thematic significance.

Mangus's opening recitative is an extended, even developed, version of his opening phrase of Act I announced by a peremptory click on the claves. The second line is in essence a transposed version of the first and the third resorts to a fourths built phrase. Either end of his line is associated with a C centre.

The storm now returns on cue in a condensed form and always linked to the original B/F tritone, emphasising again a review of Act I material. The subsidiary gestures are replaced

Fig. 31.

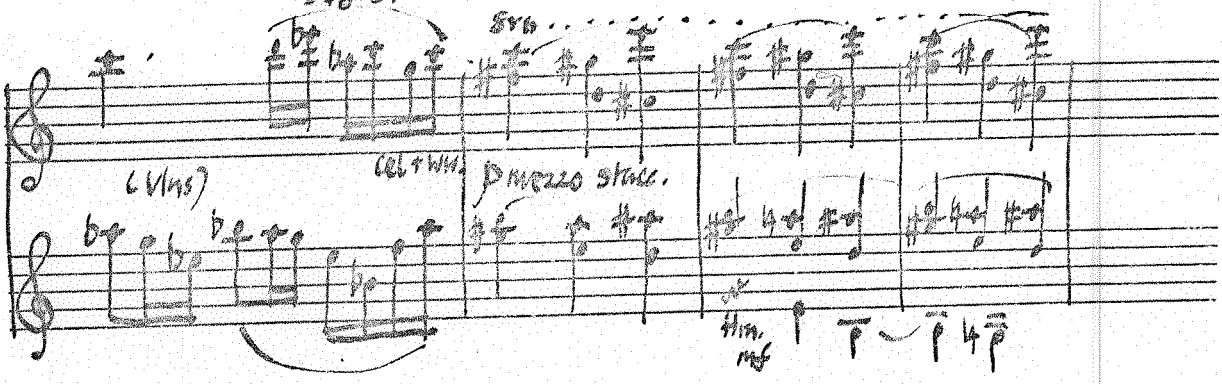
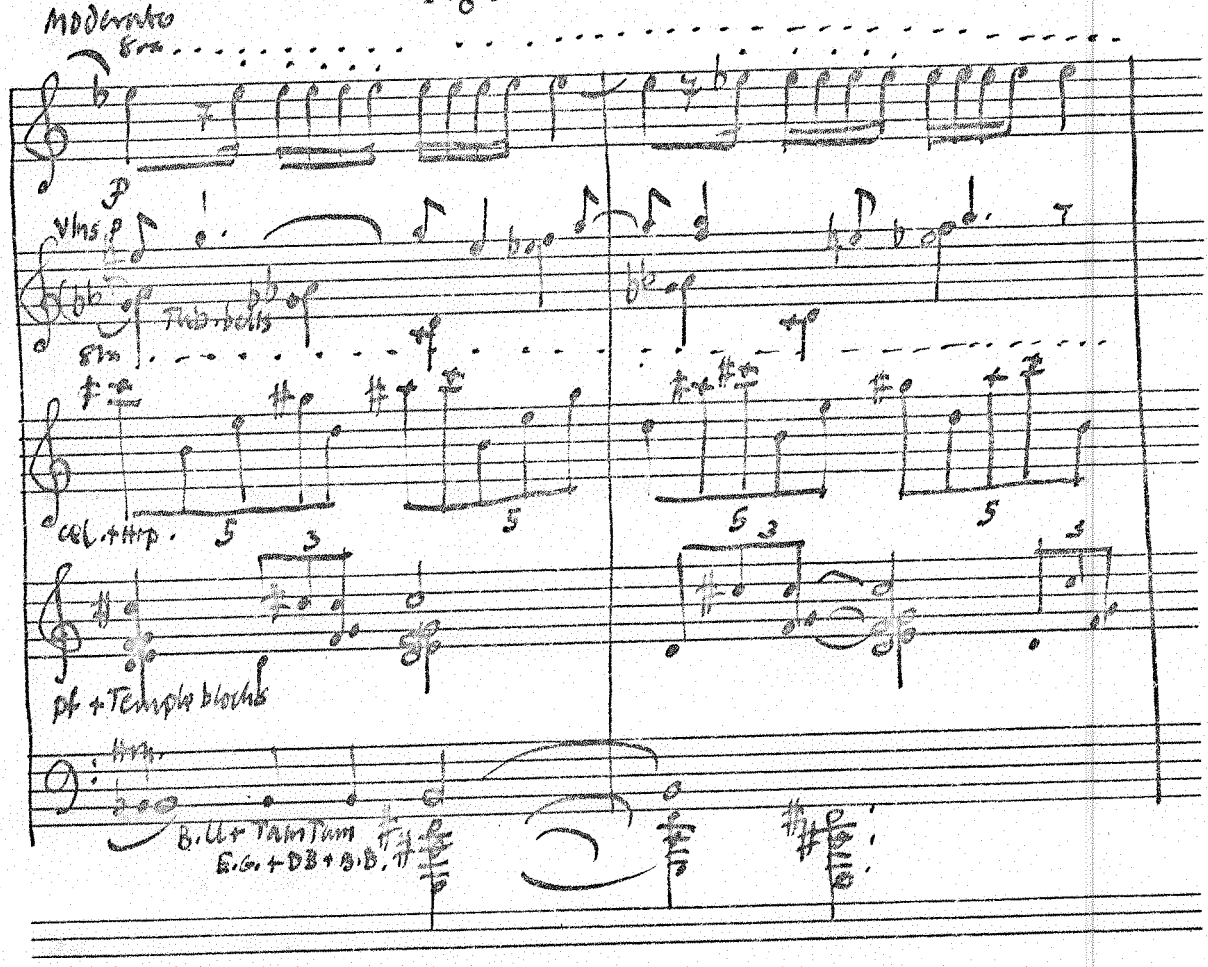

(Vlns)
Cel + Wd.
p mezzo staac.
Hrn.
mf

Fig. 32.


Moderato
8va
p
Vlns. p
Tub. bells
8va
Cel. + Hrp.
5
3
Pf. + Temple blocks
Hrn.
B. Cl. + Tam Tam
E.G. + DB + B.D.

by a new dissonant and energetic cell which grows slightly on repetition and is most effective when it suddenly twists into a fleeting glimpse of the 'garden' figuration (No 342) before it transforms into another version of the celeste figure (No 27), (which in itself is a condensed version of the 'magic music' ostinato). This new and whispy version of the basic wedge-shape with its insistent tritone is to become important in scene 4. Fig 31.

As in Act II the beginning of an act promotes developmental procedures. The following 'Prospero' passage is a quotation from Act I and the five bars of 'magic' are repeated in situ, although Denise's first entry is superimposed upon the last two bars and carries with it a quotation from her first aria with the vocal line orchestrated. The 'still-point' E-flat is maintained throughout contrasting poignantly with the strange trail of violin music which Denise's appearance leaves behind her as a long and reminiscent echo of her 'angels' phrase, adding yet another ostinato to the 'magic'. Fig 32.

Thea's enigmatic outburst 'Forgiveness. Blood from my breast' finishes the scene with an entirely new section more akin to Denise's music than any other - even Thea's flat key is abandoned. As Denise steps into the magic circle she takes on E-flat tonality; as Thea enters she abandons it. Her original dotted rhythms are reversed both in the accompaniment and the vocal line and her acerbic string chords are ~~ameliorated~~ alleviated in their harshness by reducing their tessitura to a middle range and rearranging chording to make more traditional triadic shape. There is some resemblance in chordal content between the two passages (Act I scene 4, No 33, Fig 16, and Act III scene 1, No 348, Fig33). Yet another tiny enclosed ternary scene is created by the final chords which repeat the effect of the opening motif whilst shifting the tonal emphasis back towards flats. The Dissolve returns

Fig. 33.

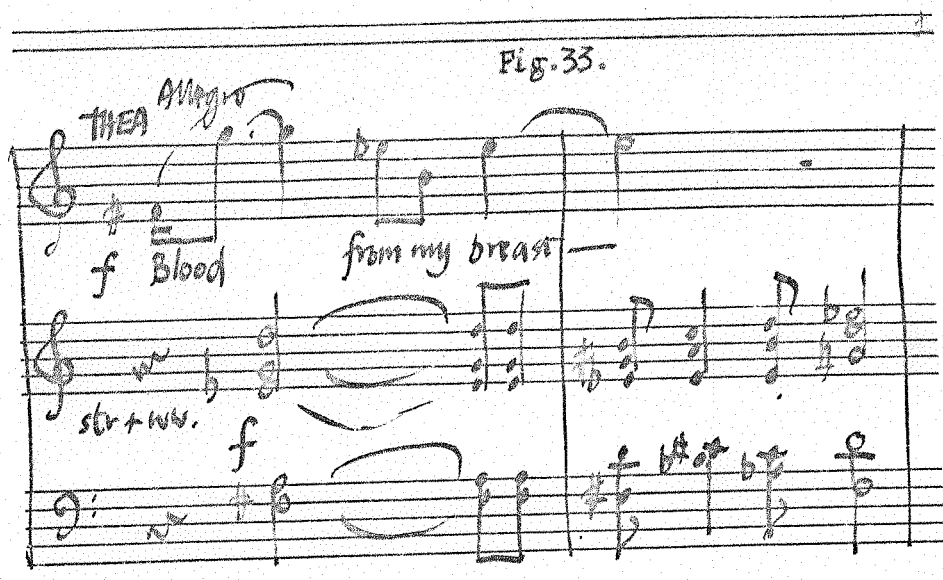


Fig. 34.

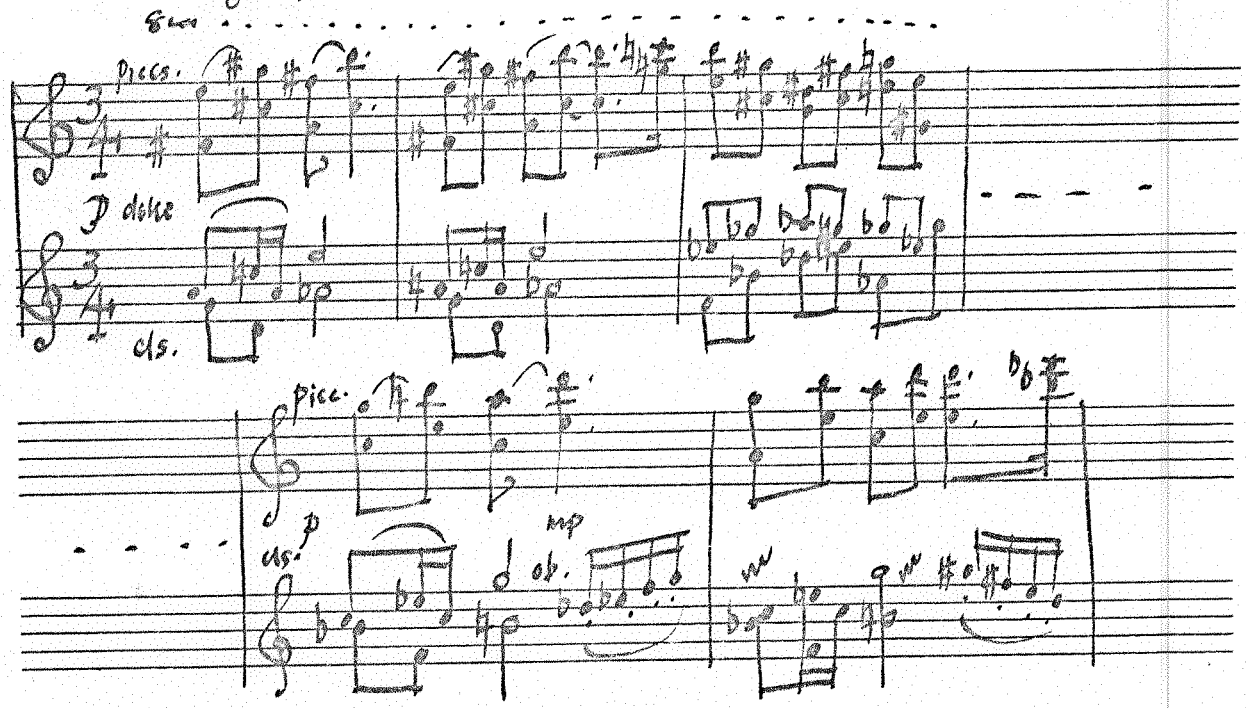
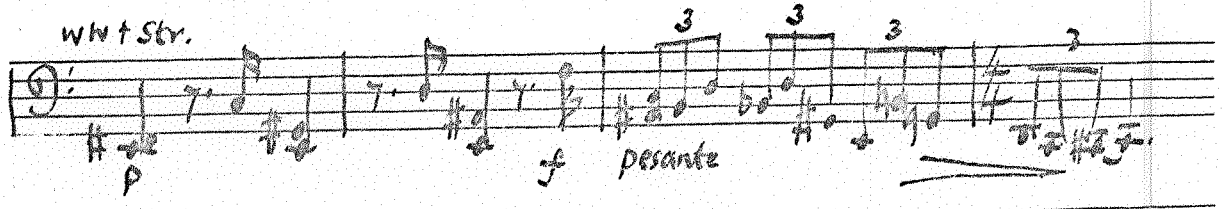


Fig. 35.



in full to initiate the action of the first charade.

Scene 2

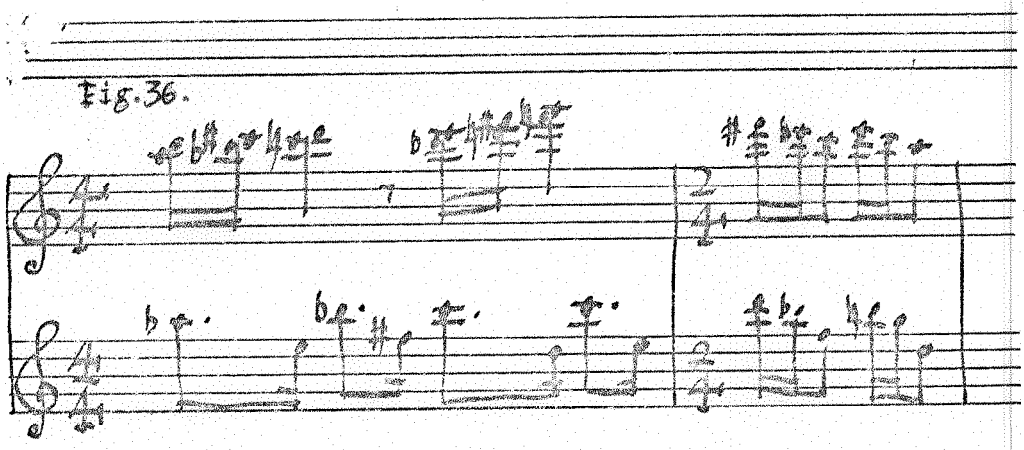
A new motif, 'island music' makes its appearance. Although it is reminiscent in texture and shape of several other motives, notable the 'magic' ostinato and the 'garden' violin music, it is a new four-part woodwind structure (two piccolos and two clarinets) making considerably more use of consonant dyads than elsewhere in the piece. Wisps of oboe whole-tone phrases run with it from time to time, making a pastoral sound. Fig 34.

Mel/Caliban is seen dumbly crawling about to a new low earthy figure directly rising out of the beginning of Act I Blues together with some of the 'Prospero' triplets. Fig 35. On repetition it is juxtaposed with a recitative accompanied by a jazz gesture on the percussion arising from Mel's figuration in Act I ('Ca-Ca-Caliban'). Caliban's music is repeated, the triplet section extended and accruing to itself extra wedge-shaped chords on trilled strings as he tries to stand upright. This completes the tripartite scene and leads to a second with a similar middle section. The outer sections are muted trumpet fanfares, rhythmically related to Denise's in two parts making an opening and closing wedge beneath Dov's strange falsetto shouts of 'freedom, light and air'. These wedge patterns are an extension of the brass quadruplet idea in this pulsile form first found in Act I scene 5 on trombones.

Miranda's next line is heavily overburdened with two lines, the upper allied rhythmically with the vocal line, taking up the previous pulsile shape into a slightly more extended counterpoint. The lower octaves for brass make an ironic reference to Chaos and the row. Is Prospero really 'kind'? The timps fade in an ending similar to the Dissolve ending.

Rhythmically the linking music between No 370 and 371

Fig. 36.



arises from the 'magic' music but is otherwise of little thematic significance, but the figure for the freeing of Ariel is a new development of previous material. The dotted figure has been primarily associated with Faber's masculine assertiveness and whilst whole-tone figures abound in this opers they coalesce particularly in Dov's song in Act II. This new figure, Fig 36 Dov's freedom, is to reappear several times. The following recitatives are heightened with colourful percussive figures which eventually allude to Flora's scream. They initiate the amassing of several superimposed figures as the scene comes to a climax; added to the chaotic sound, a vigorous part for electric guitar sliding out of the depths. An explosive whole-tone chord for brass and tam-tam terminates the action. Prospero is given his book: the spell should start.

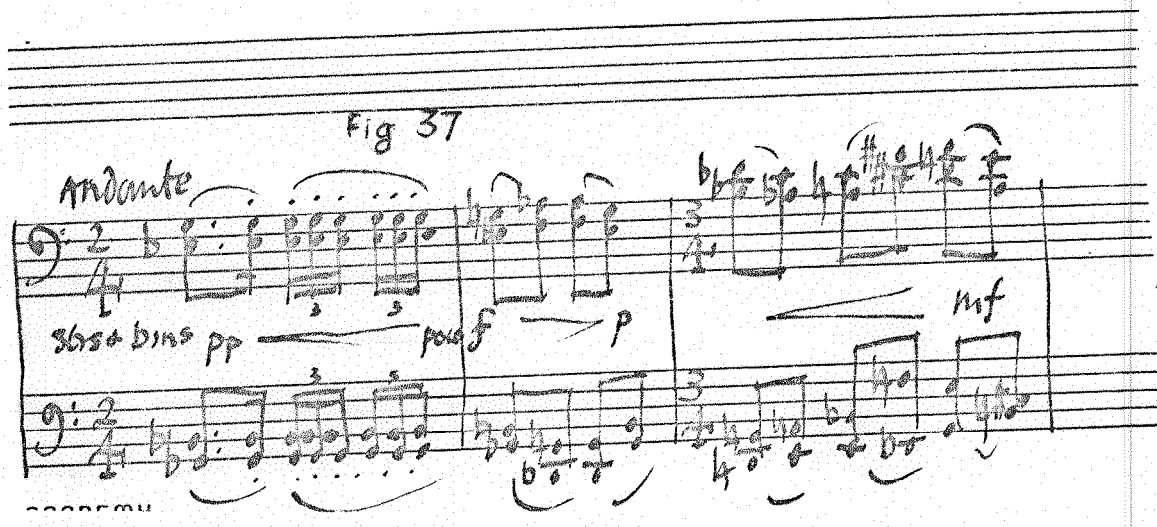
As if to demonstrate his passive attitude towards the Dissolve non-music, Tippett proceeds to reverse all the figures. The figures for brass and wind are completely reversed albeit that the acciaccaturas remain in their original position, but the string ostinato is maintained in the original rhythm but reversed in pitch.

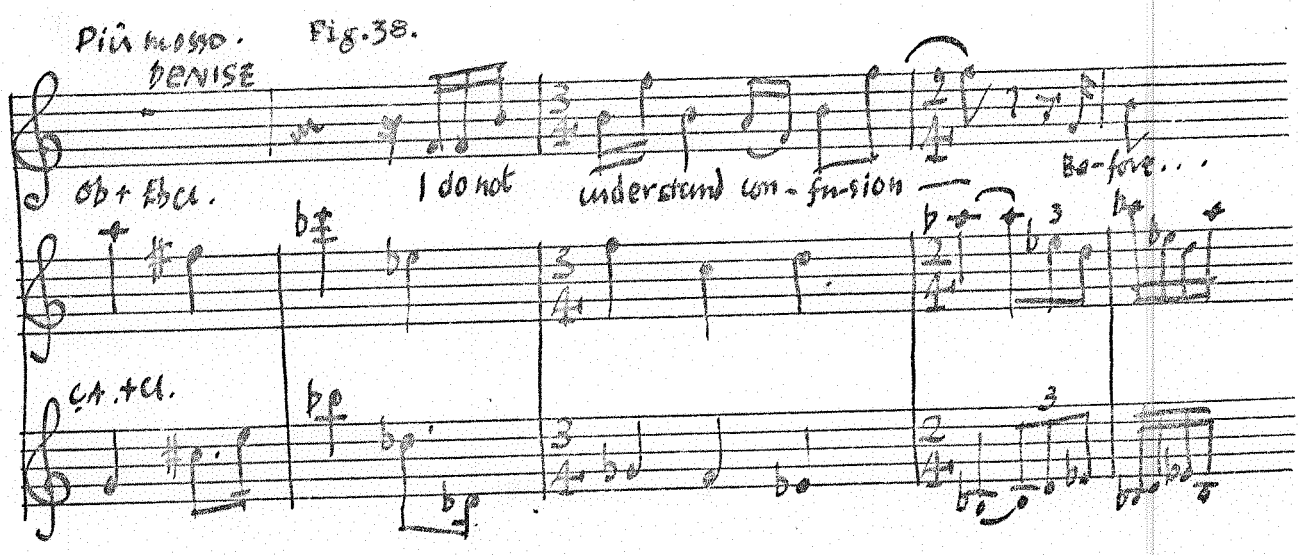
This very audible reversal, more audible indeed than the more important retrograde of the row at the high point of Act II, has little more dramatic function that to promote a sense of unwinding of complex situations, and is robbed of this function by a reappearance of the Dissolve in its original state only fifty bars later. The symbolic function of the reversal remains a mystery.

Scene 3

Because of the reversal process, scene 3 arrives immediately out of the Dissolve without the usual linking process of the long held E/B-flat. The scene is a further commentary by

Fig 37


Andante
Bass a bins
pp
poco
f
p
mf


Più mosso.
Fig.38.
DENISE
Ob + Eb Cl.
I do not
understand con-fu-sion
Be-fore...
Cl. + Cl.

Thea and Denise on the action whose previous scene was forestalled by the original Dissolve. A further tripartite form is indicated, making scene 2 the centrepiece of the two surrounding commentaries Two new motifs are introduced, associated respectively with Thea and Denise. The formal structure of these three scenes might lead one to expect a reappearance of material similar to scene 1; however there is no direct reference, rather a re-working of previous material together with a possible reference to the repeated E-flats of the 'magic' music of scene 1. The previous material referred to is the 'garden' motif yet further explored and still retaining the E-flat ambiguous major/minor tonality. Fig 37. The pulsile wedge-shape is explored yet again in these four bars and the second, more decorative half of the original motif is replaced by further appoggiatura chords. These are passed through a sharpened tonality, over the crest of the phrase and through A major back to E-flat major/minor. The voice part would again appear to have been added to the accompaniment, pinned to D-flat, F-sharp and C-sharp (adding the major third to an A minor triad immediately proir to the return of E-flat major/minor). Thea's vocal line is gradually preparing for her florid aria by the accumulation of triplet semiquaver passages and the scene procedes by transpositional devices. The final elongation and alteration of the appoggiatura chords before No 382 is more predictable as the section is running into the second new motif. This is Denise's sparse music (two-part counterpoint woodwind plus an independent vocal line). The motif is five bars long and treated to a similar process of transposition. Fig 38.

This juggling of themes, especially when the transposition appears halfway through a straight repeat of the original represents another aspect of Tippett's passive attitude toward construction. He seems to pursue purposeful non-involvement, passivity and objectivity foreign to his previous music, yet he

cannot resist some reworking of material. His rhythmic structures are metrical, his harmonies lie still within the tonal system, however much they shake at the bars of their cage.

The following quotation from Tippett, made with reference to the third symphony, serves to reinforce the likelihood of this unfortunate state of affairs.

'but after that (first movement of Concerto for Orchestra) I became troubled and felt at some point that this wasn't necessarily the right answer. I'm much clearer now, oddly enough, from listening to some of the discussions that have been going on about Stravinsky. There's the constant comment that he only liked composing in blocks - I don't think this is true incidentally - but anyway I've realised that temperamentally this could never be wholly true for me, though I may for a time have gone down this road.

Now, when it came to the new symphony, I was still concerned about this pull in the creative movement inside between these two things: between what I might call the "Beethoven Allegro" to which I have always felt close, and the feeling that I'd become too attached to it - that at all costs it must not be there.'

He goes on to describe hearing some new 'motionless modern music' - 'I don't see how I could ever use this kind of thing for expressive purposes unless it were part of a piece based upon sharp contrasts.' [1]

This interesting self-analysis throws light upon the questions raised above. The works following the Concerto for Orchestra are The Vision of Saint Augustine and Knot Garden and the problem of the reconciliation of old techniques and new comes to the fore in Knot Garden. The comment on 'block composition'

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1. B. Northcott: Music & Musicians, June 1972 'Tippett's Third Symphony'.

is particularly relevant to this discussion as is the rather curious final story of his brush with new techniques. His immediate reaction seems to be one of concern about how he can absorb this into his own writing, belying the remarkable confidence in his own powers which seems to increase with his age.

To return to Denise's unremarkable music at No 382, there is a calling to arms of the original row shapes even if exact quotations do not abound. Gestures from Denise's original aria are also invoked (No 168 against No 384) in the central phrase of Denise's 'speech'. The rest of the scene is a predictable scissors-and-paste job with the one strange chord in Thea's music refusing to transpose properly. Thea's vocal line moves nearer to her new aria and she begins to warm to her new role whilst Denise stays cold and remote.

The permutations are cut short by the original Dissolve returning in toto, heralding a return to the action and the end of the first section of the act.

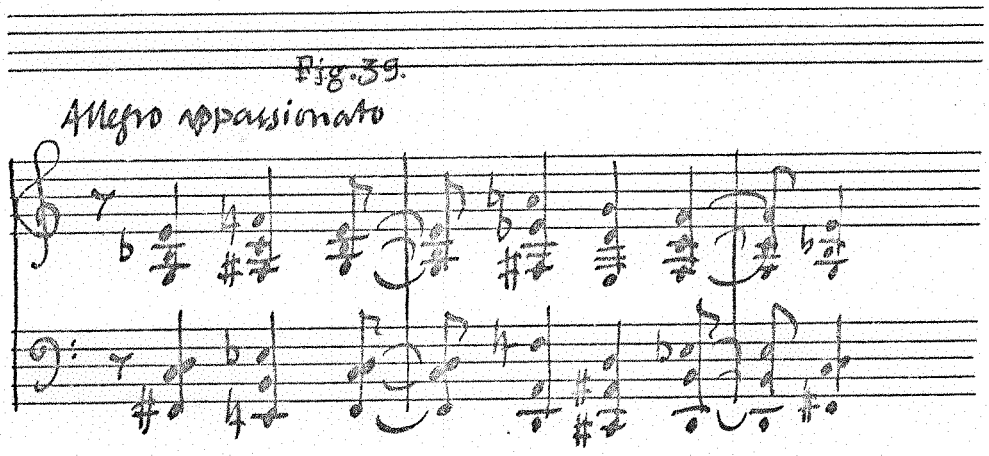
Scene 4

Scene 4 is an orchestral interlude of 'island magic' (see Fig 31) accompanying a mime on stage. It has a musical counterpart in scene 9 of Act I, for it arises out of the Dissolve tritone E/B-flat and moves towards an area of C. The whole-tone implications of the previous music are here expanded and the interlude is composed of four gestures (the dotted piano figure is a previous figure associated with Dov's freedom - No 371), each with greater or lesser degrees of whole-tone structure, together with a version of Caliban's awakening at No 355. The aura of the music suggests Shakespeare's description of Caliban's island which is alive with 'twangling instruments which ~~charm but~~ delight and hurt not'.[1]

At the entry of Caliban the repeat of the previous eight

1. Shakespeare. Tempest III 2.

Fig. 39.



bars is altered by the addition of an extra fourth bar in place of the passive C major bar. The woodwind and celeste theme is rather predictably pushed up a tone. As Caliban leaps into action to turn Flora's fears into reality, two bars of the storm music, working straight through the row and half again in a familiar compound pattern, burst in and link with a repeat and extension of Flora's screams to which are added four extra layers. Two of these layers derive from the previous interlude; the piano has an opened out version of its dotted figure and the guitar extends the idea heard on temple-blocks and harp, whilst below a repeated chord (row 0 1 2) on strings and a thrice-repeated brass ostinato over a seventh pedal complete the section whose final bars are extended from the original Flora music to lead to scene 5 (No 398).

The parallel between this scene and the attempted rape of Pamina by Monostatos in The Magic Flute is not to be dismissed. Following the parallel, Denise takes the place of the Queen of the Night who stops the deed (... 'Zurück!") Unlike her counterpart though, Denise breaks at the sight of unbridled lust. The violence of lust breeds contamination in her flesh; the will is confronted by sensual power and the light gives way to the dark.

As a scene of some 100 bars, scene 5 is one of the longest in the act and the string chords which accompany Denise prolong their shapes in a kaleidescopic reordering of basic shapes. The motif arises first from the introduction to Denise's aria in Act I. Fig 39. There the chords' main constituents were parallel fourths and major sevenths. By Act II the chords have altered in content somewhat and gradually move up towards an E major centre. The essential parallel fourths are still to be found, but in less exposed positions, and the major seventh is a common constituent. The pulsile shape is endemic to the piece and dotted rhythms are again filtered into the texture as before. Suitably, Denise's

vocal line clings to E-flat (major and minor) recalling her scene of idealisation of Mel.

This is followed by a bitter duologue between Dov and Mel where each questions his role in life. This scene is enormously problematic and full of pungent phrases whose pregnant meaning inspires one with confidence in its rightness but defies logical analysis and raises spectres of doubt. In which of the many roles do these characters speak or do all the roles meet in one man and one problem? Does 'Words' see himself as earth for the roses and 'Music' as shadow puppet on another's screen? Or do Ariel and Caliban, spirit and earth addressus? Or is it a problem of a homosexual relationship splitting up for a heterosexual pairing? Where do Tweedledee and 'dum come in all this, not to mention Papageno and Monostatos? Somehow all the layers could coalesce but this opportunity seems by-passed both in words and music. The 'Words' chord (No 96) returns on the electric guitar, suggesting Mel and Dov's words and music role, and taunts them with empty posturing whilst the voices swoop and dive above. Dov remains and Mel goes. There are obvious rhythmic references to the Ca-Ca-Caliban dance of Act I (No 100) and Dov's vocal line takes the same starting point. Again, as in the previous section, a short former section suddenly finds a fairly lengthy if proscribed development. The semiquaver- quaver accompaniment figure at No 100 finds its way back also.

Whole-tone procedures are still to be found in Dov's vocal line and the accompaniment, whilst having some form of coagulate tonal reference to the vocal line, is really hardly more than a percussive encouragement to the two-part counterpoint. The final echo phrases (Nos 411-413) show an interesting, if static, development of the same figures, as a lowering of tension.

At last someone questions Mangus's function in all this. The voice of conscience pricks only to be very quickly cut short.

Here is the crux of the whole business. What is Tippett up to in creating this strange conglomerate of symbols, images, sexual pairings? If he sees himself as Mangus, a point which seems to reassert itself throughout the work, and which is fairly clearly defined in the first act, then what are his reasons? Perhaps he sees things only too clearly. 'Man of power' - certainly in Tippett's recent invocation of the spirit of Beethoven,[1] if not other men of power (Goethe?) in comparison with himself is part of his present psychological make-up. 'Dabbler' - perhaps this word sums up much of the argument on the lack of cohesion in literary and musical forms. 'Pimp: voyeur' - are these an even more bitter self analysis?

However, Mangus cuts short the 'Mother's' acute analysis by handing her the telescope through which he has been viewing the action. 'Here,' he seems to say, 'look at things my way. Distance yourself from what is too near to you and see it through my eyes, as a remote figure watching the world at a distance and conjuring up visions by some form of magic.'

Musically, this short interruption recalls the Mangus figures from Act I, reinforcing the above arguments and questions. The E-flat/F major chord which precedes No 413 links Mel's final F major with the following E-flat centre associated with Thea who not surprisingly enters on an E-flat. No 416 'Now, by my art' recalls Mangus's opening 'So if I dream' (Act I No 10) in extension, under which is filtered the familiar 'magic music' from No 13 completing the recreation of Act I scene 1, extending the musical image beyond its present limit of five bars by repetition over a further five. Above this is added yet another pregnant phrase bringing into play a further vista of imagery from Hamlet in using the famous phrase 'holding the mirror up to nature'

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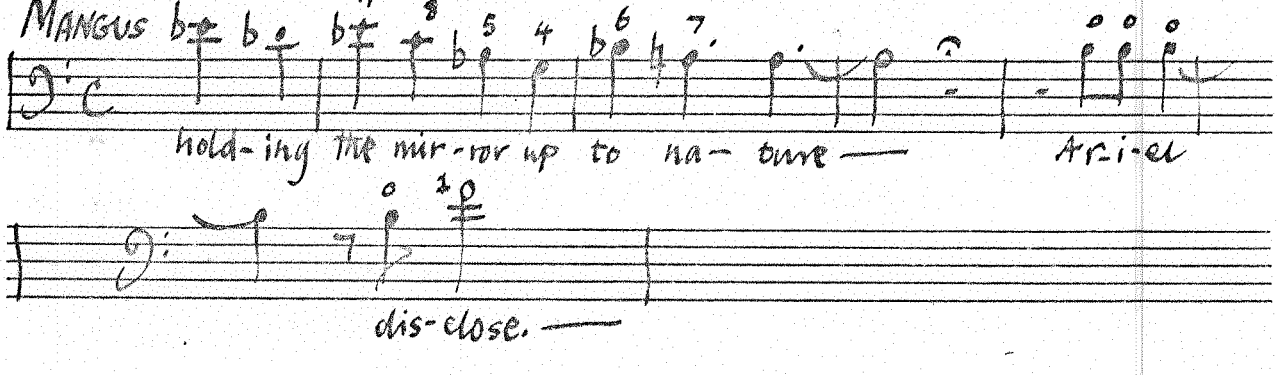
1. see Third Symphony, last movement.

Fig 40.



which is Hamlet to the Player King. This is presented and set as a key-phrase. The reference to play within play/dream within dream, is obvious and the image of the mirror which reflects itself serves to reinforce this.[1]

The pitch of this phrase has a certain dyadic reference to P-0 in a reordered form (9-8, 5-4, 6-7) which would have little interest were it not followed by a bald 0-1 (B-F) on 'Ariel: disclose'. Fig 40. Three bars of a distant dissolve disclose Faber/Ferdinand and Flora/Miranda playing chess. This of course is a direct reference to Shakespeare's The Tempest and the next speeches are direct quotations from Act V scene 1 of that play. Musically this scene is the counterpart of scene 4 of Act III - the rape of Flora.

Flora is calm and in possession of herself for the first time. She has Faber properly summed up, implying that her fears about him were in fact grounded '0 yes you would'. This forceful action which Flora takes is her first positive step in the complex situation. She rejects Faber from a feeling of strength gained from her previous experiences, and against the music of Faber's frustration (Act I No 130) she rejects him and she claims Dov's aid ('Lend me your wings'). To a repeat of Dov's freedom motif (Act III No 371), her vocal line retraces something of Dov's material in the previous scene.

The figure which starts the scene is an extension of the island music (Nos 343 and 392) to which is added a percussion 'pendulum' on wood blocks actually labelled 'tic toc'. This is the first hint of the transmutation of the percussive 'puppet'

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1. 'For anything so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is to hold, as t'were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure.'

Fig. 41a

Fig. 41b.

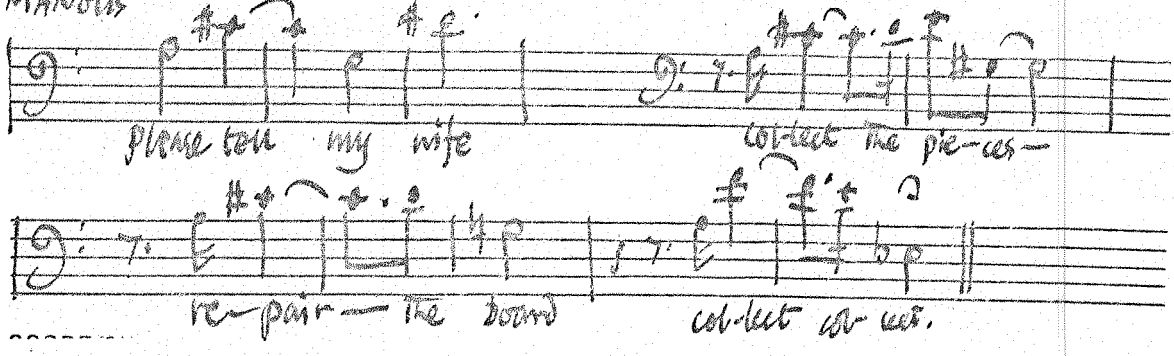


Fig. 42.

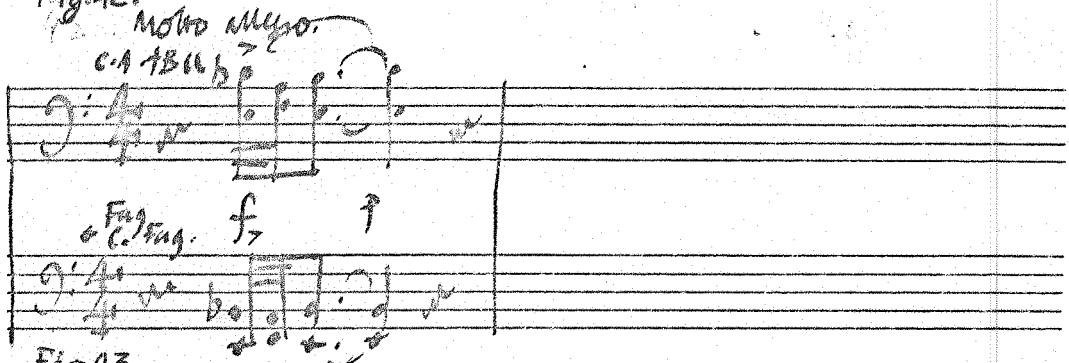


Fig 43

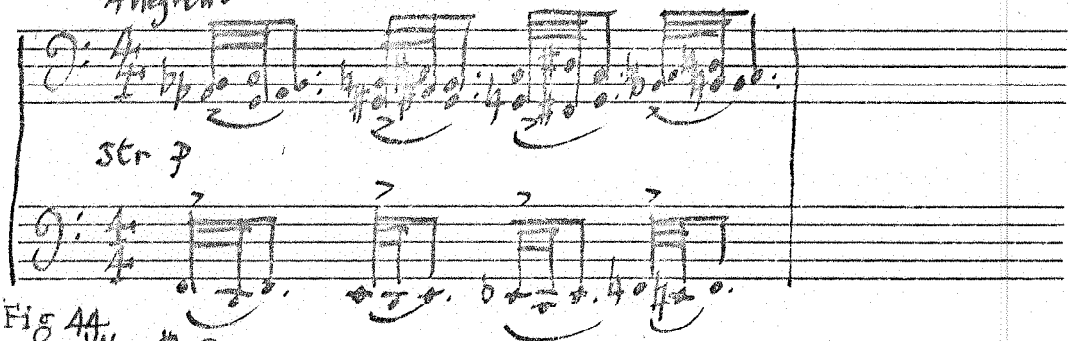


Fig 44

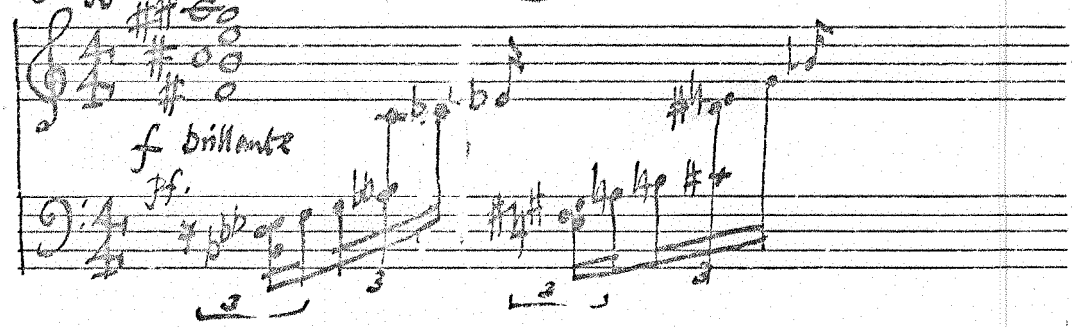


Fig. 45.

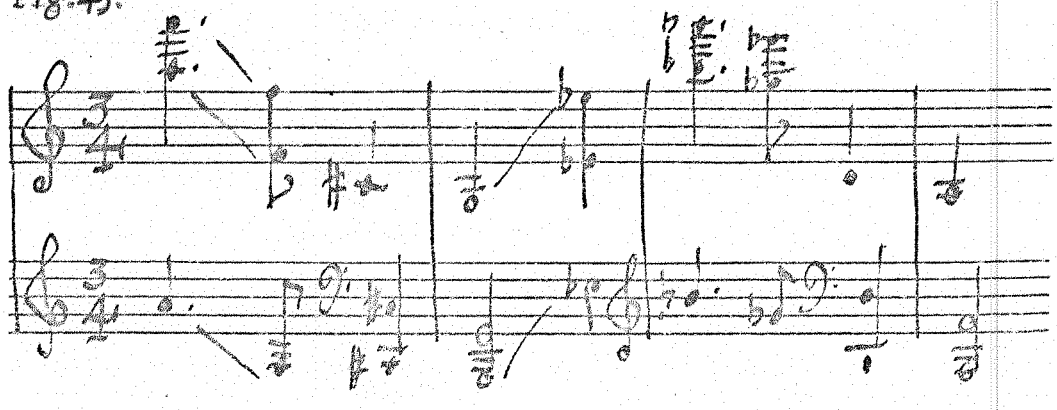


figure of Act I into a more regular 'time' figure. No Dissolve is used so presumably we remain in the same area of experience for the next scene.

Faber's bald, and perhaps unintentionally comic statement, 'That scene went wrong', and Thea's wordless comment, which suggests an entering into an ecstasy of realisation on her part, has again some sort of vague motivic relationship with P-O and the Stravinsky-like wind chords at No 427 accompany an order to repair the game which has been interrupted. The musical material has some identity with Act I and it seems that Tippett is following a process of reworking the beginning of Act I. Hence at No 59, (Mangus's encounter with the argument between Faber and Thea) we have a pitch and gestural link between 'please tell my wife' Fig 41a and collect the pieces' Fig 41b and the small unessential figure at No 60 Fig 42 now flowers into a new passage for strings under the collection of chess pieces. Fig 43. Even the wind chords can be found beneath the words 'Till life explodes' (No 61 in Act I). Some form of reassessment of material is taking place. The rich string figure of mordents is interspersed with side-drum comment.

Just before No 430 ' a burst of bright music greets the action' according to the libretto, i.e. woodwind chord with clarinet run on the upbeat reinforced by piano upward figure. Fig 44. This chord in a sharp-key tonality is a first hint of the bright B majorish (Tristan (!)) sounds of resolution of the final bars. Mangus points out that this is jumping the gun to a further quotation from ActI. A bar's general pause marks the end of this section.

The reassessment and metamorphosis of material in Thea's ensuing aria is of a subtler nature and is more fluently constructed than many of the before-mentioned sections. In the opening bars, the languishing octaves swoop and dive over a large span Fig 45.

Fig. 46.

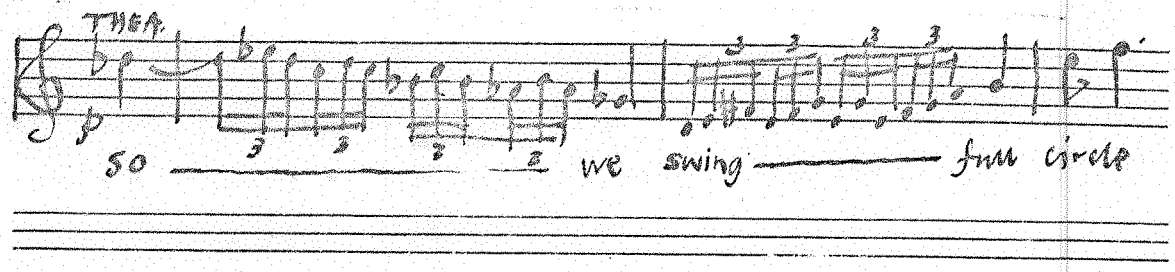
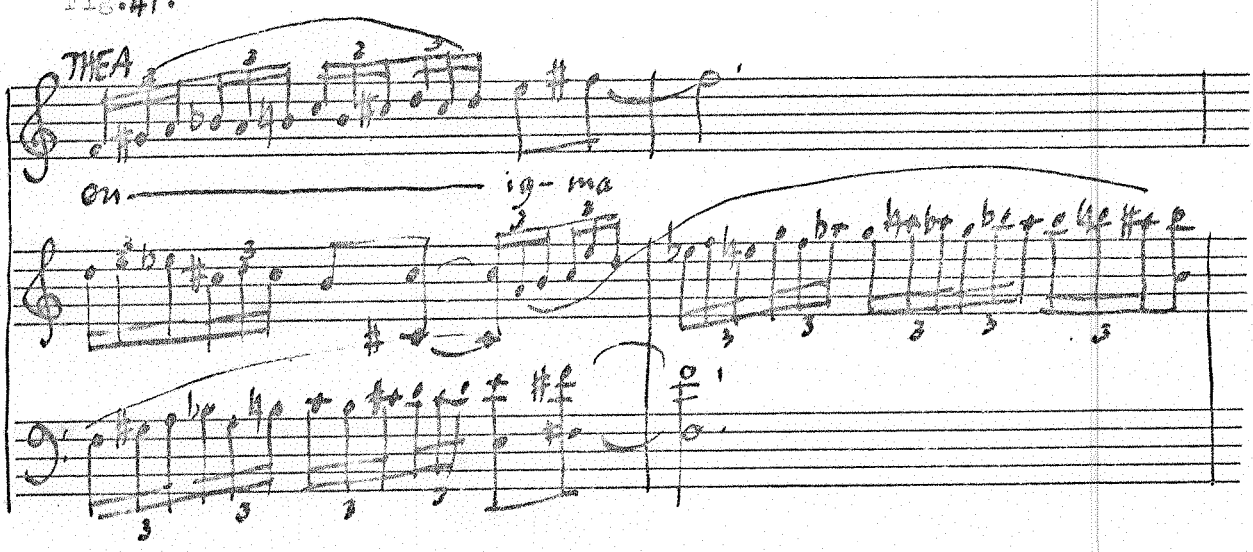


Fig. 47.



recreating the gesture and shape of P-0 from its very first form - B F C-sharp D G to become A F C-sharp G E-flat, an altered version of the theme once more, enlarged sequentially to produce some of the most memorable music in the work. The tonal centre finally settles on a B which is the final settling point of the work and the first note of the row. A D major glissando dispels any thought of rest on that centre, initiating a new roulade motif which is to grow in importance in both vocal line and accompaniment. Fig 46. The basic pulsile shape is also underlined in the pendulum swing of this music in its heady diving and reaching.

The enclosed atmosphere and mental pressure of a society at odds with itself is dispelled perhaps for the first time, at least since Dov's aria in the previous act. There is a spaciousness not only in the scoring but in the ordering of the musical ideas. Motifs no longer press in upon us clamouring for our attention but the display unfolds itself at a more seemly pace allowing absorption. Under the D major glissando there is a hint of Mangus's magic bells. Flat key centres, associated with Thea, become more prominent and as the aria progresses Thea fills in the portamenti with the ornamented triplet roulades which are fingerprints of this composer.

The second 'still-point' is C and an E-flat arpeggio is counterpointed against an A major phrase which follows, reinforcing the basic tritonal confrontation. The roulade spreads into the orchestration as the infilling takes the place of the original - a pleasant metamorphosis - and the whole draws to a point on a B (F-sharp in the voice, which is the altered 0-1 and the final resting point). Fig 47.

The middle section of this aria is two-fold: at first a reappearance in toto of the 'garden' music from No 17 in its basic E-flat form this time with an added vocal line, and second a short declamatory section which moves to the A centre under the

Fig.48.

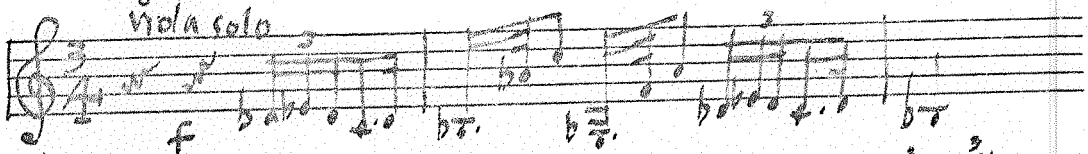


Fig.49.

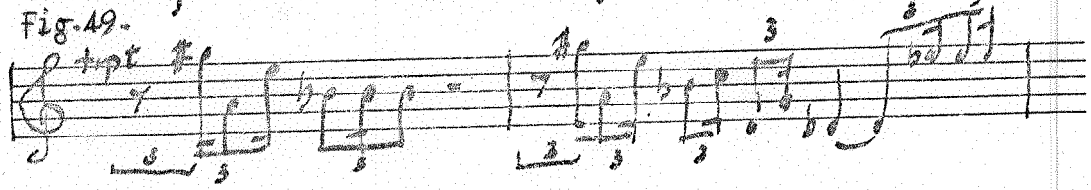
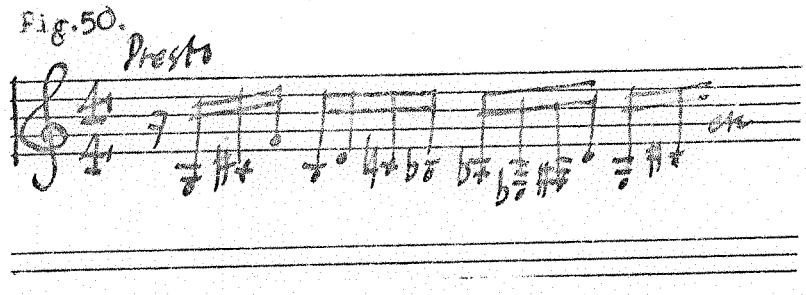


Fig.50.



salient phrase 'Now I know, Nature is to us', which phrase would seem to be a following through of Mangus's Shakespeare 'Holding the mirror up to Nature'. What we see in a mirror is inevitably ourselves. The last two sections of this aria are a reverse order da capo, first the roulades and lastly the octaves both in exact repetition.

A repeat of the Dissolve follows, leading to scene 8 which finds the newly freed Flora/Miranda dancing gaily and bidding farewell to the island. The upper register music is from Act III scene 2 in exact repeat to which a viola solo adds a dancing triplet and dotted figure, redolent of Tippett's use of English folk material in earlier works, and ensuing perhaps from Thea's triplet ornaments and her flat key. Fig 48.

Next, a recitative for Flora and Mangus brings back the 'Caliban' percussion and at No 451 a 'Priam'-like brass gesture associated with 'man of power' (No 12) is linked to piano and string chords, the electric guitar doubling and enlarging upon the vocal line.

Presumably the Carroll-like mock trials are of the 'pawns' that Mangus said were 'missing'. No 453 is a march of grotesque military side-drum figures plus a trumpet figure arising from the Blues of Act I and Faber's phrase from Act II (No 220). ('I hardly know my own') Fig 49. Faber acts as jailor as Ariel is brought on. No 456 obviously has connections with No 62 (Mangus's first doubts) in which the guitar had a similar function.

Dov's answering arpeggios are new in motivic content and bring about a new presto semiquaver figure which advances by repetition (not without some strange variation at No 459) and has no links in former material. Fig 50. Tritone glissandi, recalling the storm and allied to Dov's previous 'freedom' music, set Dov free to call upon 'music my muse'. Faber has unshackled Ariel and presumably released him from the bonds of homosexual liaison

to devote himself to music. But what of his relationship to Caliban?

Caliban is similarly brought to trial with a repeat of the march, and a Shakespeare quotation 'But he's a devil, a born devil'- (Papageno on Monostatos 'Ha! das ist der Teufel sicherlich.') 'Youre better without him', and Mangus in a further quotation justifies his necessity accompanied again by the guitar, hence an element of self-questioning if this does ally it with the Act I parallel. At No 468 Caliban reasserts Dov's fanfare motif but it brings different results and the former tritone glissandi are extended and altered although similarly ending on 0-1. Mangus acknowledges Caliban's part in natural law - Prospero must accept his harsh nature but not allow it to become king - it must be continually punished and suppressed.

Whole-tone phrases abound in the voice part culminating in the enigmatic phrase 'back to the penitentiary or the school'. Miranda/Flora pleads for Caliban/Mel and Ariel/Dov taunts him with the original 'Caliban' dance to which are added clarinet phrases imitative of Dov's wolf-whistling, and missing from Act I material (No 101). Dov's final taunt 'I'm the king of the castle' seems to draw together chess images and complete Prospero's condemnation of Caliban. 'King is too much'.

Like Claudius, Mangus dismisses the charade and strides to the footlights (the first performance added his actual cry 'Lights' at which the houselights came up) and the finale is initiated.

'Enough' he cries, 'We look into the abyss' - a phrase recalling Prospero's 'Hark and backward abysm of time' - and musically we are presented with a chaotic form of Mangus's 'magic' music, with the gentle seconds of the 'magic bells' (No 335) now transformed into violent descending strides for full ensemble and tam-tam. 'Prospero's a fake, we all know that' he continues - the

xylophone re-awakens the E-flat ostinato of the magic music and disturbs it with a trill, and the quintuplet celeste theme returns. (Bass chord: why not C-sharp (see p 204) and why add A-sharp?) Possibly the lack of a C# is a misprint.

The word 'fake' brings about a phrase from the jazz trumpet reminiscent of the first act blues but not directly related by quotation. Its placing in the score is to give mocking effect: self-mockery is the theme of this final section. 'And perhaps the island's due to sink into the sea' returns to the former gesture and the section finishes as it began with the addition of the original bell notes, to link in with the next statement, 'full fathom five'. If the music of the finale is acknowledged on the score as 'echoes of earlier music' these echoes come from a more distant past for Tippett proceeds to quote from the former Songs for Ariel [1] in 'full fathom five' set here for three voices and bass instruments. To add to the confusion, off-stage voices shout 'ding-dong'; whether as echo, sympathy or mockery is not defined, but changing to a further Shakespearian character Mangus declares 'I'm but a foolish fond old man'.[2] The striding bell motif returns in a further upward transposition and the temple-block motif is restated.

At No 483 Faber's music returns without Faber's participation as his whistling is given to the off-stage voices - 'whistling to keep my pecker up' he adds to Shakespeare; 'whistling to a music compounded of our groans and shrieks' above Dov's frustration motif (No 114) from Act I which brings in the Row in

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1. Originally written for the Old Vic production, London 1972. MS in the possession of Eric Walter White.

2. Lear: 'Pray do not mock me
I am a very foolish fond old man,
Fourscore and upwards; not an hour more or less,
And, to deal plainly, I fear I am not in my perfect mind.'

full. The off-stage voices take up Dov's 'Bow-wow' of frustration and add also his wolf-whistles of triumph, and the final apt quotation is from Act I blues (Faber: 'You'd like to take the mickey out of me') beneath Mangus's 'Ironic celebration for that trickster Eros'. 'Oh boy' - ejaculate the rest of the cast. (!) The quotation from Act I (No 187) finishes on a B major chord (before notated as C-flat major) and the two seventh chords of 'Oh boy' act as a transition out of the Blues quotation and into the sounds of Dov's song in Act II upon which the following moralising passage is based.

The chord with a C major basis is in fact a concentration of Dov's conciliatory phrase 'Stop crying'[1] and the new mood is of a similar sweet nostalgia and conciliation as that found at the end of Act II. The quadruplet figure on the cellos now becomes a septuplet extending into a rising phrase which leads to the moral,

'If for a timid moment we submit to love
Exit from the inner cage, turn each to each to all'.

The voices enter in turn from soprano to bass in a chord resembling those constructed from the altered Row (C-natural and F-sharp) above which are two Dov motifs, first a stable version of his freedom (No 371) and next the clarinet melisma from his song in a slightly altered version. 'Exit' brings an altered transposition of the 'If' chord plus the original Dov melisma and 'turn', 'each' and 'all' carry reminiscences of Thea's bitter chords, which in various forms have appeared in all three acts.

Now follows a quotation from an earlier piece containing in itself a further quotation from an earlier work, nicely aligning itself with the mirror images of the opera. Dov sings a line from the Songs for Ariel ~~and the passage~~ which terminates with a passage

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1. Final scene of Act II, No 298

Fig. 51.

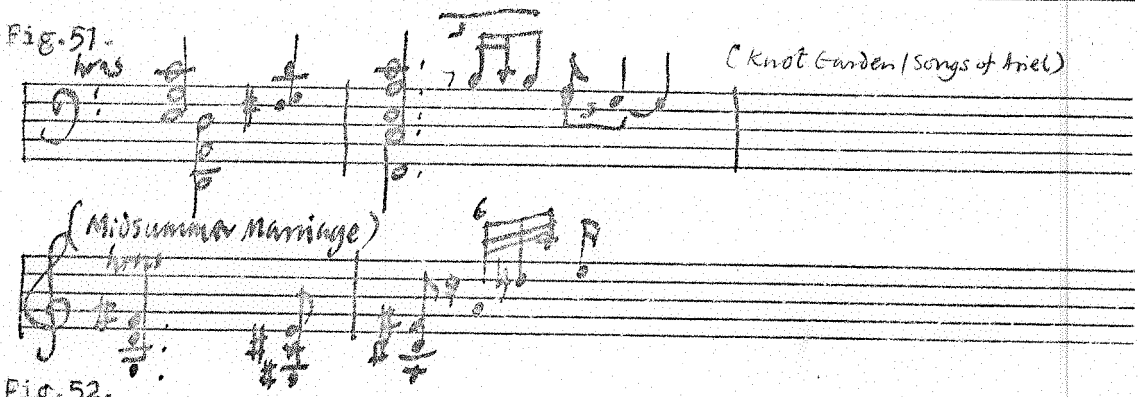


Fig. 52.

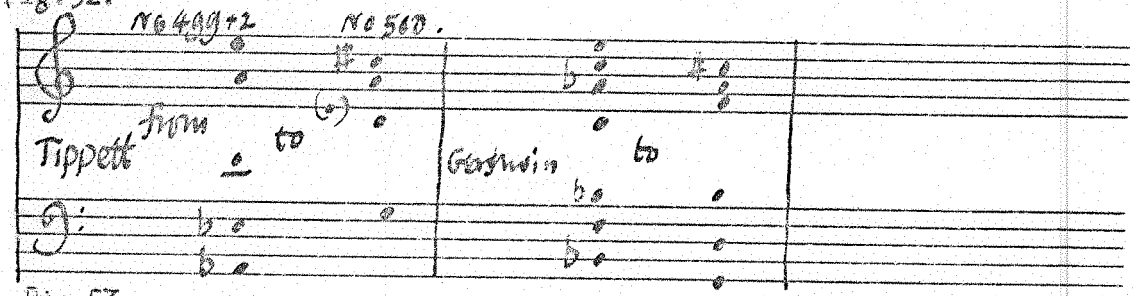
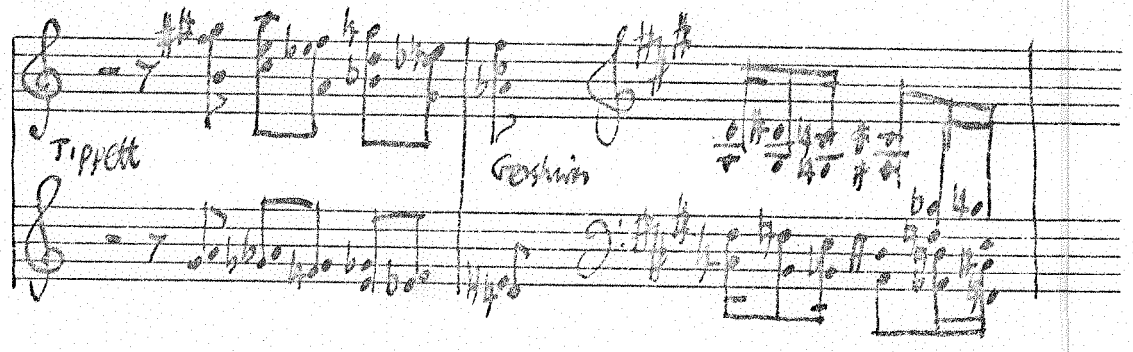


Fig 53.



reminiscent of the three horn chords from A Midsummer Marriage associated with magic and sensuous love as Jack calls Bella within the shadow of the wood. Fig 51. The 'cockadoodledoo' cry is taken by the clarinet and answered by a solo trumpet.

The musical procedures of the second part of the moral are similar to those of the first giving rise to the same quotation from the Ariel songs once more, this time leading via an altered trumpet figure to the final statement in unison 'Hold', accompanied by a woodwind figure similar to Denise's strength (No 150) or Dov's craving for freedom (No 364).

'Goodbye' - the final ensemble chord builds up from beneath on a bitter-sweet chord resolving on to a sweeter seventh which gives the clue to many of the sounds of this passage. The chord C-sharp A D G is given a climactic placing and comes straight from the vocabulary used by Gershwin at a similar moment in Rhapsody in Blue (p 10, Chappell piano score) and in transposition at the peak of the work before the coda. Fig 52. (The bass fifth of the first chord slipped to increase the sweetness of the second.)

This brings also into focus the 'phasing out' phrase used beneath the large chords of the previous passage. Fig 53. Mangus's final Shakespearian quotation 'leave not a wrack behind' upsets the tonality and clarity of this phrase especially with its over-elaborate horn figure bound to it.

The 'ensemble issues in departure' with a ten bar quotation from the Act I Blues followed by the disappearance of the Dissolve figure back the way it came, ie, in reverse order symbolising the end of the spell, the charm wound up, the mandala completed. Suitably, Mangus disappears leaving the stage to Thea and Faber for the final scene.

Scene 10

The music for this scene is an exact repeat of Thea's aria from scene 7, the vocal line worked into the orchestration, interpolated by two final motifs, first a celeste roulade over a string tremolando which accompanies the spoken dialogue. This is in the lineage of storm associated motifs - the last whisperings of the opening storm, adding interest by upward transposition on each entry. The second motif is the two duet phrases accompanied by familiar striding brass, echoing, storm, dissolve and many other motifs, and terminating on the Gershwin 'Goodbye' chord. This scheme is repeated using upward transposition.

One further detail of the celeste figure is the regularised percussion 'click' - first heard in far more chaotic form at the beginning of the act but now regularised into the steady tick of the claves and beat of gong and side drum, cymbal and bass drum.

The final line moves definitely towards B major as Mangus's dream fades 'our enmity's transcended in desire' - 'the curtain rises' and a final sweep of B major scales from bass to treble brings about the last chord clustered around B major.

SECTION IV: OBSERVATION AND CRITICISM

In constructing his libretto Tippett has leant heavily on the experience and structures of many poets, above all Eliot, but Tippett's words and syntax lack something in finesse and he has assimilated techniques which have affected the music to which the words are set. These do not necessarily make for good musical practice. The 'canzona-style' itself has a very literary-based premise, based on the impossibility of simultaneity except in a montage. A poem like 'Wasteland' can only present ideas as next-door neighbours and allow similar faces to remain in our memory as we read so that we may recognise them when they recur.[1]

Counterpoint and interdevelopment of theme in the musical sense is technically impossible so that, for instance, Sylvia Plath's 'Little Fugue' can only be so named because certain ideas or images recur. Any real counterpoint is impossible in poetry without two readers reading simultaneously and thus destroying the aural focus for the reader. This is precisely what Tippett destroys in his self-styled 'jam-sessions' and it is a questionable musical technique for it blurs musical focus in otherwise focussed textures.

From the juxtaposition of contrasting sections it may be assumed that the 'canzona-style' is still in force. This radical change of style which came about in the 1960's came as a considerable shock to many listeners well versed in his earlier rich polyphony; indeed, polyphonic and textural elaboration seemed essential points of his musical character, and the shock of the terse and almost monodic style first heard in King Priam was made largely acceptable by the appropriateness of the stark and

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1. Eliot in Tradition and the Individual Talent says 'Immature poets imitate; mature poets steal; bad poets deface what they take and good poets make it into something better, or at least something different.'

severe contrasts in the classic drama. The Second Piano Sonata (1962) with its accumulative material and mosaic style showing little developmental process was furthest from his earlier style through the marked absence of any traditional musical justification for the position and juxtaposition of material. Following closely on this sonata, the Concerto for Orchestra (1963) extended this new technique by enlarging and further diversifying the individual cells and by some linking of motivic material. The most crucial and questionable part of this procedure was what, in the programme note to the second sonata Tippett identifies as 'the climax of a jam session, ie, when the contrasting sections, or bits of them, instead of being just segmental, are made to appear together. The 'climaxes' (there are several in King Priam) are more appropriate to an orchestral piece in this form'.[1] The Concerto for Orchestra is such a piece, and many of the superimpositions of material can seem arbitrarily placed and somewhat wayward and capricious. The flow of the work, particularly in the later section, is intuitive and impulsive and it is only the rhythmic drive and the impulsive movement from one event to the next, not allowing the listener time to assimilate, that holds things together. The Shires Suite (1970) written at intervals over the birth-period of Knot Garden moves even further into the dark world of the intuition, and textures which are close to those of Charles Ives become more in evidence. During this period Tippett chose to conduct Ives' Putnam's Camp and Circus Band and Gershwin's Rhapsody in Blue in the concerts in Bath and Cheltenham in which the Shires Suite movements severally received their first performances.

In Knot Garden the canzona-style is still apparent but the sheer length of the work and terseness of its material tends

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1. Tippett: programme note to the Second Sonata (1962)

to militate against its effectiveness, particularly when few of the musical ideas last for more than five bars. The many small aria forms are an attempt to rationalise and cope with the problem as is the constant repetition of material. (At least, this is the kindest way to approach this constant mechanical process.)

Every unit is a possible counterpoint to, or bed-fellow of, its neighbour and some pieces are arbitrarily submitted to a kind of automatic promulgation as in the Dissolve.

Tippett's comments on the Third Symphony, the next major work after Knot Garden, amplify this technique.

'I had thought that, as in the normal symphony, I would now move over towards the less rigorous things. And to begin the second part I had always imagined - this is a risky thing to say but I shall have to risk it - an Ives-like movement (because it isn't Ives), meaning that part of Ives when he presents an enormous melange, an accumulation of things all at once. But I always realised that he did it in a pacific way, that he used all sorts of material - much of it popular and noisy even - because at the back of his mind was some kind of New England experience, some kind of inner world. At the end of Fourth of July there's a frightful row which bursts up and leaves this almost non-existent sound behind. Its Emily Dickinson - what is it? - "the sound of the pool in my garden transcends my piano". Now I'm not doing it that way, but I've got something in me that like that Ivesian thing.

'So I imagined a play of five different musics which are quite long sections that hardly change at all in themselves but do change in their relationships with each other. This I've done before on a very small scale in Knot Garden "dissolves". There you don't notice it - in fact it's fantastic how you do not notice it - but there are three elements going on at their own speeds

with their own gaps (the things take about half a minute to play). Some come three times, some two. They never come together at the same times, and yet in some extraordinary way they sound as though they do - each dissolve sounds a unified piece.' [1]

This process of composition with its arbitrary system imposed upon material is bound to lead to trouble unless Tippett had intended a naive 'New England experience'. But this music is not naive in the sense of being spontaneous in the way that many pages of A Midsummer Marriage are. The superimposition of material in the Dissolve works because of the clarity of the three main areas but in other places the process leads to a cacophony of vocal line as at the end of the first act Blues. Here the contrived overlaying of line leads to aural confusion of an unpleasant kind. The vocal lines are impractical and lead to the position as at the first performance where Mangus's final lines had to be shouted, not sung, and through a megaphone. This must rank as one of the most unpleasant pieces of vocal and orchestral writing in opera.

The same technique leads to further breakdown of communication in Thea and Denise's duet in the second act where in the two florid vocal lines with crucial words cancel each other out allowing the audience access to the sense of neither. (No 21).

Another aural confusion resulting from the layering of textures can be seen in Dov and Mel's Blues in Act II, called by Tippett in the libretto 'a fast and bitter blues'. The total effect is of slow moving harmonies underpinning a slow-moving vocal line: the fast triplet rhythms fade into the background. Unlike the 'Dissolve' this is another case of the layering technique defeating its own end. Both here and in the Blues of Act I we find the composer striving to create a sort of music for a

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1. Northcott: Music and Musicians, June 1972.

specific dramatic purpose, but despite many claims to jazz influence throughout his musical output one cannot but see this as wishful thinking.

The jazz-influenced music is used to portray two characters who are intended to typify those of the late 1960's, particularly Dov who does not wish to grow up '...O hold our fleeting youth forever. O stop the world, I want to get off'. (A phrase borrowed from a star of the 1960's, Anthony Newley.) Dov stands for Tippett's wish-fulfilment, a flattering view of himself as the eternally young musician.

The choice of symphonic-jazz to portray this character has bitter irony, for while it seems obvious that this choice of style was purposely made to appeal to the young audience (and Tippett was particularly pleased at the number of young people who attended Knot Garden) jazz by this time was a recondite art form with a small following of largely nostalgic enthusiasts.

I was present at a Bath Festival concert in 1968 organised by Tippett which included John Dankworth and his band playing together with a symphony orchestra. The programme included Seiber's Variations for Jazz Band and Symphony Orchestra, a work of Dankworth's, Zodiac Variations, and Weill's Seven Deadly Sins. Tippett's own enthusiasm was particularly marked by his wildly enthusiastic reception of each piece, clapping and cheering in an extravagant manner. He was at that time, so I was told by his secretary, working on the jazz sections of the opera.

The techniques and idioms of the jazz-pop culture seem, however, antipathetic to his basic musical practice which is firmly rooted in the English past and much more influenced by middle-period Stravinsky and Hindemith. Unlike Stravinsky, who absorbed certain early jazz techniques into his own world and made them his own, Tippett seems unable to absorb and relies on acquired gestures like the blues notes and dotted rhythms to

declare an intention without getting near to the heart of the subtly syncopated rhythms.[1]

His early uses of percussion had been masterly in their restraint, contrasting so well with those of his contemporaries who spared nothing when it came to the percussion score. No one was more the master of the orgasmic cymbal clap than Tippett. (Witness the 'assembly' of the ritual dances from Midsummer Marriage or even the first movement of the Little Suite for Prince Charles.) However, since the Concerto for Orchestra his percussion scoring has become fuller and more determinedly in line with that of younger composers but somehow the will to write seems stronger than the inner ear.

In this Blues a fast speed is set - crotchet or dotted crotchet = 168 - but is expressed in music for solo woodwind, only mezzo piano; the dominant vocal line is given slow, syncopated minims punctuated by a percussion ostinato on the jazz-kit and the intention of the 'fast and bitter' blues founders due to the degree of tension between the voices and their accompaniment. The irony of a sudden intrusion of a jazz style into this tense scene could have been moving, acting as a catalyst on the previous Stravinskian rigours and prompting the more relaxed music of the next scene. However, the flesh cannot fulfil the spirit's promise and Tippett falls back on a series of repetitive compound-time gestures in the Hindemith 'pastorale' tradition spiced with sporadic percussion ostinati. The vocal line is stretched out between the percussion entries and its slow whole-tone phrases, at odds with the basic triplet groupings, confuse the listener

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1. 'Technically, I use an extremely tiny text, because I know music extends text. If there is a difficulty it is in making yourself be stimulated rhythmically'. Music and Musicians, December 1970. Sutcliffe: Tippett and the Knot Garden.

and cancel the whole out into an adagio far from the 'fast and bitter blues' of the original conception and needed for the dramatic situation.

The description of 'non-music' which Tippett culled from Harrison Birtwistle is a dangerous phrase to use in Knot Garden, for a harsh critic might well apply this term not only to the Dissolve but to much of the work where the overlay or juxtaposition seems arbitrary. The Dissolve does of course stand satisfactorily outside the rest of the opera by virtue of its musical character which is clearly separate from the rest and instantly recognisable on reappearance, but his delight in the wonders of chance regrouping and the resulting surprises have given him confidence to try similar techniques with less clearly-defined and easily recognisable material, with less successful results.

Much of the vocal writing outside the set pieces has a pitch content arising from improvised expressive speech/song rather than from a control of an underlying thematic vocabulary. A certain rudimentary system of high notes on important words and a stress on certain intervals such as the tritone, fourth and minor ninth seems to go hand in hand with a design that is purely gestural and often antipathetic to the communication of words in an intense and complex opera libretto. Very little of the thematic material of this work is to be found in the vocal lines.

There is, I feel, a basic dichotomy exposed in this work, more than in any other, but not absent in earlier works, which is crucial to Tippett's style and compositional processes. He is essentially a man of tradition, and he feels keenly his links with the past. He constantly refers to the Beethoven Allegro, for instance, when talking of his writing of both the second and third symphonies. And yet he feels that he must also declare himself to be of the present, more from a sense of high idealism than of musical conviction. Why else should he be concerned to be able to use new techniques that worried him on first encounter, as at

Edinburgh, previously mentioned?

He is at his happiest and most relaxed when writing music within the straight-line tradition of musical development where metrical procedures and overall rhythmic shapes have an easy relationship and when the harmonic foundations are of solid tonal progressions. I suppose the best example of this is found in the Concerto for Double String Orchestra. The most memorable moments in Knot Garden are when these processes come to the foreground, as in Dov's and Thea's arias.

The rest of the music is written in tiny bursts of creative energy which are sewn together and constantly re-used to give the impression of the continuing presence of an overall rhetorical style. There is nothing intrinsically wrong in writing music that is framed in short outbursts and although it is something of a traditional tenet in music criticism that mechanical repetition is unwise unless some form of development can be demonstrated, this need not be so. But the problem in this work is that the composer does not make a virtue of these processes, and seeks to hide repetition in transposition and overlaying of texture. The overall rhythmic flow is of traditional type, yet the constant chopping and changing of the material is always at variance with it and makes for discomfort in the listener.

I have a suspicion indeed that close examination of the score of the Third Symphony will reveal an approach to an answer to this problem, for the ideas appear more expansive and interrelated and are given far more time and opportunity to expand within their own musical space. Many of the same problems seem, however, to raise themselves again in the final movement when Tippett returns to his old 'Knot Garden' haunts in the Blues, especially in the second and fourth. The philosophical ideas of the text seem here to get in the way of the musical communication and again Tippett sets his own words almost as if he were ashamed

of them, judging by the way he uses roulades and sweeping jagged phrases which obscure the words from the listener, and make them difficult to hear, even with the text.

The significance of the tritonally placed keys E-flat and A major and their mediator, C, has been discussed at length, but to the listener these matters are pretty obscure compared with for instance, the same contrast in the storm interlude in Britten's Peter Grimes. In similar contrast Tippett's use of a row as an initial and binding theme compares unfavourably with Britten's similar technique in The Turn of the Screw, or even in Death in Venice.

These criticisms have to be balanced against the sheer urgency and originality of the opera in terms of drama, however complex it seems. It has an amazing power in performance and rivets the attention by the welding together of the arts of words, music and drama in a manner new, but true to opera at its best, There is no hint of a divorce between orchestra and singers nor between musical necessity and dramatic effect and some of the best moments rank with Midsummer Marriage and Child of our Time.

In scene 7 of Act II the sound of the music becomes increasingly akin to that of A Child of our Time and nostalgia prompts memories of that work, written at a time when Tippett had a young man's fiery commitment to the world at least as bright as that of his later creation, Denise, who first enters disfigured by the world's harsh answer to her protest against it. At the moment of Mel's realisation of the actual protest song ('O deep in my heart') the long-held soprano G-sharp rising to an A recalls the closing pages of the earlier score in a most poignant way.[1]

Dov's aria, making the first of the set of three Songs

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1. A Child of our Time three bars before Fig 138 - first violin scale to a 6/3 chord on F.

for Dov, marries truths about Tippett's personal musical language with an acute and in this case successful observation of the musical vernacular of a popular kind. At last he is free of the mannered strivings of the previous blues and the music takes wing and soars. Its processes arise from certain harmonic and rhythmic aspects of the Schubert song and is a superb affirmation of the best of the present in Tippett and in 'pop' music. The music of groups like the Beatles has obviously affected the harmonic and rhythmic figures but because he is on well-tried ground - proliferation of figuration above a relatively simple harmonic background - he succeeds in taking flight. This is a remarkable and memorable piece when a cogency of rhythmic and harmonic elements allow him the eloquence in which this work is not otherwise particularly rich.

Thea's final aria is another memorable moment for similar reasons. The simplicity of the texture allows what is there to speak with a clear voice. It is plain that Tippett is happier in the nostalgic tonal or partly tonal field and his use of serial music for frustration is apt.

What appeared to be strata in the text (The Tempest and Alice quotations for instance) turn out to be mere effects which have no parallel in musical structure, and only relate to each other as parts of the overall patchwork. The literary images have no point of coalescence, and there is no music for Alice or Tempest, despite the recurrent storm theme. The musical symbolism much more nearly aligns itself with the psychological drama which Tippett has not openly displayed, even if he is aware of its existence.

The row-based areas are connected with tension points, the tonal areas with points of relaxation or nostalgia [1] and the

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1. An interesting parallel with Henze's use of serialism in The Bassarids.

Blues stand rather self-consciously as formal set pieces amidst the bitonal or non-tonal hinterland.

Tippett says of the Blues that they 'are only one ingredient - only part of the mechanism of the music. They come when there seems no way forward, the confrontation is so sharp: people are so divided and yet they ache to be together. In the blues it is still possible by being caught up in the music of the blues, the sheer sensuous sound of it, you feel for a moment at any rate you could be one again, and this Blues is a conciliatory ensemble. It's ironic only in the sense that it gives us only assurance within ourselves.'[1] In articles and talks Tippett has said quite a lot about the use of Blues, but nowhere mentions the interesting use of a serial theme.

Tippett's use of the row as a symbol gives an opposite point of view from that of Scoenberg in Moses and Aaron in which work we find a similar musical and psychological symbolism couched in a myth. For Schoenberg 'the serial system as a whole represents heaven, because, as Schoenberg said, it displays complete unity - total reversability - of space and time. The series itself represents God.'[2]

Tippett's world admits of no God but can only see order built against Chaos. For him the series represents the absence of order: the 'whirling storm'. The inner meaning is one of Inner Chaos, frustration and antipathy. The occurrences of the serial theme locate the frustrations which themselves have brought this work into existence:

(1) Storm, (2) Dov's frustration, (3) Denise, (4) Labyrinth, (5) Denise and Faber confrontation (Anima versus Father image),

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1. Music and Musicians, December 1970. Sutcliffe.

2. Middleton. Op. cit.

(6) Flora and Faber confrontation (self versus Father), (7) Thea and Faber confrontation (Father versus Mother), (8) Dov's frustration repeated, (9) Confrontation of Dov and Mel (Persona versus Shadow), (10) Mel's turning to Denise (Shadow turns towards Anima - this brings about a double figure using Prime and Retrograde), (11) The mocking of Mel by Dov, Thea by Mel and Thea's frustration, (12) the dissolution of the near union between Dov and Flora (Persona and Self), (13) The opening of the third act 'on the island', (14) The rape of Flora, (15) The transcended row as all is dissolved into the 'dark side' - Thea aria, (8) Final reprise of Dov's frustration, (7) Final reprise of Thea's aria.

Whereas the strong autobiographical component in Moses and Aaron is on a more superficial level, relying on the strength of the traditional myth to tap the deepest archetypal levels, so also Knot Garden exists on the personal level but has no other rationale.

The reverse is true of Midsummer Marriage of which Tippett could justifiably say, with Stravinsky, that he was the vessel through which the work passed. The problem of the Quest of Man for Health through Self-knowledge is clearly stated and answers are proposed. The archetypes are definable and a knowledge of comparative myth clears away most of the problems of the text. A conscious effort to line up characters against Jungian archetypes seems apparent in Knot Garden but there is no inner resonance in the 'dark and backward abysm of time'. Moses's conflict was Schoenberg's, but to some extent that of Man. Tippett's conflict is his own and the wider application is absent.

The answers are also different. Schoenberg's answer was to sublimate the Flesh into the energy of the Spirit (symbolised by the row). Tippett's answer in Midsummer Marriage was to effect a union between Spirit and Flesh without sublimation of one into another, with the drive and potency of this union stretching back

into the past which coalesces with the present. His answer in Knot Garden returns in disillusion to a Freudian position of neurosis and psychoanalysis: an individual-centred awareness of psychological sickness seen in the context of contemporary problems - race relations, sexual deviation, music's two worlds, protest, etc., in direct contrast to his previous Jungian ideals of the Collective Unconscious.

The choice of The Tempest as his matrix is an attempt to frame the whole in terms of a myth but he does not commit himself enough to his Shakespearian model, rather picking and choosing, thus forcing some uneasy relationships such as Faber and Ferdinand. He has been unwilling to invent his own matrix as in Midsummer Marriage or speak through myth as in King Priam. Knot Garden is 'so elegant, so intelligent' but leaves him stuck uncomfortably in the middle ground between these two.[1]

The conclusion is in the all-encompassing Night, resonant with the sound of Thea's aria. The Flesh wins, Caliban cannot be subdued and Ariel is doomed to follow him. Faber's music is sublimated into Thea's and we return to a Wagnerian conclusion, even with a B major finale, in which the Self sinks into the unconscious in an image of the Eternal Feminine, Night and Death. Thea has the best music: it is her aria which beguiles most, transcends chaos and reforms the Row into a relaxed tonal sound. Like Quint to Miles she draws her son to her. He returns to her womb and the initial tragedy is reasserted.

The psycho-cultural implications of the various musical techniques employed in this work are, as has been seen, only partially clear. It is easier to identify the work in terms of literary and psychological thinking. Perhaps the confusion and

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1. 'There are many levels, but the mythological is not what you primarily see at all. It is only poetically behind because I quote from Shakespeare.' Broadcast talk prior to Knot Garden.

failure of this work to coalesce on all levels is a representation of Tippett's attitude to his environment and is a reflection of our culture.

Despite the various levels of text and musical symbolism there is no overall thought, no obvious chain which links the images. The fiery Muse which inspired Eliot's 'Wasteland' was not sitting on Tippett's shoulder. Energy is a poor substitute.

The work is no disaster. It approaches the creation of an opera in an original manner and communicates in performance through its fast action, zest, enthusiasm and intensely coloured imagery. That its libretto fails to make any really cogent point and that much of the music is in a crude state is its downfall. Tippett has assembled a formidable array of philosophers, psychologists, writers, poets and musicians, but has failed to give them a central argument. They call against each other like some terrible strife in the school of Athens.

Here is the confused inner world of a man 'in extremis', a man of our time in an age of extreme. It is the work of disillusion in which little hope remains. The cure now is only partial: a compromise between the world and himself both of which he has to accept.

'Simply the thing I am
Shall make me live.'

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