# CONSTANT LAMBERT: DIONYSIAN MODERNIST 

## DISSERTATION

A thesis submitted for the degree of Doctor of Philosophy of The Australian National University
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This thesis is entirely my own work and all sources used have been appropriately referenced. The length of the thesis is within the allowed limit: it consists of 97,179 words, exclusive of figures, music examples, tables, captions, footnotes, and bibliography.

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#### Abstract

This thesis considers the music of the English composer Constant Lambert (1905-51) against the background of European modernism. It argues that Lambert absorbed influences and stylistic trends from various strands of the modernist movement, achieving a unique synthesis that may be termed Dionysian modernism. Dionysian modernism emphasizes such topics as excess, transgression, liminality, disruption, and fragmentation, and in so doing engages dialectically with what were then culturally dominant notions of race, class, gender, and sexuality. The study treats Lambert's works as belonging to three stylistic periods: his student years (1922-6), during which he experimented with various modernist approaches, Neoclassicism being the most prominent; his 'jazz period' (1927-31), which produced a series of concert works combining jazz elements with an angular, sometimes harsh, Neoclassical language; and his mature period (1932-51), in which he integrated aspects of his earlier stylistic experimentation into a coherent, personal modernist language. The study focuses upon the three major works of the mature period: the choral masque Summer's Last Will and Testament (1932-5) and the ballets Horoscope (1936-7) and Tiresias (1950-1), all dramatic works that include direct reference to the notion of the Dionysian. The analytical chapters of the thesis investigate Lambert's treatment of form, rhythm, and melody in these works, with emphasis on the movements that contain overt titular or textual Dionysian references (e.g. 'Bacchanale' or 'Bacchus'). From this analysis, the study concludes that these stylistic characteristics combine to provide a musical embodiment of the Dionysian that entails critical engagement with the aforementioned notions of race, class, gender, and sexuality.


## TABLE OF CONTENTS

ACKNOWLEDGEMENTS ..... iii
ABSTRACT ..... iv
TABLE OF CONTENTS .....  v
ABBREVIATIONS ..... vii
NOTES ..... vii
PART ONE: LAMBERT, MODERNISM, AND THE DIONYSIAN .....  1
INTRODUCTION ..... 2
CHAPTER ONE: THE DIONYSIAN IN WESTERN ART AND CULTURE ..... 18
The Dionysian in classical Greek culture ..... 19
The Dionysian in the Renaissance ..... 25
The picturesque ..... 30
Nietzsche and the Dionysian ..... 34
Biological influences on the modern notion of the Dionysian ..... 38
The Dionysian in fin-de-siècle art ..... 44
The Dionysian in modernist literature ..... 48
CHAPTER TWO: MUSICAL AND MUSICOLOGICAL PRECEDENTS FOR A DIONYSIAN STYLE ..... 60
PART TWO: LAMBERT IN CONTEXT ..... 95
CHAPTER THREE: LAMBERT'S WORKS, HIS INFLUENCES, AND HIS CONTEMPORARIES ..... 96
Theories of influence and intertextuality ..... 96
Early influences and student works ..... 98
Lambert's 'jazz' period ..... 132
The mature period ..... 144
CHAPTER FOUR: SUMMER'S LAST WILL AND TESTAMENT ..... 154
CHAPTER FIVE: HOROSCOPE. ..... 203
CHAPTER SIX: TIRESIAS. ..... 231
PART THREE: A DIONYSIAN STYLE REVEALED ..... 282
CHAPTER SEVEN: FORMAL STRUCTURE IN THE THREE SELECTED MOVEMENTS284
Large-scale formal structure ..... 284
Continuity and discontinuity ..... 296
Deformation of the motivic surface ..... 317
Intratextual and intertextual references ..... 329
CHAPTER EIGHT: RHYTHMIC DISRUPTION IN THE THREE SELECTED MOVEMENTS ..... 340
Disruption of established metre ..... 340
Hypermetrical disruption ..... 354
Deformation of the rhythmic surface ..... 364
CHAPTER NINE: MELODIC TYPES IN THE THREE SELECTED MOVEMENTS ..... 378
Extended diatonic modality ..... 378
Pentatonicism ..... 401
The whole-tone scale ..... 406
The octatonic scale. ..... 411
Chromaticism ..... 414
CONCLUSION ..... 422
BIBLIOGRAPHY ..... 447
Archival materials ..... 447
Printed materials and dissertations. ..... 447
Musical scores ..... 463

## ABBREVIATIONS

OED Oxford English Dictionary Online (Oxford: OUP, 2017)
[http://www.oed.com/](http://www.oed.com/)

## NOTES

Specific pitch references are given according to the Helmholtz system, with primes simplified to superscripts (e.g. middle C is $\mathrm{c}^{1}$, an octave higher is $\mathrm{c}^{2}$ ) and double letters simplified to subscripts (two octaves below middle C is C , three octaves below is $\mathrm{C}_{1}$ ).

Rehearsal marks are given in the text simply as boldface-type letters or numerals. Specific bar references are given as the rehearsal mark followed by the number of bars, separated by a colon. For example, $\mathbf{2 3}: 5$ indicates the fifth bar of $\mathbf{2 3}$, the bar of $\mathbf{2 3}$ being understood as 23:1.

PART ONE: LAMBERT, MODERNISM, AND
THE DIONYSIAN

## INTRODUCTION

This thesis seeks to identify how three major works by the English composer Constant Lambert (1905-51) engage with the notion of the Dionysian and relate to musical modernism. The Dionysian comprises a broad set of philosophical ideas about the instinctive and unregulated aspects of human behaviour; musical modernism includes many compositional approaches evident in western music of the early-to-mid twentieth century. Part One of the thesis investigates the meanings associated with the Dionysian through several periods of western history, from ancient Greece to the early twentieth century. The first chapter of Part Two considers Lambert's compositional output, identifies the multiple strands of modernism whose influence Lambert absorbed in his early years, and argues that he later synthesized these into a style that may be termed Dionysian modernism. The rest of Part Two investigates how the three major works of Lambert's mature period-the choral masque Summer's Last Will and Testament (1932-5) and the ballets Horoscope (1936-7) and Tiresias (1950-1)—engage with the notion of the Dionysian. Part Three focusses upon movements of these works that contain overt titular or textural references to the Dionysian and analyses how specific formal, rhythmic, and melodic elements combine to produce a musical embodiment of the Dionysian.

Modernism is generally understood as an artistic movement that originated during the latter half of the nineteenth century, produced its most iconic works during the 1920s, and was largely supplanted by another movement, postmodernism, in the 1950s. Lambert was active as a composer from the early 1920s until his death in 1951; his career thus coincides with the heyday of modernism. Modernism is not merely a period of artistic activity, however; the term also connotes a set of attitudes, approaches, and
aims shared by the leading artists of the time. From these attitudes, approaches, and aims emerge three key ideals: innovation, individuality, and the pursuit of aesthetic authenticity. Aesthetic authenticity in this context denotes an honest and meaningful response to the alienating and marginalizing conditions of modernity.

Among modernist composers, preoccupation with innovation, or originality, found expression chiefly through new developments in compositional technique. Key figures such as Schoenberg, Bartók, and Stravinsky developed new compositional languages that departed abruptly from those of their nineteenth-century predecessors in the treatment of harmony, melody, rhythm, orchestration, and form. Closely related to the preoccupation with innovation is the quest for individuality. These same key figures' technical innovations were informed by their respective backgrounds: Schoenberg's, by the Austro-German Classic and Romantic traditions he considered his own; Bartók's, by peasant sources collected in his native Hungary and surrounding countries; and Stravinsky's, by the Russian tradition and his involvement with the Diaghilev ballet. What, then, of Lambert, much of whose music adheres to nineteenth-century norms of melodic, harmonic, and formal design, rhythmic repetition and variation, instrumentation and orchestration? To what extent is his music innovative and individual?

Two articles about Lambert from early in his career attest to his individual approach. Beryl De Zoete praised Lambert's 'remarkable independence . . . from tradition both ancient and modern'. ${ }^{1}$ Edwin Evans characterized him as 'typical and heterodox' within the rising generation of English composers: typical in his eschewal of 'the kind of musical "tall talk"' favoured by the preceding generation; heterodox in his 'immunity'

[^0]from the 'obsessions with procedure, with idiom, with "economy" and so on' that affected his contemporaries. ${ }^{2}$ More recent critics have likewise acknowledged Lambert's individuality. Norman Lebrecht identifies Lambert as highly unusual among English composers of his time, describing him as 'an exotic, toxic growth in the English garden'. ${ }^{3}$ Giles Easterbrook calls every one of Lambert's works 'a gem possessing some unique delight of its own, while sharing the stamp of a consistent and unmistakable personality'. ${ }^{4}$

So Lambert is accepted as a composer of unique and distinctive works. But how do his works satisfy that other important condition of modernist music, namely the pursuit of aesthetic authenticity? As Daniel Albright observes, this pursuit can lead to 'strange places, such as the microtonal intervals of peasant fiddlers, or the noise of an airplane propeller, or the principle of [assigning] equal value to each note in the chromatic scale'. ${ }^{5}$ In his polemic Music Ho!, Lambert decries each of these supposed innovations. ${ }^{6}$ He argues that the string quartets of Alois Hába differ from those of Brahms 'only through being written in the quarter-tone scale'; Lambert alleges Hába was 'forced to adopt an outré manner in a vain attempt to disguise the commonplace character of his thought'. ${ }^{7}$ He questions the effectiveness of George Antheil's addition of 'sixteen pianos, an electric buzzer or two, an aeroplane propeller, and a pneumatic drill' to a score, evaluating the resulting sonority as 'little more than the average background to a telephone conversation, ${ }^{8}$ Furthermore, Lambert refutes any claim the twelve-tone

[^1]system may have to authenticity when he calls it 'a radical and intellectual revolution whose origins are not to be found in any primitive school of music, and which has no instinctive physical basis'. ${ }^{9}$ This comment shows where Lambert may have sought authenticity: in subjective, corporeal experience.

To regard corporeal experience as a valid source of knowledge, meaning, and inspiration is central to the Dionysian, a philosophical notion that became influential during the early twentieth century. The notion owes its influence mostly to Friedrich Nietzsche, who codified the Dionysian-Apollonian dichotomy in The Birth of Tragedy, his rather fanciful and idiosyncratic reading of Greek drama. Nietzsche intended the Dionysian and Apollonian primarily as aesthetic categories, but the terms were soon applied to ethics as well. The term Dionysian originally pertained to Dionysos, the Greek god of wine, drama, and ecstasy, whose Roman equivalent is Bacchus. Dionysos' role as god of drama is especially important to this study because the three works selected for analysis in Part Three are dramatic works: two are ballets; the other, a masque. The Dionysian represents the instinctive, unregulated aspects of human experience: chaos, intoxication, loss of self-control, and extremes of physical and emotional expression. The term Apollonian, on the other hand, is derived from Apollo, the Greek sun-god associated with poetry and music. The Apollonian represents order, sobriety, discipline, and rational behaviour. In this thesis, I argue that in life and art, Lambert tended towards the Dionysian. In his obituary of Lambert, Osbert Sitwell stated 'In the words of Nietzsche - and as he was fond of being told - his attitude to life was "yea-saying". ${ }^{10}$ Julian Herbage stressed that Lambert's life and creative work had a common basis in sensual, instinctive reality:

[^2]> He lived life to the full, with a unique sense of discrimination and in such a way that life and creative activity seemed to merge into one, and it became difficult to discover the boundary, if any, between his art of living and his life of art. A brilliant conversationalist he would talk to you in the same breath about Gauguin and garlic, about Chabrier and Chablis. Both life and art were experiences to him - real, vital, and essentially interconnected. ${ }^{11}$

This view of Lambert is further supported by biographical evidence, Lambert's critical writings, and his activities as performer, conductor, and arranger, as well as his own compositions.

At times, Lambert showed outstanding intellectual integrity, keen critical judgment, exacting standards of artistic production, and tireless capacity for work. The picture that emerges from the biographical sources is nevertheless coloured by his more Dionysian propensities. For example, Andrew Motion observes that after leaving his first wife, Lambert 'worked more than usually hard . . . and . . . rewarded himself by relaxing unusually hard too - drinking a great deal and entertaining himself at bars and restaurants late into most nights'. ${ }^{12}$ Alcohol and nightlife aside, Lambert was a paradox, oscillating between extremes and never managing to integrate his divergent character traits into a cohesive unity. His friend the novelist Anthony Powell recalls that Lambert considered his given name quite inappropriate. ${ }^{13}$ Stephen Lloyd questions this selfassessment of Lambert's, calling him 'most constant and steadfast', especially 'in the way that he selflessly devoted the greater part of his life to English ballet' ${ }^{14}$ Tom Driberg recalled how Lambert could, when necessary, focus on work to the exclusion of social life:

[^3]He seemed to withdraw into himself and it was difficult to coax him out 'cos he was aware that he was late with some work that ought to have been delivered - he couldn't help sitting up late at night. ${ }^{15}$

Such exclusion is emblematic of what Richard Shead identifies as Lambert's 'normal tendency': 'to keep the various parts of his life in watertight compartments'. ${ }^{16}$ Lambert's attempt to maintain boundaries between the different areas of his life ultimately failed, however, and his propensity for distraction, restlessness, and picaresque behaviour came to have a decisive effect on his relationships, both professional and personal. These are all Dionysian tendencies, as is the theatrical disposition for which Lambert's second wife, Isabel, remembered him.

He really was a man, I think, deeply theatrical in the widest sense of the word, but really the widest meaning that his devotion to life was certainly partly to do with a sense of drama. ${ }^{17}$

Lambert certainly exhibited a visceral response to being in the theatre. Denis ApIvor recounts an occasion at Covent Garden during rehearsals for Lambert's final ballet, Tiresias, where the composer 'stamped his stick on the stage with all the stage hands round about him, and said "When I find myself on the stage, I'm just like a tiger who smells blood" ${ }^{\prime} .{ }^{18}$ Lambert's distracted, restless, picaresque tendencies could also be seen in his manner of walking about London, as Michael Ayrton recollected.

He would advance on tiptoe at great speed as if, birdlike, he might flap heavily into the air, and suddenly stop to talk to an alley cat, to light a cigarette or to recall some exact turn of phrase from among the more improbable paragraphs unearthed from the morning paper to be savoured as contributing additional proof that life was filled with wild and splendid nonsense as evidenced in the frequent sous-entendus of journalism. ${ }^{19}$

[^4]Ayrton even wondered whether Lambert's eccentric gait and 'innumerable abrupt changes of pace' could explain the 'complicated variations of tempo' to be found in such works of his as the Concerto for Piano and Nine Players (1930-1) and Tiresias. For Lambert, the musical analogue of his way of moving about was evidently formal, not rhythmic. In a radio talk about the music of Erik Satie, Lambert asserted that there was nothing incongruous about a walk that took in disparate elements: the elements would be connected by 'the continuity of one's own personality and the continuity of the street' ${ }^{20}$ In Satie's music, Lambert saw the continuity arising from the composer's 'musical personality of remarkable consistency and . . . ever present sense of form'. ${ }^{21}$

The tendency to relate aspects of music to life in general is a persistent feature of Lambert's critical writings. In so doing, Lambert usually privileges a Dionysian, that is to say sensual, approach over an Apollonian, or academic, one. His brother-in-law, the pianist Angus Morrison, observed that he eschewed 'the accepted academic analysis of musical form' as well as 'text-book jargon' and 'the clichés of musical terminology'. ${ }^{22}$ Such an approach put Lambert at odds with many of his fellow English critics, to whom he sometimes responded with hostility. A notable example comes from late in Lambert's career, when he decried the critics' lukewarm reception of the La Scala Company's performances of Otello and Falstaff at Covent Garden. In the December 1950 issue of Opera magazine, Lambert characterized the typical English critic as 'a don manqué, hopelessly parochial when not exaggeratedly teutonophile, over whose desk must surely hang the motto (presumably in Gothic lettering) "Above all no enthusiasm" '. ${ }^{23}$ Lambert's exasperated tone here is understandable when one realizes

[^5]that as early as 1934 he had imagined the influence of such critics to be 'on the wane': in a Radio Times article on Puccini, Lambert considered these critics imitators of their German counterparts, 'who did not consider music worth anything unless it bored them, and felt it their duty to regard anything pleasing and charming as vulgarly bland ${ }^{\prime} .{ }^{24}$ It was not only the German strain in English music criticism that Lambert despised; he also attacked home-grown, Victorian notions of propriety. In an article entitled 'The Man's a Cad, Sir', Lambert celebrated Liszt's reputation for ungentlemanliness. After ascribing the typically negative English critical reception of that composer to ethical and aesthetic considerations rather than technical ones, Lambert embarks on a brief excursus on the interaction of morals and taste in the history of English music.

> Now, while I am not for a moment decrying the splendid tradition of gentlemanliness, restraint, British phlegm, and so on, that has made us what we are . . . I cannot help wondering if these qualities are really the most important attributes of a composer of genius. It is curious that the decline of English music should coincide with the advance of English propriety. In Elizabethan times we were more famed for our good madrigals than for our good manners. In Victorian times, English clothing and English deportment became a pattern for Europe, but not so, alas! English composition. ${ }^{25}$

Lambert concludes that impeccable taste is incompatible with compositional genius, stating that 'a certain touch of vulgarity is really quite a healthy sign in a composer-it is only the second-rate composer that always achieves good taste'. ${ }^{26}$

Not surprisingly, Lambert's critical judgments attracted the consternation of his peers. In a review of Music Ho! the American critic Lawrence Gilman observed that some views Lambert expressed were at odds with his own compositional practice. Gilman is appalled by Lambert's dismissal of James Joyce and Arnold Schoenberg as 'romantic sentimentalists', because Lambert himself is 'young and modernist and revolutionary': he is neither an 'exasperated conservative' nor an 'infuriated academic,

[^6]gasping with horror and incoherent with indignation in the presence of a new and baffling art' ${ }^{27}$ More recently, Albright noted the apparent contradictions between Lambert's critical prose and his music. He gives two examples: Lambert criticized Gershwin for attempting jazz-classical fusion, although he did the same in his own cantata-cum-piano concerto The Rio Grande (1927); Lambert also deplored 'the morbid, even gangrenous quality of twentieth-century music', although 'his own music was fascinated with disease', a notable example being the choral masque Summer's Last Will and Testament, 'an evocation of plague'. ${ }^{28}$

Further evidence of Lambert's sensual, Dionysian approach to music arises from his activities as pianist, conductor, and arranger. During the Second World War, while the orchestra of the Sadler's Wells Ballet was temporarily disbanded, Lambert and the company's rehearsal pianist, Hilda Gaunt, accompanied the ballet on two pianos. ${ }^{29}$ In his memoir of Lambert, the pianist Harold Rutland-who stepped in from time to time to accompany the ballet-admitted that 'sometimes, through excitement . . . [Lambert's] fingers "ran away from him" and he played too fast, making it difficult for the dancers' ${ }^{30}$ This suggests Lambert allowed his instinctive, dynamic physicality to dominate at the expense of such rational considerations as maintaining a stable tempo better suited to the choreography. Lambert's fluid, dynamic concept of tempo cannot be attributed wholly to lapses of discipline and technical command, though. Shead reports that Lambert recorded piano solo versions of two of his own compositions, the Siciliana from Pomona (1926) and Elegiac Blues (1927), on a 78rpm disc for private circulation. According to Shead, these performances feature 'rubati so exaggerated that one might

[^7]be inclined to criticise them if the composer were not at the piano'; he ascribes the considerable tempo fluctuations to Lambert's 'innate romanticism'. ${ }^{31}$ Such an approach to tempo was also characteristic of Lambert's conducting. For Morrison, the salient feature of Lambert's orchestral recordings was 'his wonderful sense of tempo':

In slow music it is always flowing and alive, and in fast music clarity is never sacrificed to speed just for its own sake. ${ }^{32}$

Lincoln Kirstein, describing the Sadler's Wells Ballet's first performance in America, called Lambert 'the hero of the occasion': 'a genius for tempi; absolutely on the note in every variation; no boring bits'. ${ }^{33}$ A review of the 1945 Promenade Concerts, published in the London Evening News on 21 July 1945, praised Lambert's physicality and abandon.

His urgent, ardent spirit on the rostrum is inspiring. Rather bulky with a massive hand and broad shoulders, he soon reduced his collar to limpness and his hair to disorder. ${ }^{34}$

Another aspect of Lambert's music-making that attracted attention was his instinctive approach to music of earlier periods. Humphrey Searle remarks that Lambert resisted 'archaisation', for instance in the 1945 Covent Garden production of Purcell's The Fairy Queen, where he 'touched up the scoring . . . but did it so tastefully that none of the pundits noticed!' Searle adds that Lambert deplored 'emasculated performances of Purcell . . . and really felt the drama of "Dido + Aeneas" $\cdot{ }^{35}$ A review in which Lambert compared recordings of Mozart by two different string quartets provides further insight into Lambert's views on performing earlier music. These recordings were of KV 387 by the Léner Quartet (Columbia LX24-27) and of KV 421 by the Flonzaley

[^8]Quartet (HMV DB1357-8). Although Lambert admired the 'incomparable finish' of the Léner performance, he detected 'a slightly hushed and reverent quality about the playing that leaves one with an indefinable sense of dissatisfaction'; the Flonzaley, on the other hand, he found 'almost rough in their rendering', though he admitted that 'the performance has a vitality and enthusiasm which are most engaging, ${ }^{36}$ Lambert clearly preferred the Dionysian approach of the Flonzaley to the Apollonian one of the Léner, but identified the most striking difference between the recordings as one 'of spiritual attitude':

The Flonzaley Quartet play Mozart as he might have played in his own lifetime, vividly and directly, with no veil of historical sense between composer and audience. ${ }^{37}$

In performance, Lambert valued vitality, enthusiasm, vividness, and directness. To what extent and in what manner are these Dionysian tendencies manifested in his compositions?

Lambert's earliest compositions encompass a diverse range of styles, combining influences from Russian nationalist composers, French Impressionism, his teacher Ralph Vaughan Williams, and Dadaism. These influences imbue his music with rhythmic vitality, melodic directness, and vivid timbres. In the later works of his student years, these influences give way to Parisian Neoclassicism. This change of style arises from Lambert's contact with Diaghilev. From 1927, Lambert began to incorporate elements from jazz, ragtime, blues, and Latin American music into pieces cast in classical forms. These are also Neoclassical works, but they have a harsher and more angular language than their predecessors. The most famous example is The Rio Grande, but almost every composition of Lambert's after the ballet Pomona, up to and including the Concerto for Piano and Nine Players, is heavily marked by elements drawn from

[^9]African-American and Latin American musical styles; the only exception is the reflective and atmospheric Eight Poems of Li Po (1928). The African-American and Latin American influences provide additional rhythmic vitality (syncopation), melodic directness (phrasing suggestive of improvisation), and timbral pungency (jazz-band instrumentation and effects).

Lambert refined these characteristics in his mature period. The works of the mature period fall into two categories: short works, occasional pieces, and film music; and the three major works Summer's Last Will and Testament, Horoscope, and Tiresias. The former group is stylistically heterogeneous: in each case, Lambert chose a style appropriate to the subject matter or purpose for which the piece was written. The piano duet Trois pièces sur les touches blanches (1949) is the only piece in this group that features African-American or Latin American musical styles. The three major works of the latter group, on the other hand, have many stylistic features in common. Where African-American and Latin American influences appear in these works, they are softened and integrated with those of Lambert's earliest period (Russian, French, and English art music) to form a coherent, but individual, modernist language. Because Lambert combines influences here from several strands of musical modernism in a way that foregrounds such qualities as sensuality, vitality, and vividness, I call the style of these works Dionysian modernist.

By modernist I mean not only that Lambert strove in these works for individuality, innovation, and authenticity; the works display other important features of modernism as well. Albright questions Dahlhaus's restriction of the term modernism 'to the progressive music of 1890-1910'; nevertheless, he argues that the three main features of such music are 'comprehensiveness and depth', 'semantic specificity and density', and
'extensions and destructions of tonality'. ${ }^{38}$ For an example of comprehensiveness, Albright points to Mahler, whose symphonies 'comprised the whole world's music' by incorporating 'military fanfares, vulgar dance tunes, [and] whirling gestures of rapture' ${ }^{39}$ Albright cites the 'detailed acoustic realism' of Richard Strauss and Charles Ives as examples of semantic specificity and density; as extensions and destructions of tonality, he highlights Debussy's 'sonorous puddles of ninth chords' and Schoenberg's 'non-triadic formations, sometimes full of such exotic intervals as major sevenths, major and minor seconds, and augmented fourths'. ${ }^{40}$ In one way or another, all three of the major works of Lambert's mature period incorporate these features. Lambert approaches the comprehensiveness of Mahler in Summer's Last Will: the work is concerned with the seasons, life, disease, and death, and incorporates all of the worldly sounds mentioned by Albright. The libretto of Horoscope revolves around a pair of lovers with incompatible tendencies that derive ostensibly from their opposed astrological signs; they look to the Gemini and the moon to intercede and heal their relationship. Tiresias explores issues of gender identity and liminality, ending with the image of the lonely, blind prophet. Although Lambert stressed the limitations of Strauss's brand of acoustic realism, he uses appropriate rhythmic, melodic, textural, and timbral devices to underscore the imagery of the stage action and sung text in these works. ${ }^{41}$ As for extensions and destructions of tonality, Lambert typically uses an extended diatonic modality. The slow movements of Summer's Last Will are highly chromatic, and the harmonic language of Tiresias approaches atonality on several occasions.

[^10]The three major works of Lambert's mature period each contain a movement with Dionysian programmatic content. The text of the fourth movement of Summer's Last Will includes the invocation 'God Bacchus, do me right, | And dub me knight Domingo. ${ }^{42}$ Bacchus is the god of wine, the Roman equivalent of Dionysos. Moreover, Lambert designates this movement 'Brawles', the English equivalent of the French dance branle. According to Daniel Diehl and Mark Donnelly, 'Brawles belonged to the middle rung of society, not the court. . . . Their nature is fairly raucous and their humor earthy. ${ }^{, 43}$ The ballets Horoscope and Tiresias each contain a movement entitled Bacchanale. Bacchanale is defined as 'a dance . . . in honour of Bacchus . . . Used frequently in ballet as a divertissement of festive character dances staged to celebrate the autumn wine harvest'. ${ }^{44}$ These three movements display many of Lambert's typical stylistic characteristics: formal structure deriving from classical and romantic models; integrated use of rhythmic, melodic, and timbral elements from African-American and Latin American music; extended diatonic modality, coloured at times by chromatic, whole-tone, and octatonic intrusions. That this Dionysian modernist style occurs together with Dionysian programmatic content gives rise to the question: did Lambert write any non-Dionysian, or Apollonian, music, either within these three major works or other works of his?

This study therefore seeks to answer the following questions. Where Lambert makes a Dionysian statement in these three movements, what stylistic means does he use? What does such a statement signify? What contrasts with it? What are the stylistic similarities between the three works and what are their differences? Does Lambert make

[^11]a Dionysian statement in any other works? Does any of his music reflect the Apollonian instead? Furthermore, how does Lambert's Dionysian modernism compare with the modernisms of near contemporaries such as Richard Strauss, Jean Sibelius, Arnold Schoenberg, Maurice Ravel, Béla Bartók, Igor Stravinsky, Arthur Bliss, Darius Milhaud, Kurt Weill, Ernest Krenek, and William Walton? Is the Dionysian also reflected in some of their works and if so, do they use similar stylistic means to those employed by Lambert?

Chapters One and Two aim to develop a theoretical basis for a Dionysian style in early twentieth-century music. Chapter One investigates the notion of the Dionysian by exploring the meanings associated with it during a number of historical periods of western civilization. The periods selected were significant to Lambert: his interest in them is demonstrated through biographical details or by evidence from his own writings. Topics discussed in this section include classical Greece, the Renaissance (with a focus on Shakespeare), the eighteenth-century aesthetic category of the picturesque, the writings of the nineteenth-century German philosopher Friedrich Nietzsche, the life sciences in the late nineteenth century (Darwin, Freud, and the sexologists), fin-de-siècle art, and modernist literature. Chapter Two suggests musical precedents for a Dionysian style (which by necessity entails a review of musicological precedents for the present study).

The second part of the thesis provides context for the analysis in Part Three. Chapter Three surveys Lambert's compositional output and identifies key influences on his work, providing biographical context where necessary. The focus here is upon the Dionysian and modernist characteristics of his earlier works, and the way in which Lambert absorbed and combined influences that were to reappear later, integrated within the Dionysian modernist style. Chapters Four, Five, and Six are each devoted to
one of the three major works of the mature period. As well as a movement-bymovement analysis of each work, these chapters also consider the circumstances of the works' composition, their extramusical significance, historical context, and place within Lambert's artistic development.

Part Three analyses the movements of these works with Dionysian programmatic content. Its three chapters each deal with a different aspect of style: Chapter Seven, with structure; Chapter Eight, with rhythm; Chapter Nine, with melody. The analysis focusses on how Lambert uses these style elements to create Dionysian statements, statements that engage with such topics as excess, transgression, liminality, disruption, and fragmentation. From this analysis, the study concludes that the stylistic characteristics identified combine to provide a musical embodiment of the Dionysian that engages critically with notions of race, class, gender, and sexuality that were prevalent in early twentieth-century western culture, of which Lambert was part.

This study of the Dionysian in the music of Constant Lambert is seen as significant for several reasons. To the best of the author's knowledge this is the first study of Lambert's music to take its Dionysian aspect as the object of analysis. It is the first study to examine in detail the three major works of the composer's mature period. It is also the first study to place the findings of such an analysis of Lambert's music in the context of European modernism, taking into account insights about the culture of modernism arising from recent musicology.

# CHAPTER ONE: THE DIONYSIAN IN WESTERN ART AND 

## CULTURE

This chapter considers the notion of the Dionysian, exploring its associated meanings through several periods of western civilization significant to Lambert. ${ }^{1}$ This chapter and the next, which discusses musical and musicological precedents for a Dionysian style, provide a theoretical basis for a Dionysian style in early to mid-twentieth-century music. I preface discussion of each period with a brief summary of Lambert's interest in its art and culture. The notion of the Dionysian applies to ethics (specifically, to the unregulated aspects of human behaviour) as well as aesthetics. Aesthetic concepts related to the Dionysian include the picturesque, the grotesque, eroticism, and decadence.

Meanings associated with the Dionysian fall into two main categories: the frivolous, raunchy, fun Dionysian, which derives from the satyr-play in classical Greek culture, and the serious, sublime, tragic Dionysian, which derives from Greek tragedy. The titles of the movements of Lambert's music with Dionysian programmatic content ('Bacchanale' and 'Brawles') connote the former category; in the music itself, Lambert explores the tension between the two, that is to say the tragic space onto which the irrational aspects of human character, when indulged, lead.

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## The Dionysian in classical Greek culture

Three sources attest to Lambert's interest in classical Greek culture: the scenario of Tiresias, a reference to Euripides in Music Ho!, and a letter claiming that Lambert agreed to compose music for Aristophanes' Acharnians. The scenario of Tiresias is discussed in Chapter Six. Lambert mentions Euripides whilst discussing Mussorgsky's Boris Godunov, whose lack of 'formalism' and 'symphonic continuity' he compares to the 'chronicle plays' of Shakespeare. ${ }^{2} \mathrm{He}$ asserts, 'we do not condemn . . . [these plays] because they lack the deliberate formal unity of Euripides'. ${ }^{3}$ The letter about Lambert's willingness to compose a score for the Acharnians was from Robert Levens, who agreed in 1939 to produce the play for the Oxford University Dramatic Society if he could obtain a new musical score. Levens asked Lambert, who accepted. Although the production was cancelled due to the war, Levens considered it 'possibly of interest that $\ldots$. . [Lambert] accepted the suggestion of composing and conducting a score for a Greek comedy'. ${ }^{4}$

In classical Greek culture, the Dionysian was associated with elements considered inimical to the idealized, patriarchal construction of the polis: wild nature, intoxication, irrationality, foreign beliefs and customs, female agency, and alternative sexual practices. The notion derives from Dionysos, the god of wine, drama, and ecstasy. The original Greek meaning of ecstasy-out of place-signifies something non-normative, or aberrant, highlighting the inimical relationship between the Dionysian and the polis. The many meanings associated with the Dionysian are entwined in Greek myth, symbolism, history, and dramatic art.

[^13]Dionysos originated as a vegetation spirit worshipped by people settled around the Aegean during preclassical times. Gilbert Murray argues that these agricultural societies associated the vegetation spirit's lifespan with the seasons: the spirit would die each year at winter to be reborn at the beginning of spring. The spirit's rebirth, according to Murray, was 'to be anxiously sought with prayers and dances'; if it didn't occur, 'famine, and wholesale death by famine' would result. ${ }^{5}$ The basis of these beliefs in the seasons and cycles of nature pertains to Lambert's masque Summer's Last Will. The work's cyclical structure reflects seasonal references in its libretto; moreover, its conclusion suggests a cycle of death and rebirth. These ideas are explored in Chapter Four.

By the classical period, Dionysos was associated specifically with the grapevine. Andrew Dalby attributes this association to the myth of Ampelos, an adolescent companion of Dionysos. Ampelos was killed by a bull he tried to ride, and was buried 'by the River Paktalos' in Asia Minor. ${ }^{6}$ Dalby states that Dionysos 'draped a wild vine . . . across the grave', which bore fruit, whose juice satyrs collected 'in wooden cups'. ${ }^{7}$ Some remained and the following day its taste had altered.

It was alive somehow, tingling as it touched the tongue. It was not so sweet as before, but it seemed, in a way that was difficult to define or to explain, to make those who drank it cheerful. ${ }^{8}$

Dalby credits Dionysos with planting this 'first cultivated vine', which continued to grow, 'spreading and multiplying across the hills of Asia Minor'. ${ }^{9}$

Through his associations with wine, Dionysos became a symbol for intoxication.
A. W. Verrall observes that although it was possible for a classical Greek, 'under

[^14]suitable circumstances', to 'enjoy the grotesqueness of a drunkard', the drunkard 'was exhibited as a grotesque, intentionally contemptible'. ${ }^{10}$ This suggests that Dionysos symbolizes a state beyond the Greek norm of moderation-out of place, ecstatic. As Dalby observes, Dionysos represents 'the force that takes possession of our minds and places us outside ourselves, in "ecstasy",.${ }^{11}$ This force is potentially dangerous: it 'can be entirely unforgiving and can destroy us'. ${ }^{12}$ On the other hand, Dalby argues that Dionysos was 'a benign god' to his worshippers because he let them 'make peace with this disruptive and potentially fatal force, ${ }^{13}$ Similarly, Charles Segal recommends that society harness for its own 'creative purposes' the force Dionysos symbolizes, even though it 'threatens and dissolves' the society's fabric. ${ }^{14}$

The worship of Dionysos was introduced to Greece 'at an unknown date', either from Thrace or Phrygia. ${ }^{15}$ Winnington-Ingram describes Dionysos' rites as 'devoted to the production of ecstasy by music and dancing, by bloody sacrifice, by the sheer intoxication of being one of a band of worshippers'. ${ }^{16}$ Arthur Evans suggests Dionysos may be of Minoan origin. Evans calls the Minoan civilization 'the latest and most highly developed example of an ancient, universal mode of living' in which the principal social unit was the clan and kinship was defined by maternity. ${ }^{17}$ Evans outlines a process of massive social change that occurred throughout Europe between 4500 and 1250 BCE, whereby 'the nuclear family or state' replaced the clan as 'the essential element of social organization'; he dubs this process 'the patriarchal

[^15]revolution, ${ }^{18}$ Of the gods worshipped within classical Greece, Evans identifies Dionysos as the one 'who most resembled certain male deities from the Minoan era'. ${ }^{19}$ Evans adduces this as the cause for Dionysos' popularity among farmers and slaves during the classical period, when he was 'the center of a massive cult that was everywhere entrenched ${ }^{\prime} .{ }^{20}$

The Dionysian cult presented an alternative to the patriarchal norms of Greek society inasmuch as it promoted women to leadership roles and worshipped a god of ambiguous gender. Winnington-Ingram observes that although Dionysos' 'ecstatic cult' included men, its leadership positions were 'mostly . . . in the hands of women'. ${ }^{21}$ This is unusual for classical Greece, as Sparta and Crete were the only areas where women enjoyed independent social and political power. ${ }^{22}$ Segal notes that Greek women generally had to attain 'the status of wife and mother' to be considered 'civilized member[s] of society'. ${ }^{23}$ According to Segal, the sexuality of women who were not subordinated through marriage and childbearing was believed to contribute 'to the danger of the irrational that the Greeks associate with the spirited, independent, and sexually aggressive female'. ${ }^{24}$ The feminine orientation of Dionysos' cult is reflected in the god's androgynous appearance and persona. Segal notes that although Dionysos is a male deity, he is portrayed with attributes that 'the Greeks generally associate with women': 'softness, sensuality, and emotionality'. ${ }^{25}$

In keeping with Dionysos' sexual ambiguity, his worship included transvestism. Evans reports that 'transvestite practices by both sexes were long associated with the

[^16]. . . rituals of Dionysian religion in antiquity'. ${ }^{26}$ According to Evans, the practice of male transvestism in Dionysian ritual shows that to fully participate, men 'had to lay aside all signs of male privilege and adopt a feminine persona'. ${ }^{27}$ Gender reversal plays an important role in Lambert's ballet Tiresias. It is significant that the Dionysian scene par excellence, the Bacchanale, occurs at the culmination of Act II, where the title character has been transformed from male to female. Another way in which Tiresias intersects with classical Greek meanings of the Dionysian is its basis in tragedy. William Hoehn describes it as 'a serious ballet tragedy'; Shead calls it 'a "brooding tragedy", ${ }^{28}$

Although rejected by most scholars today, the theory that tragedy developed from Dionysian ritual was influential during the early twentieth century. Murray ascribed the origins of this dramatic form to a primitive dance 'intended to represent the death of the vegetation . . . and its coming return in triumph ${ }^{29}$. ${ }^{29}$ According to Murray, the primitive dance developed over time into a 'Dionysiac ritual' comprising 'six regular stages': a contest between the vegetation spirit and its adversary; a disaster, in which the spirit's body is dismembered; the reporting of the disaster by a messenger; a lamentation; the discovery of the spirit's dismembered body; and the resurrection of the spirit. ${ }^{30}$ Murray argued that almost all Greek plays are 'essentially the enactment of . . . a supposed historical event' believed to be 'the origin or "cause" of the ritual'. ${ }^{31}$

Gerald Else disputes this theory, claiming 'Murray never demonstrated either the existence of such a ritual sequence in preclassical Greece or its survival in the extant

[^17]tragedies'. ${ }^{32}$ William Storm likewise describes 'Murray's ritual theory' as 'generally dismissed by classical scholars'. ${ }^{33}$ Nevertheless, Else acknowledges there is virtual consensus 'that tragedy grew out of some choral or group performance of ritual nature ${ }^{34}$

Euripides' tragedy Bakkhai foregrounds Dionysos, his cult, and all meanings of the Dionysian explored thus far: the wildness of nature, the irrational, intoxication, foreign religious beliefs, and female emancipation and empowerment. Bakkhai takes as its subject matter the introduction of an orgiastic cult, consisting of women from Asia Minor under the leadership of Dionysos, to Thebes, on the Greek mainland.

Winnington-Ingram identifies the play's subject matter as 'the Dionysiac group and its disastrous potentialities', namely, the dehumanization of individuals to the point where they oscillate, without conscious control, between 'drugged peace' and 'furious violence'. ${ }^{35}$ Towards the end of the play, Pentheus, king of Thebes, is murdered and dismembered by Theban women whom Dionysos has driven into a delusional state of frenzy. Winnington-Ingram describes this act as 'a logical outcome of the Bacchic creed' because it results 'from the abnegation of intellectual control . . . and from the pursuit . . . of momentary impulse and the pleasure it offers'. ${ }^{36}$

In Bakkhai, Dionysos introduces an element of play that threatens the stability of the patriarchally constructed polis. As Segal argues, this 'Dionysiac play' brings 'a contrast of styles of life, language, [and] behavior that fragments the rigidly unitary surface of the authoritarian city'. ${ }^{37}$ This mode of play is not concerned with any practical outcome;

[^18]it insists upon 'the release of energy . . . for the sheer pleasure of movement, dance, celebration and enjoyment of the god'. ${ }^{38}$ Segal identifies Bakkhai as the 'single work' most responsible 'for the complex of associations that the Romantics extolled as "the Dionysiac" ', including
the dissolution of limits, the spanning of logical contradictions, the suspension of logically imposed categories, and the exploration of in-between-ness and reversibility in a spirit that may veer abruptly from play and wonder to unrestrained savagery. ${ }^{39}$

This Romantic view of the Dionysian is crucial to the central argument of this thesis: that Dionysian art emphasizes excess, transgression, liminality, disruption, and fragmentation. Furthermore, the meanings of the Dionysian arising from classical Greek culture show how such topics link with notions of race (Greek vs Asian), class (the rich and powerful vs farmers and slaves), and gender (male-dominated polis vs femaledominated cult).

## The Dionysian in the Renaissance

The classical Greek dramatic tradition influenced future generations, including dramatists of the Elizabethan and early Jacobean periods. The works of these dramatists made a deep impression on Lambert, as his critical writings, correspondence, and friends' recollections attest. Lambert spent four years composing Summer's Last Will to a text by Thomas Nashe. His interest in the poet was not purely artistic and endured for at least another decade. Michael Ayrton recalled pub crawls with Lambert during the Second World War, when Lambert included Nashe as a virtual drinking companion alongside his real ones.

Constant felt such sympathy for Tom Nash[e] that this long dead Elizabethan poet and pamphleteer practically joined the company of Cecil Gray, Dylan Thomas, Constant, and myself when we went drinking about the town, and this nearly ten years after 'Summers’

[^19][sic] Last Will' had first been performed. The black comedy in Constant emerged then, encouraged by blitz and blackout. ${ }^{40}$

Lambert also maintained a lifelong interest in the works of Shakespeare. In May 1948, whilst in Manchester working with the Hallé, he wrote to his mother that he had been reading 'some Shakespeares' that he 'knew only slightly or had forgotten' ${ }^{41} \mathrm{He}$ found Troilus and Cressida 'as marvellous as All's Well That Ends Well is boring' and stated he was re-reading Measure for Measure. ${ }^{42}$ When Robert Helpmann took the role of Hamlet for the Old Vic in 1944, Lambert was asked to provide incidental music. Shead describes Lambert's score as 'the most conventional kind of Shakespearian incidental music, consisting of little more than fanfares, short songs and brief marchmovements'. ${ }^{43}$ When Lambert received an inquiry two years later about hiring band material for this music, he recommended music by John Dowland, specifically Lachrimae and Galliards. ${ }^{44}$

During the Renaissance, Dionysos acquired a new role. Albert Henrichs states that through the Renaissance revival of 'the pagan gods' Dionysos became 'the divine embodiment of a luxurious lifestyle, of closeness to nature, and of uninhibited enjoyment of the senses, ${ }^{\text {. }}{ }^{45}$ In depicting Dionysos, Renaissance painters and writers relied more closely on Roman than Greek sources. Henrichs calls their Dionysos 'an authentic replica of the Greek god as seen through Roman eyes'. ${ }^{46}$ Arthur Evans, by contrast, states that Dionysos was typically portrayed during the Renaissance 'as a kind of congenial cherub who was always tipsy'. ${ }^{47}$ Evans observes that this version of

[^20]Dionysos was 'sometimes associated, as in the works of Caravaggio, with homosexual themes'. ${ }^{48}$

One key outlet for hedonistic enjoyment during the Renaissance was the masquerade ball, an elaborate social event where guests wore masks and other disguises. Several intrinsic features justify its consideration as a Dionysian event: immoderate consumption of alcoholic beverages, potential for gender and role reversals, and the disintegration of social status and identity into anonymity. Monica Rector sees the masquerade ball as the successor to the medieval Roman Carnival. ${ }^{49}$ The Dionysian nature of carnival is revealed through its reversal of gender roles. Viacheslav Vsevolodovich Ivanov identifies 'the inversion of the binary opposition male/female' as 'a determining factor in a significant number of carnival rites involving status reversal' ${ }^{50}$ Elizabethan and early Jacobean playwrights incorporated elements of carnival into their works. For example, Jan Kott argues that in Shakespeare's A Midsummer Night's Dream 'the fairies' wings and . . . tunics' certain characters wear are 'carnival costumes'. ${ }^{51}$

Shakespeare's plays explore several themes related to the Dionysian: the pursuit of sensual pleasure, the collapse of social structure, and the tendency for the tragic to degenerate into the grotesque. Hermann Ulrici describes Falstaff-as he appears in The Merry Wives of Windsor - in terms that may be recognized as Dionysian. According to Ulrici, Falstaff 'appears the very personification of human weakness and infirmity,

[^21]sensualism and lust'. ${ }^{52}$ Although Falstaff seems 'a child of nature', the means by which he pursues pleasure presuppose 'a high state of civilization'. ${ }^{53}$ The paradox Ulrici highlights here is essential to any consideration of the Dionysian: although the Dionysian can be seen as a longing for the wild and the natural, such longing can arise only under civilized conditions. This principle holds as true for Lambert's time as for any period of western civilization. As Lambert remarked in Music Ho!,

Even the most austere amongst us occasionally feel a desire to escape from our drab physical surroundings and our drab spiritual surroundings into a more highly coloured and less moral world . . . ${ }^{54}$

One such route of escape that Shakespeare presents is the erotic. Kott identifies A Midsummer Night's Dream as 'the most erotic of Shakespeare's plays'. ${ }^{55}$ He observes that in the 'love quartet' of Act III, Scene ii, 'the lovers . . . are hardly . . . distinguishable from one another' because they 'lack the distinctness and uniqueness' typical of Shakespearean characters. ${ }^{56}$ For Kott, the indistinct characterization makes 'the lovers . . . exchangeable'. ${ }^{57}$ Kott considers the 'mechanical reversal of the objects of desire, and the interchangeability of lovers' to be
the most peculiar characteristic of this cruel dream; and perhaps its most modern quality. The partner is now nameless and faceless. He or she just happens to be nearest. ${ }^{58}$

Because the lovers pursue sensual pleasure indiscriminately-that is, without respecting the differences between the objects of their desire-their behaviour may be characterized as Dionysian.

[^22]By neglecting each other's selfhood in this way, these characters violate the shared values and behavioural obligations that define healthy human relationships. When such violation occurs on a mass scale, social structure can be said to collapse. Human behaviour is then guided only by the desires and ambitions of individuals. An alternate, dystopian social order arises, which Kott calls 'the Grand Mechanism'. ${ }^{59}$ Kott suggests that Shakespeare may have perceived the Grand Mechanism either as 'a natural order that has been violated', creating a vicious cycle of transgression and retribution, or 'a cruel social order in which vassals and superiors are in conflict with each other' ${ }^{\circ}{ }^{60}$

The natural order and its dystopian alternative correspond to what Northrop Frye calls the two 'organizing conceptions of Elizabethan tragedy': 'the order of nature' and 'the wheel of fortune'. ${ }^{61}$ Frye sees fortune as 'a wheel rotated by the energy and ambition of man', equating it with Nietzsche's ' "Dionysian" or heroic vision'; he equates the natural order with the Apollonian. ${ }^{62}$ The two concepts are powerfully illustrated in King Lear. Frye observes that Lear's kingship bound his society 'to that greater nature . . . symbolized by the stars in their courses, the world of order and reason'. ${ }^{63}$ Frye argues that Lear's abdication confines his society 'to the lower physical nature of the elements, an amoral world where the strong prey on the weak ${ }^{3} .{ }^{64}$ Frye equates this lower nature with 'the Dionysian wheel of physical energy and fortune,. ${ }^{65}$

Shakespeare often blurs the boundary between the two main categories of Dionysian meanings, tragic and grotesque. Kott argues that Shakespeare blends the two categories:

[^23]Tragic scenes . . . often have buffo, grotesque, or ironic undertones and the buffo scenes are often mixed with bitterness, lyricism and cruelty. ${ }^{66}$

For Kott, the grotesque exposes 'the absurdity of apparent reality and of the absolute by means of a great and universal reductio ad absurdum' ${ }^{\prime}{ }^{67}$ For example, Kott observes within the language of Lear's Fool 'splendid . . . surrealist expressions, sudden leaps of imagination, condensation and epitomes, brutal, vulgar and scatological comparisons'. ${ }^{68}$ Other characters in King Lear 'still use rhetoric', a reasoned, logical order of discourse; the Fool, on the other hand, 'uses dialectics, paradox, and an absurd kind of humour'. ${ }^{69}$ Kott equates the Fool's language with 'our modern grotesque'. ${ }^{70}$

## The picturesque

The two types of Dionysian expression encountered in Shakespearean drama, the tragic and the grotesque, have counterparts in the aesthetic theories of the late eighteenth century. These theories developed from landscape painting and gardening but were applied to other arts, including music. The two primary aesthetic categories were the sublime and the beautiful; the need arose, however, for a third, intermediate category. This was named the picturesque. The sublime corresponds roughly to the tragic Dionysian; the beautiful, to the Apollonian; the picturesque, to the grotesque Dionysian. Although Lambert did not use these specific terms in his writings, an analogy he drew between landscape aesthetics and musical structure reveals his awareness of the underlying principles. In Music Ho!, Lambert discusses the conflict between expression and form that arose in nineteenth-century symphonic writing when 'the element of

[^24]dramatic contrast, or surprise' was 'added to sonata form'. ${ }^{71} \mathrm{He}$ illustrates the problem with a reference to Thomas Love Peacock's novel Headlong Hall (1816):

Mr. Milestone $\ldots$. when told that the principal quality in a landscape garden was that of unexpectedness said, 'Pray sir, by what name do you distinguish this character when a person walks round the grounds for a second time?' His remark admirably sums up the difficulty of writing a romantic work in classical form, for in the sonata we are willy nilly taken round or led up the garden for a second time. ${ }^{72}$

Lambert continues by comparing the eighteenth-century symphony to the formal Italian garden and the nineteenth-century symphony to the English landscape garden. Lambert also discusses how faux-antique structures appear within such gardens, arguing that 'the sinister effect of an overshadowed ruin is completely spoiled if it occurs every hundred yards. ${ }^{73}$

The artificial temples and ruins in late-eighteenth- and early-nineteenth-century landscape gardens rely for their effect on the viewer's awareness of the passage of time. Dabney Townsend states that such 'temporal passage' is represented 'often through evidence of decay, but also through fullness of development' ${ }^{74}$ In Townsend's view, artificial temples and ruins 'add a stability . . . by providing fixed points of reference and by turning to a past that is fixed by having already occurred ${ }^{\text {, }}{ }^{75}$

The qualities for which temples and ruins were admired-advanced maturity, decay, fragmentation, and relapse into a wild or natural state-belong to the category of the picturesque. According to Annette Richards, the picturesque 'encompasses and encourages fragmentation and disruption, contrast and variety, and problematizes the limits of form and conventional expectation' ${ }^{76}$ Richards argues that the picturesque

[^25]relies on 'the tension between the formed and the deformed, between underlying coherence and disruption'. ${ }^{77}$ This tension recalls the paradox mentioned above in relation to Falstaff, who pursues wildness and sensuality from the privileged conditions of an advanced civilization. In a similar way, the picturesque emphasises the distance between viewer and object, just as the audience of a Greek tragedy experiences detachment from the scenes enacted before them. As Townsend states, 'the picturesque requires a dissociation from the actual consequences and realities of what appears. ${ }^{78}$ For Townsend, the picturesque provides 'views and scenes to a spectator from some privileged vantage point ${ }^{\text {, }}{ }^{79}$

As applied to music of the late eighteenth and early nineteenth centuries, the picturesque encompasses formal processes antagonistic to the conventional expectations of the time, as well as the juxtaposition of wild or rustic content with more refined and urbane material. Uvedale Price identified picturesque qualities in music as 'sudden, unexpected, and abrupt transitions' and 'a certain playful wildness of character and appearance of irregularity'. ${ }^{80}$ Price asserted that 'capricious' movements by composers such as Domenico Scarlatti and Josef Haydn were 'analogous . . . in nature' to scenery considered picturesque. ${ }^{81}$ Referring to Elements of Criticism (1762) by Henry Home, Lord Kames, Richards argues that a 'free mixture of affects' was considered desirable 'both in landscape gardens and in music'. ${ }^{82}$ A genre of music that typically features such a mixture of affects is the free fantasia. According to Richards, the free fantasia

[^26]epitomizes 'the musical picturesque'. ${ }^{83}$ Even as late as 1836, Carl Czerny considered the free fantasia
akin to a beautiful English garden, seemingly irregular, and full of surprising variety, but executed rationally, meaningfully, and according to plan. ${ }^{84}$

Richards states that Czerny's purpose in making this analogy was 'to reconcile the tension between the free and the strict, drawing attention to the formal plan underlying an apparently chaotic surface, ${ }^{85}$ Richards maintains that events within a fantasia 'do not necessarily relate to one another in a logical sequence'; instead, the listener is challenged 'to experience the piece from moment to moment without a teleological sense of its overall pattern, ${ }^{86}$ This description of the formal qualities of the free fantasia echoes Lambert's description of the opening movement of Sibelius's Second Symphony, which Lambert considered a new departure in symphonic construction because 'its undoubted continuity and formal balance are not established until the last bars'. ${ }^{87}$

The exposition . . . is completely incomprehensible at a first hearing, and it is only towards the end of the development and in the curiously telescoped recapitulation that the full significance of the opening bars begins to be apparent. Instead of being presented with a fait accompli of a theme that is then analysed and developed in fragments, we are presented with several enigmatic fragments that only become a fait accompli on the final page. ${ }^{88}$

Such an analysis suggests that Lambert's music may contain similar picturesque formal qualities. Because the picturesque is closely connected with the Dionysian, such qualities could form part of a Dionysian musical style.

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## Nietzsche and the Dionysian

In developing a theoretical basis for a Dionysian style in the music of Lambert, or any early twentieth-century composer, it is crucial to consider the concept of the Dionysian propounded by Friedrich Nietzsche. There is no direct link between Lambert and Nietzsche, no evidence Lambert read Nietzsche's writings, and Lambert's critical writings contain but one offhand reference to the German philosopher. ${ }^{89}$ Nietzschean ideas were nevertheless influential among British intellectuals in the period leading up to the First World War, and Nietzsche's works made a powerful impression on several of Lambert's close friends. Wyndham Lewis was a personal friend who drew Lambert's portrait in 1932; Lambert wrote an article about him in 1937. ${ }^{90}$ In The Lion and the Fox, Lewis compared the notoriety of Nietzsche's 'human-all-too-human doctrines' in Europe at the turn of the twentieth century with that of Machiavelli during the Elizabethan era. ${ }^{91}$ Another acquaintance who wrote about Nietzsche is Jack Lindsay. Lindsay recalled his brief friendship with Lambert in his autobiographical volume Fanfrolico and After. ${ }^{92}$ Lindsay's Dionysos: Nietzsche contra Nietzsche critiques Nietzsche's key ideas. ${ }^{93}$ The artist Charles Ricketts, with whom Lambert stayed whilst a teenager, recorded his intellectual and spiritual affinity with the philosopher shortly after Nietzsche's death in 1900.

Aug. 27. Death of Nietzsche. Years ago when I first read him I was half-frightened to find in print so many things which I felt personally, and to hear them from a mouth I loved so little. . . . Where I resemble him is in my estimate of the religious instinct, women, and

[^28]the crowd, admiration of the Renaissance, belief in the sacredness of laughter: laughter that saves, laughter that kills. ${ }^{94}$

It was most likely Lambert's friendship with Peter Warlock (pseudonym of the composer Philip Heseltine), though, that exposed him to Nietzschean ideas. Shead discusses their friendship in terms of shared interests: 'a fondness for writing limericks, a passion for cats, a basic pessimism and an interest in early music'. ${ }^{95}$ That Nietzsche was a formative influence for Heseltine is evident from his 1912 correspondence with Delius. ${ }^{96}$ In response to Heseltine's letter of 25 March, which expressed dissatisfaction with Christian values, Delius recommended Nietzsche's The Antichrist and Beyond Good and Evil. By August, Heseltine was reading Beyond Good and Evil; three months later, Thus Spoke Zarathustra, as well as Ludovici's introduction to Nietzsche's philosophy, Who is to be Master of the World? Delius recommended reading Nietzsche's works but not books about them, because they give 'no real idea of the man'; Heseltine responded that he was reading On the Genealogy of Morality. ${ }^{97}$

Although Lambert never met Delius, his writings show an appreciation of the composer's Nietzschean outlook. In a commemorative article, Lambert distinguished Delius's nostalgia from the 'facile disillusion' of the 1890s and the 'gather-the-rosebud moralising of the Elizabethans'. ${ }^{98}$

There is no self-pity in Delius's music and no fear of death. He had a pagan acceptance of this world's beauty, and the nostalgia of his music is like the curious melancholy that overcomes us when we look at a landscape the luxuriance of which is so great as to be almost oppressive. ${ }^{99}$

[^29]The Romantic view of Dionysos corresponds closely to Delius's outlook as Lambert describes it here. According to Henrichs, the Romantic Dionysos 'epitomizes' some of the Romanticists' 'most cherished aspirations':
their preoccupation with nature projected onto a cosmic plane; their desire for unlimited realization of their innermost creative powers; and finally, their longing for death and self-destruction as a means of escape into a more universal life. ${ }^{100}$

Henrichs argues that the Romanticists 'relocated' Dionysos from 'the external space he had occupied since the Renaissance' to 'a newly-found inner space, that of man's inner self'. ${ }^{101}$ Dionysos was thus transformed into 'the "Dionysian" ': 'the god of wine became a metaphor for a sustained state of higher intoxication'. ${ }^{102}$ Nietzsche's conception of the Dionysian is rooted in this Romantic view of Dionysos.

In The Birth of Tragedy, Nietzsche introduced Dionysian and Apollonian as two contrasting 'tendencies', analogous to 'the separate art-worlds' of 'drunkenness' and 'dreamland' ${ }^{103}$ Nietzsche describes Apollo as 'the glorious divine image of the principium individuationis'. ${ }^{104}$ However, the principium individuationis disintegrates when the individual witnesses a phenomenon but cannot explain its 'cognitive forms'; in such situations, 'the principle of reason . . . seems to admit of an exception'. ${ }^{105}$

Nietzsche links the Dionysian with the 'blissful ecstasy' that arises 'from the innermost depths of man' when the principium individuationis disintegrates. ${ }^{106}$

Nietzsche attributed the term Dionysian to Greek theatrical festivals held in Dionysos' honour. He differentiates these festivals from those celebrated elsewhere in 'the Ancient World . . . from Rome as far as Babylon', which he calls, curiously,

[^30]'Dionysian festivals'. ${ }^{107}$ According to Nietzsche, the latter type included 'extravagant sexual licentiousness' and the unleashing of 'the very wildest beasts of nature'. ${ }^{108}$ Nietzsche also ascribes to these festivals 'that detestable mixture of lust and cruelty which has always seemed to me the genuine "witches' draught" '. ${ }^{109} \mathrm{He}$ argues that 'the figure of Apollo' protected the Greeks 'for some time . . . against the feverish agitations of the festivals', which they learnt about through trade. ${ }^{110}$ In Nietzsche's view, the order thus achieved proved unsustainable once 'similar impulses finally broke forth' among the Greeks. ${ }^{111}$ A necessary 'reconciliation' was made between 'the two antagonists', involving 'the sharp demarcation of the boundary-lines to be thenceforth observed by each. ${ }^{112}$ For Nietzsche, this reconciliation transformed 'the Dionysian power', 'the rupture of the principium individuationis', into 'an artistic phenomenon':

That horrible 'witches' draught' of sensuality and cruelty was here powerless: only the curious blending and duality in the emotions of the Dionysian revellers reminds one of . . . that phenomenon . . . that pains beget joy, that jubilation wrings painful sounds out of the breast. ${ }^{113}$

Nietzsche identifies this 'artistic phenomenon' as the essential feature of early Greek tragedy, which he calls 'Dionysian art'. ${ }^{114}$ Nietzsche states that Dionysian art serves to 'convince . . . [the audience] of the eternal joy of existence', which should be sought 'not in phenomena, but behind phenomena'. ${ }^{115}$ In witnessing 'the individual terrors of existence', the spectators become 'for brief moments Primordial Being itself', experiencing 'its indomitable desire for being and joy in existence'. ${ }^{116}$ They experience joy, 'not as individuals, but as the one living being, with whose procreative joy . . .

[^31][they] are blended'. ${ }^{117}$ Apollonian illusion, on the other hand, serves to 'wrest . . . [the spectators] from Dionysian universality and fill . . . [them] with rapture' for individual characters within the drama. ${ }^{118}$ The Apollonian illusion does not, however, achieve 'complete victory over the Dionysian primordial element' because, as Nietzsche states, 'tragedy ends with a sound which could never emanate from the realm of Apollonian art'. ${ }^{119}$ For Nietzsche, the 'intricate relation' in tragic drama between the Dionysian and Apollonian is best described as 'a fraternal union':

Dionysus speaks the language of Apollo; Apollo, however, finally speaks the language of Dionysus; and so the highest goal of tragedy and of art in general is attained. ${ }^{120}$

## Biological influences on the modern notion of the Dionysian

By the beginning of the twentieth century, Nietzsche's ideas were familiar to many European artists and intellectuals. How these artists and intellectuals interpreted his notion of the Dionysian was informed by another set of ideas in wide circulation at the time, deriving from the life sciences. These ideas involved binary oppositions-between the rational, civilized self and its Other-predicated on distinctions of race, class, gender, and sexuality. The scientific sources from which these ideas derived their putative authority include Darwin's evolutionary theory, the psychological writings of Freud, and works by sexologists such as Richard von Krafft-Ebing and Havelock Ellis.

Lambert referred to several of these figures while discussing 'the fin-de-siècle quality' in Schoenberg's pre-war compositions. Whereas Lambert considered Die glückliche Hand to be 'in the purest Edgar Allan Poe tradition', he argued that the monodrama Erwartung, 'with its vague hints of necrophily, brings in the Krafft-Ebbing

[^32][sic] touch (Jung at the prow and Freud at the helm) '. ${ }^{121}$ These two Schoenberg works have also been connected with Otto Weininger's Sex and Character, which David Schiff describes as 'a crackpot blend of pseudo-Darwinian racism, Wagnerian antiSemitism, and Schopenhauer'. ${ }^{122}$ Interestingly, in the Delius-Heseltine correspondence, sexology soon replaced Nietzsche as primary topic of discussion. By the end of 1913, Heseltine named several books he had read about the topic since Delius 'so interested' him in it during a visit to Grez-sur-Loing, including works by Havelock Ellis and Edward Carpenter. ${ }^{123}$

Although earlier evolutionary theories existed, Darwin gained widespread recognition as author of the theory of evolution after publishing On the Origin of Species. ${ }^{124}$ Jane Goodall identifies 'the rise of evolutionary thinking' as 'a shaping influence' on the 'self-conscious sense of modernity and progress' that characterized Europe and North America during the later nineteenth century. ${ }^{125}$ The wider application of Darwin's theories included Social Darwinism. Mike Hawkins describes Social Darwinism as 'a world view': 'an abstract configuration of interlinked ideas about time, human nature and social reality'. ${ }^{126}$ Hawkins describes 'two broad strategies' adopted by theorists of social evolution: social evolution was regarded either as 'dependent on the biological properties of humans' or as taking place 'through . . . processes of adaptation, selection, and inheritance' analogous to those that occur biologically. ${ }^{127}$

[^33]According to Hawkins, both strategies enabled 'a whole range of equivalencies, analogies, images and metaphors' to be produced:
that societies are equivalent to biological organisms or that races represent biological species . . . that war is a manifestation of the struggle for existence; that women and children occupy the same position as 'savages' in the scale of evolution, and so on. ${ }^{128}$

Such comparisons lent pseudoscientific authority to prevailing late-nineteenth-century assumptions about the superiority of white Caucasians over other racial groups, of the middle classes over the working classes, and of men over women. ${ }^{129}$ Hawkins states that 'race, class and . . . gender' provided 'a reservoir of interchangeable judgements, concepts and metaphors', which Social Darwinists placed 'within an evolutionary continuum' to explain 'through selection and heredity' why those groups considered inferior 'were losers in the battle for life'. ${ }^{130}$

Referring to such metaphors, Sander Gilman states that 'the description of the biological world' became 'the source of a universal explanation of causality through analogy'. ${ }^{131}$ For example, Gilman identifies historiography as a discipline in which 'the crudest parallels to biological development' were made, referring especially to the work

[^34]of conservative historians such as Houston Stewart Chamberlain. ${ }^{132}$ Gilman mentions another key figure of the late nineteenth century who 'saw the world in terms of the biological model': Freud. ${ }^{133}$

Freud developed a conceptual model of the human mind consisting of ego, id, and super-ego. Freud defines the ego as the 'institution in the mind which regulates all its own constituent processes, and which goes to sleep at night'. ${ }^{134} \mathrm{He}$ defines the id as 'the other part of the mind $\ldots$. which behaves as though it were [Unconscious]'. ${ }^{135}$ For Freud, 'the ego represents . . . reason and sanity'; the id 'contains the passions'. ${ }^{136}$ Freud equates the super-ego with 'the demands of conscience'. ${ }^{137}$ Within Freud's model, the id plays a similar role to the Dionysian because it is associated with unconscious and instinctual drives; the super-ego resembles the Apollonian through its association with the ideals of conscience.

Within the id, Freud identifies 'Two Classes of Instincts': Eros and the death instinct. ${ }^{138}$ Eros includes 'the uninhibited sexual instinct' as well as 'the selfpreservative instinct'; it promotes the continuation of life, both within the individual and without (through reproduction). The death instincts, on the other hand, serve 'to lead organic matter back into the inorganic state'. ${ }^{139}$ Freud states that most 'instinctual impulses' when investigated for their biological origins prove to be 'derivatives of Eros'. ${ }^{140}$ Freud admits, however, that he 'cannot escape' his 'fundamental dualistic

[^35]point of view'. ${ }^{141} \mathrm{He}$ concludes, therefore, that the death instincts 'are by their nature mute and the clamour of life proceeds for the most part from Eros'. ${ }^{142}$

Freud's theories about human sexuality drew from the contemporaneous literature of sexology. Sulloway argues that it was this literature that prompted Freud to adopt 'an evolutionary and phylogenetic concept of psychosexuality. ${ }^{\text {. }}{ }^{143}$ Sulloway identifies the sexologist Richard von Krafft-Ebing as a significant influence on Freud. Sulloway states that Freud and Krafft-Ebing knew each other personally and 'were on good professional terms'. ${ }^{144}$ Sulloway names Krafft-Ebing's Psycopathia Sexualis as the text to which 'Freud turned in early 1897 when he first formulated the notion that psychoneurosis is a "repressed" state of perversion'. ${ }^{145}$

The first chapter of Psychopathia Sexualis is entitled 'Fragments of a System of the Psychology of Sexual Life'. ${ }^{146}$ Gilman calls this chapter 'a skeletal history of mankind according to sexual principles'. ${ }^{147}$ There are three stages: first, 'the most "shameless" level of human development'; secondly, 'the movement from the swamp . . . of universal promiscuity to a male-dominated world of human law'; finally, 'with Christianity', a stage where 'the concept of abstraction is introduced into human sexual activity'. ${ }^{148}$ The three stages in Krafft-Ebing's model equate to the Dionysian (promiscuity), the Apollonian (abstraction), and the civilized norm between them (human law).

[^36]Krafft-Ebing coined several terms for what he considered sexually pathological conditions. One of the most famous of these is masochism, which he defined as a peculiar perversion of the psychical vita sexualis in which the individual . . . is controlled by the idea of being completely and unconditionally subject to the will of a person of the opposite sex; of being treated by this person as by a master, humiliated and abused. ${ }^{149}$

In Music Ho!, Lambert used the term masochistic in discussing the role Jewish artists played in the development of American jazz. Lambert ascribed to 'the fact that ninety per cent of jazz tunes are written by Jews' the 'curiously sagging quality-so typical of Jewish art-the almost masochistic melancholy of the average foxtrot'. ${ }^{150}$ This comment, plus the fact that Lambert followed it with a half-page, untranslated quotation from Blaise Cendrars to support his own assertion that this 'masochistic element . . . has its stronghold in the Jewish temperament', implicates Lambert within the dubious early-twentieth-century discourse about race, gender, and sexuality. ${ }^{151}$

Another condition discussed by Krafft-Ebing is nymphomania. ${ }^{152}$ Dijkstra argues that nymphomania was viewed within scientific circles as 'atavistic reversion' because of the prevailing assumption that women's 'sexual instincts' tend to atrophy with 'advancing civilization and according to the laws of evolution'. ${ }^{153}$ Dijkstra states that such reversion was considered a return 'to practices and desires chronicled in detail only in the histories of pagan societies'. ${ }^{154}$ Classical comparisons were made, for example, by Cesare Lombroso and Guglielmo Ferrero: 'Nymphomania transforms the most timid girl into a shameless bacchante'. ${ }^{155}$

[^37]Sexologists also identified women's propensity for dancing as a form of reversion. The physician Harry Campbell stated that 'the civilized woman' in her enjoyment of dancing 'more resembled the child than the civilized man', noting that 'the child and the savage are both very fond of dancing. ${ }^{156}$ Like Campbell, Ellis compares women's dancing to that of children and savages. According to Ellis, the 'motions and emotions' of these groups 'are characterized by a brevity and violence which approach to reflex action'. ${ }^{157}$

## The Dionysian in fin-de-siècle art

Ideas drawn from the life sciences gave support to dualistic modes of thinking about race, class, gender, and sexuality. Such modes of thinking were prevalent among western middle-class men during the fin de siècle. ${ }^{158}$ For many such men, Apollonian and Dionysian were familiar terms whose communicative force derived largely from their use by Nietzsche. Such men tended to recognize as Apollonian those they considered advanced or civilized (themselves); as Dionysian, those they considered less developed, or 'savage' (the Other). The Other included women and people of other-than-white-Caucasian background. It was common for western artists of the fin de siècle, most of whom were white Caucasian middle-class men, to use mythological themes related to Dionysos as a springboard for derogatory portrayals of the Other.

The fin de siècle was an abiding interest for Lambert, from adolescence until his final years. Over time, however, his attitude towards its art changed from youthful enthusiasm to bourgeois disdain. Angus Morrison recalled that at the RCM, Lambert

[^38]displayed 'a strong leaning towards the exotic decadence of the Nineties - Wilde, Aubrey Beardsley and the rest' ${ }^{159}$ A decade later, Lambert devoted a section of Music $H o!$ to the relationship between music written shortly before the First World War and the aesthetics of the 1890s. In this section, Lambert calls Debussy's Pelléas et Mélisande 'the ne plus ultra of the relaxed vitality and dimly realized emotions of the aesthetic movement'. ${ }^{160}$ In a gendered assessment of Debussy's classically inspired works, Lambert opines that 'the Greek evocations' of some of the Préludes and the Six épigraphes antiques belong 'not to the masculine world of the Greek philosophers and tragedians, but to the feminine world of . . . antique-fanciers' such as the poets Pierre Louÿs and Maurice de Guérin. ${ }^{161}$ Lambert later invoked the notion of decadence when he characterized Rachmaninov as 'a fin-de-siècle composer' whose music displays 'both the virtues and the vices that one associates with the end of a great period' ${ }^{162}$

Although Lambert did not refer to Dionysian themes in fin-de-siècle culture, they were prevalent in the art of the period. Several generalized mythological figures are associated with the Dionysian, including bacchantes, satyrs, nymphs, centaurs, and fauns. Dijkstra argues that for painters of the fin de siècle, 'such half-bestial creatures as satyrs and centaurs' provided 'the perfect symbolic designation' for men whose sensuality appeared undiminished by evolutionary processes. ${ }^{163}$ Dijkstra observes that such artists often endowed satyrs with what criminologists such as Lombroso identified as 'the "scientific" physiognomy of the degenerate'. ${ }^{164}$ According to Dijkstra, these satyrs 'tended to have the caricatured features of the "bestial Jew"' ' identified

[^39]stereotypically during that period as 'woman's closest degenerate companion in the otherwise civilized world' ${ }^{165}$

Dijkstra states that women required no such bestial representation because they were already considered 'representative of degeneration': 'their normal and preferably naked, physical presence was enough to make the point'. ${ }^{166}$ Dijkstra identifies the 1873 painting 'Nymphs and Satyr' (fig. 1 below) by William Bouguereau as 'the archetypal representation' of the 'conjunction of the normal female and the symbolic figure of the satyr'. ${ }^{167}$ Dijkstra observes that Bourguereau's nymphs are indistinguishable from late-nineteenth-century women, a fact noted by the American critic Earl Shinn in 1879:

The trouble with the picture is that the people are ladies, not Maenads or Bacchants. Their undressing is accidental or prurient, not ignorant. Look at any of their faces, and you feel that they need not insult your reason by pretending not to write modern French and read the fashion-newspaper. ${ }^{168}$

According to Dijkstra, fin-de-siècle artists constantly produced new variations on the theme 'contemporary woman disguised as a nymph fooling around with a satyr, or groups of both'. ${ }^{169}$ Dijkstra gives 'Bacchanal' (1885) by the post-impressionist Paul Cézanne as an example: although differing stylistically from Bouguereau, it nonetheless depicts 'an encounter between . . . half-bestial, emphatically hairy . . . men and . . . representations of the Eternal Feminine' ${ }^{170}$ Another example is Lovis Corinth's 'Bacchanale' (1896), in which Dijkstra observes the result of contact between bacchantes and three different types of men. A 'pudgy' middle-aged man 'hop[s] around like a hairy, beer-bellied Silenus', his attempt to dance with bacchantes making

[^40]

FIGURE 1: William Bouguereau, Nymphes et Satyre, 1873. Oil on canvas. $180 \times 260 \mathrm{~cm}$.
Sterling and Francine Clark Art Institute, Williamstown, Mass.
him seem 'dizzy and ridiculous'. ${ }^{171}$ Two leaner, dark-skinned men are depicted: one steals a forceful kiss from a bacchante; the other dances adeptly in a circle with three others. According to Dijkstra, the latter conforms to the turn-of-the-century stereotype of ' "the childish Black man," by nature fit to dance'. ${ }^{172}$ Dijkstra describes the third type of man in the scene as 'the helpless, effeminate white male poet, being stomped lovingly into the ground' by a bacchante. ${ }^{173}$

## The Dionysian in modernist literature

Many themes associated with the Dionysian in fin-de-siècle art also appear in modernist literature. Some modernist writers drew their concept of the Dionysian directly from Nietzsche's writings; for others, Freud was a more powerful influence. The unconscious and the irrational are typical preoccupations in modernist writing; such preoccupations find expression in innovative literary forms. Sexuality and embodiment are linked in this literature with the Dionysian, as are non-western, particularly African and Asian, cultures. Furthermore, modernist literature considers the threat the Dionysian poses to civilization without the Apollonian. This aspect of the Dionysian is connected with apocalyptic and eschatological themes, which play a greater role in modernist literature after the First World War.

In his critical writings, Lambert frequently referred to key figures of modernist literature such as T. S. Eliot, James Joyce, D. H. Lawrence, Wyndham Lewis, Edith Sitwell, Gertrude Stein, and W. B. Yeats. Of particular interest are his predictions for future collaboration between English literature and music. In a 1934 article entitled 'What Will be Said of us in Fifty Years?', Lambert anticipated that 'the music of the

[^41]future' would be 'far less formalistic' and 'more definitely in touch with both life and literature'. ${ }^{174}$ Lambert argued that English composers had barely attempted 'to cope with the literary movements since the fin-de-siècle nostalgia of Housman and early Yeats'. ${ }^{175}$ For Lambert, Walton's settings of Edith Sitwell's Façade poems were the only example since the First World War of 'the close-knit collaboration between poetry and music that existed in Elizabethan days'. ${ }^{176}$

Although no English translation of The Birth of Tragedy existed before 1909, David Thatcher notes that 'many writers . . . refer knowingly to the "Dionysian" and the "Apollonian" impulses before that year'. ${ }^{177}$ One such writer is Yeats. Thatcher refers to Yeats's 'oblique reference to . . . The Birth of Tragedy . . . in a letter dated May 14, 1903':

The close of last century was full of a strange desire to get out of form, to get some kind of disembodied beauty, and now it seems . . . the contrary impulse has come. I feel . . . an impulse to create form, to carry the realization of beauty as far as possible. The Greeks said that the Dionysiac enthusiasm preceded the Apollonic and that the Dionysiac was sad and desirous, but that the Apollonic was joyful and self sufficient. ${ }^{178}$

Yeats wrote the following day to John Quinn, whom he credited with introducing him to Nietzsche's thought:

I have always felt that the soul has two movements primarily: one to transcend forms, and the other to create forms[.] . . . I think I have to some extent got weary of that wild god Dionysus, and I am hoping that the Far-Darter [Apollo, the god of forms] will come in his place. ${ }^{179}$

Monroe Spears interprets Yeats's desire 'to create form rather than transcend it' as a proclamation of 'ultimate allegiance to the Apollonian'. ${ }^{180}$ Spears adduces Yeats's

[^42]'affirmation of the self and of life as good' as 'further evidence of the same choice'; however, he asserts that 'Yeats retains a powerful consciousness of the Dionysian in every sense'. ${ }^{181}$

Spears observes that modernist literature focusses upon aspects of human experience traditionally seen as Dionysian. These aspects include 'the collective, the irrational and emotional and abnormal', 'the feminine or androgynous or perverse', and 'intoxication and possession'. ${ }^{182}$ Spears considers Dionysos an appropriate physical representation 'of the modern concern with these matters', a concern that for Spears is exemplified in the novels Heart of Darkness (1899) by Joseph Conrad, Death in Venice (1912) by Thomas Mann, and A Passage to India (1924) by E. M. Forster. It is Lawrence, however, that Spears nominates as 'the most obviously Dionysian of all the great [twentieth-century] writers. ${ }^{183}$ According to Spears, Lawrence's writing demonstrates 'an awareness of the deeper levels of the psyche'. ${ }^{184}$ Spears considers Women in Love (1920) 'the most richly and transparently psychological novel ever written':
everything in it is charged with psychic significance, and one feels that this results not from theory or even intention, but simply because the novel exists on the visionary level of psychic reality, its world constituting a psychological goldfish bowl. In it victims seek their murderers, all sickness is psychosomatic, there are no accidents, and all deaths take place in symbolic water or snow. ${ }^{185}$

For Spears, this is 'a rejection . . . of the humanist conception of the individual'; he compares it to what Eliot called 'the escape from personality'. ${ }^{186}$ Spears endorses C. K. Stead's description of the escape as one 'made, not away from the self, but deeper

[^43]into the self, "below the levels of consciousness" ${ }^{187}$ The escape, in Spears's view, is therefore 'an inclusion of deeper levels of the personality extending to the archetypal and collective'. ${ }^{188}$
K. M. Newton contrasts Lawrence's approach towards 'the unconscious and instinctual' with that of Joyce and Virginia Woolf. ${ }^{189}$ Newton observes that Joyce and Woolf employ 'fictional techniques' that 'undermine the idea that the mind functions in a logical manner'; such techniques include 'stream of consciousness and the development of free indirect speech into something very much resembling stream of consciousness'. ${ }^{190}$ However, Newton argues that these techniques 'allude only indirectly to the existence of the unconscious and the instinctual': they function primarily 'to represent the workings of the conscious mind more persuasively than was achieved by the nineteenth-century realist novel'. ${ }^{191}$ Lawrence, by contrast, aims to give expression to the unconscious and instinctual 'through literary language'. ${ }^{192}$ Newton highlights Lawrence's repeated use of 'the words "dark" and "darkness"' in the novels The Rainbow (1915) and Women in Love to denote 'unconscious drives and instincts'. ${ }^{193}$ According to Newton, Lawrence thus demonstrates that his notion of the unconscious and instinctual is related to 'Nietzsche's Dionysian and Freud's id'. ${ }^{194}$

Modernist literature departs from earlier models of literary structure in its treatment of time and its use of narrative. David Lodge observes that whereas earlier literature was typically structured by 'the straight chronological ordering of its material',

[^44]modernist literature presents a more 'fluid or complex' chronology, with frequent 'cross-reference' back and forth 'across the chronological span of the action'. ${ }^{195}$ Lodge describes the typical narrator of earlier literature as 'reliable, omniscient and intrusive'; modernist literature, however, 'employs . . . either a single, limited point of view, or a method of multiple points of view, all more or less limited and fallible, ${ }^{196}$

In Ulysses (1922), Joyce pioneered a new literary treatment of time, which Eliot called 'the mythical method'. ${ }^{197}$ Eliot describes Joyce's method as one of 'manipulating a continuous parallel between contemporaneity and antiquity'. ${ }^{198}$ According to Lodge, Joyce derives a 'principle of aesthetic order' from Homer's Odyssey. ${ }^{199}$

The representation of a demythologized [modern] world . . . is thus ingeniously redeemed by allusion to the lost mythical world-aesthetically redeemed by our perception of the structure, and spiritually redeemed by our perception of human continuity between the two worlds. ${ }^{200}$

For Spears, Ulysses is 'almost certainly . . . the basic formal influence' on Eliot's The Waste Land (1922). ${ }^{201}$ Spears speculates that it was from Ulysses that Eliot 'learned . . . how to achieve spatial form'.$^{202}$ The term spatial form was coined by Joseph Frank. ${ }^{203}$ According to Spears, 'Frank argues that the central modern writers . . . intend their readers to apprehend the work spatially in a moment of time rather than as a sequence' ${ }^{204}$ The propensity of modernist writers to conflate past, present and future,

[^45]and to disrupt narrative structure through semantic discontinuity, while at the same time creating order, for example by the mythical method, approaches what Segal terms 'a "Dionysiac poetics" ,.${ }^{205}$ For Segal, a Dionysiac poetics incorporates 'a world-view and an art-form that can admit logical contradictions and hold them in suspension, ${ }^{206}$

Modernist literature foregrounds human sexuality, portraying it as a Dionysian force. Yeats uses sexual imagery to represent loss of individuation, a defining feature of the Dionysian. ${ }^{207}$ In 'What Magic Drum?', the seventh of Yeats's Supernatural Songs (1935), he depicts 'Primordial Motherhood' in a way that confuses the boundaries between individual entities. Albright cites the first clause of the poem-'He holds him from desire' -as an example of such ambiguity: 'is he restraining himself or someone else? ${ }^{208}$ Albright argues that such 'tangles of reference' constitute 'a deliberate strategy' to confound the reader's attempts to distinguish 'actor' from 'acted upon': they gesture at the God who is at once the father, the mother, and the child, caught in a frenzy of self-begetting, an act that is simultaneously coitus, masturbation, and suckling an act without finite actors. ${ }^{209}$

Albright observes that 'many of Yeats's poems are ontologically subversive', appealing to 'some region of sensibility where all minds meet in common shock, full of assaults on the boundary between man and man, between poet and poem'. ${ }^{210}$

Yeats, Lawrence, and Eliot address the notion of embodiment, emphasizing its hedonistic, Dionysian aspect over its ascetic, Apollonian one. Yeats associates images of pregnancy with the Dionysian, for example in 'News for the Delphic Oracle’ (1939).

[^46]In the third and final stanza of the poem, the nereid Thetis, pregnant with Achilles, is portrayed with reference to other mythological figures linked with the Dionysian:

Down the mountain walls,
From where Pan's cavern is
Intolerable music falls.
Foul goat-head, brutal arm appear,
Belly, shoulder, bum,
Flash fishlike; nymphs and satyrs
Copulate in the foam. ${ }^{211}$
According to Albright, Yeats 'intensifies the erotic credibility of the scene' by using such 'low diction' as 'belly and bum'. ${ }^{212}$ Albright acknowledges that Yeats was 'a decorous poet', but suggests that if Yeats survived another decade he may have included such words as 'fuck and shit' as 'important elements in a post-Symbolist pagan speech, in which the body was asked to do its own talking, ${ }^{213}$ For Albright, this is precisely what Eliot enabled the body to do, notwithstanding the prevailing critical view of Eliot as 'a cerebral poet'. ${ }^{214}$ Albright notes that although Eliot strove 'to increase the intellectual tension-level of poetry' he gave equal consideration to the body's 'least evolved, least inflected organs . . . whose very inarticulateness made them intimate with the inarticulate origins of the world and the ego'. ${ }^{215}$ Albright calls Eliot 'a kind of libertarian of the body - a poet who encouraged the body to speak'. ${ }^{216}$

Modernist literature often looks to non-western cultures for primitive and exotic qualities considered lacking in modern western culture. In The Rainbow, Lawrence links sensuality with Africanness. In the penultimate chapter, Anton Skrebensky has returned from South Africa to England, where he resumes his relationship with Ursula Brangwen. The evening they are reacquainted, they walk by River Trent, 'in the

[^47]profound darkness'. ${ }^{217}$ Skrebensky is 'not afraid of the darkness in England', finding it 'soft, and natural', his own 'medium'; he perceives the darkness in Africa, however, as 'massive and fluid with terror-not fear of anything-just fear'. ${ }^{218}$ Lawrence links sensuality with Africanness by stating that Anton
talked to her all the while $\ldots$. about Africa, conveying something strange and sensual to her: the negro, with his loose, soft passion that could envelop one like a bath. ${ }^{219}$

Lawrence makes a similar connection in his non-fiction work Fantasia of the
Unconscious (1923). Lawrence argues that for countless generations, white Caucasians
'have been suppressing the avid, negroid, sensual will' within themselves, developing their spiritual consciousness at the expense of their physical capabilities. ${ }^{220}$

Our mouth has contracted, our teeth have become soft and unquickened. Where in us are the sharp and vivid teeth of the wolf, keen to defend and devour? . . . Where are the white negroid teeth? Where? In our little pinched mouths they have no room. ${ }^{221}$

Spears attributes the 'modern fascination with the primitive' partly to an obsession with the 'dissociation of sensibility'. ${ }^{222}$ According to Spears, Lawrence 'proclaimed' that 'both dissociation and . . . awareness of it are part of the price we pay for civilization and culture'. ${ }^{223}$ Spears identifies within modernism a 'repudiation' of western traditions and an embrace of eastern and 'other traditions remote in space and time'. ${ }^{224}$ Spears adduces Dionysos' Asiatic connections to explain why that god

[^48]aptly symbolizes the exotic quality of modernism, its rejection of Western postRenaissance humanism and its search for a wider tradition including the Oriental and primitive. ${ }^{225}$

Spears calls the Ballets Russes of Sergei Diaghilev 'a vivid revelation of the power of the primitive and Oriental in the arts'. ${ }^{226}$ Eliot saw the Ballets Russes perform The Rite of Spring in 1921, and credited Stravinsky's music with changing 'the rhythm of the steppes' into
the scream of the motor horn, the rattle of machinery, the grind of wheels, the beating of iron and steel, the roar of the underground railway, and the other barbaric cries of modern life. ${ }^{227}$

Spears states that this music reinforced for Eliot 'the continuity of the human predicament', from 'primitive man on the dolorous steppes' to 'modern man in the city with its despairing noises'. ${ }^{228}$ Albright cites Eliot's description as evidence that he sometimes considered 'modern life' merely 'a kind of artistic modality through which the stark primitivism of mankind could display itself ${ }^{\prime} .{ }^{229}$

Modernist writers also examine the consequences of allowing the Dionysian to operate without its Apollonian counterbalance. Such consequences are presented within the context of apocalyptic and eschatological themes, which become prevalent in modernist literature after the First World War. Spears argues that modern artists obsess over 'ultimate questions, the Last Things: Death, Judgment, Heaven, Hell—or secular equivalents for the last three'. ${ }^{230}$ Despite their focus on 'collapsing and disintegrating civilization', Spears argues that 'the great early modern writers' retain 'the vision of man in society, the image of the City'. ${ }^{231}$ Spears observes that although these writers

[^49]'are far more concerned with the deeper and more mysterious communion of Dionysus', they do not relinquish 'the Apollonian idea of order'; their work thus demonstrates 'the fruitful tension between the two principles' propounded by Nietzsche. ${ }^{232}$

The relationship between Dionysian and Apollonian is a perennial theme in Mann's oeuvre. Spears distinguishes between how Mann presents this relationship in The Magic Mountain (1924) and Doctor Faustus (1947). In the section of The Magic Mountain entitled 'Snow', Hans Castorp attempts to shelter from a snowstorm by propping himself against the wall of a hay hut. Half asleep, he envisions an idyllic, unmistakably Mediterranean scene: ‘youths . . . at work with horses', ‘girls . . . dancing’, couples strolling 'along the beach'. ${ }^{233}$ Castorp receives 'a thorough fright', though, when a boy he is watching gazes past him 'into space' with 'a solemnity' seemingly 'carven out of stone, inexpressive, unfathomable . . . [with] a deathlike reserve'. ${ }^{234}$ The boy looks towards a temple, which Castorp enters. Inside the temple Castorp witnesses two elderly women 'dismembering a child' barehanded, using their jaws to break its 'tender bones' ${ }^{235}$ Startled from his vision, Castorp tries to interpret it:

I have dreamed of man's state, of his courteous and enlightened social state; behind which, in the temple, the horrible blood-sacrifice was consummated. ${ }^{236}$

Castorp then utters what he calls 'a dream poem of humanity': he recognizes that
the recklessness of death is in life, it would not be life without it - and in the centre is the position of the Homo Dei [man who follows God], between recklessness and reason, as his state between mystic community and windy individualism. ${ }^{237}$

[^50]Spears identifies Castorp's vision as one of 'the union of the Apollonian and Dionysian, the recognition of the dark and awesome forces in the Homo Dei'. ${ }^{238}$

In the second chapter of Doctor Faustus, the narrator, Serenus Zeitblom, describes how he came to understand the ancient Greek reverence for the chthonic. Zeitblom was in Athens during an eighteenth-month tour of Italy and Greece, a gift from his parents for passing his 'state examinations'. ${ }^{239}$

When from the Acropolis I looked down upon the Sacred Way on which the initiates marched, adorned with the saffron band, with the name of Iacchus ${ }^{240}$ on their lips ... I experienced by divination the rich feeling of life which expresses itself in the initiate veneration of Olympic Greece for the deities of the depths. ${ }^{241}$

According to Joseph Frank, Zeitblom's description 'evokes . . . Castorp's . . . vision in the snow from The Magic Mountain-the vision of the harmonious fusion of the Apollonian and Dionysian'. ${ }^{242}$ Frank states, however, that the biographical account of the composer Adrian Leverkühn that Zeitblom narrates in Doctor Faustus 'describes the defeat of this ideal':
instead of enlightened human intercourse in silent recognition of the blood sacrifice, it was the blood sacrifice that had found its voice and was now shouting its supremacy ... through the loudspeakers. ${ }^{243}$

The loudspeakers to which Frank refers are those installed by the Nazi regime to ensure that as many citizens as possible heard the political propaganda embedded within radio broadcasts. ${ }^{244}$ Following Frank, Spears argues that Leverkühn represents

[^51]not only Germany in the grip of the Nazis, but modern man in general-and specifically the artist-insofar as he follows the Dionysian principle without its necessary Apollonian counterbalance. ${ }^{245}$

Spears cites Mann's essay 'Freud's Position in the History of Modern Thought' (1929) as further evidence that Mann considered it imperative that these two principles coexist. Spears states that in this essay, Mann adduces Freud's entire oeuvre and 'explicit precepts' to support his argument that 'in politics, art, and morality, both Apollonian and Dionysian are necessary, and that to abandon either is to invite disaster'. ${ }^{246}$

As demonstrated throughout this chapter, the Dionysian is associated with many different meanings, including intoxication, loss of individuation, the irrational, sexuality and embodiment, non-western racial characteristics, and the collapse of social structure. Many of these aspects of the Dionysian find expression in western music compositions of the late nineteenth and early twentieth centuries. In the next chapter, I consider how these compositions and their musicological treatments serve as musical and musicological precedents for a Dionysian style in the music of Constant Lambert.

[^52]
## CHAPTER TWO: MUSICAL AND MUSICOLOGICAL PRECEDENTS FOR A DIONYSIAN STYLE

This chapter seeks to identify musical and musicological precedents for a Dionysian style in Lambert's music. I begin by considering how the terms Dionysian and Apollonian are used in a general sense in musicological discussions of early twentiethcentury music. Composers mentioned in the first section include Janáček, Stravinsky, Schoenberg, and Tippett. I devote considerable attention to the chapter
'Transformations of the Dionysiac' from David Clarke's monograph on the music of Tippett, which applies the notion of the Dionysian to English music of a slightly later time than Lambert's mature period. ${ }^{1}$ I then discuss the grotesque and eroticism-topics closely related to the Dionysian-in the music of Bartók. The discussion then turns to the Austro-German tradition, considering Dionysian aspects of music by Wagner, Mahler, and Richard Strauss. The chapter concludes by discussing the Dionysian significance of popular dance music elements in modernist compositions.

In the preface to Exploring Twentieth-Century Music, Arnold Whittall presents 'Dionysian and Apollonian' as one of several 'binary pairings'. ${ }^{2}$ These binary pairings underpin the 'multivalent critical perspectives' from which Whittall investigates selected twentieth-century music compositions. According to Whittall, these binary pairings consist of 'interacting, overlapping tendencies, more mobile than fixed', rather than 'absolute opposites'. ${ }^{3}$ Whittall introduces the Dionysian and Apollonian as 'an analogy - deriving from Nietzsche - of great importance to the evolution of twentieth-

[^53]century music'. ${ }^{4}$ Whittall calls Dionysus and Apollo 'aesthetic counterpoles' and invokes J. P. Stern's explanation of their roles: 'When the Dionysian element rules, ecstasy and inchoateness threaten; when the Apolline predominates, the tragic feeling recedes. ${ }^{5}$

Whittall links the Dionysian with the 'explosive opening' of the second string quartet of Leoš Janáček. ${ }^{6}$ Whittall describes this Dionysian passage as 'dithyrambic': it has 'generic implications as a wild celebratory hymn of a personal, masculine, pagan . . . kind'. ${ }^{7}$ It is also 'analogous to the wild, vehement character - in . . . [Janáček's] words, "strange, unrestrained" - believed to belong to ancient Greek hymns to Dionysus' ${ }^{8}{ }^{8}$ In making this characterization, Whittall points to stylistic features of the music such as 'unsentimental, dance-like melody', 'repetition', and 'dance rhythms'. ${ }^{9}$ He also highlights Janáček's treatment of tonality, whereby diatonic and tonal materials are 'thoroughly destabilised, by modal inflections on the smaller scale, and by abruptly juxtaposed shifts and contrasts on the larger scale'. ${ }^{10}$ Whittall considers this music 'the expression of a distinctly unstable individuality - an exultantly personal, even solipsistic sensuality'. ${ }^{11}$

A dithyramb, according to Whittall, 'is "an ancient Greek choric hymn, vehement and wild in character" ${ }^{\prime}{ }^{12}$ Whittall argues that, according to this definition, 'a Stravinskian dithyramb might be expected to embody the very apotheosis of the

[^54]Dionysian. ${ }^{13}$ Whittall proposes 'Danse Sacrale' from The Rite of Spring (1911-13) as a model. For Bernard Gendron, the 'rhythmically repeated dissonant chords' in this ballet 'appeal . . . primarily because of . . . the Dionysian frenzy to which they give vent'. ${ }^{14}$ However, Whittall notes 'the prominence given to repeated patterning' in the final movement could be perceived as 'a constraint on total Dionysian abandonment'. ${ }^{15}$ Such an interpretation is consistent with views Stravinsky expressed in his Poetics of Music.

What is important for the lucid ordering of the work . . . is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it. ${ }^{16}$

Nevertheless, Stravinsky's allegiance to the Apollonian has been questioned. For Daniel Albright, Dadaist and Surrealist elements in Oedipus Rex challenge the received view of Stravinsky as 'reasonable, Apollonian' artist. ${ }^{17}$ Albright notes that Stravinsky can also be 'a Dada irrationalist',
dismantling Greek temples and putting them back together with the pediment on the bottom, the columns plastered into shattered diagonals, and a movie-house marquee smacked on top. ${ }^{18}$

Like Stravinsky, Schoenberg expressed a preference for the Apollonian. Referring to the final chapter of Schoenberg's Structural Foundations of Harmony (1948), entitled ‘Apollonian Evaluation of a Dionysian Epoch', Albright suggests that Schoenberg saw himself as 'a Dionysus who evolved into an Apollo, a lawgiver to dissonance, a tamer of beasts'. ${ }^{19}$ Albright contrasts this view of Schoenberg with Mann's character Adrian

[^55]Leverkühn, 'a Dionysus whose very self-control was a form of licentiousness, a Dionysus-Faust eventually torn to pieces and dragged into the pit'. ${ }^{20}$

In his essay 'Air from another planet', Michael Tippett compared himself with Schoenberg in terms that suggest he favoured a Dionysian approach over Schoenberg's Apollonian one. ${ }^{21}$ His comparison with Schoenberg hinges upon the Jungian concepts image and idea. Referring to Jung's Psychological Types, David Clarke observes that the image 'is characterized by its "concretism" - a fusion of "thinking", "feeling" and "sensation"' ${ }^{22}$ The idea, on the other hand, 'is arrived at through "differentiation", specifically . . . of thought from the other psychological functions, which coalesce with the image in its primordial form'. ${ }^{23}$ According to Tippett, Schoenberg 'takes energy from the Image and gives it to the Idea'. ${ }^{24}$ Tippett compares Schoenberg's eschewal of the image with the Jewish commandment against making images (Exodus 20:4), then confesses 'I feel myself a Greek to Schönberg's Jew.' ${ }^{25}$ Clarke suggests this comparison 'may be read as a contrast between . . . [Schoenberg's] pursuit of (an essentially cerebral) musical logic in the face of a disintegrating tonal language, and Tippett's greater willingness to embrace the irrational and unaccountable, the physical and the exuberantly beautiful'. ${ }^{26}$

Tippett also referred to Stravinsky's remarks about the Apollonian and Dionysian in music, citing the above-quoted passage from the Poetics in a radio talk on Les Noces. ${ }^{27}$

[^56]Clarke considers it 'apposite' for Tippett to quote Stravinsky because that composer is 'simultaneously a point of attraction and differentiation in Tippett's . . . musical style'. ${ }^{28}$ Clarke gives an example from Tippett's opera King Priam where the 'initial, defining string sonority of Paris's music' could be analysed 'as two superimposed dominantseventh chords, on B , and $\mathrm{E} b,{ }^{29}$

Whereas for Stravinsky in his neoclassical period such a conflation would have been intended simultaneously to invoke and atrophy . . . the historically borne functionality of triadic materials, in Tippett's case this procedure serves to . . . turn them into complex sonorities with multiple, ambiguous meanings that simultaneously resist and embrace tonality, and to intensify the sensory. This yields an excess of signification, a spillage over boundaries, which summons the unconscious to apprehend what lies beyond the rationally cognizable. In other words . . . Apollonian law is subjugated to Dionysiac intoxication. ${ }^{30}$

Clarke's chapter 'Back to Nietzsche? Transformations of the Dionysiac in The Midsummer Marriage and King Priam' constitutes an important musicological precedent for this study because it uses the notion of the Dionysian to interpret English music of an only slightly later period than Lambert's mature works. Clarke argues that in The Midsummer Marriage (1946-52), Tippett presents an optimistic view of the Dionysian as 'enchanted nature' that reappears in King Priam (1958-61) transformed into one of violence and tragedy. ${ }^{31}$ Clarke compares this transformation with 'an analogous paradigm shift' in Nietzsche's thought, from the life-affirming view of The Birth of Tragedy to the unremittingly chaotic vision of such later works as The Gay Science and The Will to Power. ${ }^{32}$

Whilst acknowledging that Nietzsche is not generally associated with Tippett, Clarke advances three reasons for comparing the two. The first is that Tippett knew of Nietzsche's thought, as shown by references in his essays and lectures. The second is

[^57]the 'shared ideological facets . . . arising from the two figures' . . . reflections on . . . post-Enlightenment culture'. ${ }^{33}$ The third is 'the discursive space between the two', which admits such 'intermediary' figures as the Cambridge Ritualists (a group of early twentieth-century British anthropologists and classicists that included Gilbert Murray), Yeats, Wagner, Schopenhauer, and Jung. ${ }^{34}$ According to Clarke, these figures represent 'agents of transmission and/or reinforcement of ideas whose philosophical and aesthetic distillation can be found in Nietzsche'. ${ }^{35}$ It is for the latter reasons that Clarke suggests

، "Nietzsche" . . . might be understood" as
a kind of shorthand or synecdoche for an entire constellation of ideas with which Tippett's own thinking in various ways and to various degrees engages. ${ }^{36}$

Such an understanding of 'Nietzsche' could serve as a powerful model when considering how Lambert's music relates to the Dionysian.

In discussing the optimistic view of the Dionysian presented in The Midsummer Marriage, Clarke makes several quotations from The Birth of Tragedy. Among these is a passage quoted in Chapter One, in which Nietzsche describes the Dionysian as the phenomenon that occurs when the principium individuationis disintegrates. For Clarke, this phenomenon is an escape 'into the "oneness" of nature', whereby 'consciousness of a primordial state of "oneness"' is 'regained'. ${ }^{37}$ In this passage, Nietzsche attributes 'Dionysiac stirrings' to either 'narcotic potions' or 'the powerful approach of spring, which penetrates with joy the whole frame of nature' ${ }^{38}$ The second quotation links enchantment, nature, and art with 'the Dionysiac dithyramb': Clarke identifies enchantment as 'an essential ingredient whereby aesthetic experience becomes an

[^58]experience of union with nature' ${ }^{39}$ Clarke notes, however, that Nietzsche provides another way 'to transcend the appearance of empirical waking reality': through 'Apollonian illusion' ${ }^{40}$ For Clarke, the Apollonian is 'a higher appearance, or second reflection'; the Dionysian, 'the amoral, in-different ground of nature which attends the release from appearance, ${ }^{41}$ Before applying the terms Apollonian and Dionysian in his analysis of The Midsummer Marriage, Clarke warns of the difficulties inherent in such a project. He sees the terms not as 'essences or immanent strata residing within the work waiting to be identified', but rather as 'ideas to think with - ideas that offer various interpretative possibilities'. ${ }^{42}$ His analysis focuses upon the Act II pre-scene and Madame Sosostris's aria in Act III scene 5.

In the Act II pre-scene, Clarke sees the Dionysian approached by way of the Apollonian, that is, through the evocation of a dream-like state and through 'the impulse to aestheticize nature'. ${ }^{43}$ Clarke identifies metonymy and mimesis as 'musico-rhetorical means' by which Tippett invokes the Apollonian. ${ }^{44}$ According to Clarke, horns function in the pre-scene both metonymically and mimetically: metonymically, 'their bucolic associations' render them 'semiotically adjacent to the natural world'; mimetically, 'the gentle rocking neighbour-note motion of their muted opening motif' suggests 'cradling, slumber, dreaminess - a sinking back into the maternal principle of nature ${ }^{,}{ }^{45} \mathrm{He}$ also points to other 'voices of the natural': the 'demisemiquaver sextuplet figuration for flutes and clarinets', which suggests both 'a kind of anthropomorphic "creatureliness", and 'a kind of general dance - a celebration of life in the world, touching on the

[^59]cosmic' ${ }^{46}$ Clarke argues that 'this allusion to oneness in and with nature' leads 'into Dionysiac territory'. ${ }^{47}$

In Madame Sosostris's aria, Clarke identifies harmonic ambiguity as the primary means by which Tippett invokes the transcendental. As an example, Clarke considers Sosostris's line in the first section of the aria. Clarke attributes the 'coherence' of this melody to the augmented and diminished triads it unfolds at the middleground level. ${ }^{48}$ These triads 'are obscured from immediate empirical perception', however, because their constituent pitches are accompanied at the foreground level by 'major and minor triadic sonorities'. ${ }^{49}$ Clarke identifies this 'disjunction between strata with conflicting content and organizational principles' as the means by which Tippett can both 'retain and . . . renew the expressive potential of triadic tonality'. ${ }^{50}$ Clarke likens Tippett's tonality to a 'palimpsest of syntactic types', which 'inhibits the musical signifiers contained in it from locking into their accustomed places'. ${ }^{51}$ Because the signifiers 'cannot be mapped by conventional harmonic understanding', Clarke argues, 'they must be understood through feeling rather than through thought' ${ }^{52}$ Clarke therefore conjectures that it is only with 'the body' that the listener can 'fully register them', referring to 'the construction of the body as the noumenal other of the conscious mind in Schopenhauer, Nietzsche and Jung', as well as 'the corporeality that pertains to Sosostris'. ${ }^{53}$

In The Midsummer Marriage's 'celebration of life', Clarke sees reflected 'the principle of synthesis of the Apollonian and Dionysiac' as expounded by Nietzsche in

[^60]The Birth of Tragedy. ${ }^{54}$ In King Priam, on the other hand, he detects an 'ambiguous relationship' with The Birth of Tragedy and with Nietzsche's later works. ${ }^{55}$ In Nietzsche's construction of tragedy, the tragic hero is annihilated but the audience delights in his destruction because the Apollonian illusion shields them from the Dionysian truth of primordial suffering. Clarke argues, however, that in King Priam the 'veil of illusion' is itself problematized, 'shot through with traces of the complete Dionysiac "truth" it formerly protected us from'. ${ }^{56}$

Magic, which animated the representation of nature in The Midsummer Marriage, is liquidated. What Tippett confronts us with is a modernist vision of a disenchanted world, in which humankind's relation to nature is represented in its elemental principles of sex and violence. ${ }^{57}$

Clarke demonstrates how Tippett's music embodies these aspects of the Dionysian with examples from the Act I prelude and from Helen's aria, Act III scene 1.

In the Act I prelude, Clarke observes a paradox: although the prelude is 'ostensibly a piece of abstract instrumental music', it bears 'extra-musical connotations'. ${ }^{58}$ In Clarke's view, the lack of text and stage imagery 'places the music in Dionysiac territory, beyond defined categories' ${ }^{59}$ Clarke highlights the 'wordless choral ululations', which place 'no concept . . . between the viscera and the outside world'. ${ }^{60}$ The meaning of these sounds is ambiguous: they could represent either 'the agony of childbirth, the terror of war, or a generalized apprehension of barbarity'. ${ }^{61}$ Also ambiguous are the 'brass fanfares and pounding drums', which 'might connote militarism or be a more direct evocation of power or force in the abstract' ${ }^{62}$ According

[^61]to Clarke, these Dionysian musical characteristics create a 'dilemma' for the composer, in that he must 'impose technical control over the inchoate'; Tippett's solution is 'to promote conflict to a structural principle'. ${ }^{63}$ As Clarke observes, Tippett achieves this in the first section of the prelude by assigning the instruments and voices to 'autonomous stratified layers' distinguished by pitch-class content. ${ }^{64}$ Clarke ascribes the pitch-class content to 'two larger diatonic fields', centred on E and Eb. ${ }^{65}$ The tonal centre E predominates initially but Clarke sees the 'arrangement of the material', particularly the 'dyad A-E' in the timpani, as 'suggesting a possible A-Lydian interpretation'. ${ }^{66}$ The 'ascendancy' of the tonal centre E is soon 'challenged' by the $\mathrm{E} \downarrow$-Lydian entry of trombones, horns and piano. ${ }^{67}$ Here, Clarke argues, 'the contention between forces is at its most acute', because 'all the centres so far mentioned are superimposed'. ${ }^{68}$

The Apollonian principles which give form to sound now clash in a chaotic orgy of sound in which each element's assertion of its right to existence is simultaneously a struggle against the claim of the others. This is what the Dionysiac has become in King Priam: will to life is now shown to mean will to power. ${ }^{69}$

The will to power, as Clarke observes, is a 'Dionysiac force' that exists both in external reality and within each individual. ${ }^{70}$ Clarke considers Helen the 'archetypal example of... convergence' between these loci because she is both the object of 'the external, political conflict' and its instigator, through 'the power she exerts in a more intimate space over Paris'. ${ }^{71}$ This power is manifested in her aria, Act III scene 1, where Clarke sees 'opposed terms . . . made to co-exist'. ${ }^{72}$ At $\mathbf{3 8 1}$, the piano plays a white-note aggregate against the voice and violas, which prolong A , major. Clarke notes that the

[^62]'polarity between . . . tonal groups' is intensified by 'the semitonal conflict between Helen's prolonged $\mathrm{E} b$ and the $\mathrm{E}_{\natural}$ in the bass of the piano,.$^{73}$ Clarke considers such conflict 'a condition of the experience which the aria describes', namely the 'ontological', 'the being of being, ${ }^{74}$ Clarke asserts that Helen's state of being is not one of 'naïve sensual delight'; instead, 'her music tells . . . of conflict and power as the driving force of human being'. ${ }^{75}$ Clarke concludes that King Priam is an 'antihumanist' opera because it 'unflinchingly portrays the reality of human conflict and reveals humanity in a decentred position in relation to the natural order'. ${ }^{76}$ In this respect, Clarke argues, the work is shaped 'by its critique of the earlier humanism epitomized by The Midsummer Marriage, ${ }^{77}$

An earlier twentieth-century composer who took a similarly ambivalent view of humanity's place in relation to nature is Béla Bartók. Whittall identifies 'the alienation of modern man' as 'the dominant image of Bartók's most expressionistic, Dionysian work, the pantomime/ballet The Miraculous Mandarin'. ${ }^{78}$ This work, composed between 1918 and 1924, engages with the contradiction between nature and modernity. The way in which it does so is addressed within recent musicological literature in terms of the grotesque and eroticism, two meanings associated with the Dionysian.

In Bartók and the Grotesque, Julie Brown observes that as the nineteenth century progressed the notion of the grotesque was applied more broadly in aesthetic discussions. Because the grotesque was associated with 'transgression and . . . the juxtaposition of previously separate genres, styles and expressive modes', Brown states

[^63]that its 'discursive contexts' overlapped with 'such seemingly contradictory aesthetic preoccupations as realism, the fantastic, the sublime and Romantic irony'. ${ }^{79}$ Brown finds the 'discursive overlap . . . between the sublime and the grotesque' particularly relevant to Bartók because the sublime was connected with nature and 'its perceived transcendent power' ${ }^{80}$ According to Brown, Bartók was 'clearly drawn to dramatic scenarios and libretti engaging grotesque imagery', the Miraculous Mandarin being one of the more obvious examples. ${ }^{81}$ Furthermore, Brown argues that Bartók employed 'formal strategies' related to the grotesque, including 'irony, parody and burlesque' and his own ' "barbaro" style'. ${ }^{82}$

In addition to such examples of 'stylistic hybridity', Brown identifies 'the body' as a further interest of Bartók's that relates to the grotesque. ${ }^{83}$ She attributes Bartók's interest in the body to the influence of Nietzsche:
by 1905 at the latest, both Nietzsche's rejection of metaphysics, and his . . . concomitant turn to the body as the fundamentally important site of epistemological inquiry had begun quite deeply to penetrate Bartók's consciousness. ${ }^{84}$

Brown states that the new importance Bartók attached to the body coloured 'his writings about primitive and folk music, dance music, and . . . his approach to gesture and the body more generally, ${ }^{85}$ Dance music is connected with the grotesque because, as Brown observes, dance elements can 'become a source of musical meaning' without mediation through the intellect: 'their regularity' is associated instead 'with other forms of physiological excitement, such as those moments, pleasurable or unpleasurable, when we become aware of the pounding of our heart'. ${ }^{86} \mathrm{~A}$ musical genre that directly evokes

[^64]such moments is the danse macabre, which Brown, following Esti Sheinberg, calls 'the quintessential moment of the musical grotesque,.$^{87}$ According to Brown, the danse macabre 'conceptually conflates life and death in music which . . . depends on meanings located in bodily movement'; she also notes that it 'involves hyperbole in its repetitious, cyclical perpetual motion, ${ }^{88}$

The grotesque is also invoked in The Miraculous Mandarin by conventional timbral signifiers, which Brown dubs 'sonic grotesqueries'. ${ }^{89}$ For example, Brown refers to 'the introduction's cacophony of "frightful noise, strident clashes [and] horns hooting", as Bartók described it to his wife,.$^{90}$ This section reaches a climax shortly before 4, 'where shrieking piccolos and clarinets are pitted against muted trombones and horns', followed by trombone glissandi. ${ }^{91}$ Brown considers such sonic grotesqueries an 'orchestral equivalent of street noise and bustle'. ${ }^{92}$

Whereas Brown attributes musical meaning in The Miraculous Mandarin to the notion of the grotesque, Stephen Downes identifies eroticism, or more precisely 'the role of eroticism in modern urban culture' as the work's 'central issue' ${ }^{93}$ In Downes's view, The Miraculous Mandarin 'explores the loss of "natural" origins and relationships and the search for erotic renewal in the decayed modern city'. ${ }^{94}$ Downes perceives within the opening music the 'perversion or inversion of musical portrayals of Nature's

[^65]awakening or creation, ${ }^{95} \mathrm{He}$ identifies the first sound of the piece, a 'scurrying violin figure' encompassing an augmented octave, as 'a twisting, distorted, restless version of forest murmurs or bathing waters'. ${ }^{96}$ For Downes, this 'unnatural figure' is 'a ferocious example' of both 'the "constructed sublime"' and 'the grotesque . . . the deformation of "natural" forms' ${ }^{.97}$

The action of the pantomime revolves around a young woman and three gangsters who compel her to seduce male passers-by into entering their dwelling so they can mug them. Downes compares Bartók's musical depiction of the woman's seduction attempts with the opening music: each attempt is accompanied by 'low pedal tritones', which signify 'a distortion of the world of nature' ${ }^{98}$ He observes that nature's 'traditional musical topos would archetypally be the overtone series', the series from which the perfect fifth - the opening interval of the woman's first two seduction attempts-is drawn. ${ }^{99}$ Downes notes, however, that although the woman succeeds at enticing men, she fails to create a flowing melody. He attributes this failure to 'the fact that she is seducing men against her will': her melodic line is 'made to order, manufactured rather than natural'. ${ }^{100}$ For Downes, the three seduction scenes reveal the main theme of the story, namely 'the conflict between natural, subjective expression and the mechanical, impersonal production of urban culture which leads to disorientation and dissociation, ${ }^{101}$

The third man the woman attempts to seduce is the title character; she dances a grotesque waltz for him. Downes endorses Brown's comparison of the 'mounting

[^66]desperation' of this music with 'the increasingly extravagant and exaggerated gestures of Ravel's La Valse'. ${ }^{102}$ He describes Ravel's 'grotesque apotheosis' in similar terms to the seduction scenes of The Miraculous Mandarin, interpreting the 'manic contrasts between apparently organic generative process and grotesque distortion and mechanical breakdown' in La Valse as 'the degenerative, hysterical demise and final "death rattle" of a decadent Viennese tradition'. ${ }^{103}$ Downes identifies other 'decadent variants of the waltz topic' in Bartók: 'Három őszi könnycsepp’ ('Autumn Tears'), the first of five Ady settings Op. 16, is set 'as a sluggish and queasy waltz saturated with dissonant semitonal motions’; ‘A vágyak éjjele’ ('Night of Desire') Op. 15 No. 3 presents 'a slow, "erotic" version [of the waltz] . . . at the masochistic lines, "painful torture, blissful torture" ${ }^{104}$ From such examples, Downes establishes that the decadent and the grotesque converge 'in the worlds of the melancholic, the masochistic, and the misanthropic'. ${ }^{105}$

Downes defines decadence in terms of its principal themes, artistic styles, structural strategies, and socio-critical aims. According to Downes, the themes typically associated with decadence are 'despair, deviance, decay, degeneration and death'; its styles are described as 'excessive, epicurean, artificial, darkly comic or esoteric'. ${ }^{106}$ Decadence therefore overlaps with the Dionysian and related concepts such as the picturesque, the grotesque, and eroticism. Moreover, Downes identifies the structural processes that characterize decadent art as 'fragmentation, dissolution, deformation and ornamentation'. ${ }^{107}$

[^67]Much of Downes's discussion of decadence in late-nineteenth- and early-twentiethcentury music centres on aspects of formal organization. Downes highlights the 'decadent potential' of processes such as 'intensification and dissolution ... deformation, miniaturism and the preoccupation with "ending",. ${ }^{108}$ Downes argues that it is by such means that ' "classical" musical forms are . . . transformed into new and fascinating designs. ${ }^{109}$ The forms to which Downes refers include not only Formenlehre models, derived mostly from Classic and early Romantic symphonic repertoire, but also those inspired by 'the romantic metaphor of the musical "wave", ', which he attributes to Nietzsche's The Gay Science and The Case of Wagner. ${ }^{110}$ Downes examines how the wave's 'developmental dynamism' is challenged by 'the counterforce of decadent devitalization'. ${ }^{111}$ Downes calls the results of such confrontation 'wave "deformations"': in such structures the climax 'is followed by an end which might be felt as a decline or disintegration as much as a resolution of tension'. ${ }^{112}$ In Downes's view, wave deformations express 'the trauma and tragedy of the modern existential crisis', a crisis manifested in widespread anxiety about 'physical degeneration and psychological derangement'. ${ }^{113}$ These preoccupations, Downes acknowledges, were 'codified' by sexologists such as Krafft-Ebing, 'internalized by the modern sciences of the mind', particularly 'Freudian psychoanalysis', and 'contextualized by the rise of cultural pessimism'. ${ }^{114}$

The connection between artistic decadence and cultural pessimism is significant. In fact, Downes considers decadence a response to 'various forms of cultural pessimism'

[^68]that developed during the nineteenth century. ${ }^{115}$ The stimuli to which Downes attributes these forms of pessimism include 'tragic political events, national defeats, disenchantment with the scientific rational world view, the failures of revolutionary heroism, boredom with the bourgeois ethic or the apparent decline in artistic vitality'. ${ }^{116}$ Downes argues that 'artistic reflections' on such matters 'expressed certain morbid psychological tendencies', dwelling upon 'the alienation from, or corruption of, "natural" energies, the fatalistic attractions of nihilism, the breakdown of amorous relationships and . . . the psychoanalytically explored territory of traumatic loss'. ${ }^{117}$ Within this context, Downes suggests, decadence appears 'as a perverse perpetuation and intensification of the pessimistic side of romanticism, ${ }^{118}$

Pessimism need not necessarily lead to decadence, though. Downes gives two examples from Josef Suk that embody a 'working through grief and suffering to renewal': the Asrael Symphony Op. 27 (1906), written in response to the deaths of his wife and his father-in-law and teacher, Antonin Dvořák, which 'ends with consolatory tones in C major', and the symphonic poem Ripening Op. 34 (1912-17), which proceeds from 'recollections to transcendence over life's struggles and tragedy'. ${ }^{119}$

Another response to pessimism is the Nietzschean Dionysian. Downes notes that in The Birth of Tragedy Nietzsche drew upon the 'vital and energetic aspects of the Dionysian developed by the German Romantics'. ${ }^{120}$ Downes argues that 'Nietzschean art' is therefore 'not an attempted detachment from life, the body, and sensitivity'; neither is it 'based on renunciation'. ${ }^{121}$ Rather, it leads 'to an overcoming of the traumas

[^69]of life', just as Dionysian intoxication enables 'the heroic subject' to become 'stronger, more perfect and more valuable'. ${ }^{122}$ Downes observes that in Nietzsche's later works, where the Dionysian is reconfigured as 'a metonym for the Dionysian-Apollonian dialectic', form arises from 'a tragic and sublime moment' invoking two conflicting tendencies, one towards order, the other towards dissolution. ${ }^{123}$ In this respect, Downes argues, Nietzsche's active nihilism departs from the passive nihilism of his contemporaries, which he saw exemplified in Wagner's 'disintegration of part-whole relationships and . . . fetishism of the fragment'. ${ }^{124}$ As an example of the Nietzschean Dionysian in music, Downes gives the third movement from Mieczysław Karłowicz's Rebirth Symphony Op. 7 (1899-1903).

Here we might hear the living for the now and the new, the effects of de-individualization as the subject drowns in a maelstrom of intoxicating sensations. This is an intimation of the radical modernism of Nietzschean forgetting and the liberation from the laws of logic and rational succession. . . . The musical symbolism of Dionysian existence is achieved through kaleidoscopic harmonic effects in the tempo of a rapid waltz. ${ }^{125}$

As well as codifying a new, active form of nihilism, Nietzsche posited a new form of decadence. As Downes observes, Nietzsche 'developed a crucial distinction between its "weak" and "strong" varieties': whereas 'the weak individual' is disempowered by his own decay, Nietzsche's 'strong decadent' experiences 'the intoxication of convalescence' as 'an antidote' that 'allows a passage of recovery into rude and childish health'. ${ }^{126}$ Downes attributes to Wagner a similar belief in 'the necessary coexistence of degeneration and regeneration, in the opposing organic processes of development and decay ${ }^{127}$ He refers to a letter to August Röckel in which Wagner described life as a

[^70]cycle of creation, growth, efflorescence, decay, and death. ${ }^{128}$ Furthermore, Downes relates the physical, as portrayed in Wagner's Ring cycle, to Nietzsche's 'critique of metaphysics'. ${ }^{129}$ According to Downes, Nietzsche's 'developing notion of the Dionysian' was informed by the distinction between the metaphysical, which looks to the past and the future, and the physical, which is concerned with 'the here and now'. ${ }^{130}$ Downes refers to the moment in Act III scene 3 of Götterdämmerung when Brünnhilde forces her horse to jump into the immense funeral pyre she has just set alight. Here, an augmented triad is set to the dotted triplet rhythm familiar from the beginning of Act III of Die Wälküre. Downes identifies this setting as 'a transformed allusion to the ecstatic tone' with which 'the love duet' in Act III scene 3 of Siegfried ended. ${ }^{131}$ It is the combination of ecstasy and vitality, Downes argues, that makes this 'a moment of sublime wonder'. ${ }^{132}$ Such moments unite the seemingly contradictory experiences of rapture and terror.

The aesthetic of wonder - produced by the instantaneous experience where presence is the primary category - is an aesthetic of delight which contrasts with the sublime aesthetic of fear; it is based on the pleasure of radical surprise, to which memory and narrative (necessary for fear) seem antagonistic. ${ }^{133}$

Similar contradictions between decadence and vitality, and between memory and the present, exist in the symphonies of Mahler. In the Sixth Symphony, Downes perceives 'a conflict between redemptive and pessimistic narratives' culminating in 'a brutally tragic demise'. ${ }^{134}$ Downes highlights the slow movement's 'expressive qualities' and the wave deformations in the finale as elements that bring 'the perils and pleasures' of

[^71]decadence within 'the symphony's narrative and aesthetic terms of reference'. ${ }^{135}$ In the finale, Downes argues, wave patterns interact significantly with 'the figure of the redeeming muse', which he sees represented by a 'graceful dancing figure and the passionate surging swell of the second subject'. ${ }^{136}$ Downes suggests that the muse in this context promises a pathway to 'reconciliation, via the erotic union of Apollonian illusion and Dionysian intoxication'. ${ }^{137}$ Nonetheless, Downes identifies 'this oceanic thematic section' as an episode out of character with the movement as a whole, 'whose overriding tone is one of crushing loss and absence'. ${ }^{138}$ In the finale of the Fifth Symphony, on the other hand, Downes holds that decadence is not only resisted, but overcome. Here, Downes sees the 'dangers and seductions’ of decadence represented by 'the transformed return of material from the Adagietto'. ${ }^{139}$ Downes identifies two intertwined strategies whereby Mahler counters decadence: 'contrapuntal mastery’ deriving from J. S. Bach, and 'the intoxicating abandon of the Bacchic/Dionysian'. ${ }^{140}$ Downes argues that the 'energetic contrapuntal passages' in this finale help to evoke 'a Nietzschean comic sublime as an antidote to decadence and demise, ${ }^{141}$

A precedent for this evocation of the Nietzschean comic sublime exists in Mahler's Third Symphony. As Peter Franklin has shown, the design of this symphony, which Mahler intended from the outset 'as a cheerful and even humorous affair', underwent a 'decisive re-focussing' prompted by Mahler's reading of Nietzsche's The Gay Science and Thus Spake Zarathustra. ${ }^{142}$ Indeed, Mahler added 'The Gay Science' to the symphony's title in an outline enclosed with a letter to Fritz Löhr, dated 29 August

[^72]$1895 .{ }^{143}$ The letter included further detail, stating that the first movement, entitled

## Summer marches in,

should indicate the humorously subjective content. Summer is thought of as a victorembracing everything that grows and blossoms, crawls and runs, thinks and desires and finally what we have intuition of. ${ }^{144}$

In the narrative of Thus Spake Zarathustra, Franklin identifies a 'significant turningpoint' that provides a key to understanding the first movement of this symphony. ${ }^{145}$ This occurs in the chapter 'The Prophet' (or The Soothsayer), where Zarathustra imagines he has locked himself in a mausoleum atop a hill. A severe gust of wind bursts open the door, throwing inside a coffin that smashes open, emitting laughter that Franklin describes as 'at once foolish, childlike and angelic'. ${ }^{146}$ Franklin argues that it was this brand of 'Nietzschean humour' that held 'the secret of the . . . deep seriousness' of the symphony as Mahler then conceived it. ${ }^{147}$

Statements Mahler made about this movement show a significant change of intention as regards the Dionysian. Franklin observes that in his letter to Natalie Bauer-Lechner of 2 September 1895 Mahler gave 'Zug der Dionysos’ ('Procession of Dionysus’) as an alternate title for the first movement. ${ }^{148}$ The following year, he refuted such Dionysian associations, emphasising to her that the movement 'was "not in dionysian mood . . . on the contrary, satyrs and other such rough children of Nature disport themselves in it", $\cdot{ }^{149}$ Mahler distinguishes here between the two main categories of meanings associated with the term Dionysian: the tragic, which he calls 'dionysian', and the grotesque, which he associates with satyrs. The new labels Mahler attached to the first

[^73]movement-'Pan awakens' and 'Bacchic Procession'—pertain to the latter category. ${ }^{150}$ Franklin finds it appropriate that this movement, which Mahler intended to be cheerful and humorous, 'should have become a Bacchic procession', whose 'merrily intoxicated participants were to stride into battle under the banner of Pan, the lazy and goat-like old fertility god ${ }^{\prime} .{ }^{151}$ Although in its final form the symphony bore no such programmatic descriptions, Franklin considers 'Pan and the Bacchic mood' of 'central relevance' to the 'humour' of the first movement, as well as to 'the deliberately rough and "natural" quality of much of its musical material. ${ }^{152}$ That Mahler meant to imbue the first movement with such qualities is evident from his statement to Natalie Bauer-Lechner that he needed 'a regimental band to give the rough and crude effect of . . . [the] martial company's arrival'. ${ }^{153}$

Another Central European composer who embraced Nietzschean philosophy during the final decade of the nineteenth century is Richard Strauss. As James Hepokoski notes, Strauss chose in 1893 to distance himself from Bayreuth and its metaphysical, 'Schopenhauerian/Wagnerian view' of music and pursue instead Nietzsche's 'antimetaphysical, anti-Christian, and self-affirming iconoclasm'. ${ }^{154}$ Hepokoski names Human, All Too Human, Beyond Good and Evil, and Thus Spoke Zarathustra as the Nietzschean works on which Strauss focussed at that time. Hepokoski observes that although the tone poems Strauss wrote during the later 1890s provided 'the splendour, orchestral power, and technical alliance with "musical progress". . . associated with the redemptive claims of Schopenhauerian and Wagnerian metaphysics', Strauss

[^74]neutralized those associations through 'desacralized musical programs and displays'. ${ }^{155}$ Audiences were therefore confronted, Hepokoski argues, with 'a sense of disorienting incongruity'. ${ }^{156}$

Hepokoski credits Strauss with introducing several technical innovations in these tone poems, a list of 'local and long-range effects' that 'served as a sourcebook for contemporary and later composers to imitate and extend ${ }^{\prime}{ }^{157}$ His list includes many of the Dionysian musical characteristics already considered in this chapter. The sonic grotesqueries in the music of Bartók qualify as 'innovative instrumental effects'; The Miraculous Mandarin comprises 'overt depictions of eroticism', as does Tippett's King Priam; a striking example of 'nervously busy and stratified polyphony' was seen in The Midsummer Marriage. ${ }^{158}$ Hepokoski expands on two particular effects: ‘sudden chromatic slippages and tonal jolts' and 'radical and sophisticated structural deformations'. ${ }^{159}$ As Hepokoski explains, 'Strauss's harmonic language is riddled with cavalier shifts of tonal implication . . . within melodic contexts' where 'a more straightforward diatonicism' would be expected; these shifts contribute to 'an arbitrary sense of local key'. ${ }^{160}$ As for structural deformations, Hepokoski questions Strauss's 'implied allusions, however transient or free,' to Formenlehre models in his later tone poems. ${ }^{161}$ Hepokoski suggests that because Strauss promoted himself as 'a brash modernist and Nietzschean "free spirit"', he would allude to such models-thus sharing in the symphonic tradition and its associated prestige-while at the same time framing

[^75]them as 'generationally out of date through a transgressive emancipation from their normative constraints'. ${ }^{162}$

In the tone poem Till Eulenspiegel, Strauss makes such a deformation of rondo form. Hepokoski observes that after the introductory section, instead of the traditional alternation between 'a generally stable refrain-theme' and 'contrasting episodes', Strauss presents ، "rondo" themes and . . . episodes . . . simultaneously' in 'a paratactic string of adventure-episodes'. ${ }^{163}$ Alternatively, Hepokoski regards the episodes as 'differing adventure-cycles of the same rondo-ideas', an example of what he calls rotational form: successive presentations of similarly ordered, often-transforming material, including the possibility of free variants, expansions, and modular omissions. ${ }^{164}$ Nonetheless, Hepokoski acknowledges that there are 'droll gestures towards the "good behaviour" of a sonata-rondo in the large-scale arrangement', for example where the compound-time horn theme from bar 6 recurs approximately two-thirds of the way through the work, purporting to be the onset of 'a potentially well-mannered recapitulation, ${ }^{165}$ Expectations for such a recapitulation are thwarted, though, because what Hepokoski calls 'the most disruptive, unleashed music in the work' ensues: 'a "recapitulation" torn to shreds at every stage', notwithstanding the reappearance of 'several . . . motives from earlier in the piece . . . albeit transformed, in the expected order'. ${ }^{166}$ Hepokoski describes the overall structure of Till Eulenspiegel as 'an extreme sonata-rondo deformation' that carries on 'a transgressive dialogue with the norms of a sonata-rondo', norms it 'regularly and brazenly violates . . . as a manifesto of modernist liberation'. ${ }^{167}$

[^76]Although Strauss's tone poems of the later 1890s were influenced in a general sense by his reading of Nietzsche, it is in three of his early twentieth-century operas, Salome (1903-5), Elektra (1906-8), and Ariadne auf Naxos (1911-12, rev. 1916), that overt representations of the Dionysian come to the fore. In Salome, the Dionysian is represented by the eroticism of the title character, most notably in her dance of the seven veils and the ensuing events; in Elektra, by Elektra's grotesque, maenadic dance of death; in Ariadne auf Naxos, by the appearance of Bacchus himself.

In Salome, the pivotal scene in the train of events leading to the executions of Salome and Jochanaan is entitled Salome's Dance. For Downes, this scene represents 'Dionysian madness and possession, excess and transgression'. ${ }^{168}$ As such, it forms part of 'the dichotomy of the beatific and the bestial, of the Apollonian symbolic image . . . and the Dionysian ecstatic body' that Downes argues Strauss tries to sustain in the opera. ${ }^{169}$ Downes sees Salome's dichotomy, or 'doubleness', revealed in two C \# cadences towards the end of the work. ${ }^{170}$ In the first of these, the pitch A—which Downes associates with 'Salome's somatic presence'-is resolved in 'two traditional, or "normal", fashions': in the bass by a descending semitonal step 'as the root of an augmented sixth', then in the uppermost layer of the texture 'as the ninth over the dominant'. ${ }^{171}$ For Downes, this cadence creates 'a sense of control, of momentary repose in an image of beauty, ${ }^{172}$ The pitch A also features in the second cadence, in the highly dissonant chord following the first resolution to C sharp major. Here, Downes identifies an 'abundant and concentrated symbolism':
the lower part of the chord $\left[A \sharp-C \sharp-G_{\sharp}\right]$ has a potential function not only as angmented sixth in C sharp, but also as a dominant seventh to the Neapolitan D minor (associated in the opera with Jewishness). The top-voice parallel thirds outline the D sharp/E flat minor

[^77]triad of Jochanaan's beheading, the triad of death, and, through their coexistence with A, recall the A-E, juxtapositions at the climax of Salome's dance. ${ }^{173}$

For Downes, these cadences are motivated by Salome's reflecting, first on Jochanaan's physical beauty, then on 'the experience of kissing his decapitated head'. ${ }^{174}$ Downes argues that together, these cadences 'represent a move from beautiful memories into a paradoxical moment of . . . sublime forgetting, ${ }^{175}$

Whereas Salome's dance is referred to in the stage directions as the dance of the seven veils, Elektra's is designated a nameless dance. The directions indicate that Elektra adopts the characteristic posture and movements of a bacchant, or maenad, and ultimately collapses, dead. Caddy describes the dance as 'a wild, Dionysian "Totentanz" (dance of death) intended to gratify and transcend the . . . bloody sacrifices' that occurred earlier in the opera. ${ }^{176}$ Caddy emphasizes that dance is the appropriate medium for this climax:

Here, as in Salome, the climax is unsung and unembodied. Opera is mute; words have no place; dance communicates to all. ${ }^{177}$

Downes regards the tonalities of Elektra's maenadic dance as symbolically significant. Downes refers to Gilliam's two-key scheme, in which E major and C major figure as 'symbols of the "bacchic and the victorious" ', corresponding to 'two types of dance in the scene, the round dance and the maenadic'. ${ }^{178}$ Following Gilliam, Downes states that whereas the round dance is 'one of social harmony', the maenadic is 'one of soloistic release or transcendence'. ${ }^{179}$ Downes identifies E major, the maenadic key, as 'the symbolic opposite of F minor', a tonality associated throughout Elektra with

[^78]'bodily deformation' and 'degradation'. ${ }^{180}$ For example, Downes observes that in the opening scene of the opera, Strauss juxtaposes F minor and B minor triads to underscore Elektra's 'animalistic bodily movements'. ${ }^{181}$ Alex Ross notes, however, that such a juxtaposition of 'tritonally opposed triads' is a common procedure for Strauss, who, like the later Wagner, treats 'the chord on the lowered fifth . . . almost [as] an alternative dominant'. ${ }^{182}$

Daniel Albright summarizes Elektra as 'a serious exercise in exploring the Nietzschean abyss'. ${ }^{183}$ He notes, however, that later collaborations between Strauss and Hugo von Hofmannsthal, including Ariadne auf Naxos, 'integrated such Dionysiac themes into good-humored entertainment'. ${ }^{184}$ Likewise, Gilliam identifies the death of Elektra as the end of 'Strauss's Nietzschean impulse', noting that although 'humor and eroticism' remained part of his aesthetic, 'his intense preoccupation with Schopenhauer and Nietzsche' had faded. ${ }^{185}$

Although Ariadne auf Naxos was originally performed in 1912 in two parts, as a rendering of Molière's Le bourgeois gentilhomme followed by the opera itself, Strauss and Hofmannsthal later revised the work, transforming the play into what Gilliam calls 'a lively operatic Prologue'. ${ }^{186}$ According to Gilliam, this reworking generated a stylistic eclecticism, both literary and musical, that challenges the work's 'overall

[^79]coherence'. ${ }^{187}$ Commenting on 'the work's juxtaposition and fragmentation of elements', Gilliam calls Ariadne
a remarkable amalgam of style and substance, tragedy and comedy, economy and surfeit, all held together by a phantasmagoric sonic surface not surpassed by any of . . .
[Strauss's] operas to follow. ${ }^{188}$

In developing the character of Bacchus for this opera, Hofmannsthal drew upon several mythological sources. Daviau and Buelow acknowledge that 'every detail' of the story as told by Hofmannsthal derives from 'one version of the myth or another', although he 'has freely combined elements and omitted major details'. ${ }^{189}$ They identify Hofmannsthal's principal 'modernizing' contribution as the introduction of 'the "allomatic" element', namely 'the ecstatic, magical moment of mutual transformation' at the opera's climax, where Ariadne becomes immortal and Bacchus is promoted from demi-god to 'full-fledged god'. ${ }^{190}$ As noted earlier, Bacchus is a by-name for Dionysos, and Heraclitus, whom Daviau and Buelow identify as 'one of Hofmannsthal's favorite authors', equated Dionysos with Hades. ${ }^{191}$ Daviau and Buelow argue, therefore, that Bacchus symbolizes 'the interrelation of life and death'. ${ }^{192}$ Gilliam observes that when Ariadne submits to Bacchus she chooses 'life and transformation' over 'numb grief', even though this involves 'paradoxically, reaching out potentially to death (she believes Bacchus to be Hermes, the god of death)'. ${ }^{193}$

Two sections of Ariadne provide vivid examples of Dionysian musical character: the beginning of scene 3, where the nymphs herald the appearance of Bacchus, and from 274, where Bacchus appears to Ariadne. Daviau and Buelow describe the nymphs'

[^80]singing as 'an excited, almost breathlessly quick music' whose fast tempo and 'intertwining, relatively complex melodic texture' create 'a new sense of urgency'. ${ }^{194}$ They also argue that here

Strauss subtly employs a subliminal method of thematic statement by which he implants new melodic ideas in our mind, even though they pass by so rapidly that we are not aware of their importance at the moment. ${ }^{195}$

Among these melodic ideas is a rising, mostly triadic figure first played by clarinet, bassoon, violas and cellos seven bars after 188, which Daviau and Buelow call 'the Bacchus melody'. ${ }^{196}$ Daviau and Buelow describe the tutti accompanying Bacchus's appearance to Ariadne as 'a shattering climax built upon the Bacchus melody in the bass, to which are added mysterious, tonally confusing, yet exciting chords in parallel fourths'. ${ }^{197}$ They also identify this as the first point in the opera where percussion is used, 'to aid the climax with appropriately exciting sounds'. ${ }^{198}$

The final source of Dionysian musical expression considered in this chapter is the inclusion in modernist compositions of elements derived from popular dance music. In the work of Central European composers such as Krenek and Weill, these elements represent the darker, dangerous type of Dionysian; in that of their British counterparts, such as Lambert, Bliss, and Walton, they reflect the lighter, fun type. In Central Europe, the modernist use of jazz developed within the artistic movement Expressionism. For Matthew Riley, German Expressionism is characterized by 'Dionysian imagery’ including 'violence, ecstasy, orgiastic sexuality, screams of anguish, panic terror, [and] social revolution'. ${ }^{199}$ Riley notes, however, that such imagery was 'not replicated in

[^81]Britain, where liberal intellectuals continued . . . to hope for a harmonious reconciliation of "civilization" and modern society". ${ }^{200}$

On the other hand, Bernard Gendron argues that the 'friendly interchange' certain modernist composers maintained with popular music was 'not legitimated on expressionist grounds', because popular music was perceived 'as commercialized and industrialized entertainment bereft of any authentic [social] roots'. ${ }^{201}$ He highlights 'Afro-diasporic music' as an exception because European composers 'consistently blurred' the distinctions between its folk styles (e.g. 'spirituals, Brazilian carnival music') and popular ones (e.g. 'ragtime, jazz'). ${ }^{202}$ Gendron gives the example of Milhaud, who 'in the same reverential spirit' drew upon 'Brazilian folk dances (such as samba, maxixes)' in Le Boeuf sur le toit (1919) and 'Afro-American popular music (jazz and blues)' in La Création du monde (1923). ${ }^{203}$ Gendron suggests that Milhaud and other composers who incorporated such materials were attracted by 'the unique formal devices' as well as 'the expressive power - the syncopations of ragtime, the bent "blue notes" and grainy timbres of jazz and blues'. ${ }^{204} \mathrm{He}$ also argues that for some modernists, 'commercial jazz and blues exhibited . . . that ideal synthesis of the utterly modern and the utterly archaic which they sought to achieve in their own work'. ${ }^{205}$

It is in this combination of extremes-of the archaic and the new, of the primitive and the hypercivilized-that the modernist use of popular dance idioms lends itself to the representation of the Dionysian. Popular dance music was associated with intoxication, understood both as a state arrived at through the consumption of alcohol

[^82]and/or other drugs and more generally as enthusiasm, exaltation, and liberation from social norms. Nathan Irvin Huggins identifies the New York district of Harlem as a place where dance, music, and intoxication were connected. Huggins offers a vivid description of middle-class white patrons dancing in Harlem, implying that in so doing they experienced a state of intoxication.

In the darkness and closeness, the music, infectious and unrelenting, drove on. Into its vortex white ladies and gentlemen were pulled, to dance the jungle dance. Heads swaying, rolling, jerking; hair flying free and wild; arms and legs pumping, kicking, thrusting . . . chasing the bass or drum or coronet [sic]; clenched eyes and teeth, staccato breath, sweat, sweat [sic]-bodies writhing and rolling with a drum and a beat as they might never with a woman or man. ${ }^{206}$

Huggins observes that Harlem also offered more commonplace means to intoxication:
'whiskey of course, but also cocaine and sex'. 207

Popular dance music came to be associated with alcohol, drugs, and sex because these things were available from the same location. Anne Shreffler observes that these associations precluded jazz from being 'objectively assimilated into concert music' in the way 'earlier dance music (such as the minuet, the waltz, or the mazurka) had been': 'the specific associations of jazz with dancing, drinking, and sensuality proved to be too strong, ${ }^{208}$

The ways in which white people associated popular dance music with sexuality and embodiment were entwined with notions of black racial identity. Such notions often failed to recognize any difference between African and African-American cultures. The American composer George Antheil explicitly classed popular dance music and African music together under the heading 'Negro music'. ${ }^{209}$ Antheil identified the primary trend

[^83]in western music of the 1920s as the inclusion of 'the new note of the Congo'. ${ }^{210}$ Antheil distinguished 'Negro music' from Asian and European musics in physiological terms:

Rhythmically it comes from the groins, the hips, and the sexual organs, and not from the belly, the interior organs, the arms and legs, as in the Hindu, Javanese, and Chinese musics, or from the breast, the brain, the ears and eyes of the white races. ${ }^{211}$

Perceived as an embodiment of black racial identity, popular dance music was considered a threat to the social structure of western civilization. In the Radio Times, Sir Henry Coward accused popular dance music of lowering moral standards as well as aesthetic ones. Coward argued that the 'jingly, boisterous sounds' of jazz, complemented by 'prehistoric dances full of grotesque, lewd antics', awakened 'the subconscious memories of a thousand generations'. ${ }^{212}$ In Coward's view, jazz had 'a subversive action on morals and manners', which he attributed to its 'recrudescence of old sensual dances connected with a very ancient negro fetishism' originating from the 'African worship of the unclean'. ${ }^{213}$ Against such a background of racial hysteria, the black Dionysian characters of Weill and Krenek take on a disturbing significance. Albright observes that in Weill's cantata Der neue Orpheus (1927), the librettist Yvan Goll 'employed a caricature that would become familiar in the twentieth century: the black Orpheus, the black Dionysus'. ${ }^{214}$ Albright also describes the title character of Krenek's Jonny spielt auf (1927) as taking 'the role of Dionysus'. ${ }^{215}$ Albright attributes the drama of the work mostly to 'the opposition of musical styles, from hot jazz to near atonality'. ${ }^{216} \mathrm{He}$ argues that Jonny, 'the jazz musician', characterized as 'a thief, almost

[^84]a rapist, a force of misrule', appears to act as an 'external stimulus' to a European art music that 'had become ingrown, conventional, and precious'. ${ }^{217}$

Latin American dance forms could likewise be perceived as threatening. An example is the tango. Susan Cook states that westerners found this dance troubling because its sociological origins within 'the underclass of Argentina' were well known. ${ }^{218}$

Its steps, affect, and distinctive rhythms were associated in the popular imaginations of France, Britain, and the United States with an immodest display of heterosexual desire and aggressive, even brutal, masculinity. ${ }^{219}$

Cook argues that the tango's rhythmic similarity to 'other syncopated ragtime dances such as the one-step' caused it to be associated with African Americans. ${ }^{220}$ According to Cook, 'these dances and their syncopated music caused bodies to move in new and potentially threatening ways'. ${ }^{221}$ Moreover, Cook observes that syncopation had been introduced to Europe as an 'aural sign of racial difference' by the beginning of the twentieth century: John Philip Sousa's band toured Europe in 1900, performing 'marches, two-steps, and syncopated cakewalks'. ${ }^{222}$ Cook states that the cakewalk, in particular, 'fostered linkages between rhythmic vitality, bodily response, and race' in turn-of-the-century Europe. ${ }^{223}$

Many western composers who incorporated African-American and Latin American elements into their works during this period worked within the Neoclassical tradition. Shreffler observes a paradox here: whereas the term 'classical' brings to mind 'characteristics of some past golden age, whether ancient Greece, the 18th century, or pre-World-War I Europe', whose 'ideals . . . display the virtues of simplicity,

[^85]objectivity, and rationality', no such features apply 'to the use of jazz in art music of the 1920 s ' ${ }^{224}$ Shreffler adduces two causes for the paradox: 'jazz was new music, not old, and ... was thought to operate on the level of gut feelings, as Dionysian expression rather than Apollonian restraint'. ${ }^{225}$ Shreffler does, however, identify a 'theoretical intersection between neoclassical and "concert jazz" works':

In both, the act of borrowing and assimilating 'other' music into a modern idiom is central. Incorporating other music allows the composer to speak with different voices: to adopt different 'masks', to use a metaphor from the original classical age. ${ }^{226}$

Cook identifies dance as a link between Neoclassicism and those '1920s compositions that claim to draw from jazz'. ${ }^{227}$ According to Cook, 'apologists of the 1920s frequently legitimated the use of popular music by identifying Bach suites and other functional music of the past as models. ${ }^{, 228}$ Cook notes, though, that 'the widespread discussion, throughout European and American culture, of jazz dance and its meanings' made it impossible for 'such borrowings' to be 'simply about "the music itself" ' ${ }^{229}$ Cook identifies Satie, Stravinsky, Milhaud, Erwin Schulhoff, Hindemith, Weill, Krenek, and Lambert as composers whose jazz-inspired works
remained inextricably linked to the social implications of their borrowed sources and their attendant fantasies about American culture, worked out within the circumstances of their own national identities. ${ }^{230}$

In England, some composers incorporated dance elements into their music compositions, but generally in a more reserved manner than their continental European counterparts. Cook highlights Walton and Lambert as 'notable exceptions', both of whom 'identified strongly with the French experiments of Les Six and shared Satie's

[^86]bohemian interests'. ${ }^{231}$ Lisa Hardy remarks that Walton 'studied jazz' during 'the early 1920s' and composed 'a jazz-inspired concerto' entitled Fantasia Concertante. ${ }^{232}$ Lambert described this work as 'a monumentally planned concerto for two pianofortes, jazz band and orchestra', adding that when the work was 'finished and about to be performed, Walton suddenly abandoned the jazz style in a fit of disgust'. ${ }^{233}$ According to Hardy, it was 'as a result of hearing the first performance [in England] of Gershwin's Rhapsody in Blue in 1924' that Walton withdrew the work. ${ }^{234}$ Hardy notes that Walton's Sinfonia Concertante (1926-7, rev. 1943), Portsmouth Point overture (1924-5), and Façade suites $(1921,1938)$ incorporate 'syncopated rhythms'. ${ }^{235}$ Hardy also mentions three works by Bliss that 'show the influence of early jazz and ragtime': Rout (1920), Bliss - A One Step (1923), and The Rout Trot (1927). ${ }^{236}$

This chapter has investigated how the meanings of the Dionysian identified in Chapter One are reflected in western music of the late nineteenth and early twentieth centuries. The composers and works discussed serve as precedents for Lambert's musical representation of the Dionysian; their musicological treatments, as precedents for the present study. Part Two surveys Lambert's compositional output, investigating how his works relate to particular strands of musical modernism and how they engage with various meanings associated with the Dionysian. An entire chapter is devoted to each of the three major works of the mature period, whose overtly Dionysian movements are analysed in Part Three.

[^87]
## PART TWO: LAMBERT IN CONTEXT

# CHAPTER THREE: LAMBERT'S WORKS, HIS INFLUENCES, AND HIS CONTEMPORARIES 

This chapter provides context for the three works discussed in the following chapters. It overviews Lambert's other works, suggesting influences with reference to biographical and critical sources. The works fall into three stylistic periods: Lambert's student years, his 'jazz' period, and his mature period. I preface discussion of the works and their influences with a brief review of Lambert's enduring musical interests and preferences. First, though, I consider the meaning of musical 'influence'.

## Theories of influence and intertextuality

The simplest notions of musical influence are predicated upon the understanding that composers typically begin not by writing strikingly original music, but by imitating forebears and older contemporaries. For this reason, Ian Copley argues that any study of a composer's style must observe 'the characteristic features of his musical background, noting especially those influences to which he willingly subjected himself, ${ }^{1}$ Alex Ross states that 'musical influence is a mysterious process' operating either 'through direct contact' or 'along indirect, unconscious lines'. ${ }^{2}$ Similar views exist about literary influence. David Thatcher remarks that the deepest influences on a writer are often 'indiscernible' because they 'have been assimilated beyond all recognition', whereas the 'obvious and conspicuous influences' are yet to be 'fully adapted and assimilated'. ${ }^{3}$

Theories of musical influence take their lead from theories of literary influence. A significant point of departure is Harold Bloom's The Anxiety of Influence (1973), which

[^88]proposes six 'revisionary ratios' whereby strong poets engage in 'misreading' or 'creative correction' of earlier poets' work in order to achieve 'priority'. ${ }^{4}$ Kevin Korsyn suggests alternative labels for Bloom's ratios: irony, synecdoche, metonymy, hyperbole, metaphor, and metalepsis. ${ }^{5}$ Korsyn explains that the ratios are 'both inter- and intratextual: they describe how a poet revises earlier texts, both his own and other poets'. ${ }^{6}$ From Bloom's theory Korsyn develops 'a model for analysing compositions as relational events rather than as closed and static entities', which integrates 'deep structural analysis with history'. ${ }^{7}$

Joseph Straus applies Bloom's theory to music by Schoenberg, Bartók, Stravinsky, Webern, and Berg. Whereas Korsyn applies Bloom's ratios, Straus discards them, proposing 'specifically musical strategies of reinterpretation' instead; the Bloomian notion with which Straus engages most directly is the anxiety of influence. ${ }^{8}$ Straus identifies intertextuality as 'the crucial concept' of the theory: 'every text is interpenetrated by others and speaks with a variety of voices. ${ }^{9}$

Whereas Korsyn and Straus see intertextuality as a manifestation of influence, Michael Klein defines influence as a specific type of intertextuality. Following Clayton and Rothstein, he states that although 'any crossing of texts is an instance of intertextuality', influence is 'any form of agency in which an author borrows from or alludes to another text'. ${ }^{10}$ Klein also refers to Robert Hatten's narrower definition of

[^89]intertextuality as 'any allusion or quotation that crosses stylistic boundaries'. ${ }^{11}$ Klein advocates for a broader definition of intertextuality, however, because 'our place in history . . . questions the stylistic integrity that allows [such] a narrow definition of the intertext. ${ }^{12}$ He highlights Raymond Monelle's approach to Mahler as a promising model. According to Klein, Monelle illustrates his method of interpretation as 'a network, whose central node is just that music of Mahler we hope to understand'; the surrounding nodes
reference texts of all kinds, including theoretical ones ('tonal irrelevance'), biographical ones ('Mahler, the German-speaking, Christianized Czech Jew'), historical ones ('Germanic nationalism'), musical ones ('the Volk: Wunderhorn'), cultural ones ('Christmas angels'), etc., in an open-ended invitation to consider the full effect of intertextuality and its implication that there is nothing outside of the text. ${ }^{13}$

Were such an interpretative network to be constructed around the music of Constant Lambert, its nodes would include references to all these kinds of texts, or evidence. Before discussing influences on specific periods of Lambert's life, I consider general evidence about his musical interests and preferences.

## Early influences and student works

Constant Lambert had eclectic taste. The standard biographical texts attest to his interests in nineteenth-century Russian music, nineteenth- and early twentieth-century French music, earlier English music, and jazz. ${ }^{14}$ Lambert had an ambivalent attitude towards the Austro-German tradition, however. Angus Morrison stated that Lambert 'refused to accept the domination of musical thought and taste by the composers of the German classical tradition . . . which he would not accept as being inherently superior to

[^90]any other'. ${ }^{15}$ He nonetheless observed that Lambert had 'the greatest affection and admiration for Handel, Haydn, Mozart, and Beethoven (with certain reservations) and Schumann'; Brahms and Wagner were 'the only two German composers' for whom Lambert had 'little use'. ${ }^{16}$ Denis ApIvor summarized Lambert's taste as 'a sort of orientation towards the Latin, the Slav, the Russian, as opposed to the age-old influence on British music of German music and German composers'. ${ }^{17}$

Many of Lambert's musical interests lay outside the mainstream. Humphrey Searle remarked that Lambert was 'not particularly interested in academic tradition'; instead, he would investigate lesser-known composers, 'not just for the sake of being different, but because he was able to discover so many genuinely interesting things'. ${ }^{18}$ According to Searle, Lambert contributed significantly to the 'present widespread appreciation' of such diverse figures as
the Elizabethans, Purcell, Berlioz, Liszt, the Russian nationalists (especially Glinka, Balakireff and Mussorgsky), Sibelius . . . and the modern French school-not to mention such remarkable but less universally recognised figures as Satie and van Dieren. ${ }^{19}$

Lambert also embraced lesser-known eighteenth-century composers such as William Boyce, whose symphonies he arranged in 1928, and Thomas Roseingrave, on whom he addressed the Royal Musical Association in $1932 .{ }^{20}$

Lambert showed intolerance towards certain contemporaries, though. He criticized Stravinsky's Neoclassicism and Schoenberg's twelve-tone music, but Searle observes that he 'genuinely admired Berg' and 'was interested in Elisabeth Lutyens' handling of

[^91]the 12 -tone method'. ${ }^{21}$ Searle notes that although Lambert 'greatly underestimated Bartók' in Music Ho!, he acknowledged his error in the preface to a later edition. ${ }^{22}$ As for English composers, Searle states that Lambert admired Rawsthorne's music but complained that too much of Britten's 'was written in one part only'. ${ }^{23}$ Lambert's antipathy towards Britten was likely motivated by politico-sexual considerations as much as aesthetic ones. Lambert's letter to Michael Ayrton after conducting Rawsthorne's First Piano Concerto at the Last Night of the Proms in 1945 clarifies his allegiances:

Old Fish-face had a good call after his concerto (which in my humble opinion knocks the slats off Darling Bengie, Arseover Tippett and the Girls). It was very well played by Phyllis Sellick and I was delighted to see that it had a bad notice from W. Glock. I suppose that a good work by an old hetero, played by a woman, and conducted by his bête noire was too much for his so-called stomach. ${ }^{24}$

This supports Gregory Woods's assertion that Lambert belonged to a group of heterosexual British composers including Lutyens, Rawsthorne, and Walton, which Tippett said 'entertained absurd fantasies about a homosexual conspiracy in music, led by Benjamin Britten and Peter Pears'. ${ }^{25}$

Lambert's political views were not uniformly conservative, however. The Labour MP Michael Stewart, a fellow student at Christ's Hospital, recalled that at sixteen years of age Lambert 'had the mind and interests of a well-informed adult'. ${ }^{26}$ Stewart remembered that Lambert was 'interested in politics, the Irish problem . . . particularly, and called himself a Communist'. ${ }^{27}$ Despite these left-wing enthusiasms, Lambert became politically ambivalent later in life. Writing about Wyndham Lewis,

[^92]who he said 'toys with Fascism . . . when it is intellectually tabu', Lambert made the following extraordinary statement:

Personally I am extremely anti-Fascist but I am far more interested in the reaction of a man of genius to Fascism than I am in the careers of the innumerable artists manqués and poetasters who have embraced Communism not so much as a creed but as a refuge, in much the way the minor figures of the 'nineties embraced the Roman Church. ${ }^{28}$

Lambert's views on politics and religion resembled those of his parents, George and Amy. Motion states that when George and Amy first met in Sydney in 1898, Amy 'had already acquired a reputation as a bluestocking, largely because of the short stories she had published ... and because she was stubbornly, and some thought shockingly, "antichurch" '. ${ }^{29}$ Shead states that Lambert and his brother first encountered Christianity when they 'became pupils at Manor House School, Clapham'; until then, 'their domestic education' had 'been conducted on atheist principles' ${ }^{30}$ Furthermore, Lambert's Housemaster at Christ's Hospital recalled that when the Headmaster asked him to 'make a return of Nonconformists' in his house, Lambert 'declared he was an agnostic'. ${ }^{31}$ Interestingly, Edwin Evans described Lambert's compositional procedure in terms suggestive of agnosticism, stating that Lambert was 'working out his own salvation, and is the very opposite of doctrinaire', and praised his 'immunity from slogans, shibboleths and tabus'. ${ }^{32}$

The adolescent Lambert's precocious breadth of understanding stemmed from isolation due to serious illness and the sophisticated company his parents kept. ${ }^{33}$

Lambert's illness cost him five terms of school and excluded him from most sports, so

[^93]he read widely and pursued topics of personal interest, particularly artistic and intellectual ones. As C. B. Rees put it, Lambert's sickness 'took two years out of his schooling and gave him two years' education'. ${ }^{34}$ Rees also noted that Lambert was 'brought up to meet people worth meeting and to hear talk worth remembering'. ${ }^{35}$

As inaugural recipient of the New South Wales Society of Artists' travelling scholarship, George Lambert left Australia for London and Paris with Amy on 6 September 1900, two days after their marriage; they stayed in London almost three months before going to Paris. ${ }^{36}$ Stephen Lloyd reports that whilst in London Amy befriended

Mrs Arthur Halford, one of whose daughters was married to Edmund Davis, a prosperous Australian-born art collector and mining magnate who had made his money in South Africa and Northern Rhodesia. ${ }^{37}$

Mrs Halford funded the boys' piano lessons with Elsie Hall, an Australian-born concert pianist active in London in the decade before the First World War. Considering Lambert's first years of musical studies, Beryl De Zoete named Bach, Mozart, and Beethoven as 'the only classical composers who inspired him', stating that it was only 'much later' that he came to appreciate 'the German Romantics, through the Russians, ${ }^{38}$ When the Lamberts returned to London in November 1902, Davis helped find buyers for some of George's paintings and 'offered . . . [him and Amy] the temporary tenancy of an empty studio in a recently completed block of flats, Lansdowne House'. ${ }^{39}$ Shead notes that the 'top flat' of this building 'was occupied by Charles

[^94]Ricketts and Charles Shannon', an artistic couple 'associated with the Decadents of the 1890 s' $^{\prime}{ }^{40}$

Lambert developed a close friendship with Ricketts, with whom he shared many artistic interests. Davis purchased Chilham Castle in Kent in 1918 and gave Ricketts and Shannon the use of a house within its grounds. Constant spent several holidays there, including in September 1919, when Ricketts wrote to his friend Muriel Lee Mathews about the music Lambert was writing and the composers that interested him. Ricketts noted that Lambert was 'less Stravinskiesque' than before and seemed 'genuinely interested in Weber and Liszt'. ${ }^{41}$ Morrison speculated that it was through Ricketts that Lambert developed his enthusiasm for the Russian Ballet. Morrison recalled Vaughan Williams saying the compositions Lambert 'first brought to him . . showed . . . [the influence] of the Russian Ballet with its already fading orientalism and exoticism, ${ }^{42}$ Another interest was literature, particularly the poetry of Edith Sitwell: De Zoete reported that Constant saved his pocket money to buy Wheels, a literary magazine featuring Sitwell’s work. Constant also wrote poetry; Lloyd cites 'Jazz Blues', published in the school magazine in July 1922, as evidence of 'Constant's early fascination for jazz rhythms and Negro and Dixie elements'. ${ }^{43}$

At the RCM, Lambert developed these interests and others. He participated in Adrian Boult's conducting class, which Malcolm Sargent took over in 1924. Sargent remembered 'how easily and surprisingly ... [Lambert] would play on the piano, the most complicated works':

We had a system in which two students would undertake to play, for example,
'Petrouchka', or the 'Sacres [sic] du Printemps' - one taking over the wind parts on one piano, and the other the strings, on another piano, and then they would change places. He

[^95]was exceptionally brilliant at this, and seemed to rejoice in the difficulties that such a job involves. ${ }^{44}$

Lambert's enthusiasm for such tasks extended beyond the classroom. Morrison recalled how he and Lambert 'got to know a tremendous amount of orchestral music', including The Rite of Spring and Debussy's orchestral Images, by playing four-hand piano arrangements. ${ }^{45}$ Lambert's musical taste quickly became known within the College. In Harold Rutland's recollection, Lambert 'took to conducting as a duck to water; and his preferences for Russian, French and Spanish music soon declared themselves'. ${ }^{46}$

Lambert also pursued broader interests at this time, in visual art, cinema, theatre, and popular entertainment. An experience that influenced many of Lambert's compositions was seeing Florence Mills perform in Dover Street to Dixie at the London Pavilion in 1923. The show consisted of two parts: the performers in the first half were British; those in the second, African-American. In a radio talk on modern dance music in April 1936, Lambert mentioned the 'extremely beautiful prelude' that opened the second half, which, instrumentation aside, 'might have been written by Delius'. ${ }^{47}$ Lambert recalled 'the change from the English theatre orchestra . . . to the negro jazz band' as one of his 'most startling experiences'. ${ }^{48}$

An additional source of influences during Lambert's college years was a circle of slightly older composers associated with Peter Warlock and Bernard van Dieren. Peter Reynolds lists Warlock's 'most immediate friends and associates' as van Dieren, Cecil Gray, Kaikhosru Shapurji Sorabji, E. J. Moeran, 'and later Constant Lambert' ${ }^{49}$ Reynolds describes them as 'outside the mainstream of British composers' because they

[^96]were 'distinctly cosmopolitan in their outlook' and because of the way in which they embraced the ideals of Romanticism. ${ }^{50}$ According to Reynolds, mainstream composers tended to confine Romantic sentiments 'to the music itself', whereas Warlock's circle 'lived out . . . the innate romanticism which characterised their music, often with tragic results that were not in the least romantic'. ${ }^{51}$ Peter Pirie argues that Lambert, being 'somewhat aloof', was 'never quite part of that group of wild sparks . . . that included Peter Warlock, Cecil Gray, and up to a point Bernard van Dieren'. ${ }^{52}$ He also locates Moeran, Sorabji, and Delius 'on the fringe of this group' and identifies the Sitwells as 'mixed up with the group. ${ }^{53}$

Lambert befriended Edith Sitwell, her brothers, Osbert and Sacheverell, and their protégé, Walton. In her 1929 article on Lambert, De Zoete listed the settings of the Sitwells' poetry Lambert composed at the RCM: ‘Sacheverell's White Nightingale and Serenade for voice, flute and harp', 'Edith's The Queen of China's Daughter for voice and xylophone, and her Serenade for voice and glockenspiel ${ }^{54}$ She also mentioned 'Proud Fountains, a "Symphonic Poem based on . . . [Osbert's] volume Argonaut and Juggernaut",.${ }^{55}$ The only extant works among these are the settings of poems by Sacheverell; the others have not survived. ${ }^{56}$ Lambert's longest-standing collaboration with the Sitwells was as reciter in Walton's Façade, an evolving collection of settings of poems by Edith. Façade was first performed in 1922 but Walton continued to revise it until 1952, when the first edition, dedicated to Lambert, was published. As Lloyd observes, Edith was 'sole reciter' in the earliest performances, but after hearing the

[^97]work, Lambert offered to recite, doing so from 1926, sometimes alongside Edith. ${ }^{57}$ Lambert's artistic input went beyond recitation, though. Shead reports that 'the printed score acknowledges him as collaborator in No. 14 ("Four in the Morning"), the first eleven bars of which were written by Lambert. ${ }^{58}$ Julian Herbage suggested that Lambert did some of the orchestration, referring to Lambert's talk on Walton for BBC Music Magazine on 20 May 1945 as 'full of private jokes', such as the description of 'the "Popular Song" . . . as "orchestrated with a beautiful economy of means"': it was actually 'Constant's own orchestration'. ${ }^{59}$

Lambert's involvement with Façade makes it a significant precedent for works of his that engage with early twentieth-century notions about race, class, gender, and sexuality by exploiting the Dionysian import of popular dance idioms. For Tim Barringer, Façade represents 'a unique coming together of the literary, musical and visual, of the aristocratic and the popular, the parochial and the cosmopolitan, ${ }^{60}$ For Barringer, the cloth Frank Dobson designed for the first performances exemplifies this bringing together of disparate elements. Barringer states that this cloth featured two faces: a larger, pink and white face, which Osbert called 'Venus', and a smaller one 'vaguely resembling an African mask'. ${ }^{61}$ In Barringer's view, the latter 'parallels the language of Primitivist exoticism, which strikingly . . . permeates Sitwell's texts'. ${ }^{62}$ Barringer points out that 'such a language of race was the lingua franca of the cultural elites of the period', noting that 'the British Empire reached its largest extent . . . in 1920. ${ }^{63}$ Marsha

[^98]Bryant likewise sees 'British geopolitics of the 1920s' and the culmination of imperial expansion as the appropriate context for understanding the poems' portrayals of African and Asian characters. ${ }^{64}$ Bryant states that Sitwell makes such portrayals 'for comic effect, unsettling English propriety and imperial unity while simultaneously reinforcing racial stereotypes'. ${ }^{65}$

The works Lambert composed at the RCM show the influence of Russian nationalist composers, Dadaism, French Impressionism, and Neoclassicism. The orchestral rhapsody Green Fire was performed at an RCM Patrons' Fund Rehearsal on 28 June 1923. According to Shead, a critic who attended the performance described the work as 'like a panegyric to Rimsky-Korsakov'. ${ }^{66}$ Rutland recalled hearing that Vaughan Williams was 'startled, and even bewildered, by Constant's trick of writing consecutive sevenths and ninths for trombones, ${ }^{3}{ }^{67}$ Lambert probably learnt this technique from studying Russian music. In an article on Borodin's First Symphony, Lambert referred to 'some exhilarating passages in 7ths and 9ths' in the original version. ${ }^{68}$

The ballet Mr Bear Squash-You-All-Flat (1924) is subtitled 'a Ballet in One Act based on a Russian children's tale ${ }^{\text {, }}{ }^{69}$ Stravinsky seems a more direct influence than the nationalists; Lloyd suggests Stravinsky's Renard (1915) and The Soldier's Tale (1918) as precedents. ${ }^{70}$ Lambert's choice of instrumentation resembles that used in The Soldier's Tale. Both works feature clarinet, bassoon, trombone, and percussion. To these instruments Stravinsky adds cornet, violin, and double bass; Lambert, flute, trumpet, and piano. Although Lambert uses devices associated with Stravinsky, such as

[^99]ostinati and repeated cell-like figures, the figures themselves suggest a variety of sources, including Debussy, Bartók, Russian nationalist composers, and popular dance music.

In Mr Bear, a series of animals come to inhabit a hollow tree trunk in a forest glade, depicted musically by modal ostinati of nondescript rhythmic character. The animals are represented by motives that draw from diatonic, whole-tone, quartal, quintal, pentatonic, and chromatic collections. The entrance of the frog is heralded by an ascending piano figure derived from the whole-tone scale. Although the whole-tone scale is commonly associated with Debussy and Stravinsky, Lambert traced its first use in western music to Mikhail Glinka's opera Ruslan and Lyudmila (1837-42). Lambert referred to the descending whole-tone scale towards the end of the overture as its 'first appearance in music!' and a foreshadowing of 'the magical element which plays so large a part in the opera'. ${ }^{71}$ The frog's dance begins with piano martellato chords (ex. 1). Although the initial motive resembles the opening of Rimsky-Korsakov's Spanish capriccio Op. 34 (ex. 2), the piano technique is modernist. This technique, with both hands in the same register, one playing black notes (or mostly black notes), the other white, is used in the piano writing of Debussy, Prokofiev, and Heitor Villa-Lobos (exx. 3-5). Another modernist technique appears five bars after $\mathbf{E}$, where the piano arpeggiates chords upwards in the left hand and downwards in the right (ex. 6). ${ }^{72}$ This notation occurs in piano music by Bartók, for example in the Piano Sonata (ex. 7).

[^100]
## example 1 Lambert, Mr Bear, C: 1-2, piano

C Allegro

eXAMPLE 2 Rimsky-Korsakov, Spanish Capriccio, bars 1-2, first violins

eXAmple 3 Debussy, Préludes, Book II no. XI, bars 34-9

example 4 Prokofiev, Piano Concerto No.3, iii, 149: 1-3, solo piano

example 5 Villa-Lobos, No. 7, 'O Polichinello’, from Próle do Bébé (No. 1), bars 1-2

example 6 Lambert, Mr Bear, E: 6-9, piano

example 7 Bartók, Piano Sonata (1926), i, bars 116-19


The mouse's dance includes diatonic, whole-tone, and pentatonic elements. The initial theme comprises a repeated-note figure and a flowing, rhythmically varied motive (ex. 8). The flowing motive, played by flute and bassoon, is identical in rhythmic proportions and initial melodic contour to one from the orchestral fantasy

Night on Bald Mountain, which Rimsky-Korsakov redacted from several compositions by Musorgsky (ex. 9). A little later, the flute restates the descending trumpet line shown in example 8 in diminution, ornamenting and extending it to enhance its pentatonic profile (ex.10).

## example 8 Lambert, Mr Bear, I: 1-3


example 9 Rimsky-Korsakov, after Musorgsky, Night on Bald Mountain (1886), C: 1-2, first oboe (first bassoon 8ba)

example 10 Lambert, Mr Bear, K: 9-10, flute


The entry of the duck is marked by a quintal harmony, reiterated to the compound march rhythm ${ }_{4}^{4} \mid$. . . . . . . $\mid$. The duck's music also features a Phrygian grace-note gesture (ex. 11). Such semitonal adumbration of the perfect fifth occurs in Night on Bald Mountain (ex. 12). This section also contains the work's clearest reference to popular dance music. Sixteen bars after $\mathbf{R}$, the bassoon introduces a pentatonic figure to the characteristic syncopated rhythm of the cakewalk, ${ }_{4}^{4} \mid$............ The flute
repeats and extendes the figure, balancing the upwardly expanding pentatonic segments with a descending whole-tone scale (ex. 13).
example 11 Lambert, Mr Bear, R:4, clarinet

eXAMPLE 12 Rimsky-Korsakov, after Musorgsky, Night on Bald Mountain, C: 5-6, first oboe (first bassoon 8ve lower)

example 13 Lambert, Mr Bear, S: 1-2, flute


The arrival of Mr Samson Cat is announced by music with overt military associations, marked Moderato maestoso e marziale. Whereas the duck entered to a compound march topic, Mr Samson Cat is heralded by a simple-time dotted rhythm, ${ }_{4}^{4} \mid$.. ...... .. .|. When the march rhythm ceases, the trumpet declaims a volatile, syncopated, repeated-note ostinato, whose rhythm, ${ }_{4} \mid$. . . . . . . . $\mid$, is similar to that which opens Lambert's Concerto (ex. 14). In both cases, rhythmic volatility and tonal stasis create a mood of tense expectation.

The donkey's music is the most consistently Stravinskian in style. The style evoked is that of Stravinsky's early ballets, particularly Petrushka (1910-11). The donkey enters to a quartal trombone ostinato, after three bars of which the piano enters with pandiatonic block chords. Initially, the two hands play in unison at the octave, but they soon diverge, playing opposing harmonies in contrary motion (ex. 15). Stravinsky used
a similar style of writing towards the end of the 'Masqueraders' section of Petrushka (ex. 16).

## EXAMPLE 14 Lambert, Concerto (1924), i, bars 1-3 (reduction)


example 15 Lambert, Mr Bear, Z: 7-11, piano


EXAMPLE 16 Stravinsky, Petrushka, 249: 1-6, strings (reduction)


The last character to appear, Mr Bear Squash-You-All-Flat, sits on the tree trunk, crushing the animals within. Such senseless annihilation of innocent animals approaches the tragic form of the Dionysian as propounded by Nietzsche. Moreover, just as Nietzsche theorized that 'the joyful sensation of dissonance in music' comes from the same Dionysian source as 'the joy that tragic myth excites', Lambert characterizes Mr

Bear with intense chromaticism. ${ }^{73} \mathrm{Mr}$ Bear's impending appearance is foreshadowed by a twice-reiterated hexatonic progression, a B , minor triad resolving to a D minor triad. This is almost a hexatonic polar progression (the hexatonic pole of $\mathbf{B} b$ minor is D major), and carries something of the aura of such progressions. Richard Cohn states that because of 'their diatonically paradoxical aspects', such progressions are 'frequently affiliated . . . with an ethos of uncanniness'. ${ }^{74}$ Mr Bear enters over a bass ostinato, F-D-G-D, which is recognizably Russian: its intervallic pattern matches the opening of the traditional Russian song ‘Эй, ухнем!’ ('Ey, ukhnem!', known in English as 'Song of the Volga Boatmen'). Stravinsky used this intervallic pattern as an ostinato, $\mathrm{D},-\mathrm{B},-\mathrm{E},-\mathrm{B}\rangle$, in The Rite of Spring: it is introduced by pizzicato violins in the last seven bars of the introduction and used pervasively in 'Danses des Adolescentes'. Over his ostinato, Lambert superimposes an ascending progression of triads: $\mathrm{F} \sharp$ major, G major, B, minor, D minor. Apart from G major, all these chords belong to the same hexatonic system; the listener is challenged to choose between a diatonic and a hexatonic interpretation.

The work ends somewhat inconclusively. Although D minor was established before Mr Bear's entrance, the final cadence resolves to C major. Such endings are typical of Lambert: the coda of the Piano Sonata begins in C major, but ends in D major; the Concerto for Piano and Nine Players concludes with a dissonant chord on the flattened submediant.

The Concerto (1924) for solo piano, two trumpets, timpani, and strings was never orchestrated by Lambert; he left it as a two-piano score with specific instructions as to orchestration. In Lloyd's view, the work 'could not have emerged without Constant's

[^101]absorption of Stravinsky and the Parisian musical scene, ${ }^{75}$ The work incorporates a broader set of influences, though, deriving from late nineteenth-century music (Liszt and Borodin) and early twentieth-century music (Debussy, Ravel, and Prokofiev).

The main theme of the first movement (ex. 17) is Russian nationalist in character. Its opening motive explores the range of a perfect fifth by mostly small melodic intervals. Apart from a passing note and a dotted rhythm, this motive begins similarly to Borodin's Third Symphony (ex. 18). Lambert knew this symphony: in Music Ho!, he praised its 'melodic charm'. ${ }^{76}$ Although much of the solo piano passagework is in the

EXAMPLE 17 Lambert, Concerto (1924), i, bars 16-19, first and second violins


EXAMPLE 18 Borodin, Third Symphony, i, bars 1-2, first oboe

modernist style of Prokofiev's first three piano concertos, some technical devices derive from Liszt, particularly Totentanz (final version, 1859), a concertante treatment of the danse macabre topic. The figuration in examples 19 and 20, for instance, has an immediate precedent in the Third Piano Concerto of Prokofiev (ex. 21), and an earlier one in Liszt (ex. 22). Similarly, the repeated-note martellato used midway through the second movement (ex. 23) has a precedent in Totentanz (ex. 24). A further example of Lisztian influence occurs in the fourth movement, where the piano oscillates rapidly

[^102]between two open-fifth chords a semitone apart (ex. 25). Liszt uses a similar device in Totentanz, in the first part of the cadenza before $\mathbf{H}$ (ex. 26).

EXAMPLE 19 Lambert, Concerto (1924), i, bars 38-39, solo piano


EXAMPLE 20 Lambert, Concerto (1924), i, bar 72, solo piano

example 21 Prokofiev, Third Piano Concerto, i, 18: 1-4, solo piano


EXAMPLE 22 Liszt, Totentanz, F: 15-21, solo piano


EXAMPLE 23 Lambert, Concerto (1924), ii, bars 155-8, solo piano

example 24 Liszt, Totentanz, beginning of Variation 5

(Orchestra tacet)


eXAMPLE 26 Liszt, Totentanz, piano cadenza before H , beginning


Other passages recall Debussy and Ravel. The latter section of the first movement features several compositional devices associated with Debussy: non-functional use of triads and other tertian harmonies, and juxtaposition of pentatonic and whole-tone melodic elements. The principal theme of this section comprises pentatonic and whole-tone segments (ex. 27). After an exact repetition, the theme is reharmonized: the pentatonic segment is played in parallel minor-ninth chords; the whole-tone segment, in parallel added-sixth chords (ex. 28). Lambert called such procedures 'Debussy's real revolution in harmony':

Debussy takes a certain chord and, by leaving it unresolved, or by putting it under every note of a phrase . . . draws our attention to this harmony as an entity in itself . . .
His use of successions of the same chord, of the pentatonic and whole-tone scales and the harmonies based on them, is entirely lacking in the thrust and counterthrust methods of
the German Romantics. . . . The old principles of logic no longer obtain, and we are forced to listen less with our minds and more with our nerves. ${ }^{77}$

EXAMPLE 27 Lambert, Concerto (1924), i, bars 51-2, first violins


EXAMPLE 28 Lambert, Concerto (1924), i, bars 55-6, piano and strings (reduction)


The influence of Ravel becomes most apparent in the third movement of the concerto.
After a four-bar introductory passage for solo piano, muted strings enter with a lush passage of seventh and ninth chords (ex. 29). The voice leading is smooth, involving contrary motion between upper and lower parts. This kind of homophonic writing for strings occurs in Ravel, for example in the slow movement of his string quartet (ex. 30).

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EXAMPLE }29\mathrm{ Lambert, Concerto (1924), iii, bars 226-8, strings (reduction)
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[^103]EXAMPLE 30 Ravel, String Quartet (1902-3), iii, bars 19-21 (reduction, with enharmonic respelling)


Popular idioms predominate in Prize Fight (1924, rescored 1927), subtitled 'A Realistic Ballet in One Act'. ${ }^{78}$ Lambert's synopsis outlines a disorderly boxing match, in which members of the audience enter the ring, the boxers-a white man, 'a popular figure', and a black man 'of sullen disposition'-attack the referee, and mounted police arrive and enter the ring, which collapses under the weight. ${ }^{79}$ According to De Zoete, Lambert called the ballet 'Ten minutes of sheer rowdiness' ${ }^{80}$ The final version includes several instruments associated with popular music: cornet, harmonium, rattle, and bell. Shead adduces the instrumentation, action, title, and subtitle as evidence that Lambert drew inspiration from the aesthetic of Cocteau, Satie, and Les Six.

The title recalls Honegger, whose ballet Skating Rink appeared in 1922, the sub-title Satie, who described his Parade as a 'ballet réaliste', and the action of the work the farcical happenings in the Cocteau-Milhaud Boeuf sur le Toit with its negro and its comic policeman who is decapitated by a fan. ${ }^{81}$

Prize Fight thus connects aesthetically with the early twentieth-century modernist movement Dada. Robert Short observes that Dadaists strove to debunk 'the received canons of reason, taste, hierarchy, and social discipline', replacing them with 'chance,

[^104]the arbitrary, the unconscious, the primitive, the cosmic, and the anarchically vitalist' ${ }^{82}$ Because Dadaism eschews Apollonian restraint and espouses Dionysian liberation, it is an apt label for the action of Prize Fight.

Prize Fight incorporates a variety of popular and folk styles. A prominent example of popular influence is a major-mode variant of the American Civil War song 'When Johnny comes marching home', which Lloyd observes is used 'in fugato style to accompany the two rounds of the fight' ${ }^{33}$ The opening music, however, is a modernist depiction of 'A boxing ring (in confusion)', incorporating bitonality and polyrhythm: woodwind and strings play an $\mathrm{F} \#-\mathrm{C} \#$ dyad (embellished by trills) against a suspendedfourth chord on G played by brass and harmonium. ${ }^{84}$ The first substantial theme, whose triadic beginning establishes the tonic key, B minor, appears at $\mathbf{2}$ (ex. 31). In its fourth

## example 31 Lambert, Prize Fight, 2: 1-4, first and second violins


bar, Lambert makes a whole-tone sidestep, passing momentarily through a C-augmented chord. Lloyd asks whether it was pure 'coincidence' that Vaughan Williams 'had composed a ballad opera, Hugh the Drover, that centred on a boxing match and, although written before the war, had its first performances at the College in July 1924?, ${ }^{85}$ Two themes from Act I of Hugh the Drover are gesturally similar to example 31. The first is played as the chorus prepare the stage for the fight (ex. 32). Although in the major mode, it shares with Lambert's theme the compound feel and

[^105]alternation between tonic and subtonic harmonies. It also shares its pentatonic quality, unfolding only the subset $\mathrm{D}-\mathrm{F} \#-\mathrm{A}-\mathrm{B}$ until the subtonic shift. The other, which occurs during the fight, is in compound metre and in the Dorian mode (ex. 33); apart from the single $\mathrm{a} \ddagger^{2}$, the theme is pentatonic, unfolding the collection $\mathrm{B},-\mathrm{C}-\mathrm{D}-\mathrm{F}-\mathrm{G}$.

## example 32 Vaughan Williams, Hugh the Drover, Act I, Chorus: 'Hurrah!', strings



EXAMPLE 33 Vaughan Williams, Hugh the Drover, Act I, Showman: 'Time's up!', partial


The passage of Prize Fight where the boxers are introduced to the audience incorporates four distinct motives (ex. 34). The first, a predominantly pentatonic 'Pomposo' motive, concludes with descending semitones. The manuscript annotation 'Query. Wa-Wa mutes?', retained in the published score, suggests Lambert intended this as the cliché sign for disappointment, illustrating the audience's reaction to the black boxer's 'sullen disposition'. The flute's scherzando restatement of the motive shown in example 31 above likely represents their response to the 'popular figure' of the white boxer. The remaining motives, a pentatonic figure in parallel fourths played by horns and a descending three-note motive played by cornet, which includes an augmented second, are exotic signifiers that underscore the black boxer's status as Other.

The 'Pomposo' motive reappears at the most violent moment of the work, when the boxers attack the referee. Here, it is played by cellos and basses pesante (ex. 35), while

example 35 Lambert, Prize Fight, 29: 1-8, strings (reduction)

(col Bassi 8ba)

upper strings play a modal pattern including a ragtime-style syncopation. Blues inflections are introduced in the third and fourth bars. In the upper parts, this is achieved simply by flattening $\hat{5}$, implying the octatonic scale segment $\mathrm{B}-[\mathrm{C} \#]-\mathrm{D}-\mathrm{E}-\mathrm{F}$ 4. In the lower parts, the subtonic, $\mathrm{A}_{\xi}$, is flattened to $\mathrm{A}_{\downarrow}$, implying another, overlapping octatonic segment, $\mathrm{D}-\mathrm{E}-\mathrm{F}-[\mathrm{G}]-\mathrm{A})$. These inflections and their underlying mid-measure syncopations combine to signify transgression by deviating from the tonal and rhythmic norms of the piece: diatonic modality and syncopation displacing only weaker beats of the bar. Such a transgressive, and therefore Dionysian musical gesture befits the violence of the stage action.

The Suite (1925) in three movements for piano shows the influence of Debussy, Bartók, and Stravinsky. The work is notable for its experimental treatment of abstract rhythmic and intervallic patterns, and its systematic approach to form. The first movement has a palindromic construction, ABCBA ; the second is in ternary form; the third is through-composed but much of its material relates to other movements.

The first movement begins by building the same quintal harmony that introduced the duck in Mr Bear, B,$-\mathrm{f}-\mathrm{c}^{1}-\mathrm{g}^{1}-\mathrm{d}^{2}-\mathrm{a}^{2}$. The chord is then registrally adjusted to accommodate a further quintal addition $\left(\mathrm{e}^{3}\right)$, and reiterated to a rhythm alternating between quavers and triplets. The $\mathrm{d}^{2}$ of the final chord is sustained, emerging as the first note of an unaccompanied melody (ex. 36). For Lloyd, the 'lack of any clear tonality' lends this melody 'an aura of timelessness'. ${ }^{86}$ After the third statement of the theme,

EXAMPLE 36 Lambert, Suite (1925), bars 6-10


Lambert introduces a new motive (ex. 37) that uses the non-diatonic collection $\mathrm{D}-\mathrm{E},-\mathrm{F}-\mathrm{G}-\mathrm{A}-\mathrm{B}$. Although this collection exists as a subset of the ascending form of the C melodic minor scale, the tonal centre D prevails here. Lambert thus creates a hybrid mode combining Phrygian ( $(\hat{2}$ ) and Dorian $(t \hat{6})$ characteristics. The new motive is transposed exactly, a perfect fifth lower every bar, until $B b$, the tonal center of the $B$ section, is reached. The initial pitches of the successive iterations of the motive make up

[^106]the series $d^{3}-g^{2}-c^{2}-f^{1}-b b$, the retrograde of the first five notes of the piece, stated an octave higher.

EXAMPLE 37 Lambert, Suite (1925), bars 21-6


Several additional features of the Suite suggest the influence of other composers. In the second movement, the right hand passagework of bars 108-11 uses a limited palette of intervals: major and minor second, perfect fourth, and diminished fifth (ex. 38; there is also one augmented fifth, at the end of bar 109). Bartók used a similar palette of intervals for the principal thematic material of the third movement of his Suite Op. 14; the material reaches its fullest development in the latter section of the movement (ex. 39). The middle section of the second movement of Lambert's Suite begins with a

EXAMPLE 38 Lambert, Suite (1925), bars 108-11


phrase (ex. 40) whose Andante mood, harmonic stasis, and intervallic content recall the Andantino passage from the second part of Petrushka (ex. 41). The melody in example 40 is restated fortissimo, beginning as a series of arpeggiated bitonal chords, but in the third bar the two hands converge harmonically (ex. 42). Such parallel use of dominant-seventh chords is common in the music of Debussy, for example in the tenth of his piano Préludes (ex. 43).

In the Suite, Lambert reworks several rhythmic and melodic ideas from Mr Bear and the Concerto. In the second movement of the Suite, a volatile, syncopated rhythm ${ }_{4}^{3} \mid$.-. . . $\quad$. $\mid$ appears, which resembles the trumpet ostinato from the Mr Samson Cat section of Mr Bear and the timpani rhythm that opens the Concerto (ex. 14 above). This rhythm recurs a few bars later in a passage whose offbeat chromatic descent in the third bar also echoes the opening of the Concerto (ex. 44). There is also a melodic

EXAMPLE 40 Lambert, Suite (1925), bars 119-22

example 41 Stravinsky, Petrushka, 102: 1-3


EXAMPLE 42 Lambert, Suite (1925), bar 131

example 43 Debussy, Préludes, 1er livre, X, bars 63-6


pattern prefiguring one Lambert used in later works. This appears several times during the third movement of the Suite, first as $b b^{2}-e^{2}-b b^{2}-f^{3}$ in bars $184-5$. With its downward tritonal excursion followed by an ascending perfect fifth, it seems a precursor to the pattern $c \sharp^{2}-f \sharp^{1}-c \sharp^{2}-g^{2}$, which has the same contour but reverses the order of the intervals. As Shead notes, Lambert set this as a high-brass phrase twice in his career: in his incidental music to Wilde's Salomé (1931) at 'the climax of the Dance' and 'with striking effect in the King Pest movement of Summer's Last Will and Testament'. ${ }^{87}$

The other principal works Lambert began during his student years-The Bird-Actors (1925, rev. 1927), Romeo and Juliet (1925-6), and Pomona-were all intended as ballet music. Although Pomona was mostly composed after Lambert left the RCM, I discuss it here because the history of its composition is entwined with The Bird-Actors and Romeo and Juliet. The work ultimately called The Bird-Actors was composed in 1925 as an untitled 'overture for two pianos' and dedicated to Gavin Gordon. ${ }^{88}$ Lambert then included it as the finale of his ballet Adam and Eve. Lambert and Morrison played the music of Adam and Eve for Diaghilev, who accepted it but changed the title to Romeo and Juliet. ${ }^{89}$ Shead summarizes the 'alterations, omissions and additions' involved in transforming Adam and Eve into Romeo and Juliet:

A rather 'noble' Passacaglia . . . was taken out and eventually saw the light of day in Lambert's second ballet, Pomona . . . The finale of Adam and Eve . . . was revised and

[^107]rescored in 1927 as the overture The Bird-Actors . . . Romeo and Juliet has a different and most vivacious - finale. ${ }^{90}$

Commentators of the time noted that the piece marked a new stylistic departure for Lambert. Evans noted it was composed immediately before Romeo and Juliet and was 'definitely the first piece of music [Lambert] composed in the crisp contrapuntal manner characteristic of that ballet'. ${ }^{91}$ De Zoete concurred, calling it 'a contrapuntal work which foreshadows . . . Romeo and Juliet'. ${ }^{92}$

Aspects of Romeo and Juliet that have attracted critical attention include its relationship with music of earlier periods, its rhythmic vitality, polytonality, and counterpoint. These are all aspects associated with Neoclassicism. Kenneth Avery sees in this music 'much evidence of . . . [Lambert's] respect for "accepted" composers', and suggests the opening theme of the Finale (ex. 45) as one that 'might have been written by Domenico Scarlatti'. ${ }^{93}$ Lambert's use of polytonality in Romeo and Juliet has occasioned debate amongst scholars. David Drew disputes Lambert's claim in Music Ho! that "the "wrong-note" method of composition "is seen at its worst in the ballets of

## eXAMPLE 45 Lambert, Romeo and Juliet, xii, bars 1-8 (published piano score)



[^108]Auric, which consist for the most part of a string of boy scout tunes with an acid harmonic accompaniment" ${ }^{, 94}$ Drew considers this characterization 'totally inapplicable' to Auric's ballets Les Fâcheux and Les Matelots, but adds that it describes 'certain sections of Lambert's own ballet score, Romeo and Juliet' as accurately as any other music of the 1920s. ${ }^{95}$ William Hoehn appraises Lambert's polytonal writing in more sympathetic terms, finding the 'apparent polytonal relationship between the bass line and the upper parts' in the Toccata (ex. 46) appropriate for the stage action. ${ }^{96}$ The
eXAMPLE 46 Lambert, Romeo and Juliet, viii, bars 50-3 (piano score)


Toccata accompanies the duel between Romeo and Tybalt; in Hoehn's view, it 'captures the sense of strong, physical conflict between the characters and the boyish but deadly threatening that occurred' ${ }^{97}$ Hoehn sees the use of 'dissonance and apparent polytonality' in the middle section as an effective way 'to create feelings of conflict and to turn what would otherwise be an innocent tune into an acid parody of innocence, ${ }^{98}$

Most movements of the ballet Pomona were initially performed as instrumental compositions under other titles. Champêtre, which became the Intrata of Pomona, was first performed on 27 October 1926; a seven-movement Divertimento for small orchestra was performed the following month. Morrison believed Lambert originally

[^109]intended these seven movements for balletic use, giving the 'collective title of Divertimento as a temporary measure . . . [pending] the invention or discovery of a suitable scenario, ${ }^{99}$

The pastoral setting of Pomona and its musical representation provide precedents for the masque Summer's Last Will and Testament. In fact, Evans stated that when writing Pomona, Lambert had 'the idea before him of an English masque'. ${ }^{100}$ Both works use dance titles for many of the movements: Pomona includes movements entitled Corante (sic), Menuetto, Rigadoon, and Siciliana; Summer's Last Will, Coranto, Brawles, and Saraband. Moreover, Shead identifies the Intrata of Summer's Last Will as 'in the form of a Pastorale and a Siciliana'; both titles appear in Pomona. ${ }^{101}$ Pomona's closest analogue to the Brawles of Summer's Last Will is its Rigadoon. Hoehn notes that this dance form originated during the reign of Louis XIV, and was 'meant to express pure celestial joy'; here, it supports 'the dance of the happy nymphs and immortals'. ${ }^{102}$ Syncopation features prominently in this music, which Hoehn identifies as 'light and frivolous in character'. ${ }^{103}$ The characteristic rhythm used is that of the cakewalk (ex. 47).

## eXAMPLE 47 Lambert, Pomona, v, bars 9-16, solo violin



[^110]
## Lambert's 'jazz' period

During the latter half of 1926, developments in Lambert's family life caused a sudden change in living circumstances, giving him more independence and time to compose. His mother had returned to Australia in April to reunite with his father and would stay for three years. His brother married in July; at this point, Shead states, the family home in Chelsea 'was given up'. ${ }^{104}$ Lambert stayed first in the house of Mrs Travers Smith but, according to Shead, 'found the atmosphere . . . unsympathetic and soon moved'. ${ }^{105}$ Shead reports that in the autumn of 1926, Lambert 'took two rooms at 59 Oakley Street, Chelsea'. ${ }^{106}$ Morrison argues that this move let Lambert 'settle down to serious composition with as few distractions as possible' and resulted in 'perhaps the most productive period' of his life. ${ }^{107}$ Shead makes a similar assessment, calling the period from 1926 to 1931 Lambert's 'greatest period of musical creativity'. ${ }^{108}$ For Richard McGrady, this was the period in which Lambert achieved 'a personal style' and created his 'most important works in the first glow of this discovery'. ${ }^{109}$ Except for the Eight Poems of Li-Po, all the works Lambert composed between 1927 and 1931 incorporate elements drawn from African-American and Latin American musical styles; I therefore call this part of Lambert's career his 'jazz' period.

Lambert envisaged an expanded role for jazz elements in modernist compositions. In his first article for the Radio Times, Lambert argued symphonic jazz would use contemporary dance forms, such as the foxtrot, just as earlier composers 'used the dances of their times as a basis for many of their works'. ${ }^{110}$ Lambert considered English

[^111]composers well placed to exploit the rich possibilities of popular dance music. Although he acknowledged French composers as 'the first to introduce ragtime into their works', Lambert saw no sign that they were disposed to 'take it any way seriously'. ${ }^{111}$ In the German attitude to jazz he perceived 'a strange mixture of repulsion and attraction' and an obsession 'with the macabre'. ${ }^{112}$ He thought it possible that English composers, by contrast, might 'develop jazz music on serious lines farther than any other nationality. ${ }^{113}$

Lambert completed the first work of his jazz period, Music for Orchestra, during the first half of 1927. African-American and Latin American rhythms appear in the middle portion of the work, but the more traditionally symphonic outer sections set the tone. De Zoete described it as 'an elaborately contrapuntal work' whose 'form suggests a cross between a fugue and a sonata'. ${ }^{114}$ Evans attributed the work's 'buoyancy and elation' to its structure: 'three successive fugato movements' amounting essentially to 'a prolonged stretto'. ${ }^{115}$ When Music for Orchestra was performed at London for the ISCM in 1931, it drew harsher commentary. The Comæedia reviewer accused Lambert of academicism, suggesting that at 26 years of age Lambert was ready for 'une brillante carrière officielle'. ${ }^{116}$

Lambert wrote Elegiac Blues in memory of Florence Mills. The piece evokes formal, harmonic, and timbral elements Lambert heard in Dover Street to Dixie in 1923 and Blackbirds in 1926 and 1927. Bill Egan identifies the form and dimensions of Elegiac Blues as those of 'the three-minute blues-popular song format, the genre in which . . .

[^112][Florence Mills] excelled'. ${ }^{117}$ Egan also notes that it is Lambert's 'first piece written in a jazz idiom', ${ }^{118}$ Lambert originally wrote the work for piano but arranged it the following year for instrumental ensemble.

The work's most direct allusion to Dover Street to Dixie is a rising pentatonic triplet figure from the 'extremely beautiful prelude' Lambert recalled from the second half of the show. ${ }^{119}$ Morrison reconstructed the opening of this prelude some fifty years after seeing the show (ex. 48). ${ }^{120}$ Three exact transpositions of the fanfare's opening triplet figure occur in Elegiac Blues (ex. 49). Variants of the motive also occur: the modulation to the relative major at bar 8 and again at bar 46 is announced by a purely triadic ascending triplet pattern. A more extended reference to the fanfare occurs towards the end of the piece, where not only the rising triplet is evoked, but also the chromatic chords that follow (ex. 50).

The impression Florence Mills made on Lambert speaks not only to his interest in African-American music and dance, but also to his attraction to women of non-European backgrounds. During the mid 1920s, Lambert became infatuated with the

> EXAMPLE 48 Fanfare on ‘Carry Me Back to Ole Virginny’ performed by the Plantation Orchestra in Dover Street to Dixie (1923), as reconstructed by Angus Morrison


[^113]

EXAMPLE 50 Lambert, Elegiac Blues, bars 59-60


Chinese-American actress Anna May Wong, to whom he dedicated his Eight Poems of Li-Po. Chinghsuan Lily Hsieh states that at the time of this infatuation Lambert 'had begun to immerse himself in all things Chinese: the art, literature, philosophy, food and wine'. ${ }^{121}$ The Eight Poems set poetry by Tang-dynasty poet Li Bai as translated by Shigeyoshi Obata. ${ }^{122}$ Easterbrook notes that Bliss used the same translation for The Women of Yueh, a setting of five poems, composed in 1923. ${ }^{123}$ Although The Women of Yueh was not heard in Britain until 1975, Easterbrook states that Lambert 'went to some lengths to get hold of a score'. ${ }^{124}$ Lambert originally made his settings for voice and piano but later orchestrated them for a similar ensemble to that used in The Women of

[^114]Yueh. The Eight Poems are scored for voice, flute, oboe, clarinet, string quartet, and double bass; The Women of Yueh, for the same forces plus bassoon and percussion. ${ }^{125}$ Lloyd suggests other precedents for Lambert's Eight Poems, including Stravinsky's Three Japanese Lyrics (1912-13) and Bernard van Dieren's Chinese Symphony op. 6 (1914), but stresses that Lambert's settings 'were quite unlike any others'. ${ }^{126}$

In The Rio Grande, a setting of Sacheverell Sitwell's homonymous poem, Lambert synthesized various influences and tendencies: African-American music, including ragtime and blues, Latin American music, and exoticism. Shead acknowledges 'obvious' influences such as 'jazz, Spanish military marches and tangos, Stravinsky in the rhythms and Delius in the harmonies', but considers Liszt a deeper influence. ${ }^{127}$ Shead perceives the overall structure of the work as Lisztian, and identifies three points in the score where 'Lambert refers to a particular passage in Liszt - bars 188 and 189 of the "Gretchen" movement in the Faust Symphony" (ex. 51). ${ }^{128}$ Shead learnt about these allusions from Morrison's draft biography of Lambert. Morrison notes that at its first appearance in The Rio Grande (ex. 52), the Liszt passage is 'altered rhythmically' but

> EXAMPLE 51 Liszt, Faust Symphony, ii, bars 188-9, transcription for piano solo by the composer


[^115]
'the basic harmonic structure . . . and register and tonality are unchanged. ${ }^{129}$ The second appearance, during the first cadenza, is in a higher register with a more active left-hand accompaniment, but the right-hand figuration is the same as the first time. The last reference to the Liszt passage is more direct, and preserves the rhythm of the original melody (ex. 53). Morrison calls this appearance 'a haunting Habanera'. ${ }^{130}$


The Rio Grande is scored for solo piano, mixed chorus, and orchestra without woodwind. Ryan Ross considers the prominent piano part essential to the work's 'exotic ambience'. ${ }^{131}$ Ross argues that because the piano was 'the basic vehicle for ragtime and cakewalk works from the turn of the century', its use in The Rio Grande strengthens the work's association with these popular art forms. ${ }^{132}$ Ross highlights two syncopated rhythmic patterns in the first large cadenza:..... which Ross states was 'frequently

[^116]used in the turn-of-the-century cakewalks of Scott Joplin and Arthur Marshall', and ........ which also 'suggests piano ragtime found in the works of Scott Joplin'. ${ }^{133}$ Ross also refers to the 'anticlimax' at 19 (ex. 54) as 'a parody of black skits and minstrelsy':

The piano performs here a kind of ragtime vamp using rolled chords and accents on weak beats and giving the impression of the 'eccentric' dancing and comedy historically associated with such minstrel skits. ${ }^{134}$
example 54 Lambert, The Rio Grande, 19: 1-4


These North American idioms seem to jar against the South American locus of the poem. Ross argues that Lambert 'conflates both the Americas' by using 'a North American musical exoticism - black jazz - to color the [poem's] imagery of South American exoticism'. ${ }^{135}$ In Ross's view, the 'hybrid tableau' offered 'an optimistic alternative' to the reality of 1920 s Britain, which was 'characterized by social unrest'. ${ }^{136}$

[^117]Lambert completed two other substantial works during his jazz period: the Piano Sonata and the Concerto for Piano and Nine Players. These works incorporate many of the same influences as The Rio Grande, but their tone is darker. Lambert's friend Cecil Gray described the Sonata as having a 'dark, black Célinesque quality' inspired by 'long, cat-like, nocturnal prowlings through the suburbs of Paris'. ${ }^{137}$ By referring to the French novelist Louis-Ferdinand Céline, Gray links Lambert's Sonata with the black humour, pessimism, and misanthropy of that author's novels. The Concerto is dedicated to the memory of Philip Heseltine. Two months before completing it, Lambert described it to Christabel McLaren as 'a piano concerto of hideous gloom and necrophilistic atmosphere,.${ }^{138}$ Such a mood comes to the fore at the beginning of the second movement, where the principal motives and harmonies recall those of the opening passage of Warlock's song cycle The Curlew (1920-2), a work that Lambert conducted in a Heseltine memorial concert at Wigmore Hall on 23 February 1931. ${ }^{139}$

A further influence on these works is Lambert's experience of London nightlife. Tom Driberg recalled that between the wars Lambert 'used to go to . . . rather low night clubs around Carnaby Street . . . and we used to sit up until 4 or 5'. ${ }^{140}$ Spike Hughes remembered frequenting one such night club with Lambert when Duke Ellington first visited London:

When Duke first came here, oh in 1933, I don't think he and I or Constant ever went to bed at all, we used to go to a little night club, a real sort of night club in Soho, and [an] iron door, and a hole, southern fried pork chops, and we sat there always until dawn . . . ${ }^{141}$

Although Lambert did not meet Ellington until 1933, he reviewed some of his recordings for The Nation \& Athenceum in April 1930. ${ }^{142}$ This was six months after the

[^118]Sonata's first performance, but early enough for the Ellington recordings to influence the Concerto. Hardy notes, however, that three Ellington pieces mentioned in Music Ho!-Black and Tan Fantasy, Swampy River, and Hot and Bothered-were recorded by 1928; she considers it 'virtually certain that Lambert had heard them before writing his Piano Sonata'. ${ }^{143}$

The Sonata and the Concerto were both partly written in the south of France. The published score of the Sonata gives the place of composition as Toulon and London; Shead states that the Concerto was 'partly written in Marseilles'. ${ }^{144}$ Shead notes that Lambert was 'very fond' of both Toulon and Marseilles, and suggests he may have 'first visited them' in 1926 when Romeo and Juliet was being produced at Monte Carlo. ${ }^{145}$ Lambert mentioned both towns in a review of Cole Porter's 'Love for Sale':

It has a rich nostalgia that expresses so perfectly the curious mood evoked by certain towns, particularly ports like Marseille or Toulon. Unfortunately, this record is banned in this country because of the words which deal with the subject of prostitution. ${ }^{146}$

Among the many attractions that amused and delighted Lambert in these places, one whose influence is apparent in the Sonata is the player pianos Shead says Lambert heard 'in waterfront bars'. ${ }^{147}$ On a later visit to Toulon, in 1932, Lambert noted that 'mechanical pianos seem to be on the wane,' their place being taken by powerful electric gramophones. ${ }^{148}$

The music played on these instruments would have been popular dance music. The Sonata and Concerto both feature syncopated rhythmic patterns that are repeated and juxtaposed to mechanical effect, for example, the second subject from the first

[^119]movement of the Sonata (ex. 55). The left hand plays mostly continuous quavers to motoric effect; the right hand plays syncopations typical of ragtime, emphasized with chords on the tied notes. Scott Joplin employed a similar technique in Elite Syncopations (ex. 56). The tonal centre and right-hand register are the same in both

## EXAMPLE 55 Lambert, Piano Sonata, i, bars 22-8


eXAMPLE 56 Joplin, Elite Syncopations, bars 5-9

passages. Moreover, the two passages share pentatonic features: both commence on an F major added-sixth harmony and include the melodic pattern $\mathrm{c}^{2}-\mathrm{d}^{2}-\mathrm{f}^{2}$. In the third movement of the Sonata, two bars quote a ragtime melody exactly (ex. 57). Although the underlying harmonies are highly chromatic, matching the modernist soundscape of the preceding bars, the right-hand rhythm and top melodic line bear an uncanny
resemblance to the B strain of Heliotrope Bouquet by Scott Joplin and Louis Chauvin (ex. 58).

EXAMPLE 57 Lambert, Piano Sonata, iii, bars 211-15

example 58 Joplin and Chauvin, Heliotrope Bouquet, bars 29-30


Although syncopated rhythms abound in the Sonata, Lambert generally notates them with simple time signatures. In the first two movements of the Concerto, complex time signatures predominate. Nevertheless, by repeating the same rhythmic pattern-in some cases as a rhythmic ostinato, as in example 59—Lambert achieves a mechanical effect.


Polyrhythm is a further source of rhythmic interest in the Concerto. Two passages notated in $5 / 8$ feature duplet crotchets in some parts. The first of these ends with a triplet (ex. 60). A precedent for these polyrhythmic combinations exists in the Scherzo movement of Rimsky-Korsakov's Third Symphony, whose reprise superimposes a $2 / 2$ countermelody in minims against crotchets in 5/4, creating a two-against-five polyrhythm. Triple-time material from the B section later appears in combination with the 5/4 crotchets, creating a five-against-three polyrhythm. Although Rimsky-Korsakov's notation differs from Lambert's, the polyrhythmic proportions are identical.


## The mature period

Several events during the early 1930s mark the period as one of maturity and consolidation for Lambert. First, he had to cope in 1930 with the deaths of three people close to him: his father, the artist Kit Wood, who made the original designs for Romeo and Juliet, and Philip Heseltine. Secondly, Lambert married Florence Chuter on 5 August 1931. His marriage coincided with two professional appointments. In Shead's account, it was on returning from their honeymoon that Lambert 'accepted a job as music critic for the Sunday Referee at a salary of $£ 7$ a week’ and took 'the post of conductor and musical director to the newly-formed Vic-Wells Ballet'. ${ }^{149}$ More

[^120]professional success followed: he was made Professor of Conducting at the RCM in September 1933, and received the Collard Fellowship from the Worshipful Company of Musicians the following year.

Another sign of consolidation is Music Ho!, completed in December 1933. The book advocates for composition not as the realization of a group or movement's stated aims, but as individual expression. The book admits interpretation as a retrospective of the various composers and schools that inspired and influenced Lambert. The first half focusses on figures whose influence emerged in Lambert's student works: Debussy, Stravinsky, and the Russian nationalists. Lambert then discusses exoticism and jazz, key influences on his works between 1927 and 1931. Finally, he embraces Sibelius as one of 'the solitary figures of present-day music' whose individual formal methods and manner of expression Lambert predicts will inspire 'the important composers of the future'. ${ }^{150}$

Lambert's music underwent a pronounced change of style during the 1930s. According to Shead, 'his music grew smoother, and the principal works of that decade lack . . . the urgency of his earlier music' ${ }^{151}$ Lambert's major works of the 1930s (after the Concerto for Piano and Nine Players) are discussed in the next two chapters. Lambert only composed one additional work in that decade, Elegy (1938) for solo piano.

Lambert's Elegy is fragmentary and stylistically heterogeneous. Certain passages echo the blues style of the slower sections in the Nocturne movement of the Piano Sonata. The middle section is the only place where a key signature is used, in this case C minor. It begins with a right-hand ostinato consisting of an ascending and descending semiquaver pattern that unfolds the Hungarian scale, $\mathrm{C}-\mathrm{D}-\mathrm{E},-\mathrm{F} \#-\mathrm{G}-\mathrm{A},-\mathrm{B}$; Lambert

[^121]creates further interest by adding an $\mathrm{E} b$ above the final pitch of the scale. ${ }^{152}$ An earlier composer who frequently used the Hungarian scale was Liszt. Other turns of phrase in the Elegy resemble characteristic patterns from Liszt's late works, as does the extended chromatic harmony. Klára Hamburger observes that Liszt 'gradually came to treat all twelve notes of the chromatic system as equal in importance', giving rise to 'the wide variety of chords . . . in his compositions'. ${ }^{153}$ The first four bars of Lambert's Elegy incorporate eleven of the twelve possible chromatic tones; the missing pitch class, $\mathrm{E} b$, appears in the initial chord of bar 5 (ex. 61). The opening three-note gesture is

EXAMPLE 61 Lambert, Elegy, bars 1-4

rhythmically equivalent and has similar contour to the opening of Liszt's piano piece Unstern: Sinistre, Disastro (ex. 62). The dotted pattern in bar 3 of the Liszt work corresponds to that in bar 3 of Lambert's Elegy. Moreover, the tritonal dyad that ends Liszt's phrase begins bar 4 of Lambert's Elegy. Another Lisztian gesture appears at the climax of the Elegy (ex. 63). The harmonic progression (i-iv ${ }^{7}$ ), use of arpeggiation, and wide spacing also occur at the beginning of the climactic section of Liszt's Elegy No. 2 (ex. 64).

[^122]

EXAMPLE 63 Lambert, Elegy, bars 21-2


EXAMPLE 64 Liszt, Elegy No. 2, bars 121-4


That a work from this stage of Lambert's life should echo late works of Liszt is hardly surprising because he had two significant opportunities during the mid 1930s to indulge this long-standing interest. The first was the ballet Apparitions, which premiered on 11 February 1936 at Sadler's Wells. Lambert developed the scenario and selected the music, all late Liszt piano pieces, including Unstern and Elegy No. 2. The
second opportunity came when Humphrey Searle invited Lambert to conduct Liszt's Malediction for strings in a concert to commemorate Liszt's 125th anniversary. ${ }^{154}$ Although Lambert had not met Searle, he accepted the invitation and suggested what other works should be performed and in what order.

Lambert completed three original works during the Second World War: his setting of the funeral song 'Fear no more the heat o' the sun' from Shakespeare's Cymbeline, music for the documentary film Merchant Seaman, and Aubade héroïque for small orchestra. The Dirge from Cymbeline (1940), for tenor and baritone soli, male chorus, and strings, was dedicated to Patrick Hadley and first performed in November 1940 at Caius College, Cambridge. The performance featured no strings; Angus Morrison accompanied at the piano. Michael Ayrton appraised the Dirge as Lambert's 'masterpiece' and 'perfect epitaph', the one composition that exceeds Lambert's selfassessment as 'a good second rank composer'. ${ }^{155}$

Shortly after completing the Dirge, Lambert toured the Netherlands with the Sadler's Wells Ballet. The tour was interrupted by the German invasion on Thursday 9 May. The company had returned to The Hague at 3 a.m. after performing in Arnhem. In Lloyd's words, 'the exhausted dancers had hardly been in bed an hour before they were roused by the sound of German aircraft flying overhead. ${ }^{156}$ The company's evacuation began on Saturday evening; they crossed the Channel to Harwich the following Monday. A week later, Lambert gave a ten-minute talk about the invasion on the BBC Home Service. The typescript for the talk ends with a section omitted from the broadcast, in which Lambert warned the public to prepare for a German invasion. ${ }^{157}$

[^123]In Aubade héroïque (1942) and his music for Merchant Seamen (1940), Lambert responds to his experience in the Netherlands in contrasting ways. Aubade héroïque was written two years later, reflecting on the Sunday morning when the ballet company was stationed at a country house awaiting evacuation. Merchant Seamen was a more immediate response. Motion states that on his return, Lambert 'seems to have been afflicted with the idea that he should address himself directly to contemporary events'. ${ }^{158}$ Shead notes that the score, 'while perfectly adequate as film music, lacks the distinction of Walton's work for the cinema'. ${ }^{159}$ As for the Suite, Shead observes that apart from the Fanfare, which contains 'occasional reminiscences of Horoscope', it 'might be by any one of a number of English composers working dutifully but without inspiration'. ${ }^{160}$

Aubade héroïque is dedicated 'To Ralph Vaughan Williams on his seventieth birthday'. ${ }^{161}$ According to Lloyd, Leslie Edwards, a dancer with the Sadler's Wells Ballet, suggested Lambert write something 'to remind them of that blissful Sunday morning spent in the grounds of the Dutch chateau'. ${ }^{162}$ Lloyd surmises Lambert wrote the Aubade then used it 'to fulfil a commission', because it was first heard 'in a broadcast celebrating Vaughan Williams' 70th birthday with works specially written for the occasion'. ${ }^{163}$ McGrady observes that the muted trumpet fanfares in the work 'foreshadow similar figures' in the second movement of Vaughan Williams's Sixth Symphony, composed after the war. ${ }^{164}$ Referring to the overall stillness of the work,

[^124]Morrison describes it as having 'the dream-like quality of some exquisite Chinese painting' ${ }^{165}$ The epithet 'dream-like' captures the Apollonian nature of this Aubade.

There was one more compositional project upon which Lambert was engaged during the Second World War. Correspondence held by the BBC Written Archives shows that in 1944, Lambert was composing a new orchestral work, never to be completed. Lambert was invited to conduct 'Symphonic Poem' in a Promenade Concert on 8 July. ${ }^{166}$ Lambert expressed doubt as to whether he could complete the work in time, calling it 'Henry Christophe', after Henri Christophe, a key military leader in the Haitian revolution of 1791-1804. ${ }^{167}$ Lambert attributed slow progress to conducting commitments and the fact that, like Summer's Last Will, it is 'in that musical prose style without formal patterns which takes so much longer than musical poetic style'. ${ }^{168}$ Lambert stated he had 'finished the introduction (about 5 mins.) \& started the allegro', but also referred to 'innumerable small sketches' yet to be 'really clarified'. ${ }^{169}$ A memo of 22 June confirms Lambert failed to complete the work on time:

Please will you cancel the contract issued to CONSTANT LAMBERT to conduct his new work on . . [8 July 1944] as there is no work available for a first performance in this programme. ${ }^{170}$

When Lambert resigned from Sadler's Wells Ballet in July 1947, one reason he cited was having 'taken on an important film'. ${ }^{171}$ The film was Alexander Korda's 1948 production of Tolstoy's Anna Karenina. Shead divides Lambert's music for the film into two types: 'genuine Russian music' by Glinka and Tchaikovsky and 'Lambert's

[^125]original music' ${ }^{172}$ He notes that the original music is 'self-effacing' like Auric's film music rather than 'dominant' like Prokofiev's, but praises Lambert's 'fair amount of appropriately and convincingly executed pastiche-Russian writing, ${ }^{173}$

Apart from Tiresias, the only other work Lambert composed after the war was Trois pièces nègres sur les touches blanches. Humphrey Searle recalled trying to persuade Constant 'during the winter of 1948-9 . . . to write a piano duet work for one of the . . . [London Contemporary Music Centre] concerts'. ${ }^{174}$ The pieces were first performed on 17 May 1949 at Broadcasting House by Mary and Geraldine Peppin. Shead regards the Trois pièces favourably, especially the third movement, 'Nocturne', which he finds 'most unlike Chopin and composed in a captivating quintuple rhythm of great verve and joyousness'. ${ }^{175}$ By contrast, Donald Mitchell described the pieces as a complete mirage and not as interesting as their title. Devoid of thought, or indeed any intrinsic musical merit, they merely irritated the ear. ${ }^{176}$

He also thought them dated, lamenting that 'Mr. Lambert's talent for composition should be so heavily tarred with a 1920 brush, ${ }^{177}$ A year later, Mitchell reiterated his 'adverse opinion of their irritant and irritating character-about as negroid as a Kentucky Minstrel on Brighton Pier, ${ }^{178}$

A principal aim of this chapter has been to identify influences on Lambert's works. Of the influences discussed, the only one over which Lambert appears to have experienced

[^126]anxiety was Stravinsky. Although his writings criticize other key figures such as Schoenberg, Hindemith, and Vaughan Williams, Lambert's disparagement of Stravinsky is perplexing because Stravinsky was such a powerful and enduring influence on his own compositions. Morrison argues that 'in repudiating the early influence of Stravinsky' Lambert 'did not draw on his own mature judgment but merely succumbed . . . to the influence and opinions of his admired and close friend Cecil Gray'. ${ }^{179}$ Lambert was not averse to all Stravinsky's works, though. He described Petrushka as 'the perfect fusion of the arts which Wagner dreamed of but never achieved ${ }^{180}$

The following chapters discuss the major works of Lambert's mature period. These works are all based on subject matter connected with the Dionysian. Summer's Last Will and Testament sets lyrics from Thomas Nashe's 'Pleasant Comedie' of the same name. These texts amount to a tale of the seasons that loosely follows the cyclical pattern of the 'Dionysiac ritual' theorized by Gilbert Murray as the origin of Greek tragedy. ${ }^{181}$ The texts of Summer's Last Will bemoan the imminent decline of summer, commemorate spring's rebirth and summer's excesses, describe the sickness and decay of autumn, and forecast the horror of mortality in winter. Horoscope and Tiresias connect with the Dionysian by exploring gender roles. Horoscope tells of two lovers who appeal to the moon and the Gemini to heal their relationship. Tiresias is about a prophet whose experience of gender reversal endows him with extraordinary sexual knowledge but also leaves him conflicted, blind, and isolated. In the following three chapters, I discuss these works, the circumstances of their composition, their historical context, extra-

[^127]musical significance, position within Lambert's artistic development, and overall structure, providing context for the close analysis of movements with specific Dionysian programmatic content in Part Three.

## CHAPTER FOUR: SUMMER'S LAST WILL AND TESTAMENT

Lambert worked on Summer's Last Will and Testament for four years, between 1932 and 1935, although his engagement with Nashe's text began even earlier. Shead, observing the similarity between the theme of the Saraband, 'Adieu; farewell earth's bliss,' and the opening of the third movement of the Piano Sonata (1928-9), notes that 'Lambert had already sketched a setting of these words by Thomas Nashe at the time he was writing the Sonata. ${ }^{1}$

Although Lambert dedicated Summer's Last Will to his wife, Florence, his memories of Peter Warlock seem to pervade the entire work. This is apparent not only in the use of arcane movement titles such as Madrigali con Ritornelli, Coranto, Brawles, and Saraband, and the quasi-Elizabethan writing of the two Madrigali con Ritornelli, but also in a musical quotation that occurs during the King Pest movement. The reference, pinpointed by Shead at two bars before 145, is to the shanty 'Walk him along, Johnny' as it appears in Part Two of Richard Terry's collection. ${ }^{2}$ According to Cecil Gray, Warlock wanted this shanty performed at his own funeral and once treated his guests to 'an impromptu performance' of it:

Caparisoned in his African witch-doctor's robe and a huge soft black hat, he intoned the choral lines in a hoarse whisper, hopping and capering grotesquely like a vulture, in a kind of danse macabre, imbuing the artless little ditty with a nameless sense of dread and horror, and seeming almost to gloat over the thought of his own imminent decease. ${ }^{3}$

Lloyd argues that Gray 'almost certainly discussed this incident with Constant' and that Lambert 'would have read the above passage' whilst composing Summer's Last Will because he reviewed Gray's biography of Warlock for The New Statesman and Nation

[^128]on 10 November $1934 .{ }^{4}$ Lloyd also refers to annotations that Lambert marked in the copy of the score he gave to Tom Driberg, such as '"Walk him along to the burying ground" (Warlock's funeral)' precisely at the reference point identified by Shead. ${ }^{5}$

In the previous chapter, I argued that the early 1930s were a period of maturity and consolidation for Lambert. In the letter to Patrick Hadley in which he complained about the difficulties of managing the complex time signatures in the Concerto, he predicted a change of artistic direction:

However after this I am going to turn over a new leaf and in future my works will be noticeable for their morbid introspection, their extreme length, the paucity of notes to a bar and the remarkably deliberate tempo at which those few notes will be played. ${ }^{6}$

Much of Summer's Last Will fits this description. Shead observes that 'the dominant mood of the work is extremely sad,' despite the 'clarity of texture' and 'ample evidence of rhythmic vigour typical of Lambert'. ${ }^{7}$ In the early stages of composing the work, Lambert described it to Marie Nielson in similar terms:

I am wading slowly and drearily through my choral work which is more like a wet English summer than you might think possible.

I have done 2 movements but as there are going to be no less than 7 it doesn't get one very far. ${ }^{8}$

One of the central themes of Summer's Last Will is sickness, a topic of personal significance to Lambert. He experienced serious illness from age eleven, including osteomyelitis, which necessitated eighteen operations during his school years. ${ }^{9}$ This caused several permanent physical effects, including partial deafness and lower limb disability, a continual source of pain. Lambert's friend Denis ApIvor was a consultant anaesthetist as well as a composer, so he understood how Lambert's health, work, and

[^129]lifestyle intersected. ApIvor recalled first meeting Lambert with Cecil Gray at Pagani’s Restaurant in 1936, when he was a medical student. After dinner, in a taxi on the way to Gray's home, Lambert asked ApIvor 'about a certain drug for insomnia, a condition with which he was apparently all too familiar at the time, ${ }^{10}$ ApIvor reports that this was the first he knew of 'the troubles both mental and physical which ailed . . . [Lambert] throughout his life'. ${ }^{11}$

In Chapter One, I referred to Lambert's article 'What Will be Said of us in Fifty Years?', published when he was about halfway through composing Summer's Last Will. ${ }^{12}$ There, Lambert argued that English composers had not yet engaged with the modernist literary movements. He envisaged that the art of the future would 'follow the same general lines of English art in the sixteenth and seventeenth centuries', producing 'not symphonies or operas, but the modern equivalent of the madrigal, the masque, the air, and in instrumental music the fantasy'. ${ }^{13}$ The relevance of madrigal and masque to Summer's Last Will is obvious; the reference to the instrumental fantasy also has implications for the purely orchestral sections of the work.

The work's fusion of modernist music and Renaissance text suggests a musical counterpart to the mythical method employed by Joyce in Ulysses and by Eliot in The Waste Land. As discussed in Chapter One, Eliot identified Joyce's method in Ulysses as one of 'manipulating a continuous parallel between contemporaneity and antiquity'. ${ }^{14}$ Perry Meisel observes that for Eliot the mythical method 'allows the embattled present to find roots in the deeper strata of the Indo-European past - in its "mythic"

[^130]unconscious'. ${ }^{15}$ Similarly, Patricia Rae sees 'the many allusions to myth and ritual' in The Waste Land as reinforcing 'the comparativist faith in the psychic unity of humankind': namely, that 'the motions of despair, desire, and faith resonate across times and cultures. ${ }^{16}$

In juxtaposing modern and archaic materials, both The Waste Land and Summer's Last Will respond to the conditions of the Jazz Age and contribute to the broader discourse of cultural pessimism. In his writings, Lambert frequently discussed the connection between jazz and pessimism, sometimes with reference to Eliot. In Music Ho! Lambert argued that in Eliot's poetry
the romantic pessimism of the nineteenth century [is] expressed in the music-hall technique of the twentieth-century lyric writer, not ironically but quite genuinely. 'This is the way the world ends, this is the way the world ends, this is the way the world ends, not with a bang but a whimper' echoes not only the jingle of the jazz song but its sentiment. ${ }^{17}$

He also characterized The Waste Land as 'symbolizing the essentially negative and bleak spirit of post-war intellectual England'. ${ }^{18}$

David Chinitz addresses the themes of jazz and cultural pessimism in The Waste Land in terms that resonate powerfully with Summer's Last Will. He acknowledges that surface features of the poem, such as the famous syncopated line 'O O O O that Shakespeherian Rag', evoke jazz; such jazzy surface features also appear in the Brawles movement of Summer's Last Will. ${ }^{19}$ Chinitz nonetheless argues that 'The Waste Land also belongs to the Jazz Age in many less apparent ways. ${ }^{20}$ For Chinitz, both Oswald Spengler and Eliot present 'the impending collapse of . . . civilization as historically

[^131]inevitable'; indeed, in The Waste Land, such a collapse is anticipated 'as a cleansing away of something irredeemably rotten'. ${ }^{21}$ According to Chinitz, the poem foregrounds the 'failure of culture' in 'its portrayal of the "Unreal City," with its "brown fog," its polluted river, and its rat-infested banks'. ${ }^{22}$ Such images are redolent of the world portrayed in Summer's Last Will, a London devastated by plague and social disharmony.

Another feature common to the two works is their assumption of a cycle of death and rebirth. Chinitz notes that Eliot was intrigued by The Golden Bough, James George Frazer's 'collection of cross-cultural myths concerning the death and resurrection of a fertility god ${ }^{\prime} .{ }^{23}$ (Frazer's work was an important influence on the Cambridge Ritualists, including Gilbert Murray.) Chinitz argues that in The Waste Land, 'the cyclic model' offers 'hope for the future of civilization', although this future 'will be someone else's' and pre-requires ' "our" death and the eradication of all that "we" have made'. ${ }^{24}$ Summer's Last Will ends in a similar manner, where the chorus's hopeful 'Haste therefore each degree | To welcome destiny . . . Mount we unto the sky' is answered by the solo baritone with 'I am sick, I must die,' to which the tenors and basses respond on a repeated G major chord, 'Lord have mercy on us! ${ }^{25}$

In ending his setting in this way, Lambert departs significantly from Nashe. Lambert extracted several lyric texts from Nashe's work to create his libretto. By removing these texts from their original dramatic context, Lambert generalizes their meaning, severing their connection with the plot and characters of Nashe's work. In Lambert's work, the

[^132]lyric texts mostly appear in the same order as in Nashe's, with two important changes. For the Brawles, Lambert uses two stanzas that appear over 700 lines apart in Nashe's work. Lambert also reverses the order of the texts 'Autumn hath all the summer's fruitful treasure' and 'Adieu; farewell earth's bliss.' In Nashe's work, 'Adieu' is sung to Summer before his death; when he dies, the satyrs and wood-nymphs bear him away, singing of Autumn's succession and the perils of winter, from which they hope to be spared. Lambert reserves the 'Adieu' text for the final movement, setting the 'Autumn' text as the fifth movement. The 'Autumn' text concludes with the refrain 'From winter, plague, and pestilence, good lord, deliver us'; in Lambert's work the macabre orchestral movement King Pest follows. The 'Adieu' text, a gentle and reflective preparation for the death of Summer in Nashe's work, acquires an apocalyptic tone in Lambert's setting, forming the climax of the work.

The subject matter of Summer's Last Will connects with the Dionysian by adopting a cyclical view of human history and portraying a civilized society exposed to the perils of nature. The breakdown of civilized norms is shown in the fifth movement, which includes the line 'The want of term is town and city's harm.' 'Want of term' refers to the removal of law courts from London due to plague in 1592; 'harm' refers to social dysfunction arising in the absence of law and order. ${ }^{26}$ In Nashe's play, the plea 'good lord, deliver us' that follows is ambiguous: it could be either a prayer for divine intervention or a mundane request for assistance from the Archbishop of Canterbury, John Whitgift, for whose entertainment the play was written. In Lambert's work, 'good lord' can only be taken as an appeal to the Christian God, because the lyric texts are removed from their original dramatic context. The final movement also contains

[^133]Christian references, in the refrain 'Lord have mercy on us!' and how 'Heaven' contrasts with 'Earth' in the final stanza. In a work whose structure derives from the pagan understanding of seasonal growth and decay, such Christian references bring a sense of spiritual ambivalence. The two belief systems conceive of time and human history in fundamentally different ways: the pagan view of history is cyclical; the Christian, teleological. In Book XII of De civitate Dei, Augustine dismisses pagan philosophers who posit 'cycles of time in which the same natural things are renewed and repeated eternally'. ${ }^{27} \mathrm{He}$ advocates 'following the straight path of wholesome doctrine' as a means to escape the 'false and circular paths discovered by wise men who are both deceived and deceiving, ${ }^{28}$ Lambert knew the dangers circular motion poses to mental health. In a 1938 article, he described how Peter Warlock towards the end of his life felt that personally and professionally 'he had come full circle. ${ }^{\text {. }}$ ' Lambert attributed Warlock's suicide to 'this haunting sense of spiritual weariness' rather than 'any set of circumstances, ${ }^{30}$

Nevertheless, Lambert's musical setting of Summer's Last Will is more cyclical than teleological. Shead observes that in concluding 'very quietly on a high A' the work returns 'to the same single note with which . . . [it] began'. ${ }^{31}$ Stephen Lloyd expands upon this observation, noting that the final chord of the work, which dissolves to leave 'only the high opening A . . . hanging in the air', is preceded by 'a reminiscence of the work's opening theme'. ${ }^{32}$ Although the final note-a violin harmonic, $\mathrm{a}^{3}$-sounds an octave higher than the opening note, the notion of return is valid because the pitch class,

[^134]instrumentation, and general register are equivalent. Lloyd also observes that the instrumental interlude between 164 and $\mathbf{1 6 5}$ 'tellingly recalls the opening words of the first madrigal: "Fair Summer droops, droop men and beasts therefore; So fair a Summer look for nevermore . . ." ${ }^{33}$ This suggests Lambert sought to strengthen the connection between end and beginning by gradually reminding the listener of earlier moments of the work: the gesture is towards a palindromic structure.

In creating powerful, long-range motivic connections throughout the work, Lambert followed the practice of a contemporary he greatly admired: Sibelius. Writing in Music Ho! about the Fourth Symphony, Lambert noted that although Sibelius minimizes 'conventional repetition and development' he can maintain formal coherence through 'the most fragmentary reference to a previous theme' because of 'the evocative significance' with which his themes are invested. ${ }^{34}$ That Sibelius's Fourth Symphony made a particularly strong impression on Lambert is evident not only from the fifth part of Music Ho!-in which he praises it and several other Sibelius works-but also from his reply to a request from the BBC's European Division (Scandinavia Region) for a greeting to be included in a programme celebrating Sibelius's eightieth birthday. In his reply, Lambert stated that encountering the score of this symphony whilst a student established his esteem for Sibelius as 'one of the outstanding figures in contemporary music' ${ }^{35}$

Although the Brawles is the only movement that comprises Dionysian programmatic content, every movement of Summer's Last Will expresses some aspect of the Dionysian identified in Chapters One and Two. The work portrays a cyclical process of decline, rebirth, sickness, decay, and mortality (Table 1). The first two movements

[^135]lament the impending decline of summer. The Coranto presents an optimistic view of the Dionysian, the rebirth associated with springtime. In the Brawles, the excess and intoxication of summer lead to confusion and decreased vitality, manifested in the second Madrigal as physical and social degeneration. The King Pest movement is a musical evocation of plague: it embodies the grotesque through allusion to the tarantella and the danse macabre. The Saraband expresses the apocalyptic aspect of the Dionysian, depicting the death of individuals and society; its conclusion gestures towards the transcendental.

|  | Title | Text | Subject matter | Tempo | Form |
| :---: | :---: | :---: | :---: | :---: | :---: |
| i | Intrata |  | Decadence, aestheticized nature | Andante tranquillo | Pastorale and Siciliana |
| ii | Madrigal con Ritornelli | 'Fair Summer droops' | DecadenceMilitarism and Dionysian vitalization | AndanteVivace | Strophic plus transitional coda |
| iii | Coranto | 'Spring, the sweet spring' | Rebirth: health, happiness, social cohesion | Allegro pesante | Strophic |
| iv | Brawles | ‘Trip and go, heave and ho' | Efflorescence: excess and intoxication | Allegro | Scherzo and Trio |
| v | Madrigal con Ritornelli | 'Autumn hath all the summer's fruitful treasure' | Sickness, decay, social dysfunction | Andante | Strophic |
| vi | King Pest (Rondo Burlesca) |  | Grotesque, the macabre | Vivace ma misterioso | Ternary/Rotational |
| vii | Saraband | 'Adieu; farewell earth's bliss' | Apocalypse, death, transcendence | Lento | Strophic/Ground Bass |

The opening couplets of the first Madrigal are concerned with the decadent themes of decline, decay, and disintegration.

Fair Summer droops, droop men and beasts therefore;
So fair a summer look for never more.

All good things vanish, less than in a day; Peace, plenty, pleasure suddenly decay.

In Chapter One, I quoted an article in which Lambert invoked the notion of decadence in describing Rachmaninov as 'a fin-de-siècle composer'. ${ }^{36}$ Lambert adduced melodic and harmonic characteristics as evidence of Rachmaninov's decadence: melodies that tend to 'hover around two or three adjacent notes' and harmonic progressions that are really only 'different facets of the same rather simple fundamental modulation'. ${ }^{37}$

Although the choral parts of the first Madrigal cover a wide compass and frequently incorporate large intervals, the opening of the Intrata (ex. 65) exemplifies the kind of
eXAMPLE 65 Lambert, Summer's Last Will and Testament, i, 1-11


[^136]melodic writing Lambert considered decadent in Rachmaninov. In the first violin line, the only intervals larger than a third are consonant skips (CS) that return to their origin. The second violin and viola parts include no intervals larger than a third; the compass of the viola part is restricted to a major third. After the gradual descent of the first five bars, the three parts each settle into range of a third: first violins, $b,{ }^{1}-d^{2}$ (ignoring the chordal skips); seconds, $\mathrm{d}^{1}-\mathrm{f}^{1}$; violas, $\mathrm{g}^{1}-\mathrm{b}^{1}$. The effect is one of decline followed by inertia. As for the decadent type of harmonic progression, the first Madrigal begins with a phrase in which Lambert employs the same pivot chord relationship three times to modulate from E minor-the key on whose tonic 6-3 chord the Intrata ended-to C sharp minor (ex. 66).

## EXAMPLE 66 Lambert, Summer's Last Will and Testament, ii, 1-9, reduction



A more sophisticated theory of musical decadence is provided by Stephen Downes, whose monograph Music and Decadence in European Modernism I quoted extensively in Chapter Two. As noted there, Downes defines musical decadence in terms of its
typical themes, styles, and structural processes. The themes he identifies-'despair, deviance, decay, degeneration and death'-constitute the subject matter of Summer's Last Will. ${ }^{38}$ Of the styles he nominates, 'excessive' aptly characterizes both the Brawles and King Pest movements, the latter of which is also 'darkly comic'; the two Madrigali qualify as 'esoteric' because they emulate the style of the Elizabethan madrigal. ${ }^{39}$ As for structural processes, the first Madrigal embodies 'dissolution' and 'deformation', particularly as expressed through Downes's notion of 'wave "deformations" , . ${ }^{40}$ For Downes, wave deformations occur when what follows 'the height of expression' resembles 'decline or disintegration as much as a resolution of tension'. ${ }^{41}$ The climax of the first Madrigal occurs in the opening bars of the second ritornello: violins and violas enter in close harmony, with first violins leaping up a fifth to $f \ddagger^{3}$ in the second bar (ex. 67). This is an augmented fourth higher than the previous highest pitch: the flute reached $\mathrm{c}^{3}$ in the second bar of the first ritornello. Despite the piano dynamic, the parts are marked sostenuto and vibrato; dynamic swells, tenuto marks, and dissonance further
eXAMPLE 67 Lambert, Summer's Last Will and Testament, ii, 19: 1-7, strings


[^137]enhance the expression of this passage. The pairs of incomplete neighbours (IN) on the downbeats of the fifth and sixth bars add poignancy. From here, all parts descend steadily. The upper melodic voice ornaments a series of salient pitches forming a descending stepwise pattern, $f \ddagger^{2}-e^{2}-\mathrm{d}^{2}-\mathrm{c}^{2}$ (blue ellipses in ex. 68). The last of these

EXAMPLE 68 Lambert, Summer's Last Will and Testament, ii, 19:8-20:14, upper melodic voice

pitches begins a drooping four-note figure, $\mathrm{c}^{2}-\mathrm{b} b^{1}-\mathrm{c}^{2}-\mathrm{f}^{1}$, repeated sequentially a perfect fourth lower. The English horn enters midway through this sequential repetition, its contrasting timbre articulating the downbeat of $\mathbf{2 0}: 8$ as a new phrase. The salient pitches of the new phrase (red rectangles in ex. 68) match the sequential repetition of the drooping figure, $\mathrm{g}^{1}-\mathrm{f}^{1}-\mathrm{g}^{1}-\mathrm{c}^{1}$. Together with the use of more expansive time signatures (and consequently longer note values), the expansion of the drooping figure engenders a sense of time being stretched, of decline prolonged. The final two bars of $4 / 4$ have the effect of one $4 / 2$ bar because the second downbeat receives no metrical accent, all sounds being sustained from the previous bar. The perceived bar-length thus expands to twice its value by the following increments: ${ }_{4}^{4} \mid$ d d $\left\lvert\, \begin{aligned} & 5 \\ & 4\end{aligned}\right.$ d. $\left\lvert\, \begin{aligned} & 6 \\ & 4\end{aligned}\right.$ d. d. $\left.\right|_{2} ^{4}$ 。o $\|$. The sense of decline and disintegration is also manifested through the turn to flatter tonal regions and the gradual, mostly semitonal descent of the bass line. At 20:4, the tonality turns from

B minor to E flat major. At this point, the cellos commence a ten-bar descent from e, to F\#. The tonality becomes flatter still: strings and French horn come to rest on an inverted D , major-seventh chord at 20:10 before arriving four bars later on the dominant seventh of the original key, B minor.

The first Madrigal also encapsulates the Dionysian characteristic of tonal instability associated with the music of Richard Strauss. As noted in Chapter Two, James Hepokoski identifies 'sudden chromatic slippages and tonal jolts' as a technical innovation Strauss introduced in his tone poems of the later 1890s. ${ }^{42}$ Hepokoski argues that these 'cavalier shifts of tonal implication' occur 'within melodic contexts' that suggest 'a more straightforward diatonicism', contributing to 'an arbitrary sense of local key'. ${ }^{43}$ This aptly describes the tonal language of the first Madrigal. At the deepest level of structure, the movement consists of two upper-neighbour motions from the tonal centre B. The opening phrase (ex. 66 above) modulates from B minor to $C$ sharp minor but ends on a C sharp major triad. This triad is prolonged for the remainder of the first stanza, although enharmonically respelt as D , major. The last phrase of the stanza cadences on an F minor chord, but the pitch-class content of the orchestral ritornello that begins here belongs to C minor. The onset of the ritornello can therefore be interpreted as a semitonal sinking-or a 'chromatic slippage', to use Hepokoski's term—from $\mathrm{C} \#$ to C . A further semitonal sinking occurs during the second stanza, one bar before 17, where the parallel minor of the submediant is reinterpreted as submediant of B major (ex. 69). The return to the tonal centre B completes the first background neighbour-note movement, $\mathrm{B}-\mathrm{C} \sharp-\mathrm{C} \sharp-\mathrm{B}$. The refrain of the second stanza begins on a C major-seventh chord and is an exact transposition of the first-stanza refrain, which

[^138]
began on a $\mathrm{C} \#$ major-seventh chord. Although the C major-seventh chord functions as bII in B major, the analogous relationship between this passage and the earlier one, whose initial chord had tonic function within C sharp major, supports the notion of an upwards shift to C major. The second refrain ends on an E minor chord, signalling a return to the tonality of B minor.

The first two movements of Summer's Last Will prepare the energetic Dionysian expression of the next two movements, Coranto and Brawles, by invoking the Apollonian. In Chapter Two, I quoted David Clarke's analysis of the Act II pre-scene from Tippett's opera The Midsummer Marriage, which approaches 'the Dionysiac . . . through consideration of the Apollonian, ${ }^{44}$ For Clarke, the Apollonian is represented there by the evocation of a dream-like state and the tendency to 'aestheticize nature'; among its musical signifiers is 'the gentle rocking neighbour-note motion' of the French

[^139]horns' 'muted opening motif'. ${ }^{45}$ In the Intrata to Summer's Last Will, a dream-like state is evoked through similar melodic, rhythmic, and dynamic means. Bars 8 and 11 (ex. 65 above) feature rocking neighbour-note motion at moderate tempo and subdued dynamic. From 2, the solo first violin and cello melodies are accompanied by undulating flute lines that frequently move by parallel motion in thirds (ex. 70); the smooth articulation and gently syncopated rhythm reinforce the somnolent quality.

## EXAMPLE 70 Lambert, Summer's Last Will and Testament, i, 2: 1-4, flutes



The tendency to aestheticize nature is implicit in the division of the Intrata into sections intended as 'pastorale and siciliana'; Lambert gave this description of the first movement in a plan he sent Hadley during the early stages of composition. ${ }^{46}$ That Lambert had already completed the movement is apparent from his letter to Marie Nielson the same day, quoted earlier in this chapter. The flute lines quoted in example 70 befit a section designated as pastorale, a genre characterized by melody in thirds, typically played by wind instruments. The siciliana is a related dance whose characteristic rhythmic pattern $\sqrt{\text {. J }}$ appears often in the following section. This section begins with a five-bar oboe solo in 15/8 metre, a subtly modernist departure from the $6 / 8$ and $12 / 8$ typical of the Baroque siciliana and Lambert's earlier essays in the form, in Romeo and Juliet and Pomona. The pastoral topic soon re-emerges with another melody

[^140]in thirds, played against a solo bassoon line incorporating the characteristic rhythm of the siciliana (ex. 71). The modal mixture creates tonal ambiguity, making the passage

EXAMPLE 71 Lambert, Summer's Last Will and Testament, i, 6: 1-4

seem natural, organic, and free from conscious control. Built on submediant harmony of C minor, the passage introduces C-Dorian inflections midway through its first bar, and the entire C major scale in the latter half of the second bar, which persists in the flute parts in the following bar against the chromatic inflections of the bassoon part.

These musical evocations of the natural reappear in the final section of the second movement, the Vivace that connects the Madrigal to the Coranto. The atmosphere of decline and disintegration that characterized the Madrigal is interrupted by the dominant arrival in B minor (ex. 68 above, final bar). The sudden change is marked by forte dynamic, faster tempo, syncopated rhythm, accentuation and articulation, and the $\# 4-3$ accented passing-note movement in the upper melodic voice. The transitional function of this instrumental passage could be read as one of Dionysian vitalization, and as such warrants comparison with a passage considered in Chapter Two above, the Act I prelude from Tippett's opera King Priam. Clarke points to the lack of text and stage imagery in
the prelude as what 'places the music in Dionysiac territory, beyond defined categories'. ${ }^{47}$ For Clarke, the 'wordless choral ululations' in Tippett's prelude suggest either 'the agony of childbirth, the terror of war, or a generalized apprehension of barbarity'. ${ }^{48}$ He also highlights 'the brass fanfares and pounding drums' that may either suggest 'militarism' or 'a more direct evocation of power or force in the abstract'. ${ }^{49}$ Similar elements exist in the Vivace section at the end of the Madrigal. The tenor drum solo that opens the section suggests militarism; its force is enhanced by syncopation and increasing dynamic intensity (ex. 72). Although the chorus is silent during this section,

EXAMPLE 72 Lambert, Summer's Last Will and Testament, ii, 20: 14-17, tenor drum
Vivace

a similar effect to that described by Clarke is created by the fortissimo entry of high woodwind against the final sound of the tenor drum solo. The shrieking effect of this instrumental combination is heightened by acciaccaturas in flute and piccolo parts. The material introduced by upper woodwind is restated, slightly varied, by all trumpets and trombones, the heaviest deployment of brass in the work so far. After two bars, trumpets and trombones are joined by French horns, upper woodwind, timpani, and side drum (ex. 73). Here, the martial tone is reinforced by pitch-class material whose quartal disposition foreshadows the principal thematic material of the following section. The timpani unfold the quartal subset $\mathrm{C} \#-\mathrm{F} \#-\mathrm{B}$; horns and trombones extend the collection with the pitch class E ; trumpets and upper woodwind add $\mathrm{G} \#$, then E , and B , in the

[^141]following bar. The aggregate of these pitch classes is equivalent to the diatonic 5-sharp collection. ${ }^{50}$

EXAMPLE 73 Lambert, Summer's Last Will and Testament, ii, 21: 4-5, reduction


The equivalence of this aggregate with B major, the parallel major of the key on whose dominant the Vivace section ostensibly begins, defines the resolution to the D major 6-3 triad at $\mathbf{2 2}$ as a significant juncture. The entry of double basses on $\mathrm{F} \not{ }_{1}$ establishes a pedal point that lasts for the rest of the movement, underpinning a fugato accumulation of increasingly dissonant instrumental layers. This situation resembles Clarke's description of the Act I prelude of King Priam, where he observes Tippett achieving 'technical control over the inchoate' by ‘[elevating] conflict to a structural principle'. ${ }^{51}$ In Chapter Two, I referred to details of Clarke's analysis that hinge on Tippett's use of conflicting tonal centres and their associated diatonic collections. A similar conflict of tonal centres exists in Lambert's Vivace, between B and Db. Towards the end of the Madrigal, a D , major 6-4 chord was sounded, albeit within a prolongation of B minor. The $\# 4-3$ accented passing motion over the $\mathrm{F} \# 7$ chord at the

[^142]beginning of the Vivace introduces the pitch class C , weakening the dominant function of the underlying chord and suggesting another possible interpretation, as subdominant (IV ${ }^{\sqrt{4}-3}$ ) of D flat major. The claim of D flat major is supported by the upper-woodwind entry in the third bar of the Vivace, whose salient harmony is a D b major 6-4 chord. Until the bars shown in example 73, the harmony alternates between this chord and F $\ddagger 7$, encouraging interpretation as $\mathrm{IV}^{1,7-I_{4}^{6}}$ in D flat major. The tonality B minor regains significance at $\mathbf{2 2}$ through its pivotal, dual role as parallel minor of the recently unfolded diatonic collection (B major) and relative minor of the new triad, D major. The first two fugato entries unfold quartal subsets of D major: tuba and cellos, $\mathrm{E}-\mathrm{A}-\mathrm{D}$; violas and horns, $\mathrm{B}-\mathrm{E}-\mathrm{A}$; however, the third entry, of second violins, unfolds a quartal subset of D flat major, $\mathrm{E} \downarrow-\mathrm{A}|-\mathrm{D}|$. A similar pattern ensues: first violins and clarinets unfold the quartal subset $\mathrm{E}-\mathrm{A}-\mathrm{D}$; oboes and cornets (doubled here by second violins), B-E-A; but cornets and second violins change in the next bar to $\mathrm{E},-\mathrm{A},-\mathrm{D}\rangle$. The last fugato entry before 23, of flutes and piccolo (ex. 74), unfolds a new quartal subset of D flat major, $\mathrm{A},-\mathrm{D},-\mathrm{G} \mid$, but its continuation is diatonic neither to D flat major nor to D major; instead, it has a B major outline, as do the oboe parts. The use of the 5 -sharp diatonic collection in the upper melodic voice imparts a dominant-seventh function to the underlying $\mathrm{F} \sharp$ pedal. The change from $\mathrm{A} \sharp$ to $\mathrm{A} \sharp$ in 23:3 erodes dominant function, however, redefining the harmony as minor subdominant of D flat major. The arrival on the $\mathrm{D} b$ major 6-3 chord at the beginning of the third movement thus completes a medial, or inverted, plagal cadence. The medial nature of this cadence renders it a less-thanconclusive resolution to the structural conflict between $B$ and $D$.

The Coranto presents an optimistic view of the Dionysian similar to that discussed by Clarke in connection with The Midsummer Marriage. As noted in Chapter Two above, Clarke quotes several passages from Nietzsche's The Birth of Tragedy that connect the

## eXAMPLE 74 Lambert, Summer's Last Will and Testament, ii, 22:11-23:5, flute, piccolos, and oboes


III.

Allegro pesante


Dionysian with springtime, enchantment, and communion with nature through art. These aspects of the Dionysian pervade Nashe's lyric, which conveys an image of universal happiness, health, and harmony. Lambert's musical setting projects the optimism of the text primarily through aspects of melodic contour. Whereas previous movements signified decline through descending phrases with early climaxes, the principal thematic ideas of the Coranto feature upward-thrusting motifs and later placement of the climax. The choral phrase that opens the Coranto has such a profile (ex. 75). All parts except the bass begin with a rising pentatonic figure, which conveys optimism and proximity to nature. The soprano melody, which remains pentatonic throughout the phrase, has a generally upward trajectory, reaching its apex in the penultimate bar of the phrase. In the second choral phrase (ex. 76), the soprano line

eXAMPLE 76 Lambert, Summer's Last Will and Testament, iii, bars 11-19, chorus

reaches its apex somewhat earlier; however, the true climax of the phrase occurs in the tenor line, at 24, a moment emphasised by wide spacing between tenor and bass parts. Although the third choral phrase (ex. 77) is more chromatic, its soprano line has a similar shape to the first phrase.

The construction of the second stanza resembles the shape of these individual phrases: its first phrase, for tenors and basses only, peaks at d ${ }^{1}$; its second, for sopranos and altos, at $\mathrm{g}^{2}$; its third, a semitone higher; and the ensuing refrain, a semitone higher again, at $\mathrm{a}^{2}$. The refrain, whose text consists of birdsong onomatopoeia, features another rising figure. In the soprano line, 'Cuckoo, jug, jug' is set to the pattern $\hat{6}-\hat{4}-\hat{5}-\hat{8}$ (in F minor after the first stanza, F major after the second, and both keys in succession after the third). In the first-stanza refrain, the ascending perfect fourth $\mathrm{c}^{2}-\mathrm{f}^{2}$ of ' jug , jug ' is
followed by the $\mathrm{d}^{2}-\mathrm{g}^{2}$ of 'pu we'. This higher ascending fourth has a more energetic, iambic rhythm. In the second-stanza refrain, this interval is expanded to a perfect fifth, $d^{2}-a^{2}$. The final refrain combines elements of both versions by giving two ascending fourths, $\mathrm{d}^{2}-\mathrm{g}^{2}$ and $\mathrm{e}^{2}-\mathrm{a}^{2}$.


In this movement, rhythmic and tonal instability reflect the energy and dynamism of the text. The bar length remains consistent throughout the Coranto: the notated metre is 3/4, except in the third stanza, where the choral parts are notated in 2/4 against the $3 / 4$ of the orchestra. Duplet and quadruplet rhythms appear frequently during the movement, however, challenging the triple-time feel. Another challenge to the triple metre arises from the use of repeated motivic cells of four or five crotchets' duration. From 26, all salient melodic lines appear to have a quintuple grouping (ex. 78). The metric dislocation is quite local, though, because triple metre is re-established decisively
in the fifth bar. Quadruple grouping occurs in the flute and piccolo parts at 46 (ex. 79).
Unlike the previous example, whose quintuple grouping was apparent in all salient melodic lines, this quadruple grouping merely adds a further layer of rhythmic and metrical complexity to a prevailing polyrhythmic structure.
example 78 Lambert, Summer's Last Will and Testament, iii, 26: 1-7, strings, woodwind and tuba (reduction)

F:

$$
\text { e: } \quad \text { iii } \quad \text { II } b \frac{7}{2}
$$

III ${ }^{7}$
I
example 79 Lambert, Summer's Last Will and Testament, ii, 46: 1-10, flutes and piccolo


Although the harmonic language of the Coranto is primarily diatonic, tonal instability arises through frequent modulation, often between tonalities a third apart. Of these tonalities, it is not the opening D flat major that occurs most often, but E major, the relative of its parallel minor. In fact, D flat major is destabilized within the opening phrase, first by introducing $b \hat{3}$ in the second bar, then $b \hat{7}$ at the climax of the phrase (see harmonic analysis in ex. 75). Four bars later, the succeeding tonality, A flat major, gives way to C major (see ex. 76). D major is reached by the beginning of the third choral phrase, most of which is diatonic to B major (ex. 77). As noted above, the first-stanza refrain is in F minor; the ensuing interlude (ex. 78) modulates to E major. The second stanza has a somewhat simpler tonal organization. Its first phrase, in E major, concludes on the major submediant triad, $\mathrm{C} \#$ major, an enharmonic pivot for next two phrases, in D flat major. The refrain, this time in F major, concludes on the major mediant triad, A major, signalling a return to the sharper tonal region of E major. The extended orchestral interlude that follows is characterized by relative tonal stability. Its first twenty bars are mostly diatonic to E major, with the notable exception of the pitch class $C \notin(B \sharp)$ in the upper woodwind parts from $\mathbf{4 0}$, which suggests the relative, C sharp minor (ex. 80). The remainder of the interlude is diatonic to D-Aeolian and is underpinned by a dominant pedal on A , which persists through the first two phrases of the third stanza. The third phrase returns to E major by way of A major, the bass line descending first to $\mathrm{G} \#$ then to $\mathrm{F} \#$.

When the bass line rises again, it is through A , to B b, the subdominant of F minor, the key in which the third refrain begins. The ensuing interlude is harmonically identical to the first one, modulating to E major, the key in which the reprise, 'Spring, the sweet spring', begins. The climax of the movement occurs during the third reiteration of this text. Sopranos, altos, and tenors enter over an F\# pedal; their pitch material is diatonic to


E major, but on their final 'spring', the bass line descends to F g, underpinning the change to D flat major. Basses enter here with the upward-thrusting pentatonic figure from the first choral entry of the movement, recalling the medial plagal cadence that opened the movement. The orchestral coda makes one further modulation, from D flat major to F minor, before arriving on the initial pitch class of the subsequent movement, C. The final movement in the bass line from F to C suggests another variant of the plagal cadence: this time, the final chord is replaced by a unison C , defining the tonality as neither major nor minor.

Analysis of formal, rhythmic, and melodic aspects of the Brawles is undertaken in Part Three below. At this point, however, I consider the movement's place in the overall scheme of the work. Earlier in this chapter, I argued that the first two movements of the work constitute Apollonian preparation for the more energetic Dionysian expression of
the Coranto and Brawles. These two movements differ, however, in their presentation of the Dionysian. Whereas the Coranto projects the optimism associated with springtime, the Brawles goes a step further, celebrating the excesses of summer. The distinction between these two dance-inspired movements invites comparison with that observed by Downes between the two types of dance in the final scene of Strauss's Elektra. Building upon the work of Bryan Gilliam, Downes distinguishes between the round dance, representing 'social harmony', and the maenadic dance, representing 'soloistic release or transcendence,.${ }^{52}$ In Summer's Last Will, the busy descent at the end of the Coranto to the low C that begins the Brawles can be seen as a transition between these two types: the exoteric three-in-a-bar homophonic writing of the Coranto gives way to an idiosyncratic monophonic passage whose metre and tonality are obscured by syncopations and chromatic side-steps. This music evokes the Nietzschean Dionysian as described by Downes in connection with the third movement of Karłowicz's Rebirth Symphony, where 'the subject drowns in a maelstrom of intoxicating sensations' and 'the musical symbolism of Dionysian existence is achieved through kaleidoscopic harmonic effects in the tempo of a rapid waltz. ${ }^{53}$ Downes regards Nietzsche's Dionysian as a new, active form of nihilism, similar to his notion of strong decadence. In Downes's view, Nietzsche's 'strong decadent' eschews the disempowerment of 'the weak individual', instead enjoying 'the intoxication of convalescence' as a regenerative step towards 'rude and childish health'. ${ }^{54}$ The Brawles movement aptly represents this phase in the cycle of creation, growth, efflorescence, decay, and death, appearing as it does between the rebirth of spring and the sickness of autumn. Indeed, Christopher Palmer calls the climax of this movement, where the choir dispenses with text, 'the

[^143]turning point, the great noontide, the blaze of high summer'. ${ }^{55}$ It is significant that a movement commemorating summer should contain an invocation to 'God Bacchus'. As discussed in Chapter Two, Peter Franklin observes that Mahler included 'Summer' and 'Dionysos' in provisional titles appended to the first movement of his Third Symphony. ${ }^{56}$ Mahler later substituted Bacchus for Dionysos, embracing the rough and crude humour of satyrs instead of the more serious 'dionysian mood' ${ }^{57}$

The second Madrigal con Ritornelli returns to the decadent atmosphere of the first two movements. Here, decadence is manifested through the use of obscure chromatic harmonies to embellish a static and rather simple tonal framework. The first part of the instrumental introduction, for divisi violas and cellos, sets the tone for the movement (ex. 81). Marked piano and sostenuto, the passage unfolds the bass arpeggiation $\mathrm{F}-\mathrm{D},-\mathrm{B} \mid$. The initial F major triad is prolonged by lower-neighbour and passing motion
eXAMPLE 81 Lambert, Summer's Last Will and Testament, v, 85: 1-9, reduction


[^144]with register transfer between first violas and second cellos. The apparent 6-5 chord is emphasized in both cases by unusual voice leading and a dynamic swell. In the fifth bar, the flattened submediant chord is prolonged in a similar manner, with register transfer between first violas and first cellos and within the second cello line. Lambert's harmonic practice here echoes his observations about the later work of van Dieren, where
the chords are not used specifically as such, but are the result of a melodic counterpoint of fascinating complexity. The approach to each chord is so unusual that the most familiar combinations of notes take on an entirely new meaning. ${ }^{58}$

Although the harmonic language of this movement is highly chromatic, there are few modulations. The first stanza begins and ends in E flat major; its third, fourth, and fifth lines are set in the tritonally opposed key of A major. The ritornello returns from E flat major to the original tonal centre, F. The second stanza is mostly in F minor. The coda modulates to the subdominant, B flat minor, concluding with a V-vi deceptive cadence, which prepares the initial key area of the King Pest movement, F sharp minor.

The text of the second Madrigal refers to the breakdown of civilized norms. The resulting social dysfunction is represented musically through the division of the chorus by gender. Sopranos and altos sing the entire first stanza; tenors and basses, the second. In each case, the refrain is sung by the opposite group then repeated by the group that sang the stanza. This stratification of the chorus helps to convey the isolation expressed in such lines as 'Cold doth increase, the sickness will not cease, | And here we lie, God knows with little ease' and 'Long banished must we live from our friends'.

The title of the sixth movement, King Pest, comes from a short story by Edgar Allan Poe in which two sailors who left a tavern without paying hide in an undertaker's house in a plague-affected part of London; there, they encounter demons of the pestilence

[^145]drinking wine from human skulls. ${ }^{59}$ Subtitled 'Rondo Burlesca', this orchestral movement is a musical embodiment of the grotesque, a danse macabre. The movement abounds with the kind of conventional timbral signifiers Julie Brown terms 'sonic grotesqueries ${ }^{\prime}{ }^{60}$ It is rhythmic characteristics that place this movement within the danse macabre genre, however. As Brown notes, the danse macabre 'conflates life and death' in music whose meaning derives from the 'repetitious, cyclical motion' of dance. ${ }^{61}$ Many characteristic rhythms of the movement derive from the tarantella, a dance with deep historical and cultural links to the danse macabre. Repetitious and cyclical motion is inscribed in the formal structure of the movement (Table 2), which resembles the 'rotational form' theorized by Hepokoski. ${ }^{62}$

The first rotation introduces most of the principal motives of the movement (labelled $a$ through $k$ in exx. $82-8$ below). It begins with the dyad $\mathrm{f}^{1}-\mathrm{a}^{1}$ played tremolo non divisi by one desk of violas and as an ostinato by two flutes oscillating between the two pitches to the rhythm | ...... $\mid$ Variants of this ostinato begin many of the succeeding rotations. Timpani reintroduce it as the dyad $\mathrm{B},-\mathrm{d}$ two bars before 103, marking the beginning of the second rotation. At 103, while the timpani ostinato continues, contrabassoon and double basses enter with a rhythmically and intervallically augmented version of the two-note slur idea from motive $e$ (ex. 89). This version is reiterated by tuba an octave higher in exact diminution. The process is repeated twice, with the oboe playing the idea another octave higher, in crotchet triplets, then the flute, an octave higher again, to the rhythm $\mid \% .$. second rotation.

[^146]TABLE 2 Lambert, Summer's Last Will and Testament, vi: formal structure

| Section | Starting rehearsal mark | Initial musical signifiers | Keys |
| :---: | :---: | :---: | :---: |
| First rotation | 96 | Ostinato on dyad f\# ${ }^{1}-\mathrm{a}^{1}$ | $F \#$ minor |
| Second rotation | 102:9 | Ostinato on dyad B,-d | B, major |
| Third rotation | 109:5 | New idea (motive m) | F minor <br> A, minor F\#major |
| Trio 1 | 116 | Change of timbre, texture, dynamic level, and motivic content | E, major/minor |
| Fourth rotation | 119 | Re-emergence of motive $n$ (from third rotation) | A minor |
| Trio II | 122 | New theme in violins (grotesque timbre: muted, with whole-tone trills) | F\# major/minor |
| Fifth rotation | 127 | Cadence; reprise of motive $f$ | D, major B, major/minor semitonal ascent to C |
| Sixth rotation | 133 | Motive $m$ (recalls beginning of third rotation) | C minor $\mathrm{G} \#$ minor E, major/minor B major |
| Seventh rotation | 140 | Ostinato (m3-M3), preceded by caesura | C minor |
| Eighth rotation | 146 | First part: Ostinato on dyad A, ,-e, Second part: viola tremolo on dyad g,-b, | A, minor F\# major/minor |
| Coda | 152 | Change of tempo and time signature Salomé quotation | Semitonal descent to E |

example 82 Lambert, Summer's Last Will and Testament, vi, 96: 3-4, bass clarinet

example 83 Lambert, Summer's Last Will and Testament, vi, 96: 4-5, oboes

example 84 Lambert, Summer's Last Will and Testament, vi, 97: 5-6, piccolo
motive d


EXAMPLE 85 Lambert, Summer's Last Will and Testament, vi, 98: 1-4, trombones

example 86 Lambert, Summer's Last Will and Testament, vi, 99: 1-6, English horn

example 87 Lambert, Summer's Last Will and Testament, vi, 99:9-100:1, oboe (1st flute 8va)
motive $h$

eXAMPLE 88 Lambert, Summer's Last Will and Testament, vi, 100: 1-2, first and second violins, English horn (piccolo 15ma)


EXAMPLE 89 Lambert, Summer's Last Will and Testament, vi, 103: 1-5, contrabassoon and double basses motive $e^{\prime}$


This climax, beginning at $\mathbf{1 0 4}$, foreshadows the principal climax of the movement, in the seventh rotation. Its salient thematic material is motive $a$, played by cornets $f f f$ in augmentation (ex. 90). This is the motive Lambert used in his incidental music to Wilde's Salomé. While the final note of this motive is sustained, the other brass instruments enter, gradually building a highly dissonant chord. This chord, attained at 104:6, consists of two augmented triads a major seventh apart $-\mathrm{b},-\mathrm{d}^{1}-\mathrm{f} \ddagger^{1}$ in the trombones, and $\mathrm{a}^{1}-\mathrm{d} b^{2}-\mathrm{f}^{2}$ in the trumpets-plus the sustained $\mathrm{g}^{2}$ in the cornets. This pitch is also held in common by the $f \sharp^{1}-c \sharp^{2}-g^{2}$ chord played by the oboes and English horn-a verticalization of motive $a$-and the C7 chord sustained tremolando by the violins and arpeggiated in continuous semiquavers by flutes, piccolo, and clarinets. Although these chords combine to form a dissonant aggregate of nine pitch classes, their registral distribution promotes their apprehension as individual, competing, triadic structures. This recalls Clarke's interpretation of the string sonority with which Tippett introduces Paris in Act I scene 2 of King Priam. Lambert's procedure here could

equally be said to convert 'triadic materials . . . into complex sonorities with multiple, ambiguous meanings that simultaneously resist and embrace tonality', creating 'an excess of signification' and inviting 'the unconscious to apprehend what lies beyond the rationally cognizable,.${ }^{63}$ The result, as Clarke argues in the case of Tippett's music, is that 'Apollonian law is subjugated to Dionysiac intoxication'. ${ }^{64}$

[^147]The remainder of the second rotation recapitulates motives $k, d, h$, and $c$, and introduces a new motive, $l$ (ex. 91). Motives $k$ and $d$ are fragmented: the first bar of $k$ is sequentially repeated and the second bar of $d$ appended to material loosely resembling its own retrograde (ex. 92). The Lombard rhythm of motive $c$ is preserved, but its pitch

## exAMPLE 91 Lambert, Summer's Last Will and Testament, vi, 106: 1-2, reduction


eXAMPLE 92 Lambert, Summer's Last Will and Testament, vi, 106: 5-8, flutes motive d
content is generalized, the descending semitone reinterpreted as a major third. After two such appearances, the semitone version recurs, this time with a less acute Lombard rhythm, | ノ.....|. |. Here, motive $c$ functions as a closing gesture, over a new variant of the ostinato that began the movement. This variant conflates the intervallic content of the previous versions-the minor third that opened the first rotation and the major third that opened the second-into a new motivic profile (ex. 93). This ostinato persists into the third rotation, which begins with a new idea, motive $m$ (ex. 94). The third rotation recapitulates motives $d, f, b$, and $h$ before introducing another new motive, $n$ (ex. 95). It then develops motive $d$ and reprises motive $e^{\prime}$ before introducing a new rhythmic
variant of motive $l$ (ex. 96). The third rotation concludes with a descending phrase based on motive $k$.
example 93 Lambert, Summer's Last Will and Testament, vi, 109: 1-4, double basses

example 94 Lambert, Summer's Last Will and Testament, vi, 109: 5-7, bass clarinet


EXAMPLE 95 Lambert, Summer's Last Will and Testament, vi, 114: 1-2, trombones

example 96 Lambert, Summer's Last Will and Testament, vi, 115: 1-2, reduction


Lambert inscribes the structural marker 'Trio I' at 116, highlighting a change of timbre, texture, and motivic content. A similar marker, 'Trio II', appears at 122: I argue that the Trios and the intervening rotation constitute the middle section of this 'Rondo

Burlesca'. Trio I is mostly homophonic in texture, its single melodic line supported by a chordal accompaniment. Timbral signifiers of the grotesque abound in this section. In addition to the muted effects in the brass and strings, including pizzicato, emulated by second clarinet and English horn (quasi pizz.) in the four bars before 118, there are several instances of flutter tongue. Initially, these are confined to the first trumpet, which adds $\mathrm{c} \ddagger^{2}$ to the horns' intermittent $\mathrm{a}-\mathrm{e}^{1}$ dyads, or $\mathrm{b},^{1}$ to the trombones' $\mathrm{f} \sharp-\mathrm{c} \sharp^{1}$ ones. In the last nine bars of the Trio, the first flute plays a flutter-tongue chromatic scale descending from $b b^{3}$ to $e^{2}$.

The fourth rotation recapitulates motives $n, d, b, h$, and $k$. Motive $e^{\prime}$ also reappears towards the end of the rotation, but is played in double diminution and assimilated to the trochaic rhythm of motive $k$. Because the dynamic is subdued and the strings are muted throughout, this rotation groups with the surrounding Trios as the middle section of the movement.

Trio II begins with a new theme in the first violins (ex. 97), supported by the dyad $\mathrm{G},-\mathrm{B}$, sustained by contrabassoon and trombone and played tremolando by double basses. The grotesque quality of the theme, which unfolds an augmented triad, a chromatic segment, and a diminished triad before returning to the original pitch, $\mathrm{c}^{2}$, is heightened by the use of mutes and whole-tone trills. The theme is repeated by violas and cellos in diminution, with each pitch articulated by a whole-tone upper mordent and an intervening rest, and again in further diminution, legato. Cellos and contrabassoon

EXAMPLE 97 Lambert, Summer's Last Will and Testament, vi, 122: 1-9, first violins

then take up the theme in unembellished, articulated crotchets, extending it (ex. 98). Towards the end of Trio II, motive $e^{\prime}$ is restated at its original pitch by contrabassoon and double basses, doubled an octave higher by tuba. The final pitch of this iteration, B ${ }_{61}$, serves as a pivot for a sequential repetition by bassoons, bass trombone, and cellos. Against this sequential repetition, bass clarinet and violas begin motive $e^{\prime}$ in inversion (ex. 99). A cadential progression follows, forming the climax of the second Trio (ex. 100). A stepwise figure is supported by an $\mathrm{F} \#$ minor-ninth chord, resolving to a B7 chord, whose ostensibly dominant function promises a resolution in E major. The melody over the B7 chord recalls one of the climaxes of The Rio Grande, where first sopranos have the same intervallic pattern, albeit a semitone lower and with a syncopated rhythm (ex. 101). The text of this climax, 'They dance no Sarabande', refers

EXAMPLE 98 Lambert, Summer's Last Will and Testament, vi, 123: 3-10, cellos (pizzicato) and contrabassoon (8va bassa)


EXAMPLE 99 Lambert, Summer's Last Will and Testament, vi, 125:5-126:3, partial score

eXAmple 100 Lambert, Summer's Last Will and Testament, vi, 126:4-127:1, reduction


to the animation and vitality of those who inhabit the poem's fictional Brazilian paradise. In The Rio Grande, this climax is followed by a general pause, then a passage in E flat major, the tonic to the foregoing dominant seventh (see ex. 54 above). In Summer's Last Will, the dominant seventh resolves instead to the major submediant. This unusual deceptive cadence recalls another passage from The Rio Grande, where a slow and extremely soft echo of the climax just discussed is resolved in a similar way (ex. 102). It is also linked to the medial plagal cadence that introduced the Coranto (cf. ex. 74 above, especially the rhythm of the principal melodic line). In a sense, it expands and completes that cadence: it interposes a subtonic chord between minor subdominant and tonic, which appears this time in root position. Furthermore, with its added sixth, this $\mathrm{D} b$ major chord recalls the opening pentatonic melody of the Coranto (cf. ex. 75 above).


The third and final major section of the King Pest movement thus begins by recalling better times: health, joy, and social cohesion. In the fifth rotation, motives $f$ and $k$ are reintroduced, but their grotesque chromatic features are adjusted to match the prevailing diatonic framework. The ominous minor-third-major-third ostinato soon reappears fortissimo in the high register, conveying a sense of desperation. The sequentially repeated version of $k$ then appears several times, unfolding the augmented triad $\mathrm{B},-\mathrm{F} \#-\mathrm{D}$. Several other motives, $h, d, n$, and $l$, reappear towards the end of the rotation.

The sixth rotation begins like the third, with motive $m$. Motives $d$ and $c$ are soon added, and flutes, clarinets, bassoons, and cellos expand upon the minor-third-majorthird ostinato (ex. 103). Motives $l$ and $h$ are then restated before a brief recapitulation of

EXAMPLE 103 Lambert, Summer's Last Will and Testament, vi, 134:4-135:1, clarinets (flutes 8 va , cello 8 vb , bassoons 15 mb )

material from the first Trio. Whereas Trio I ended with a downward trajectory, this eight-bar passage begins accelerando, rising in register and dynamic to the climax at 137, where a new time signature, $3 / 4$, and tempo, 'Presto ( 1 in a bar)', are marked. Here, first and second violins play an ostinato figure based on motive $k$ in parallel major thirds tremolando. Meanwhile, trumpets state motive $e^{\prime}$ against a rising chromatic scale played by horns in parallel major thirds. This highly discordant texture resolves to a B major chord at 138, where bass clarinet, bassoons, cornet, tuba, violas, and cellos begin a sequential statement of motive $k$. This sequence is diatonic to B major but the phrase ends ritenuto with a French sixth chord on the flattened supertonic. The final phrase of the sixth rotation is heavily chromatic: it begins Allegro risoluto with a version of motive $f$ based on the whole-tone scale, reintroduces motive $b$, and ends Pesante e pomposo on a B $\downarrow 7$ chord.

The seventh rotation begins Prestissimo on a unison Eb, the tonic implied by the foregoing harmony. This pitch class is not accorded the status of a tonic, however; it occurs as $\langle\hat{3}$ in a unison restatement of the minor-third-major-third ostinato. The ostinato pattern is then fragmented in a rising sequential pattern. The grotesque theme from the second Trio is restated in diminution, repeated, embellished, and repeated again, its final pitch class, B , coinciding with a C 7 arpeggiation in the flutes, clarinets, and violins, which signals a reprise of the climax from the second rotation. This climax follows the pattern of the second rotation as far as shown in example 90 above, but its intensity is further sustained. Not only $G$ but the entire dissonant combination of augmented triads $b b-d^{1}-f ¥^{1}$ and $a^{1}-d^{2}-f_{q}^{2}$ with the bass note $G$-doubled here through several octaves-is repeated in crotchet triplets. The G is harmonized with another dissonant combination of augmented chords, $\mathrm{c}^{1}-\mathrm{e}^{1}-\mathrm{g} \not{ }^{1}$ and $\mathrm{b}^{1}-\mathrm{e} b^{2}-\mathrm{g}^{2}$, and embellished by lower- and upper-neighbour motion before reaching its melodic destination, B , via a
passing note and a chordal skip. The stability of the arrival pitch, B b, is also undermined by dissonant harmony: it appears initially as the root of a major chord, against which the augmented triads $b,-d^{1}-f \ddagger^{1}$ and $a^{1}-d b^{2}-f \xi^{2}$ compete. After the general pause, however, only the augmented triads are reiterated. The strings then enter tremolando with a quartal harmony, $\mathrm{B},-\mathrm{e},-\mathrm{g}-\mathrm{a},-\mathrm{c}^{1}-\mathrm{f}^{1}$, which although less dissonant is equally unstable. The bass note of this harmony is sustained while horns and trumpets enter with a brief, angular chromatic theme. The final note of this theme, $b=$, coincides with a change of bass note to A , a restatement of motive $c$ and a new version of the ostinato. Motive $c$ is notated here as a grace-note resolving downwards by a semitone; it is repeated a bar
 and establishes the initial tonal centre of the eighth and final rotation.

The eighth rotation falls into two clearly delineated sections: a lengthy passage in A flat minor gives way abruptly to a shorter passage of thinner texture, throughout which the violas play a tremolando $\mathrm{g},-\mathrm{b}$, dyad. This dyad restores the original tonal centre of the movement, $\mathrm{F} \#$, contextualizing the intervening tonal centres as tonicized regions within a prolongation of $\mathrm{F} \#$. The A flat minor section restates various ostinato figures, as well as motives $k, l$, and $d$, before introducing a quotation of extramusical significance (ex. 104). The quotation is from the thirteenth-century plainchant Dies irae, a setting of the sequence from the Requiem Mass. Although the quotation has a similar melodic contour to motive $k$, it is recognizable as a chant quotation because of the regularity with which its constituent pitches are unfolded and its rhythmic independence from the $6 / 8$ metre of the underlying ostinato. Its identity becomes clearer when it recurs in augmentation, extended (ex. 105). At 150, the prevailing mood is interrupted by a forte interjection of timpani, cellos, and double basses. The double basses move up a tritone from their $\mathrm{A}_{>1}$ pedal to D , and the cellos play the dyad $\mathrm{A}_{b}$ - d in accented,

$\boldsymbol{p}$ marc.

EXAMPLE 105 Lambert, Summer's Last Will and Testament, vi, 149:5-150:1, clarinets

repeated quavers. The remainder of the rotation consists of a single melodic line over the viola $\mathbf{g} \mid,-\mathbf{b} b$ tremolo. The first phrase reprises motive $d$; the second phrase, the grotesque theme from Trio II, complete with whole-tone trills.

The coda descends by semitones from G , to F , whose enharmonic equivalent, $\mathrm{E} ヶ$, functions as dominant to A , the bass of the initial chord of the final movement, the Saraband. Lloyd identifies this passage as 'almost identical to letter E in the Dance' from Lambert's incidental music to Salomé. ${ }^{65}$ In quoting music that originally underscored the dance whereby Salomé acquires Jokanaan's severed head, Lambert provides a fitting conclusion to this danse macabre inspired by Poe's grisly tale.

The Saraband introduces forces held in reserve until now: two harps and the solo baritone. The harps enter at the beginning of the movement with discordant, bell-like chords, doubled by flutes and clarinets. The classical and Christian associations of the harp are pertinent to this movement, whose text describes a state of terminal decline. ${ }^{66}$ The choice of baritone soloist is also significant: the 'normal' and 'central' qualities of

[^148]this voice type match the character of the solo role. ${ }^{67}$ Like the chorus, the soloist is powerless to forestall the impending catastrophe: he embodies not the heroism of the Übermensch but the stoicism of the everyman.

The inevitability of death is reflected in the title and form of the movement. Although the Sarabande arose as a sung dance whose 'extraordinary obscenity' led to its prohibition in Spain in 1583, Lambert's Saraband has the slower tempo and characteristic rhythm of the later French Baroque version. ${ }^{68}$ Intratextual references within the movement show that Lambert associated the Sarabande with seriousness and solemnity. As mentioned earlier, the main vocal melody of this movement reworks the theme that begins the third movement of the Piano Sonata, marked Lugubre and in the unusually broad time signature of $3 / 1$. Also, the melodic fragment from The Rio Grande quoted in the previous movement makes an ironic reappearance. The form is that of the passacaglia: most of the movement is underpinned by a ground bass. The ground bass is frequently transposed and fragmented, but one of its essential featureseither a rising and falling fourth or fifth, or a turn figure (ex. 106)-is present throughout most of the movement. Apart from the 16-bar introduction and the final 24 bars, the ground bass is suspended only in a few brief passages.
example 106 Lambert, Summer's Last Will and Testament, vii, 155: 1-4, reduction


[^149]For Lambert, classical variation sets had limited expressive potential, but variations over a ground were a more promising procedure. He considered Brahms's Variations and Fugue on a Theme by Handel Op. 24 an illustration of 'the inherent weakness of variation form', whose structure involves 'either too frequent a change, and artificial opposition of mood, or else an attempt to give an impression of a longer movement by a group of similar variations, like a series of confirmatory telegrams'. ${ }^{69}$ On the other hand, Lambert admired Ellington's Hot and Bothered, describing it as 'written in a fairly strict . . . form . . . variations over a ground', where 'instead of repeating the tune', the composer weaves 'arabesques over the same harmonic scheme, the tune remaining as a sort of echo in the mind of the listener, but not actually in his ears'. ${ }^{70}$ This description resembles Lambert's procedure in the Saraband: the similarity is accentuated by Lambert's use of the kind of extended tertian harmony typical of jazz. Lambert attributed this 'harmonic element in Afro-American music' to the influence of 'the religious music of the Anglo-Saxon', especially hymn settings by such nineteenthcentury composers as John Bacchus Dykes. ${ }^{71}$ According to Lambert, such hymns were 'the first real popularization of . . . "juicy" harmony' and had such widespread influence that 'the modern English composer brought up in their tradition often hits on exactly the same type of variant of their harmonic style as does the negro composer. ${ }^{92}$ Lambert added that the African-American response to 'the rich and unctuous melancholy of nineteenth-century religious music' was 'enormously enhanced by the religious nostalgia of the words - the oft-repeated desire to escape from this vale of woe into a better and happier land ${ }^{73}$ These comments, published while Lambert was composing

[^150]Summer's Last Will, explain why Lambert combined jazz harmony, an archaic dance form, and a text with Christian references in the final movement of the work.

Although the text, 'Adieu; farewell earth's bliss', is pessimistic, resigned to the imminent death of all members of society, Lambert's musical setting evokes alternatives proposed by Downes. In the expansive final stanza, the focus shifts from physical sickness and death to the possibility of a metaphysical existence beyond this life.

Haste therefore each degree
To welcome destiny;
Heaven is our heritage,
Earth but a player's stage.
Mount we unto the sky.
I am sick, I must die.
Lord have mercy on us!
Lambert's setting of the second couplet as an unaccompanied choral phrase (ex. 107) draws a stark contrast between heaven and earth. The first two bars project optimism and simplicity through fortissimo root-position major triads; the continuation uses piano seventh chords and an inverted minor triad to project an ambivalent view of mortal existence. The next line is set as an ascending series of fugato entries, culminating on a

EXAMPLE 107 Lambert, Summer's Last Will and Testament, vii, 169: 7-10, chorus


C major chord (ex. 108). These phrases recall Downes's description of works by Suk that involve 'working through grief and suffering to renewal': the Asrael Symphony, which 'ends with consolatory tones in C major', and the symphonic poem Ripening, which progresses from nostalgia to 'transcendence over life's struggles and tragedy'. ${ }^{74}$ A literary parallel may also be drawn with Chinitz's analysis of Eliot's The Waste Land, in which 'the impending collapse of . . . civilization' is portrayed as 'a cleansing away of something irredeemably rotten'. ${ }^{75}$
eXAMPLE 108 Lambert, Summer's Last Will and Testament, vii, 171:1-172:3, chorus


[^151]Lambert's setting resembles another of Downes's alternatives to decadence, by bringing past and present together to reflect the text's juxtaposition of metaphysical and physical. In addition to the intratextual references to The Rio Grande and the Piano Sonata, the Saraband incorporates material from the first two movements of Summer's Last Will. The rising and falling perfect fourth that opened the work reappears in the first violins, a whole tone lower, in the four bars before the ground bass first appears, at 155. The violins repeat the interval, on the original pitch classes but an octave lower, during the coda, just before the final cadence of the work (ex. 109). The interlude between the second and third stanzas recapitulates the beginning of the second ritornello in the first Madrigal; the interlude between the third and fourth stanzas echoes its opening choral melody. These intrusions of material from earlier movements of the work echo the conflicts 'between redemptive and pessimistic narratives' Downes
eXAMPLE 109 Lambert, Summer's Last Will and Testament, vii, conclusion, reduction

identifies in Wagner and Mahler. ${ }^{76}$ For Downes, such conflicts are particularly apparent at moments when rapture and terror coexist, when 'the aesthetic of wonder', which depends on 'radical surprise', stands in contrast to 'the sublime aesthetic of fear', which relies on 'memory and narrative'. ${ }^{77}$

The conclusion of Summer's Last Will implies liquidation of the physical with an open attitude towards the metaphysical. The dominant harmony over which the opening motive of the work reappears resolves deceptively with a double suspension. English horn and second violins then unfold the sixth $\mathrm{b}-\mathrm{g} \#^{1}$, first resolving the 2-3 suspension, skipping to the fifth of the chord, then following the ascending form of A melodic minor to $g \not{ }^{1}$, which adds the dissonance of the augmented triad $\mathrm{C}-\mathrm{E}-\mathrm{G} \sharp$ to the underlying minor harmony. This minor-major seventh chord is repeated an octave higher by flutes, oboes, and clarinets. Strings then play the chord an octave higher again, in first inversion, in harmonics. The constituent pitches of the chord are stripped away one at a time, in ascending order, until only the root of the chord, A , the initial pitch class of the work, remains. This upward liquidation of the chord suggests optimism in the face of death: not the self-satisfied denial and cynicism of the atheist but the open questioning and scepticism of the agnostic. The music, like the text, looks with wonder to the heavens and the stars, as does the next work Lambert composed, Horoscope.

[^152]
## CHAPTER FIVE: HOROSCOPE

Lambert began composing Horoscope in 1937 and completed it in January 1938. This was a period when Lambert's conducting career diverted time and attention from composition. Ralph Hill argued that Lambert's achievements for the ballet came 'at the cost of a number of original and important compositions', and that Lambert's catalogue of works was 'much shorter than it might have been had he not been obliged to make his living as a conductor'. ${ }^{1}$ It was also a turbulent period in Lambert's personal life. His wife, Flo, learned that he was having an affair with Margot Fonteyn; they separated whilst spending the summer of 1937 in Austria and divorced soon after. ${ }^{2}$

Lambert dedicated Horoscope to Fonteyn; his synopsis for the ballet refers ostensibly to the inherent challenges of their relationship.

When people are born they have the sun in one sign of the zodiac, the moon in another. This ballet takes for its theme a man who has the sun in Leo and the moon in Gemini, and a woman who also has the moon in Gemini but whose sun is in Virgo. The two opposed signs of Leo and Virgo, the one energetic and full-blooded, the other timid and sensitive, struggle to keep the man and woman apart. It is by their mutual sign, Gemini, that they are brought together and by the moon that they are finally united. ${ }^{3}$

Stephen Lloyd notes that although Lambert's birthday, 23 August, occurs 'at a point of transition from Leo to Virgo', Fonteyn's star sign was not Virgo, but Taurus; she was born on 18 May. ${ }^{4}$ Meredith Daneman proposes an alternative interpretation: because Lambert's birth 'coincided with the exact hour in which the Sun quits the sign of Leo to enter Virgo', he saw his character as 'the battleground where romantic vision pitted itself against material reality'. ${ }^{5}$ Cecil Gray likewise attributed what he saw as the 'schizophrenic, Manichean, ambivalent dichotomy' of Lambert's character to the

[^153]horoscopic moment of his birth. ${ }^{6}$ The dichotomy in Lambert's synopsis between the 'energetic and full-blooded' sign of Leo and the 'timid and sensitive' sign of Virgo approximates to that between the Dionysian and the Apollonian.

In the ballet, Leo may be said to represent the Dionysian aspects of human character; Virgo, the Apollonian. According to David Vaughan, Ashton struggled to realize 'the tension between the Leo and Virgo characteristics' choreographically. ${ }^{7}$ Vaughan argues that Ashton embodied that tension 'in the choreography for the corps de ballet': he had the men represent 'the followers of Leo and the women the followers of Virgo'. ${ }^{8}$ This division is mirrored in Lambert's music. William Hoehn classifies the melodies of Lambert's ballets into two types, 'vigorous and energetic' and 'lyrical and flowing', the former type being 'more abundant'. ${ }^{9}$

The score consists of nine movements (Table 3), five of which Lambert selected for an orchestral suite. In the ballet, Valse for the Gemini follows the Bacchanale; for the suite, Lambert reversed the order of these two movements. The first six movements alternate between music of Apollonian and Dionysian character; the last three represent mediation between the two characters. The Palindromic Prelude is linked with neither Leo nor Virgo but its systematic pitch organization and rhythmic uniformity define it as Apollonian. The titles of the next four movements show which character is intended. The music reflects these characters: the Leo dance and the man's solo are vigorous and energetic; the Saraband and woman's solo, lyrical and flowing. The Bacchanale is defined as a Dionysian movement by its title and by thematic material shared with the Dance for the Followers of Leo. The last three movements depict reconciliation of

[^154]table 3 Lambert, Horoscope, overview

|  | Title | Description | Tempo | Form |
| :--- | :--- | :--- | :--- | :--- |
| i | Palindromic <br> Prelude | Abstract, systematic, <br> timeless | Molto sostenuto | Palindromic |
| ii | Dance for the <br> Followers of Leo | Energetic, angular, <br> syncopated; <br> March, foxtrot, <br> habanera | Allegro energico | Ternary |
| iii | Saraband for the <br> Followers of | Smooth, calm and <br> controlled, <br> introspective | Andante con moto | Ternary <br> (incorporating <br> Virgo |
| iv | Variation for the <br> Man | Robust, Neoclassical, <br> optimistic | Allegro pesante | Miniature Sonata |

Dionysian and Apollonian tendencies, as the couple invoke their shared moon sign, the Gemini, to heal their relationship. The ballet thus presents an optimistic scenario, whereby seemingly irreconcilable differences are resolved.

The first movement is the most systematically organized piece in Lambert's oeuvre. The strings play continuous crotchets-notated in $4 / 4$ metre and marked Molto sostenuto - for all but the last three bars of the movement. The series of four- and fivepart chords formed is an exact palindrome whose mid-point occurs at A. Some repetition occurs within the palindrome: from halfway through bar 8 until the mid-point, the first fifteen chords are repeated an octave lower. Some passages are doubled by woodwind instruments; for three bars either side of $\mathbf{A}$, only the upper melodic line is
doubled, by a single woodwind instrument. The woodwind parts are not palindromic per se; they participate intermittently in the palindromic structure unfolded by the strings. Most woodwind entries occur on the second and fourth beats of the bar, contributing to the sense of timelessness engendered by the slow tempo and uniform rhythmic values.

The a-temporal quality of the music and its systematic pitch organization combine to make this Lambert's most Apollonian piece. Shead reports that Lambert told Humphrey Searle that the movement 'had been dictated to him by Bernard van Dieren after that composer's death (April 1936) $\cdot{ }^{10}$ Searle later affirmed this in interview with Hoehn on 26 October 1974. Although Hoehn doubts 'the veracity of Lambert's statement', he notes that 'the Palindrome is quite out of the ordinary in terms of anything else . . . [Lambert] wrote. ${ }^{11}$ Hoehn describes the mood of the piece as one of 'eerie mysticism', which he finds 'appropriate to a ballet built around characterizations derived from astrology'. ${ }^{12}$ According to Scott Goddard, the Palindromic Prelude acknowledges 'the scientific aspect of astrology' by giving a musical equivalent of a horoscope's 'exact measurement ${ }^{13}{ }^{13}$

Although the Prelude is highly chromatic, its palindromic structure defines it as a prolongation of its initial sonority, e $,-\mathbf{b},-\mathbf{g} b^{1}-\mathbf{c} b^{2}-\mathbf{b} b^{2}$. This originally appears to be an Eb minor chord with added sixth, but the conclusion of the movement suggests an alternative interpretation. In the antepenultimate bar, the strings come to rest on the aforementioned chord, which is repeated a bar later by harp, with French horns doubling $\mathrm{e},-\mathbf{c}, b^{1}-\mathrm{g},{ }^{1}-\mathbf{b} b^{1}$. In the final bar, the chord reduces to $\mathbf{b},-\mathbf{c} b^{1}$, the opening dyad of the next

[^155]movement. This suggests a reinterpretation of the chord as an inverted C , major-seventh chord, in turn suggesting a change of mood from the cold, detached Apollonian music of the Prelude to the warm, human Dionysian music of the Dance for the Followers of Leo. As Goddard suggests, 'having once paid tribute to the scientific aspect of astrology the music is now free to accompany the fortunes of the two human beings. ${ }^{14}$

The next five movements alternate between music of Dionysian and Apollonian character. The Dance for the Followers of Leo conveys the energy and vitality of the Dionysian through ragtime-derived syncopation, angular melodic lines often including leaps of fourths and fifths, and restless juxtaposition of contrasting diatonic collections. It opens with the dyad $b \mid-\mathbf{c},{ }^{1}$ repeated to the cakewalk rhythm $\mid$. ${ }^{9} \%$. . $\mid$. The initial motive of the main theme (see ex. 110 below) is then introduced in C flat major and repeated a bar later in F sharp minor. A syncopated motive then appears whose
 This motive is repeated with registral doubling an octave higher and again in augmentation, culminating in a perfect authentic cadence in E flat major.

At the moment of resolution, the cakewalk pattern recurs as an ostinato on the single pitch class Eb. The A section begins here: Lambert evidently saw the foregoing nine bars as introductory, because, as Lloyd observes, he cut them from 'his own recording of the Suite'. ${ }^{15}$ Two bars later, at $\mathbf{B}$, comes the direction to raise the curtain. Lower brass instruments then articulate a three-bar cadential progression leading to the first complete statement of the main theme, in C minor (ex. 110). This theme conveys restlessness through syncopated rhythm, angular melodic contour, and harmonic instability. The first bar of the theme juxtaposes $\downarrow \hat{6}$ and $\llcorner\hat{6}$; the second bar,,$\hat{5}$ and $\leftarrow \hat{5}$. The third bar sequences

[^156]a motive combining pentatonic and whole-tone features through the descending augmented triad $\mathrm{C}-\mathrm{A},-\mathrm{E}$. The main theme is interrupted at $\mathbf{C}$ by contrasting thematic material played by upper woodwind, brass, and xylophone (ex. 111). The accents and


EXAMPLE 111 Lambert, Horoscope, ii, C: 1-2, horns and trumpets (flutes, first oboe and xylophone 8 va )

bracketing indicated in the score articulate the characteristic 3-3-2 rhythmic pattern of the habanera, a popular dance of Cuban origin. The contrast between such material and the main theme supports Hoehn's argument that the music of this movement 'alternately suggests a march . . . or a dance of Latin American character'. ${ }^{16}$ The remainder of the A section cycles rapidly through many different tonal centres; however, a six-bar passage underpinned by an $\mathrm{E} / \mathrm{D} \#$ pedal occurs about halfway through the section, providing a rare moment of tonal stability. Other pedals occur towards the end of the section: the eight-bar episode at $\mathbf{I}$ is underpinned by a D pedal for its first four bars, then by a B pedal until the cadence on E flat major one bar before $\mathbf{K}$. In this episode, second violins strum pizzicato chords Quasi guittara in quavers to the accompaniment of the

[^157]habanera rhythm ${ }_{4} \mid$. $\%$ ) $\cdot \mid$, played by lower strings, harp, and percussion (castanets, then tambourine). The ensuing codetta expands upon material from the beginning of the A section and leads to a cadence in $\mathbf{C}$ major at $\mathbf{L}$.

The B section begins with a unison statement of a new theme of martial character (ex. 112). A stern theme in F sharp minor ensues that reappears, transformed, as the
eXample 112 Lambert, Horoscope, ii, L: 1-5, cellos (doubled by horns)

main theme of the Bacchanale. The third theme of the B section is a triadic idea whose rhythm ${ }_{4}^{4} \mid$ ••••••••• ${ }^{-3}$ defines it as a variant of an idea that first appeared in the A section to the rhythm ${ }_{4}^{4} \mid \ldots$............. Like the A section, the B section passes through numerous tonal centres; only at $\mathbf{P}$, with the arrival of a four-bar pedal on $E$, is tonal stability attained. Here begins an episode paralleling the earlier one at $\mathbf{I}$; as in the earlier episode, the pedal is succeeded by another a minor third lower before the cadence in E flat major, where material from the beginning of the A section is reintroduced.

The reprise begins one bar before $\mathbf{Q}$ with a reworking of the codetta of the A section, itself an expansion of the opening material of that section. The $\mathrm{A}^{\prime}$ statement of the material differs from the A-section codetta inasmuch as it substitutes major triads for minor ones and vice versa. Whereas the A section codetta juxtaposed A, minor and F minor triads in the first bar of $\mathbf{K}$, then their parallel major triads in the third bar, the A' statement reverses the order. The main theme is restated verbatim from $\mathbf{R}$; it is only two bars after rehearsal letter $\mathbf{S}$ that the reprise diverges from the pattern of the A
section. In the corresponding part of the A section, from $\mathbf{D}: 2$, the augmented-sixth chord on $\mathrm{G} b$ led via a dominant-seventh chord on E, to a B pedal, which was followed by a transitory passage. In the reprise, the Gb augmented-sixth chord proceeds directly to a dominant-seventh chord over B , which then resolves onto a $\mathrm{C} \#$ pedal. When this pedal is released six bars later, the pitch class $\mathrm{C} \#$ retains a central organizing role: it is reiterated on the downbeat of each of the three bars before $\mathbf{U}$ as the bass of the prolonged F\# minor 6-4 chord. These three bars also reiterate the syncopated motive from the introduction upon whose rhythm the episodes were based. Here, however, the melodic contour is exactly as it was in the introduction. This is another example of how Lambert seeks to unify movements and even complete works by restating thematic material in reverse order. Indeed, the repeated-note ostinato that opened the movement recurs two bars before $\mathbf{V}$ as a reiterated B major chord played by upper strings, joined in the next bar by upper woodwind. The rhythm is not the original cakewalk pattern; instead, it is the related rhythmic pattern of the main-theme interruption at $\mathbf{C}$ (see ex. 111 above). Introduction material recurs again with the resolution to $\mathbf{C}$ major at $\mathbf{V}$ :3; timpani make a $\mathrm{c}-\mathrm{G}$ oscillation to the rhythm of the opening motive of the main theme, the first motivic material to appear after the opening ostinato.

The Saraband for the Followers of Virgo contrasts markedly with the Leo dance, whose energetic tempo and restless syncopations give way to a moderate tempo and smooth rhythmic surface. In the Saraband, the only tied notes that occur are sustained from one bar to the next as part of a hemiola pattern that broadens the pulse, engendering calm rather than restlessness. Melodically, the angular contours of the Leo dance are replaced by the predominantly smooth ones of the Saraband. The opening eight-bar theme of the Saraband (ex. 113), does feature some leaps of a fourth and fifth, but these take place within the context of a compound melody whose constituent lines
eXAMPLE 113 Lambert, Horoscope, iii, bars 1-8, partial score

eXAmple 114 Lambert, Horoscope, iii, bars 1-8, voice-leading reduction

move mostly by step. A voice-leading analysis of this passage, including implied notes and crossing of parts, is provided in example 114.

The structural organization of the movement also contributes to the atmosphere of comfort and tranquillity. Until the final, expanded statement of the opening theme at $\mathbf{M}$, the movement consists entirely of eight-bar phrases. The A section is in ritornello form: three statements of the ritornello (ex. 113), each in a different key, are interspersed with episodes of contrasting thematic material. Each statement of the ritornello prolongs a single tonal centre, concluding on the major tonic triad of the minor key in which it began. Each time it recurs it is transposed three semitones higher, first to E flat minor, then F sharp minor; the intervening episodes effect the necessary modulations. The B section, labelled Trio, has an internal ternary structure consisting of three eight-bar phrases. The first begins in B minor and ends on a G major triad. The second, the central phrase of the movement, is transitory: it embellishes a series of major-seventh chords, on $\mathrm{B} b, \mathrm{~A} b$, and $\mathrm{A} \neq$ before cadencing in E flat minor (ex. 115). The final phrase of the B section transposes the first, beginning in E flat minor and concluding on a B major triad. The reprise has a similar ritornello structure to the A section, even maintaining the same pattern of key relationships. Its first ritornello is in F sharp minor, as was the last

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example 115 Lambert, Horoscope, iii, F: 1-8, strings
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one in the A section; the next one is a minor third higher, in A minor. The final ritornello, expanded to seventeen bars, is in the original key and register. The first seven bars of the theme are restated with only a tiny rhythmic change, to the second violin part in the seventh bar. The expansion grows organically out of the seventh bar: the cello enters with downward gestures as the upper strings continue upwards crescendo. This increase of intensity is answered by two descending sequences of falling gestures; the seventh and eighth bars of the theme are then restated in augmentation. A four-bar coda ensues, prolonging the final C major triad of the theme. Although the Saraband is very different in style to the Prelude, it shares its Apollonian qualities of introspection and tightly controlled structure.

The Variation for the Man returns to the Dionysian expression of the Dance for the Followers of Leo, albeit in triple metre, marked Allegro pesante. Lambert used this tempo indication for the Coranto of Summer's Last Will: indeed, the man's variation is characterized by the same robust optimism as that choral movement. Much of the thematic material recalls an even earlier work, Romeo and Juliet. The first theme of the Variation (ex. 116) begins with a rhythm used towards the end of the Entr'acte of Romeo and Juliet (ex. 117). The second theme (ex. 118) recalls the opening of the same movement (ex. 119). The central section of the Variation makes frequent use of an ornamental figure that appeared in the opening Rondino movement of the earlier ballet (ex. 120; cf. ex. 121).

It is not only surface features such these but also the form of the Variation for the Man that signals a return to the Neoclassical language of Romeo and Juliet. Lambert employs period structures for most of the Variation. The first period, whose antecedent phrase is shown in example 116, encompasses first subject and transition. With the arrival at the distant tonality of F sharp minor, the second subject (ex. 118) begins. Its
eXAMPLE 116 Lambert, Horoscope, iv, bars 1-5, reduction

eXAMPLE 117 Lambert, Romeo and Juliet, Entr'acte, bars 110-14, published piano score

eXAMPLE 118 Lambert, Horoscope, iv, A: 1-8, reduction

example 119 Lambert, Romeo and Juliet, Entr'acte, bars 1-4, piano score


eXAMPLE 121 Lambert, Romeo and Juliet, i, bars 31-4, piano score

consequent phrase leads directly to the development, whose opening is shown in example 120. The retransition restates the second subject a fifth higher than in the exposition, commencing in C sharp minor; the resolution to C major at the beginning of the recapitulation is prepared by pre-dominant harmony (D7) two bars before, which resolves to the dominant seventh on the last crotchet beat of the development. In the recapitulation, the first subject, transition, and the antecedent phrase of the second subject are restated exactly. The consequent phrase of the second subject begins on an Ab, major-seventh chord (in the exposition, it began on an Eb major triad; see ex. 118), replaced two bars later by an A , minor-major seventh chord. Plagal resolution to E flat major occurs at $\mathbf{G}$, where the coda begins (ex. 122). The coda features the rhythmic pattern from the opening of the movement (cf. ex. 116); here, the melodic contour also resembles that of the passage quoted from the Entr'acte of Romeo and Juliet in example 117 above.


The outer sections of the Variation for the Woman develop melodic material from the Trio section of the Saraband. Hoehn cites the central section of this Variation, marked Allegretto piacevole, as the first sign of 'an element of vitality' within 'the character of the Virgo woman' that will help her connect with the Leo man. ${ }^{17}$

Throughout this compound-duple section, Lambert uses the characteristic ${ }_{8}^{6} \mid$....... | rhythm of the siciliana for every bar of melody except the last bar of each phrase. Although the style of this movement is intimately linked with that of the Saraband, its pattern of modulations reveals a surprising relationship with the Palindromic Prelude. The A section begins on subdominant harmony within C major and comes to rest inconclusively on an inverted $\mathrm{D}, 7$ chord. The B section begins in A minor and passes through F sharp minor to C sharp minor; its final phrase is in D flat major. The reprise begins a semitone higher than the A section, on subdominant harmony within D flat major. From here, the pattern of modulations thus far is reversed, passing through F sharp minor to A minor, which is embellished by its major tonic triad before the final, plagal cadence in C major. The pattern of modulations thus forms a palindrome, a subtle reference to the highly organized, Apollonian music of the Prelude.

[^158]The ballet's oscillation between movements of Apollonian and Dionysian character culminates in the Bacchanale, where the expression of the Dionysian reaches its ne plus ultra. Much of the thematic material of the Bacchanale derives from the Leo dance, but it is distorted in such a way as to create a sinister effect. This movement is discussed in detail in Part Three below. The remaining movements progress towards a harmonious blending of Dionysian energy and Apollonian reserve. The Valse for the Gemini invokes the moon sign common to the two principal characters, the Pas de Deux represents their embrace, and the final movement, Invocation to the Moon and Finale, portrays their successful union.

In Chapter Four, I compared the Coranto and Brawles of Summer's Last Will with the two types of dance Gilliam identified in the final scene of Elektra, the round dance and the maenadic dance. Whereas in Summer's Last Will the round dance (Coranto) precedes the maenadic (Brawles), in Horoscope, the social harmony of the Valse follows the excesses of the Bacchanale. This Valse is self-consciously nostalgic, paying tribute to many rhythmic, melodic, and harmonic clichés associated with the waltz topic. Ten years earlier, Lambert had argued that it was unlikely that 'the valse, which held undisputed sway for nearly a century' would regain its status 'as the most popular dance' because it had been supplanted by 'the ordinary foxtrot'. ${ }^{18}$ Given the prominent role foxtrot rhythms play in both the Dance for the Followers of Leo and the Bacchanale, it is significant that Lambert chose to follow the Bacchanale with a popular dance form of earlier vintage.

An exemplar of the waltz form, this movement is built from four distinct strains of melody. For ease of identification, I label these Strains A, B, C, and D in

[^159]examples 123-6 below. Between some of the strains, a 4-, 8-, or 16-bar ostinato is interpolated. Given the popular associations of the music, this ostinato may be better described as a vamp, or riff, deriving as it does from the opening measures of the movement (ex. 127).
eXAMPLE 123 Lambert, Horoscope, vii, bars 9-16 (Strain A, first phrase), reduction


EXAMPLE 124 Lambert, Horoscope, vii, B: 1-13 (Strain B, first phrase), reduction

example 125 Lambert, Horoscope, vii, D: 1-9 (Strain C, first phrase), reduction


example 127 Lambert, Horoscope, vii, bars 1-8


Celli (pizz.) + Harp

Most 4-bar versions of the vamp prolong the final harmony of the foregoing strain; the 8- and 16-bar versions modulate. The overall construction of the movement is a rotational form (Table 4). Once all four strains have been stated, the second rotation follows immediately, commencing with a full restatement of Strain A. This time, Strain A begins a major third lower. In the second rotation, Lambert promotes spontaneity by changing the order of strains and how they interact with the vamp. Strain A is followed immediately by Strain D, which begins a minor third lower than its first version. A 4-bar vamp then modulates from F major to D minor, the key in which Strain C commences. This version of Strain C is interrupted by the vamp two bars before its completion. The original version of Strain C concluded with a 2-bar figure foreshadowing the hemiola rhythm of Strain D; that figure is omitted here because the two strains are presented in reverse order. After this 4-bar vamp, Strain B is restated in its original key with its intervening vamp. The 8 -bar vamp that follows is adjusted so as

TABLE 4 Lambert, Horoscope, vii, formal structure

| Rotation | Strain | Phrase | Starting bar | Key |
| :---: | :---: | :---: | :---: | :---: |
| First rotation | Introduction <br> A |  | 1 | C minor |
|  |  | 1st phrase | 9 | C minor |
|  |  | 2nd phrase | A | E major |
|  | B | 1st phrase | B | B minor |
|  |  | 2nd phrase | C | G minor |
|  | C | 1st phrase | D | E minor |
|  |  | 2nd phrase | D:9 | G \# minor |
|  | D | 1st phrase | E | B, major |
|  |  | 2nd phrase | E:9 | D, major |
| Second rotation | A | 1st phrase | F:9 | A, minor |
|  |  | 2nd phrase | F:17 | C major |
|  | D | 1st phrase | G | G major |
|  |  | 2nd phrase | G:9 | B, major |
|  | C | 1st phrase | H | D minor |
|  |  | 2nd phrase | H:9 | F\# minor |
|  | B | 1st phrase | J | B minor |
|  |  | 2nd phrase | K | G minor |
| Third rotation | A | 1st phrase | L | C minor |
|  |  | 2nd phrase | L:9 | E major |
|  | D | 2nd phrase | M | transitory |
|  |  | 1st phrase | N | C minor |
|  | Coda |  | $\mathrm{N}: 9$ | C minor |

to modulate to C minor, the key in which Strain A is restated, marking the beginning of the third rotation. The third rotation is incomplete, restating only the vamp and Strains A and D. Here, the second 8-bar phrase of Strain A is expanded to 12 bars, and the final 8-bar phrase of Strain D is appended, creating an irregular hybrid strain totalling 28 bars. A 16-bar version of the vamp intervenes between this and the final statement of D-strain material, in C minor. The 9-bar coda makes subtle reference to the opening motive of Strain A, highlighting the underlying unity and tight construction of this apparently fluid and spontaneous movement.

The Pas de Deux depicts the embrace of the Virgo woman and the Leo man through music whose style and structure resembles the tango. As discussed in Chapter Two, Susan Cook notes that westerners of the early twentieth century found the tango disturbing because they associated 'its steps, affect, and distinctive rhythms' with 'an
immodest display of heterosexual desire and aggressive, even brutal, masculinity'. ${ }^{19}$ The characteristic rhythms of the tango are apparent from the outset: the syncopated cello ostinato in the introduction (ex. 128) foregrounds the 3-3-2 pattern common to the
example 128 Lambert, Horoscope, viii, bars 1-4, full score

tango and its parent dance, the habanera. Another variant of the habanera pattern appears in the frequent juxtaposition of triplet and simple crotchets. The first theme includes a syncopated treatment of a melodic figure used in the Trio of the Saraband (ex. 129; cf. bracketed figure in ex. 115 above); this motive attains a prominent role later in the movement.

EXAMPLE 129 Lambert, Horoscope, viii, bars 5-8, clarinets and violins


In the B section, three themes from previous movements are brought together to symbolize how the Gemini mediate between the Leo man and the Virgo woman. The

[^160]semiquaver figure with which the section begins derives its melodic contour from Strain A of the Valse. This figure persists throughout the section as a rhythmic ostinato, with frequent changes of key and register. The oboe enters two measures after $\mathbf{C}$ with the opening theme of the Variation for the Woman, which itself derives from material first heard in the Saraband. After two bars, the cello interjects with an expansive treatment of the opening theme from the Variation for the Man, which in turn derives from a triadic motive in the Dance for the Followers of Leo. The two types of material continue in this antiphonal manner for another four bars; the provenance of the motives and their difference of register create the impression of a dialogue between the female character and the male one.

The onset of the reprise is marked by the return to C minor and the resumption of the tango accompaniment. Before the principal thematic material of the A section is restated, though, the syncopated motive bracketed in example 129 is developed expansively and interspersed with crotchet-triplet figures. The final, 3/2 bar before $\mathbf{E}$ recalls three places in the Dance for the Followers of Leo where the motive ${ }_{4}^{4} \mid$...... $\mid$ was followed by a triple-time diminution, ${ }_{4}^{3} \mid$.. . ... |. From $\mathbf{E}$, the climax builds over a chain of ascending chromatic harmonies reminiscent of accompanying figures from the outer sections of the Variation for the Woman. The climax occurs at $\mathbf{F}$, where the opening thematic material is restated in B flat minor. The movement concludes triumphantly in B flat major: both the bass line, whose $\hat{1}-\hat{5}$ oscillation incorporates dotted rhythms, and the upper harmonies that prolong the tonic, recall the conclusion of the Dance for the Followers of Leo.

For the final movement of the ballet, Lambert abandons all reference to the Formenlehre models that informed the previous movements, instead pursuing a through-composed structure. The movement consists of three sections: 'Invocation to
the Moon'; a transitional section of similar duration commencing at $\mathbf{B}$; and the Finale proper, a much longer section commencing at $\mathbf{E}$. The movement begins tentatively, with oboe and English horn playing a motive of ascending thirds in parallel motion, in quavers: the English horn unfolds a minor-major seventh chord from g; the oboe, a major-seventh chord from $\mathrm{d}^{1}$. The motive is repeated in triplet quavers by clarinets, then in semiquavers by first flute and first bassoon. The second flute enters as an inner voice with $a \#^{1}$ against the final dyad, $\mathrm{f} \sharp^{1}-\mathrm{c} \sharp^{2}$ of the motive, creating a major triad. This triad is prolonged by neighbour-note movement (ex. 130). The upper neighbour $\mathrm{d}^{2}$ does not return to its origin, $\mathrm{c}_{\sharp^{2}}$, though; it returns to its own upper neighbour, $\mathrm{e} b^{2}$, and the phrase ends mysteriously on an E b minor 6-3 chord.

EXAMPLE 130 Lambert, Horoscope, ix, bars 3-6, full score


A passage for tremolando strings and cymbal follows (ex. 131). Hoehn considers the chord progression here 'reminiscent of, but not drawn from the Palindrome that began the work'. ${ }^{20}$ The passage also suggests an intertextual connection with a classic ballet Lambert greatly admired, Tchaikovsky's The Sleeping Beauty. Lambert discussed this work at length in his written contribution to Gordon Anthony's photographic record of

[^161]
the first Vic-Wells production of the ballet. In particular, Lambert praised 'the highly original symphonic entr'acte representing the Princess asleep'. ${ }^{21}$ In the opening passage (ex. 132), Lambert saw the 'continuous tremolo C on second violins' as depicting the 'persistent sleep' and the woodwind's 'chromatic progression of chords' as a recurrence of 'the sleep motive from the end of Act I'. ${ }^{22}$ The Lambert passage in example 131 bears comparison with the Tchaikovsky example inasmuch as its descant voice features an ascending chromatic line and its outer voices move in contrary motion; it also features small fluctuations within a soft dynamic range, and the tremolando flautando treatment approximates to the shimmering effect of Tchaikovsky's muted second-violin tremolo. The two passages also share the tempo indication Andante misterioso.

Furthermore, Lambert argued that Tchaikovsky's woodwind progression was 'somewhat reminiscent of Rimsky-Korsakoff in style'. ${ }^{23}$ In this light, it is significant that Lambert's progression uses the whole-tone-semitone scale associated historically

[^162]
with Rimsky-Korsakov. ${ }^{24}$ In the first bar of Lambert's progression, the outer parts each unfold a subset of the $\mathrm{OCT}_{1,2}$ collection. ${ }^{25}$ In the second bar, these subsets are taken up by the inner parts with a swap of registers. In each bar, the other parts play in parallel major thirds against $\mathrm{OCT}_{1,2}$ subsets, unfolding subsets of the other two octatonic

[^163]collections. The combination of octatonic melodic lines with the harmonic interval of the major third gives rise to a plethora of different vertical sonorities, all of which are obtainable from the whole-tone scale: dominant-ninth chords, major-third dyads, augmented triads, and French sixth chords. It also results in the equal treatment of almost all the chromatic tones: all pitch classes except C appear in both of these bars, and C arrives with the A minor triad in the third bar. In this respect, Lambert's harmonic practice here prefigures the post-Lisztian language of the Elegy for piano he wrote later in 1938.

The A minor triad shown at the end of example 131 above is doubled and sustained for two bars by flutes and trumpets; meanwhile, timpani play an oscillating A-E figure. This recalls oscillating $\hat{1}-\hat{\jmath}$ figures from earlier in the ballet, in the concluding bars of the Dance for the Followers of Leo, in the middle section of the Bacchanale, and in the coda of the Pas de Deux; in each case, this martial figure is associated with the leonine character. The octatonic progression is then repeated twice, in progressively longer note values: first, by woodwind, a minor third lower, then by muted strings, another minor third lower. The last iteration resolves to an E b major triad, which begins the transitional section. The opening section may therefore be regarded as a prolongation of $\mathrm{E} b$ : the first five bars are a prefix to the final chord of example 130 above, an inverted E b minor chord. The three iterations of the octatonic passage function as an extended linear intervallic pattern, which resolves to E flat major, the key in which the ballet ends.

The transitional section is marked by a change of metre: it carries the double time signature $12 / 8$ (6/4). It begins with first violins playing a rocking neighbour-note ostinato in quavers over chords sustained by horns, violas, and cellos. The quavers are beamed and slurred in groups of three. Second violins take over the ostinato in the second bar, where the quavers are beamed and slurred in groups of six. Lambert
appends a footnote highlighting this difference: ‘The quavers must be exactly equal but accented according to the phrase-marks. ${ }^{26}$ The sustained chords give way to dyads replicating the neighbour-note motion of the ostinato in dotted minims. Meanwhile, first violins expand the ostinato to include passing and neighbour motion spanning a fourth. In the fifth bar, the solo violin enters with the principal motive of the section, as the ostinato is transferred to flutes (ex. 133). The cello repeats the principal motive, beginning on $\mathrm{f}_{\ddagger}^{1}$, and extends it, including a siciliana-like dotted figure reminiscent of the Allegretto piacevole section of the Variation for the Woman. The solo violin then re-enters, developing the principal motive into a shape resembling the oboe line from the opening phrase of the movement (ex. 134; cf. ex. 130 above).

EXAMPLE 133 Lambert, Horoscope, ix, B: 5-6, flutes, solo violin, violas (doubled by horns)

example 134 Lambert, Horoscope, ix, C: 5-7, solo violin
Solo


[^164]The principal motive of the transitional section links not only with the beginning of the movement but also with the Finale proper. The Finale begins with the tempo indication 'Twice as slow $\mid . .=\downarrow$. of preceding $\mid$ Amoroso' ${ }^{27}$ Its main theme thus begins with the same rhythm as the principal motive of the preceding section; elements of the contour are also preserved (ex. 135). New elements include duplets and arpeggiated
example 135 Lambert, Horoscope, ix, E: 1-7, first and second violins

accompaniment by clarinets, cellos, and harp, which reinforce the expansiveness of the passage. In interview with Hoehn, Ashton claimed he gave Lambert this 'rather Puccini-ish melody' ${ }^{28}$ At $\mathbf{F}$, the accompaniment texture changes to block chords, repeated in quavers by horns and pizzicato cellos. The pattern of harmonies, which ascend in a mostly stepwise manner, recalls the approach to the climax in the Pas de Deux, where second violins, violas, and cellos played a rising chain of chromatic harmonies in repeated triplet quavers. Because of the similarity between that chain of harmonies and an accompaniment figure in the Variation for the Woman, this passage of the Finale also connects with the Virgo character. A reprise of the Puccini-like melody leads to a climax, where material associated with the Leo sign is reintroduced

[^165](ex. 136). After the initial flourish, the motive that featured in the Saraband and the Pas de Deux is restated in even crotchets. It is repeated several times in different

## example 136 Lambert, Horoscope, ix, I: 1-8, reduction


rhythmic patterns, one of which is syncopated. Between some statements of this motive, a bass figure is interposed that recalls the aforementioned $\hat{1}-\hat{5}$ oscillation. Together, these elements suggest a resurgence of the Leo character in a movement that has until now foregrounded the smoothness and sensitivity associated with the Apollonian, or Virgo character. The leonine episode is short-lived, however: the metre reverts to $12 / 8$ and the Puccini-like melody returns, which pervades the rest of the movement. There are some leonine interjections-a dotted repeated-note gesture in the trumpets that seems to foreshadow the muted fanfares in the Aubade héroïque, and two more ascending scalar flourishes-but the movement ends by liquidating the Puccini-like melody over an Eb pedal point. The final phrase of the movement reduces the melody to its essential double-neighbour embellishment of the consonant skip $\mathrm{c}^{2}-\mathrm{g}^{1}$; the underlying chords prolong tonic harmony (ex. 137). Horoscope thus resolves unequivocally in favour of the Apollonian: all martial, leonine, and Dionysian characteristics are subsumed into the smoother style associated with the Virgo character.

## example 137 Lambert, Horoscope, ix, N: 5-9, reduction



## CHAPTER SIX: TIRESIAS

Like Horoscope, Lambert's last ballet, Tiresias, makes a gendered reading of the Dionysian-Apollonian binary. In Tiresias, the two conflicting tendencies are not ascribed to two different characters; instead, the central character embodies them one at a time, as the male, then the female Tiresias. In Horoscope, union between the two characters occurs through subordination of the Dionysian; in Tiresias, the central character's sex change is reversed, but the internal conflict arising from his diverse sexual experience remains unresolved.

Lambert began composing the music for Tiresias in June 1950 whilst on holiday in France with his second wife, Isabel. Although Lambert had remarried, his relationship with Fonteyn having ended several years before, his personal life was far from settled. John Gould states that whilst composing Tiresias, Lambert 'became infatuated' with Elizabeth Baron, an Australian-born screenwriter, and secretly dedicated the work to her. ${ }^{1}$ His health was also poor: he suffered from diabetes, which was exacerbated by chronic alcoholism and remained undiagnosed until after his death.

Although Lambert began work on the score in 1950, he had wanted to write a ballet about Tiresias for twenty years. David Vaughan notes that Lambert 'proposed a ballet on the subject to the Camargo Society' in $1930 .{ }^{2}$ According to Vaughan, Lambert originally 'visualised it in satiric terms' and the first draft of the synopsis he prepared for Ashton reflected this. ${ }^{3}$ This draft referred to Lemprière, whose Bibliotheca Classica (1788) includes an entry on Tiresias.

[^166]TIRESIAS, a celebrated prophet of Thebes . . . found two serpents in the act of copulation on the mount Cyllene . . . struck them with a stick . . . [and was] suddenly changed into a girl. Seven years after[,] he found again some serpents together in the same manner, and he recovered his original sex by striking them a second time with his wand. When he was a woman, Tiresias had married ... [therefore] Jupiter and Juno referred to his decision, a dispute ... [as to] which of the sexes received greater pleasure from the connubial state. Tiresias . . . decided in favour of Jupiter, and declared, that the pleasure which the female received, was ten times greater than that of the male. Juno . . . punished Tiresias by depriving him of his eye-sight. But this dreadful loss was . . . [partially] repaired by the humanity of Jupiter, who bestowed upon him the gift of prophecy, and permitted him to live seven times longer than the rest of men. ${ }^{4}$

As the premiere was to be given before royalty, the printed programme obscured the overtly sexual aspects of the story; for example, the argument between Jupiter and Juno was simply about 'the relative happiness of the two sexes'. ${ }^{5}$ Because Lambert's synopsis is more detailed and explicit, I use it as my principal guide.

The subject presented challenges for composer and choreographer. Six months into composing the score, Lambert expressed to his mother his frustration at how slowly it was progressing but conceded 'the subject is a complicated one. ${ }^{9} \mathrm{He}$ stated he was yet to decide 'what disasters will overtake Tiresias as a woman' and was 'rather short on suggestions' because most female friends he would normally ask were 'abroad'. ${ }^{7}$ An episode that proved choreographically difficult was the dispute in Act III. Dyneley Hussey suggests that because the action of Act I-'Tiresias's metamorphosis'-so suited 'this medium', Lambert 'overlooked the genuine difficulty of realising [Act III] in terms of dancing, ${ }^{8}$

Lambert's creative process was haphazard. William Hoehn reports that although Lambert originally proposed 'a thirty-minute satire', the work grew to 'a full-length

[^167]score for a serious ballet tragedy'. ${ }^{9}$ According to Hoehn, Ashton repeatedly tried to make cuts but 'Lambert was intractable and persistent in writing the hour-long score. ${ }^{10}$ A letter to his mother during the early stages of composition illuminates Lambert's working methods: after complaining that conducting commitments had interrupted work on Tiresias, he indicated the ballet had 'reached rather a sticky point due not so much as to lack of ideas as to having too many fragmentary sketches'. ${ }^{11}$

How the score was presented to Royal Opera House staff for copying betrays its piecemeal construction. According to the librarian, Richard Temple Savage, Lambert brought only 'the first number on outsize manuscript paper that would not fit in any folder, the rest arrived in small sections which had been orchestrated by a number of his friends: Robert Irving, Denis ApIvor, Christian Darnton, Elisabeth Lutyens and Dr Gordon Jacob,.${ }^{12}$ Although those friends and others-Humphrey Searle, Alan Rawsthorne, and Malcolm Arnold-helped write out the score, there is no evidence of creative input. Lutyens was adamant the composition was entirely Lambert's:

We did not do any orchestration (as I read in some paper) for Constant either marked or gave specific instructions as to which instrument he wished for on which note. We were merely extra pens for his tired hands. ${ }^{13}$

An incomplete short score of Tiresias comprising the music from Act II scene 2 through most of Act III exists in the British Library's Lutyens Collection, attesting to Lutyens's involvement with the project. ${ }^{14}$ Her involvement continued beyond the first run of

[^168]performances: Shead states that after Lambert's death, Isabel authorized Lutyens 'to make considerable cuts'. ${ }^{15}$

The overriding aesthetic of Tiresias was coloured by its Cretan setting. The only geographic references in Lemprière's entry pertain to the Greek mainland: Thebes, Mount Helicon, and Mount Tilphrussus are all in Tiresias' native Boeotia; Mount Cyllene, on the Peloponnese. In her memoirs, Isabel recorded that 'Constant was dead set on the story being set in Crete tho' strictly speaking it has nothing to do with Crete. It was for the purposes of décor. ${ }^{16}$ Isabel, who designed the costumes and scenery, soon came to understand Lambert's passion for Cretan art:

It was exotic - quite removed from the Central European, the Romano Germanic ideal. The style of beauty that really turned him off was the typical Nordic blonde. I think there must have [been a] connection with his lack of feeling for the classical Germanic music. ${ }^{17}$

Lloyd states that Isabel 'visited the Ashmolean Museum in Oxford to see Arthur Evans' Knossos collection and made a number of drawings and colour notes'. ${ }^{18}$ Shead describes the set for the first scene of Tiresias as 'recalling the palace of Minos at Knossos, dominated by the sinister symbols of the horned bull and the snakegoddess'. ${ }^{19}$ Isabel's designs speak to the widespread interest among twentieth-century artists in such Minoan themes as the Minotaur. According to Harry Rutledge, the Minotaur 'emerges as the representation of the power of art in paintings of the late 1930s'. ${ }^{20}$ Shead describes the 'most striking feature' of Isabel's set for the opening scene as 'a massive bull before which girl athletes danced to music marked by irregular, jagged rhythms'. ${ }^{21}$

[^169]Irregular, jagged rhythms are one of the elements that make Tiresias more abrasive in style that any of Lambert's compositions since the Concerto for Piano and Nine Players. Humphrey Searle remembered being 'very impressed' when Lambert played him 'the first scene of "Tiresias" . . . on the piano'. ${ }^{22}$ Searle knew of Lambert's limited tolerance for the avant-garde - according to Searle, Lambert 'suggested founding a heptaphonic school of composition in opposition to the dodecaphonic!'-but noted that certain sections of Tiresias 'went considerably further towards atonality than anything he had done before' ${ }^{23}$ However, Searle recalled being less impressed in the theatre, possibly because of 'the ensemble he scored it for' ${ }^{24}$ The instrumentation is an expansion of the ensemble used in the Concerto for Piano and Nine Players (Table 5).

## Table 5 Instrumentation of Concerto for Piano and Nine Players and Tiresias

| Concerto for Piano and Nine Players | Tiresias |
| :--- | :--- |
| flute (doubling piccolo) | 3 flutes (all doubling piccolo) |
|  | 3 oboes (3rd doubling English horn) |
| 3 clarinets (2nd doubling El, 3rd doubling | 3 clarinets (3rd doubling E, and bass) |
| bass) |  |
|  | 3 bassoons |
|  | 4 horns |
| trumpet | 3 trumpets |
| tenor trombone | 2 tenor trombones, 1 bass trombone |
|  | tuba |
|  | timpani |
| percussion, 1 player | percussion, 3 players |
| 2 miniature temple blocks, 4 ordinary | 2 whips, cymbals, glockenspiel, xylophone, |
| temple blocks (of increasing size), |  |
| suspended cymbal, maraca (Cuban rattle), | cow bell, tenor drum, bass drum, triangle, <br> side drum, tom-tom, tenor drum <br> tambourine, castanets |
| piano | piano |
|  | celesta |
| cello | cellos |
| double bass | double basses |

[^170]Shead attributes 'an occasional harshness, even brutality, in the sound' to 'the absence of upper strings and the abundance of percussion', as well as 'the polytonality and dissonance of some of the writing, ${ }^{25}$ The abrasive style dominates the outer acts, but a smoother style characterizes much of Act II. Richard McGrady observes that 'emotionally the ballet is in ternary form, the dramatic first and third acts framing the lyrical and generally pastoral music of the second. ${ }^{26}$ According to McGrady, the 'more dramatic and vigorous elements' recall Lambert's 'jazz idiom'; the pastoral music echoes Vaughan Williams with 'triadic material' and themes of 'modal character'. ${ }^{27}$ Nevertheless, McGrady finds the 'constantly shifting rhythms' and 'bitonal . . . piano interludes' of Act II 'foreign' to Vaughan Williams's 'pastoral style'. ${ }^{28}$

Despite the prevalence of ostensibly masculine material in the outer acts and feminine material in the central act, the entire ballet is characterized by ambiguity and ambivalence. Whereas in Horoscope the male character was associated with the Dionysian and the female with the Apollonian, Tiresias engages with these dichotomies in a more nuanced manner. Earlier commentators saw Tiresias' bisexuality symbolized primarily through tritonal polarities. Shead identifies the first such manifestation as the 'F sharp pedal against a C major chord' in the ninth bar of the Prelude, noting that 'this harmonic conflict' appears at 'the climax' of each act and 'permeates the whole score'. ${ }^{29}$ Hoehn observes that although the male and female Tiresias are associated with different motives, 'the underlying bisexual conflict is constantly symbolized by the interval of the tritone. ${ }^{30}$

[^171]There are two significant tritonal polarities in Tiresias: C-F $\#$, associated with Tiresias, and $A-E b$, associated with the warriors and priestesses (See Table 6). In the case of Tiresias' polarity, it never becomes clear which pitch class represents which gender. Nonetheless, the way in which the tonal centres C and F\# are deployed in the ballet links C with the bright, Olympian Apollonian and F\# with the dark, chthonic Dionysian. The polarity between A and E , is more clearly gendered: the warriors' material centres on A; the priestesses' material is mostly in E flat minor. In Horoscope, masculine and martial elements were associated with the Dionysian and feminine ones with the Apollonian, but Lambert's synopsis for Tiresias inverts this relationship. For all their athleticism and virility, the warriors and the male Tiresias display no signs of sexual desire; on the other hand, it is in the presence of the priestesses that Tiresias is presented with 'a wand of honour (sex symbols etc)'. ${ }^{31}$ Moreover, Tiresias' only erotic experiences occur during the pas de deux and Bacchanale of Act II, when he is physically a woman. Given the strong connection between eroticism and the Dionysian revealed in Chapters One and Two, Tiresias can be said to reverse the gender roles presented in Horoscope: masculinity is portrayed as primarily Apollonian; femininity, as Dionysian.

Even before the combination of C major triad and $\mathrm{F} \#$ bass first appears, Tiresias' tritonal polarity is suggested by the opening theme (ex. 138). Shead calls this a ، "motto" theme'. ${ }^{32}$ The salient pitches of the theme are its initial $\mathrm{f} \sharp$, the three peaks of its contour ( $c^{1}, e b^{1}$, and $g^{1}$ ), and the first pitch to occur on a strong beat, $a b$. The $f \#$ prefigures the bass of Tiresias' tritonal combination; the $\mathrm{c}^{1}-\mathrm{e},^{1}-\mathrm{g}^{1}$ arpeggiation, its C major triad; the a , functions as chromatic upper neighbour to G , the predominant

[^172]TABLE 6 Lambert, Tiresias, overview

| Act/scene | Section | Tempo | Cue | Stage action/ description | Tonal centre/ key/mode |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Prelude | First section | Marcato |  | Drop curtain | F\#/C major |
|  | Middle section |  | 2:5 |  | A |
|  | Final section | Allegro marcato | 3:2 | Blackout |  |
| Scene 1 | A section |  | 4:10 | Girls' gymnastic manoeuvres | A(E) |
|  | B section A' section |  | C:6 |  | D minor |
|  |  |  | F |  | $A(E)$ |
|  |  |  | I |  | F\#/C major |
|  |  | Giocoso | I:15 | Tiresias' entry | F\#-Phrygian |
|  |  | Lento | J |  | F\# major |
|  |  | Maestoso | J:3 |  | F\# |
|  |  | Presto | K |  | $F \# / C$ major |
|  |  | [Allegro marcato] | K:11 | Girls' departure | A/E, |
|  |  |  | L | Tiresias left alone | E//F\# |
|  |  | Lento | M |  | $\mathrm{F}_{\#}$ |
|  |  | Allegretto | M:7 |  |  |
|  |  | Lento | M:11 |  |  |
| Scene 2 |  | Moderato | M:12 | Tiresias slightly puzzled |  |
|  |  | Allegretto | M:15 |  |  |
|  |  |  | M:28 | Tiresias' dance of male triumph | D major/ <br> B minor |
|  |  | Lento | G |  | $\mathrm{F} \#$ major |
|  |  | Vivo | G:4 |  |  |

Act I


| Snakes | A' section First | Calme | 5 6 | The captains and the queens depart Tiresias left alone Two snakes copulating | $\begin{aligned} & c^{2}-d^{2} \text { dyad } \\ & C / F_{\#}, A / E \end{aligned}$ |
| :---: | :---: | :---: | :---: | :---: | :---: |
|  | section |  |  |  |  |
|  |  |  | A |  | G- |
|  |  |  |  |  | Mixolydian/ <br> B minor |
|  |  |  | B |  | A/E, |
|  |  |  | C:5 |  | G- |
|  |  |  |  |  | Mixolydian/ |
|  |  |  | D |  | A/E, |
|  |  |  | E |  | C/F\#, A/E, |
|  | Middle section | Violente accel. | F | Tiresias gets angry | A/E, |
|  |  | Maestoso | G:3 |  |  |
|  | Final section | Giusto | H | Thunder and lightning! | F\# |
|  |  |  | H:1 | Female Tiresias (masked) appears |  |
|  |  | Pesante | 1 |  | F\#/C major |
|  |  | Lento | I:3 |  | $\mathrm{C} \#$ minor |
|  |  |  |  | Female Tiresias | E major |
| Interlude |  |  |  | Tiresias discovered | A/E, |
|  |  |  |  | alone | F\# |
| Act II |  |  |  |  |  |
| Scene 1 | A section | Piacevole |  | Tiresias' Romantic | $F \#$ minor |
|  | B section |  | B | sols | E minor |
|  |  |  | C |  | A minor |
|  |  | Tendre | E |  | A minor |
|  | A' section |  | G |  |  |
|  |  | Lento | J |  | A major |
| Scene 2: <br> Dance of the Shepherds and Shepherdesses | First | Piacevole |  | Shepherdesses | G minor |
|  | ritornello |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  | First interlude |  | A | Shepherds | A/E, |
|  | Second |  | A:5 | Shepherdesses | A, minor |
|  | Second |  | B | Shepherds | A/F\# |
|  | interlude |  |  |  |  |
|  | Third |  | C | Shepherdesses | B minor |
|  | ritornello |  |  |  |  |
|  | Third |  | D | Shepherds | A/D, |
|  | interlude |  |  |  |  |
|  | Fourth |  | E | Shepherdesses | $\mathrm{F} \#$ minor |
|  | ritornello |  |  |  |  |
|  | Fourth |  | F | Shepherds | A/A, |
|  | interlude |  |  |  |  |
|  | Trio | A tempo- | G | Tiresias' solo | B minor |
|  |  | poco più |  |  |  |
|  |  | lento |  |  |  |
|  |  | Tempo ํo | H | Ineffectual passes by | See Table 7 |
|  |  |  |  | Shepherds | (p. 264 |
|  |  |  |  |  | below) |



pitch class of the next phrase and uppermost pitch of the tritonal combination that follows (ex. 139). The pitch-class content of the motto theme- $\mathrm{C}-\mathrm{D}-\mathrm{E},-\mathrm{F} \#-\mathrm{G}-\mathrm{A},-\mathrm{B}-$ equates to the Hungarian scale.

EXAMPLE 138 Lambert, Tiresias, Prelude, bars 1-5, trombones


EXAMPLE 139 Lambert, Tiresias, Prelude, bars 5-9, reduction


In this first section of the Prelude, the conflict between C and $\mathrm{F} \#$ resolves in favour of F \#. The tritonal combination is reiterated twice, in alternation with a repeated chord of mostly quartal construction. During the third iteration, horns enter with a two-bar C-Lydian phrase in parallel thirds; the $\mathrm{F} \#$ pedal continues throughout. This phrase concludes on a complete F \# major triad, which reduces to an $\mathrm{F} \#$ unison as a new F\#-Phrygian motive is played three times. At 2, over an F\# pedal, muted trombones play an ascending progression of triads: $\mathrm{F} \#$ major, G major, B, minor, and D minor. This is the ominous progression Lambert used for the entrance of the title character in Mr Bear. The progression is repeated by horns, then by muted trumpets, each time an octave higher and softer. When the $\mathrm{F} \#$ pedal ends, the texture reduces to two voices: first flute
plays the upper line of the triadic progression, $\mathrm{c}^{\sharp^{3}-\mathrm{d}^{3}-\mathrm{f}^{3}-\mathrm{a}^{3} \text {, as second flute plays the }}$ descending chromatic line $\mathrm{c} \boldsymbol{b}^{3}-\mathrm{b}^{2}-\mathrm{b} \boldsymbol{b}^{2}-\mathrm{a}^{2}$.

The flutes' convergence on pitch class A ushers in material that later represents the snakes. Two clarinets begin a chromatic figure in contrary motion, over which an oboe plays an espressivo melody. The melody is mostly A-Aeolian, with a single Phrygian inflection, $\mathfrak{b} b^{2}$, but its first bar has a strongly pentatonic profile (ex. 140). Hoehn

EXAMPLE 140 Lambert, Tiresias, Prelude, 2: 5-8, first oboe

highlights the relationship between this melody, associated later with the female Tiresias, and its accompanying ostinato, which resembles the music that will accompany the copulating snakes.

By accompanying this material . . . with conjunct chromatic material suggestive of the music for the amorous snakes, the composer establishes a relationship between Tiresias and the characters whose appearance precipitates his dramatic sexual changes. ${ }^{33}$

The melody is gradually fragmented, the contour of its initial bar altered to end with a descending minor third. This descending gesture is repeated in the final, rallentando bar of the section. In the autograph full score held by the Royal Opera House, this bar contains the stage direction '(Black out!)'. ${ }^{34}$

The final section of the Prelude features music of more masculine character. Centred on pitch class A, the passage begins with a theme played by horns and cellos, marked feroce (ex. 141). Hoehn notes that 'the Act I scenery is dropped into place' at this point; previously, the drop curtain, featuring stylized 'snakes, small sea creatures, and fish

[^173]skeletons', was displayed. ${ }^{35}$ Hoehn argues that by introducing the feroce theme during the blackout, 'Lambert quickly associates [it] with highly charged emotional situations. ${ }^{36}$

EXAMPLE 141 Lambert, Tiresias, Prelude, 3: 2-6, cellos


The first scene depicts adolescent girls practising gymnastic manoeuvres, the entrance of Tiresias, and the girls' departure. According to Lambert's synopsis, the girls imitate 'the old Cretan sport of vaulting in the nude over the horns of a bull'. ${ }^{37}$ Their rapidly varied movements are suggested by the alternation between compound-duple bars of dominant-ninth block chords and complex (10/8) bars of mostly stepwise melodies moving in contrary motion. After eight bars of such alternation, the block chords are replaced by a bitonal motive combining pentatonic figures based on A and its tritonal counterpole, $\mathrm{E} b$ (ex. 142). This motive forms the basis for the ensuing climax, in

EXAMPLE 142 Lambert, Tiresias, Scene 1, B: 1-2, piano

which oboes and clarinets play a contrary-motion ostinato: oboes combine two overlapping three-note pentatonic figures, unfolding the complete pentatonic set

[^174]$a b^{1}-b,{ }^{1}-d b^{2}-e b^{2}-g b^{2}$; clarinets unfold the set $d^{2}-e^{2}-g^{2}-a^{2}-c^{3}$. The following section is smoother and more sustained, in the subdominant area of $D$; the mode alternates between Dorian and Aeolian.

The return to the more jagged style of the first section of the scene is signalled by the re-entry of clarinets squillante at $\mathbf{F}$. After a reprise of the opening material, with further development, the piano adds a new interjection reminiscent of the abrasive style of the Concerto for Piano and Nine Players (ex. 143; cf. ex. 144). This interjection elaborates on the $\mathrm{F} \#-\mathrm{C}$ major polarity, expanding the previous unison $\mathrm{F} \#$ to an $\mathrm{F} \# \mathrm{C} \#$ dyad and the C major triad to a major-seventh chord. The two poles are then combined in a repeated piano chord that prepares the entrance of Tiresias.
example 143 Lambert, Tiresias, Scene 1, I:3, piano

example 144 Lambert, Concerto for Piano and Nine Players, i, 16: 11-13, piano


Tiresias' entry coincides with an F\#-Phrygian triple-time trumpet solo, marked Giocoso. The motto theme is then reprised on its original pitch classes, strengthening the connection between the central character and the tonal centre F\#. Lambert's synopsis
states that Tiresias 'executes a rather exhibitionist step'. ${ }^{38}$ Over an $\mathrm{F} \#$ pedal, oboes and clarinets play a melody recalling material from the Coranto of Summer's Last Will (ex. 145; cf. upper stave in ex. 78 above). The 'exhibitionist' quality of Tiresias' movement is corroborated by the annotation 'JUMP—’' seven bars after $\mathbf{K}$ in an additional, partial autograph held by the Royal Opera House. ${ }^{39}$
example 145 Lambert, Tiresias, Scene 1, K: 1-7, oboes and clarinets


The sudden departure of the girls, 'half ashamed half mocking', sees a reprise of the animated material that followed their smoother and more sustained music earlier in the scene. ${ }^{40}$ Tiresias is left alone on stage, his conflicted nature underscored by the juxtaposition of block chords with fragments of the motto theme. The first three fragments of the motto theme are played tremolando; the fourth, extended fragment is played in quavers by woodwind instruments, but the piano doubles in martellato semiquavers, maintaining the tremolando effect (ex. 146). The style and type of material used here recalls passages from the second movement of Lambert's early piano concerto (e.g. ex. 147). Such resemblances indicate how modernist influences that shaped Lambert's early works re-emerged in his last work. The extended motto fragment concludes on $\mathrm{F} \#$, which is sustained as a pedal point throughout the following section.

[^175]

EXAMPLE 147 Lambert, Concerto (1924), ii, bars 180-3, piano

$8^{v a-}$

The second scene corresponds roughly to 'Dance II' of Lambert's synopsis, where Tiresias, 'slightly puzzled' by the girls' reaction, 'pulls himself together and performs a dance of male triumph'; Lambert identifies Tiresias here as 'the typical athletic hearty of about $20^{\prime} .{ }^{41}$ Tiresias' mild bewilderment is portrayed by a three-bar arabesque for solo piano, marked forte and rubato, which introduces the chromatic pitch classes B, and $E b$ to the prevailing $F \#$-Phrygian setting. The clarinet then states the motto theme in fast triple metre. Because the motto theme also appeared shortly after Tiresias' entry, its recurrence here seems to indicate where he regains control of his emotions. A passage

[^176]of repeated quartal chords in the piano, joined after four bars by trumpets, leads to Tiresias' solo, his 'dance of male triumph' (ex. 148). The fast triple metre, articulation,

## EXAMPLE 148 Lambert, Tiresias, Scene 2, bars 1-7, reduction

## Scene 2 Tiresias' solo


accentuation, and angular melodic contour give this dance a similar energy and optimism to the Coranto of Summer's Last Will and the Variation for the Man from Horoscope. However, the choice of tonality, D major/B minor, suggests that the energy and optimism Tiresias displays here have only a tangential relationship to his true self, represented by the polarity $\mathrm{F} \sharp-\mathrm{C}$, and to the warriors and priestesses, represented by the related polarity $\mathrm{A}-\mathrm{E} b$. The tonal centres D and B belong to a set (or axis) of tonal centres with a subdominant relationship to the set around which the ballet is organized (the tonic axis). ${ }^{42}$ Tiresias' solo concludes with a Phrygian cadence, resolving to a tutti $\mathrm{F} \#$ major triad. This chord is succeeded by its tritonal counterpole, represented as a C 7 chord; a deceptive cadence leads to A, the tonal centre on which Act I begins. The arrival on A, signalling the warriors' entrance, is expressed through a barrage of repeated block chords, followed by a cowbell solo. Both the block-chord pattern and cowbell solo feature the cakewalk pattern, $\bar{\ldots}$.

[^177]Act I consists of three movements, entitled Entry of the Warriors, Cortège, and Snakes. The first of these corresponds to 'Dance III' in Lambert's synopsis, where Tiresias "is joined by a gang of other hearties who execute a "danse guerrière" in his praise' ${ }^{43}$ The tonal centre throughout most of this section is A, but the mode varies. The opening melody contains Phrygian, major, and Phrygian-dominant elements (ex. 149). The bass ostinato that follows (ex. 150), is mostly Phrygian, but the $\mathrm{D},(\mathrm{C} \#)$ in its second bar changes the scale to Phrygian dominant. The feroce theme reappears, underpinned by an A pedal and accompanied by repeated chromatically altered quartal chords in the piano. Another theme, in A major, from the last section of the Prelude is then reprised over a sustained A-D-E trichord played by trumpets and trombones.
example 149 Lambert, Tiresias, Act I Entry of the Warriors, bars 1-4, piano (LH; RH 8va)
Allegro giusto

eXAMPLE 150 Lambert, Tiresias, Act I Entry of the Warriors, bars 4-5, double bass


The Sword Dance uses similar melodic material to the preceding music. The tonal centre is firmly fixed on A, which appears frequently as a pedal point. The first melody of the Sword Dance uses a rotation of the ascending melodic minor scale combining Phrygian (,$\hat{2}$ ) and Dorian ( $(\hat{6})$ elements (ex. 151). After a partial recurrence of the feroce theme, further themes are introduced, using Phrygian, Dorian, and Aeolian modes. The

[^178]
bass ostinato (ex. 150 above) returns at $\mathbf{G}$ as the subject for a sixteen-bar fugato, which comprises five voices. Clarinets enter with a tonal answer a fourth higher. The countersubject appears halfway through the fifth bar, played by oboes, joined two bars later by horns. The last two voices enter with longer note values: trumpets, in the eighth bar with answer material in single augmentation; piccolos, three bars later with countersubject material in double augmentation. The fugato ends suddenly at $\mathbf{L}$ with an A7 chord, where another transitional passage featuring a cowbell solo begins.

After a partial reprise of the opening section of the Sword Dance, the bass ostinato reappears, its dark Phrygian and Phrygian-dominant elements replaced by brighter ones deriving from the Mixolydian mode and ascending melodic minor scale (ex. 152). At $\mathbf{Q}$, a 2-sharp key signature appears, which supports an A-Mixolydian interpretation and suggests D as a tonal goal; here, trumpets and trombones enter with a diatonic melody whose initial contour derives from the feroce theme (ex. 153). In the autograph, the annotation 'GLOIRE!' appears in the (empty) horn staves at $\mathbf{Q}$; this marks the 'GLOIRE! The triumph of T's youth' moment in the synopsis. ${ }^{44}$ The diatonic phrase is
example 152 Lambert, Tiresias, Act I Entry of the Warriors, P: 3-5


[^179]
repeated tutti with its parallel triads expanded to seventh chords in 4-2 position, and its second half is augmented and embellished over an A pedal, cadencing four bars later in D major. This expanded phrase is annotated 'Bulge!!' in the published score. ${ }^{45}$ That this indicates a broadening of the tempo is suggested by the simultaneous indications 'Allarg.' and 'Bulge' at the corresponding bar in the autograph. That the apogee of Tiresias' life as a young man is marked by a cadence in D major towards the end of a scene whose tonal centre has until now been A, highlights the subdominant and tangential relationship his display of physical prowess bears to those of his fellows. The cadence also marks the first appearance of a Lombard motive that recurs in later scenes, at pivotal points in the drama: here, it is an incomplete upper-neighbour $\hat{6}-\hat{5}$ figure, stated twice over a $\hat{1}-\hat{5}$ bass oscillation.

The bright diatonicism of this climax, marked $f f f$ for all instruments except bass trombone and tuba, gives way to music of darker and more ambivalent character. Horns and piano play a bitonal pair of pentatonic ostinati. Another climax follows, in which block chords of $\mathrm{E} b$ minor and A minor are juxtaposed. The final E , minor chord is underpinned by a chromatic bass line that comes to rest on F , where a long pause is marked. This is mostly likely where Lambert intended the 'sudden change of key and

[^180]lighting' - the beginning of 'Dance IV' in his synopsis-to occur. ${ }^{46}$ After the pause, a solo cello reiterates the sustained F as two horns enter with the dyade $,{ }^{1}-\mathrm{g},{ }^{1}$. The bass clarinet plays a variant of the second phrase from the Prelude, a Mixolydian phrase elaborating the submediant of E flat minor, the key in which the scene closes. The triad is played pianissimo by bass clarinet, two horns, piano (as a rolled chord), and two soli celli.

The Cortège, during which the priestesses arrive and Tiresias receives the wand with which he later strikes the female snake, is characterized by subdued dynamic and tonal stasis; only in the central, climactic section does the dynamic exceed mezzo forte and the tonality depart briefly from E flat minor. ${ }^{47}$ The movement begins with three repetitions of the rolled E b minor chord by the piano (two repetitions only in the autograph), after which the English horn plays an espressivo solo (ex. 154). The solo

begins with a transposed, legato treatment of the feroce motive, continues in a manner akin to the Trio melody from the Saraband for the Followers of Virgo in Horoscope (ex. 155), and changes to a tango rhythm reminiscent of the Pas de Deux from that ballet (ex. 128 above). As this is the first melody of the movement, it likely corresponds to the point in the synopsis after the 'sudden change of key and lighting', where ' $a$

[^181]
revolting young virgin . . . enters and tells T that the priestesses are arriving. ${ }^{48}$ Bassoons then develop the feroce motive as a two-bar ostinato to the rhythm ${ }_{4}^{3} \mid$. . . . . . . . . | as three flutes enter with a cantabile melody, continued by clarinets in parallel motion, often in thirds, and underpinned throughout by an Eb pedal.

The central section of the Cortège begins with a 6-bar piano solo marked con rubato. The phrase is seemingly bitonal: the right hand plays a melody in A , minor against an accompaniment that prolongs its initial harmony, C major, through the progression I-bvi-iii-vii-iii-I. This mysterious passage likely corresponds to the following indication in the synopsis: 'In the middle the young virgin presents him with a wand of honour . . . which he accepts with slight apprehension. ${ }^{, 49}$ Because the right-hand melody is a variant of one originally used to introduce the virgin and its accompaniment prolongs C major, the tonality associated with the Apollonian aspect of Tiresias' character, the passage emphasizes that the proffered wand is a totem conferring secret, Dionysian knowledge. Such an interpretation is supported by the sudden change of tonality to F -Mixolydian for three bars as bassoons, brass, and strings re-enter; the following three-bar tutti, centred on $\mathrm{E}_{\mathrm{b}}$-Mixolydian and incorporating the feroce motive, suggests the priestesses' gladness at Tiresias' acceptance of the wand. With a change of tempo to Maestoso, Tiresias’ characteristic combination of C major triad with F\# bass recurs, followed by a transformation of the opening two phrases of the work (ex. 156).

[^182]

The motto theme is restated with its first bar inverted; its final ascending major seventh is reduced to an augmented fourth. The contour of the second phrase of the Prelude is preserved, but its mode is changed from minor to major (cf. ex. 139 above); the two chromatic tones, G b and E , relate to E flat minor, the tonality to which the music returns for the rest of the scene.

The final section of the Cortège represents the departure of 'the captains and the queens', leaving Tiresias 'in a state of bewilderment'. ${ }^{50}$ In this section, the $\hat{8}-\mathfrak{q}-, \hat{7}-\hat{5}$ figure derived from the feroce theme is transformed into a $\llcorner\hat{6}-, \hat{b}-\hat{5}-\hat{3}$ pattern. The intervallic distinction between the two patterns arises from their different starting points within the diatonic landscape of E flat minor. The scene ends with a rubato arabesque for piano, similar to that which depicted Tiresias' earlier puzzlement at the girls' departure. Whereas the earlier arabesque prolonged the prevailing tonal centre of F , this one effects a transition from E flat minor to the single pitch $\mathrm{d}^{2}$, the upper member of the whole-tone dyad with which this scene ends and the next, depicting the snakes, begins. The dyad is given first by muted trumpets then repeated, flutter-tongued, by flutes.

The movement entitled Snakes consists of three sections: a lengthy section depicting 'two snakes copulating'; a short, transitional section in which Tiresias 'dashes at them

[^183]in a puritanical fury and beats the female snake with his wand'; and the final section, in which Tiresias undergoes his first change of sex. ${ }^{51}$ The two snakes are portrayed throughout the first section by two-part woodwind writing incorporating much contrary motion, often in rhythmic unison; occasionally, the counterpoint is accompanied by one or two sustained tones. The first phrase consists entirely of motivic cells derived from the feroce theme (ex. 157). Because the cells are removed from all diatonic context, I label them as pitch-class sets rather than scale-degree patterns. ${ }^{52}$ The lower part

EXAMPLE 157 Lambert, Tiresias, Act I Snakes, bars 1-4

alternates between two exact transpositions of the $\varsigma \hat{\sigma}-, \mid \hat{6}-\hat{5}-\hat{3}$ variant introduced towards the end of the Cortège (pc set 4-5, prime form [0,1,2,6]), an inversion of the first three intervals of the motto theme. The two transpositions are connected with the tonic axis $\left(\mathrm{C}-\mathrm{F} \#, \mathrm{~A}-\mathrm{E}_{b}\right)$ of the work: the first transposition spans the primary branch $\mathrm{C}-\mathrm{F} \#(\mathrm{G})$ ); the second, the secondary branch A-Eb. The upper part alternates between a new variant (pc set 4-12, prime form $[0,2,3,6]$ ) and an exact inversion of the original $\hat{8}-\hat{q}-,-\hat{7}-\hat{5}$ figure (pc set 4-4, prime form [0,1,2,5]). A bitonal phrase follows, in which the oboe unfolds the entire G-Mixolydian scale against the bassoon's B , minor pentatonic ostinato (ex. 158). The third phrase is more angular than its predecessors, but includes the pc sets 4-4 and 4-5 (ex. 159). The music continues in the manner of the second and

[^184]third phrases until $\mathbf{E}$, where the opening material recurs, again played by two clarinets. The section ends esitando ${ }^{53}$ by fragmenting the final gesture of the opening phrase: the final, drooping major thirds recall the minor ones that preceded the first appearance of the feroce theme in the Prelude.

EXAMPLE 158 Lambert, Tiresias, Act I Snakes, A: 1-4

eXAMPLE 159 Lambert, Tiresias, Act I Snakes, B: 1-5


As in the Prelude, the drooping thirds are followed by a sudden change of tempo, texture, and instrumentation. At $\mathbf{F}$, the tempo changes from Calme to Violente accel.; in the autograph, the stage direction 'Tiresias gets angry' appears at this point. The section begins with a gesture foregrounding the tritonal polarity $\mathrm{A}-\mathrm{E}_{b}$ : two trumpets state the figure $e(f)^{2}-d^{2}-c^{2}-a^{1}$ in unison against $\left.e b^{1}-g\right)^{1}-a b^{1}-b b^{1}$, played by a single muted horn. After a caesura, the bitonal-pentatonic brass gesture is repeated to the original rhythm of

[^185]the feroce theme, ${ }_{4}^{4} \mid \% . d . d$. The gesture is then repeated four times in continuous quavers by trumpets and trombones; in the final iteration, the trombones' last pitch is altered to $b a^{1}$, coinciding with the initial $a^{1}-b^{1}$ dyad of the ensuing piano solo (ex. 160).
example 160 Lambert, Tiresias, Act I Snakes, F:6-G:2, piano


This solo presents the opening material of the movement in diminution, depicting the now frenzied pace of the snakes' mating. At $\mathbf{G}$, the piano is doubled by two flutes and two clarinets; the forte dynamic increases to fortissimo in the following bar, where they are joined by a piccolo. The rhythm and instrumentation of these rising gestures recall the penultimate gesture of Mr Bear, where the animals the bear squashed seem to squeak in agony (ex. 161). The 4-4 against 4-5 figure is then played in the high register by three clarinets and three oboes, to the original feroce rhythm, as if to emphasize Tiresias' anger. Tiresias strikes the female snake, the five blows of his wand being
 The violence of the blows is accentuated by dissonant chords in the piano; every whip crack coincides with a piano chord. A side drum roll leads to a sustained $\mathrm{F} \#$ unison
played $f f f$ by woodwind, two horns, and piano. This unison, representing the 'Thunder and lightning!' in the synopsis, closes the middle section of the movement. ${ }^{54}$

EXAMPLE 161 Lambert, Mr Bear, EE: 10-12, score


After the thunder and lightning, the synopsis states that the female Tiresias appears from behind the bull, 'wearing the mask of the young Tiresias', at which ' T is terrified. ${ }^{, 55}$ The appearance of the female Tiresias is represented musically by an inversion of the motto theme (ex. 162). The inversion is presented with the same

## EXAMPLE 162 Lambert, Tiresias Act I Snakes, H: 2-4, trombones



[^186]rhythm, dynamic level, and instrumentation as the original. Both versions begin on the same pitch class, F\#. Only two intervals are altered in the inversion: the augmented fourth $c \#^{1}-\mathrm{g}$ (originally a diminished fourth, $\mathrm{b}=\mathrm{e},{ }^{1}$ ) and the minor seventh $\mathrm{d}^{1}-\mathrm{e}$ (originally a major seventh, $\mathrm{a},-\mathrm{g}^{1}$ ). The augmented fourth maintains the chromatic profile of the original better than a diminished fourth, which would be perceived in this context as a major third, $\mathrm{c} \#^{1}-\mathrm{a}$.

The rest of the movement revisits the opening phrases of the Prelude, the climax following Tiresias' first entry, and the climax and final section of the Entry of the Warriors. The unison phrase that answers the inversion of the motto theme begins like the second phrase of the Prelude but continues in a manner akin to the chromatic bass line that led to the 'sudden change of key and lighting' at the end of the Entry of the Warriors. The two Pesante bars that follow embellish the combination of C major triad and $\mathrm{F} \#$ bass with a diatonic phrase in parallel triads based on the second phrase of the Prelude. This phrase leads to a C\# minor chord, where the movement's last change of tempo, to Lento, occurs. Piano and upper woodwind play block chords, alternating between $\mathrm{C} \#$ minor and G 7 in a manner reminiscent of the tritonal juxtaposition between $E b$ minor and A minor towards the end of the Entry of the Warriors. The resolution at $\mathbf{K}$ is to E major, a tonal centre lying midway between the tritonal opposites $\mathrm{C} \#$ and G . These three tonal centres belong to an axis $(\mathrm{G}, \mathrm{B}, \mathrm{C} \#, \mathrm{E})$ that has dominant function in relation to the tonic axis of the work ( $\mathrm{C}, \mathrm{E}$ b, $\mathrm{F} \#, \mathrm{~A}$ ). This suggests that Tiresias has arrived somewhere as far removed from the centre of his being as his earlier display of physical prowess, but in the opposite direction. The resolution to E major is embellished with the Lombard motive, which here takes the form of an incomplete upper-neighbour $\hat{4}-⿰ \hat{3}$ figure. This probably marks the point at which the female Tiresias removes her mask. The resemblance between this $\hat{4}-\hat{3}$ figure, repeated thrice, and the $\hat{6}-\hat{5}$ Lombard
figure stated twice at the culmination of the Sword Dance highlights the challenge that the unmasked female Tiresias presents to Tiresias' masculine identity. The new tonal centre is prolonged by a closing gesture that highlights the minor subdominant, A minor, and a $\hat{1}-\hat{5}$ bass oscillation. During this final passage of the movement, the male Tiresias 'disappears down [a] trap'. ${ }^{56}$

The following Interlude sets the scene for Act II: a mountain landscape, where 'Tiresias (by now an attractive girl of 30) [is] discovered alone. ${ }^{57}$ Lambert's synopsis refers to a representation of 'The Dove Goddess', a Minoan/Mycenaean precursor to Aphrodite/Venus, which he identifies as a 'sex symbol' ${ }^{58}$ A sense of disorientation arising from Tiresias' change of sex (and of identity) is suggested by the bitonal piano ostinato that opens the Interlude (ex. 163). The even rhythm and smooth articulation of

## EXAMPLE 163 Lambert, Tiresias, Interlude before Act II, bars 1-16


the ostinato recall the opening phrase of the Snakes movement (cf. ex. 157); the pitch material recalls the initial gesture of the same movement's third phrase (ex. 159). The

[^187]Interlude consists mostly of such ostinato patterns interspersed with woodwind soli developed from them.

The first scene of Act II, in which Tiresias dances her 'Romantic solo', is marked Piacevole. This tempo marking, the compound duple metre, and the siciliana rhythm that pervades the outer sections of the movement recall the central section of the Variation for the Woman from Horoscope. In this scene of Tiresias, the siciliana material fulfils a similar function by contrasting with the smooth rhythmic surface and decadent melodic contour of the Interlude. Another point of connection between the female Tiresias' solo and her former, male self is the use of the tonal centres $\mathrm{F} \#, \mathrm{E}$, and A, all of which belong to the tonic axis of the work. The first section of the movement prolongs the tonal centre F , moving briefly to its subdominant at $\mathbf{A}$. The opening oboe solo includes Phrygian, harmonic minor, and Phrygian-dominant elements (ex. 164).

## example 164 Lambert, Tiresias, Act II scene 1, bars 1-8, first oboe



The key change to E flat minor at $\mathbf{B}$ is marked by a return to the 5 -flat key signature of the Act I Cortège and the emergence of a new variant of the $\hat{8}-\mathfrak{q}-, \hat{7}-\hat{5}$ ostinato whose
 siciliana. Over this ostinato, trumpets play a slow, E flat minor version of Tiresias’ Coranto-like solo from Scene 2 (ex. 165; cf. ex. 148 above). The clarinets continue in a manner akin to the Giocoso trumpet melody that marked his first appearance. The 5-flat
key signature is abandoned at $\mathbf{C}$, where flutes reintroduce the melody in thirds that illustrated Tiresias' 'rather exhibitionist step' in the first scene after the Prelude (ex. 166; cf. ex. 145 above). The reappearance in Act II of material and tonalities originally used to convey the masculine vigour of the young Tiresias serves to remind the audience that Tiresias retains all memory of previous experience despite the gender reversal.
example 165 Lambert, Tiresias, Act II scene 1, B: 2-5, trumpets

example 166 Lambert, Tiresias, Act II scene 1, C: 1-4, partial score


The second scene of Act II is entitled Dance of the Shepherds and Shepherdesses. It comprises three types of material distinguished by rhythmic and melodic profile. The shepherdesses are represented by diatonic melodies moving in parallel triads. The metre of these melodies is complex: even the $9 / 8$ bars are grouped irregularly, in a 3-2-4 pattern. The shepherdesses' ensemble dance functions as a ritornello, recurring in three different keys before its final appearance, in the original key. These ritornelli are
interspersed by bitonal (later, polytonal) interludes, the shepherds' ensemble dances. These simple-metre interludes consist of pentatonic melodies played in parallel motion. The interval between the melodies changes, but the pitch and register of the bass part remains constant. The first three are for solo piano: the first, whose soprano is a diminished fifth above the bass, is shown in example 167. In the second interlude, the

EXAMPLE 167 Lambert, Tiresias, Act II scene 2, A: 1-5, piano

soprano is a major sixth above the bass; in the third, a diminished fourth above. The fourth interlude is played by woodwind, a diminished octave apart. This leads into the Trio, where Tiresias dances a solo to a piano cadenza. This cadenza is distinguished from the foregoing material by its slower tempo, chromatically inflected melody encompassing a wide melodic range, and continuous semiquaver accompaniment (ex. 168). After the climax in the sixth bar, the chromatic inflections are gradually abandoned, and the music settles into B-Aeolian. Downward triplet gestures and melodic motion in parallel fourths reinforce the calm atmosphere. In the synopsis, Tiresias' solo is followed by 'Ineffectual passes by shepherds'; the printed programme merely indicates that 'the shepherds do not appeal to her. ${ }^{59}$ The shepherds' attempt to attract Tiresias' attention is represented by a polytonal episode built on the same pentatonic theme as before. Throughout the episode, the bass line remains at its original pitch. It begins piano with two clarinets playing a major sixth apart. Additional voices are added until a highly dissonant five-layer texture is attained. Details of

[^188]instrumentation and pitch are given in Table 7. The exit of shepherdesses then shepherds is portrayed by the final statement of the ritornello and a bitonal passage for woodwind. Following their departure, Tiresias dances a short solo to an abridged version of the piano cadenza from the Trio. The final tonality of the scene is ambiguous: although the horns end with the dyad $\mathrm{d}^{1}-\mathrm{f} \ddagger^{1}$, suggesting D major, the English horn melody ends with $\mathfrak{a} \sharp^{1}-\mathrm{b}^{1}$, suggesting $B$ minor instead (ex. 169). ${ }^{60}$
example 168 Lambert, Tiresias, Act II scene 2, G: 1-6


TABLE 7 Instrumentation and minor pentatonic collections in Tiresias, Act II scene 2, H:1-11

| Minor pentatonic collection | H: 1-2 | H: 3-4 | H: 5-7 | H: 8-9 | H: 10-11 |
| :---: | :---: | :---: | :---: | :---: | :---: |
| A, |  |  |  | Piccolo | Piccolo |
| D, |  |  | 2 Flutes | 2 Flutes | 2 Flutes |
| E, |  | 2 Oboes | 2 Oboes | Clarinet 1 | 2 Oboes |
| $F_{\#}$ | Clarinet 1 $\left(c \not \#^{2}\right)$ | English horn (c\# ${ }^{1}$ ) | English horn (C\#1) | Clarinet 2 $(c \neq 1)$ | English horn (c\# ${ }^{1}$ ) |
| A | Clarinet 2 | 3 Bassoons | 3 Bassoons | Bass Clarinet | 2 Bassoons |

[^189]EXAMPLE 169 Lambert, Tiresias, Act II scene 2, M: 3-4, English horn, horns 1-3


The Dance of Shepherds and Shepherdesses foregrounds tonalities extraneous to the tonic axis of the work. The only passage based on a centre from the tonic axis is the fourth ritornello, in F sharp minor. Most keys visited belong to the subdominant axis (Ab minor, B minor, and possibly D major at the end), although the opening key and that of the final ritornello, G minor, belong to the dominant axis. It is the shepherds' interludes that link most directly with the tonic axis. The first interlude (ex. 167 above) combines minor pentatonic melodies centred on A and $\mathrm{E} b$, the two poles of the secondary branch of the tonic axis. The second interlude combines $\mathrm{F} \sharp$ minor pentatonic with A minor pentatonic. Subsequent interludes introduce pentatonic scales extraneous to the tonic axis. This suggests that Tiresias becomes further removed from her former, male identity as the scene progresses, an impression supported by the passionate cadenza in the middle of the scene.

Act II scene 3 is the pas de deux, as labelled in the autograph. The printed programme states that 'a stranger' emerges 'from behind a statue' and he and Tiresias 'fall in love'. ${ }^{61}$ Lambert's synopsis is more descriptive:

[^190]From behind the Dove Goddess (sex symbol again) appears a luvlly man. Grand pas de deux starting off slowly but ending up in a state of erotic frenzy. Climax of T's sex life. ${ }^{62}$ Lambert's idiosyncratic spelling 'luvlly' probably refers to the Yorkshire origins of John Field, who played Tiresias' lover in the original production. The action of the scene-a languid and intimate exchange building to the principal climax of the workis reflected in its formal structure. A free rotational form built on new material leads to a climactic section where earlier themes are restated with new intensity.

The rotational form, which accounts for about three quarters of the scene, is built from four new ideas: a mysterious chord progression ending on a dominant-seventh chord, a melody developed from a neighbour-note figure, a sequential stepwise pattern that first appears in 5/8 metre, and a Teneramente piano solo. This rotational form differs significantly from those discussed in earlier chapters: the two rotations each have a loosely palindromic structure. Each rotation states its material then retraces its steps; the two rotations only differ significantly in their placement of the Teneramente piano solo.

The mysterious quality of the opening arises from the soft dynamic level and the hexatonic relationship between its first three chords, A minor, $\mathrm{C} \sharp$ minor, and F major (ex. 170). The upward arpeggation of the major-seventh chord by cellos aptly conveys Tiresias' surprise as she notices the handsome stranger. This three-bar progression creates a dreamlike, Apollonian atmosphere. The rapt quality is maintained in the ensuing melody. David Clarke's description of 'gentle rocking neighbour-note motion . . . suggesting cradling, slumber, dreaminess' applies equally to this solo cello melody (ex. 171). ${ }^{63}$ Its earlier use, in the 'Siesta' movement of the Trois pièces nègres, which

[^191]
## SCENE 3


eXAMPLE 171 Lambert, Tiresias, Act II scene 3, bars 4-7

follows a progression resembling example 170, shows that Lambert associated this melody with rapture. The second phrase of the melody is played by two clarinets over a submediant pedal and concludes with an upward F major-seventh arpeggio and cadential progression analogous to bars 2 and 3 . This time, the dominant seventh resolves deceptively: a two-bar piano solo expands submediant harmony, incorporating
the neighbour-note motive within an A-Phrygian melody with Phrygian-dominant accompaniment (ex. 172). The episode that follows adheres mostly to the A-Phrygian dominant scale; the pitch $\mathrm{g} \#$, introduced in the antepenultimate bar, serves to prepare the E major tonality of the ensuing piano solo (ex. 173). This solo, marked teneramente, is
example 172 Lambert, Tiresias, Act II scene 3, A: 1-3, piano


EXAMPLE 173 Lambert, Tiresias, Act II scene 3, A: 11-14

the central and most intimate part of the first rotation. In certain respects, it recalls the final alto solo of The Rio Grande (ex. 174). The oscillating minor thirds in the second bar resemble the corresponding bar of the alto solo. Moreover, the key and widely spaced piano chords echo the E major section of The Rio Grande that begins four bars after the excerpt shown (see ex. 102 above). The Teneramente solo is followed by a brief simple-time passage in similar style to the $5 / 8$ episode that preceded it. At $\mathbf{B}$, trumpets play an E flat major version of the neighbour-note melody in parallel triads. The horns take up this idea as a melody in thirds in the next bar. The trumpets resume
their melody in parallel triads in the following bar; the bitonal intrusion by bass trombone prepares the shift to a sharper tonal area at the end of the phrase (ex. 175).
example 174 Lambert, The Rio Grande, 25: 1-4


EXAMPLE 175 Lambert, Tiresias, Act II scene 3, B: 3-4


A varied recurrence of the opening material marks the juncture between first and second rotations. This is the first time the dynamic exceeds forte in this scene: flute,
piano, and cello are marked fortissimo. Whereas the opening progression led from A minor to the dominant-seventh of the goal tonic, C major, this three-bar passage begins with the same triad as the piano solo that follows, B major; its chord progression, $\mathrm{I}^{-\mathrm{v}^{6}-\mathrm{V}^{9} / \text { GVII-qvii }}{ }^{7}$, is prolongational in function. The piano solo is based on the continuation of the neighbour-note melody; it is interrupted after three bars by a recurrence of the $5 / 8$ episode, mostly unchanged, a minor third lower than its original statement. The teneramente piano solo does not follow immediately: it is delayed for two bars while horns enter with their melody in thirds, continued as an English horn solo. When the teneramente theme appears, it has a new harmonic context (ex. 176).

EXAMPLE 176 Lambert, Tiresias, Act II scene 3, D: 3-7


Previously, it began with $\hat{1}$ suported by I, oscillated between $\hat{3}$ and $\hat{5}$ over V in its second bar, and ended with $\hat{-}-\hat{6}-\hat{5}$ over V (cf. ex. 173 above). Here, it begins with $\hat{2}$ supported by V , oscillates between $\hat{3}$ and $\hat{5}$ over a chromatically altered I, and ends with $\hat{7}-\hat{6}-\hat{5}$ over ii. An $\mathrm{E} ן$-Lydian horn melody in thirds follows, answered by a unison statement of the neighbour-note theme by upper woodwind, leading to a tutti climax, where all parts except trumpets, trombones, and tuba are marked ffff. There is only one other place in the score where Lambert employs such a loud dynamic: at the end of this scene. The latter part of Act II scene 3 thus forms the central and principal climax of the work.

The final section of the movement is based on material from earlier scenes. The deceptive resolution of the dominant seventh coincides with the recurrence of the feroce motive in its original tonal context. This occurs on two rhythmic levels: horns state the motive as an ostinato in even crotchets; upper woodwind, as an ostinato to the rhythm ${ }_{4}^{4} \mid \cdots \cdot$.... The next figure to be reintroduced is a pentatonic motive originally stated in parallel fourths by trumpets during the Cortège. Here, it is developed and extended by upper woodwind and piano (ex. 177). The 'state of erotic frenzy' in the
example 177 Lambert, Tiresias, Act II scene 3, G: 3-11, piano

synopsis is represented by ostinati, pentatonicism, and organum-like use of parallel fourths, at a loud dynamic level. These elements signify musical primitivism. Moreover, the bass line features the rhythmic ostinato ${ }_{4}^{4} \mid$. . .... . $\mid$ which, supported by a timpani roll for its first half, brings a martial quality. The climax of the ballet thus embodies the Dionysian combination of eroticism and violence revealed in Clarke's analysis of Tippett’s opera King Priam. There, Clarke argues, Tippett projects 'a modernist vision of a disenchanted world, in which humankind's relation to nature is
represented in its elemental principles of sex and violence? ${ }^{64}$ The combination of eroticism and violence also underpins much of the following scene of Tiresias, the Bacchanale.

Act II scene 4 is subtitled Bacchanale, and most of the scene depicts an orgy to which Tiresias has invited her friends. This overtly Dionysian section of Tiresias is discussed in Part Three below. The last quarter of the scene depicts the reappearance of the snakes, Tiresias' beating of the male snake, and her second change of sex. It follows the climax of the Bacchanale, where a highly dissonant chord is repeated to a restless, syncopated rhythm, followed by an extended silence (see ex. 227 below).

The Lento passage that follows the pause features a unison statement of the motto theme by horns (ex. 178). Whereas the original statement, by trombones, began on $f_{\#}$

## example 178 Lambert, Tiresias, Act II scene 4, T: 1-4, horns


and featured $\mathrm{c}^{1}$ as a salient pitch later in the line, this version does the reverse: it begins on $c^{1}$, foregrounding $f \ddagger^{1}$ later. It could be seen as an extroverted transformation of the original, being set roughly a fifth higher and with a more straightforward melodic contour: the original changed direction four times; this transformation, twice. The horns' final pitch, $\mathrm{d}^{2}$, prepares the $\mathrm{c}^{2}-\mathrm{d}^{2}$ dyad introduced by flutter-tongued flutes. As at the end of the Cortège, this dyad signals the appearance of the snakes. The Snakes music from Act I is then given in abridged form. This time, the compound-metre

[^192]material is succeeded by an Allegro passage similar to the Violente accel. music of the earlier scene. The music depicting Tiresias' assault on the male snake is only slightly different to what underscored his attack on the female snake. The rhythm of the five
 chords is augmented accordingly. The pitch-class material of those chords is unchanged, but played an octave lower.

The remainder of the scene, which shows Tiresias' second change of sex, is closely modelled on the final section of the Act I Snakes scene. As before, a side drum roll leads to a sustained $\mathrm{F} \#$ unison, followed by a Giusto statement of the motto theme in inversion. All this is restated with the same pitch, rhythmic content, and orchestration, but without the tempo fluctuations that occurred in the earlier scene: the tempo remains Giusto until the penultimate bar of the scene, where rall. is marked.

The Interlude between Acts II and III sets the scene for the argument between Jupiter and Juno: 'An open courtyard in a Palace'. ${ }^{65}$ The music does not resemble the earlier Interlude; rather, it revisits material from the Bacchanale, albeit at a slower tempo and softer dynamic level. The tonal centre A is prolonged throughout most of the Interlude by pedal points and ostinati based on the feroce motive. In the antepenultimate bar, the horns' $a-b,-d^{1}-e^{1}$ chord resolves to E major in a plagal cadence. The resolution is embellished by a Lombard consonant skip $g \sharp^{2}-\mathrm{e}^{2}$ in the soprano voice. Act II is thus framed by the tonal centre E, part of the dominant axis of the work. This Interlude ends as the final scene of Act I did: with the dyad E-B.

Act III commences abruptly with a syncopated passage for trumpets, trombones, and piano, alternating between two dissonant chords (ex. 179). The bitonal writing

[^193]
illustrates aptly the 'argument between Jupiter and Juno' about the 'relative pleasure of being man or woman, ${ }^{66}$ After a three-bar passage in which a new, mostly stepwise ostinato figure is stated by upper woodwind, the bitonal material returns. Here, the first bar is given with the original rhythm and orchestration, but the order of chords is reversed. The rest of the phrase is given in triple metre an octave higher. The two chords are then conflated into an aggregate, $\mathrm{B},-\mathrm{E},-\mathrm{A},-\mathrm{A} \vDash-\mathrm{D}-\mathrm{E}$, which is repeated to a jagged syncopated rhythm.

This complex chord reduces to the trichord A-D-E, establishing the tonal centre for the next section, where Juno presents her case that man is the happier of the two sexes. This section is based on A, as was the Entry of the Warriors, from which it quotes extensively. The trichord A-D-E acts as a springboard for the rapid A major melody that preceded the Sword Dance in Act I. The first eleven bars of the Sword Dance are restated with only minor changes of rhythm and orchestration. This time, the partial recurrence of the feroce theme is extended by one bar, where the motive is played in augmentation over a sustained $a-d^{1}-e^{1}$ trichord, which resolves to an A major chord. This fortissimo chord is marked with a fermata and a crescendo sign, as if to illustrate the final, emphatic gesture of Juno's argument. A short piano solo follows, marked

[^194]Recit - Lento. This improvisatory passage provides a moment of relief between the two gods' presentations.

Jupiter presents his case, that woman is the happier of the two sexes, with a reprise of the first ritornello from Act II scene 2, the shepherdesses' ensemble dance. Its last bar is omitted: a fortissimo passage for upper woodwind, piano, and horns interrupts. Like the opening of the scene, this passage alternates between two dissonant chords and has a jagged, syncopated rhythm. This is followed by three bars in which the piano repeats the $\mathrm{B},-\mathrm{E},-\mathrm{A},-\mathrm{A}\}-\mathrm{D}-\mathrm{E}$ chord. This emphasizes that Jupiter and Juno cannot settle their dispute themselves and must call upon Tiresias 'as [the] only living authority'. ${ }^{67}$

The entrance of Tiresias is set to the opening material of the Prelude, with several modifications. The initial flourish by piccolos and piano is omitted; the motto theme is preceded only by the crack of two whips. The sustained $\mathrm{g}^{1}$ at the end of the motto theme is not held over into the following phrase; instead, a breath mark intervenes. The second phrase is stated in unison by tutti woodwind an octave higher than before. Also, the pitches of its final triplet are adjusted to lead to a pure C major triad. Whereas the corresponding chord in the Prelude was underpinned by an F\# bass, no such bitonality exists here. To include that Dionysian undercurrent would contradict Tiresias' role as impartial, enlightened judge. The C major chord is prolonged through a similar fanfare to that in the Prelude. The final C major chord is embellished by diatonic trills in the upper woodwind, and followed by a strike of the gong, together with a dissonant piano chord, $\mathrm{F}_{\mathbf{2}_{2}}-\mathrm{A}_{{ }_{2}}-\mathrm{B}_{2}-\mathrm{C} \mathrm{m}_{1}$.

As if to reinforce the Apollonian nature of the task Tiresias is to perform, the piano plays a slow, deliberate pattern of ascending semibreves that begins like an unfolding of

[^195]the harmonic series above the fundamental $\mathrm{C}_{1}$, the top note of the previous chord (ex. 180). The pattern follows the harmonic series until the tenth partial ( $\mathrm{e}^{1}$ ), skips to the eXAMPLE 180 Lambert, Tiresias, Act III, O:13-P:2, piano

fourteenth $\left(b b^{1}\right)$, then proceeds through the fifteenth to a palindromic chromatic motive. An eerie passage follows in which a whole-tone Lombard figure is played thrice by trumpets; in each case, the upper voice descends from E to D while the lower voice rises from $B$, to $C$. The timpani accompany each iteration with a figure prolonging $F \sharp$. The Lombard figure serves to introduce the dyad $\mathrm{c}^{2}-\mathrm{d}^{2}$, which is repeated, flutter-tongued, by flutes. As in earlier acts, this dyad ushers in music associated with the snakes, a reference to the sequence of events whereby Tiresias acquired his prodigious sexual experience.

The programme does not indicate how Tiresias makes his decision: it only says 'He states firmly that he preferred life as a woman. ${ }^{68}$ Lambert's synopsis provides additional detail:

A man dances to [Tiresias'] tune from Scene I. A girl dances to his tune from Scene II.
T unhesitatingly says 'woman'! ${ }^{69}$
Tiresias' answer is illustrated by music drawing upon his experience as a woman, as a man, and of transformation. The passage begins with the final version of the mysterious

[^196]chord progression from Act II scene 3, transposed a tone higher. It continues with a slow, legato treatment of the initial motive of the Giocoso theme that marked the male Tiresias' first entry, after the Prelude. To this motive is appended the ornamented drooping-thirds figure from the Snakes movement.

Juno reacts to Tiresias' answer violently, striking him blind. Lambert's synopsis includes the stage direction '(Thunder, lightning etc.)', recalling the moment in the Snakes scene of Act I where the female Tiresias first appeared. Musically, this moment is represented by the same material: a C major chord sustained against an F\# bass, the inversion of the motto theme (see ex. 162 above), and the chromatic bass melody leading to an F\# pedal, over which upper woodwind and piano play a phrase in parallel triads, ending on an F\# major triad. That Lambert uses F sharp major to illustrate Tiresias' blindness, which he likely experiences as darkness, supports my interpretation of $\mathrm{F} \#$ as the Dionysian pole of the primary branch of the work's tonic axis. The tonal centre $\mathrm{F} \sharp$ is confirmed by five subsequent bars in which timpani play a $\hat{1}-\hat{5}$ oscillating bass. By T, the dynamic reduces to pianissimo and the tempo slows to Lento. The passage from the Prelude featuring the Mr Bear progression is then restated with its original orchestration: trombones, horns, then trumpets. A fourth iteration is added, begun by oboes and continued by flutes and piccolo. In the Prelude, only the upper voice of the progression was given, by first flute, against which the second flute added a descending chromatic line, leading to a new tonal centre, A. Here, the complete chord progression is given, continuing to a very high, sustained $\mathrm{F} \sharp$ major $\operatorname{triad}\left(f \ddagger^{3}-\mathrm{a} \sharp^{3}-\mathrm{c} \ddagger^{4}\right)$. Beneath this chord, the bass clarinet plays an F -Aeolian motive that appeared just after Tiresias' entry in Scene 1 of the ballet, and more recently at the end of Act II scene 4.

The bass clarinet's closing gesture is interrupted by Jupiter's reaction, represented by a percussive cymbal effect—marked 'wood stick' and 'étouffez'—followed by a
two-bar piano solo in parallel perfect fifths. ${ }^{70}$ The piano solo has a similar rhythm and contour to the phrase where Juno blinded Tiresias. It leads to an Eb minor chord, associated in Act I with the priestesses. The religious connection is relevant because Jupiter gives Tiresias 'the gift of prophecy' in compensation for his blindness. ${ }^{71}$ Indeed, Cortège material is reintroduced soon afterwards, in a section Lambert's synopsis calls 'Semi-religious finale'..$^{72}$ Over an $\mathrm{E}_{{ }^{1} 1}-\mathrm{B}_{11}$ dyad, the English horn plays the first two bars of its opening solo from the Cortège. The bass clarinet repeats this motive, then a solo cello adopts it as a piangendo ostinato, underpinned by the $\mathrm{E},-\mathrm{B}$, dyad. Meanwhile, trumpets expand on their slow E flat minor version of the Coranto-like theme, and an oboe enters with a variant of the siciliana-like theme that opened Act II.

By bringing together material from the Cortège and the female Tiresias' romantic solo, Lambert highlights pivotal experiences in Tiresias' identity formation.

Nevertheless, the E flat minor material represents a secondary aspect of his character, as does the material based on A associated with the warriors. Tiresias' essential ambivalence is represented by the primary branch, $\mathrm{F} \#-\mathrm{C}$, and it is to that polarity that the music now turns. The oboe melody closes with a major tonic chord, where the key signature changes to E flat major for four bars, during which trombones and horns each play a diatonic melody in thirds deriving from the first section of the Prelude. The horns' melody resolves to a C major chord, with a corresponding change of key signature. This chord is embellished by a fanfare for trumpets and trombones, similar to that which embellished the original C major/F\# combination in the Prelude. The F\# pedal recurs with the final C major chord of this fanfare and continues until the end of the ballet. While bassoons, contrabassoon, tutti brass, timpani, cellos, and basses sustain

[^197]the C major/ $\mathrm{F} \#$ combination, upper woodwind and piano play a descending phrase that connects tellingly with several important motives of the ballet (ex. 181). The rhythm of
example 181 Lambert, Tiresias, Act III scene 1, Y: 5-6, piano

this phrase derives from the motto theme; its contour and parallel triadic movement, from the 'GLOIRE!' moment in the Entry of the Warriors (ex. 153 above). The succession of chords resembles an inversion of the Mr Bear progression.

The piano enters shortly afterwards with an ostinato consisting of widely separated F\# double octaves alternating with middle-register C major triads. This is a triple-time pattern, the $\mathrm{F} \#$ octaves occurring on the first beat and the triads on the second. The rhythmic pattern stays the same when the time signature changes to $4 / 4$ to reflect the metric organization of the solo cello line. The solo cello presents the motto theme at its original pitch, in augmentation. The first oboe follows with an F minor version of its melody from the first Interlude, which resembles the first choral entry 'Fair Summer droops', from Summer's Last Will. It is significant that Lambert evokes the spirit of that choral work at this point: its air of resignation applies equally to the conclusion of Tiresias, where mediation between Apollonian and Dionysian seems impossible. In the Interlude, the melody ended on $\hat{3}$; here, it ends on $\hat{2}$ so as to coincide with the upper note, $\mathrm{g}^{2}$, of the C major triad in the piano. The ostinato continues for a few more bars before coming to rest inconclusively on the dissonant combination of $\mathrm{F} \#$ octaves and

C major triads. Such an ending underlines the unresolved tension between Apollonian and Dionysian tendencies within Tiresias.

The original production of Tiresias attracted harsh criticism, but even the least sympathetic reviews testify to its status as a work of Dionysian modernism. Lloyd quotes from the diary of Lambert's friend Tom Driberg, who recorded some critical responses:

The Express headed its notice simply 'Baffling, annoying, grim, savage.' 'Repulsive,' yet merely a frolic,' said the Herald. There was also 'sensational' (Mirror), 'a work of the noblest stature . . . quite masterly . . . hieratic' (Church Times), and 'a total loss' (New Statesman). ${ }^{73}$

These descriptions allude to the dark, mysterious, chthonic, and ritual aspects of the ballet, all of which relate to the Dionysian.

When the Sadler's Wells Company performed Tiresias at the Met in September 1955, it received a glowing review from John Martin in the New York Times. ${ }^{74}$ Martin lauded Michael Somes and Violetta Elvin for the continuity they achieved between the male and female Tiresias, which meant Tiresias' experiences in Act II were presented 'with a strong comment from within, as if her mind were still that of the male Tiresias' ${ }^{75}$ Martin's view concurs with my own, that the female Tiresias remembers her male experience, as supported by such details as the transformed recurrence in Act II of motives originally used to illustrate the male Tiresias' athleticism. Martin's interpretation of Act III is also similar to mine: that Tiresias' task is Apollonian; Juno's reaction, Dionysian. Martin calls Juno a 'symbol of prattling and vicious authoritarian

[^198]opinion' who is 'enraged' by Tiresias' decision; Jupiter, on the other hand, sees in Tiresias 'the uncompromising eyes of prophecy and rewards him accordingly'. ${ }^{76}$ This supports my reading of the unfolding of the harmonic series on C above as a reflection of Tiresias’ Apollonian judgment.

[^199]
## PART THREE: A DIONYSIAN STYLE REVEALED

The remaining chapters give detailed analysis of the three movements from Lambert's mature period with Dionysian programmatic content: the Brawles from Summer's Last Will and Testament and the Bacchanale movements from the ballets Horoscope and Tiresias. Each chapter examines how Lambert uses a particular aspect of style to engage with such Dionysian topics as excess, transgression, liminality, disruption, and fragmentation. Chapter Seven considers the formal structure of the three movements, from the whole-movement level to the motivic surface. Intratextual and intertextual references are also examined in this chapter, to show how these movements link with other Dionysian topics, such as decadence, the macabre, the popular, and the primitive. Chapter Eight takes rhythmic disruption as its subject, examining how Lambert subverts rhythmic and metrical expectations to create ambiguity and instability. Chapter Nine investigates how Lambert's use of contrasting melodic types contributes to musical representation of the Dionysian.

# CHAPTER SEVEN: FORMAL STRUCTURE IN THE THREE SELECTED MOVEMENTS 

This chapter investigates the structural means by which Lambert represents the Dionysian in the three selected movements. I consider how Lambert invokes and transgressively adapts traditional formal structures, and how continuity and discontinuity interact in the three movements. Continuity is associated with the Dionysian attributes of liminality and transgression; discontinuity, with disruption and fragmentation. All these Dionysian attributes are reflected in Lambert's deformation of the motivic surface. Motivic correspondences and transformations often blur distinctions and divisions between larger structural units. The chapter concludes by considering how intratextual and intertextual references connect the three movements with other topics associated with the Dionysian, such as decadence, the macabre, the popular, and the primitive.

## Large-scale formal structure

In Chapter Three above, I argued that the early 1930s were a period of consolidation for Lambert. His critical writings from the period dwell upon formal concerns, particularly the role recursion plays in the design of a musical work. Most works discussed are latenineteenth and early-twentieth-century orchestral works: concertos, symphonies, and symphonic poems. In the section in Chapter Four on the Saraband of Summer's Last Will, I discussed a review in which Lambert assessed variation form as 'practically extinct'. ${ }^{1}$ Lambert cited the second movement of Prokofiev's Third Piano Concerto as one of few 'fine contemporary examples', successful because 'its variations are few in

[^200]number and very free. ${ }^{2} \mathrm{~A}$ few months later, Lambert argued that although 'individual movements' of Prokofiev's concertos were 'completely satisfying', the entire works were 'rather loosely put together'. ${ }^{3}$ Lambert considered this 'lack of formal cohesion' a fault of many twentieth-century works, observing that formal experimentation had not kept pace with advances in melody, harmony, and orchestration. ${ }^{4}$

Far too many composers seem to be satisfied with having produced music which is personal in mood and colour, but which has not created for itself its own individual form. They pour their emotional mixture into an accepted mould like so much blancmange. ${ }^{5}$ Lambert considered Sibelius an exception, whose 'creation of form' matches his 'creation of material'. ${ }^{6}$ Lambert also found much to admire in the construction of Vaughan Williams's Pastoral Symphony, particularly its eschewal of 'the masculine first subject, the feminine second subject, and all the usual watertight bulkheads of the nineteenth-century symphonies'. ${ }^{7}$ Although Lambert considered this symphony to be without 'precedent in symphonic writing', he found its 'general lay-out' akin to 'the quiet and unsensational Sixth Symphony of Sibelius'. ${ }^{8}$

At the time he was composing Summer's Last Will, then, Lambert regarded Formenlehre models as points of departure for new formal structures whose precise shape would depend on their musical content. Lambert's project, to create coherence by first accommodating the tendencies inherent in the material, echoes Yeats's remarks about the Dionysiac and the Apollonian quoted in Chapter One. Yeats considered the soul to have two primary tendencies: 'one to transcend forms', the other 'to create

[^201]forms'. ${ }^{9} \mathrm{He}$ admitted to having grown 'weary of that wild god Dionysus' and longed for Apollo, 'the Far-Darter', to 'come in his place'. ${ }^{10}$

The formal structure of the Brawles from Summer's Last Will is articulated primarily by choral entries (Table 8). After a lengthy orchestral exposition, the chorus enters with the text 'Trip and go, heave and ho. ${ }^{11}$ An orchestral interlude separates this stanza from the next. In the score, these two choral sections are labelled 'Trio I' and 'Trio II'. ${ }^{12}$ The week before Lambert conducted the King Pest movement at the 1936 Proms, an article by Scott Goddard in the Radio Times gave a summary of the entire work. Referring to the Brawles movement as 'the scherzo', Goddard named the first two choral sections as 'the first . . . and the second trio'. ${ }^{13}$ A later article by Ralph Hill described the orchestral exposition as 'a lively Brawles, an old round dance', the first choral entry as 'a chorus
tABLE 8 Lambert, Summer's Last Will and Testament, iv: sectional structure

| Section | Starting rehearsal mark | Opening text |
| :--- | :--- | :--- |
| Orchestral exposition | 55 |  |
| First choral section: Trio I | 63 | 'Trip and go' |
| First orchestral interlude | 65 |  |
| Second choral section: Trio II | 68 | 'Monsieur Mingo' |
| Second orchestral interlude | $71: 7$ |  |
| Third choral section | $76: 5$ | 'Ah' |
| Third orchestral interlude go' | 79 | 81 |

[^202]of clowns and maids singing and dancing', and the second as 'a grotesque invocation of Bacchus'. ${ }^{14}$ Hill added that after 'another orchestral interlude' comes 'a restatement of "Trip and go, Heave and ho!", after which the chorus vocalize on the syllable "Ah", . ${ }^{15}$

What these descriptions, with their allusions to Scherzo-and-Trio form, fail to acknowledge is the role fugal techniques play in the formal structure. The way fantasia, fugue, and symphony interact interested Lambert. In Music Ho!, he praised 'the magnificent formal sweep and emotional logic' of Sibelius's Seventh Symphony, which resolves 'the traditional group of contrasted movements . . . into one continuous web of sound' ${ }^{16}$ Lambert credited Sibelius with 'a satisfactory synthesis of the various "warring" forms of the last two centuries-the fugue, with its continuous development, the symphony, with its balanced sections, the symphonic poem, with its imaginative freedom'. ${ }^{17}$ Lambert also admired Borodin's symphonic counterpoint. In an article about Borodin's First Symphony, he observed that the development section of the first movement sees 'at least seven themes in the air', which Borodin combines 'into a free melodic counterpoint' so skilfully 'that the firm lines of the construction are never obscured ${ }^{18}$

The Brawles uses the chorus differently to earlier movements. The first Madrigal con Ritornelli and the Coranto both began with unaccompanied voices introducing the principal thematic material of the movement. The Brawles introduces most of its important motives during the orchestral exposition. Although the chorus introduces some new motives, these play a secondary role in the movement. Later in the movement, the chorus dispenses with text, substituting the syllable 'ah!', and becomes

[^203]integrated with the orchestral texture. The outline Lambert sent Patrick Hadley shows he intended a secondary role for the chorus in this movement: he describes it as a 'Scherzetto, mainly for orchestra with a silly little poem coming in from time to time on the chorus'. ${ }^{19}$ In a sense, the Brawles mediates between the chorus-driven strophic forms of the earlier movements and the purely orchestral rotational form of the 'Rondo Burlesca', King Pest.

The Bacchanale from Horoscope has a much simpler structure: like four other movements from the ballet-Dance for the Followers of Leo, Saraband for the Followers of Virgo, Variation for the Woman, and Pas de Deux-it is in ternary form. Its reprise is disguised by a change of metre from $4 / 4$ to $6 / 4$, however. Although most A-section material is restated in the original key and in roughly the same order, the rhythms are altered to accommodate the change of metre. The reprise therefore has a markedly different character to the A section. Another structural feature that distinguishes the Bacchanale from the other ternary-form movements is the substantial coda, of similar duration to the other sections.

The Bacchanale from Tiresias, on the other hand, has a complex rotational structure suggesting aspects of sonata form (see Table 6, pp. 240-1 above). As such, it warrants comparison with Hepokoski's analysis of the first movement of Sibelius's Fifth Symphony as 'a series of . . . broad and increasingly free rotations through a patterned set of materials that may simultaneously be construed as a sonata deformation of the breakthrough type, ${ }^{20}$ Hepokoski defines the breakthrough type of sonata deformation as one in which 'a seemingly new (although motivically related) event in or at the close of

[^204]the "developmental space" radically redefines the character and course of the movement and typically renders a normative, largely symmetrical recapitulation invalid. ${ }^{21}$

The first rotation of the Bacchanale from Tiresias corresponds to the 'referential statement', or 'expositional space' in Hepokoski's analysis. ${ }^{22}$ It begins with a fourfold statement of an A, -Dorian ostinato figure implying supertonic and dominant harmonies in G flat major (ex. 182). The first theme prolongs dominant harmony of G flat major (ex. 183). It is followed by a transitional passage consisting of three four-bar phrases
eXAmple 182 Lambert, Tiresias, Act II scene 4, bars 1-2, clarinets

eXAmple 183 Lambert, Tiresias, Act II scene 4, A: 1-7, reduction


[^205](ex. 184), the last of which prolongs the dominant of B flat minor, the tonality in which the rest of the rotation is set. The second group consists of two short themes in B flat minor. The first (ex. 185) is supported by simple triadic harmony and ends with a deceptive cadence to the flattened submediant, which overlaps with the onset of the second (ex. 186), based on syncopated upper-register material from the first two transition phrases. The promised authentic cadence at $\mathbf{D}$ is evaded by the horns' entry on an inverted C major chord. The phrase beginning here is also based on the tonal

## EXAMPLE 184 Lambert, Tiresias, Act II scene 4, A:8-B:8, reduction



B Piano (con 8va)


## example 185 Lambert, Tiresias, Act II scene 4, B:9-C:3



EXAMPLE 186 Lambert, Tiresias, Act II scene 4, C:4-D:1, reduction

centre B , while its C -Lydian melodic content gestures towards sharper tonal regions. This final phrase of the rotation resembles Hepokoski's description of the end of the first rotation in the Sibelius, where 'although we are deprived of a closing cadence . . . we are liberated into a more metric, rhythmically active circularity' that lets the rotational process 'rebegin on a deeper level'. ${ }^{23}$

[^206]The second rotation corresponds to the third rotation, or 'developmental space' in Hepokoski's analysis of the Sibelius; there is no equivalent to the 'developmental exposition' Hepokoski identifies there. ${ }^{24}$ Like Sibelius's developmental space, Lambert's second rotation 'isolates some . . . individual elements for expansion and variation'. ${ }^{25}$ It also embodies the 'episodes within the developmental space' type of sonata deformation identified by Hepokoski, where 'the space normally allotted to development is partially or wholly given over to . . . episodes, which may or may not be motivically related to material heard earlier. ${ }^{26}$ After a C\#-Dorian restatement of the ostinato figure that opened the movement, the first episode presents the feroce motive, accompanied by material from the transitional passage. A new phrase follows, consisting mostly of pandiatonic white-note chords with off-beat accompaniment, in F major (ex. 187). The central part of the second rotation combines this new idea with first-theme material over a recurring A bass; the accompanying harmonies alternate

EXAMPLE 187 Lambert, Tiresias, Act II scene 4, F:1-G:1, reduction


F: $\quad \mathrm{I}_{\frac{13}{7}}$


[^207]between an A major triad and a B flat major-seventh chord, prolonging the dominant of D minor. First-theme material is interrupted at $\mathbf{H}$ by a cadential phrase based loosely on transition material, which resolves to an F major chord, embellished by pandiatonic white-note chords, contextualizing the foregoing episode as a secondary prolongation within a larger prolongation of F. An improvisatory passage follows, beginning with a sequence based on the final, mostly stepwise bar of the first theme (ex. 188). This

EXAMPLE 188 Lambert, Tiresias, Act II scene 4, H: 7-12, reduction

motive is then fragmented and embellished into a pattern whose rhythm, contour, and pitch-class material (B) harmonic minor) resemble the trumpet melody in example 185 above. The second rotation ends, like the first rotation, with a phrase based on transition material (ex. 189). The salient harmony of the latter half of this phrase is a dominantninth chord on $\mathrm{F} \#$, which promises a resolution to B , as does the ascending stepwise pattern $\mathrm{F} \#-\mathrm{G} \#-\mathrm{A}$ in the bass line.


The unexpected resolution to E flat major is the breakthrough that signals that the next rotation will depart significantly from the pattern of the first. In the first movement of Sibelius's Fifth Symphony, Hepokoski identifies the move at the end of the development from E flat major to B major as an 'opening into a new, brighter vastness' that 'brings on a fourth rotation that simultaneously suggests an altered recapitulatory process'. ${ }^{27}$ The new, $\mathrm{E} \boldsymbol{}$-Mixolydian appearance of Lambert's ostinato suggests a similar departure from earlier rotations, where the ostinato appeared in $\mathrm{A}_{\mathrm{b}}$ - and $\mathrm{C} \#$-Dorian. The rest of the third rotation resembles Hepokoski's description of the final section of Strauss's Till Eulenspiegel, as 'the most disruptive, unleashed music in the work, a "recapitulation" torn to shreds at every stage', which nevertheless restates 'several of the motives from earlier in the piece . . . albeit transformed, in the expected order'. ${ }^{28}$ Lambert's third rotation omits the first theme entirely, proceeding directly from the ostinato to the third phrase of the transition. After a four-bar interpolation deriving from transition material, the second theme of the second group recurs at its original pitch.

[^208]Whereas in the first rotation this material led to an inverted C7 chord, it leads here to a root-position C7, prolonged throughout the following passage (ex. 190). The principal thematic material of the passage at $\mathbf{N}$, played by trumpets then horns, recalls the pandiatonic passage from the second rotation (ex. 187), both in its pentatonic melodic profile and its off-beat block-chord accompaniment. The second phrase also relates to the pentatonic passage depicting Tiresias' 'state of erotic frenzy' in the previous scene (ex. 177 above). The prolonged C 7 resolves deceptively to C sharp minor at $\mathbf{O}$; the diatonic 4-sharp collection then prevails until $\mathbf{P}$, where the opening motive of the second group is restated in A minor. The motive is repeated several times as a closing gesture, the last time in augmentation with a Phrygian inflection.

## EXAMPLE 190 Lambert, Tiresias, Act II scene 4, N: 1-8, reduction




The coda restates no material from the first rotation; rather, it develops material from elsewhere in the ballet. Because its motivic content pertains to other scenes of Tiresias, it will be considered in detail in the final section of this chapter, on intratextuality and intertextuality.

## Continuity and discontinuity

The Dionysian themes of transgression, liminality, disruption, and fragmentation are reflected in the way continuity and discontinuity interact in these movements. In the Brawles, continuity is achieved primarily through harmonic means: Lambert frequently uses smooth voice leading to modulate to distant keys in a coherent and satisfying manner. Occasionally, cadential progressions promote a sense of flow. Smooth voice leading and cadential progressions also create continuity in the Bacchanale movements of Horoscope and Tiresias, which contain many open-ended themes. In the Bacchanale from Tiresias, the themes dovetail into one another and the movement is open-ended, concluding on a dissonant chord. In the Bacchanale from Horoscope, most themes are tight-knit, but each one dovetails into the next; the only authentic cadence occurs at the juncture between reprise and coda.

In the Bacchanale from Horoscope, the themes of the A section resemble the pattern of the Schoenbergian sentence: a two-bar 'beginning', the presentation of the theme's 'basic motive', followed by its repetition-either exact, varied, or transposed—leading to a continuation, typically of four bars, that involves 'a kind of development, comparable in some respects to the condensing technique of "liquidation" ${ }^{29}$ Schoenberg defines liquidation as the gradual elimination 'of characteristic features,

[^209]until only uncharacteristic ones remain, which no longer demand a continuation'. ${ }^{30}$ In the A section of the Bacchanale, the main theme and the first thematic unit of the second group conform to this sentential structure; the second thematic unit of the second group is also sentential but its continuation phrase is extended by one bar. The transition is a partial sentence, consisting of a two-bar beginning and its transposed repetition. Schoenberg's model demands, however, that a sentence 'close on I, V, or III with a suitable cadence: full, half, Phrygian, plagal; perfect or imperfect; according to its function'. ${ }^{31}$ In the Bacchanale from Horoscope, Lambert's sentences seldom end with such cadential closure; instead, they continue into the next thematic unit, often with root movement by an upward step, in the manner of a deceptive cadence. The main theme (ex. 191) is such a sentential unit: it presents the basic motive in B/Cb major, repeats it a tritone higher-a modernist adaptation of Schoenberg's 'complementary repetition', which follows the initial, 'tonic form' of the motive with its 'dominant form'32 ${ }^{32}$ and continues by combining a syncopated figure derived from the latter half of the basic motive with the opening ostinato figure. The prolonged harmony in the first two bars of the continuation is a French sixth chord on F, but this is replaced in the third bar with a French sixth chord on G. This unstable harmony resolves to A major in the fifth bar: the deceptive resolution thus elides with the onset of the transition. The transition ends similarly, its final B7 chord resolving to the $C \sharp-G \#$ dyad that begins the second group.

Most themes in the B section of the Bacchanale from Horoscope are also of sentential construction, but none conforms to the standard 8-bar length of Schoenberg's model. The first theme of the section (ex. 192) sets the pattern for many of the ensuing thematic units, both motivically and in terms of harmonic function. Its basic motive is a

[^210]example 191 Lambert, Horoscope, vi, bar 6-A:5, reduction

example 192 Lambert, Horoscope, vi, E:4-F:1, reduction

stepwise line in quavers leading to a syncopated oscillating figure spanning a perfect fourth; the second quaver in the stepwise line is embellished with an upper-neighbour triplet figure of arabesque character, a hallmark of the ornamental style that pervades the B section. The motive is repeated with slight alterations to its melodic contour; the harmony of its second bar is changed to a minor dominant in 6-3 position, the first of a series of descending first-inversion triads. The continuation is compressed into two bars, arriving on dominant harmony as the oscillating ostinato pattern that preceded the theme reappears. The e,$b-\mathrm{B}$, oscillation prolongs dominant harmony throughout the ensuing postcadential idea (ex. 193) and the thematic unit that follows. Apart from the
example 193 Lambert, Horoscope, vi, F: 2-5, reduction

postcadential idea, the rest of the $B$ section consists entirely of sentential units of five, six, seven, or nine bars' duration, built on motivic material derived from example 192 above. In each case, the first four bars adhere to the Schoenbergian model, but the continuation is usually compressed into two or three bars. These compressions serve to enhance the continuity of the music because each sentence proceeds into the next before reaching a cadence. The thematic unit beginning at $\mathbf{L}$ (ex. 194) appears to be an 8-bar sentence because the bar of $\mathbf{M}$ continues the foregoing sequence by ascending minor thirds. In retrospect, however, $\mathbf{M}$ is revealed as a repetition of $\mathbf{L}$ with fuller orchestration. The sentence beginning at $\mathbf{M}$ follows the pattern of its predecessor for

seven bars, the accompaniment coming to rest on a $\mathrm{B} \mid 7$ chord at the eighth bar. Whereas the other sentences of the B section are compressed, this sentence is extended to nine bars: the upper voices embellish the dominant-seventh chord with a double-neighbour motive, which they repeat as the $B, 7$ chord changes to $4-2$ position. The resolution of this unstable chord-not to an Eb major triad in 6-3 position, but to a new tonic, G major-coincides with the onset of the final thematic unit of the B section. This unit, also sentential, is interrupted after five bars: its continuation, barely underway, is interrupted by the return of the opening ostinato.

In the Bacchanale from Horoscope, Lambert promotes continuity through subversive treatment of tight-knit thematic units. In the A section, the sentential units retain their normative 8-bar length but the cadence is deferred until the onset of the next thematic unit. Of the cadences that do occur, deceptive resolutions are more common than any type specified by Schoenberg. In the B section, most sentences have their continuation
compressed into two or three bars, the next sentence beginning before any cadence occurs.

Lambert fosters continuity by suppressing harmonic and rhythmic features that conventionally serve as boundaries between musical ideas. In so doing, he may be said to invoke two key aspects of the Dionysian: transgression and liminality. On the other hand, Lambert frequently interrupts the flow of his musical ideas, creating discontinuity. Means by which Lambert creates discontinuity include sudden changes of texture and instrumentation, momentary sidesteps into distant tonal regions, unexpected recurrences of motives already heard, and the interpolation of new ones. Discontinuity suggests two other themes associated with the Dionysian: disruption and fragmentation.

In the Brawles from Summer's Last Will, Lambert employs sudden changes of texture and instrumentation to highlight surprising changes of direction in the melodic line, to temporarily interrupt the progress of thematic units, and to provide subsidiary melodic interest between one theme and the next. The opening monophonic passage (ex. 195) contains several unpredictable changes of melodic direction, each one emphasized by a change of instrumentation. The most striking of these is the chromatic jolt at the beginning of motive $c^{\prime}$, marked by a change from flute and bass clarinet to oboes and bassoons. The change from the mostly stepwise contour of motives $c^{\prime}$ and $d$ to the more angular contour of motive $e$ is highlighted by a change from double reeds to clarinets and from two-octave spacing to three contiguous octaves. Oboes and bassoons announce the next change of melodic character, to motive $f$, and clarinets, bass clarinet, and contrabassoon replace oboes for motive $g$, the final bar of the monophonic passage.

The orchestral exposition of the Brawles consists of five divisions distinguished primarily by texture. After the introduction, there is a 16-bar passage consisting mostly

EXAMPLE 195 Lambert, Summer's Last Will and Testament, iv, 55:1-56:3

of a single melodic line accompanied by block chords; countermelodies are added intermittently. There follows a 12-bar episode in which a new theme is played in parallel triads against an ostinato treatment of motive $a$ and an oscillating bass. The melody-and-accompaniment texture resumes in the next passage, based mostly on
motive $f$. The exposition concludes with another episode, based on the theme from the first episode.

In the section between the two episodes, certain abrupt changes of texture and instrumentation temporarily interrupt the prevailing melody. The flute melody at $\mathbf{6 0 : 5}$ is interrupted by an interjection from piccolo and oboes (ex. 196). At this point, the

EXAMPLE 196 Lambert, Summer's Last Will and Testament, iv, 60:5-8

prevailing melody-and-accompaniment texture is replaced by four-part polyphony, the first and second violin lines becoming independent contrapuntal voices. A more extended interruption occurs two bars later, where the disruption of the phrase structure warrants a change of time signature. The sequential repetition of the flute melody is interrupted after a bar and a half by a polyphonic passage juxtaposing several motives
(ex. 197). This passage comprises three layers of texture. The outer layer alternates between a figure fusing the latter portion of motive $c$ with the beginning of motive $c^{\prime}$ and figures based on motives $b$ and $a$. The second layer alternates between motive $e$ and motive $f$. The horns provide the third layer of texture, verticalizing the pitch-class material of motive $e$ into a series of block chords; some pitches are doubled by violas.

This polyphonic outburst only temporarily disrupts the progress of the surrounding

EXAMPLE 197 Lambert, Summer's Last Will and Testament, iv, 61: 1-4

sentence: the following two bars return to melody-and-accompaniment texture and are based on motive $h$, which functions as a closing gesture.

On other occasions, sudden changes of instrumentation and texture draw attention to subsidiary melodic ideas that occur between more imposing thematic statements. The section between the two episodes opens with a violin melody that begins in G major but modulates to F sharp major, reaching an imperfect authentic cadence halfway through the third bar (ex. 198). Lambert completes the four-bar phrase with a one-and-a-half-bar stretto based on motive $a$. The stretto combines a version of motive $a$ in augmentation with two statements of the motive in the original note values, the first in F sharp major, the second in F \#-Dorian. Each melodic layer of the stretto is highlighted by instrumentation and register: the flutes, silent for the previous eight bars, state their motive an octave higher than the preceding violin melody; horn and violas play the augmented version in a lower octave. In contrast, oboes, English horn, first clarinet, and trumpets play their version in the same register as the violin melody. Lambert makes a similar contrast of instrumentation and register at the end of the following four-bar phrase (ex. 199). The F\#-Mixolydian trombone solo, based on motive $f$, is followed by a one-bar tuba solo deriving from motive $b$, in the distant key of E flat major. The sudden change of register highlights a fleeting disruption to melodic and harmonic continuity: the following bar restores motive $f$ and the F -Mixolydian mode (see ex. 196 above).

Lambert makes similar changes of instrumentation and dynamics in the Bacchanale from Horoscope, but for different purposes. Such changes, all of which occur in the outer sections of the movement, serve to delineate thematic units, articulate internal divisions within such units, and highlight disruptions to their established phrase-structural processes. In the B section, changes of instrumentation are made smoothly, enhancing motivic and harmonic continuity. Each thematic unit of the A

section begins with a striking change of instrumentation. The onset of the main theme sees the entry of the brass section; the preceding ostinato (ex. 200) was for strings and woodwind only. The beginning of the transition is highlighted by the entry of flutes, piccolo, horns, and side drum. The second group begins by replacing trumpets,

eXAMPLE 200 Lambert, Horoscope, vi, bars 1-5, reduction

trombones, and xylophone with oboes and clarinets; its second thematic unit begins with a change of register, the principal melodic line transferring from oboes and violins to flutes and clarinets.

Within the second group, changes of texture and instrumentation serve a more disruptive purpose: they break up the flow of melody and highlight motivic interpolations. In the first thematic unit of the group (ex. 201), the repetition of the basic motive is set off by a change from oboes to horns, and in its second bar, trombones and tuba replace horns. The continuation of this thematic unit (ex. 202) develops the syncopated pattern from the latter half of the basic idea in a manner consistent with Schoenberg's process of liquidation, but its second bar interpolates a new motive and a new tonal area. The thematic unit is centred on E major, but the second bar of the continuation elaborates the tritonal counterpole $\mathrm{B} b$ with pitch-class material drawn from

## EXAMPLE 201 Lambert, Horoscope, vi, B: 1-4, partial score



EXAMPLE 202 Lambert, Horoscope, vi, B: 5-8, partial score

the whole-tone scale $\mathrm{B},-\mathrm{C}-\mathrm{D}-\mathrm{E}-\mathrm{F} \sharp / \mathrm{G},-\mathrm{A})$. The principal melodic line features a new rhythmic pattern, .. . . ., which becomes the initial motive of the following thematic unit. This interpolation of motivic and pitch-class material that contrasts with the rest of the thematic unit is highlighted by a change of texture: although the continuation begins with a homophonic texture, its second bar becomes polyphonic as supporting lines develop independent melodic and rhythmic interest. The return to E major in the following bar coincides with the resumption of homophonic texture. The second bar thus effects a momentary sidestep, or deviation, from the prevailing homophonic and
diatonic soundscape into a less familiar environment, where whole-tone elements undermine the tonality.

In the Bacchanale from Tiresias, Lambert's orchestration mirrors the form: complete themes are orchestrated consistently but transitional passages feature frequent changes of instrumentation. In keeping with its structural function as the referential statement against which all subsequent rotations are compared, the first rotation is characterized by relatively stable orchestration. The first theme (ex. 183 above) is played throughout by the solo piano and accompanied by trombones, tambourine, cellos, and basses. The only change is in the final bar, where two trumpets are added to the accompanying chord. The three phrases of the transition (ex. 184 above), on the other hand, are each played by a different group of instruments. The first phrase is played by upper woodwind, horns, castanets, and cellos. These instruments are replaced at $\mathbf{B}$ by first trumpet and solo piano. The final phrase of the transition is played by upper woodwind only, accompanied by side drum. The instrumentation changes at a similar rate throughout most of the second group. The first thematic unit of this group consists of a melody in thirds accompanied by sustained block chords. For the first two bars, the melody is played by upper woodwind, accompanied by lower woodwind and horns. From the third bar, the melody is taken over by trumpets; the accompanying chord, by trombones. The second thematic unit of the group is a melody in thirds for bassoons, contrabassoon, cellos, and basses, to which the piano intermittently adds descending octave gestures. The only change of instrumentation in this phrase is the addition of bass trombone and tuba in the last bar. The instability arising from these changes of orchestration is offset by the tonal stability of the passage, which remains in B flat minor throughout. The final phrase of the first rotation (ex. 203), by contrast, is transitional in nature, its C-Lydian content breaking away from B flat minor towards


C\#-Dorian. The instability of this phrase is reflected in its orchestration, which changes every bar, the horns' C-Lydian material being interrupted by predominantly whole-tone gestures from other groups of instruments. This use of contrasting instrumental textures to highlight melodic interpolations resembles Lambert's practice in the second group of the Bacchanale from Horoscope.

The two episodes in the second rotation each fall into two four-bar phrases, each of which is played with consistent instrumentation. In the first phrase of the episode beginning at $\mathbf{E}$, the feroce theme is played by oboes and English horn while clarinets, castanets, and cellos play the syncopated material; meanwhile, bassoons and double basses hold a C\# pedal. In the second phrase, the feroce material is taken over by one
muted trumpet; the syncopated motive, by first and second horns. Meanwhile, bassoons and third and fourth horns sustain the accompanying harmonies. The central episode also comprises three textural layers (ex. 204). First-theme material is played by flutes,

EXAMPLE 204 Lambert, Tiresias, Act II scene 4, G: 2-9, reduction


piccolo, oboes, and clarinets; in the second phrase, the piano is added. Muted trumpets develop the idea from the foregoing pandiatonic passage. Off-beat chords are played throughout by pizzicato cellos, supported during the first phrase by English horn, third clarinet, bassoons, horns, and tambourine, and in the second phrase by trombones, tuba, and cymbal. The episode ends abruptly at $\mathbf{H}$ with a sudden change of motivic content, texture, and instrumentation: the cadential phrase beginning at $\mathbf{H}$ is homophonic, the horns moving together in similar motion against the trombones' sustained chords. In the latter part of the phrase, the horns are doubled by clarinets; the bass trombone, by contrabassoon.

The rhythmic and thematic instability that characterizes the remainder of the second rotation is accentuated by frequent changes of texture and instrumentation. The improvisatory passage (ex. 188 above) begins as a piano solo punctuated by chords from horns, trombones, and strings. The chords are abandoned after the third bar, leaving a unison texture in which the piano melody is doubled by upper woodwind. The final phrase of the second rotation (ex. 189 above) resembles that of the first (ex. 203 above) in texture and motivic content but does not feature its bar-by-bar alternation between instrumental groups. Instead, trumpets carry the principal melodic material throughout the phrase and are joined by clarinets and horns in the final bar.

The disruptive nature of the third rotation is likewise reflected by sudden changes of instrumentation. The ostinato is presented with a similar texture to the improvisatory passage, as a piano solo punctuated by brass chords. It is interrupted by a striking change of instrumentation: the third phrase of the transition recurs with its original, upper-woodwind orchestration, accompanied this time by tambourine. The four-bar interpolation of new material at $\mathbf{K}$ (ex. 205) brings further abrupt changes of instrumentation that divide it into three distinct fragments: a stroke of the wood block

EXAMPLE 205 Lambert, Tiresias, Act II scene 4, K: 1-4

precipitates a one-bar piano solo, followed by a broad gesture for trumpets and trombones; the gesture is then fragmented and diminished, as piccolo and piano are added. The ensuing recurrence of the second thematic unit of the second group provides a rare moment of tonal and textural stability: the phrase is expanded to six bars and the piano omits its descending octave gestures, instead doubling the melody in thirds. The following passage, whose first two phrases are shown in example 190 above, resembles the central episode of the second rotation in phrase structure and texture: it consists of consistently orchestrated four-bar phrases, in which two melodic layers are accompanied by off-beat chords. The texture reduces suddenly and dramatically at $\mathbf{P}$, where the opening motive of the second group is restated fortissimo by successive pairs of instruments. This reduction of texture serves to prepare the dramatic unison utterance that begins the coda.

Lambert's use of timbre in the Bacchanale from Tiresias reflects the Dionysian by accentuating continuities and discontinuities in the structure. In the first rotation, frequent changes of texture and instrumentation underline the liminal and fragmentary status of the transition and the final phrase; by contrast, the principal thematic areasopening ostinato, first theme, and second group-feature relatively stable orchestration. The second rotation foregrounds continuity in its first half and discontinuity in its second: consistent orchestration helps delineate the episodes, but abrupt changes in the latter half emphasize instability and need for resolution. In the third rotation, timbral changes emphasize unexpected departures from the pattern of the first rotation: disruption is manifested by fragmenting existing material and by situating complete, consistently orchestrated themes in unfamiliar contexts.

Lambert also disrupts the flow of his musical ideas in these three movements through momentary sidesteps into distant tonal regions. A perplexing harmonic detour occurs at
the beginning of the second choral section of the Brawles. The choral entry is preceded by a four-bar passage in B flat major (ex. 206) in which trombones reprise the triadic 'Trip and go' gesture, and horns, the phrase 'Love hath no gainsaying; | So merrily trip and go.' The chorus enters in the next bar, not in B flat major as expected but on its tritonally opposed harmony, E major (ex. 207). Two bars later, the music settles into

EXAMPLE 206 Lambert, Summer's Last Will and Testament, iv, 68: 1-4


EXAMPLE 207 Lambert, Summer's Last Will and Testament, iv, 69: 1-4, partial score


E flat major, revealing the preceding orchestral phrase as a dominant preparation, and the choral entry as over bII ${ }^{6}$ (Neapolitan) harmony. Although the tenors begin the next phrase, 'God Bacchus . . .', over a C major 6-4 chord, the following phrase begins with an Eb major 6-4 chord. The entry of the chorus in E major at $\mathbf{6 9}$ thus has the effect of a temporary dislocation of the tonality, all the more disruptive because it occurs at the beginning, not only of the phrase, but of a major section.

Clearer examples occur in the coda of the Bacchanale from Horoscope, which begins by developing the postcadential idea from the B section (ex. 208). As originally

presented, the postcadential idea included several chromatic notes within a prolongation of $\mathrm{E}, 7$ harmony (see ex. 193 above); in the coda, it is diatonic to E major. In the B section, the second and fourth bars of the phrase contained only a sustained chord against the oscillating bass; in the coda, the oscillating bass ceases and additional melodic material is interpolated in these bars. This material is not diatonic to E major; instead, it is based on the whole-tone scale and supported by subtonic (D7) harmony.

Such tonal sidesteps do not feature in the Bacchanale from Tiresias; instead, there are brief transitional plateaux. In the first rotation, the progress from G flat major to B flat minor is made via three such plateaux. In the first theme, the first phrase prolongs dominant harmony in G flat major through neighbour motion to the submediant (ex. 183 above); in the second phrase, the submediant is followed by a chord based on its chromatic upper neighbour, E६. This acts as a pivot chord to B flat minor, the tonality in which the transition begins: it is succeeded by a half-diminished seventh chord on G, which substitutes for the $\mathrm{E} b$ harmony to which it may have been expected to resolve (see ex. 184 above). The first phrase of the transition prolongs this half-diminished chord; the second phrase commences a semitone higher in the manner of a sequential repetition, prolonging a half-diminished chord on $\mathrm{G} \#$, which functions as intermediate harmony to the augmented chord prolonged by the third phrase. Although the changes of key in the transition involve pivot chords, their effect is of sudden shifts rather than smooth modulation, an effect enhanced by the abrupt timbral changes already discussed.

In the third rotation, the ascending stepwise shifts of the first rotation are replaced by descending ones. The ostinato is interrupted by a recurrence of the final phrase of the transition a tone higher than before; its salient pitch class is thus B. The following bar, $\mathbf{K}$, outlines an $\mathrm{E} b$ major chord in 6-4 position; the implied bass is therefore $\mathrm{B} b$ (see ex. 205 above). The ensuing phrase prolongs an A b augmented major-seventh chord and is followed by the recurrence of the second thematic unit of the second group at its original pitch, prolonging $\mathrm{G} b$. The first part of the third rotation thus enacts a series of descending stepwise shifts in contrast to the mostly ascending ones of the first rotation. The balancing, recapitulatory gesture this process may suggest is negated, however, by the unpredictable order in which Lambert restates his thematic material and by the interpolation of new motives.

## Deformation of the motivic surface

It is in Lambert's manipulation of the motivic surface that the Dionysian attributes of transgression, liminality, disruption, and fragmentation become most evident in these three movements. In the Brawles from Summer's Last Will, chorus and orchestra are distinguished, initially, by thematic material; the boundaries later become blurred, with the orchestra taking over themes originally stated by the chorus and vice versa. In the Bacchanale from Horoscope, certain recurrences of the opening ostinato and main-theme material obscure the otherwise straightforward ternary structure of the movement; within some thematic units, Lambert interpolates new, contrasting material foreshadowing themes yet to appear. In the Bacchanale from Tiresias, instability is generated in the second rotation by using motives from the transition and by interpolating fragments of first-theme material; in the third rotation, disruption arises through the omission of themes, their re-ordering, and interpolation of new material.

In the Brawles from Summer's Last Will, most motives on which the orchestral music of the movement is based are introduced in the first twelve bars. Although these motives are presented in a more or less continuous series, with certain abrupt shifts of tonality and instrumentation, they provide a collection from which Lambert later freely selects for development. For example, Lambert develops the first thematic unit primarily from motive $b$, with supplementary material from motives $e$ and $g$ (ex. 209). In the fourth bar of the example, Lambert interpolates the consonant skip $\mathrm{a}^{2}-\mathrm{c}^{3}$ to a dotted rhythm within the latter part of motive $b$, to which he appends the latter part of motive $g$. Repeating this bar of melody an octave lower allows Lambert to introduce with remarkable continuity a figure resembling motive $e$. It is through such subtle motivic transformations and juxtapositions that many themes in the Brawles derive their liminal status as new yet oddly familiar.

EXAMPLE 209 Lambert, Summer's Last Will and Testament, 56:4-57:1, reduction


A further important motive, $j$, emerges at the beginning of the first episode, where it forms the basis for a 12-bar theme doubled mostly in parallel triads (ex. 210). Motive $j$ reappears in the second episode, where it is embellished and combined with material derived from motives $f$ and $c$. Most orchestral music in the movement derives from either motive $j$ or one or more of the motives introduced in the first twelve bars. The only other thematic material is introduced by the chorus.

In the first choral section, the chorus introduces three new melodic ideas (ex. 211). First, there is the antiphonal gesture 'Trip and go, heave and ho' by tenors and basses. This is followed by a phrase-begun by sopranos and altos but completed by tenors and

basses-that sets Nashe's anapaestic text in a rhythmically straightforward and mostly stepwise manner. The final, more expansive phrase incorporates a triadic triplet gesture in its setting of the final words, 'So merrily trip and go.' The accompanying orchestral music (ex. 212) reprises every motive from the opening monophonic passage but motive $e$, although the motives recur in an order quite different to their original one. The first three bars reprise motives from the beginning, middle, and end of the monophonic passage (motives $c_{\text {'ii }}, d$, and $g$, followed by motive $b$ ). They are followed by motives that originally appeared towards the end of the monophonic passage ( $f$ and $g$ ); however, the choral section ends with motives from the beginning of the monophonic passage ( $a$ and $b$ ).

The first orchestral interlude features a similarly haphazard ordering of motivic material. Although it begins, like the first thematic unit, with material deriving from motive $b$ accompanied by pulsating chords in the upper strings, the resemblance ends with the appearance of motive $j$ in the fourth bar (ex. 213). Before the first choral entry,

motive $j$ appeared only during the two episodes. By association, its recurrence here suggests a decrease in emotional intensity, an effect borne out by the change of dynamic to piano in the accompanying chords and the Tranquillo indication. A reduction of intensity so early in this orchestral interlude negates any gesture towards a rotational structure that its initial motivic and timbral qualities might suggest.


The second orchestral interlude falls into two sections of roughly equal duration: a fragmentary section recapitulating motives from previous orchestral sections, and a louder, more cohesive section that reprises choral material as well. The first section begins with a cello figure derived from motive $b$, but violas interject with a variant of

EXAMPLE 213 Lambert, Summer's Last Will and Testament, iv, 65: 1-6

motive $a$ before the cellos continue with motive $e$ (ex. 214). Motive $a$ is then taken up by first and second violins, before oboes and clarinets enter at $\mathbf{7 3}$ with motive $j$. The second interlude thus begins in a fragmentary manner, with figures based on motives $b$, $e$, and $j$ interspersed with variants of motive $a$.

The latter part of the interlude brings together material from both Trio sections and the beginning of the movement, building to a climax over an increasingly complex polyphonic texture. Material from the second Trio is reprised first: horns and violas restate the 'Monsieur Mingo' melody, omitting its 'God Bacchus, do me right' line. That line appears at $\mathbf{7 5}$ as a melody for two trumpets, marked ff acuto, the same point at which clarinets and violins restate the 'From the town to the grove' line from the first Trio and bass clarinet, violas, and cellos present motive $a$ in augmentation (ex. 215).

## EXAMPLE 214 Lambert, Summer's Last Will and Testament, iv, 72:1-73:1



EXAMPLE 215 Lambert, Summer's Last Will and Testament, iv, 75: 1-4, reduction


The climax ensues, where most instruments are marked fff: bassoons, contrabassoon, trombones, tuba, cellos, and basses play motive $a^{\prime}$ in augmentation, continuing through motive $b$ (also in augmentation), while violins and violas play motive $a^{\prime}$ thrice in the original rhythmic values before proceeding to motive $b$, where they are joined by piccolo, flutes, and clarinets. Upper woodwind and first violins develop the latter part of motive $b$ into a new ostinato pattern as the chorus makes its third entry.

Because the third choral entry occurs during an orchestral climax, it fails to articulate structure in the way the earlier entries did. Furthermore, after its stretto development of the antiphonal 'Trip and go, heave and ho' gesture, the chorus dispenses with text, the feature that most clearly differentiates it from the orchestra, vocalizing on the semantically indeterminate syllable 'ah!' In the earlier choral sections, the orchestra served primarily to support the choir, but here the chorus parts are integrated into the orchestral texture (ex. 216). That sopranos, altos, and tenors enter with motive $j$ in imitation of the flutes and violins' previous bar underlines the dependent status of the chorus at this point.

EXAMPLE 216 Lambert, Summer's Last Will and Testament, iv, 77: 3-7, reduction


After a rather subdued interlude, in which the orchestra again combines allusions to the choral material with its own characteristic motives, the chorus re-enters on the
syllable 'ah'. The choral entry at $\mathbf{8 1}$ coincides with a change of time signature to $¢$, which gives the passage a broad, sustained quality. The choral parts enter in imitative counterpoint with material based on motive $j$ in augmentation. The texture resembles choral passages in the first Madrigal con Ritornelli, whose quasi-Elizabethan writing conveys an atmosphere of decadence. This allusion to the style of the earlier choral movement, together with the increasing use of crotchet-triplet figures, serves to prepare the recurrence of triple-time material from the Intrata at 82. Apart from the final eight bars of the movement, where divisi soprano voices give a bouche fermée echo of the 'Love hath no gainsaying' phrase, the remainder of the movement is devoted to reminiscences of the Intrata. The only material from earlier in the Brawles restated here is the Lombard rhythm . ...., recalling the 'Bacchus' figure from Trio II.

In the Bacchanale from Horoscope, Lambert conducts a transgressive dialogue with the norms of ternary form by reprising the opening ostinato and main-theme material at unexpected points in the structure and by interpolating fragments of B-section material into thematic units within the A section. Such formal devices invoke the freedom of the fantasia, where, according to Annette Richards, 'events do not necessarily relate to each other in a logical sequence' and the listener is invited 'to experience the piece from moment to moment without a teleological sense of its overall pattern'. ${ }^{33}$ The opening ostinato recurs surprisingly early, during the continuation phrase of the main theme (ex. 191; cf. ex. 200). This recurrence enhances the harmonic instability of the continuation phrase and intensifies its rhythmic drive towards the transition. Unlike the intervening recurrences, which mark the end of the A section and beginning of the reprise, the final restatement of the ostinato occurs at the climax of the coda. It links the exuberant opening section, in E major, with the subdued final section, in A major.

[^211]Lambert subverts the established pattern-whereby the ostinato announces the end of one major section and the beginning of another-by beginning the coda not with the opening ostinato but with the oscillating bass and postcadential idea from the B section. Moreover, the onset of the coda is preceded by a restatement by horns and first trombone of the main theme's basic motive in augmentation (ex. 217). This subverts the motive's established function as an initiator of phrase-structural processes by repurposing it as a closing figure.
eXAMPLE 217 Lambert, Horoscope, vi, R:9-S:1, partial score


Earlier in this chapter, I examined some motivic interpolations within the second group of the Bacchanale from Horoscope that suggest themes yet to appear. The first one occurs during the continuation phrase of the first thematic unit (ex. 202 above), where the basic motive of the following thematic unit is foreshadowed in a momentary sidestep. The following thematic unit (ex. 218) foreshadows B-section material. Its second bar introduces the arabesque upper-neighbour triplet figure that features prominently throughout the B section. Its fourth bar begins with a lower-neighbour figure and continues with an ascending scale: this pattern is used towards the end of the


B section to embellish the last B,7 chord before the modulation to G major (ex. 219).
When these figures attain thematic prominence in the B section, they acquire a liminal status as both new and familiar because they originally appeared in peripheral areas of the structure: in the second group, specifically in the weaker, even-numbered bars of its two thematic units. Their effect is analogous to the mysterious thematic transformations and juxtapositions that occur in the Brawles from Summer's Last Will.
eXAMPLE 219 Lambert, Horoscope, vi, M:7-N:1, reduction


Within the rotational structure of the Bacchanale from Tiresias, motivic recurrences, interpolations, and omissions combine to create a sense of uncertainty, flux, and disorientation. In particular, the three transitional phrases of the first rotation provide a rich reservoir of motives that continue to evoke the restlessness of their initial presentation, beset by abrupt harmonic and timbral changes (see ex. 184 above). Of these motives, the one that occurs most frequently is the syncopated figure from the first phrase. At the end of the first rotation, this figure helps propel the music into the second rotation. It recurs twice during the second rotation: at $\mathbf{E}$, where its restlessness offsets a rather languorous presentation of the feroce theme, and at $\mathbf{J}$ (ex. 189 above), where it facilitates modulation from B flat minor to E flat major. The syncopated figure recurs during the third rotation, as second-group material and as an accompanying figure during the new passage beginning at $\mathbf{N}$ (ex. 190 above). The first interpolation of new material, at $\mathbf{K}$ (ex. 205 above), recalls the beginning of the melody played by horns and cellos in the first phrase of the transition. The link between the two motives is tenuous at first, the first trumpet part recalling only the first two intervals of the earlier horn/cello line, but becomes clearer in the $3 / 2$ bar, where piccolo, trumpet, and piano reprise not only the initial dotted rhythm of the earlier phrase but also the melodic contour of its first six notes.

Another source of disruption and uncertainty in the Bacchanale from Tiresias is Lambert's use of first-theme material: in the second rotation, it is fragmented and relegated for the most part to an episode; in the third, it is omitted altogether, highlighting how the recapitulatory process differs from the first rotation. The central episode of the second rotation is based on two fragments of the first theme: it transposes the first two-bar unit a semitone higher; the next one, upwards by a tritone. The resulting four-bar phrase, which resembles Schoenberg's model of basic motive plus
'complementary repetition' ${ }^{34}$ is repeated with the same harmony and similar instrumentation. Curiously, the episode is preceded by a bar ( $\mathbf{G}$ in ex. 187 above) that develops another fragment of the first theme, its last bar (cf. ex. 183 above). This fragment is also the basis of the improvisatory passage (see ex. 188 above).

## Intratextual and intertextual references

I have examined how Lambert manipulates the motivic surface of these movements to invoke such Dionysian characteristics as transgression, liminality, disruption, fragmentation, especially by invoking and subsequently subverting Formenlehre models. Other aspects of the Dionysian - the decadent, the macabre, the popular, and the primitive-are suggested by thematic relationships these movements share with each other, the larger works to which they belong, other works by Lambert, and the broader repertoire of western music.

Because decadence is associated with ill-health and reduced energy, it hardly seems appropriate in these movements, which emphasize the more vigorous and energetic modes of Dionysian expression. However, as I mentioned earlier, decadence is invoked in the final choral section of the Brawles from Summer's Last Will. After a polyphonic passage in the vein of the first Madrigal, a lengthy passage quotes extensively from the Intrata. First comes a triple-time section into which the three-part writing from bars $2-10$ of the Intrata is woven (ex. 220; cf. ex. 65 above); the material is restated at its original pitch and register with only minor rhythmic changes. Despite the faster tempo and fuller texture, the descending contrapuntal lines retain their associations of declining vigour. They thus contrast with the upward trajectory and busier rhythmic surface of the principal melodic line, played by flutes and first violins. A two-bar

[^212]
cadential gesture incorporating the Lombard 'Bacchus' figure leads to the main climax of the movement at $\mathbf{8 3}$, the only point in the movement where the gong is used. From here, Lambert reworks the last 11 bars of the 'pastorale' section of the Intrata. The orchestration here is fuller, with extra contrapuntal lines, but the main thematic material
and underlying harmonic progression match bar for bar the earlier section of the work, whose intensity gradually decreases towards its final chord, F minor.

The macabre is another aspect of the Dionysian suggested by intratextual references: in the Brawles, through material that recurs in the King Pest movement, and in the Bacchanale from Tiresias, through the use of the feroce theme and music associated with the snakes. When the word 'Bacchus' is first sung in the Brawles, during the second choral section, it is set to a descending step in the Lombard rhythm (......). This pattern recurs in the King Pest movement (see motive $c$ in ex. 83 above). Later in the same section, while the tenors repeat the word 'Bacchus', a dotted triplet pattern appears. Rhythmically, this figure resembles some of the tarantella patterns in the King Pest movement (see ex. 84 above). By illustrating the invocation to Bacchus in the Brawles with material later connected with King Pest, Lambert emphasizes the link between Dionysian intoxication and the death and disease it promotes. Another sinister figure in the Brawles is motive $a^{\prime}$, the Phrygian variant of motive $a$. In Chapter Three, I quoted a Phrygian theme from Musorgsky's Night on Bald Mountain, a work inspired by a witches' sabbath depicted in a short story by Gogol. ${ }^{35}$ It is therefore significant that at the second major climax of the movement, at 76, when Bacchus has been invoked and the chorus is about to abandon text and vocalize on 'ah!', Lambert builds a stretto on motive $a^{\prime}$.

The Phrygian mode also lends a sinister atmosphere to the first part of the coda in the Bacchanale from Tiresias. The coda begins with a unison statement by trombones, cellos, and basses of a theme deriving from one in the previous scene (ex. 221). In Act II scene 3, the neighbour-note movement was originally $\hat{7}-\hat{1}$ in C major (ex. 171

[^213]eXAMPLE 221 Lambert, Tiresias, Act II scene 4, Q: 1-5, trombones, cellos, and basses

above), suggesting repose and slumber. Later in that scene, the solo piano presented it as $\hat{5}-\hat{6}$ in A-Phrygian, against Phrygian-dominant accompaniment (ex. 172 above). The beginning of the coda in the Bacchanale resembles the latter presentation more closely: the arrival of the fourth horn on $\mathrm{c} \ddagger^{1}$ as the trombones, cellos, and basses enter implies A-Phrygian dominant. However, the languid character of the piano solo is replaced by a gesture whose tempo, rhythm, texture, and instrumentation connote vehemence. The melodic content of this passage recalls rather the opening of the Concerto for Piano and Nine Players, where bass clarinet and double bass oscillate menacingly between B and C (ex. 222). Furthermore, in the coda of the Bacchanale, the eb, in the second bar intensifies the darkness of the Phrygian mode with a Locrian hue. This pitch class also features in the following phrase (ex. 223). Against an ostinato treatment of the feroce theme, the tuba introduces a motive consisting of a rising and falling fifth A-e. This interval is subsequently inverted and dissonant doublings are added above in the manner

EXAMPLE 222 Lambert, Concerto for Piano and Nine Players, bars 1-4, reduction


## EXAMPLE 223 Lambert, Tiresias, Act II scene 4, Q:5-R:1, reduction


of the shepherds' interludes in Act II scene 2. Not only the harmonic interval at which the motive is first doubled (a diminished octave) but also the melodic interval of the motive itself, a perfect fourth, recall the interludes of the Dance of Shepherds and Shepherdesses, suggesting the shepherds have now joined the Bacchanale. The Eb major chord to which this phrase resolves ushers in a cadenza-like passage based on a motive from the Snakes movement. These intratextual connections, together with the Violente
marking (also used in Act I where Tiresias strikes the female snake), reinforce the macabre significance of this coda.

I argued in Chapter Three that Lambert's involvement with Façade was a precedent for his own student and jazz-period works that exploit the Dionysian import of popular dance idioms, engaging with early twentieth-century notions about race, class, gender, and sexuality. The three movements examined in this chapter include examples of popular idioms and primitivist imagery whose Dionysian significance is supported by intratextual and intertextual connections. In the Brawles from Summer's Last Will, popular dance idioms are invoked primarily through syncopation. Many of the motives introduced in the first twelve bars feature characteristic ragtime syncopations: motives $b$ and $c$, syncopation from one beat to the next; motives $e, g$, and $h$, across the middle of the bar; motive $f$, within the beat. ${ }^{36}$ Of these syncopated patterns, motive $h$, ${ }_{4}^{4} \mid$. ....... |, and its close variant ${ }_{4}^{4} \mid$. ...... | | enjoy a special role throughout the movement as closing figures. The rhythm of motive $h$ is identical to the beginning of the second subject from the first movement of the Piano Sonata (see ex. 55 above), much of which Lambert composed in Marseille and Toulon, towns he found noteworthy for prostitution as well as player pianos. Another figure whose later variants invoke a popular idiom is motive $f$; at 59:5, first violins apply an angular contour, pentatonic melodic profile, and spiky articulation, adding ragtime features absent from the minor-mode original (see ex. 198 above). Cornets, used sparingly in this movement, lend an outdoor quality at 80, where they play a B-Mixolydian melody incorporating the device of secondary ragtime (ex. 224). Winthrop Sargeant defines secondary ragtime as

[^214]
'the superimposition of a rhythm of different phrase-lengths, but of identical units, upon the prevailing rhythm of the music'. ${ }^{37}$ Sargeant adds that the superimposed rhythm usually consists of three-quaver units against 'the normal four-quarter rhythm of jazz'. ${ }^{38}$ The part for cornets consists of five-quaver units, delineated by accents and changes from one player to another, against a regular quadruple-metre background: Lambert thus adapts a rhythmic device from popular music for modernist ends.

The Bacchanale from Horoscope shares many ragtime-derived rhythmic features with the Brawles from Summer's Last Will and with the Dance for the Followers of Leo, from which much of its material derives. It also evokes the Dionysian through primitivist imagery. The movement bears the tempo marking Allegro barbaro, possibly an allusion to Bartók's homonymous piano work, indicating a wildness beyond that of

[^215]the Leo dance, marked Allegro energico. A notable primitivist element in this Bacchanale is the use of parallel perfect fourths, particularly in the B section. The first time such fourths are used, towards the end of A section, they decorate a melody whose syncopations and pentatonic melodic contour suggest ragtime (ex. 225). The use of
example 225 Lambert, Horoscope, C:13, reduction

parallel fourths in the high register in such a context also suggests novelty, a genre of piano music popular during the 1920s. In the B section of the Bacchanale, parallel fourths are employed for exotic effect, as clarinets and bassoons embark on a variant of the arabesque melody (ex. 226). The orchestration here is unusual: Lambert assigns the upper line to the bassoons, emphasizing the timbral characteristics of the individual woodwind instruments, which, aside from the viola doubling, are accompanied only by the oscillating bass.

In the Bacchanale from Tiresias, the Dionysian is manifested through intratextual references to other Lambert works that engage more directly with the popular style. The opening ostinato and first theme derive from the Aubade of Trois pièces nègres sur les touches blanches, a piano duet whose title, meaning three black pieces on the white

keys, conveys its light, humorous, and popular style. The final section of the coda bears an interesting intratextual connection with one of Lambert's most overtly popular works, The Rio Grande. In the last phrase of the coda (ex. 227), the upper melodic lines
example 227 Lambert, Tiresias, Act II scene 4, S: 5-8

feature secondary ragtime, a device used so frequently in The Rio Grande as to constitute the lifeblood of that work (see, e.g. ex. 228). Also, the final, repeated chord resembles that used at the last major climax of the choral work (ex. 229). Both chords include a C augmented major-seventh chord in their upper voices; although their bass notes differ, the chords function similarly. They are also followed by similar material: in Tiresias, by the horns' inversion of the motto theme (ex. 178 above); in The Rio Grande, by a piano cadenza beginning with the same three pitch classes, C-E-F\#.

EXAMPLE 228 Lambert, The Rio Grande, 20: 7-10, solo piano


EXAMPLE 229 Lambert, The Rio Grande, 22:9-23:1, reduction


This chapter has examined how Lambert uses structural elements to engage with the notion of the Dionysian in movements from the three major works of his mature period. I have considered how Lambert engages with and then subverts Formenlehre models to create unexpected twists in the structure. I also examined how continuity and discontinuity interact, and how they are highlighted by other style elements such as rhythm, melody, texture, and instrumentation. Finally, I observed how these movements signify intratextually and intertextually, through allusion to other Lambert works and to the broader repertoire of western music. The remaining chapters consider in greater detail how rhythm and melody contribute to a Dionysian modernist style in these movements, by disrupting the prevailing metre and by invoking the popular, and by introducing pentatonic, whole-tone, octatonic, and chromatic elements in contrast to the prevailing diatonic modality.

# CHAPTER EIGHT: RHYTHMIC DISRUPTION IN THE THREE SELECTED MOVEMENTS 

In this chapter, I consider the means by which Lambert disrupts the prevailing metre in the three selected movements. I investigate how changes of metre-indicated by accentuation, grouping structure, and other means, as well as notated time signature changes-contribute to ambiguity and instability. I then examine how hypermetrical structures, once established, are disrupted. The remainder of the chapter examines instances where different metres are implied simultaneously, and how syncopation and compound intrusions challenge the metrical framework of these movements.

Although these rhythmic means are cited for their disruptive effect, Lambert's writings show he considered such effects desirable. In an article on Prokofiev's music, he described 'the rhythmic element' in the ballet Chout as 'a little monotonous and four-square'. ${ }^{1}$ Later in the same article, Lambert ascribed Prokofiev's 'complete avoidance of cross accent or syncopation' to his 'horror of jazz'; Lambert suggested that such rhythmic devices would contrast with 'the continual pounding of common time'. ${ }^{2}$

## Disruption of established metre

In all three movements, changes of perceptual metre occur that are not reflected by changes of time signature. They function as metrical undercurrents that challenge the prevailing metre but do not usurp it. An early precedent for such perceptual changes exists in the Sonatina of Romeo and Juliet (ex. 230), where Hoehn observes Lambert producing 'a waltz despite the duple time signature'. ${ }^{3}$ A more sustained example of the

[^216]same triple-time melodic pattern occurs in the Tranquillo section of the same movement (ex. 231).
example 230 Lambert, Romeo and Juliet, v, bars 38-40, reduction


EXAMPLE 231 Lambert, Romeo and Juliet, v, bars 61-5, reduction


The opening monophonic passage of the Brawles from Summer's Last Will comprises motivic fragments that admit multiple metric interpretations despite being notated throughout in common time. The passage seems to alternate between triple and common time, as suggested in example $232 .{ }^{4}$ Whereas the common-time fragments in this reading may be expected to restore the notated metre, they often counter it by displacing the bar-line (cf. ex. 195 above). Similar distortions of the notated metre occur in the section between the two episodes. The violin melody commencing at 59:5 (ex. 198 above) falls into half-bar patterns until the middle of its second bar, where a

[^217]
recognizable whole-bar motive begins (cf. 56:7 in ex. 209 above), contradicting the notated bar lines. The ensuing stretto combines the $3 / 4$ motive $a$ with its $3 / 2$ augmented version. A similar effect occurs at the climax of the second orchestral interlude, from 76 onwards, where the stretto encompasses motives $a$ and $b$. The first orchestral interlude features a more protracted displacement of the primary accent. When the first and second violins abandon their pulsating quaver chords and take over the principal melodic line halfway through $\mathbf{6 5}: 5$, the primary accent shifts to the third beat of the bar (ex. 213 above).

There is only one passage of the Bacchanale from Horoscope where a perceptual change of metre occurs that is not reflected in the notation: at the climax of the coda, where the opening ostinato is restated for the last time. The ostinato is given twice in its
original form (not shown), but from the third iteration, its last quaver elides with the first of the succeeding iteration, creating a sequence (ex. 233). Accents and timbral
example 233 Lambert, Horoscope, vi, T:6-U:1, reduction

changes emphasize the apparent $7 / 8$ metre resulting from the elision. A different kind of metrical ambiguity arises in the reprise, where rests on strong beats displace the primary accent. In the transition, the original rhythmic pattern $\left.\frac{4}{4} \right\rvert\, \stackrel{3}{\text {..... }}$. is changed $^{2}$ to ${ }_{4}^{6} \mid$ る............. In both cases, the crotchets are marked with accents. In the A section, the off-beat accentuation provides additional rhythmic interest, but does not disturb the metrical flow of the music; in the reprise, silences on the first and fourth beats of the bar cause the primary accent to be perceived elsewhere, most likely on the accented crotchets.

Similar downbeat rests occur in the Bacchanale from Tiresias, in the second phrase of the transition (ex. 184 above), but these are readily perceived as syncopations within a duple-metre context. The opening ostinato, on the other hand, is composed of threeminim units, which contradict the notated duple metre (see ex. 182 above). The ostinato
recurs at the beginning of the second rotation against a syncopated duple-time melody (ex. 234), but its final appearance, at the beginning of the third rotation, reflects its true organization (ex. 235).

EXAMPLE 234 Lambert, Tiresias, Act II scene 4, D: 5-7

example 235 Lambert, Tiresias, Act II scene 4, J: 5-7


Although Lambert incorporates certain disruptive rhythmic effects into these movements without altering the notated time signature, other rhythmic alterations, such as expansions, extensions, and contractions of existing motives, necessitate time
signature changes. Lambert found such changes acceptable if they complemented the melodic content: in discussing the second movement of Borodin's First Symphony, he remarked upon 'the charm and inevitability of the rhythmic changes in the trio', which alternates frequently between $3 / 4,4 / 4$, and $2 / 4$, noting that although such changes became commonplace in later music, they were rarely managed 'with such ease and unselfconsciousness'. ${ }^{5}$ Lambert achieves such an effect in the Brawles with the thematic unit beginning at 57: the time signature changes four times during this theme, but the palindromic metrical structure unfolded-with the single $3 / 8$ bar at its centrecomplements the arch shape of the melody beautifully (ex. 236).

EXAMPLE 236 Lambert, Summer's Last Will and Testament, iv, 57: 1-9, reduction


The other time signature changes in the Brawles arise from motivic interruptions, expansions, and contractions that destabilize the underlying pulse of the music. In the section between the two episodes, the motivic surface is often fragmented. Initially, these disruptions fit the prevailing time signature; later in the section, they necessitate changes of time signature. The flute melody at $\mathbf{6 0}: 5$ is interrupted after a bar and a half

[^218]by an interjection from the piccolo and oboes (ex. 196 above). The flute resumes in the next bar in the manner of a sequential repetition; this time, the second bar of the idea is notated as $2 / 4$, because the interruption at $\mathbf{6 1}$ initiates a more extended passage in quadruple time (see ex. 197). The change to $3 / 4$ at the end of this polyphonic passage is necessitated by the motivic content: motive $f$ is stated in its original form, together with a version of motive $a$.

Notated expansions of the metre in the Brawles are mostly limited to choral sections, where the prevailing $4 / 4$ metre is interspersed with occasional $3 / 2$ bars. One such example occurs at the first choral entry, where tenors call, ‘Trip and go’ (ex. 211 above). When this call is reprised, the metre usually changes to $3 / 2$. In the third orchestral interlude, however, the horns introduce the call within a polyphonic passage whose entries are staggered at half-bar intervals (ex. 237); to use a $3 / 2$ time signature

EXAMPLE 237 Lambert, Summer's Last Will and Testament, iv, 79: 1-4

here would misrepresent the quadruple organization of the surrounding motives. Lambert also uses $3 / 2$ bars to intensify the impact of the choral writing by repeating brief rhythmic units. Two such bars occur during the climax of the second choral section (ex. 238): the first allows the tarantella pattern played by flutes, oboes, and clarinets to be extended while the basses repeat the last two syllables of the name Domingo; the second, after the final iteration of the word 'Bacchus' at 71, allows the pulsating $f f f$ quavers to continue, extending the climax.

Whereas Lambert intensifies the climax in the second choral section by expanding the metre, he contracts it at the end of the third choral section (ex. 239). The metrical contraction arises through liquidation of the closing figure derived from motive $h$. The figure is first truncated by omitting its final crotchet, hence the change to $3 / 4$ metre. The subsequent contraction to five quavers omits the syncopation, the closing figure's characteristic rhythmic feature. This incremental contraction creates a curious effect: although this passage occurs at the end of a choral section, is based on melodic figure whose closing function is by now well established, and features a gradual decrease of dynamic as well as a lowering of register, the disruption to the metre brings a restless quality that supports the surface rhythmic activity of the ensuing interlude (see ex. 237 above).

In the Bacchanale from Horoscope, frequent time signature changes distinguish the B-section material; the A section, on the other hand, maintains the same time signature throughout, as does the reprise for most of its duration. The onset of the B section is announced by the oscillating bass figure, $3|\cdot \stackrel{\square}{4} \cdot \cdot . \cdot|$, whose dotted rhythm clearly articulates the change to triple metre. In terms of rhythmic organization, the first thematic unit of the B section (ex. 192 above) serves as a model for all the others. The basic motive consists of a $3 / 4$ bar followed by a $4 / 4$ bar; the motive is repeated with

slight variations of pitch, and the rest of the thematic unit comprises up to five additional bars of similar material. Most of the additional bars are in 3/4 but


occasionally a $4 / 4$ bar is used. Although the postcadential idea has a different motivic profile to the rest of the B section, it shares the same metrical pattern. Despite the frequent changes of time signature, the metre is clearly perceptible throughout the B section because of the rhythmic patterns used for both melody and accompaniment. Where the accompaniment abandons the oscillating bass pattern, it usually plays block
 is sometimes used to enhance continuity from one thematic unit into the next. The melodies, likewise, use a limited vocabulary of rhythmic patterns: in triple time, the bolero pattern ${ }_{4}^{3} \mid$..... $\mid$ and patterns consisting mostly of running semiquavers; in quadruple time, the pattern ${ }_{4}^{4} \mid$........ $\mid$ and the rhythm of the postcadential idea, $4_{4} \mid$. . ...... $\mid$. These changes of time signature do not serve to disrupt the metre; instead, they provide relief from the drive of the A section by evoking a Latin American character, reinforced by such percussion instruments as maraca and castanets.

Rhythmically, the reprise contrasts with both previous sections: although its motivic material derives from the A section, the change to compound metre makes it sound new. This change to compound metre is not immediately perceptible as such. Lambert gives the proportional direction '.$=$. of preceding', ensuring that the ostinato, written as crotchets in $6 / 4$, is heard as rhythmically equivalent to the original version. The change only becomes apparent four bars later, when the ostinato ceases and the wind and brass chords, originally presented with the ostinato at the end of the A section to the


EXAMPLE 240 Lambert, Horoscope, $\mathrm{N}: 10-\mathrm{O}: 1$, partial score

changes again towards the end of the reprise, from $6 / 4$ to $3 / 4$, but the surface rhythmic activity remains the same: the bars group in pairs, ${ }_{4}^{4}|\ldots . . . .$.$| being renotated as$ ${ }_{4}^{3} \mid$. . . $)|. .$.$| . The changes of time signature reflect the doubling of the rate of harmonic$ change from every second 6/4 bar to every second 3/4 bar, allow a simpler notation of the main-theme fragment as duplets (see ex. 217 above), and facilitate the return to the original tempo, marked 'Vivo (in 3 ) . $=$. of preceding'.

The many changes of time signature in the coda of the Bacchanale from Horoscope arise from the prevalence of B-section material, which frequently alternates between 3/4 and $4 / 4$. The first part of the coda develops the postcadential idea, which features such a metric alternation. Once the postcadential idea is restated with new motivic interpolations, the music remains in triple time until the ostinato reappears eight bars later. The intervening passage recalls the triple-time passage from the end of the reprise
both melodically and harmonically: both passages consist of melodic sequences built from two contrasting motives and have equivalent rates of harmonic change. The final harmony of each passage is prolonged through a twofold repetition of a figure derived from the melodic sequence. In the coda, the figure reappears after the final statement of the opening ostinato, necessitating a reversion from $4 / 4$ to $3 / 4$. After three iterations of the figure in the new key, A major, B-section material recurs, which alternates between $3 / 4$ and $4 / 4$ until the twofold repetition of the bolero figure. The metre reverts to $4 / 4$ with the final recurrence of main-theme material at $\mathbf{V}$.

In the Bacchanale from Horoscope, changes of time signature differentiate B-section material from A-section material. In the Bacchanale from Tiresias, they destabilize material already stated in duple metre. Although the processes resemble those used in the Brawles from Summer's Last Will, namely expansion and contraction, the time signature changes are more frequent and involve complex metres such as 5/4 and 7/4.

A simple example of motivic expansion occurs in the Bacchanale from Tiresias at the end of the opening ostinato, where the final three notes are partially augmented: their syncopated pattern ... . is expanded to three crotchets, which necessitates a change of time signature from $2 / 2$ to $3 / 4$. The perceptual metre thus expands from $3 / 2$ (the ostinato's unit length) to 7/4, the metre Lambert used for the equivalent passage in the Aubade from the Trois pièces nègres (ex. 241).

The first theme of the Bacchanale from Tiresias ends with a figure later subjected to expansion and contraction (ex. 183 above). The figure recurs during the second rotation, at the end of the pandiatonic phrase (ex. 187 above), where it functions similarly within the phrase structure. Because the first four bars of the pandiatonic phrase prolong tonic harmony, the change to the dominant in the fifth bar promises a parallel four-bar unit. However, the melody of the fifth bar compresses the first two bars of the pandiatonic

phrase into one $3 / 2$ bar. The $7 / 4$ bar at the end of the phrase therefore functions paradoxically as both an expansion and a compression: it expands the $3 / 2$ metre of the preceding bar, but at the phrase level, it compresses two $2 / 2$ bars into one $7 / 4$ bar.

The same figure is the basis for the improvisatory passage towards the end of the second rotation (ex. 188 above). The passage begins with a figure whose pitch content resembles the end of the pandiatonic phrase; even the accompanying harmony $\mathrm{B} \downarrow 9$ harmony has a similar distribution to its predecessor. In the foregoing phrase, syncopation across the barline and changes of harmony every two bars cause the metre to be perceived as $4 / 2$. The improvisatory passage begins by contracting this metre to $7 / 4$. The figure is repeated sequentially then extended to a $4 / 2$ version by appending a descending quaver figure. This new version is then compressed and contracted. In the $3 / 2$ bar, the crotchets become quavers; the characteristic triplet pattern is then excised, liquidating the figure to a $2 / 2$ quaver pattern.

The transition (ex. 184 above) also features expansion and contraction. The $2 / 2$ metre is well established in the first phrase, so the $3 / 4$ bar that ends the second phrase is readily perceived as a contraction. The syncopated figure from the first phrase of the
transition also reappears in the second group. Both the second thematic unit of the group (ex. 186 above) and the final phrase of the rotation (ex. 203) end with a $5 / 4$ expansion. The final phrase of the second rotation (ex. 189 above) expands upon transition material by interpolating extra notes: the second and fourth bars of the phrase expand to $7 / 4$.

As well as modifying duple-metre material introduced early in the movement, changes of time signature differentiate the latter part of the Bacchanale from the earlier sections, most of whose material derives from the first rotation. In the third rotation, the passage at $\mathbf{N}$ introduces the bolero rhythm ${ }_{4}^{3} \mid \ldots \ldots$. .... The first appearance of this rhythm occasions a momentary change to $3 / 4$; subsequent appearances fit the prevailing 4/4 metre. From O, every bar of the melody juxtaposes the syncopated pattern from the first phrase of the transition with a fragment of the bolero pattern,


Three further changes of time signature occur in the Bacchanale from Tiresias, all through extension or augmentation. The $3 / 2$ bar at $\mathbf{P}$ allows for an extra reiteration of the initial motive from the second group before its final, Phrygian version, which appears augmented in 4/4. The coda features a similar instance. The cadenza-like passage at $\mathbf{R}$ juxtaposes three motivic cells based on the feroce motive. The fifth and sixth bars juxtapose two of these cells to the rhythm ${ }_{4}^{4} \mid \ldots . . . .$. . In the seventh bar, the motives liquidate to even semiquavers; the change to $3 / 2$ metre allows the pattern to be reiterated twice before the piano enters with $f f f$ cluster chords. The last time signature change of the Bacchanale occurs at the final bar of the coda (ex. 227 above), where the syncopation of the previous bar is unevenly augmented: the repeated
 $4 \mid 0 \%$.. $\%$ ). . $\mid$ ), and the resulting pattern is partially augmented, to $5_{4} \mid \% \ldots$.

## Hypermetrical disruption

The disruption that Lambert creates in these three movements by changing the metre, either through time signature changes, motivic cues, or accentuation, is replicated at the level of hypermetre. Although two-bar hypermeasures predominate in the Brawles from Summer's Last Will, three-bar units appear frequently. In the Bacchanale from Horoscope, the opening bars firmly establish a two-bar hypermetre, departures from which present as extensions or interruptions of an existing two-bar hypermeasure. In the Bacchanale from Tiresias, the prevailing two-bar hypermetre is more often compressed. At some points, the hypermetre seems temporarily suspended; at others, it expands to a four-bar pattern. ${ }^{6}$

In the Brawles, the inherent metrical ambiguity of the opening material prevents any hypermetre from being established (see ex. 232 above). However, the sequential repetitions of certain motives- $e$ and $f$ in example 195 above-hint at the pattern of 'strong' and 'weak' bars to follow. Also, the three-bar passage that follows, in which the new motive $h$ is stated against motive $a$, introduces the hypermetrical unit that emerges later in the movement as an alternative to the more prevalent, two-bar one.

The first thematic unit of the Brawles (ex. 209 above) establishes a two-bar hypermetre, whose strong and weak bars are defined by motivic and harmonic means. The first and third bars quote the beginning of motive $b$ almost exactly, over C major tonic harmony; the second and fourth bars state more loosely derived material over subordinate (bVII ${ }_{2}^{4}$ ) harmony. The distinction between strong and weak bars dissolves when the motivic content of the fourth bar is repeated and a modulation begins. When

[^219]Lambert alludes to this passage at the beginning of the first orchestral interlude (ex. 213 above), he proceeds directly from the sequential repetition of motive $b$ to the version with the interpolated dotted consonant skip, compressing tonic and subordinate harmonies in the third bar. The resulting three-bar hypermeasure prepares the more expansive hypermetre of the Tranquillo passage that follows.

The more expansive hypermetre of the Tranquillo passage arises from the metrical organization of its opening theme, based on motive $j$, which derives from the first episode (see ex. 210 above). The orchestration of the principal melody of that episode clarifies its hypermetrical structure. Horns play a three-bar phrase then repeat it, doubled by flutes. The trombones add a two-bar response, which completes an eight-bar thematic unit with the hypermetrical organization 3-3-2. This may be interpreted as a hypermetric expression of the underlying 3-3-2 habanera rhythm of motive $h$, which concludes the following four-bar phrase.

Hypermetrical factors enhance the disruption created by the entry of the chorus in the unexpected key of E major at 69 (ex. 207 above). As discussed above, the 'Trip and go' bar delivers the harmonic goal of the previous thematic unit. The following three bars partially reprise the phrase 'Love hath no gainsaying; | So merrily trip and go' from the first choral section. That phrase originally lasted four measures; the sudden entry of the tenors and basses with 'Monsieur Mingo' after three bars therefore presents as an interruption.

The fourth choral section establishes a more expansive hypermetre. The most prominent voice throughout the imitative passage (ex. 242) is the soprano, whose establishment of a four-bar hypermetre is confirmed by the alto entry in the fifth bar. The second hypermeasure is foreshortened by the ascending leap in the soprano into the eighth bar. The change of harmony to $B, 7$ confirms this bar as the beginning of a new

EXAMPLE 242 Lambert, Summer's Last Will and Testament, iv, 81: 1-11, SATB and bass line

hypermeasure, as does the $\mathrm{C} \ddagger^{\phi} 7$ chord in the twelfth bar. The hypermeasure beginning there is interrupted by the change to $3 / 4$ at $\mathbf{8 2}$; the two-bar cadential gesture leading from the $3 / 4$ passage to the principal climax of the movement, at $\mathbf{8 3}$, suggests a delayed completion of that four-bar hypermeasure.

The hypermetrical structure of the following passage differs slightly from the later passage of the Intrata to which it alludes. The first two bars of material reworked at $\mathbf{8 3}$ originally ended a five-bar phrase (ex. 243). The other nine bars prolonged the bass tone C , which resolved to F at the beginning of the 'siciliana' passage. Those nine bars divided into two phrases: a six-bar descending phrase, and a three-bar phrase that

restored the bass tone C and returned the principal melodic voice to its former register. Although the main thematic material and underlying harmonic progression of the passage at $\mathbf{8 3}$ match bar for bar the passage from the Intrata, added contrapuntal lines and timbral changes encourage a different hypermetrical interpretation. For example, in the third bar, first violins introduce a new figure whose register and tonality make it seem a natural continuation of the phrase, an impression supported by the continuing cello arpeggiation (ex. 244). The restoration of the bass tone E and the emergence of the stepwise triplet figure in the second violins in the following measure initiate a new five-bar phrase. Another change occurs at the end of the passage: whereas the resolution to F minor at the end of the 'pastorale' coincided with the beginning of the 'siciliana', this F minor resolution is adorned only by the subsequent entry of four solo first violins on a D , major-seventh chord. This chord pre-empts the opening chord of the final choral phrase, a bouche fermée reprise by four solo sopranos of the phrase 'Love hath no gainsaying . . .'; nonetheless, the resolution completes a four-bar hypermeasure.

Lambert's manipulation of hypermetre in the later sections of the Brawles serves a different purpose to the irregularities observed in earlier sections. In earlier sections, the

## EXAMPLE 244 Lambert, Summer's Last Will and Testament, iv, 83: 1-5,

 first and second violins and cello
prevailing two-bar hypermetre was frequently disrupted by introducing three-bar units, often by extending or expanding shorter units or by contracting or compressing longer ones. In later sections, a more expansive hypermetre is often used. There, irregular hypermeasure lengths do not have a disruptive effect; rather, they suggest inertia, recalling the decadent atmosphere of the earlier movements from which their thematic material is drawn.

The hypermetrical structures of the Bacchanale from Horoscope resemble those in the earlier sections of the Brawles: a two-bar hypermetre is quickly established, deviations from which arise either through extensions or interruptions of existing two-bar hypermeasures. Even in the opening ostinato, a two-bar hypermetre is suggested by the introduction of addition instrumental and registral layers at the beginning of the third and fifth bars (see ex. 200 above). The main theme (ex. 191) interrupts the third hypermeasure, however, establishing a new two-bar hypermetre,
which prevails until the last bar of the A section. The second thematic unit of the second group features a motivic interpolation in the second bar of its continuation phrase (ex. 245). This does not disturb the prevailing hypermetre, however. The hypermetre is only extended at the end of the phrase, where the syncopated figure is repeated for the second time over a D pedal.
eXAMPLE 245 Lambert, Horoscope, vi, C:5-D:1, partial score


The ostinato passage at the end of the A section has a similar hypermetrical structure to the opening one, but its hypermetre is not articulated primarily by instrumental and registral doubling. In this passage, instrumental forces are added at the beginning of each bar, but it is the entry of the woodwind section in the third bar, where flutes, oboes, and clarinets introduce the syncopated chordal idea, that marks a new hypermeasure. Because trumpets are added in the fourth bar and trombones in the fifth, the fifth bar appears to extend the hypermeasure to three bars. This creates an expansive effect, in
contrast to the disruptive one at the beginning of the movement, where the onset of the main theme interrupted the hypermetre established in the ostinato.

The first theme of the B section (ex. 192 above) serves as a template for many of the ensuing thematic units, not only in terms of motivic construction and harmonic function, but also hypermetrical structure. The two constituent figures of the basic motive establish a two-bar $(3 / 4+4 / 4)$ hypermetre. Although the order of the bars is sometimes reversed (or the $4 / 4$ bar is replaced by another 3/4 one), the two-bar hypermetre prevails throughout the postcadential idea and most of the following thematic unit. The postcadential idea (ex. 193 above) has a paradoxical relationship with the prevailing hypermetre. It is clearly divided into two-bar units, but these units are staggered across the $3 / 4+4 / 4$ hypermeasures (the excerpt shown in ex. 193 is preceded and followed by a $3 / 4$ bar of $\mathrm{E},-\mathrm{B}$, oscillating bass); hypermetrically, the postcadential idea thus has a weak-strong structure.

The two-bar hypermetre prevails throughout most of the B section; deviations arise only through elision between thematic units and such extensions as occurred at the end of the A section. The thematic unit beginning at $\mathbf{G}$ (ex. 226 above) follows the pattern of the first theme of the section until its seventh bar, where it extends the rising sequence on the arabesque pattern. Although upper voices continue the sequence in the next bar, a change of harmony and accompaniment rhythm shows that a new thematic unit (and a new two-bar hypermetre) has begun. The hypermetre is thus disturbed by eliding thematic units. A similar effect occurs at $\mathbf{M}$ (ex. 194 above), where a rising sequence on the arabesque pattern elides with a repetition of the entire thematic unit; this time, there is no change of harmony or accompaniment figuration. At the corresponding point in the repetition, the accompaniment pattern suddenly ceases, signalling a new hypermeasure has begun (see ex. 219 above); the foregoing sequence is
thus defined as an extended, three-bar hypermeasure. A similar extension occurs at the end of the section, where an extra $4 / 4$ bar is appended to the $3 / 4+4 / 4$ basic motive. This helps usher in the ensuing ostinato by recalling the similar hypermetrical event at the end of the A section.

It also promotes continuity with the ostinato that begins the reprise, and helps to ease the transition to compound metre by providing a common hypermeasure length. Although the ostinato is notated as four bars of crotchets in $6 / 4$, it will be perceived as three bars of quavers in $4 / 4$ because of the proportional direction ' $=$. ) of preceding'. The three-bar hypermeasure created sets a precedent for the three bars of woodwind and brass chords that follow (see ex. 240 above); these chords serve as a transition to the two-bar hypermetre that prevails from the altered recurrence of the main theme almost to the end of the reprise. The doubling of the rate of harmonic change at $\mathbf{R}$ supports interpretation of this passage as in two-bar hypermetre.

The coda begins in a two-bar hypermetre established by the last 14 bars of the reprise. Whereas in the B section the postcadential idea was preceded by one bar of oscillating bass, it is preceded here by two. The paradoxical relationship between the postcadential idea and the hypermetre is thus resolved here (ex. 208 above). The two-bar hypermetre continues until $\mathbf{T}$, where the resolution to E major and the onset of a new ostinato figure interrupts the existing hypermeasure.

After three iterations of this new melodic figure, the ostinato that opened the movement returns. The change of instrumentation and register in the third bar suggests a new two-bar hypermetre has been established. This hypermetrical sense is dissolved, however, by the deformation of the ostinato, whose elision creates an apparent $7 / 8$ metre (see ex. 233 above). Although the passage following the ostinato is tonally stable, its variable hypermetre creates an atmosphere of restlessness: the four measures of

B-section material, which alternate between $3 / 4$ and $4 / 4$, are preceded by three bars of the new melodic figure from earlier in the coda and are followed by three bars of the bolero pattern. Nonetheless, the two-bar hypermetre is reinstated at $\mathbf{V}$ with the reprise of main-theme material. The final appearance of the main theme, in augmentation, suggests an expansion to a four-bar hypermetre.

A two-bar hypermetre also prevails throughout most of the Bacchanale from Tiresias. Most changes result from contraction but sometimes the hypermetrical sense is suspended or expanded. The opening ostinato implies a two-bar hypermetre. The first theme (ex. 183 above) also has a two-bar hypermetre, articulated by its motivic construction and harmonic progression. The hypermeasure contracts to a single $3 / 2$ bar at the end of the first theme, but reverts to a two-bar (2/2) length for the entire transition. The first thematic unit of the second group extends its second hypermeasure to three bars by reiterating its second motivic idea twice over a sustained dominant chord (ex. 185 above). The remainder of the second group maintains a two-bar hypermetre.

The onset of the second rotation presents not so much an extension or expansion of the hypermetre as a break with or suspension of it: the combination of triple-time ostinato material with the duple-time melody played by trombones and cellos erodes any hypermetrical sense (see ex. 234 above). When the feroce theme appears at $\mathbf{E}$, accompanied by syncopated material from the transition, the music falls into four-bar hypermetrical units. The pandiatonic phrase that follows (ex. 187 above) maintains this hypermetre for its first four bars, but its second hypermeasure is compressed. The four-bar hypermetre is restored in the central part of the rotation and continues into the cadential phrase that follows. The change of texture at the beginning of the improvisatory passage interrupts the second hypermeasure of this phrase, however, and
the ensuing time signature changes suspend the hypermetrical sense until the syncopated transition material returns at $\mathbf{J}$.

The ostinato passage at the beginning of the third rotation suggests a two-bar hypermetre because of the accompanying chords that articulate the first and third bars (see ex. 235 above). The second hypermeasure is interrupted, however, by reprise of the third transition phrase, which asserts a new two-bar hypermetre. The interpolation at $\mathbf{K}$ (first bar of ex. 205 above) disrupts this hypermetre: the new motive played by the piano belongs neither to what precedes nor to what follows. The two-bar hypermetre resumes with the syncopated gesture played by trumpets and trombones, but the following hypermeasure contracts into a single $3 / 2$ bar.

A two-bar hypermetre prevails throughout the rest of the third rotation and much of the coda. It is interesting that in such passages, where syncopation and changes of time signature convey rhythmic restlessness, a stable two- or four-bar hypermetre is maintained (see, e.g., exx. 190 and 223 above). Even in the cadenza-like passage of the coda, the monophonic line divides clearly into two-bar units until the seventh bar, where even semiquavers contract a hypermeasure into one $3 / 2$ bar. The hypermetre is suspended for the next three bars, while the solo piano plays $f f f$ cluster chords to a jagged, syncopated rhythm. Most instruments re-enter at $\mathbf{S}$ : from here to the end of the Bacchanale, a two-bar hypermetre is suggested both by the rate of harmonic change and the motivic construction. Most harmonies in this passage are sustained for two bars; the only exception is from the fifth into the sixth bar, where the bass tone changes from D to C (see ex. 227 above). Melodically, the passage is based on the second phrase from the Prelude, whose four-bar rhythmic pattern is given first in exact diminution, then freely developed.

In all three movements, a two-bar hypermetre is established as the norm, but how it is disrupted varies from one movement to another. In the Bacchanale from Horoscope, most changes to the hypermetre arise through extension or expansion; in the Bacchanale from Tiresias, most changes occur through contraction. The earlier sections of the Brawles from Summer's Last Will employ both processes; in the latter sections of the movement, the hypermetre expands, not to signify disruption but to suggest inertia and therefore, decadence. Nonetheless, in all three movements, certain hypermeasures are unexpectedly interrupted.

## Deformation of the rhythmic surface

Having examined how Lambert disrupts the rhythmic flow in these movements through time signature changes and irregular hypermeasure lengths, I now turn to the rhythmic surface and investigate how restlessness and disruption are manifested at that level. In these movements, surface disruption arises chiefly from the simultaneous use of different implied metres, syncopation, and the introduction of triplets and other compound-time patterns into an otherwise simple-time metrical framework.

The complex choral and orchestral textures in the Brawles from Summer's Last Will allow for numerous instances where different metres are implied simultaneously. The simpler textures of the two Bacchanales afford few such opportunities, however. This is because the Bacchanales are both ballet movements and choreography demands clear metrical cues; simultaneous metres, on the other hand, give ambiguous and often contradictory rhythmic signals.

The most common simultaneous pairing of metres in the Brawles is of triple- and quadruple-time material. The first example occurs in the last three bars of the introduction (ex. 195 above), where a three-beat ostinato based on motive $a$ is
superimposed against the quadruple-time motive $h$. Motive $a$ reappears in the first episode, where the violas develop it as a triple-time ostinato (ex. 246) against the

EXAMPLE 246 Lambert, Summer's Last Will and Testament, iv, 58:1-59:4, violas

unequivocal quadruple metre of the upper parts (cf. ex. 210 above). Variants of motive $a$ appear in the first orchestral interlude, where although the perceptual metre remains quadruple, the syncopation in the violin parts has the effect of shifting the metric accent to the third beat (ex. 247). The first entry of motive $a$ material here, played by violas, coincides with the metric accent; the second, in the cellos, is an

offbeat entry. Significantly, the first of these iterations is extended to a quadruple-time version that figures prominently later in the movement.

Stretti are another source of metrical conflict in the Brawles. In the stretto between the two episodes in the orchestral exposition, two iterations of motive $a$ are played against an augmented version of the same motive, effectively superimposing two 3/4 bars against a $3 / 2$ one (see ex. 198 above). Another stretto occurs during the first choral section, where three statements of material based on motive $a$ overlap (ex. 212 above). The cellos' statement commences two crotchets before 64, but first violins commence their imitative version at $\mathbf{6 4}$, one crotchet before the cellos complete their figure. Similarly, second violins and second clarinet enter with their version of the figure before first violins complete theirs. The remaining statements succeed one other, articulating triple metre against the quadruple metre of the bass line and choral material (cf. ex. 211 above). The last of these, commencing on the third beat of $\mathbf{6 4}: 4$, elides with motive $b$, the figure's original successor. The truncation of motive $b$ here omits its final syncopations, reinforcing the metre. Lambert develops this material further in a later stretto passage, at the second major climax of the movement (ex. 248). As in the stretto between the two episodes, $3 / 4$ and $3 / 2$ metres are superimposed.

A different type of metrical superposition occurs in the preceding passage, where a compound grouping is notated against a simple one (ex. 249). In the midst of a quadruple-time passage, two bars are notated as $3 / 4$. In the second of the $3 / 4$ bars, Lambert gives the uppermost line-played by first flute, first clarinet, and first violins-the parenthetical time signature $6 / 8$. This compound grouping differs from those that develop from triplet figures, yet to be discussed, because it arises as an alternate grouping of the prevailing quaver subdivision.


The Bacchanales from Horoscope and Tiresias contain only one example each where two metres are implied simultaneously. The example in the Bacchanale from Horoscope occurs towards the end of the reprise, where the trombone presents the main theme in augmentation against a triple-time ostinato figure (ex. 217 above). The reprise of the main theme in augmentation suggests a four-bar hypermetre, and the change of octave by second bassoon and tuba in the fourth bar suggests yet another grouping, of three-bar units. These competing metrical implications combine to heighten the dramatic intensity of the climax, which culminates in a Poco rall. and subsequent change of tempo, at $\mathbf{S}$. The one example in the Bacchanale from Tiresias where two metres are implied
simultaneously occurs at the beginning of the second rotation, where duple-and tripletime material is superimposed (see ex. 234 above).

EXAMPLE 249 Lambert, Summer's Last Will and Testament, iv, 74: 3-7


Syncopation is another means by which rhythm can be disrupted at the local level, although some syncopated patterns have the curious effect of reinforcing the metre. In the Brawles from Summer's Last Will, motives $e, g$, and $h$ all feature syncopation across the middle of the bar (ex. 195 above). Although motive $e$ is notated as beginning on the third beat of a $4 / 4$ bar, the metric accent has been displaced to the third beat since the
second bar of the movement (see ex. 232 above); the recurrence of motive $e$ towards the end of the first thematic unit (see ex. 209 above) supports its interpretation as a quadruple unit. The first thematic unit begins with a quadruple variant of the first part of motive $b$, whose syncopations displace the second, third, and fourth beats of the bar. Although these syncopations displace certain metric accents, they reinforce the primary ones; also, they are easily recognized as patterns deriving from such popular idioms as ragtime and Latin American dance music and therefore understood as asymmetrical groupings within a consistent quadruple metre. Similar syncopations occur in the Bacchanale from Horoscope. For instance, the syncopations in the main theme shape and clarify the quadruple metre, which was obscured during the opening ostinato by continuous quaver movement (tremolando semiquaver movement in the strings).

A syncopated pattern used to dramatic effect in Summer's Last Will is the Lombard rhythm, which figures prominently in both the King Pest movement and in the Brawles. It also features in several scenes of Tiresias, but not in the Bacchanale. The figure does not appear in Horoscope. In the Brawles from Summer's Last Will, the Lombard figure first appears during the second choral section, where tenors introduce it as a descending whole tone on the word 'Bacchus' (ex. 250). This motive reappears with increasing frequency during the latter half of the section. The basses begin their answering phrase with the same 'God Bacchus' figure, also in parallel thirds, in E flat major. The tenors interject two bars later with a cry of 'Bacchus', which they repeat several times before joining the basses for the final statement of the figure at the climax of the passage, in augmentation as a downward octave leap (see ex. 238 above). All subsequent appearances of the Lombard figure occur at points of particular dramatic intensity. The figure appears during the second orchestral interlude, where oboes, English horn, and trumpets reprise the 'God Bacchus, do me right' melody in the four-bar phrase leading

to the second major climax of the movement (ex. 215 above). It helps usher in the principal climax of the movement, appearing twice during the two-bar cadential gesture that connects the triple-time section with the climax at $\mathbf{8 3}$. It also marks the moment of the climax, where English horn, first bassoon, trombones, second tenors and (choral) basses all articulate the ${ }_{4}^{4} \mid$. ...d. $\mid$ rhythm, $f f f$. Echoes of the 'Bacchus' figure appear over the next few bars, in the added contrapuntal lines of the passage that reworks the end of the 'pastorale' section of the Intrata (see, ex. 244 above).

All three movements feature another syncopated device that destabilizes the metre: secondary ragtime. As well as the example where cornets exchange a five-quaver pattern whose accentuation contrasts with that of the prevailing quadruple metre, the Brawles contains a sequential treatment of the conventional three-quaver type of secondary ragtime. This occurs in the orchestral exposition of the Brawles just before the second episode (ex. 251). The three-quaver grouping is clearly indicated in bassoon, contrabassoon, tuba, cello, and double bass parts by accents and unusual beaming of quavers.


Three examples of secondary ragtime appear in the Bacchanale from Horoscope. The first of these occurs during the second thematic unit of the second group (see ex. 218 above). In the second bar of the example, flutes and clarinets repeat the arabesque
... figure sequentially. Although the beaming is standard for the metre, the consistent articulation pattern, whereby the triplet figure is slurred to the staccato quaver that follows, makes the three-quaver unit recognizable as such. A slightly more extended example occurs towards the end of the first thematic unit of the $B$ section (ex. 192 above). In the fifth bar, the beaming of flute and clarinet parts reflects the three-quaver grouping indicated by the accents. In both these examples, the accents indicated or implied by the secondary ragtime pattern coincide with the 3-3-2 rhythm of the accompaniment. At the end of the B section, secondary ragtime eases the transition to compound metre (ex. 252). In the bar before the opening ostinato recurs, the descant line introduces a secondary ragtime pattern that prefigures the compound organization of the following section.

The Bacchanale from Tiresias contains but one example of secondary ragtime. Four measures before the end of the Bacchanale, piccolo, flutes, and first clarinet play a descending stepwise pattern - ...) four times in succession (see ex. 227 above). A further reiteration continues the semiquaver movement with a change of melodic

direction, leading to the augmented major-seventh chord that forms the climax of the movement. Secondary ragtime adds a level of rhythmic complexity appropriate to the climactic, restless, and inconclusive way the Bacchanale from Tiresias ends.

The rhythmic complexity of these movements is also enhanced by the intrusion of triplet divisions into an otherwise simple metrical framework. Triplets play a role in distinguishing the choral and purely orchestral sections of the Brawles. In the Brawles, no triplets occur in the orchestral exposition. Quaver triplets first appear towards the end of the first choral section; crotchet triplets, in the following interlude. Both patterns occur infrequently at first but become more prominent in later sections. In the latter half of the second choral section, tarantella patterns based on quaver-triplet divisions pervade the descant voice of the orchestra (ex. 238 above), in contrast to the dactylic patterns played by most other orchestral instruments and the Lombard figures reiterated by tenors. The complex polyrhythmic surface adds a further dimension to the dramatic intensity of this passage, which leads to the first major climax of the movement. In the second orchestral interlude, no triplets appear until five bars before the second major climax of the movement. As with the approach to the previous climax, the superposition of contrasting rhythmic layers intensifies the four-bar dominant prolongation (ex. 215
above), which builds towards the climax at 76. During the third choral section and the orchestral interlude that follows, triplets appear intermittently, but have no special dramatic or structural significance. They occur either as ornamental surface features, through passing- or neighbour-note embellishment, or as a result of motivic recurrence. In the fourth choral section, crotchet-triplet divisions appear frequently enough to warrant a change of time signature to $3 / 4$ (ex. 220 above). Triplet divisions occur frequently after the climax, mostly as descending melodic patterns (see ex. 244 above) quoted from the eleven bars of the 'pastorale' section of the Intrata on which this passage is based. However, the dotted triplet rhythms used towards the end of the 'pastorale' to foreshadow the more animated character of the following 'siciliana' section are rendered here as even triplet quavers, reinforcing the atmosphere of decadence.

In the Bacchanale from Horoscope, triplet figures define the transition, whose melodic material is built entirely upon the rhythmic pattern ${ }_{4}^{4}$. . . ... . $\mid$ When this material returns in the reprise, the disruptive effect of the triplet figure is heightened by metrical displacement: in the new time signature, rests occupy the strong beats and the triplets and accented crotchets are relegated to the weaker parts of the bar, in the pattern ${ }_{4}^{6} \mid$ \}. used in the Bacchanale from Horoscope is in the second thematic unit of the second group of the A section. These triplets are purely ornamental, however, forming connective tissue between two more rhythmically distinctive motives, one dotted, the other syncopated. Semiquaver-triplet figures occur frequently in the B section of the Bacchanale from Horoscope, but their function is also purely ornamental. The arabesque figure with which the first thematic unit of the B section begins (see ex. 192
above) reappears in every other thematic unit of the section; the only exception is the postcadential idea (ex. 193), which is not a thematic unit per se.

In the Bacchanale from Tiresias, two different triplet patterns occur, each of which is used for a particular type of melodic diminution. The slower pattern, represented as triplet crotchets until $\mathbf{N}$, where the beat value doubles, is used for consonant skips and arpeggiations. The faster pattern, represented initially by triplet quavers, is used for passing and neighbour notes. In the coda, the faster and slower patterns are both accorded a motivic significance beyond their earlier ornamental and connective functions. In the first passage of the coda, the tuba introduces a new motive to the rhythm ${ }_{4} \mid ッ$.....d (see ex. 223). When the horns enter, the initial rest is replaced with a note, completing the quaver-triplet pattern. The motive is subsequently modified into the simple-time pattern ${ }_{4}^{4} \mid \%$.... $\mid$. The faster pattern also acquires a motivic role, as the feroce figure is stated in diminution by bassoons, contrabassoon, piano, cellos, and basses.

In the three movements, the role of triplet patterns varies according to the scope and complexity of the particular movement. In the Bacchanales, triplet patterns have a mostly ornamental function: in Horoscope, the only thematically significant triplet pattern is the consonant-skip figure in the transition passage of the A section; in Tiresias, triplet patterns only acquire motivic significance in the coda. All appearances of triplet figures in the Brawles, however, are involved with the primary motivic and structural processes of the movement: the progressive erosion of the initially sharp distinction between choral and orchestral material; the gradual transformation of rhythmically distinctive motives; the superposition of differing rhythmic layers before the principal climaxes of the movement; and the allusion, towards the end of the movement, to passages from the first movement of the work.

As with the triplet figures, the other means of disrupting the rhythmic surfacesyncopated patterns and simultaneously implied metres-acquire a deeper significance in the Brawles than in the two Bacchanales. All three movements feature recognizable syncopated patterns derived from ragtime and popular dance music, many of which reinforce the primary metric accent. They also feature secondary ragtime patterns readily perceived as temporary disruptions to the established metre. The Brawles features one particular syncopated rhythm, the Lombard pattern, which appears in neither of the Bacchanales. This rhythmic figure, whose first appearance illustrates the word 'Bacchus', recurs at points of particular dramatic intensity, and even has a significance beyond the Brawles: it reappears in the King Pest movement as a sign of the macabre. Similarly, the complex polyphonic textures used in certain sections of the Brawles allow different metres to be implied simultaneously, whereas the simpler textures of the Bacchanales, necessitated by the choreographic demands of the genre, admit only one such instance each.

As for disruption at the level of metre, it is the Bacchanale from Horoscope that differs notably from the other two movements. In the Brawles and the Bacchanale from Tiresias, most notated changes of time signature are necessitated by the expansion or contraction of material already stated in the prevailing duple or quadruple metre. In the Bacchanale from Horoscope, apart from the two changes in the reprise, the only notated time signature changes occur during the B section and the parts of the coda based on its material. In the B section, frequent alternation between $3 / 4$ and $4 / 4$ arises from the juxtaposition of motivic ideas based on the bolero and habanera. The juxtaposition of these Latin American rhythms creates no disruptive effect; instead, it provides relief from the relentless rhythmic drive of the A section.

The three movements also feature passages whose perceptual metre differs from the notated one. The Bacchanale from Tiresias contains only one such passage, the opening ostinato, notated in $2 / 2$ but whose iterative length comprises three minim beats. In the Bacchanale from Horoscope, the last climax of the movement is followed by a passage where the opening ostinato pattern is elided in a descending sequence, perceptually in $7 / 8$ metre, but notated in 4/4. In the Brawles, conflict between the perceptual and notated metre is apparent from the outset. The opening monophonic passage contains several motives suggesting triple metre and others whose quadruple organization nonetheless implies a shift of the primary accent to the third beat of the bar.

Lambert uses various means to subvert the rhythmic and metrical expectations established in these three movements. Owing to its greater complexity, the Brawles features a wider variety of disruptive rhythmic effects than the Bacchanales. This is also true at the hypermetrical level. All three movements quickly establish a duple hypermetre as the norm. In the Bacchanale from Horoscope, three-bar hypermeasures are created by extending, eliding, or interrupting duple hypermetrical units. Whereas hypermetrical changes in the Bacchanale from Horoscope often occur through expansion, the Bacchanale from Tiresias favours the opposite process, contraction. For example, a duple hypermeasure in the prevailing $2 / 2$ time signature is often contracted into a single $3 / 2$ or $7 / 4$ bar. At the beginning of the second rotation and in the improvisatory passage, the hypermetre is temporarily suspended. At other points in the movement, it is expanded to a four-measure length. The Brawles includes all these types of hypermetrical expansions, contractions, and interruptions, plus a type of irregularity absent from both Bacchanales: composite hypermeasures, in which duple and non-duple hypermeasures combine to form a larger duple unit. Hypermetrical irregularities also feature in the fourth choral section, where an expansive four-bar hypermetre
predominates. Here, irregular hypermeasures combine with the decadent associations of the Intrata material to suggest inertia and declining vigour.

This chapter has considered in detail the rhythmic means by which Lambert creates ambiguity and instability in these movements, furthering the musical representation of the Dionysian. In the final chapter, I focus on the melodic element, examining the different scale types employed in the three movements. In seeking to determine what significance these contrasting scale types have for the musical representation of the Dionysian, I consider the context in which these types appear elsewhere in the three selected works, and in other works by Lambert.

# CHAPTER NINE: MELODIC TYPES IN THE THREE SELECTED MOVEMENTS 

This chapter considers how pitch is organized at the foreground level in the three movements. Whereas Chapter Seven examined the role that harmony, tonality, and motivic development play in the musical representation of the Dionysian, this chapter focusses on how different scale types are used melodically. Lambert's music typically inhabits an extended diatonic modality: his melodies are mostly based on the diatonic modes (the major scale and all its rotations) and their derivatives (e.g. harmonic and melodic minor scales, and the Phrygian dominant scale). In other words, his melodic language is predominantly heptatonic. However, he frequently departs from this norm by employing collections with fewer pitch classes (pentatonic and whole-tone scales), more complex collections (octatonic and chromatic), and by combining different heptatonic modes to create false relations and apparent bitonality. In this chapter, I consider what significance such departures have for Lambert's representation of the Dionysian in these movements, taking into account the contexts in which the same scale types occur in other works by Lambert.

## Extended diatonic modality

Most melodic material in the three movements draws from diatonic modes and their derivatives. Although modulations occur frequently, especially in the Brawles, there are numerous passages where the consistent use of one diatonic collection promotes tonal stability. Even in the tonally complex monophonic passage that opens the Brawles (ex. 195 above), most motives are diatonic, notwithstanding the chromatic slippages that intervene. The only exceptions are motive $a$, whose A , lies outside the prevailing
white-note collection, and motive $e$ (ex. 253), a modulatory figure comprising three segments: diatonic $\left(c^{2}-b^{1}-a^{1}\right)$, whole-tone $\left.\left(d^{2}-c^{2}-a\right)^{1}\right)$, and pentatonic $\left(e^{2}-c^{2}-g^{1}-a^{1}\right)$.


The remainder of the orchestral exposition of the Brawles consists of four smaller divisions distinguished by texture. Each division unfolds a single diatonic collection before introducing any chromatic elements. The 16-bar passage before the first episode consists of two thematic units. The first (ex. 209 above) unfolds the entire C-Mixolydian scale before modulating through F --Dorian to $\mathrm{E}_{\jmath}$-Mixolydian at 57. The second is diatonic to $\mathrm{E}_{\jmath}$-Mixolydian for almost its entire length: only in its final bar does an extraneous pitch class, $\mathrm{E} \notin$, intrude (ex. 236). In the first episode, the upper melodic voice is F-Lydian throughout (see ex. 210), but parallel voices occasionally introduce the pitch class B . The section between the two episodes begins in G major but soon modulates to F sharp major (ex. 198 above). The phrase after the stretto is unequivocally F -Mixolydian despite the momentary sidestep to E flat major (ex. 199). It is in the following phrase (ex. 196) that the tonal centre $\mathrm{F} \#$ is abandoned, through a sequential repetition over a C pedal. The remainder of the passage is modulatory. The second episode (ex. 254) uses only the diatonic 2-flat collection until its last two bars, which introduce whole-tone and chromatic elements to modulate to D major, the key of the first choral entry. The tonal centre F is suggested by the heavily accented pizzicato cello chord in the fourth bar and by the pedal note F in the sixth bar.

In its journey from C major to D major, the orchestral exposition establishes several intermediate tonal centres, each expressed through one or more diatonic modes (see


Table 9). The most prevalent mode is the Mixolydian, which expresses the original tonal centre, C , its tritonal counterpole, $\mathrm{F} \#$, the intermediate tonal centre, $\mathrm{E} b$, and the last tonal centre before the choral entry, F. The first episode features sustained use of the Lydian mode. The Ionian mode is used only briefly, as is the Dorian mode, which facilitates modulation from C-Mixolydian to $\mathrm{E}_{b}$-Mixolydian in the passage before the first episode, and adds tonal variety to the stretto between the two episodes. The

TABLE 9 Diatonic collections used in the orchestral exposition of the Brawles from Summer's Last Will and Testament

| Section | Bar reference | Tonal centre | Mode |
| :--- | :--- | :--- | :--- |
| Introduction | $55-56: 3$ | C | (Modulatory) |
| 16-bar passage | $56: 4-8$ | C | Mixolydian |
|  | $56: 9-10$ | $F_{\#}$ | Dorian |
| First episode | $57: 1-9$ | Eb | Mixolydian |
| Section between episodes | $59: 5-7$ | F | Lydian |
|  | $59: 7-8$ | F\# | Ionian |
|  | $59: 8$ | F\# | Ionian |
| Second episode | $60: 1-6$ | F\# | Dorian |
| $60: 7-61: 6$ |  | Mixolydian |  |

prevalence of the Mixolydian mode and its implied dominant function imbues the orchestral exposition with a sense of continuity and expectation.

The first choral section prolongs D major, although the 4-2 position of its final major-seventh chord suggests $C \sharp$-Locrian instead (see exx. 211 and 212 above). The tonal centre D is prolonged through various submediant regions: B minor, B flat minor, B major, and B flat major. In the first six bars of the section, the only pitch extraneous to the diatonic 2 -sharp collection is the $b$, that the third basses sing on the word 'Heave' (second bar in ex. 211). The next phrase uses B natural minor until its final bar, where chromatic and whole-tone elements precipitate a semitonal sinking towards B flat minor. The intermediate tonal centre $\mathbf{B}$, is expressed through the Dorian mode: the diatonic 4-flat collection is used exclusively for three bars, beginning at 64; an upperneighbour sidestep to B-Mixolydian occurs at 64:4. When the tonal centre $B$ b returns a
bar later, it is expressed through its tonic major triad, which acts as a pivot chord (,VI) for the return to D major.

The first orchestral interlude passes through several tonal regions before settling on the diatonic 5-flat collection, from which a new tonal centre, B , , emerges. In the first part of the interlude (ex. 213 above), the melodic salience of the pitch class $\mathrm{C} \#$ confirms the mode of the prevailing diatonic 2-sharp collection as C -Locrian rather than D-Ionian. The mode changes to C \#-Phrygian in the next phrase as $\mathrm{G} \#$ replaces G . The violins then commence a sequential repetition of their melody in parallel triads, a major third lower (ex. 255). This sequential repetition necessitates a change to the diatonic 1-flat collection. It is difficult to pinpoint the exact mode because the melodic layers have different implications; it is only with the addition of the leading note $\mathrm{C} \#$ that the
example 255 Lambert, Summer's Last Will and Testament, iv, 65:7-66:1, reduction

tonality is defined as D minor. The trumpet solo that follows ends with a sudden shift to the diatonic 5-flat collection, initially $\mathrm{E}_{\boldsymbol{\jmath}}$-Dorian because the bass line begins from the pitch eb. Double basses enter two bars later with a pizzicato c , which they repeat several times over the next few bars, creating a pedal point (ex. 256). This redefines the mode

## EXAMPLE 256 Lambert, Summer's Last Will and Testament, iv, 67: 1-6


as C-Locrian. Again, the introduction of a leading note helps establish a new tonal centre: in the penultimate bar of the example, the first clarinet introduces $a a^{1}$ on the fourth beat against the F in the bass, creating dominant harmony in B flat minor. The diatonic 5 -flat collection is restored in the following bar (ex. 257); the leading note reappears once only, spelt as $B \mid b$, in the final chord before the resolution to $B$ flat major, over which trombones enter with their triadic 'Trip and go' gesture.

EXAMPLE 257 Lambert, Summer's Last Will and Testament, iv, 67:7-68:1, strings


With its oscillating bass and triadic melodic gestures, the brief instrumental passage in B ,-Mixolydian (ex. 206 above) presents itself as a prelude to an extended passage in E flat major. The tenors and basses enter in E-Lydian, however (see ex. 207). Although a root-position E , major triad occurs during the first choral phrase, it is a passing chord within a modulatory progression leading to a C major 6-4 chord, which overlaps with the tenors' 'God Bacchus' gesture (ex. 250). A more prominent Eb major triad occurs midway through the section, at $\mathbf{7 0}$, when basses imitate the tenors' gesture. This triad is also in 6-4 position. Moreover, the melodic material is not diatonic to E flat major; instead, it uses the $\mathrm{E} b$ acoustic scale, a rotation of the B , melodic minor scale. Despite its frequent modulations and non-diatonic melodic content, the second choral section
inhabits an unequivocal diatonic framework: the climax at $\mathbf{7 1}$ is diatonic to B $\mid$-Mixolydian (see ex. 238) and the rest of the section confirms the tonal centre $B\rangle$.

The second orchestral interlude comprises two sections distinguished by pitch-class content. In the first section, the tonal centre shifts frequently but the melodic material is almost exclusively Mixolydian (see Table 10). Even the apparent use of the C acoustic scale at $\mathbf{7 3}$ arises through rapid alternation between Mixolydian scales of C and D (see ex. 214 above). Only in the last bar of the section is the Mixolydian mode abandoned: the octatonic scale enables a striking change of tonal centre from $\mathrm{E} b$ to its tritonal counterpole, A (ex. 258). The second section of the interlude begins with Lydian material, but becomes chromatic in the phrase before the climax (see ex. 215) as various diatonic and non-diatonic scales are superimposed. The climax itself (ex. 248) coincides with a simplification of pitch-class content: motive $a^{\prime}$ uses a subset of the C-Phrygian scale; motive $a$, of C-Aeolian; motive $b$, of C-Ionian.

TABLE 10 Diatonic collections used in the second orchestral interlude of the Brawles from Summer's Last Will and Testament

| Section | Bar reference | Tonal <br> centre |  |
| :--- | :--- | :--- | :--- |
| First | $72: 1-4$ | Bb | Mixolydian |
|  | $72: 5-6$ | D | Mixolydian |
|  | $73: 1$ | C | (Acoustic) |
|  | $73: 2-3$ | B | Mixolydian |
|  | $73: 4$ | Eb | Mixolydian |
|  | $73: 5$ | Eb | (Octatonic) |
|  | $74: 1-3$ | A | Lydian |
|  | $74: 4$ |  | (Modulatory) |
|  | $74: 5-7$ | D, | Lydian |
|  | $75: 1-4$ | G | (Chromatic) |
|  | $76: 1-4$ | C | Phrygian/Aeolian/lonian |


from motive e

The third choral section alternates between passages based on C-Mixolydian and closely related scales, and modulatory passages that wander far from the tonal centre C . When the chorus enters, flutes and clarinets have already commenced an ostinato juxtaposing a pentatonic fragment of motive $b, \mathrm{~g}^{1}-\mathrm{c}^{2}-\mathrm{e}^{2}-\mathrm{a}^{2}-\mathrm{g}^{2}$, and its modal variant $\mathrm{b})^{1}-\mathrm{d}^{2}-\mathrm{e}^{2}-\mathrm{a}^{2}-\mathrm{g}^{2}$; the mode implied by this ostinato is C-Mixolydian. Two bars after the chorus enters, the order of the fragments is reversed, and they are each played a semitone higher, using the diatonic 6-flat collection (ex. 259).

The return to the diatonic 1 -flat collection at 77 is complicated by the $f \sharp^{2}$ suspended by first sopranos from the previous bar and taken up by first trumpet and first violins, which suggests G melodic minor. Although the next few bars feature a complex polyphonic texture, all pitch-class material belongs to the diatonic 1-flat collection (ex. 216). The Dorian mode is implied by the prominent bass note G. The pitch-class material then sidesteps into the diatonic 1-sharp collection for two bars as the bass line

descends towards C, sustained as a pedal note for three bars. For the first two of these bars, all pitch-class material is drawn from the C acoustic scale. In the third bar, F f replaces $\mathrm{F} \#$, signifying a return to C-Mixolydian. The modulatory sequence on motive $h$ beginning at 78 (ex. 239) departs abruptly from C-Mixolydian. The bass line ascends the whole-tone scale from C to d , adding the chromatic passing note $\mathrm{c} b$ along the way; although the D major triad at 79 is in 6-3 position, d is the salient pitch because it marks the beginning of a new oscillating bass, played by timpani.

The third orchestral interlude differs from earlier sections inasmuch as its most sustained use of any diatonic collection occurs during its latter half. Although the oscillating bass and triadic gestures in the first few bars define the tonality as D major, the parallel motion in flute and piccolo parts invokes the whole-tone scale (see ex. 237 above). Furthermore, an apparent bitonal contradiction exists between the tuba solo and clarinet and viola parts in the following phrase. The tuba solo implies F major, whereas the clarinet solo implies D major and violas use the D acoustic scale. A modulatory passage follows, passing through A-Dorian, E-Dorian, E melodic minor, E major, and the C acoustic scale before settling on B-Mixolydian at $\mathbf{8 0}$ (see ex. 224). At this point, an oscillating bass confirms the tonal centre B. A chromatic slippage downwards into B, -Mixolydian occurs two bars later; for the remainder of the interlude, only members of the diatonic 3-flat collection are used.

The final choral section of the Brawles consists of three smaller divisions, each of which begins by unfolding a different diatonic scale. The choral entry coincides with a sudden change from B, -Mixolydian to E-Dorian (ex. 260). The writing soon becomes chromatic, as the tonal centre E is abandoned in the third bar (see ex. 242 above). The remainder of the imitative choral passage is modulatory, involving many non-diatonic scales; indeed, some melodic lines suggest an octatonic construction. The following passage in triple time, which quotes from the Intrata, uses the whole-tone scale extensively (see ex. 220). The tonal centre E is restored at the climax, at 83 (ex. 244); a countermelodic figure unfolds the entire E-Mixolydian scale (ex. 261). When the bass line reaches C \& two bars later, a non-diatonic collection is created, a rotation of the A melodic minor scale. Although E is restored in the following bar as a pedal note, no diatonic scale is unfolded; even the E harmonic minor scale suggested by the fourth bar of example 244 is challenged by a $b$, that tenors and violas introduce on the fourth beat.

EXAMPLE 260 Lambert, Summer's Last Will and Testament, iv, 80:7-81:2

exAmple 261 Lambert, Summer's Last Will and Testament, iv, 83:1, oboe


The rest of this passage is modulatory. Amid the chromaticism, however, are two bars unfolding A-Dorian (ex. 262), followed by a bar of C-Phrygian dominant, which prepares the cadence to F minor three bars later. The coda uses various modes based on


F: the principal melody is diatonic to F-Aeolian throughout, the lowest voice adds the leading note $\mathrm{e}^{1}$ in the fourth and fifth bars, and the movement concludes with a tonic major chord in 6-4 position.

In the Brawles, use of the Mixolydian mode in every section but the first choral passage determines the melodic character and harmonic continuity of the movement. In the Bacchanale from Horoscope, no single diatonic mode attains such prominence. In the A section, the main theme, transition, and second group each feature a different
mode. The B-section themes use a variety of diatonic modes, including Aeolian, Mixolydian, and Ionian. The new material appended to the reprise passes rapidly through several tonal centres but uses the Mixolydian mode throughout. The first part of the coda prolongs E major, but the section after the ostinato alternates between various diatonic and non-diatonic modes based on A .

In the A section of the Bacchanale from Horoscope, the main theme is predominantly Ionian, the transition Lydian, and the second group initially Aeolian. Although the continuation of the main theme is chromatic, prolonging two successive French sixth chords, its first four bars unfold two incomplete diatonic collections: C flat major without $\hat{2}$ and $\hat{4}$ and F major without $\hat{4}$ (ex. 191 above). Throughout the transition, the principal melodic voice is Lydian, unfolding the tetrachords $c \sharp^{3}-d \sharp^{3}-e^{3}-f \ddagger^{3}$ and $a^{2}-b^{2}-c^{3}-d^{3}$ over A major and $F$ major harmonies, respectively. The final chord of each two-bar segment is extraneous to the prevailing Lydian scale; instead, it functions as a harmonic pivot between two successive tonal centres. The second group begins by unfolding the C sharp minor pentachord (ex. 201). Despite several chromatic interpolations and the use of the whole-tone scale in the sixth bar (see ex. 202), the diatonic 4 -sharp collection prevails to the end of the thematic unit, even extending into the next one, where it is reinterpreted as $\mathrm{F} \sharp$-Dorian (ex. 218). The second thematic unit of the group, although predominantly diatonic, lacks the stability of its predecessor, passing through several intermediate tonal centres $(\mathrm{F} \#, \mathrm{~F}, \mathrm{E}$, and D$)$ before arriving at a $\mathrm{G} \#$ minor $6-4$ chord, where the opening ostinato recurs.

Although most B-section themes are based on the same motivic material, they use a variety of diatonic modes. The first theme of the section (ex. 192 above) is diatonic to Ab,-Aeolian until its final bar, where ${ }^{\prime} I^{6}$ (Neapolitan) harmony is introduced. The postcadential idea (ex. 193), has contradictory implications. The upper voice suggests

A , harmonic minor, or rather $\mathrm{E} \jmath$-Phrygian dominant, as it unfolds the tetrachord $\mathrm{e},{ }^{1}-\mathrm{f},{ }^{1}-\mathrm{g} \boldsymbol{q}^{1}-\mathrm{a},{ }^{1}$. The first iteration of the postcadential idea introduces a B, major-sixth chord before resolving to the dominant seventh; the effect is akin to a tonicized half cadence. Its varied repetition ends more conventionally, an inverted tonic triad serving as pre-dominant harmony. Like the postcadential idea, the following thematic unit (ex. 226) prolongs dominant harmony of A flat minor, being subtended by the same oscillating bass. Its pitch-class content is not diatonic to that key, however. Its upper melodic voice uses the octatonic scale, and parallel motion between parts creates several false relations. The remaining themes of the B section each unfold a particular diatonic scale, although chromatic interpolations occur frequently. The theme beginning at $\mathbf{H}$ (ex. 263) unfolds the entire A-Mixolydian scale before changing to the white-note

EXAMPLE 263 Lambert, Horoscope, vi, H: 1-6, reduction

diatonic collection for the varied repetition of the basic motive. The following theme is diatonic to G flat major until its final bar, which modulates to B flat major, the key of the next thematic unit (ex. 264). That theme is mostly diatonic to B flat major; its final harmony, $\mathrm{D} \mid 7$, functions as pre-dominant to the $\mathrm{B} \mid 7$ chord that is prolonged for the next fifteen bars. Of those bars, all but two are diatonic to B$\rangle$-Mixolydian: the bar before $\mathbf{M}$ continues the sequence on the arabesque figure by transposing the pattern a minor third higher, invoking the diatonic 6-flat collection (see ex. 194 above); the same occurs
seven bars later as the thematic unit is repeated with fuller orchestration. The final thematic unit of the B section is diatonic to G major: the melody unfolds every degree of the scale but $\hat{4}$, which appears prominently in the bass line (ex. 265).
example 264 Lambert, Horoscope, vi, K: 1-5, brass


EXAMPLE 265 Lambert, Horoscope, vi, N: 1-6, reduction


The change to compound metre at the reprise necessitates changes in surface melodic motion. Until R, however, the scales used correspond exactly to those of the A section. In the A section, the second thematic unit of the second group had a continuation of five bars: the second of these bars occurred as an E minor interpolation between two bars based on the E acoustic scale. In the reprise, the E minor bar is followed immediately by D-Mixolydian (ex. 266). Despite the modulatory nature of the passage, all its material is Mixolydian.


The two parts of the coda are separated by the final recurrence of the opening ostinato. The first part prolongs E major: the postcadential idea is altered to be diatonic to E major, but is interpolated with arabesque figures based on subtonic (D7) harmony (ex. 208 above). The first of these spans the whole-tone tetrachord $b b^{1}-c^{2}-d^{2}-e^{2}$; the second is diatonic to D-Mixolydian. A modulating sequence then begins, whose model consists of a bar based on the A acoustic scale (the cellos' $g \nRightarrow$ is a chromatic passing note) and another based on F\#-Mixolydian (ex. 267). The model is transposed a major third higher each time. The third iteration of the model is modified and truncated: instead of unfolding the F acoustic scale, it unfolds F-Lydian, and the Mixolydian bar is
example 267 Lambert, Horoscope, vi, S:7-T:1, strings

replaced by a new figure in E major, subsequently repeated as an ostinato. The second part of the coda is based throughout on the tonal centre A . The passage begins with a repeated pattern unfolding the entire A major scale (ex. 268). The mode then changes to
eXAMPLE 268 Lambert, Horoscope, vi, U: 1-10


Phrygian dominant, as the tonic is expanded by ,II. Once the tonic chord is restored, the melody alternates between natural minor and major modes. The remainder of the coda is based on the A-Phrygian dominant mode: the main theme is altered so as to unfold every pitch class of the mode except for $\mathrm{C} \#$, which appears in the harmony.

Unlike the Brawles, which frequently uses the Mixolydian mode, and the Bacchanale from Horoscope, which strikes a balance between passages of major and minor colouring, the Bacchanale from Tiresias dwells on minor keys and similar diatonic and non-diatonic scales. Apart from the $\mathrm{D} \downarrow$-Mixolydian first theme (ex. 183 above), whose final ascent through the E acoustic scale enhances its optimistic and celebratory tone, and the final phrase (ex. 203), which uses the C acoustic scale with whole-tone interpolations, the first rotation is based entirely on minor keys. The compass of the opening ostinato (ex. 182, $\mathrm{a}^{1}{ }^{1}-\mathrm{g} \downarrow^{2}$, suggests $\mathrm{A} \downarrow$-Dorian; it is the first-theme accompaniment that clarifies the tonality as G flat major. The three transition phrases (ex. 184) use various modes of minor colouring. The first phrase juxtaposes B b-Aeolian material in the woodwinds against a melody using the B , melodic minor scale, played by horns and cellos. The second phrase is diatonic to B-Dorian. The third prolongs dominant harmony of B flat minor; the moving part alternates between harmonic and natural forms of the minor scale. In the second group, the first theme (ex. 185) uses only the harmonic form of B flat minor but the second (ex. 186) alternates between natural and harmonic forms. The final phrase of the rotation is modulatory, its C -acoustic and whole-tone elements leading towards C \#-Dorian, where the second rotation begins.

As befits its role as the developmental space of the movement, the second rotation modulates through numerous tonal centres, some of which are embellished with melodic material based on the major scale and closely related diatonic and non-diatonic modes. The new, C \#-Dorian version of the opening ostinato (ex. 234 above) is followed by a quotation from the feroce theme, in F sharp minor (ex. 269). The answering phrase is based on the G acoustic scale: the $\mathrm{c}_{4}^{2}$ in the trumpet melody is a chromatic passing note; the e, ${ }^{1}$ in the horns' third bar, a chromatic upper neighbour. The final bar of the passage is $\mathrm{D} b$-Mixolydian, promising an authentic cadence, but resolves neither to


F sharp minor nor G flat major; instead, it resolves a semitone lower than expected, to a pandiatonic white-note chord based on F (see ex. 187). The pandiatonic phrase is diatonic to F-Lydian during the tonic prolongation; it becomes C-Mixolydian with the change to dominant harmony. Although the central episode is in D minor, it consists solely of a dominant prolongation (ex. 204). Both melody and countermelody centre around pitch class A and feature only the diatonic white-note collection, but the underlying harmonies alternate between $A$ major and an inverted $B$, major-seventh chord. The status of A major as initial and principal harmony gives the passage a major-key quality. Moreover, the cadential phrase that follows (ex. 274 below) ends with pandiatonic material based on F , contextualizing the central episode as a secondary prolongation within a prolongation of F-Lydian. The improvisatory passage (ex. 188) is of darker character: although it begins with the $B$, acoustic scale, it sidesteps into

F \#-Aeolian before returning to the previous tonal centre of B , which it embellishes with mostly stepwise patterns drawn from the harmonic form of the minor scale. The last phrase of the second rotation (ex. 270) begins with the diatonic 4-flat collection, suggesting F minor, but the half-diminished seventh chord on G proves to be a pivot chord: it is followed by a dominant-ninth chord on $\mathrm{F} \#$ embellished by melodic material

EXAMPLE 270 Lambert, Tiresias, Act II scene 4, J: 1-5, reduction

suggesting F\#-Mixolydian. Notwithstanding the emergence of pitch class A in the last bar, the second rotation ends with a colouring more major than minor.

The third rotation, by contrast, restores the predominantly minor colouring of the first rotation. Although the opening ostinato is presented twice in $\mathrm{E} \downharpoonleft$-Mixolydian, it is modified to $\mathrm{E}_{\ell}$-Dorian for its third iteration (ex. 235 above). It is followed immediately by the third phrase of the transition, transposed to prolong dominant harmony of C minor. The new material interpolated between this phrase and the second group is chromatic and apparently bitonal (ex. 205); the melody is nevertheless predominantly diatonic to C-Dorian. Although the second-group themes appear in reverse order, separated by a new passage, the second theme is restated in its original key, B flat
minor. This theme originally alternated between natural and harmonic forms of the minor scale; this time, only the natural form is used. The new passage, marked Doppio valore (ex. 190), prolongs dominant harmony of F minor before resolving deceptively to C sharp minor. Throughout the dominant prolongation, the principal melodic voice remains diatonic to F-Aeolian; the Gb, in the countermelody is warranted by the underlying bII harmony. The $\mathrm{C} \#$ minor chord to which the prolonged dominant resolves is prolonged by a bass arpeggiation, $\mathrm{i}-$, $\mathrm{VI}-\left(\mathrm{i} \frac{6}{4}\right)-\mathrm{IV}^{\sqrt{7}}$; the diatonic 4 -sharp collection is used until the final chord, which is embellished with F\#-Mixolydian material. That chord resolves to the minor submediant, A minor, as the initial motive of the second group is restated. The motive is restated three times in A minor at its original tempo, but the fourth iteration is given in augmentation with a Phrygian inflection.

The coda builds upon this A-Phrygian foundation, commencing with a predominantly Phrygian melody whose initial sonority suggests A-Phrygian dominant (ex. 221 above). Although the ostinato based on the feroce theme defines the tonality of the next phrase as A minor, the successive brass entries bring increasingly bitonal implications (ex. 223). The tuba's consonant skip A-e reinforces the A minor tonality, but first and second horns introduce the rising and falling fourth $e b^{1}-a b^{1}$, suggesting A flat minor instead. The enharmonic spelling of the subsequent entries suggests Lambert conceived this passage in bitonal terms: in the bar before $\mathbf{R}$, the bass trombone and tuba notes are notated as $\mathrm{e}_{\boldsymbol{q}}$ and a , in contradistinction to all other brass parts, which are notated as flats. The bitonality of this is only apparent, though; because the bass ostinato and pedal note cease at this point, the parallel motion is more readily perceived as between major-seventh chords of E and A . The cadenza-like passage develops these bitonal implications further, juxtaposing and combining motivic cells derived from the feroce theme; the cells emanate from pitch classes E b, C , and A . The end of the
cadenza-like passage is signalled by the bitonal combination of C major against $\mathrm{F} \#$ bass, but most melodic material that follows suggests a tonal centre of E . The first melodic idea (ex. 271), which derives from the second phrase of the Prelude, unfolds every pitch

EXAMPLE 271 Lambert, Tiresias, Act II scene 4, S: 1-2, piccolo

class of the E harmonic minor scale except $C$, which is included in the accompanying chord. The triplet flourish leaps to $\boxed{\iota 7}$, bringing a modal inflection. The next three bars suggest E-Mixolydian, although the pitch class $\mathrm{C} \#$ is not stated. The bass line then descends through D to C before returning to F \# (ex. 227). Although the final chord of the Bacchanale is highly dissonant, all its pitch-class content belongs to the A melodic minor scale. The tonality is obscured, however, by the absence of the tonic, A.

The extended diatonic modality Lambert employs in the three movements encompasses a wide variety of heptatonic collections, including diatonic modes, harmonic and melodic minor scales, and the acoustic scale. In the Brawles, it is the Mixolydian mode that appears most frequently, contributing to the optimistic tone and restless continuity of the movement. In the Bacchanale from Horoscope, Aeolian, Ionian, Lydian, and Mixolydian modes are fairly evenly distributed; the Dorian mode is used sparingly and the Phrygian mode does not appear, although its Phrygian-dominant derivative predominates at the end of the movement. The Bacchanale from Tiresias is dominated by modes of minor colouring; contrast is provided by F-Lydian phrases in the second rotation.

## Pentatonicism

Although the extended diatonic modality of these three movements admits a broad range of heptatonic collections, Lambert frequently introduces collections comprising fewer pitch classes. One such collection is the pentatonic scale, which commonly occurs in two rotations: the major pentatonic ( $\hat{1}, \hat{2}, \hat{3}, \hat{5}, \hat{6}$ of the major scale) and the minor pentatonic ( $\hat{1}, \hat{3}, \hat{4}, \hat{5}, \hat{7}$ of the natural minor scale).

In Chapter Three, pentatonic elements were identified in several works from Lambert's student years and his 'jazz' period. In Mr Bear, the pentatonic scale conveys a playful character, often combined with ornaments on weak beats of the bar or the characteristic syncopation of the cakewalk. In Prize Fight, pentatonic material is used to represent the black boxer. In the music of Lambert's jazz period, pentatonic figures signify African-American musical styles. Rising pentatonic triplets appear prominently in Elegiac Blues, and in the first movement of the Piano Sonata, the second subject begins with a syncopated pentatonic figure reminiscent of Scott Joplin.

In the Brawles, pentatonic collections are associated with three types of material: motive $b$, a variant of motive $f$, and the tarantella patterns that accompany the invocation to Bacchus. In the opening monophonic passage, motive $b$ unfolds the entire C major pentatonic scale. In the first thematic unit (ex. 209 above), its pentatonic profile is further developed: after the sequential repetition, the rhythm of its ascending arpeggio is altered, and a consonant skip is interpolated at the apex. Motive $b$ also plays a prominent role at the second major climax of the movement, where rapid alternation between pentatonic and modal elements occurs (ex. 248). The initial gesture of motive $b$ recurs during the stretto, where it appears in augmentation against the original version of motive $a$. When the latter half of motive $b\left(g^{1}-c^{2}-e^{2}-a^{2}-g^{2}\right)$ is reintroduced, it is juxtaposed with its modal variant $b b^{1}-d^{2}-e^{2}-a^{2}-g^{2}$ in an ostinato pattern.

Motive $f$ presents in the opening monophonic passage as a mostly stepwise modal figure. After the first episode, however, a pentatonic melody based on its syncopated cakewalk rhythm appears (ex. 198 above). The melody uses two discrete pentatonic scales: G major pentatonic, then B minor pentatonic. When this material reappears later in the movement, its combination of pentatonic melody and ragtime-derived syncopation brings a joyous, festive character. The first violins reintroduce it as a B minor pentatonic countermelody to the first complete choral phrase, 'Trip and go, heave and ho, | Up and down, to and fro' (see 63:4 in exx. 211 and 212). It also serves to enliven the texture at the fourth choral entry, where the change to cut-common time signifies a more sustained and expansive mood (ex. 260).

The tarantella patterns in the second choral section have pentatonic characteristics. After the basses imitate the tenors' gesture, 'God Bacchus, do me right', flutes and oboes commence their tarantella-like countermelody as tenors interject with Lombard 'Bacchus' figures. The first such figure takes place over a Gb pedal: the first bar of tarantella material, which unfolds the pentatonic subset $A,-B,-D,-E b$, suggests $\mathrm{G} b$ major pentatonic. The first clarinet joins the tarantella line in the following bar, which uses the same pentatonic subset, although the bass changes to E; ; the second clarinet joins a bar later, where the pentatonic subset changes to match the tenors' 'Bacchus' figure (ex. 238 above). At this point, the Gb pedal is restored, as the root of a German sixth chord, whose $\mathrm{E} \neq$ creates a false relation with the $\mathrm{D} \# / \mathrm{E}$ b of the pentatonic subset. In the triple-time bar that follows, the German sixth is replaced by a French sixth, while the tarantella line unfolds a subset of the $\mathrm{C} \#$ minor pentatonic scale, $\mathrm{C} \#-\mathrm{E}-\mathrm{F} \#-\mathrm{G} \#$, which creates another false relation, with the C \& of the French sixth chord. At the climax, most textural layers arpeggiate the B , major triad but the tarantella pattern unfolds the G , major pentatonic scale, generating additional false relations. The
pentatonic tarantella pattern recurs at the beginning of the third orchestral interlude, where flutes unfold the D major pentatonic scale, complementing the oscillating bass and the D major material played by horns and bass trombone (ex. 237). The piccolo doubles the tarantella pattern a major third higher, unfolding the G b major pentatonic scale. These parallel lines combine to engender an eerie quality, oscillating between two whole-tone scale segments, $\left(d^{3}\right)-e^{3}-f \sharp^{3}-a b^{3}-b b^{3}$ and $a^{3}-b^{3}-d b^{4}-e b^{4}$.

In the Bacchanale from Horoscope, melodic fragments of pentatonic character occur in the second group of the A section, in the latter half of the B section, and in the new material appended to the reprise; the coda contains no pentatonic material. In the first thematic unit of the second group, two bars of the melody are purely pentatonic: the fifth bar unfolds the subset $e^{1}-f \psi^{1}-g \#^{1}-b$ and the final bar unfolds the entire E major pentatonic scale (ex. 202 above). Although the harmony in each of these bars is diatonic, unfolding the entire 4 -sharp collection, clear textural division between melody and accompaniment illuminates the pentatonic nature of these melodic fragments. Similarly, the last two bars of the next thematic unit feature diatonic harmony but the principal melodic material-including the parallel perfect fourths in the penultimate bar (ex. 225)—unfolds the D major pentatonic scale. In the B section, the theme beginning at I has a predominantly pentatonic profile until its fourth bar (ex. 272). Apart from the passing $f^{2}$, the basic motive of the melody contains only notes of the $G$ b major pentatonic scale. In the fifth bar, melody and harmony combine to unfold the same scale. The final thematic unit of the B section (ex. 265) begins with similar thematic material, embellishing the G major pentatonic scale, but its melody changes to D major/B minor pentatonic in the last bar, preparing the tonal centre B on which the reprise begins. In the reprise, second-group material is modified, highlighting its pentatonic characteristics. The latter half of the first thematic unit is adjusted so its

melody adheres to the E major pentatonic scale for every bar except the whole-tone interpolation (ex. 273). The new compound-time motive thus created forms the basis for the new material at $\mathbf{R}$ (see ex. 266). Although that passage is modulatory, its melody embellishes each successive bass note with either a partial or complete unfolding of the corresponding major pentatonic scale.
eXAMPLe 273 Lambert, Horoscope, vi, P:5-Q:1, reduction


All pentatonic elements in the Bacchanale from Horoscope appear in subordinate parts of the structure: in the second group of the A section and in the B section. The Bacchanale from Tiresias features a similar distribution of pentatonic material.

Pentatonic melodies occur only during the second and third rotations: in the phrases
flanking the central episode of the second rotation, and in the new material interpolated in the third rotation.

The central episode of the second rotation is preceded by a phrase prolonging the tonal centre F with pandiatonic white-note chords (ex. 187 above); it is followed by a phrase that ends with similar material (ex. 274). In each case, the principal melodic voice is pentatonic: in the former example, the top voice unfolds the F major pentatonic scale; in the latter, C major pentatonic. The latter example completes a melody whose chromatic inflections adumbrate a quintessentially pentatonic contour: the chromatic pitch classes $C \sharp$ and $A b$ (see bracketed fragment in ex. 274) substitute for members of

the F major pentatonic scale, suggesting a blue third and seventh above the bass, B$\rangle$. In the third rotation, new material is interpolated between the transition and the second group, and between the two second-group themes. The first interpolation (ex. 205 above) includes chromatic and apparently bitonal material, but its melody is predominantly diatonic to C-Dorian. The melody has a pentatonic outline, though: the
opening gesture unfolds the C minor pentatonic scale, as does the final bar of the phrase. Moreover, the accented notes in the intervening bars- $c^{2}, b b^{1}$, and $e b^{2}-$ belong to the same scale. The first two phrases of the other interpolated passage (ex. 190) feature chromatic harmony, but the principal melodic voice adheres to the B , minor pentatonic scale. This pentatonic melody complements the underlying harmonies: two of its most frequently occurring pitch classes, $\mathrm{B} b$ and $\mathrm{D} b$, are common to the dominant minor-ninth chords on C and $\mathrm{E} b$, as well as to the G , major triad. The different contexts in which pentatonic material appears in the second and third rotations of the Bacchanale from Tiresias reflect the dramatic process at work in the movement. The pentatonic melodies in the second rotation are accompanied by pandiatonic white-note chords whose rhythmic and timbral qualities suggest a carefree, celebratory atmosphere. In the third rotation, the pentatonic material occurs within the context of tonal conflict, first in an apparently bitonal phrase, then in a passage where dominant harmony is prolonged by chords whose roots, $\mathrm{E} b$ and $\mathrm{G} b$, form false relations with its own chord members E f and G .

## The whole-tone scale

The other collection of fewer than seven pitch classes employed in the three movements is the whole-tone scale. Lambert used this scale frequently in his early works, often juxtaposed with diatonic or pentatonic melodic material. In Mr Bear, the appearance of the frog is announced by an ascending piano gesture based on the whole-tone scale. The mouse's dance includes a secondary-ragtime figure derived from the whole-tone scale (ex. 275). The Concerto (1924) includes themes that juxtapose whole-tone and pentatonic material, or diatonic, whole-tone, and chromatic elements (ex. 276). Material derived from the whole-tone scale also features extensively in the Suite (1925).

Bassoon


EXAMPLE 276 Lambert, Concerto (1924), iii, bars 1-3, solo piano


Where whole-tone elements appear in the three selected movements, they are typically surrounded by diatonic material. They serve primarily to provide tonal contrast and facilitate modulation. The former purpose is more common in the Bacchanale from Horoscope; the latter, in the Brawles from Summer's Last Will. In the Bacchanale from Tiresias, whole-tone material appears only in the last phrase of the first rotation, where it facilitates modulation from B flat minor to $\mathrm{C} \sharp$-Dorian.

Whole-tone material is used on only three occasions in the Bacchanale from Horoscope. All of these are single-bar interpolations within otherwise diatonic themes: in the first theme of the second group (see ex. 202 above), and in the first part of the coda (ex. 208, second bar). A similar melodic idea appears two bars later, again over D7 harmony, but the lower-neighbour B , is changed to B $\mathfrak{\text { so }}$ so as to lead more smoothly to the A major harmony of the next bar.

Most modulatory uses of the whole-tone scale in the Brawles occur in sequential passages. The section between the two episodes in the orchestral exposition includes three such instances. In the first of these (ex. 196 above), the F\#-Mixolydian model and its sequential repetition are separated by a whole-tone figure derived from motive $b_{i}$. The following sequential phrase (ex. 197) begins with pitch-class material based on the whole-tone scale. The first three quavers unfold the whole-tone subset $\mathrm{D},-\mathrm{E},-\mathrm{F}-\mathrm{G}$. The whole-tone material occurs within a modulatory progression from C major to B flat minor. Modulatory use of the whole-tone scale in the Brawles is not confined to sequences, however. In the first choral section, chromatic and whole-tone elements enable a smooth modulation from B minor to F minor (ex. 277).

The second choral section contains a sequence where chords based on the whole-tone scale do not facilitate modulation but provide additional tonal interest (ex. 278). The model of the sequence uses the whole-tone subset $\mathrm{C},-\mathrm{D},-\mathrm{E},-\mathrm{F}-\mathrm{G}$ as a passing chord between the supertonic-seventh chord and its first inversion. The sequence proceeds by descending whole tones: the first repetition interposes the whole-tone subset $\mathrm{A}-\mathrm{B}-\mathrm{D},-\mathrm{E},-\mathrm{F}$ between the tonic major-seventh chord and its inverted minor-seventh; the second, the whole-tone subset $\mathrm{G}-\mathrm{A}-\mathrm{B}-\mathrm{D},-\mathrm{E}$, between the subtonic major-minor seventh and its first inversion. Harmonies based on the whole-tone scale perform a similar passing function in the fourth choral section, where material from the beginning of the Intrata is reintroduced (ex. 220 above). Here, the alternation between diatonic and whole-tone harmonies has hypermetrical implications. At first, there is straightforward alternation between diatonic chords of dominant or secondary dominant function and ambiguous material based on the whole-tone scale. Hybrid material appears in the fourth bar: although a complete whole-tone scale is unfolded, the $\mathrm{g}^{1}$ introduced by English horn and second altos does not belong to that scale. The fifth bar unfolds the

EXAMPLE 277 Lambert, Summer's Last Will and Testament, iv, 63:5-7, partial score


EXAMPLE 278 Lambert, Summer's Last Will and Testament, 69: 9-11, reduction

complementary whole-tone collection; however, first oboe, second violins, and sopranos retain the $\mathrm{d}^{2}$ from the previous bar as a suspension. The oscillation between diatonic and whole-tone material resumes from the following bar: the sixth bar is diatonic to F-Mixolydian; the seventh contains only notes of the whole-tone collection $\mathrm{C}-\mathrm{D}-\mathrm{E}-\mathrm{F} \#-\mathrm{A},-\mathrm{B}\rangle$. The eighth and ninth bars are based in C minor: the ascending melodic form is implied, although $b \hat{7}$ appears in the ninth bar as a chromatic passing note. The B, pedal that follows (ex. 279) is embellished by hybrid material whose upper melodic voice includes $\mathrm{g}^{2}$ and $\mathrm{a}^{2}$, pitches extraneous to the whole-tone scale unfolded by all other parts.
eXAmple 279 Lambert, Summer's Last Will and Testament, iv, 82: 10-11, reduction


The whole-tone scale is also used in the post-climactic passage, which begins in E-Mixolydian but modulates through a number of diatonic areas before cadencing in F minor at 84. Although the dominant of the goal tonic is embellished initially with the

C-Phrygian dominant scale (see ex. 262 above), the two bars leading to the cadence (ex. 280) feature conflict between whole-tone and diatonic elements. The choral bass EXAMPLE 280 Lambert, Summer's Last Will and Testament, iv, 83:10-84:1, chorus

parts unfold the whole-tone collection based on C, but alto and tenor parts suggest F-Dorian. The semitone clashes arising from this dissonant combination- $\mathrm{g}^{1}$ in the alto against $\mathrm{g} \#$, later a , in the first basses (highlighted in blue); $\mathrm{f}^{1}$ in the alto against $\mathrm{f} \#$ in the second basses (highlighted in red)—intensify the decadent expression of this dominant prolongation. The effect is one of stumbling towards F minor, a suitable end to a passage that conveys declining vigour and vitality.

In the three movements, Lambert makes melodic use of two collections of fewer than seven pitch classes, each for a different set of purposes. Pentatonic melodic fragments evoke the popular and the primitive, even within the context of more complex diatonic or chromatic harmony. Whole-tone scales are used more abstractly: rather than evoking a magical quality (such as Lambert identified in Glinka), they either facilitate modulation or provide tonal contrast with the surrounding diatonic material.

## The octatonic scale

In all three movements, octatonic collections serve referential and functional purposes. The final section of Prize Fight provides an important precedent for referential use of
the octatonic scale: the transgressive moment where both boxers attack the referee is illustrated by overlapping octatonic subsets whose flattened fifth degrees evoke the inflections of the blues scale. In the Bacchanale from Horoscope, the octatonic scale is used in such a way in a passage whose parallel motion and unusual orchestration evoke the grotesque. In the Brawles, the octatonic scale is used primarily for its abstract, symmetrical properties, which allow smooth modulation between keys a tritone apart. Octatonic relationships in the Bacchanale from Tiresias connect tellingly with the large-scale tonal and motivic organization of the entire ballet.

All octatonic material in the Bacchanale from Horoscope appears in the B section, much of which alternates between two Latin American rhythms, bolero and habanera. The bolero pattern incorporates an arabesque figure that brings a further exotic quality to the section. In the thematic unit beginning at $\mathbf{G}$ (ex. 226 above), the principal melodic line, played by bassoons and violas, comprises three octatonic fragments. The first two bars unfold the collection $\mathrm{b},-\mathrm{c}^{1}-\mathrm{d},{ }^{1}-\mathrm{e},{ }^{1}-\mathrm{f},{ }^{1}-\mathrm{g},{ }^{1}$, a subset of the $\mathrm{OCT}_{0,1}$ collection. ${ }^{1}$ The next two bars unfold $\left.g_{q} q-a b-\mathbf{b},-\mathbf{c} b^{1}-\mathrm{d}\right)^{1}$, a subset of $\mathrm{OCT}_{1,2}$. The principal line returns to $\mathrm{OCT}_{0,1}$ for the remainder of the thematic unit, unfolding the entire collection over three bars. The lower melodic line unfolds several octatonic subsets, but because its interval with the upper voice varies, it is not consistently octatonic. The other octatonic melodic material occurs during the dominant prolongation towards the end of the B section. Although the theme beginning at $\mathbf{L}$ (ex. 194) is mostly diatonic to B$\rangle$-Mixolydian, the sequential repetitions in the sixth and seventh bars unfold $f^{1}-g^{1}-a b^{1}-b b^{1}-c b^{1}$, a subset of $\mathrm{OCT}_{1,2}$.

[^220]In the Brawles, Lambert uses the octatonic scale in a similar way to the whole-tone scale: to facilitate modulation. Indeed, the first appearance of the octatonic scale in this movement is in a modulatory passage of the first choral section where the whole-tone scale is also used. In example 277 above, the segment labelled chromatic is more precisely octatonic; it unfolds seven members of $\mathrm{OCT}_{1,2}$. Although the tonal goal of the passage is B , the music that follows is based on the diatonic 4-flat collection and features F as a recurring bass note. At the local level, then, the octatonic and whole-tone elements facilitate a transition between B minor and F minor, keys a tritone apart. In the first orchestral interlude, an octatonic version of motive $a$ enables smooth transition from C\#-Locrian to G-Dorian (ex. 247); the octatonic subset $\mathrm{c} \#-\mathrm{d}-\mathrm{e}-\mathrm{f}-\mathrm{g}$ provides continuity between the two modes. In the second orchestral interlude, a complete octatonic scale is unfolded during a modulation from $\mathrm{E} \rho$-Mixolydian to A-Lydian (ex. 258). In the bar before 74, the bass line unfolds all members of $\mathrm{OCT}_{0,1}$ except for $A \sharp$, which appears in the principal melodic line.

There is one passage in the Brawles where the octatonic scale is used not for the purposes of modulation but to give a particular melodic character. In the first part of the fourth choral section (ex. 242 above), the expansive soprano line begins in B-Aeolian (the harmonic context is E-Dorian but the soprano line centres around $b^{1}$ ) and changes to C-Dorian five bars later. For the fours bars marked crescendo, however, the line unfolds $d^{2}-e^{2}-f^{2}-g^{2}-\left.a\right|^{2}$, a subset of the $O C T_{0,1}$ collection. It is significant that the use of the octatonic scale in this broad and sustained melody coincides with an increase of dynamic intensity.

The Bacchanale from Tiresias features no octatonic melodies, but two passages are built on harmonic relationships deriving from the octatonic scale. The passage beginning at $\mathbf{N}$ (ex. 190 above) prolongs the dominant with chords whose roots outline a
diminished triad incorporating three of the four poles from the tonic axis of the ballet. Although the principal melodic line is pentatonic throughout, there are two bars whose total pitch-class content is a subset of the $\mathrm{OCT}_{0,1}$ collection. The first bar of the passage unfolds the subset $\mathrm{C}-\mathrm{D}_{\downarrow},-\mathrm{E},-\mathrm{G}-\mathrm{B}$, ; the third bar, the subset $\mathrm{D},-\mathrm{E}_{\downarrow}-\mathrm{E}_{\xi}-\mathrm{G}-\mathrm{B}$, . The central, cadenza-like part of the coda is built from two versions of the feroce motive, neither of which are octatonic; however, the starting pitches of the motives form a diminished triad, $\mathrm{E}_{\boldsymbol{\jmath}}-\mathrm{C}-\mathrm{A}$, another subset of the tonic axis of the ballet. How this passage relates to the tonic axis becomes obvious when the piano renders the motive as cluster chords (ex. 281): each cluster spans a diminished fifth, and the outer voices reveal every pole of the tonic axis.

EXAMPLE 281 Lambert, Tiresias, Act II scene 4, R: 8-10


## Chromaticism

Unlike the pentatonic, whole-tone, and octatonic elements already discussed, which serve a variety of purposes, the chromatic melodies in these three movements signify only the sinister. Some motivic material in the Brawles is inherently chromatic; as the movement progresses, Lambert exploits its destabilizing effect. In later sections of the movement, chromatic elements suggest confusion and loss of control, the outcome of Dionysian intoxication. Chromaticism plays a limited but significant role in the Bacchanale from Horoscope. The sinister opening ostinato is intensely chromatic, as is the continuation of the main theme. Chromaticism also features in the postcadential idea
of the B section. The Bacchanale from Tiresias does not become intensely chromatic until the coda. Chromatic passages appear only sporadically during the three rotations, but the coda is predominantly chromatic.

Although most motives in the opening monophonic passage of the Brawles are diatonic, the manner in which they are juxtaposed gives rise to chromatic slippage and enharmonic reinterpretation. Motive $c$ unfolds a subset of the white-note diatonic collection, implying A minor harmony, but motive $c^{\prime}$ effects a chromatic jolt upwards into B flat minor. Motive $e$ is inherently chromatic, modulating from A major to C major by way of a passing chord derived from the whole-tone scale (see ex. 253 above). In the section between the two episodes, Lambert superimposes motive $c \rightarrow c^{\prime}$ and motive $e$, creating a highly dissonant texture (see ex. 197 above).

Chromaticism also arises through superposition of different scale types. In the phrase leading to the second major climax of the movement, numerous false relations are created through the simultaneous use of C-Phrygian and C-Phrygian dominant scales (ex. 215 above). The upper melodic line is C-Phrygian throughout; the material based on motive $a$ is C-Phrygian dominant. The tarantella material played by cornets alternates between the two scales, as does the 'God Bacchus' line played by oboes and trumpets. The horn line is mostly C-Phrygian, but introduces the leading note $\mathrm{b}=\mathrm{in}$ the fourth bar of the phrase, creating another false relation. The false relations in this phrase enhance the sinister quality suggested by motivic allusions to the second choral section, namely the tarantella pattern and the 'God Bacchus' melody.

In later sections of the Brawles, chromaticism signifies confusion and loss of control. The third choral section ends with a modulatory sequence based on motive $h$ (ex. 239 above). The rapidly changing, transitory tonality of this passage engenders a sense of disorientation. No key is stated definitively: tonal function appears to be suspended, as
the harmonies of each bar relate only obliquely to an ascending stepwise series of tonal centres. Contrary motion between outer parts brings another confusing element: the ascending bass line appears to contradict the downward trajectory of the upper melodic voice. It also results in close voicing towards the end of the passage, where the opaque sonority makes it even more difficult to distinguish the rapidly changing harmonies.

Extended, modulatory tonality characterizes much of the final choral section of the Brawles. In the first division of the section (ex. 242 above), the individual choral lines are mostly diatonic, but their combination suggests conflict between different tonal centres. The soprano line suggests B-Aeolian at first, changes to C-Dorian with the b, ${ }^{1}$ in 81:5, and later unfolds an octatonic subset. The tenor line suggests $\mathrm{F} \#$-Aeolian initially, but changes to $\mathrm{E} \rho$-Dorian at 81:6. The bass line suggests the same tonality as the tenor. It is diatonic to $\mathrm{E} \downarrow$-Dorian for four bars; when the tenor changes to B)-Mixolydian, at the upbeat to 81:10, it does likewise. The alto part conflicts with tenor and bass parts. It enters on $\mathbf{b} b^{1}$, bringing a major quality to the prevailing F\#-Aeolian framework; a false relation is created when the tenor changes to b . Another false relation occurs between the altos' $\mathrm{g}^{1}$ and the basses' g b. The rest of this passage is harmonically unstable: the individual voices allude to a variety of modes and tonal centres, none of which emerges as a reliable point of reference.

Most chromaticism in the Bacchanale from Horoscope is associated with its sinister opening ostinato. The ostinato (ex. 200 above) unfolds eight members of the chromatic scale, including the conjunct semitone groups e-f-g,-gqand $\mathrm{a}-\mathrm{b},-\mathrm{b} \mathrm{q}$. The order in which the pitches are presented suggests conflict between B minor and its tritonal counterpole, F minor: the first four pitches, $\mathrm{b}-\mathrm{b},-\mathrm{a}-\mathrm{g}$, are enharmonically equivalent to $\hat{8}-\sharp \hat{7}-\hat{q}-\hat{5}$ in $B$ minor, and the last four pitches, $\mathrm{f}-\mathrm{d},-\mathrm{e}=\mathrm{g}$, are contiguous members of the F harmonic minor scale. This tritonal conflict is borne out in the main theme of
the A section, where the basic motive, in C flat major, is sequentially repeated in F major (ex. 191). When the ostinato recurs at the end of the A section, its chromaticism is intensified by superimposing a new idea, consisting mostly of triads (ex. 282). The
example 282 Lambert, Horoscope, vi, D:3, reduction

triads relate only distantly to each other. The F major-seventh chord aggregates two triads that relate to the surrounding chords through the octatonic system: F major, whose parallel minor is relative to the parallel major of the preceding chord ( A, minor), and A minor, whose parallel major is relative to the next chord ( $\mathrm{F} \#$ minor). F sharp minor and C major are related through a series of parallel and relative keys. C major is followed by A flat minor (the pattern in ex. 282 is repeated twice), which relates to it through the hexatonic system ( A , major is the counter parallel of C minor).

Apart from the grotesque theme at $\mathbf{G}$, which is constructed from various octatonic scales, most B-section themes are predominantly diatonic. The only chromatic phrase is the postcadential idea that follows the first theme of the B section (ex. 193 above). Although the upper melodic voice suggests E $\downarrow$-Phrygian dominant, the similar-motion chords in the first two bars unfold a chromatic aggregate comprising all pitch classes except $\mathrm{A}=$ and $\mathrm{C} q$. The rest of the theme is less chromatic: the false relation between $\mathrm{g} \neq$ and $g b^{1}$ arises from alternation between harmonic and natural forms of A flat minor.

In contrast to the Brawles from Summer's Last Will and the Bacchanale from Horoscope, whose opening passages feature chromatic material, the Bacchanale from

Tiresias does not become strongly chromatic until the coda. The only chromaticism in the first rotation arises in the third phrase of the transition, from alternation between harmonic and natural minor. Similarly, the episode based on the feroce theme in the second rotation (ex. 269 above) begins by juxtaposing harmonic and natural forms of F sharp minor. The following phrase incorporates chromatic passing and neighbour notes within the G acoustic scale before modulating to F-Lydian by way of an augmented-sixth chord. The cadential phrase after the central part of the second rotation (ex. 274 above) is similar: its third and fourth bars feature an augmented-sixth chord, and the principal melody includes chromatic passing and neighbour notes in the fourth bar.

In the third rotation, the transition phrase is followed by new material whose superimposed harmonic layers suggest bitonality (ex. 283). The piano figure at $\mathbf{K}$ is

## EXAMPLE 283 Lambert, Tiresias, Act II scene 4, K: 1-4


diatonic to C-Aeolian, as is the upper melodic voice for the rest of the phrase, with two exceptions: the escape tone (ET) $a q^{1}$ and the passing $d b^{2}$ in the third bar of the example. The other trumpet parts support the melody with mostly triadic harmony, forming or implying major 6-3 chords of $\mathrm{C}, \mathrm{B}$, and $\mathrm{E} \mid$. The trombone parts imply D flat minor,
though, creating a series of semitone clashes with the first trumpet. The intense dissonance arising from this bitonal combination enhances the disruptive effect of the interpolated material. This signals how dramatically this rotation will thwart any expectations for a straightforward recapitulatory process.

The coda abounds with chromatic material. Its first part builds up a bitonal texture reminiscent of the shepherds' interludes in Act II scene 2. The cadenza-like passage that follows is based entirely on the feroce theme, but the tonal implications of that theme are abandoned with its division into four-note cells reminiscent of the Snakes music in Act I. Together, the three cells-E $,-\mathrm{D}-\mathrm{C} \#-\mathrm{A}, \mathrm{C}-\mathrm{B} \_-\mathrm{B},-\mathrm{G} b$, and $\mathrm{A}-\mathrm{G} \#-\mathrm{G} \neq \mathrm{E}-$ unfold every pitch class of the chromatic scale but F . When the piano renders the cells as clusters, the third cell is altered, becoming transpositionally equivalent to the others: $A-G \sharp-G \vDash-E b$. The final part of the coda is based mostly on the tonal centre $E$, its melodies alternating between E harmonic minor, E-Aeolian, and E-Mixolydian. Bitonality is suggested, however, by the combination of C major triad and $\mathrm{F} \sharp$ bass at $\mathbf{S}$, and the final sonority of the Bacchanale, a C augmented major-seventh chord against an $\mathrm{F} \#$ bass.

In the three selected movements, chromatic material is associated with sinister aspects of the Dionysian: the macabre, destabilization, confusion, and loss of control. Some opening thematic material in the Brawles is chromatic, but its sinister effects come to the fore later in the movement, particularly in climactic passages. In the final choral section, chromaticism enhances the mood of decadence and reduced vitality. Similarly, in the Bacchanale from Tiresias, chromaticism plays a limited role for most of the movement but dominates the coda. In the Bacchanale from Horoscope, chromaticism is limited to the opening ostinato, passages based on it, and the
postcadential idea in the B section. Chromaticism thus sets the tone for the movement, serves to delineate its major sections, and signifies an interruption within the coda.

This chapter has investigated the extended diatonic modality Lambert employs in the three selected movements, and how this is coloured by the introduction of pentatonic, whole-tone, octatonic, and chromatic elements. In the Brawles, the predominant mode is the Mixolydian, which promotes an optimistic tone and a sense of restless continuity. The Bacchanale from Horoscope makes fairly equal use of three modes of major colouring: Ionian, Lydian, and Mixolydian. There is little Dorian and no Phrygian material, but the Phrygian-dominant mode is used for the final section of the coda. The Bacchanale from Tiresias, on the other hand, emphasizes modes of minor colouring: the natural minor scale and its harmonic and melodic derivatives, the Dorian, and the Phrygian mode. In the three movements, other pitch-class collections serve either referential or functional purposes, or both.

Pentatonicism signifies the popular and the primitive. In the Brawles and in the Bacchanale from Horoscope, it occurs together with the characteristic syncopations of ragtime, signifying the popular, the carefree, and the celebratory. In the Brawles, it is also applied to tarantella rhythms. In the Bacchanale from Tiresias, pentatonic material signifies the popular in the second rotation, where it appears in conjunction with pandiatonic white-note chords, blues inflections, and ragtime syncopations. In the third rotation, the interpolated pentatonic material signifies the primitive and the barbarous, as manifested in the conflict between melody and harmony, expressed as false relations and apparent bitonality.

Chromaticism is also used referentially in these movements, where it represents sinister aspects of the Dionysian. The whole-tone scale, on the other hand, is used functionally, to facilitate modulation and to add tonal interest. The octatonic scale fulfils both referential and functional purposes. In several points in the Brawles, octatonic material enables modulation between tonal centres a tritone apart. It also brings an unusual melodic quality during the first passage of the final choral section. In the Bacchanale from Horoscope, octatonic scales signify the grotesque in the theme that follows the postcadential idea; the octatonic material towards the end of the B section occurs as a by-product of sequential repetition.

## CONCLUSION

This thesis has demonstrated that Constant Lambert absorbed influences from various strands of modernism, synthesizing them into a personal style that in the three major works of his mature period provides effective musical representation for the notion of the Dionysian. I therefore call the style of Lambert's mature period Dionysian modernism. Dionysian modernism differs from modernism as generally understood inasmuch as it embraces certain aspects of Romanticism and prefigures certain aspects of postmodernism. The notion of the Dionysian is grounded in the Romantic view of Dionysos, and Lambert's work shares stylistic features with such Romantic composers as Liszt, Mahler, and Richard Strauss. Lambert's approach also incorporates postmodern tendencies, as seen in his stylistic eclecticism and his opposition to many of the theories on which the dominant strands of musical modernism were based.

Chapter One investigated how the notion of the Dionysian developed in western civilization, from ancient Greece to the early twentieth century, and how it is entwined with ideas about race, class, gender, and sexuality. Chapter Two examined how the notion is manifested in music of the later nineteenth and early-to-mid twentieth centuries, presenting musical precedents for a Dionysian style in Lambert's music. Chapter Three traced the development of Lambert's style from early experimentation with various modernist approaches, including Dada, through a preoccupation with Neoclassicism and jazz, to the synthesis achieved in his mature works. It also explored how Lambert's earlier works engage with the notion of the Dionysian and in so doing identified precedents for the more extensive treatment of Dionysian topics in the three major works of his mature period. Chapters Four, Five, and Six discussed those three works, providing context for the close analysis of the movements with specific

Dionysian programmatic content by considering the circumstances under which the works were composed, what they signify, and how they are structured. Chapters Seven, Eight, and Nine revealed the specific formal, rhythmic, and melodic means by which Lambert represents the excess, transgression, liminality, disruption, and fragmentation associated with the Dionysian in those movements.

Having summarized the content and findings of the thesis, I now consider what answers these may provide to the research questions posed in the Introduction. The first research question asks what stylistic means Lambert uses to make Dionysian statements in the three movements. It is frequently a combination of stylistic features and intertextual allusion that defines a musical moment as a Dionysian statement.

The Brawles of Summer's Last Will and Testament includes several such statements, the first being the opening monophonic passage. There, the Dionysian is suggested by metrical instability (the perceptual metre alternates between $3 / 4$ and 4/4), rhythmic instability (manifested by syncopation), a seemingly wild juxtaposition of melodic types (diatonic, pentatonic, and whole-tone), and chromatic slippage and modulation through distant key areas. The journey from the first thematic statement of the movement to its successor is characterized by similar instability. Here, motives from the opening passage are developed, extended, juxtaposed, and superimposed in unpredictable ways, and the modulation—from C-Mixolydian to E $\downarrow$-Mixolydian by way of F\#-Doriandepends more on smooth voice leading than on functional harmonic relationships. The third Dionysian statement develops rhythmic and melodic features deriving from popular music in an unpredictable manner: a syncopated pentatonic melody based on motive $f$ makes an unexpected modulation to F sharp major, where a stretto on motive $a$ begins. The second choral section of the Brawles is identified as a Dionysian statement by its text, which celebrates the pleasures of drinking and calls upon Bacchus. The
tragic aspect of the Dionysian is suggested by the fact that both the Lombard motive to which 'Bacchus' is sung and the tarantella patterns that occur later in the section also appear in the King Pest movement of the same work, an illustration of plague. Other stylistic aspects of this section that suggest the Dionysian are tonal instability, loud dynamics, unusual orchestration, and a seemingly chaotic texture. The second climax of the Brawles, which coincides with the third choral entry, features a similar combination of stylistic features. It is preceded by a highly chromatic phrase in which several melodic lines are superimposed, creating false relations. The lines include the 'Bacchus' figure and the tarantella pattern. The climax itself is marked by a stretto on motives $a$ and $b$, which leads to the fragmentation of motive $b$, where the pentatonic model alternates with its modal variant. A further Dionysian statement occurs during the third choral section, where the chorus abandons the text. This moment is also marked by a stretto and by tonal ambiguity between G melodic minor and the C acoustic scale. The last choral section of the Brawles constitutes its final Dionysian statement. The expansive hypermetre and wandering chromaticism of the first part are counterbalanced by the pentatonic-cakewalk version of motive $f$, but the recursion of Intrata material in the second part connotes memory and decadence. The climax that follows is a moment of dramatic significance: it is heralded by the 'Bacchus' figure and marks the only point in the movement where the gong is used.

The Bacchanale from Horoscope features a similar number of Dionysian statements. The opening ostinato evokes the sinister through its chromatic melodic line, which foregrounds the tritone B-F. The main theme foregrounds more positive aspects of the Dionysian: its basic motive is popular in style, its diatonic melody imbued with ragtime syncopations. The continuation of the main theme returns to the sinister character, reintroducing the opening ostinato against a chromatic countermelody. The recurrence
of the opening ostinato at the end of the A section is more Dionysian than its original presentation: the new triadic idea enhances the chromaticism of the ostinato and its syncopations add a chaotic rhythmic element. The B section features only one Dionysian statement, consisting of the postcadential idea and the grotesque theme that follows; the rest of the B section is characterized by celebratory, carefree music in Latin American style. The disturbing quality of the postcadential idea arises from its combination of Phrygian-dominant melody, harmony including false relations, and a syncopated pattern, $4_{4}^{4}|\ldots . . . .$.$| , which suggests edginess rather than the carefree tone$ of the habanera patterns used throughout most of the B section. In the theme that follows, the grotesque aspect of the Dionysian is suggested by the combination of unusual orchestration and octatonic melodic material with bolero and habanera rhythms. The entire reprise of the Bacchanale from Horoscope constitutes a Dionysian statement because the $6 / 4$ metre and downbeat rests introduce rhythmic features that render even the carefree themes of the A section unstable. The new material appended to the reprise manifests the Dionysian through fragmentation and the rhythmic complexity arising from the superposition of duple- and triple-time material. The final Dionysian statement is the passage in the coda based on the opening ostinato. The Dionysian is represented here by rhythmic disruption and instability arising from the truncation of the quadrupletime ostinato figure to a $7 / 8$ form and the harmonic ambiguity created by the sequential repetition by major thirds.

Dionysian signification abounds in the Bacchanale from Tiresias. In the first rotation, the three phrases of the transition convey Dionysian restlessness through rapid syncopated rhythms and shifts between tonal centres a semitone apart. Four passages within the second rotation portray the Dionysian: the episode based on the feroce theme, the phrases surrounding the central episode, and the improvisatory passage towards the
end of the rotation. In the feroce episode, the melodic line alludes intratextually to the priestesses; the accompaniment conveys restlessness through syncopated rhythms deriving from the first phrase of the transition. The phrases that flank the central episode signify the Dionysian through a combination of timbral, rhythmic, and melodic elements. The orchestration of these phrases evokes a popular idiom: in the earlier phrase, the cymbal and bass drum parts are marked 'café style'. ${ }^{1}$ The syncopation and pentatonic construction of the melody, often doubled by parallel pandiatonic chords, together with the off-beat accompaniment, suggest an earthy, barbarous quality. The improvisatory passage suggests more confusing aspects of the Dionysian, through unpredictable changes of mode and tonal centre, metric instability, and fragmentation of melodic material. The third rotation signifies the Dionysian primarily through structural means. The omission of the main theme and interpolation of new material create a sense of disorientation, of unexpected detours in the progress of the movement. This sense of disorientation is exacerbated by the bitonality of the first interpolation and the barbaro qualities of the second, where pentatonic melody combines with a syncopated, off-beat accompaniment whose prolonged harmony is in false relation to the melody. The Dionysian is manifested in every part of the coda. The first part suggests the sinister through the use of the Phrygian mode, bitonality, and an ostinato pattern based on the feroce theme. The cadenza-like passage foregrounds the violent aspect of the Dionysian through dissonant piano clusters set to a jagged, syncopated rhythm. Confusion is also suggested by octatonic relationships between the melodic fragments and by the ambiguous tonal centre. In the final part of the coda, the Dionysian is conveyed through harmonic and rhythmic instability. The absence of the tonic pitch in the final chord and the use of secondary ragtime give this movement a restless and inconclusive ending.

[^221]What these Dionysian statements signify varies from one movement to another according to how the movement functions dramatically within the complete work. The Brawles represents the turning point in Summer's Last Will, from the health of spring to the sickness of autumn. In Horoscope, the Bacchanale represents the fullest expression of the Dionysian-the robust, leonine, male character-before mediation by the Apollonian occurs. By contrast, the Bacchanale from Tiresias follows the principal climax of the work, in Act II scene 3, 'the climax of T[iresias]'s sex life'. ${ }^{2}$ As such, it forms a diversion, or divertissement, between the apex of the work and the reprise of previously heard material. The liminal status of this movement is underlined by its oblique tonal relationship to what precedes: Act II scene 3 ended on a D minor chord, but the Bacchanale begins in $\mathrm{A}_{\downarrow}$-Dorian.

The Brawles takes intoxication as its subject matter. The opening monophonic passage signifies ambiguity and uncertainty, as the listener is confronted with a confusing, kaleidoscopic array of stimuli. The journey from the first thematic unit to the next represents a smooth, subtle, and rapid transition from one location to another. The passage between the two episodes begins with material of a style familiar from popular music, but suddenly becomes confusing and disorientating, as the tonal centre is abandoned and a stretto begins. In the second choral section, the invocation to Bacchus represents the desire for ecstasy and intoxication. The music of this section is robust and enthusiastic at first, but by the climax seems out of control. The effect is magnified at the next climax of the movement, at the onset of the third choral section, where multiple textural layers represent an overwhelming combination of sensations; the confusion suggested here contrasts with the celebratory atmosphere of the earlier choral sections. Abandoning text intensifies the confusion, and represents loss of identity and self-

[^222]control. The modulating sequence at the end of the section represents loss of energy and vitality, as the dynamic recedes and the texture appears to closes in upon itself. The fourth choral section represents the confusion and decadence that result from intoxication: reminiscences of the Intrata suggest a relapse into sickness, confirmed in the following movement, which prays for delivery 'From winter, plague, and pestilence'.

The Bacchanale from Horoscope represents the interaction of two types of Dionysian statement: those signifying the sinister, the disturbing, and the grotesque, and those signifying carefree, celebratory enjoyment. The former type is represented by the opening ostinato and its recurrences, and by the postcadential idea and grotesque theme in the B section. The latter type is represented by the basic motive of the main theme, the transition, and the second group, as well as most of the B-section themes. The coda ends in a subdued manner, representing the outcome of the interaction between the two types of Dionysian: the celebratory main theme is transformed into an exotic, Phrygiandominant version.

The Dionysian statements in the Bacchanale from Tiresias signify confusion, disorientation, the primitive, and the sinister. In the first rotation, the semitone shifts in the transition signify meandering with no certain destination. The improvisatory passage towards the end of the second rotation has a similar effect, suggesting the unpredictable style of the fantasia. The other Dionysian statements in the second rotation signify through intratextual allusion. The feroce episode recalls the secret Dionysian knowledge that the priestesses imparted to Tiresias. The pandiatonic phrases, with their pentatonic melodic characteristics and motion in parallel perfect fourths, recall the primitive signification of Act II scene 3, which according to Lambert's synopsis depicts 'a state of
erotic frenzy'. ${ }^{3}$ The third rotation represents a wild journey, confusing and disorientating but filled with familiar stimuli, which are nonetheless presented in an unfamiliar order. The coda signifies the sinister through melodic fragments associated with the snakes; the central cadenza and inconclusive ending also signify loss of control.

All three movements contain passages that contrast with these Dionysian statements. In the Brawles, all non-Dionysian passages occur during the early sections; disorder and intoxication become pervasive from the second choral section, where Bacchus is invoked. In the Bacchanale from Horoscope, contrast is implicit in the alternation between passages invoking the sinister and those invoking carefree celebration; both types represent aspects of the Dionysian, but the latter also projects qualities associated with the Apollonian. In the Bacchanale from Tiresias, there are three passages that contrast with the Dionysian statements to which most of the movement is devoted: one early referential passage of stability (the first theme), and two later moments of relief.

The non-Dionysian passages in the Brawles are characterized by tonal and rhythmic stability. Two of these occur as episodes in the orchestral exposition. The first is almost entirely F-Lydian; the only exceptions are the B $\mid s$ that appear in the last two bars of each phrase. The doubling of the melody in parallel triads builds upon the conventional sign of the pastoral: melody in thirds. It thus evokes nature and through it, the Apollonian. Proximity to nature is also suggested by the mostly pentatonic ostinato based on motive $a$. The phrasing suggests another aspect of the Apollonian, rapture, by combining irregular hypermeasure lengths to create a larger regularity. The second

[^223]episode is more complex and rhythmically active but harmonically quite stable, using only the diatonic 2-flat collection until its last two bars.

The other non-Dionysian passages of the Brawles occur during the first choral section and first orchestral interlude. The first choral phrase, 'Trip and go . . . to and fro,' is tonally consistent and metrically stable: it is diatonic to B-Aeolian and contains only one syncopation. Nevertheless, it is accompanied by a B minor pentatonic version of motive $f$ that incorporates the cakewalk pattern. After the modulation to F minor, the first three bars of the next phrase, 'A-maying, a playing . . .' are tonally stable: they are diatonic to F-Aeolian and underpinned by the repeated bass note F. These bars are also rhythmically stable, featuring no syncopation. The final non-Dionysian passage of the Brawles is the latter half of the first orchestral interlude. This includes motivic material developed from the first episode. The passage is tonally stable, using the diatonic 5-flat collection until the reprise of the 'Trip and go' motive, which prepares the following choral entry. The ostinato based on a Locrian version of motive $a$ promotes rhythmic regularity, while frequent triplet figures contribute a natural ambience to the passage.

Passages of the Bacchanale from Horoscope that evoke a carefree, celebratory mood are the A-section transition, the first B-section theme and most of the themes based upon it, and a new ostinato figure that emerges during the coda. The transition is mostly diatonic, to A-Lydian then F-Lydian. It features no syncopation, and its distinctive triplet consonant-skip figure projects enthusiasm and optimism. When the transition material recurs in the reprise, it has a markedly different mood: metrical and rhythmic changes render it unstable, even militaristic, as the side drum rhythm becomes
 signature, but because these relate to the habanera and the bolero, they suggest flexibility, enjoyment, and social cohesion rather than any grotesque or sinister aspect
of the Dionysian. This theme is also tonally stable: it remains diatonic to $\mathrm{A} b$-Aeolian until its last bar. Most other themes in the B section feature similar rhythmic and tonal characteristics. The new ostinato pattern in the coda, which begins three bars before the recurrence of the opening ostinato, is characterized by tonal and rhythmic stability. It is diatonic to E major, its harmonies mostly parallel triads in 6-3 position, and features no syncopation. The same melodic idea returns after the passage based on the opening ostinato.

Passages in similar mood occur in the Bacchanale from Tiresias, but they are fewer and generally briefer. The first theme is the most extensive example. It is diatonic to D, -Mixolydian and the parallel motion of the accompanying chords suggests a popular idiom. The melody has an optimistic, celebratory tone, enhanced by its final ascent through the E acoustic scale. The first thematic unit of the second group also provides tonal stability, its accompaniment providing tonic and dominant harmonies of the new key, B flat minor. This thematic unit is one of only two passages in the movement that feature no syncopation. (The other is the improvisatory passage towards the end of the second rotation.) It provides a moment of relief from the tense, syncopated music of the transition. When the initial motive of this thematic unit recurs at the end of the third rotation, it provides a similar moment of relief between the barbaro music of the foregoing interpolation and the sinister, mostly Phrygian theme that begins the coda.

Analysis of the three movements reveals significant similarities and differences of style. In terms of formal structure, each movement is based on a different Formenlehre model—Scherzo and Trio, ternary, sonata-but each model is adapted and developed in a way that emphasizes the Dionysian characteristics of liminality, transgression, disruption, and fragmentation. In all three movements, the key relationships show a propensity towards wildness, often modulating by step rather than by fourths or fifths;
this is especially true of the Brawles and the Bacchanale from Tiresias. In terms of rhythm, ragtime-style syncopations are prevalent in all three movements, as are habanera and secondary-ragtime patterns. The bolero pattern is endemic to the $B$ section of the Bacchanale from Horoscope, but occurs only in one passage of the Bacchanale from Tiresias, and not at all in the Brawles. Tarantella patterns occur only in the Brawles, as does the Lombard figure.

Melodically, extended diatonic modality is the norm for all three movements, as for Lambert's output generally. In the Brawles, the Mixolydian is the most common mode. In the Bacchanale from Horoscope, material based on the Ionian, Lydian, Mixolydian, and Aeolian modes is fairly evenly distributed; the Phrygian-dominant mode is used extensively in the final passage of the coda. The Bacchanale from Tiresias dwells upon modes of minor colouring. Pentatonic, whole-tone, and chromatic material features in the three movements, but octatonic material only appears in the Brawles and in the Bacchanale from Horoscope. In all three movements, pentatonic material appears in combination with characteristic rhythmic patterns derived from popular music. In the Brawles, pentatonic material is combined with cakewalk patterns, other ragtime-derived syncopation, the habanera rhythm, and tarantella patterns. In the Bacchanale from Horoscope, it appears together with habanera and bolero rhythms. In the Bacchanale from Tiresias, it is combined with all the above rhythms except for the tarantella.

Dionysian statements also appear in other movements of the three major works of Lambert's mature period, and in other works by Lambert. How the other movements of Summer's Last Will, Horoscope, and Tiresias relate to the Dionysian is discussed in Chapters Four, Five, and Six. Here, however, I shall briefly restate how Lambert's other works, discussed in Chapter Three, manifest the Dionysian.

The violent, antihumanist ending of Lambert's early ballet Mr Bear approaches the tragic form of the Dionysian as the bear annihilates all the other animals. The Concerto (1924) suggests the macabre aspect of the Dionysian through effects similar to those used by Liszt in Totentanz, including martellato repeated notes and tremolando chords. Prize Fight is inherently Dionysian because its scenario centres on a disorderly boxing match. Its antihumanist element derives from the Dada movement; notions of class and race are invoked through timbral, rhythmic, and melodic elements deriving from popular idioms, particularly African-American ones. The Suite (1925) is a rather abstract work, but contains some moments of Dionysian signification, revealed through intertextual connections with Mr Bear, the Concerto, Lambert's incidental music to Salomé, and the King Pest movement of Summer's Last Will.

The subject matter of Lambert's two early Neoclassical ballets, Romeo and Juliet and Pomona, is generally unsuited to the representation of the Dionysian. The only passage in Romeo and Juliet that approaches a Dionysian statement is in the Toccata, where bitonality underscores the conflict between Romeo and Tybalt. In Pomona, the Rigadoon illustrates the joy of the nymphs and immortals with music whose cakewalk syncopations suggest the carefree and celebratory aspects of the Dionysian.

Although The Rio Grande has an overarching mood of calm, certain passages of the work qualify as Dionysian statements. The extensive cadenza for piano and percussion constitutes one such statement. The cadenza builds upon the energy of the preceding section by combining harsh, angular dissonance with rapid and persistent secondaryragtime figuration. Other climactic points, such as the two recurrences of the opening lines of the text, 'By the Rio Grande | They dance no sarabande', suggest the Dionysian through loud dynamics, syncopated rhythm, and dissonant harmony.

The Piano Sonata evokes the celebratory aspect of the Dionysian through rhythmic and melodic characteristics derived from ragtime, and its decadent aspect through ones that derive from the blues. Decadence is also suggested by the Lugubre motto theme that begins the third movement; this is the theme that Lambert reworked in the Saraband from Summer's Last Will and Testament. More violent aspects of the Dionysian are suggested by the dissonant climax in the third movement that quotes from the Joplin/Chauvin rag Heliotrope Bouquet.

The Concerto for Piano and Nine Players is dedicated 'To the Memory of Philip Heseltine' and its music evokes the hedonism and tragedy of that composer's life. The complex metres used in most of the first movement and the scherzando passages of the second foreground the Dionysian aspect of disruption. The unusual polyrhythms in the second movement add a further element of instability. The third movement is unrelievedly elegiac: although it ends in a harmonically inconclusive manner, the restless energy of the earlier movements never returns, and the final impression is of decadence and dissipation.

The fragmentary and stylistically heterogeneous nature of Lambert's Elegy connotes the Dionysian aspects of transgression and fragmentation. Macabre and tragic aspects of the Dionysian are also suggested by the sinister opening, which recalls Liszt's piano piece Unstern: Sinistre, Disastro. The only other minor work of Lambert's mature period to make a Dionysian statement is the Trois pièces nègres. It projects the carefree, celebratory mode of the Dionysian through consistently diatonic music based on rhythms derived from African-American and Latin American dance music.

Some of Lambert's music reflects the Apollonian instead. The three major works of the mature period include moments, even some complete movements, of Apollonian signification. In Summer's Last Will, the Apollonian is reflected in the Intrata by
pastoral imagery and material evoking a state of rapture; the siciliana passage of the same movement is devoted to the Apollonian aspect of aestheticized nature. The Coranto also includes evocations of nature, but the movement functions primarily to present an optimistic view of the Dionysian. In Horoscope, the abstract Palindromic Prelude is the obvious example, but the Saraband for the Followers of Virgo and the Variation for the Woman also represent the Apollonian character. The Invocation to the Moon features octatonic melodies played in contrary motion, which reflect celestial imagery. In Tiresias, Apollonian material is mostly limited to Act II. The first scene of that act reflects the pastoral aspect of the Apollonian through a tonally stable melody in thirds for two flutes. The mysterious chord progression that begins Act II scene 3 reflects the otherworldly aspect of the Apollonian; the oscillating semitone figure that follows, slumber and dreaminess. The other moment of Apollonian signification occurs in Act III, where Tiresias' moment of vision and judgement is heralded by an apparent unfolding of the harmonic series.

As for examples of Apollonian representation in other works by Lambert, there are many. The third movement of the Concerto (1924) inhabits a dreamy atmosphere suggestive of the Apollonian. Lush chordal passages of seventh and ninth chords suggest slumber and dreaminess, and the opening piano solo suggests an otherworldly quality, meandering between diatonic, whole-tone, and chromatic elements. The first movement of the Suite (1925) reflects the Apollonian through music of an abstract and often highly systematized nature. The movement as a whole has a palindromic form, ABCBA; the first melody, a palindromic contour. Lambert's systematic approach to structure in this movement is also evident in his economical use of material. In Romeo and Juliet, the Adagietto movement, marked Dolce e legato, conveys a mood of Apollonian calm through gently undulating melodies whose metre alternates between
$5 / 8$ and $3 / 8$; the dynamic throughout is piano. Because the synopsis of Pomona centres on heavenly beings-'Pomona, goddess of fruits, and her nymphs' and 'the god Vertumnus and his train of immortals'-much of the music of the ballet could be expected to reflect the Apollonian. ${ }^{4}$ The Intrata and Pastorale movements engage directly with its pastoral aspect.

Pastoral signification also occurs in the opening section of Music for Orchestra: horns introduce a melody in thirds within a passage of calm and serenity. Music of quiet contemplation dominates the Eight Poems of Li-Po: although the texts dwell upon notions of ideal love, the subtle and sensuous settings convey a sense of dreamlike detachment. Ideal love is also a theme of The Rio Grande, manifested especially in Lambert's appropriation of material from the 'Gretchen' movement of Liszt's Faust Symphony.

The middle section of the Elegy (1938) reflects the Apollonian through abstract construction similar to that used in the first movement of the Suite (1925). The ostinato, derived from the Hungarian scale, is superimposed against the opening theme of the work. This resembles Lambert's procedure in the opening section of the Suite, where the first theme is restated in the left hand against a modulating sequence in the right hand. The Dirge from Cymbeline (1940) is elegiac in tone, reflecting neither the Apollonian nor the Dionysian. However, the text, 'Fear no more the heat o' the sun' refers to the rest of the departed and his safety from the dangers faced by the living. Such themes overlap with the otherworldly aspect of the Apollonian. A mood of Apollonian detachment characterizes Aubade héroïque (1942), despite the wartime associations of the muted trumpet fanfares.

[^224]The last research question asks how Lambert's Dionysian modernism compares with the modernism of contemporaries such as Richard Strauss, Sibelius, Ravel, Bartók, Stravinsky, Bliss, Milhaud, Weill, Krenek, and Walton. A complete answer to this question lies beyond the scope of this thesis and would entail considerable additional research. None the less, the research presented so far reveals points of similarity between Lambert's work and that of several of these contemporaries.

In Chapter Two, I quoted from a list of 'local and long-range effects' James Hepokoski identifies in Richard Strauss's second cycle of tone poems. ${ }^{5}$ Several of these are exemplified in the three Lambert movements analysed in Part Three. 'Innovative instrumental effects' are in evidence in all three movements: the Brawles begins with a monophonic passage involving unusual octave doublings for woodwind instruments, the Bacchanale from Horoscope features a grotesque theme, where clarinets play in parallel motion below bassoons, and the score of Tiresias employs an unusual tonal palette containing no upper strings. ${ }^{6}$ The Bacchanale from Tiresias is clearly identified in Lambert's synopsis as depicting an orgy, and therefore is intended to have a similar function to Strauss's 'overt depictions of eroticism'.' 'Nervously busy and stratified polyphony' occurs at several points in the Brawles: at the first climax (where Bacchus is invoked), on the approach to the second climax, and at the fourth choral entry. ${ }^{8}$ 'Sudden chromatic slippages and tonal jolts' are found in all three movements. ${ }^{9}$ There are several instances in the opening monophonic passage of the Brawles; another occurs during the phrase after the first episode, which slips suddenly from G major into F sharp major. The main theme of the Bacchanale from Horoscope features a tonal jolt, where the basic

[^225]motive, first stated in B/C flat major, is repeated a tritone higher, in F major; the wholetone interpolations in the second group, and acoustic and whole-tone interpolations in the coda have the effect of chromatic slippages. In the Bacchanale from Tiresias, the transition is characterized by chromatic slippage: each of the three phrases begins abruptly in a new tonal area. Tonal jolts occur at the onset of the third rotation (an unexpected E , major chord follows a largely F -Mixolydian phrase) and at the onset of the cadenza-like part of the coda (another $\mathrm{E} b$ major chord, following a phrase based on A). Much of Chapter Seven was devoted to the way in which Lambert adapts traditional formal structures in a manner analogous to the 'radical and sophisticated structural deformations' Hepokoski identifies in Strauss. ${ }^{10}$

Structure is the element through which Lambert's Dionysian modernism relates most closely to the modernism of Sibelius. In the foregoing chapters, I quoted several of Lambert's comments about Sibelius, most of which focus on some aspect of formal procedure. The comment most pertinent to Lambert's three major works is the one about the formal coherence of Sibelius's Fourth Symphony, which can be maintained through 'the most fragmentary reference to a previous theme' because of 'the evocative significance' with which his material is endowed, despite the relative lack of 'conventional repetition and development'. ${ }^{11}$ Examples of such cyclical procedure in Lambert include the recurrences of Intrata material in the Brawles and Saraband for Summer's Last Will, the thematic relationship between the Dance for the Followers of Leo and the Bacchanale in Horoscope, and the complex web of motives upon which Tiresias is based.

[^226]Schoenberg is the key modernist figure with whose practice Lambert's Dionysian modernism appears to have least in common. As mentioned in Chapter Three, Schoenberg's preference was for order and the Apollonian; according to Daniel Albright, Schoenberg regarded himself as 'a Dionysus who evolved into an Apollo, a lawgiver to dissonance, a tamer of beasts'. ${ }^{12}$ That much of Lambert's music inhabits an extended diatonic modality suggests that Lambert saw dissonance not as a dangerous element needing to be tamed, but rather as a source of added interest and colour. As noted in the Introduction, Lambert considered the twelve-tone system 'a radical and intellectual revolution whose origins are not to be found in any primitive school of music, and which has no instinctive physical basis'. ${ }^{13}$ Lambert's predilection for heptatonic scales may be regarded as a preference for the natural, instinctive, and physical aspects of human experience rather than the cerebral and abstract qualities he detected in Schoenberg. Such a preference does not disqualify Lambert as a modernist, however. Albright argues that although modernist composers 'typically ... [devise] theories that themselves become forms of action, forms of art', which cause music to become 'self-consciously smart - intricate, cerebral, generated from pre-compositional ideas', there is another type of modernist. ${ }^{14}$ Albright considers Hans Pfitzner representative of this type, describing him in terms that in some respects resemble Lambert's approach.

Pfitzner's gnarled, anxious, willful diatonicism, his self-conscious and confrontational rejection of every newfangle of the twentieth century, his sense of working in the limbo between musical worlds . . . are original, striking, even visionary. He might be called a Modernist in spite of himself, for Modernism is a movement that embraces even its enemies. Where there is technical aggressiveness, there is Modernism. ${ }^{15}$

[^227]The influence of Ravel is apparent in Lambert's early piano concerto. The lush homophonic passage of seventh and ninth chords in the third movement, which features much parallel motion but also contrary motion between upper and lower parts, recalls similar writing in Ravel's String Quartet. This Ravel-like passage is not Dionysian, however; it suggests Apollonian calm, as does most of that movement. Lambert described Ravel in terms of restraint and detachment, qualities associated with the Apollonian.

Most composers find their muses trying company, but most of them accept the girls as they are. Ravel, when it came to his muse, was a critical lover. The moment she showed the least sign of becoming sentimental or vulgar he rapped her on the knuckles-a cynical witticism or a reminder of the classical sobriety of the French tradition was usually enough to bring her to her sense. ${ }^{16}$

A broader similarity between Lambert and Ravel consists in their use of jazz-derived material in Neoclassical works, for example in Lambert's Concerto for Piano and Nine Players and Ravel's Piano Concerto in G. The Ravel concerto cannot be considered an influence on Lambert's, however, because it premiered almost a month later: Lambert's concerto premiered on 18 December 1931; Ravel's, on 14 January 1932. ${ }^{17}$ Also, the Lambert work is considerably darker in mood.

Bartók's modernism is perhaps the most interesting to compare with Lambert's Dionysian modernism, in terms of both technique and philosophical outlook. As mentioned in Chapter Two, Bartók took an ambivalent view of humanity's place in relation to nature, reflected in his work as the grotesque and eroticism, topics closely related to the Dionysian. The body and the meanings attached to it are central to both topics; the body also figures as the original source from which much of both composers' material is generated. Rhythmic elements derived from dance, such as ostinati,

[^228]oscillating basses, and other figures suggesting repetitive, cyclical motion, play a central role in both composers' work. The natural quality Bartók achieved by using modes derived from folk sources has its counterpart in Lambert's extended diatonic modality. The two composers also share a preference for tonal relationships based on the tritone: Tiresias is based on the axis system Lendvai identified as the organizing principle for several of Bartók's most important works.

Many points of similarity exist between Lambert's work and that of Stravinsky. The 'Danse Sacrale' from The Rite of Spring is an obvious example where dissonance and syncopation contribute to a modernist representation of the Dionysian. Such representations are not typical for Stravinsky, however. As discussed in Chapter Two, Stravinsky argued in his Poetics that Dionysian elements must be subjugated to an ordering principle. Nonetheless, Albright observes that Stravinsky is not only a 'reasonable, Apollonian' artist but also 'a Dada irrationalist'. ${ }^{18}$ Although Lambert incorporated Dada elements into his early ballet Prize Fight, his mature works represent neither of the two extremes Albright attributes to Stravinsky; rather, Lambert achieves a synthesis between Dionysian and Apollonian, as in Horoscope, or holds them in suspension, as in Tiresias. The two composers also differ in how they absorbed jazz elements. Stravinsky stated that he composed his earliest ragtime-influenced pieces whilst referring to scores he copied out from 'a bundle of ragtime music in the form of piano reductions and instrumental parts' provided by Ernest Ansermet. ${ }^{19}$ For Lambert, it was the experience of seeing Florence Mills and the Plantation Orchestra perform in Dover Street to Dixie in 1923 that he tried to recapture in several of his works. Neoclassicism is another point of connection between Stravinsky and Lambert, whose

[^229]ballet Romeo and Juliet appears to emulate the style of Pulcinella. However, Morrison observes that Romeo and Juliet was 'almost entirely influenced by what was then fashionable in Paris', namely the work of composers who themselves tried to emulate Stravinsky's Neoclassical compositions. ${ }^{20}$ Taking into account other Stravinskian surface features in early Lambert works, such as Mr Bear and the piano concerto, it can be concluded that Stravinsky was a powerful influence for Lambert during his student years, but his influence is scarcely apparent in Lambert's mature works. Nevertheless, Peter Pirie detects the influence of Stravinsky in the King Pest movement of Summer's Last Will, and Shead observes that the opening ostinato of the Bacchanale from Horoscope 'sounds curiously like a much-accelerated version of the stealthy, sinister introduction to Stravinsky's Oiseau de Feu, ${ }^{21}$

Bliss and Lambert are both notable for their use of jazz elements, and for setting Chinese poetry to music. Lambert's Eight Poems of Li Po are mostly of a quiet and contemplative nature and do not number among his Dionysian modernist works. Jazz, on the other hand, is an essential ingredient in such works. During the 1920s, Bliss wrote Bliss - A One Step and The Rout Trot, piano solos in ragtime style. Bliss - A One Step is the closer to Joplin's style, but its use of dissonance recalls contemporaneous works by George Antheil, for example his Second Violin Sonata, also composed in 1923. The Rout Trot (1927) approaches the style of Lambert's Piano Sonata, completed two years later. An earlier Bliss work, Rout (1920), written for soprano (singing nonsense syllables devised by Bliss) and chamber ensemble (flute, clarinet, glockenspiel, harp, percussion, string quartet, and double bass) deploys jazz elements to a more subversive purpose: the title signifies 'a disorderly, disorganized, or unruly

[^230]group of people; a boisterous throng; a crowd; a mob, ${ }^{22}$ Such a combination of jazz elements and Dionysian signification constitutes a strong precedent for Lambert's Dionysian modernist works.

The most obvious similarities between Milhaud and Lambert consist in their adoption of Neoclassicism and their engagement with African-American and Latin American music. Deborah Mawer identifies Neoclassicism as 'the main style (or, rather, aesthetic) to emerge in Milhaud's music of the 1920s, coexisting with and then superseding the jazz-inspired style, ${ }^{23}$ In my assessment, Lambert's stylistic development took the opposite direction: the Neoclassical influence so apparent in Romeo and Juliet and Pomona recedes in his works of the later 1920s, whose style derives more directly from jazz. Despite this difference, the two composers have a common focus on melody as the central organizing principle of their work. As Mawer summarizes, 'melody is the source of Mihaud's inspiration and polytonality and atonality are simply the means to a more varied and subtle melodic goal. ${ }^{24}$ The melodic language of each composer's work is also drawn from a similar selection of referential collections. According to Mawer, Milhaud's modality includes
the 'ecclesiastical' modes ... Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and occasionally the so-called Locrian . . . it also encompasses the chromatic scale, pentatonic, wholetone and octatonic collections, Altered Mixolydian and the blues scale. ${ }^{25}$

All these collections feature in the analysis of the three selected movements by Lambert in Chapter Nine. (The 'Altered Mixolydian' is a rotation of the acoustic scale and the ascending melodic minor scale; it differs from the normal Mixolydian scale inasmuch as $\hat{6}$ is a semitone lower.) Mawer also expands on Milhaud's use of

[^231]chromaticism, in a way that resembles my discussion of chromaticism, bitonality, and false relations in Lambert.

In addition . . . one mode may by combined with another (or indeed the same mode) at a different pitch, although, inevitably, one tends to perceive such a combination as a single, composite modality, with 'dissonant' infiltration. And thus, although the chromatic scale is identified as an entity in itself, chromaticism . . . permeates all modes to varying degrees. Comprehensive use of the chromatic scale is rare and tends to be a localized phenomemenon. ${ }^{26}$

It is interesting to compare Lambert's Dionysian modernism with the approaches of German and Austrian contemporaries such as Weill and Krenek who also applied jazz techniques in their works. Lambert considered such composers to differ fundamentally from their English counterparts in that their approach to jazz was informed by a 'strange mixture of repulsion and attraction' and an obsession 'with the macabre'. ${ }^{27}$ Lambert's assessment is consistent with Riley's observation that the 'Dionysian imagery' of German Expressionism was 'not replicated in Britain, where liberal intellectuals continued . . . to hope for a harmonious reconciliation of "civilization" and modern society' ${ }^{28}$ However, as this study has shown, Lambert's work often foregrounds the macabre aspect of jazz; such a tendency is evident not only in the Dionysian modernist works of the mature period but in such earlier works as the Piano Sonata and Concerto for Piano and Nine Players.

Walton and Lambert worked closely together during the 1920s: they inhabited the same Sitwellian milieu and wrote in a similar style, combining elements from Neoclassicism and jazz. For Walton, jazz elements are not an essential feature of works written after 1931; Belshazzar's Feast is his last work to make extensive use of the characteristic syncopations of jazz. Walton is probably one of the 'other European

[^232]composers of the period' alluded to by Christopher Palmer in his response to McGrady's article about Lambert. ${ }^{29}$ According to Palmer, such composers 'dallied with the subject [of jazz] in varying degrees of committal, only to drop it like a red-hot coal when it had passed the peak of its notoriety' ${ }^{30}$ In contrast, Palmer finds Lambert's approach to jazz 'altogether more positive' and 'profoundly affected by his intuitive sympathy with [African Americans] ${ }^{31}$

Of these contemporaries, it is Bliss whose modernism is most similar to Lambert's Dionysian modernism. The two composers absorbed many of the same influences, from Ravel, Les Six, Stravinsky, and jazz. Rout is an early example where Bliss uses jazzbased material in the service of Dionysian imagery; Miracle in the Gorbals (1944), whose violent scenario is set in the slums of Glasgow, is a later example. Weill and Krenek also shared this interest in the Dionysian import of jazz material, as did Walton in certain movements of Façade. Although Lambert had limited admiration for late Romantic German composers, his work has some notable stylistic and extramusical similarities with that of Richard Strauss. This is probably due to Lambert's interest in the 1890s and decadence. Other composers with whom Lambert shows considerable stylistic affinity include Ravel and Milhaud (Neoclassicism and jazz), Bartók (modality and tonal relationships based on the tritone), and Sibelius (innovative development of conventional forms). Stravinsky was a powerful influence on Lambert's earliest works, which Lambert later resisted both in his writings and compositions. Schoenberg is the contemporary whose style and approach seems most antithetical to Lambert's Dionysian modernism.

[^233]It is probably the Dionysian surface characteristics of his music (modality and syncopated rhythms deriving from jazz) that people most readily associate with Lambert today. Such characteristics feature strongly in his best-known works, such as The Rio Grande, Horoscope (particularly in the Dance for the Followers of Leo and the Bacchanale), the Piano Sonata, and the Concerto for Piano and Nine Players. However, this study demonstrates that the three major works of Lambert's mature period engage with the notion of the Dionysian-or rather, the Dionysian-Apollonian dichotomy-on a deeper level, not only in terms of style and structure, but also extramusically, through intratextual and intertextual allusion, and through the philosophical implications of text and scenario. Although the analysis in Part Three focussed on movements whose chief purpose is to represent the Dionysian, the works to which they belong also address its counterbalance, the Apollonian, and the tension between the two. Ultimately, it is the Apollonian-understood as a calm, dreamlike state conducive to reasoning, imagination, and judgement - that is responsible for the greatest and most enduring human achievements: legal and political systems, the built environment, scientific discoveries, and works of art. Such achievements would not be possible, though, if our instinctive needs-to dance, play sport and music, and connect with each other socially and intimately-were not satisfied. Those are the needs to which the Dionysian gives expression.

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    ${ }^{40}$ Albright, Modernism and Music, 7.
    ${ }^{41}$ See Lambert, Music Ho!, 83.

[^11]:    ${ }^{42}$ In this dissertation, all quotations from the text of Summer's Last Will and Testament are given as they appear in Patricia Posluszny, Thomas Nashe's Summer's Last Will and Testament: A Critical ModernSpelling Edition (New York: Lang, 1989).
    ${ }^{43}$ Daniel Diehl and Mark Donnelly, Medieval Celebrations (Mechanicsburg, Pa.: Stackpole Books, 2001), 114.
    ${ }^{44}$ Debra Craine and Judith Mackrell, The Oxford Dictionary of Dance (2nd edn, Oxford: OUP, 2010), 33.

[^12]:    ${ }^{1}$ A thorough investigation of the notion of the Dionysian as it relates to all periods of western civilization is beyond the scope of this study. For a concise account of Dionysos as represented in Greek and Latin sources, see Andrew Dalby, Bacchus: A Biography (London: British Museum Press, 2003). For interpretation of the Dionysian in relation to periods ranging from prehistoric through classical, medieval, and renaissance, to modern periods, see Arthur Evans, The God of Ecstasy: Sex-Roles and the Madness of Dionysos (New York: St. Martin's Press, 1988). For scholarly discussion of the modern notion of the Dionysian, see Albert Henrichs, 'Loss of Self, Suffering, Violence: The Modern View of Dionysus from Nietzsche to Girard', Harvard Studies in Classical Philology, 88 (1984), 205-40. For a more idiosyncratic view of the modern notion of the Dionysian, particularly as it relates to music, see E. Michael Jones, Dionysos Rising: The Birth of Cultural Revolution out of the Spirit of Music (San Francisco: Ignatius Press, 1994).

[^13]:    ${ }^{2}$ Lambert, Music Ho!, 167.
    ${ }^{3}$ Ibid.
    ${ }^{4}$ Robert Levens to Angus Morrison, 28 Feb. 1954, Lcm 6963.

[^14]:    ${ }^{5}$ Gilbert Murray, Euripides and his Age (2nd edn, London: Oxford University Press, 1946), 38.
    ${ }^{6}$ Andrew Dalby, Bacchus: A Biography (above, 18 n. 1), 57.
    ${ }^{7}$ Ibid.
    ${ }^{8}$ Ibid.
    ${ }^{9}$ Dalby, Bacchus, 58.

[^15]:    ${ }^{10}$ A. W. Verrall, Euripides the Rationalist: A Study in the History of Art and Religion (Cambridge: CUP, 1895), 26.
    ${ }^{11}$ Dalby, Bacchus, 123.
    ${ }^{12}$ Ibid.
    ${ }^{13}$ Ibid.
    ${ }^{14}$ Charles Segal, Dionysiac Poetics and Euripides' Bacchae (Princeton: PUP, 1982), 55.
    ${ }^{15}$ R. P. Winnington-Ingram, Euripides and Dionysus: An Interpretation of the Bacchae (Cambridge: CUP, 1948), 1.
    ${ }^{16}$ Ibid.
    ${ }^{17}$ Arthur Evans, God of Ecstasy (above, 18 n. 1), 84.

[^16]:    ${ }^{18}$ Arthur Evans, God of Ecstasy, 84-87.
    ${ }^{19}$ Arthur Evans, God of Ecstasy, 42.
    ${ }^{20}$ Ibid.
    ${ }^{21}$ Winnington-Ingram, Euripides and Dionysus, 155.
    ${ }^{22}$ See Arthur Evans, God of Ecstasy, 16.
    ${ }^{23}$ Segal, Dionysiac Poetics and Euripides' Bacchae (above, 21 n. 14), 59.
    ${ }^{24}$ Ibid.
    ${ }^{25}$ Segal, Dionysiac Poetics, 10.

[^17]:    ${ }^{26}$ Arthur Evans, God of Ecstasy, 19.
    ${ }^{27}$ Arthur Evans, God of Ecstasy, 28.
    ${ }^{28}$ Hoehn, 'The Ballet Music of Constant Lambert', 121; Shead, Constant Lambert, 163.
    ${ }^{29}$ Murray, Euripides and his Age, 38.
    ${ }^{30}$ Murray, Euripides and his Age, 39-40.
    ${ }^{31}$ Murray, Euripides and his Age, 41.

[^18]:    ${ }^{32}$ Gerald F. Else, The Origin and Form of Greek Tragedy (Cambridge, Mass.: pub. for Oberlin College by Harvard University Press, 1965), 3.
    ${ }^{33}$ William Storm, After Dionysus: A Theory of the Tragic (Ithaca, NY: Cornell University Press, 1998), 14 n. 13.
    ${ }^{34}$ Else, The Origin and Form of Greek Tragedy, 3-4.
    ${ }^{35}$ Winnington-Ingram, Euripides and Dionysus, 178.
    ${ }^{36}$ Winnington-Ingram, Euripides and Dionysus, 116.
    ${ }^{37}$ Segal, Dionysiac Poetics, 266-7.

[^19]:    ${ }^{38}$ Segal, Dionysiac Poetics, 343.
    ${ }^{39}$ Segal, Dionysiac Poetics, 4.

[^20]:    ${ }^{40}$ Ayrton, quoted in id. and Brown, ‘Constant Lambert 1905-1951', Lbl Add. 71831: 25.
    ${ }^{41}$ Constant Lambert to Amy Lambert, 22 May 1948, Lcm 6964; quoted in Shead, Constant Lambert, 154.
    ${ }^{42}$ Ibid.
    ${ }^{43}$ Shead, Constant Lambert, 131.
    ${ }^{44}$ Lambert to Laurence Hardy, 25 Jan. 1946, Lcm 6964.
    ${ }^{45}$ Henrichs, 'Loss of Self, Suffering, Violence' (above, 18 n .1 ), 214.
    ${ }^{46}$ Ibid.
    ${ }^{47}$ Arthur Evans, God of Ecstasy, 60.

[^21]:    ${ }^{48}$ Ibid.
    ${ }^{49}$ Monica Rector, 'The Code and Message of Carnival: "Escalos-de-Samba"', in Thomas Albert Sebeok (ed.), Carnival! (Berlin: Mouton, 1984), 37-165.
    ${ }^{50}$ Viacheslav Vsevolodovich Ivanov, 'The Semiotic Theory of Carnival as the Inversion of Binary Opposites', trans. R. Reeder and J. Rostinsky, in Thomas Albert Sebeok (ed.), Carnival! (Berlin: Mouton, 1984), 12-36 at 12; article orig. pub. 1977.
    ${ }^{51}$ Jan Kott, Shakespeare our Contemporary, trans. Bolesław Taborski (London: Methuen, 1964); orig. pub. as Szkice o Szekspirze [Essays on Shakespeare] (Warsaw: Państwowe Wydawnictwo Naukowe [Polish Scientific Publishers], 1964), 76.

[^22]:    ${ }^{52}$ Hermann Ulrici, Shakspeare's Dramatic Art: And His Relation to Calderon and Goethe, trans. A. J. W. Morrison (London: Chapman, 1846), 326 (orig. German version pub. 1839).
    ${ }^{53}$ Ulrici, Shakspeare's Dramatic Art, 327.
    ${ }^{54}$ Lambert, Music Ho!, 192.
    ${ }^{55}$ Kott, Shakespeare our Contemporary, 73.
    ${ }_{56}^{56} \mathrm{Kott}$, Shakespeare our Contemporary, 73-4.
    ${ }^{57}$ Ibid.
    ${ }^{58}$ Ibid.

[^23]:    ${ }^{59}$ Kott, Shakespeare our Contemporary, 7.
    ${ }^{60}$ Kott, Shakespeare our Contemporary, 25.
    ${ }^{61}$ Northrop Frye, Fools of Time: Studies in Shakespearean Tragedy (Toronto: University of Toronto Press, 1967), 13.
    ${ }^{62}$ Ibid.
    ${ }^{63}$ Frye, Fools of Time, 104.
    ${ }^{64}$ Ibid.
    ${ }^{65}$ Ibid.

[^24]:    ${ }^{66}$ Kott, Shakespeare our Contemporary, 192
    ${ }^{67}$ Kott, Shakespeare our Contemporary, 137.
    ${ }^{68}$ Ibid.
    ${ }^{69}$ Ibid.
    ${ }^{70}$ Ibid.

[^25]:    ${ }^{71}$ Lambert, Music Ho!, 314.
    ${ }^{72}$ Ibid
    ${ }^{73}$ Ibid.
    ${ }^{74}$ Dabney Townsend, 'The Picturesque', Journal of Aesthetics and Art Criticism, 55 (1997), 365-76 at 367.
    ${ }^{75}$ Townsend, 'The Picturesque', 367.
    ${ }^{76}$ Annette Richards, The Free Fantasia and the Musical Picturesque (Cambridge: CUP, 2001), 5 (cited hereafter as Musical Picturesque).

[^26]:    ${ }^{77}$ Richards, Musical Picturesque, 14.
    ${ }^{78}$ Townsend, 'The Picturesque', 370.
    ${ }^{79}$ Ibid.
    ${ }^{80}$ Uvedale Price, 'On the Picturesque', Essays on the Picturesque, As Compared with the Sublime and the Beautiful; and, on the Use of Studying Pictures, for the Purpose of Improving Real Landscape, 3 vols. (London, 1810), i. 45-6, as cited in Richards, Musical Picturesque, 7.
    ${ }^{81}$ Ibid.
    ${ }^{82}$ Richards, Musical Picturesque, 7-8.

[^27]:    ${ }^{83}$ Richards, Musical Picturesque, 14.
    ${ }^{84}$ Carl Czerny, Systematische Anleitung zum Fantasieren auf dem Pianoforte, Op. 200 [1836]; trans.
    Alice L. Mitchell as A Systematic Introduction to Improvisation on the Pianoforte (New York: Longman, 1983), 2, as cited in Richards, Musical Picturesque, 71.
    ${ }^{85}$ Richards, Musical Picturesque, 191.
    ${ }^{86}$ Richards, Musical Picturesque, 63.
    ${ }^{87}$ Lambert, Music Ho!, 320.
    ${ }^{88}$ Ibid.

[^28]:    ${ }^{89}$ Lambert describes the libretto of Hindemith's oratorio Das Unaufhörliche as suggesting 'a none too happy collaboration between Nietzsche and [the newspaper editor] James Douglas' (Music Ho!, 255). ${ }^{90}$ Constant Lambert, 'An Objective Self-Portrait', Twentieth Century Verse, 6-7 (1937), unpaginated. The portrait is reprinted in Motion, The Lamberts, plate 20 (between pages 192 and 193).
    ${ }^{91}$ Wyndham Lewis, The Lion and the Fox: The Rôle of the Hero in the Plays of Shakespeare (London: Methuen, 1951), 64.
    ${ }^{92}$ Jack Lindsay, Fanfrolico and After (London: Bodley Head, 1962), 94-5.
    ${ }^{93}$ Jack Lindsay, Dionysos: Nietzsche contra Nietzsche (London: Fanfrolico Press, 1928).

[^29]:    ${ }^{94}$ Charles Ricketts, Self-Portrait: Taken from the Letters and Journals of Charles Ricketts, R.A., coll. and comp. T. Sturge Moore, ed. Cecil Lewis (London: Peter Davies, 1939), 43-4.
    ${ }^{95}$ Shead, Constant Lambert, 45.
    ${ }^{96}$ See Barry Smith (ed.), Frederick Delius and Peter Warlock: A Friendship Revealed (Oxford: OUP, 2000).
    ${ }^{97}$ Delius to Heseltine, 14 Dec. 1912, in Smith (ed.), Frederick Delius and Peter Warlock, 65.
    ${ }^{98}$ Constant Lambert, 'The Intimate Appeal of Delius: An Appreciation', Radio Times, 43 (22 June 1934), 899.
    ${ }^{99}$ Ibid.

[^30]:    ${ }^{100}$ Henrichs, 'Loss of Self, Suffering, Violence', 218.
    101 Ibid.
    102 Ibid.
    ${ }^{103}$ The Complete Works of Friedrich Nietzsche, ed. Oscar Levy, i: The Birth of Tragedy; or Hellenism and Pessimism, trans. William A. Haussmann (Edinburgh: Foulis, 1909), 22.
    ${ }^{104}$ Nietzsche, The Birth of Tragedy, 25.
    ${ }^{105}$ Ibid.
    ${ }^{106}$ Nietzsche, The Birth of Tragedy, 25-6.

[^31]:    ${ }^{107}$ Nietzsche, The Birth of Tragedy, 29-30.
    ${ }^{108}$ Nietzsche, The Birth of Tragedy, 30.
    ${ }^{109}$ Ibid.
    ${ }^{110}$ Ibid.
    ${ }^{111}$ Ibid.
    ${ }^{112}$ Nietzsche, The Birth of Tragedy, 30-1.
    ${ }^{113}$ Ibid.
    ${ }^{114}$ Nietzsche, The Birth of Tragedy, 127.
    ${ }^{115}$ Nietzsche, The Birth of Tragedy, 128.
    ${ }^{116}$ Ibid.

[^32]:    ${ }^{117}$ Nietzsche, The Birth of Tragedy, 129.
    ${ }^{118}$ Nietzsche, The Birth of Tragedy, 163.
    ${ }^{119}$ Nietzsche, The Birth of Tragedy, 166.
    ${ }^{120}$ Nietzsche, The Birth of Tragedy, 167.

[^33]:    ${ }^{121}$ Lambert, Music Ho!, 54.
    ${ }^{122}$ David Schiff, 'Schoenberg's Cool Eye for the Erotic', New York Times, 8 Aug. 1999, 29.
    ${ }^{123}$ Heseltine to Delius, 28 Dec. 1913, in Smith (ed.), Frederick Delius and Peter Warlock, 108-9.
    ${ }^{124}$ Charles Darwin, On the Origin of Species by Means of Natural Selection; or, the Preservation of Favoured Races in the Struggle for Life (London: Murray, 1859).
    ${ }^{125}$ Jane R. Goodall, Performance and Evolution in the Age of Darwin: Out of the Natural Order (London: Routledge, 2002), 3.
    ${ }^{126}$ Mike Hawkins, Social Darwinism in European and American Thought, 1860-1945: Nature as Model and Nature as Threat (Cambridge: CUP, 1997), 17.
    ${ }^{127}$ Hawkins, Social Darwinism, 34.

[^34]:    ${ }^{128}$ Ibid.
    ${ }^{129}$ The term Caucasian was introduced into scientific discourse as a designation for people from Europe and neighbouring areas by the Göttingen scholar Johann Friedrich Blumenbach in the third edition of his De generis varietate native [On the Natural Variety of Mankind] (1795). Nell Irvin Painter states that Blumenbach borrowed the term from his Göttingen colleague Christoph Meiners, a philosopher whose Grundriß der Geschichte der Menschheit [Outline of the History of Mankind] was published in 1785. Painter observes that whereas in his work published between the mid-1780s and 1790 Meiners compared Europeans with non-Europeans, after 1790 he 'depicted an intra-European hierarchy of lightness and beauty with ancient Germans on top'. Painter traces a line of influence from Meiners, through the French counter-revolutionaries that studied with him during the late 1790s, to 'succeeding generations of antiSemitic German nationalists' including Arthur de Gobineau, Wagner, and Houston Stewart Chamberlain. See Nell Irvin Painter, 'Why White People Are Called "Caucasian"', paper given at the 5th International Conference of the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, New Haven, 7-8 Nov. 2003, [http://www.yale.edu/glc/events/race/Painter.pdf](http://www.yale.edu/glc/events/race/Painter.pdf), accessed 26 Feb. 2014, and the references there cited.

    Within the context of this dissertation, the term white Caucasian denotes that subset of people of European descent who were assigned to an elevated position within an intra-European hierarchy such as that mentioned above.
    ${ }^{130}$ Hawkins, Social Darwinism, 147.
    ${ }^{131}$ Sander L. Gilman, 'Sexology, Psychoanalysis, and Degeneration: From a Theory of Race to a Race to a Theory', in J. Edward Chamberlin and id. (eds.), Degeneration: The Dark Side of Progress (New York: Columbia University Press, 1985), 72-96 at 79.

[^35]:    ${ }^{132}$ Gilman, 'Sexology and Psychoanalysis', 79-80.
    ${ }^{133}$ Gilman, 'Sexology and Psychoanalysis', 79.
    ${ }^{134}$ Sigmund Freud, The Ego and the Id, trans. Joan Riviere (1927; 4th edn, London: Hogarth Press, 1947), 15-16; orig. pub. as Das Ich und das Es (Vienna: Internationaler Psychoanlytischer Verlag, 1923). ${ }^{135}$ Freud, The Ego and the Id, 27-8.
    ${ }^{136}$ Freud, The Ego and the Id, 30.
    ${ }^{137}$ Freud, The Ego and the Id, 49.
    ${ }^{138}$ Chap. 4 of The Ego and the Id is entitled 'The Two Classes of Instincts' (54-67).
    ${ }^{139}$ Freud, The Ego and the Id, 55.
    ${ }^{140}$ Freud, The Ego and the Id, 66.

[^36]:    ${ }^{141}$ Ibid.
    ${ }^{142}$ Ibid.
    ${ }^{143}$ Sulloway, Freud, Biologist of the Mind, p. xiv.
    ${ }^{144}$ Sulloway, Freud, Biologist of the Mind, 296. Sulloway adds that Freud 'regularly received autographed copies of Krafft-Ebing's works-including the Psychopathia Sexualis in its fifth (1890), seventh (1892), ninth (1894), and eleventh (1901) editions' (loc. cit.).
    ${ }^{145}$ Sulloway, Freud, Biologist of the Mind, 297.
    ${ }^{146}$ Richard von Krafft-Ebing, Psychopathia Sexualis: A Medico-Forensic Study (New York: Pioneer, 1939; repr. 1947), 1-24; orig. pub. as Psychopathia Sexualis: Eine klinisch-forensische Studie (Stuttgart: Ferdinand Enke, 1886).
    ${ }^{147}$ Gilman, 'Sexology and Psychoanalysis' (above, 40 n. 131), 78.
    ${ }^{148}$ Ibid.

[^37]:    ${ }^{149}$ Krafft-Ebing, Psychopathia Sexualis, 131.
    ${ }^{150}$ Lambert, Music Ho!, 211.
    ${ }^{151}$ Ibid.
    ${ }^{152}$ Krafft-Ebing used the term nymphomania to denote cases of hypersexuality in women; for cases of hypersexuality in men, he used the term satyriasis.
    ${ }^{153}$ Bram Dijkstra, Idols of Perversity: Fantasies of Feminine Evil in fin-de-siècle Culture (New York: Oxford University Press, 1986), 249.
    ${ }^{154}$ Ibid.
    ${ }^{155}$ Caesar Lombroso and William Ferrero, The Female Offender (New York: Appleton, 1899), 296; orig. pub. as La Donna Delinquente (Turin: Roux, 1893); quoted in Dijkstra, Idols of Perversity, 250.

[^38]:    ${ }^{156}$ Harry Campbell, Differences in the Nervous Organization of Man and Woman (London: H. K. Lewis, 1891), 169, quoted in Dijkstra, Idols of Perversity, 243.
    ${ }^{157}$ Havelock Ellis, Man and Woman: A Study of Human Secondary Sexual Characteristics (London: Scott, 1894), 358-9, quoted in Dijkstra, Idols of Perversity, 248.
    ${ }^{158}$ For the purposes of this study the term fin de siècle denotes the period 1880-1920.

[^39]:    ${ }^{159}$ Angus Morrison, ‘The Family’, in Constant Lambert 1905-1951: A Souvenir of the Exhibition at the South London Art Gallery Peckham Road London SE5 8UH 17 September - 7 October 1976 (London: London Borough of Southwark Council, 1976), 25-7 at 25.
    ${ }^{160}$ Lambert, Music Ho!, 50.
    ${ }^{161}$ Lambert, Music Ho!, 51.
    ${ }^{162}$ Constant Lambert, 'Enjoying Rachmaninoff', Radio Times, 60/781 (16 Sep. 1938), 14-15 at 14.
    ${ }^{163}$ Dijkstra, Idols of Perversity, 275.
    ${ }^{164}$ Dijkstra, Idols of Perversity, 277.

[^40]:    ${ }^{165}$ Ibid.
    ${ }^{166}$ Dijkstra, Idols of Perversity, 275.
    ${ }^{167}$ Ibid. Although this painting was produced before 1880 and thus pre-dates the fin de siècle as defined at 44 n .158 above, Dijkstra's calling it 'archetypal' suggests that it served as a model for subsequent treatments of the same subject by other painters.
    ${ }^{168}$ Earl Shinn, The Art Treasures of America, 3 vols. (Philadelphia: Geo. Barrie, 1879-80), i. 54, quoted in Dijkstra, Idols of Perversity, 276.
    ${ }^{169}$ Dijkstra, Idols of Perversity, 267-7.
    ${ }^{170}$ Dijkstra, Idols of Perversity, 277.

[^41]:    ${ }^{171}$ Dijkstra, Idols of Perversity, 278. In Greek mythology, Silenus (also spelt 'Seilenos') was Dionysos' mentor: see Dalby, Bacchus (above, 18 n. 1), 52-3.
    ${ }^{172}$ Dijkstra, Idols of Perversity, 278.
    ${ }^{173}$ Ibid.

[^42]:    ${ }^{174}$ Constant Lambert, 'What Will be Said of us in Fifty Years?', Radio Times, 42 (5 Jan. 1934), 9.
    ${ }^{175}$ Ibid.
    ${ }^{176}$ Ibid.
    ${ }^{177}$ David Thatcher, Nietzsche in England 1890-1914: The Growth of a Reputation (Toronto: University of Toronto Press, 1970), 124.
    ${ }^{178}$ The Letters of W. B. Yeats, ed. Allan Wade (London: Rupert Hart-Davis, 1954), 402, quoted in Thatcher, Nietzsche in England, 141.
    ${ }^{179}$ The Letters of W. B. Yeats, 403, quoted in Daniel Albright, Quantum Poetics: Yeats, Pound, Eliot, and the Science of Modernism (Cambridge: CUP, 1997), 28; the editorial gloss is Albright's.
    ${ }^{180}$ Monroe K. Spears, Dionysus and the City: Modernism in Twentieth-Century Poetry (New York: Oxford University Press, 1970), 48.

[^43]:    ${ }^{181}$ Ibid.
    ${ }^{182}$ Spears, Dionysus and the City, 44.
    ${ }^{183}$ Spears, Dionysus and the City, 52.
    ${ }^{184}$ Ibid.
    ${ }^{185}$ Ibid.
    ${ }^{186}$ Spears, Dionysus and the City, 52-3. This trope appears in Eliot's essay ‘Tradition and the Individual Talent'. Eliot states that 'poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality' ('Tradition and the Individual Talent', in id., The Sacred Wood: Essays on Poetry and Criticism (London: Methuen, 1920; repr. 1960), 47-59 at 58).

[^44]:    ${ }^{187}$ C. K. Stead, The New Poetic (New York: Harper and Row, 1966), 131, quoted in Spears, Dionysus and the City, 52-3.
    ${ }^{188}$ Spears, Dionysus and the City, 53.
    ${ }^{189}$ K. M. Newton, Modern Literature and the Tragic (Edinburgh: EUP, 2008), 122.
    ${ }^{190}$ Ibid.
    ${ }^{191}$ Ibid.
    ${ }^{192}$ Ibid.
    ${ }^{193}$ Newton, Modern Literature and the Tragic, 123.
    ${ }^{194}$ Ibid.

[^45]:    ${ }^{195}$ David Lodge, The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature (London: Edward Arnold, 1977), 46.
    ${ }^{196}$ Ibid.
    ${ }^{197}$ T. S. Eliot, 'Ulysses, Order and Myth', The Dial, 75 (1923), repr. in Mark Schorer, Josephine Miles, and Gordon McKenzie (eds.), Criticism: The Foundations of Modern Literary Judgment (rev. edn, New York: Harcourt Brace, 1958), 270, quoted in Lodge, The Modes of Modern Writing, 137.
    ${ }^{198}$ Eliot, 'Ulysses, Order and Myth', repr. in Schorer, Miles and McKenzie (eds.), Criticism, 270, quoted in Lodge, The Modes of Modern Writing, 137.
    ${ }^{199}$ Lodge, The Modes of Modern Writing, 139.
    ${ }^{200}$ Lodge, The Modes of Modern Writing, 138-9.
    ${ }^{201}$ Spears, Dionysus and the City, 78. Lodge notes that Eliot composed The Waste Land 'at the time when Ulysses was appearing in serial form' (The Modes of Modern Writing, 137).
    ${ }^{202}$ Spears, Dionysus and the City, 79.
    ${ }^{203}$ Joseph Frank, 'Spatial Form in Modern Literature', Sewanee Review, 53 (1945), 221-40, 433-56, 643-53; repr. in Frank, The Idea of Spatial Form: Essays on Twentieth-Century Culture (New Brunswick, NJ: Rutgers University Press, 1991), 31-66.
    ${ }^{204}$ Spears, Dionysus and the City, 121.

[^46]:    ${ }^{205}$ Segal, Dionysiac Poetics (above, 21 n. 14), p. ix.
    ${ }^{206}$ Ibid.
    ${ }^{207}$ Cf. Nietzsche's description in The Birth of Tragedy of the Dionysian as 'the rupture of the principium individuationis': see 36-7 above.
    ${ }^{208}$ Albright, Quantum Poetics (above, 49 n. 179), 81.
    ${ }^{209}$ Ibid.
    ${ }^{210}$ Ibid.

[^47]:    ${ }^{211}$ The Poems of W. B. Yeats, ed. Daniel Albright (London: Dent, 1990), 386, quoted in id., Quantum Poetics, 109.
    ${ }^{212}$ Albright, Quantum Poetics, 127.
    ${ }^{213}$ Ibid.
    ${ }^{214}$ Albright, Quantum Poetics, 245.
    ${ }^{215}$ Ibid.
    ${ }^{216}$ Ibid.

[^48]:    ${ }^{217}$ D. H. Lawrence, The Rainbow, ed. Mark Kinkead-Weekes (Cambridge: CUP, 1989), 412.
    ${ }^{218}$ Lawrence, The Rainbow, 413.
    ${ }^{219}$ Ibid.
    ${ }^{220}$ D. H. Lawrence, Psychoanalysis and the Unconscious and Fantasia of the Unconscious, ed. Bruce Steele (Cambridge: CUP, 2004), 99-100.
    ${ }^{221}$ Lawrence, Fantasia of the Unconscious, 100.
    ${ }^{222}$ Spears, Dionysus and the City, 266. The trope 'dissociation of sensibility' was introduced by Eliot in his 1921 essay 'The Metaphysical Poets'. Eliot argued that seventeenth-century English poets 'possessed a mechanism of sensibility which could devour any kind of experience'; during that century, however, 'a dissociation of sensibility set in'. The result was that 'the language became more refined', while 'the feeling became more crude' ('The Metaphysical Poets', in Selected Prose of T. S. Eliot, ed. Frank Kermode (London: Faber, 1975), 59-67 at 64).
    ${ }^{223}$ Spears, Dionysus and the City, 266.
    ${ }^{224}$ Spears, Dionysus and the City, 42-3.

[^49]:    ${ }^{225}$ Spears, Dionysus and the City, 43.
    ${ }^{226}$ Ibid.
    ${ }^{227}$ T. S. Eliot, 'London Letter', The Dial, 71 (1921), 452-5, quoted in Albright, Quantum Poetics, 253.
    ${ }^{228}$ Spears, Dionysus and the City, 80.
    ${ }^{229}$ Albright, Quantum Poetics, 253.
    ${ }^{230}$ Spears, Dionysus and the City, 53.
    ${ }^{231}$ Spears, Dionysus and the City, 72.

[^50]:    ${ }^{232}$ Spears, Dionysus and the City, 73. Spears distinguishes the 'great moderns' from twentieth-century artists who abandon the Apollonian, namely 'the catastrophists, anarchists, or jokers, from Dada to Beat' (loc. cit.).
    ${ }^{233}$ Thomas Mann, The Magic Mountain, trans. H. T. Lowe-Porter (New York: Knopf, 1927), 491-2; orig. pub. as Der Zauberberg (Berlin: Fischer, 1924).
    ${ }^{234}$ Mann, The Magic Mountain, 493.
    ${ }^{235}$ Mann, The Magic Mountain, 494.
    ${ }^{236}$ Mann, The Magic Mountain, 495.
    ${ }^{237}$ Mann, The Magic Mountain, 496.

[^51]:    ${ }^{238}$ Spears, Dionysus and the City, 45.
    ${ }^{239}$ Thomas Mann, Doctor Faustus: The Life of Adrian Leverkühn as told by a Friend, trans. H. T. LowePorter (New York: Knopf, 1948), 9; orig. pub. as Doktor Faustus: Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde (Stockholm: Bermann-Fischer, 1947).
    ${ }^{240}$ Iacchus is a byname of Dionysos.
    ${ }^{241}$ Mann, Doctor Faustus, 10.
    ${ }^{242}$ Joseph Frank, The Widening Gyre: Crisis and Mastery in Modern Literature (New Brunswick, NJ: Rutgers University Press, 1963), 141.
    ${ }^{243}$ Ibid.
    ${ }^{244}$ David Welch notes that loudspeakers were installed 'in public squares, factories, offices, schools, even restaurants' by a network of radio wardens [Funkwarte]' when 'a speech by a Nazi leader or an important announcement was to be made' (The Third Reich: Politics and Propaganda (2nd edn, London: Routledge, 2002), 42).

[^52]:    ${ }^{245}$ Spears, Dionysus and the City, 45.
    ${ }^{246}$ Ibid.

[^53]:    ${ }^{1}$ David Clarke, The Music and Thought of Michael Tippett: Modern Times and Metaphysics (Cambridge: CUP, 2001).
    ${ }^{2}$ Arnold Whittall, Exploring Twentieth-Century Music: Tradition and Innovation (Cambridge: CUP, 2003), p. viii.
    ${ }^{3}$ Ibid.

[^54]:    ${ }^{4}$ Whittall, Exploring Twentieth-Century Music, 23.
    ${ }^{5}$ J. P. Stern, Nietzsche (Glasgow: Fontana/Collins, 1978), 44, quoted in Whittall, Exploring TwentiethCentury Music, 23.
    ${ }^{6}$ Whittall, Exploring Twentieth-Century Music, 38.
    ${ }^{7}$ Ibid.
    ${ }^{8}$ Whittall, Exploring Twentieth-Century Music, 44.
    ${ }^{9}$ Whittall, Exploring Twentieth-Century Music, 40.
    ${ }^{10}$ Ibid.
    ${ }^{11}$ Ibid.
    ${ }^{12}$ Whittall, Exploring Twentieth-Century Music, 63.

[^55]:    ${ }^{13}$ Whittall, Exploring Twentieth-Century Music, 63.
    ${ }^{14}$ Bernard Gendron, 'Music', in David Bradshaw and Kevin J. Dettmar (eds.), A Companion to Modernist Literature and Culture (Oxford: Wiley-Blackwell, 2008), 258-64 at 261.
    ${ }^{15}$ Whittall, Exploring Twentieth-Century Music, 63.
    ${ }^{16}$ Stravinsky, Poetics of Music, quoted in Clarke, The Music and Thought of Michael Tippett, 71.
    ${ }^{17}$ Albright, Modernism and Music, 312.
    ${ }^{18}$ Ibid.
    ${ }^{19}$ Albright, Modernism and Music, 215.

[^56]:    ${ }^{20}$ Ibid.
    ${ }^{21}$ Michael Tippett, ‘Air from Another Planet', in id., Moving into Aquarius (2nd edn, St Albans: Paladin Books, 1974), 43-9; id., Tippett on Music, ed. Meirion Bowen (Oxford: Clarendon Press, 1995), 34-9; quoted in Clarke, The Music and Thought of Michael Tippett, 23.
    ${ }^{22}$ Clarke, The Music and Thought of Michael Tippett, 18.
    ${ }^{23}$ Clarke, The Music and Thought of Michael Tippett, 18-19.
    ${ }^{24}$ Tippett, 'Air from another planet', 46 (36), quoted in Clarke, The Music and Thought of Michael Tippett, 23.
    ${ }^{25}$ Ibid.
    ${ }^{26}$ Clarke, The Music and Thought of Michael Tippett, 23.
    ${ }^{27}$ First broadcast in 1947 (Clarke, The Music and Thought of Michael Tippett, 71).

[^57]:    ${ }^{28}$ Clarke, The Music and Thought of Michael Tippett, 71.
    ${ }^{29}$ Ibid.
    ${ }^{30}$ Ibid.
    ${ }^{31}$ Clarke, The Music and Thought of Michael Tippett, 37, 44.
    ${ }^{32}$ Clarke, The Music and Thought of Michael Tippett, 37, 38, 75.

[^58]:    ${ }^{33}$ Clarke, The Music and Thought of Michael Tippett, 37-8.
    ${ }^{34}$ Clarke, The Music and Thought of Michael Tippett, 38, 40.
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    ${ }^{36}$ Ibid.
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    ${ }^{80}$ Brown, Bartók and the Grotesque, 13.
    ${ }^{81}$ Brown, Bartók and the Grotesque, 2.
    ${ }^{82}$ Ibid.
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    ${ }^{97}$ Downes, Music and Decadence, 123.
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    ${ }^{125}$ Downes, Music and Decadence, 85.
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[^71]:    ${ }^{128}$ Wagner to Röckel, 25-26 Jan. 1854, quoted in Downes, Music and Decadence, 126.
    ${ }^{129}$ Downes, Music and Decadence, 152.
    ${ }^{130}$ Ibid.
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    ${ }^{133}$ Ibid.
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    ${ }^{146}$ Ibid.
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    ${ }^{183}$ Albright, Modernism and Music, 112.
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    ${ }^{68}$ Constant Lambert, ‘A Genial Symphony’, Radio Times, $48 / 616$ (19 July 1935), 12.
    ${ }^{69}$ Lambert, Mr Bear Squash-You-All-Flat, Edition Peters No. 71515 (London: Peters Edition, 2007).
    ${ }^{70}$ Lloyd, Constant Lambert, 42.

[^100]:    ${ }^{71}$ Constant Lambert, 'Three Russians', Radio Times, 47/608 (24 May 1935), 13.
    ${ }^{72}$ Twelve bars that appear in the published score (see 107 n .69 above), beginning at $\mathbf{E}$ are omitted from the Hyperion recording: Lambert, Concerto for Piano and Nine Players/Eight Poems of Li-Po/Piano Sonata/Mr Bear Squash-You-All-Flat (Ian Brown, piano, Philip Langridge, tenor, Nigel Hawthorne, narrator, The Nash Ensemble/Lionel Friend, Hyperion CDA66754, released 1995).

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[^102]:    ${ }^{75}$ Lloyd, Constant Lambert, 102.
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[^104]:    ${ }^{78}$ The subtitle given in the published score, Edition Peters No. 71514 (London: Peters Edition, 2007), is simply 'Ballet in One Act'. There are four manuscript versions held by the BBC Music Library, however, two of which bear the subtitle 'Satirical Ballet in One Act', and another, subtitled 'Realistic Ballet in One Act'. See Lloyd, Constant Lambert, 421-2.
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[^105]:    ${ }^{82}$ Robert Short, 'Dada', in Bradshaw and Dettmar (eds.), A Companion to Modernist Literature and Culture, 163-8 at 164.
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[^107]:    ${ }^{87}$ Shead, Constant Lambert, 90.
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[^108]:    ${ }^{90}$ Shead, Constant Lambert, 53.
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    ${ }^{97}$ Hoehn, ‘The Ballet Music of Constant Lambert', 155.
    ${ }^{98}$ Hoehn, 'The Ballet Music of Constant Lambert', 155-6.

[^110]:    ${ }^{99}$ Morrison, draft for a biography of Constant Lambert, Lcm 6961.
    ${ }^{100}$ Edwin Evans, 'Constant Lambert', 184.
    ${ }^{101}$ Shead, Constant Lambert, 110.
    ${ }^{102}$ Hoehn, ‘The Ballet Music of Constant Lambert', 186.
    ${ }^{103}$ Ibid.

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    ${ }^{108}$ Shead, Constant Lambert, 171.
    ${ }^{109}$ Richard McGrady, 'The Music of Constant Lambert', Music \& Letters, 51 (1970), 242-58 at 258.
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    ${ }^{112}$ Ibid.
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[^113]:    ${ }^{117}$ Bill Egan, Florence Mills: Harlem Jazz Queen (Lanham, Md.: Scarecrow Press, 2004), 292.
    ${ }^{118}$ Ibid.
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    ${ }^{122}$ The Works of Li Po, the Chinese Poet: Done into English verse, with an Introduction and Critical Matter, trans. Shigeyoshi Obata (New York: Dutton, 1922).
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    ${ }^{136}$ Ryan Ross, '"They Dance no Sarabande"', 54.

[^118]:    ${ }^{137}$ Cecil Gray, quoted in Shead, Constant Lambert, 80.
    ${ }^{138}$ Lambert to Christabel McLaren, 18 Oct. 1931, Lbl Add. 52556: 121-3.
    ${ }^{139}$ Lloyd, Constant Lambert, 135.
    ${ }^{140}$ Tom Driberg, quoted in Ayrton and Brown, ‘Constant Lambert 1905-1951’, Lbl Add. 71831: 11.
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    ${ }^{146}$ Lambert, 'Gramophone Notes', The New Statesman and Nation, 1 Aug. 1931, 148, 150, quoted in Lloyd, Constant Lambert, 477.
    ${ }^{147}$ Shead, Constant Lambert, 78.
    ${ }^{148}$ Lambert to Powell, 26 July 1932, quoted in Shead, Constant Lambert, 94-5.

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[^121]:    ${ }^{150}$ Lambert, Music Ho!, 331.
    ${ }^{151}$ Shead, Constant Lambert, 171.

[^122]:    ${ }^{152}$ According to the New Grove, this scale is 'so called because of its use in much Hungarian Romantic music (particularly the verbunkos and the csárdás)' (The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie and John Tyrrell, 29 vols. (2nd edn, London: Macmillan, 2001), s.v. 'Gypsy scale'). ${ }^{153}$ Klára Hamburger, 'Program and Hungarian Idiom in the Sacred Music of Liszt', in Alan Walker, Michael Saffle, and James Andrew Deaville (eds.), New Light on Liszt and his Music: Essays in Honor of Alan Walker's 65 th Birthday (Stuyvesant, NY: Pendragon, 1997), 239-52 at 242.

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    ${ }^{155}$ Ayrton, 'Sketch for a Portrait', 36.
    ${ }^{156}$ Lloyd, Constant Lambert, 287.
    ${ }^{157}$ Lambert, 'At Short Notice', 20 May 1940, CVbbc T275.

[^124]:    ${ }^{158}$ Motion, The Lamberts, 220.
    ${ }^{159}$ Shead, Constant Lambert, 126.
    ${ }^{160}$ Shead, Constant Lambert, 127.
    ${ }^{161}$ Lambert, Aubade hérö̈que, Oxford University Press No. 978-0-19-365251-4 (Oxford: OUP, 1944).
    ${ }^{162}$ Lloyd, Constant Lambert, 289.
    ${ }^{163}$ Lloyd, Constant Lambert, 289-90.
    ${ }^{164}$ McGrady, 'The Music of Constant Lambert', 252.

[^125]:    ${ }^{165}$ Morrison, quoted in Shead, Constant Lambert, 128.
    ${ }^{166}$ Unpublished letter, W. W. Thompson to Lambert, 17 Apr. 1944, CVbbc RCONT1.
    ${ }^{167}$ Lambert to Julian Herbage, 25 Apr. 1944, CVbbc RCONT1.
    ${ }^{168}$ Ibid.
    ${ }^{169}$ Ibid.
    ${ }^{170}$ Unpublished memorandum, D. Wood to Music Booking Manager (unnamed), 22 June 1944, CVbbc RCONT1.
    ${ }^{171}$ Letter from Lambert to David Webster, 2 July 1947, quoted in Shead, Constant Lambert, 148.

[^126]:    ${ }^{172}$ Shead, Constant Lambert, 152.
    ${ }^{173}$ Ibid.
    ${ }^{174}$ Searle, 'Memoir of Constant Lambert', Lbl Add. 71826: 181.
    ${ }^{175}$ Shead, Constant Lambert, 156.
    ${ }^{176}$ Donald Mitchell, review of BBC concert at the London Contemporary Music Centre on 17 May 1949, Music Survey, NS 2 (1949), 54-5.
    ${ }^{177}$ Mitchell, review of BBC concert on 17 May 1949, 55.
    ${ }^{178}$ Mitchell, review of piano-duet recital by Helen Pyke and Paul Hamburger at the RBA Galleries on 26 Oct. 1950, Music Survey, Ns 3 (1951), 207.

[^127]:    ${ }^{179}$ Morrison, quoted in Shead, Constant Lambert, 62.
    ${ }^{180}$ Lambert, 'Tchaikovsky and the Ballet', in Gordon Anthony, The Sleeping Princess: Camera Studies (London: George Routledge \& Sons, 1940), 13-26 at 16.
    ${ }^{181}$ Murray, Euripides and his Age, 39.

[^128]:    ${ }^{1}$ Shead, Constant Lambert, 80.
    ${ }^{2}$ Richard Runciman Terry, The Shanty Book, Part II: Sailor Shanties (London: Curwen, 1926), 58-59.
    ${ }^{3}$ Cecil Gray, Peter Warlock: A Memoir of Philip Heseltine (London: Cape, 1934), 256-7, quoted in Lloyd, Constant Lambert, 225.

[^129]:    ${ }^{4}$ Lloyd, Constant Lambert, 225.
    ${ }^{5}$ Ibid.
    ${ }^{6}$ Lambert to Hadley, 14 June 1930, quoted in Lloyd, Constant Lambert, 129.
    ${ }^{7}$ Shead, Constant Lambert, 110.
    ${ }^{8}$ Lambert to Nielson, 15 Aug. 1932, Lcm 6964.
    ${ }^{9}$ See Hoskins, 'Constant Lambert: His Illness at Christ's Hospital School and the Role of Dr G E Friend', 14-20.

[^130]:    ${ }^{10}$ ApIvor to Morrison, 9 Mar. 1954, Lcm 6961.
    ${ }^{11}$ Ibid.
    ${ }^{12}$ Lambert, 'What Will be Said of us in Fifty Years?', 9.
    ${ }^{13}$ Ibid.
    ${ }^{14}$ Eliot, 'Ulysses, Order and Myth', repr. in Schorer, Miles and McKenzie (eds.), Criticism, 270, quoted in Lodge, The Modes of Modern Writing, 137.

[^131]:    ${ }^{15}$ Perry Meisel, 'Psychology', in Bradshaw and Dettmar (eds.), A Companion to Modernist Literature and Culture, 79-91 at 87.
    ${ }^{16}$ Patricia Rae, 'Anthropology', in Bradshaw and Dettmar (eds.), A Companion to Modernist Literature and Culture, 92-102 at 98.
    ${ }^{17}$ Lambert, Music Ho!, 207.
    ${ }^{18}$ Lambert, Music Ho!, 285.
    ${ }^{19}$ David Chinitz, ‘T. S. Eliot: The Waste Land', in Bradshaw and Dettmar (eds.), A Companion to Modernist Literature and Culture, 324-332 at 324.
    ${ }^{20}$ Ibid.

[^132]:    ${ }^{21}$ Chinitz, 'Eliot: The Waste Land', 325.
    ${ }^{22}$ Chinitz, 'Eliot: The Waste Land', 326.
    ${ }^{23}$ Chinitz, 'Eliot: The Waste Land', 329.
    ${ }^{24}$ Chinitz, 'Eliot: The Waste Land', 331.
    ${ }^{25}$ Quotations from the text of Summer's Last Will and Testament are given as they appear in Patricia Posluszny, Thomas Nashe's Summer's Last Will and Testament: A Critical Modern-Spelling Edition (New York: Lang, 1989).

[^133]:    ${ }^{26}$ See Henry Esmond Bell, An Introduction to the History and Records of the Court of Wards \& Liveries (Cambridge: CUP, 1953), 173.

[^134]:    ${ }^{27}$ Saint Augustine, Bishop of Hippo, The City of God against the Pagans, ed. and trans. R. W. Dyson (Cambridge: CUP, 1998), 516.
    ${ }^{28}$ Ibid.
    ${ }^{29}$ Constant Lambert, 'Master of English Song', Radio Times, 59/770 (1 July 1938), 12-13 at 13.
    ${ }^{30}$ Ibid.
    ${ }^{31}$ Shead, Constant Lambert, 112.
    ${ }^{32}$ Lloyd, Constant Lambert, 229.

[^135]:    ${ }^{33}$ Ibid.
    ${ }^{34}$ Lambert, Music Ho!, 322.
    ${ }^{35}$ Lambert to Liisa Morrell, 14 Nov. 1945, Lcm 6964.

[^136]:    ${ }^{36}$ Lambert, 'Enjoying Rachmaninoff', 14.
    ${ }^{37}$ Lambert, 'Enjoying Rachmaninoff', 14-15.

[^137]:    ${ }^{38}$ Downes, Music and Decadence, 1.
    ${ }^{39}$ Ibid.
    ${ }^{40}$ Downes, Music and Decadence, 1, 175.
    ${ }^{41}$ Downes, Music and Decadence, 177.

[^138]:    ${ }^{42}$ Hepokoski, 'The Second Cycle of Tone Poems', 84.
    ${ }^{43}$ Hepokoski, 'The Second Cycle of Tone Poems', 86.

[^139]:    ${ }^{44}$ Clarke, The Music and Thought of Michael Tippett, 47.

[^140]:    ${ }^{45}$ Ibid.
    ${ }^{46}$ Lambert to Hadley, 15 Aug. 1932, quoted in Lloyd, Constant Lambert, 220.

[^141]:    ${ }^{47}$ Clarke, The Music and Thought of Michael Tippett, 72.
    ${ }^{48}$ Ibid.
    ${ }^{49}$ Clarke, The Music and Thought of Michael Tippett, 72, 74.

[^142]:    50 'Diatonic 5-sharp collection' is an example of Joseph N. Straus's terminology for specifying a diatonic collection 'without reference either to a centric tone or ordering, by simply stating the number of accidentals needed to write the collection', Introduction to Post-Tonal Theory (2nd edn, Upper Saddle River, NJ: Prentice-Hall, 2000), 118.
    ${ }^{51}$ Clarke, The Music and Thought of Michael Tippett, 74.

[^143]:    ${ }^{52}$ Downes, Music and Decadence, 169 n. 53.
    ${ }^{53}$ Downes, Music and Decadence, 85.
    ${ }^{54}$ Downes, Music and Decadence, 281.

[^144]:    ${ }^{55}$ Christopher Palmer, recording note to Summer's Last Will and Testament/Rio Grande/Aubade héroïque, English Northern Philharmonia, dir. David Lloyd-Jones (Hyperion compact disc CDA 66565, 1992), 9.
    ${ }^{56}$ Franklin, Mahler: Symphony No. 3, 49, 79.
    ${ }^{57}$ Franklin, Mahler: Symphony No. 3, 79.

[^145]:    ${ }^{58}$ Lambert, Music Ho!, 330.

[^146]:    59 'King Pest', in Collected Works of Edgar Allan Poe, ed. Thomas Ollive Mabbott, 3 vols. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969-78), ii. 240-55.
    ${ }^{60}$ Brown, Bartók and the Grotesque, 107.
    ${ }^{61}$ Brown, Bartók and the Grotesque, 137.
    ${ }^{62}$ James Hepokoski, ‘The Second Cycle of Tone Poems', 96.

[^147]:    ${ }^{63}$ Clarke, The Music of Michael Tippett, 71.
    ${ }^{64}$ Ibid.

[^148]:    ${ }^{65}$ Lloyd, Constant Lambert, 226.
    ${ }^{66}$ For theological symbolism of the harp, see Chap. 10, 'Sir Orfeo's Harp: Music for the End of Time', in David Lyle Jeffrey, Houses of the Interpreter: Reading Scripture, Reading Culture (Waco, Tex.: Baylor University Press, 2003), 155-70.

[^149]:    ${ }^{67}$ Owen Jander et al., 'Baritone', in The New Grove Dictionary of Opera, ed. Stanley Sadie, 4 vols. (New York: Macmillan, 1992), i. 323-7 at 323.
    ${ }^{68}$ Richard Hudson, 'Sarabande, $\S 1$ : Early development to $c 1640$ ', in The New Grove Dictionary of Music and Musicians, xxii. 273-5 at 273.

[^150]:    ${ }^{69}$ Lambert, 'June Gramophone Records', 420.
    ${ }^{70}$ Lambert, ‘Dance Music To-day’, 24 Apr. 1936, CVbbc T275: 3.
    ${ }^{71}$ Lambert, Music Ho!, 204.
    ${ }^{72}$ Ibid.
    ${ }^{73}$ Ibid.

[^151]:    ${ }^{74}$ Downes, Music and Decadence, 64.
    ${ }^{75}$ Chinitz, 'Eliot: The Waste Land', 325.

[^152]:    ${ }^{76}$ Downes, Music and Decadence, 195.
    ${ }^{77}$ Downes, Music and Decadence, 153.

[^153]:    ${ }^{1}$ Ralph Hill, 'Moeran and Lambert', Radio Times, 76/979 (3 July 1942), 4; 'Lambert's Masque', Radio Times, 83/1069 (24 Mar. 1944), 4.
    ${ }^{2}$ See Shead, Constant Lambert, 116-17.
    ${ }^{3}$ Lambert, programme note to Horoscope, quoted in Stephen Lloyd, Constant Lambert, 257.
    ${ }^{4}$ Lloyd, Constant Lambert, 257.
    ${ }^{5}$ Meredith Daneman, Margot Fonteyn: A Life (New York: Viking, 2004), 130.

[^154]:    ${ }^{6}$ Cecil Gray, quoted in Shead, Constant Lambert, 119.
    ${ }^{7}$ David Vaughan, Frederick Ashton and his Ballets (London: A. \& C. Black, 1977), 161.
    ${ }^{8}$ Ibid.
    ${ }^{9}$ Hoehn, ‘The Ballet Music of Constant Lambert', 252-3.

[^155]:    ${ }^{10}$ Shead, Constant Lambert, 120.
    ${ }^{11}$ Hoehn, 'The Ballet Music of Constant Lambert', 199.
    ${ }^{12}$ Ibid.
    ${ }^{13}$ S.G., 'Lovers under the Zodiac', Radio Times, 60/775 (5 Aug. 1938), 13.

[^156]:    ${ }^{14}$ Ibid.
    ${ }^{15}$ Lloyd, Constant Lambert, 257 n. 58.

[^157]:    ${ }^{16}$ Hoehn, 'The Ballet Music of Constant Lambert', 202.

[^158]:    ${ }^{17}$ Hoehn, 'The Ballet Music of Constant Lambert', 208.

[^159]:    ${ }^{18}$ Lambert, 'The Future of Jazz', 95.

[^160]:    ${ }^{19}$ Susan C. Cook, 'Flirting with the Vernacular', 158.

[^161]:    ${ }^{20}$ Hoehn, 'The Ballet Music of Constant Lambert', 215.

[^162]:    ${ }^{21}$ Lambert, 'Tchaikovsky and the Ballet', 22.
    ${ }^{22}$ Lambert, 'Tchaikovsky and the Ballet', 22-3.
    ${ }^{23}$ Lambert, 'Tchaikovsky and the Ballet', 23 .

[^163]:    ${ }^{24}$ See Richard Taruskin, 'Chernomor to Kashchei: Harmonic Sorcery; Or, Stravinsky's "Angle", ', Journal of the American Musicological Society, 38 (1985), 72-142, esp. 132-8.
    ${ }^{25}$ Joseph Straus's shorthand for the octatonic collection comprising pitch classes $1,2,4,5,7,8,10$, and 11; see id., Introduction to Post-Tonal Theory, 120.

[^164]:    ${ }^{26}$ Lambert, Horoscope (Suite), Oxford University Press No. 978-0-19-365261-3 (London: Oxford University Press, 1939), 99.

[^165]:    ${ }^{27}$ Lambert, Horoscope (Suite), 102.
    ${ }^{28}$ Ashton in interview with Hoehn, 8 Jan. 1975, quoted in Hoehn, 'The Ballet Music of Constant Lambert', 197.

[^166]:    ${ }^{1}$ John A. Gould, 'Best Friends: Constant Lambert and Anthony Powell', Southwest Review, 91 (2006), 93-108 at 104.
    ${ }^{2}$ Vaughan, Frederick Ashton and his Ballets, 252.
    ${ }^{3}$ Lambert's draft synopsis is reprinted in Vaughan, Frederick Ashton and his Ballets, 421-2 and in Lloyd, Constant Lambert, 439-40.

[^167]:    ${ }^{4}$ John Lemprière, Bibliotheca Classica; or, A Classical Dictionary, containing A Full Account of all the Proper Names mentioned in Antient Authors (4th edn, London: Davies, 1801), s.v. 'Tiresias'.
    ${ }^{5}$ As quoted in Vaughan, Frederick Ashton and his Ballets, 423; the programme is also reprinted in Shead, Constant Lambert, 165-6 and Lloyd, Constant Lambert, 389-90.
    ${ }^{6}$ Constant Lambert to Amy Lambert, 7 Dec. 1950, Lcm 6964; quoted in Lloyd, Constant Lambert, 394.
    ${ }^{7}$ Ibid.
    ${ }^{8}$ Dyneley Hussey, ‘Constant Lambert and the Ballet', Dancing Times, 492 (1951), 9-11 at 10.

[^168]:    ${ }^{9}$ Hoehn, ‘The Ballet Music of Constant Lambert', 121.
    ${ }^{10}$ Hoehn, 'The Ballet Music of Constant Lambert', 219.
    ${ }^{11}$ Constant Lambert to Amy Lambert, undated (July 1950), Lcm 6964; quoted in Lloyd, Constant Lambert, 393.
    ${ }^{12}$ Richard Temple Savage, A Voice from the Pit: Reminiscences of an Orchestral Musician (Newton Abbott: David \& Charles, 1988), 133, quoted in Lloyd, Constant Lambert, 397.
    ${ }^{13}$ Elisabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), 202, quoted in Lloyd, Constant Lambert, 398.

    14 'Music for a ballet in three acts involving Jupiter and Juno; n.d. Ink score. Incomplete, wanting pp. 1-50 and 96 onwards. Annotated in pencil by Constant Lambert. $380 \times 280 \mathrm{~mm}$ ', 1957, Lbl Add. 64794: item 7.

[^169]:    ${ }^{15}$ Shead, Constant Lambert, 173.
    ${ }^{16}$ Isabel Rawsthorne, quoted in Lloyd, Constant Lambert, 390.
    ${ }^{17}$ Ibid.
    ${ }^{18}$ Lloyd, Constant Lambert, 390.
    ${ }^{19}$ Shead, Constant Lambert, 166-7.
    ${ }^{20}$ Harry C. Rutledge, The Guernica Bull: Studies in the Classical Tradition in the Twentieth Century (Athens: University of Georgia Press, 1989), 6.
    ${ }^{21}$ Shead, Constant Lambert, 167.

[^170]:    ${ }^{22}$ Humphrey Searle, 'Memoir of Constant Lambert', Lbl Add. 71826: 184.
    ${ }^{23}$ Searle, 'Memoir of Constant Lambert', Lbl Add. 71826: 195-6.
    ${ }^{24}$ Searle, 'Memoir of Constant Lambert', Lbl Add. 71826: 184.

[^171]:    ${ }^{25}$ Shead, Constant Lambert, 168.
    ${ }^{26}$ McGrady, ‘The Music of Constant Lambert', 257.
    ${ }^{27}$ Ibid.
    ${ }^{28}$ McGrady, ‘The Music of Constant Lambert', 258
    ${ }^{29}$ Shead, Constant Lambert, 168.
    ${ }^{30}$ Hoehn, 'The Ballet Music of Constant Lambert', 223.

[^172]:    ${ }^{31}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{32}$ Shead, Constant Lambert, 166, 171.

[^173]:    ${ }^{33}$ Hoehn, 'The Ballet Music of Constant Lambert', 225.
    ${ }^{34}$ Lambert, Tiresias CONSTANT LAMBERT Full Score [autograph], July 1951, Loh.

[^174]:    ${ }^{35}$ Hoehn, 'The Ballet Music of Constant Lambert', 226.
    ${ }^{36}$ Ibid.
    ${ }^{37}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 421.

[^175]:    ${ }^{38}$ Ibid.
    ${ }^{39}$ Lambert, Tiresias/9 July 1951/Score by Constant Lambert [partial autograph], Loh.
    ${ }^{40}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 421.

[^176]:    ${ }^{41}$ Ibid.

[^177]:    ${ }^{42}$ For Ernő Lendvai's axis system, the theory on which my interpretation of Lambert's use of tonal centres in Tiresias is based, see Lendvai, Béla Bartók: An Analysis of his Music (London: Kahn \& Averill, 1971), 1-17.

[^178]:    ${ }^{43}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 421.

[^179]:    ${ }^{44}$ Ibid.

[^180]:    ${ }^{45}$ Lambert, Tiresias, Edition Peters No. 71513 (London: Peters Edition, 2007), p. 42.

[^181]:    ${ }^{46}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{47}$ The celeste part is marked forte throughout, but its effect on the overall dynamic is negligible.

[^182]:    ${ }^{48}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{49}$ Ibid.

[^183]:    ${ }^{50}$ Ibid.

[^184]:    ${ }^{51}$ Ibid.
    ${ }^{52}$ I refer to each pitch class set (pc set) in the first instance by its prime form and Forte number, i.e. the number assigned to it in Allen Forte, The Structure of Atonal Music (New Haven: Yale University Press, 1973); subsequent references are to the Forte number only.

[^185]:    ${ }^{53}$ Spelt 'hesitanto' in the published score, 'hesitante' in the autograph.

[^186]:    ${ }^{54}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{55}$ Ibid.

[^187]:    ${ }^{56}$ Ibid.
    ${ }^{57}$ Ibid.
    ${ }^{58}$ Ibid.

[^188]:    ${ }^{59}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422-3.

[^189]:    ${ }^{60}$ The published score has first and second horns rising by step to finish on a D major triad; however, this is likely an error, as it creates an ugly semitonal clash with the English horn that is at odds with the calm mood of the passage. Moreover, the typical resolution for a dissonant perfect fourth such as exists between first and third horns in the penultimate bar, is downwards to a major third.

[^190]:    ${ }^{61}$ As quoted in Vaughan, Frederick Ashton and his Ballets, 423.

[^191]:    ${ }^{62}$ As quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{63}$ Clarke, The Music and Thought of Michael Tippett, 47.

[^192]:    ${ }^{64}$ Clarke, The Music and Thought of Michael Tippett, 68.

[^193]:    ${ }^{65}$ Lambert, quoted in Vaughan, Frederick Ashton and his Ballets, 422.

[^194]:    ${ }^{66}$ Ibid.

[^195]:    ${ }^{67}$ Ibid.

[^196]:    ${ }^{68}$ As quoted in Vaughan, Frederick Ashton and his Ballets, 423.
    ${ }^{69}$ As quoted in Vaughan, Frederick Ashton and his Ballets, 422. The synopsis and the printed programme define Tiresias as a one-act ballet in three scenes; the published score, as Lloyd states, is 'in three acts, with a prelude and two interludes' (Constant Lambert, 431).

[^197]:    ${ }^{70}$ Lambert, Tiresias, p. 125.
    ${ }^{71}$ Lambert's synopsis, quoted in Vaughan, Frederick Ashton and his Ballets, 422.
    ${ }^{72}$ Ibid.

[^198]:    ${ }^{73}$ Driberg, quoted in Lloyd, Constant Lambert, 399.
    ${ }^{74}$ John Martin, 'The Dance: "Tiresias": A Memorable Creation by Frederick Ashton', New York Times, 25 Sep. 1955, p. X13.
    ${ }^{75}$ Ibid.

[^199]:    ${ }^{76}$ Ibid.

[^200]:    ${ }^{1}$ Lambert, 'June Gramophone Records', 420.

[^201]:    ${ }^{2}$ Ibid.
    ${ }^{3}$ Lambert, 'Prokofieff', The Nation \& Athenœum, 47 (27 Sep. 1930), 792.
    ${ }^{4}$ Ibid.
    ${ }^{5}$ Ibid.
    ${ }^{6}$ Ibid.
    ${ }^{7}$ Lambert, 'Vaughan Williams Makes us Feel at Home', Radio Times, 33 (11 Dec. 1931), 835 and 894 at 835.
    ${ }^{8}$ Ibid.

[^202]:    ${ }^{9}$ The Letters of W. B. Yeats, 403, quoted in Albright, Quantum Poetics, 28.
    ${ }^{10}$ Ibid.
    ${ }^{11}$ Posluszny, Thomas Nashe's Summer's Last Will and Testament, 43.
    ${ }^{12}$ Lambert, Summer's Last Will and Testament, Oxford University Press No. 978-0-19-337325-9 (London: Oxford University Press, 1937).
    ${ }^{13}$ Scott Goddard, 'Terrors and Delights of London', Radio Times, 52/674 (28 Aug. 1936), 13.

[^203]:    ${ }^{14}$ Ralph Hill, 'Lambert's Masque', 4.
    ${ }^{15}$ Ibid.
    ${ }^{16}$ Lambert, Music Ho!, 324-5.
    ${ }^{17}$ Lambert, Music Ho!, 325.
    ${ }^{18}$ Lambert, 'A Genial Symphony', 12.

[^204]:    ${ }^{19}$ Lambert to Hadley, 15 Aug. 1932, quoted in Lloyd, Constant Lambert, 220.
    ${ }^{20}$ James Hepokoski, Sibelius: Symphony No. 5 (Cambridge: CUP, 1993), 62.

[^205]:    ${ }^{21}$ Hepokoski, Sibelius: Symphony No. 5, 6.
    ${ }^{22}$ Hepokoski, Sibelius: Symphony No. 5, 63.

[^206]:    ${ }^{23}$ Hepokoski, Sibelius: Symphony No. 5, 65.

[^207]:    ${ }^{24}$ Hepokoski, Sibelius: Symphony No. 5, 65-6.
    ${ }^{25}$ Hepokoski, Sibelius: Symphony No. 5, 66-7.
    ${ }^{26}$ Hepokoski, Sibelius: Symphony No. 5, 6-7.

[^208]:    ${ }^{27}$ Hepokoski, Sibelius: Symphony No. 5, 67.
    ${ }^{28}$ Hepokoski, ‘The Second Cycle of Tone Poems', 96.

[^209]:    ${ }^{29}$ Arnold Schoenberg, Fundamentals of Musical Composition, ed. Gerald Strang and Leonard Stein (London: Faber, 1970), 21, 58.

[^210]:    ${ }^{30}$ Schoenberg, Fundamentals of Musical Composition, 58.
    ${ }^{31}$ Schoenberg, Fundamentals of Musical Composition, 59.
    ${ }^{32}$ Schoenberg, Fundamentals of Musical Composition, 21.

[^211]:    ${ }^{33}$ Richards, Musical Picturesque, 63.

[^212]:    ${ }^{34}$ Schoenberg, Fundamentals of Musical Composition, 21.

[^213]:    ${ }^{35}$ Nikolai Gogol, ‘Вечер накануне Ивана Купала’ ('St. John's Eve') from the series Beчерá на xýmope близ Дика́ньки (Evenings on a Farm near Dikanka), orig. pub. 1830.

[^214]:    ${ }^{36}$ My labels for the different types of ragtime syncopations derive from Peter Dickinson's threefold classification: 'Syncopations can be conveniently classed as mid-beat, mid-bar, and cross-bar' ('The Achievement of Ragtime: An Introductory Study with Some Implications for British Research in Popular Music', Proceedings of the Royal Musical Association, 105 (1979), 63-76 at 74).

[^215]:    ${ }^{37}$ Winthrop Sargeant, Jazz: Hot and Hybrid (3rd enl. edn, New York: Da Capo Press, 1975), 58-9, as cited in Edward A. Berlin, Ragtime: A Musical and Cultural History (Berkeley and Los Angeles: University of California Press, 1980), 131.
    ${ }^{38}$ Ibid.

[^216]:    ${ }^{1}$ Constant Lambert, 'A Prokofiev Contemporary Concert', Radio Times, 45 (12 Oct. 1934), 92.
    ${ }^{2}$ Lambert, 'A Prokofiev Contemporary Concert', 92.
    ${ }^{3}$ Hoehn, 'The Ballet Music of Constant Lambert', 146.

[^217]:    ${ }^{4}$ The articulation and accentuation of this passage suggest compound and asymmetrical groupings of quavers, highlighted by dashed bar-lines in ex. 232.

[^218]:    ${ }^{5}$ Lambert, 'A Genial Symphony', 12

[^219]:    ${ }^{6}$ The term hypermetre was coined by Edward T. Cone in his book Musical Form and Musical Performance (New York: Norton, 1968). My use of this term and the related one, hypermeasure, is informed by William Rothstein, Phrase Rhythm in Tonal Music (New York: Schirmer, 1989).

[^220]:    ${ }^{1}$ Joseph Straus's shorthand for the octatonic collection comprising pitch classes $0,1,3,4,6,7,9$, and 10 ; see id., Introduction to Post-Tonal Theory, 120.

[^221]:    ${ }^{1}$ Lambert, Tiresias, 94.

[^222]:    ${ }^{2}$ Lambert's synopsis, as quoted in Vaughan, Frederick Ashton and his Ballets, 422.

[^223]:    ${ }^{3}$ Ibid.

[^224]:    ${ }^{4}$ Quoted in Shead, Constant Lambert, 67.

[^225]:    ${ }^{5}$ Hepokoski, 'The Second Cycle of Tone Poems', 84.
    ${ }^{6}$ Ibid.
    ${ }^{7}$ Ibid.
    ${ }^{8}$ Ibid.
    ${ }^{9}$ Ibid.

[^226]:    ${ }^{10}$ Ibid.
    ${ }^{11}$ Lambert, Music Ho!, 322.

[^227]:    ${ }^{12}$ Albright, Modernism and Music, 215.
    ${ }^{13}$ Lambert, Music Ho!, 289.
    ${ }^{14}$ Albright, Modernism and Music, 3.
    ${ }^{15}$ Albright, Modernism and Music, 11.

[^228]:    ${ }^{16}$ Constant Lambert, 'Great Minor Art', Radio Times, 61/789 (11 Nov. 1938), 15.
    ${ }^{17}$ Shead, Constant Lambert, 180; Douglas A. Lee, Masterworks of 20th-Century Music: The Modern Repertory of the Symphony Orchestra (New York: Routledge, 2002), 313.

[^229]:    ${ }^{18}$ Albright, Modernism and Music, 312.
    ${ }^{19}$ Igor Stravinsky and Robert Craft, Dialogues and a Diary (London: Faber, 1968), 54.

[^230]:    ${ }^{20}$ Morrison, quoted in Shead, Constant Lambert, 62.
    ${ }^{21}$ Pirie, 'The Lost Generation', 38; Shead, Constant Lambert, 120.

[^231]:    ${ }^{22}$ OED, s.v. 'rout, n. $1^{3}$ '.
    ${ }^{23}$ Deborah Mawer, Darius Milhaud: Modality and Structure in the Music of the 1920s (Aldershot: Scolar Press, 1997), 177.
    ${ }^{24}$ Mawer, Darius Milhaud, 25.
    ${ }^{25}$ Mawer, Darius Milhaud, 253.

[^232]:    ${ }^{26}$ Ibid.
    ${ }^{27}$ Lambert, 'The Future of Jazz', 95.
    ${ }^{28}$ Riley, 'Liberal Critics and Modern Music in the Post-Victorian Age', 29.

[^233]:    ${ }^{29}$ Christopher Palmer, ‘Constant Lambert: A Postscript’, Music \& Letters, 52 (1971), 173-6 at 173.
    ${ }^{30}$ Ibid.
    ${ }^{31}$ Ibid.

