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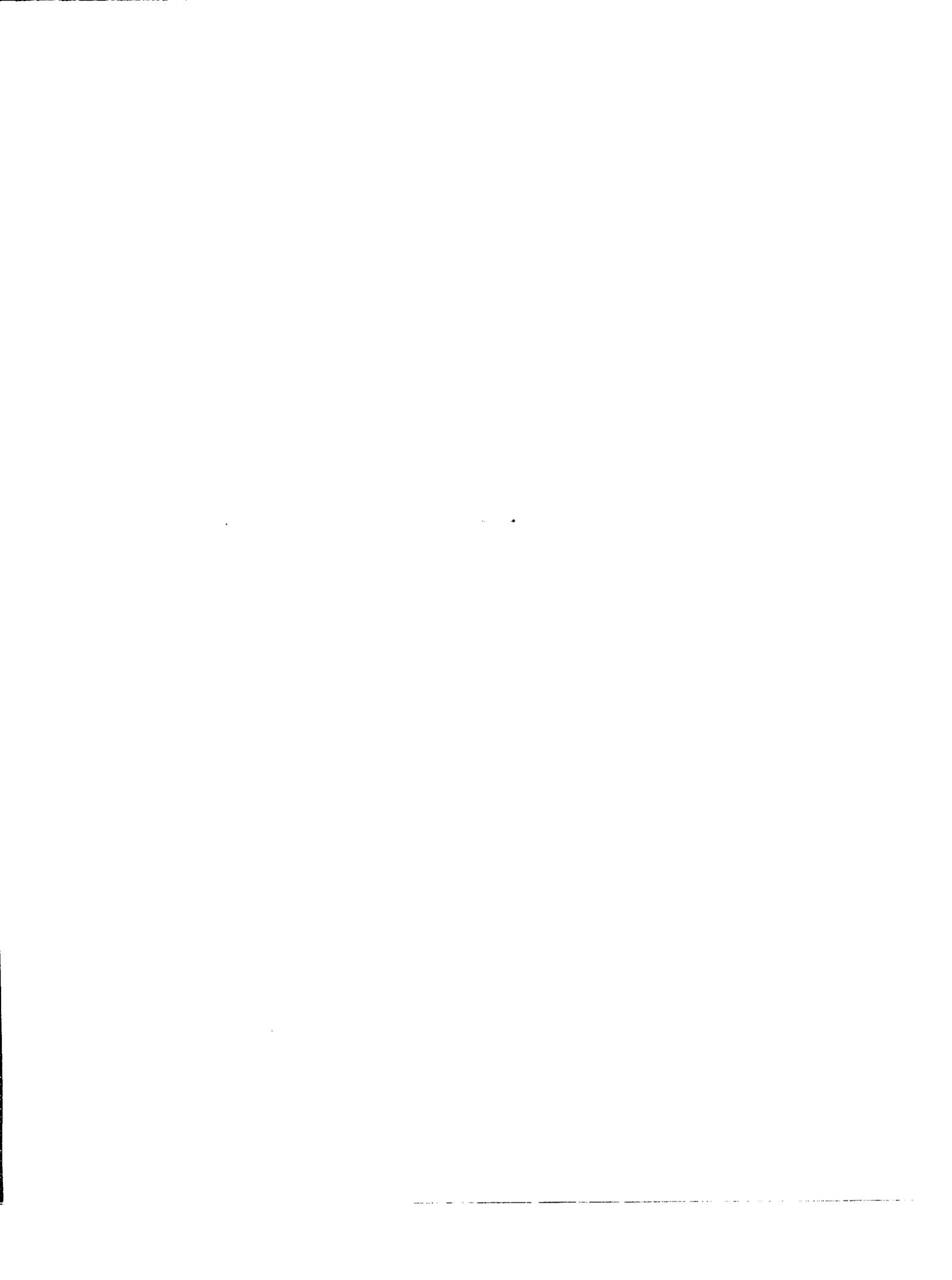
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William Walton's "Facade: An Entertainment"

Lasansky, Enrique Leon, A.Mus.D.

The University of Arizona, 1991

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WILLIAM WALTON'S FACADE: AN ENTERTAINMENT

by

Enrique Leon Lasansky

A Dissertation Submitted to the Faculty of the
SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN PERFORMANCE

In the Graduate College
THE UNIVERSITY OF ARIZONA

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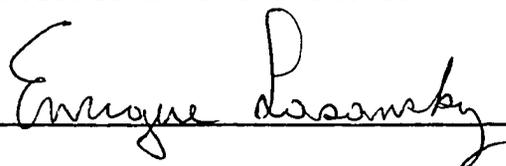
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A handwritten signature in cursive script, reading "Eugene P. Rosensky", is written over a horizontal line.

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ABSTRACT

Facade: An Entertainment is a composition for six instrumentalists and reciter based on Edith Sitwell's "Facade" poems. While much has been written regarding this composition in general terms, relatively little has been said concerning the relationship between the poetry and the music. The purpose of this study is to examine this relationship and to provide a more in-depth analysis of the music than has previously been published. Several works that may have influenced Walton in the composition of Facade: An Entertainment and Facade II will also be examined.

CHAPTER 1

INTRODUCTION

On June 12, 1923, London's Aeolian Hall was the site of a concert advertised as: "Miss Edith Sitwell Presents Facade--A New and Original Musical Entertainment in twenty-four facets. Music by W. T. Walton."¹ The critics were nearly unanimous in their condemnation of the 1923 performance of Facade.² One of them titled his review "Drivel They Paid to Hear."³ Nowadays, of course, Facade is considered a twentieth century classic. Another purpose of this study is to answer some questions regarding the scandal caused by Facade's first public performance. Was the work rejected because it was ahead of its time? A life-long friend of Walton, Angus Morrison, has claimed that the early Facade settings were influenced by Schoenberg's Pierrot Lunaire.⁴ Constant Lambert believed that the original version of

¹Stewart R. Craggs, William Walton: A Catalogue (New York: Oxford University Press, 1990), p. 20.

²From here on, Facade: An Entertainment will sometimes be referred to as Facade.

³Sir Osbert Sitwell, Laughter in the Next Room (Boston: Little, Brown and Co., 1948), p. 218.

⁴Michael Kennedy, Portrait of Walton (New York: Oxford, 1989), p. 35.

Facade was one in which "the instruments were mainly occupied by complicated arabesques and the melodic interest was slight."⁵ If these assertions are accurate, then the version currently performed would differ substantially from the original settings. Walton was occupied with the revision of this work during most of his career. Since the definitive version of Facade was not published until 1951, it is difficult to determine the period in which the work as we know it today was actually written. Most of these questions are brought to the surface in Michael Kennedy's Portrait of Walton. Obtaining copies of the original manuscripts of Facade has proved invaluable in shedding further light on these matters.

⁵Ibid., p. 35.

CHAPTER 2

BACKGROUND⁶

William Walton (1902-83) is one of the most renowned British composers of the 20th century. He achieved this status principally through four early masterpieces: Facade (1921-51), The Viola Concerto (1929), Belshazzar's Feast (1931), and the First Symphony (1934-35). Of these, Facade has become the composer's most popular work.

Walton's musical education began at home, as both of his parents were singers. Walton's father, Charles Walton, was a successful organist and choirmaster. William sang in his father's choir and was thereby exposed to many of the important works in the choral and orchestral-choral repertoire.

In 1912 he joined the chorus at Christ Church, Oxford and remained there until 1918. By his thirteenth birthday he had already shown a talent for composition, in which he was taught by Dr. Thomas Strong. The more ambi-

⁶The biographical information in the background section of this paper has been obtained from the following sources: Michael Kennedy, Portrait of Walton (New York: Oxford, 1989); Neil Tierney, William Walton: His Life and Music (London: Robert Hall, 1984); and Carolyn L. Smith, William Walton, A Bio-Bibliography (New York: Greenwood Press, 1988).

tious works of Walton's youth include the Choral Fantasia (unpublished) and the first two movements of The Quartet [1] for Strings (also unpublished). Walton enrolled as an undergraduate at Christ Church College in 1918, where he completed the Quartet for Piano and Strings (published in 1924).

The following year (1919) he met Sacheverell Sitwell, the youngest member of the Sitwell literary trio, who was also attending Christ College. This encounter would prove to be one of the most important events of Walton's youth. Sacheverell was very impressed with Walton and decided to assist him by introducing him to his elder brother, the poet Osbert Sitwell. A meeting was arranged in which Walton played parts of his early compositions to an audience consisting of the Sitwell brothers and the poet Sigfried Sassoon (another classmate at Christ Church destined for literary fame). Despite Walton's inadequacy as a pianist, his guests were able to discern the young man's compositional gifts.

The aristocratic Sitwells invited Walton to move in with them as a guest at their London home. This was a difficult decision for Walton, who was being urged by his teachers at Oxford to attend the Royal College in London. The Sitwells, Edith (1887-1964), Osbert (1892-1969), and Sacheverell (1897-1988), were beginning to emerge as

notorious figures in London's literary circles. Characteristically, they wanted to "protect" Walton against the dangers of formal academic training. Walton himself had already shown some aversion to academia by failing some examinations at Christ Church. He left this institution in 1920, having failed to obtain a B.A. degree. Walton was not able to resist the Sitwell's offer, which would provide him with much more than room and board for the next fifteen years. Osbert reflects on this period in his autobiography, Laughter in the Next Room:

In the end, perhaps all that we were able to accomplish for him was to prevent his being sent to one of the English musical academies and to lend him, as a musician, what prestige we ourselves possessed in the world of art and writing at a time when he lacked supporters, and when in consequence of our attitude we incurred a certain amount of odium from those who did not believe in him and those who did.⁷

Osbert goes on to relate how the Sitwells were able "to keep [Walton] in touch with the vital works of the age."⁸ Most likely these works included Stravinsky's early ballets (which were the undoubted musical sensations of the era) as well as his Pribaoutki (1918), Ragtime (1920), L'Histoire du Soldat (1920), Symphonies of Wind Instruments

⁷Osbert Sitwell, Laughter in the Next Room, p. 191.

⁸Ibid., p. 192.

(1921), and the Suite No. 2 for Small Orchestra (1922).⁹ Other musical compositions that received attention in London during this period were major works by Debussy, Ravel, Prokofiev, De Falla, Satie, some of the early music of "Les Six," a few isolated works by Schoenberg (including a 1923 performance of Pierrot Lunaire conducted by Darius Milhaud), Mussorgsky's Boris Godunov, and works by English composers such as Bax, Elgar, Delius, Holst, and Vaughn Williams.

The Sitwells introduced Walton to Ferruccio Busoni through their old family friend, E. J. Dent. It seems that Walton took some lessons from Busoni, though the latter was not at all convinced of Walton's compositional ability:

The young man Walton (who was at the Spanish restaurant) sent me some manuscript music. He has little gift for counterpoint. In other respects they all write according to a formula: notes, notes, notes, all "hither and yon" without imagination or feeling.¹⁰

Walton was also introduced to Ernest Ansermet, who provided advice on compositional matters. Other musicians with whom Walton made friendships during his stay at the Sitwell's were Bernard van Dieren, Philip Heseltine (Peter Warlock), Lord Berners, Cecil Gray, Angus Morrison, and Constant Lambert. In addition, Walton came in contact with

⁹Kennedy, Portrait of Walton, p. 35. Dates refer to initial London performances of these works.

¹⁰Neil Tierney, William Walton: His Life in Music (London: Robert Hale, 1984), p. 34.

such prominent literary figures as T. S. Eliot, Wyndham Lewis, and Ezra Pound.

The Sitwells traveled widely, particularly to Italy and Spain, in order to see the great masterpieces of painting and architecture and the feasts and customs of the people.¹¹ Osbert felt certain that these experiences would provide Walton with valuable material that he could draw upon for his music.

Walton and Sitwell were engaged with the writing of Facade during a fascinating period in the history of art. The aftermath of World War I had brought about the decline of German hegemony in the musical world. Stravinsky, along with Diaghilev, had made a profound impact with their early ballets, as previously mentioned. Nonetheless, the music, despite its great originality (particularly in the area of rhythm), did not engender a new style or path that composers could follow. The innovations of Debussy and the Impressionists were being rejected by Erik Satie and "Les Six," who advocated a simple, "everyday music" in contrast to the grandiosity associated with German Romanticism.¹² Prokofiev, Ravel, and Stravinsky himself had recently taken steps that would lead to the creation of one of the major

¹¹Osbert Sitwell, Laughter in the Next Room, p. 192.

¹²Joseph Machlis, Introduction to Contemporary Music (New York: Norton, 1979), p. 202.

musical movements of the 20th century: Neoclassicism. In America, Ives, and Varese had also began experiments that would have far reaching consequences, though their work was largely unknown in London. Perhaps the most radical changes were being effected by Arnold Schoenberg, who was formulating his dodecaphonic method as an alternative to free atonality and what he considered an antiquated tonal system.

Meanwhile, parallel events were taking place in painting and poetry. Artists were aligning themselves with respect to the recent or current movements of Cubism, Futurism, Expressionism, Dadaism, and Surrealism.

The Dadaist painter, Hans Richter, wrote about the new poetry in his chronicle of the period:

Others were also fascinated by the results of letting words sound and allowing the meaning to emerge from the sound.

"Paroi paree de paresse de paroisse
A charge de revanche et a verge de rechange
sacre du printemps, crasse de tympan
Daily lady cherche
demeles avec Daily Mail." (Marcel Duchamp)

This game with language, sound, words and associations of sounds has become part of the growth of language. In the 'heard' word, this word game is as meaningful as it appears meaningless. It was taken up on all sides and in many countries . . .¹³

¹³Hans Richter, Dada: Art and Anti-art (London: Thames and Hudson, 1965), p. 169.

them, not as I see them."¹⁵ Sitwell's abstract poetry achieved similar results:

It was said that the images in these poems were strange. This was partly the result of condencement--partly because, where the language of one sense was insufficient to cover the meaning, I used the language of another, and by this means attempted to pierce the essence of the thing seen, by discovering in it attributes which at first sight appear alien but which are acutely related--by producing its quintessential colour (sharper, brighter than that seen by an eye grown stale [*italics mine*]) and by stripping it of all unessential details.¹⁶

Nevertheless, Sitwell's "Facade" is not a completely abstract work. There were quite a few Dadaist poets whose phonetic poems consisted in large part of imaginary words and imaginary languages.

Das grosse Lalula

Kroklokwapzi? Semememi!
Seiokrontro--prafripllo:
Bifzi, bafzi, hulalomi:
quasti besti bo . . .
Lalu lalu lalu lalu la!

(Christian Morgenstern)¹⁷

Many of the "Facade" poems are based on popular dance forms. The poet has mimicked the dance's characteristic rhythms by controlling the accentual and syllabic

¹⁵John Golding, Cubism: A History and an Analysis, 1907-1914 (Cambridge, Mass.: Harvard University Press, 1988), p. 51.

¹⁶Edith Sitwell, The Collected Poems, p. xx.

¹⁷Hans Richter, Dada: Art and Anti-art, p. 120.

content of her verse. As an example, let us consider "Valse," the sixteenth setting in Facade.

Daisy and Lily,
 Lazy and silly,
 Walk by the shore of the wan grassy sea
 Talking once more neath a swan-bosomed tree

The first two lines each consist of a dactyl followed by a trochee. The next two lines are in dactylic tetrameter, which is the equivalent of 12/8 or two measures of 6/8 in this case. The remainder of the poem also conforms to the waltz's compound meter.

For Michael Kennedy, there is significance in the poet's usage of recurring images such as:

. . . the bourgeois culture of turn-of-the-century England--references to Queen Victoria, Tennyson, the Greek goddesses, flowers, trees, the music-halls, Spanish lovers, Negroes, English girls and nursemaids.¹⁸

Sitwell herself had attempted (in prose) to "explain" some of the "heightened imagery"¹⁹ in her poems. In a recent study, Pamela Hunter has provided brief prose sketches followed by an interpretation of each "Facade" poem. In her view, the "facade" consists of a virtuosic display of poetic techniques behind which lies a whole world

¹⁸Kennedy, Portrait of Walton, p. 27.

¹⁹Edith Sitwell, The Collected Poems, p. xx.

of concrete feeling and meaning.²⁰ Yet, while we may take Sitwell's "patterns in sound" with a grain of salt, it is difficult to justify Hunter's procedure without reservation. Sitwell also warned against pinning too literal of an interpretation on her "Facade" poems (see Chapter 5, p. 67). Nonetheless, some of Hunter's interpretations seem reasonable and often provide the means by which the imagery can be deciphered. This is accomplished by drawing upon the poet's biographical background.

Anyone who attempts to read Sitwell's "Facade" will probably discover that it is a fairly abstruse work. I believe that this is due precisely to the juxtaposition of levels of abstraction and reality that occurs throughout the work. A superb command of the English language, coupled with knowledge of some rather esoteric subjects, are also prerequisites for a genuine appreciation. As originally conceived, Sitwell's and Walton's "entertainment" was not exactly a work for general audiences.

. . . Painters, musicians and poets of whom a large proportion of the audience consisted, were naturally enthusiastic in their reception of Facade, for it was essentially an entertainment for artists, and people of imagination.²¹

²⁰Edith Sitwell, Facade, with an Interpretation by Pamela Hunter (London: Duckworth, 1987), p. 10.

²¹Osbert Sitwell, Laughter in the Next Room, p. 214.

The analysis of the music given below will show, however, that it was written in a very accessible musical idiom of the 1920's. Walton's Facade is basically an eclectic composition. Nearly everything in the music can be directly traced to either popular song or dance or works by composers who preceded Walton. Whatever place Edith Sitwell that occupies in 20th century poetry, no one can deny the essentially experimental nature of her "Facade" poems.

My experiments in "Facade" consist of inquiries into the effect on rhythm and on speed and the use of rhymes, assonances, and dissonances, placed at the beginning and in the middles of lines as well as at the end, and in most elaborate patterns. I experimented, too, with the effect upon speed of the use of equivalent syllables--a system that produces great variation . . . They are, too, in many cases virtuosic exercises in technique of an extreme difficulty, in the same sense as that in which certain studies by Liszt are studies in transcendental technique in music.²²

From this perspective, Sitwell is more akin to composers such as Schoenberg or Stravinsky than William Walton. Yet how did the combination of these seemingly antithetical aesthetics produce such a clearly successful work of art? On what foundations do Osbert Sitwell and Sacheverell Sitwell base the following statements?

²² Edith Sitwell, The Collected Poems, p. xvi.

I had, of course, always comprehended the genius of the words, but as I heard the music, too, its genius, the incomparable manner in which the composer, who was not yet twenty years of age, had played with every idea and matched, underlined, and exhibited the words.²³

I would not say that WTW, to call him by his initials, was a fervent lover of poetry, but he was attuned to them and had, when directed to them, an instinctive understanding. This can be the only explanation of the extraordinary conveyancing into another medium of the ideas and images expressed in the poems [*italics mine*].²⁴

The answers to these questions will become evident throughout the course of this study.

It is hard to imagine more ideal circumstances for the artistic collaboration that took place between the Sitwells and William Walton. Eventually Constant Lambert would also become a key figure in the development of Facade.

At the time when "Facade" [Facade] was written, Sir William Walton was sharing a house with my brothers, so he and I worked it might be said together, and he my brothers and I discussed the work together in all its stages.²⁵

Walton was fortunate to be able to work with a poet such as Edith Sitwell, who was also a proficient pianist. As previously mentioned, the "Facade" poems are largely

²³Osbert Sitwell, Laughter in the Next Room, p. 213.

²⁴Sacheverell Sitwell, Facade: An Entertainment (Oxford: Oxford University Press, 1972), p. xiv.

²⁵Edith Sitwell, Facade: An Entertainment (Oxford: Oxford University Press, 1972), p. xi.

based on the use of certain dance rhythms such as hornpipe, tango, pasodoble, tarantella, polka, waltz, and foxtrot. The predominantly musical aspect of Sitwell's poetry enabled Walton to grasp the essential elements even though he himself was not a "fervent lover of poetry."

Walton apparently resisted setting the poems to music (the idea originated with Osbert or Sacheverell), but when threatened with handing the project over to his friend and rival, Constant Lambert, he quickly agreed to go to work.²⁶ Osbert provides valuable information on the genesis of Facade:

I remember very well the long sessions lasting two or three hours which my sister and the composer used to have, when together they read the words, she going over them again and again, while he marked and accented them for his own guidance, to show where the precise stress and emphasis fell, the exact inflection or deflection.²⁷

There are some discrepancies about which poems were written specifically to be set to music. Sacheverell believed that a few of the poems were written for their own sake, before he or Osbert suggested the idea for the "entertainment":

²⁶Neil Tierney, William Walton, p. 37.

²⁷Osbert Sitwell, Laughter in the Next Room, p. 210.

"Mariner Man" appeared in my sister's book Clown's Houses in June 18 before the war ended, "En Famille" in the Chapbook in July 1920; an "Aubade" and "Long Steel Grass" in the Saturday Westminster Gazette for respectively, 20 October 1920, and 3 September 1921. One or two other poems had been published a year or two before.²⁸

However, Dr. Stuart Craggs (Walton's cataloguer) asserts that:

Edith had already published more than one half of the poems which would be included in the first production of [Facade] even before the idea of writing music to accompany them was suggested to Walton.²⁹

There is also some doubt relating to the significance of the title Facade. According to Sacheverell:

I believe I have to take credit myself for the title of [Facade] though I would prefer to share it with our charlady with whom my old friend the composer thinks it was a favorite term. But I was writing, then, on architecture in southern Italy and Spain hence the particular interest . . .³⁰

Osbert, however, believed that the title derived from a minor painter of the epoch who had described Edith with the following words: "very clever, no doubt, but what is she but a facade!" Osbert continues: "This had greatly

²⁸Sacheverell Sitwell, Facade, p. 13.

²⁹Stewart Craggs, "Facade and the Music of Sir William Walton," Perspectives on Music: Essays on Collections at the Humanities Research Center (Austin, Tex.: Humanities Research Center, The University of Texas, 1985), p. 102.

³⁰Sacheverell Sitwell, Facade, p. xiv

delighted us since what can any poet hope for better than to constitute a facade for his poetry."³¹

On another level, "facade" described the format used to present the "entertainment." The performers were placed behind a painted curtain. The poetry was recited with the aid of a "sengerphone," which protruded from an aperture in the curtain. A man named Senger had designed this instrument using papier-mache to insure greater vocal power (while preserving the tone quality) in the role of Fafner from Wagner's "Ring of the Niebelung."³²

The curtain for the first performance of Facade was painted by Frank Dobson. Osbert described Dobson's work in the following words:

Dobson, who quickly seized the idea, offered to design the curtain; and I remember how impressive was the sketch he made for it; in the center, an immense formalized mask with fair hair and high angular coloring.³³

The cubist painter Gino Severini designed a curtain, which was used at the International Music Festival at Sienna in 1929. For the performance of the definitive version at London's Aeolian Hall in May 1942, John Piper provided a

³¹Osbert Sitwell, Laughter in the Next Room, p. 209.

³²Lady S. Walton, Behind the Facade (Oxford: Oxford University Press, 1988, p. 58.

³³Osbert Sitwell, Laughter in the Next Room, p. 211.

design for a new curtain, which has been reproduced in several editions of Facade.

There are distinct stages in the evolution of Facade. The first stage consists of a private performance of the work (for "artists and people of imagination") on January 24, 1922, at the Sitwell residence in Carlyle Square. This was followed by the scandalous public performance at the Aeolian Hall on June 12, 1923, which incorporated some revisions as well as six new songs. Edith Sitwell recounted the circumstances of the latter performance in amusing fashion:

Never, I should think, was a larger or more imposing shower of brickbats hurled at any new work. These missiles have now been exchanged for equally and imposing bouquets. But at that time there was not a bouquet to be seen. Indeed, the attitude of certain of the audience was so threatening that I was warned to stay on the platform hidden by the curtain until they got tired of waiting for me and went home. . . . They opined that we were made.³⁴

The next performance did not occur until April 1926 at the new Chenil Galleries, Chelsea. In the meantime, Walton had met the other precocious protege of the Sitwells: the composer Constant Lambert.

There is no doubt that Lambert, who was even younger than Walton, exerted a strong influence on the latter,

³⁴Edith Sitwell, Taken Care Of (New York: Atheneum, 1965), p. 139.

particularly in sharing a passion for the latest jazz music, which had proliferated in London. Lambert even composed the first fourteen bars of a new Facade song called "Four O'Clock in the Morning." Walton had also met and heard some of the works of George Gershwin, whom he greatly admired. The 1926 version of Facade differed substantially from the previous performances in its emphasis on jazz and music hall stylizations. Almost all of Sitwell's latest additions to the entertainment were based on popular dances.³⁵ The famous British critic, Ernest Newman, wrote in the Sunday Times of May 2, 1926:

Here is obviously a humorous musical talent of the first order, nothing so good in the mock-serious line of music has been heard for a long time as the "Valse," the "Polka," the "Jodelling Song," and "I do Like to be Beside the Seaside" and the deft workmanship especially in the orchestration made the heart of the listening musician glad.³⁶

Constant Lambert made his debut as reciter in a performance at the New Chenil Galleries on Tuesday, June 29, 1926. Encouraged by the success of the 1926 performances, Walton orchestrated five of the songs, the result being Facade; First Suite for Orchestra (1936). Frederick Ashton choreographed the numbers in the First Suite and some additional ones in his very successful Facade, Ballet in One

³⁵Kennedy, Portrait of Walton, pp. 33, 35.

³⁶Niel Tierney, William Walton, p. 44.

COMPARISON OF DIFFERENT VERSIONS OF FACADE³⁷Performance of Jan. 24, 1922

1. Overture
2. Madame Mouse Trots
3. The Octogenarian
4. Aubade
5. The Wind's Bastinado
6. Said King Pompey
7. Interlude
8. Jumbo's Lullaby
9. Small Talk
10. Rose Castles
11. Introduction and Hornpipe
12. Long Steel Grass
13. When Sir Beelzebub
14. Switchback
15. Bank Holiday
16. Springing Jack
17. En famille
18. Mariner Man

Performance of June 12, 1923

1. Overture
2. Gardener Janus Catches a Naiad
3. En famille
4. Mariner Man
5. Trio for Two Cats and Trombone
6. Lullaby for Jumbo
7. Ass Face
8. Small Talk
9. By the Lake
10. Said King Pompey
11. A Man from the Far Countree
12. Herodiade's Flea
13. Through Gilded Trellises
14. Daphne
15. Through Gilded Trellises
16. Sir Beelzebub
17. Valse
18. Jodelling Song
19. Hornpipe
20. March
21. Something Lies Beyond
22. The Last Galop
23. Aubade
24. The Owl

³⁷Stewart Craggs, William Walton: A Catalogue, p. 20-23, 26.

Performance of April 27, 1926

1. Hornpipe
2. En famille
3. Mariner Man
4. Small Talk
5. By the Lake
6. Said King Pompey
7. Daphne
8. A Man from a Far Countree
9. Country Dance
10. Switchback
11. Dame Souris Trotte
12. Lullaby for Jumbo
13. Trams
14. Aubade
15. Fox-trot: Old Sir Faulk
16. The Octogenarian
17. Long Steel Grass
18. Through Gilded Trellises
19. I Do Like to be beside the Seaside
20. Valse
21. Polka
22. Jodelling Song
23. Scotch Rhapsody
24. Something Lies Beyond the Scene
25. Four in the Morning
26. Sir Beelzebub

Definitive Version, 1951

1. Hornpipe
2. En famille
3. Mariner Man
4. Long Steel Grass
5. Through Gilded Trellises
6. Tango-Pasodoble
7. Lullaby for Jumbo
8. Black Mrs. Behemoth
9. Tarantella
10. Man from A Far Countree
11. By the Lake
12. Country Dance
13. Polka
14. Four in the Morning
15. Something Lies Beyond the Scene
16. Valse
17. Jodelling Song
18. Scotch Rhapsody
19. Popular Song
20. Fox-trot "Old Sir Faulk"
21. Sir Beelzebub

Act (1931). Subsequently, Walton published the Second Facade Suite (published in 1938 and not to be confused with Facade II) using two new items from the ballet plus four new orchestrations. In the preface of the 1972 edition of Facade, Ashton claims that Sitwell initially disapproved of the idea of a ballet. We can only guess that she may have been somewhat less than pleased with the orchestral suites, which also excluded the poetry. In 1977, as part of the celebration of the composer's 75th birthday, some of the items from the original 1922 and 1923 versions of Facade were performed under the title Facade Revived at the Plaisterers Hall, London. Soon afterward "Walton decided to reject three of the numbers, replace them by new ones and radically to rework and reorder the music. The result was Facade II (published in 1979)."38

38Ibid., p. 27.

CHAPTER 3

ANALYSIS OF FACADE: AN ENTERTAINMENT

The "Fanfare" functions as brief overture in which the main characters of the musical part of the entertainment (i.e., the characteristic timbres of the instruments in the chamber ensemble) are introduced. The initial fanfare by the trumpet and percussion leads to a more elaborate flourish by the piccolo. The cello and clarinet provide the foundation by outlining the dominant seventh chord of C major. A double canon based on the piccolo figure in m. 5 constitutes the middle section of this introduction. The use of the flattened seventh degree foreshadows the jazz harmonization, which is an essential feature of certain settings in Facade. Another section consisting of triadic motifs by the trumpet, clarinet, and saxophone bring the short piece to a close. The clear neoclassic style of the "Fanfare" is representative of Facade. The mood is gay and light.

A hornpipe is an English solo dance performed by sailors during the eighteenth and nineteenth centuries. Walton makes reference to this at the outset by quoting the rhythm of the famous English anthem "Rule Britannia" in the percussion part. The sailor's hornpipe tune is hinted at in

m. 3-7 and later presented in its entirety: fig. 1-2. The use of such quotes imparts a pastiche-like quality to work. This aspect of Facade is one of its most famous characteristics.

Another important feature of Facade is:

. . . the economy which uses the same melodic figure many times over to make up a tune, a feature which is at once the strength and weakness of popular tunes in that it helps to impress them quickly on the casual ear and equally tires it by too much repetition. There is no fear that a composer of Walton's resource will allow it to go beyond tickling the ear.³⁹

Nearly the entire melodic fabric in "Hornpipe" is generated by the initial motif of the hornpipe (Figure 1):



Figure 1. "Hornpipe," measure 1-5, piccolo and clarinet parts, Facade: An Entertainment, William Walton.

This procedure is not only effective in insuring unity in the musical sense; it is also directly analogous to Sitwell's poetic techniques. She also worked with motifs that undergo transformations in rhythm, texture, and speed.

³⁹Frank Howe, The Music of William Walton (London: Oxford, 1974), p. 20-21.

It is interesting to note that Sitwell's use of reiterated sounds (motifs) was concurrent with the development of (jazz) scat singing, which employs repeated nonsense syllables to emphasize the rhythmic element. "Hornpipe" demonstrates a conventional but effective way in which the composer reinforces the sonic aspects of the text. The beginning of Sitwell's "Hornpipe" is based upon the motif "um" or "om," which can be equivalent in sound in certain words:

Sailors **come**
 To the **drum**
 Out of Babylon:
 Hobby-horses
Foam, the **dumb**
 Sky rhinoceros-glum

The underlined words are slight "dissonances" in relation to the bold words and constitute a "counterpoint" to them. Walton employs agogic accents to make these relationships stand out. Starting in m. 8, Walton uses the same procedure to highlight the three syllable groups that conclude lines 9-11 of the poem. In m. 9-10, the trumpet and snare drum contribute to the same effect.

The rime scheme of the beginning of "En Famille" is brought out either by agogic accents (lines 1-4, 7, 8) or by instrumental reinforcement (cello, lines 5-6). In measure 15-16, the assonances, Jemima, Jocasta; Dinah and Deb, create a decrease in speed and an increase in intensity. This is somewhat analogous to the effect of a stretto

passage within a fugue. Although Walton does not use fugal techniques in this setting, he attempts to mirror Sitwell's assonances by using a repeated figure in m. 15-17. This passage is a diminution of the flute figure in m. 1-4 and m. 7-9. Thus, the music also increases in intensity and creates the illusion of a decrease in speed (Figure 2).

The image shows a musical score for three staves: Flute (F.), Bassoon (B.C.), and Violin (V.). The lyrics are written below the bassoon staff. The flute part has a repeated rhythmic figure with a slur and a fermata over the first three measures. The bassoon and violin parts provide accompaniment.

Figure 2. "En Famille," m. 14-17, Facade: An Entertainment, William Walton.

"En Famille" contains many clear instances of word painting. Walton used this technique unabashedly throughout Facade whenever the opportunity presented itself. Such procedures were generally considered naive and outdated by most avant garde composers of the early 20th century.⁴⁰ The following are examples of word painting in "En Famille":

⁴⁰Willi Apel, Harvard Dictionary of Music (2nd edition) (Cambridge, Mass.: Harvard University Press, 1969), p. 29.

1. The flute's trills simulate the fluttering wings of the butterfly mentioned in line six three measures before fig. 1.
2. The triangle enters just prior to the text's "silver bells" two measures before fig. 3.
3. A huge crescendo culminates on the word "blast" one measure before fig. 4.
4. "Hell" in line 19 is portrayed by a complete change of texture brought about in part by use of the tritone, which has traditionally symbolized the diabolus in musica.
5. The phrase "The breeze that flows from gold flowers on the incense trees" is depicted by the flute's atmospheric trills and swells four measures before fig. 5.
6. On the word "short" (nine measures after fig. 5), the winds begin a series of staccato chords.
7. The chinese block, a type of woodblock, enters at the point where the poem contains the phrase "And every turbaned Chinoiserie."
8. A percussive chord is used to heighten the element of violence in the line "Would stretch out her simian fingers thin to scratch you my dear like a mandoline." The cello's pizzicati correspond to the mandoline.

Walton uses agogic accents, trills, and crescendi to emphasize the structurally important ee sounds of "Mariner Man" (Figure 3). The initial motif is similar to the figure used in "Hornpipe."

The image shows a musical score for two instruments: Piccolo and Bass Clarinet Bb. The tempo is marked as quarter note = 96. The Piccolo part (top staff) begins with a trill on a high note, followed by a series of eighth notes with agogic accents. The Bass Clarinet Bb part (bottom staff) plays a rhythmic pattern of eighth notes, also with agogic accents. The score is in 2/4 time and covers five measures.

Figure 3. "Mariner Man," m. 1-5, Facade: An Entertainment, William Walton.

Perhaps this connection is due to the nautical theme explicit in the titles of these poems. The main action of "Mariner Man," however, seems to take place on a train. The energetic ostinati in the piccolo and bass clarinet imitate the mechanical movements of the train's wheels.

The next two settings are highly lyrical and atmospheric studies in Spanish exoticism. Walton pays homage to a style that had been initiated by Glinka and later taken up by composers such as Rimsky-Korsakov, Chabrier, Debussy and Ravel. "Long Steel Grass" begins with another trumpet fanfare, which Sacheverell Sitwell believed "was adapted from an itinerant fortune-teller's trumpet-call which we had

heard in Syracuse or Catania a year or two before."⁴¹ The fanfare leads to a series of arabesques by the bass clarinet. Once again, the melodic material consists of several repeated figures. The melody at fig. 1 is based on a synthetic scale, which is in the major mode until the dominant, but continues thereafter in the natural minor mode. This passage has a tonal center of Eb while the accompaniment reiterates the tonic and dominant chords of C major. Three measures before fig. 2, the bass clarinet tonicizes C by agogic accent. The outer notes of this arabesque (C, E) solidify the tonality despite the conflicting notes (c# minor 11th chord) that fill in this major third. The accompaniment introduces the whole-tone dominant chord. The tonal center moves down a minor third to A at fig. 3, while the bass clarinet and flute play their motifs in d minor. Between fig. 4 and 5, the harmony is completely diatonic (F major) for the first time. There is a sudden change to Gb major at fig. 5. This is followed by a measure in F, which leads chromatically to a passage in E. The melodic figures are now based on the synthetic scale on E as well as the phrygian scale on E. The passage at fig. 6 (in the tonic key of C major) is a variation of the previous diatonic passage (one m. before fig. 4). The coda (fig. 7) brings back the material of fig. 1, with the melody now

⁴¹Sacheverell Sitwell, Facade, p. xiii.

distributed among various instruments. The piece ends on a C major seventh chord. There are several instances of word painting in "Long Steel Grass":

1. The trumpet and snare drum are featured just prior to the text's "The trumpet and the drum and the martial cornet come."
2. The abrupt harmonic shift to Gb major at fig. 5 corresponds to the poem's shift from daylight (one after fig. 3) to moonlight.
3. The castanets accompany the phrase "Beside the castaneted sea."
4. The triangle enters during the phrase "On the sound of the onycha when the phoca has the pica."

"Long Steel Grass" is linked to "Mariner Man" by the recurring "ee" motif. There are other poetic motifs in "Long Steel Grass." The first six stanzas of the poem are based on the following sounds: ass, ade, ight, ound, and un. These are separated by the short "ee" motifs. Sitwell's poetic structure is made clear by the music. Every time a poetic motif is introduced, a new theme is also presented in conjunction. Thus, the successive figures on the bass clarinet, saxophone, flute, trumpet, and snare drum correspond to the five motifs listed above. The "ee" motifs receive agogic accents in the reciter and percussion parts.

"Through Gilded Trellises" is set to a fandango accompaniment. The harmonic language of "Through Gilded Trellises" is well worth examining in detail. The entire section from the opening until four after fig. 1 is derived from an octatonic scale based on E. The whole-tone dominant A#-D-E-G# is the basic harmony throughout. The bass alternates between the tonic (E) and the tritone dominant (A#). Four measures after fig. 1 the harmony implies G major, which can be interpreted as the "relative major" of the octatonic scale on E. This is firmly established six measures after fig. 1. The dominant ninth chord on C resolves to a Db dominant seventh chord (false cadence), which functions as a tritone dominant. The flute's melody seven measures after fig. 1 is in the phrygian mode, while the clarinet plays in Walton's favorite synthetic scale. One measure before fig. 2 the octatonic harmony washes out the previous tonality and leads to a new harmonic area based on the F dominant ninth chord. F functions as the super-tonic in the E octatonic scale. The harmony throughout this passage is also static and nonfunctional. Frequent clashes of nonharmonic tones occur in the wind instruments. The passage between fig. 3 and 4 moves to D major, which is the penultimate note (Ebb) in the octatonic scale. The bass is once again involved in an ostinato between the tonic and the tritone dominant seventh. During the first four measures,

the winds are engaged in symmetrical patterns, whose harmonies form polychordal relationships with the bass. The g# minor seventh chord resolves to a C# dominant seventh chord, which moves by third relationship to the dominant of Eb (fig. 4). The passage from one measure after fig. 4 until three measures before fig. 5 is solidly in the key of Eb major. Eb is the only important harmonic area in "Through Gilded Trellises" that is not part of the E octatonic scale. However, its presence is quite functional since it resolves the A# whole tone dominant that was so important in the opening. At fig. 5 the octatonic arabesques in the woodwinds lead to the recapitulation five measures after fig. 5. The coda begins eleven measures after fig. 6. The C dominant ninth chord has become prominent as an embellishing chord to the whole tone dominant. The clarinet plays a new octatonic figure. The final chord is an ambiguous EMmm 9th whose tones form part of the E octatonic scale. Figure 4 shows the tonal structure of "Through Gilded Trellises." Important tonal areas are represented by whole notes. Regular dominants, whole tone dominants, and tritone dominants are enclosed in parenthesis. The poem's ABA structure is mirrored by the octatonic passages, which constitute a frame.

Handwritten musical notation for "Through Gilded Trellises". The notation consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes and rests. Above the staff are circled letters A, B, and A. Below the staff are chord symbols: E Octatonic, GM Relative Major, F Dom 9th Supertonic, DM Penultimate Degree, EPM, and E Octatonic. Measure numbers [m. 24] and [m. 63] are written above the staff. The bottom staff is empty.

Figure 4. Tonal plan of "Through Gilded Trellises."

"Through Gilded Trellises" also contains some examples of word painting:

1. The "gilded trellises" are depicted by the musical arabesques.
2. The poem's sense of oppressive heat is captured by the static harmonic passages.
3. Melodic figures by the flute and clarinet illustrate the poem's "Lovely bird, will you stay and sing?" (m. 7-14 after fig. 1).
4. An unexpected harmonic change (Bb dominant ninth to G major) occurs on the word "surprise" (two measures before fig. 5).
5. Before fig. 7 the woodwind and tambourine parts refer to the poem's line "With sounds like a mandoline Or tinkled tambourine."
6. An interruption of the cello's pulsating figure

occurs just prior to the last words of the poem,
"Time dies."

The basic metric structure of Sitwell's "Through Gilded Trellises" is dactylic dimeter, as shown below.

```

  |      u  u      |  u  u
Through gilded || trellises
  |      u  u      |  u  u
Of the heat || Dolores

```

However, in the lines below the accentuation of the words is slightly different:

```

  | u      |      u  u      |      u      |
Lovely || bird will you || stay and || sing
  | u      |      u      |      u      |
Flirting your || sheened || wing

```

It would have been possible to use mixed meters to capture Sitwell's precise rhythmic variations. In the example above, the last feet of these lines might have been set in 2/8. Instead, Walton chose not to interrupt the steady fandango rhythm. At any rate, the listener is hardly aware of this minor discrepancy between music and poetry. Or perhaps it is possible that the "syncopation" created by the opposing accentuations was consciously desired.

The inclusion of "Tango-Pasodoble" reflects the authors' knowledge that the popularity of the tango had not been eclipsed by the new dances that developed in the 1920's.⁴² According to Frank Howes, there are "two music-

⁴²Ronald Pearsall, Popular Music in the Twenties (Totowa, NJ: Rowman and Littlefield, 1976), p. 79.

hall tunes at the back of this tango. One explicitly stated and the other suggested." The first tune, stated by the trumpet, is "I Do Like to Be Seaside." The other tune occurs in the recapitulation (clarinet part, three measures after fig. 5) and is very reminiscent of "Get Out and Get Under the Automobile."⁴³ The musical language used in "Tango-Pasodoble" is extremely simple and quite a contrast to the "cubist" tango that appears in Stravinsky's L'Histoire du Soldat. While there is, nonetheless, a hint of parody in Walton's rendition, one gets the feeling that he wrote this tune in a fashion not altogether different from the way it might have been played by a dance band in the 1920's. The pasodoble section at fig. 2 has a strong feeling of ragtime due to the use of characteristic dotted rhythms. The ABA structure of the poem is reflected in Walton's setting: tango-pasodoble-tango. Sitwell's use of iambic meter at fig. 3 is clearly brought out by the cello:

u | u | u | u |
 Through trees like rich hotels that bode
 u | u | u |
 Of dreamless ease fled she

The clarinet's "bouncing" triplets are clearly illustrative of "Flo the kangaroo," who might have been a music-hall star of the period (Figure 5).⁴⁴

⁴³Frank Howe, The Music of William Walton, p. 16.

⁴⁴Osbert Sitwell, Laughter in the Next Room, p. 212.

The image shows a page of a musical score for 'Tango-Pasodoble' from the opera 'Facade: An Entertainment' by William Walton. The score is in 2/4 time and G major. It features five staves: Flute (F), Clarinet (C), Saxophone (S), Trombone (T), and Violoncello/Double Bass (V). The vocal line (Soprano) has lyrics: 'la - bel In the pock - et of Flo the Kan - ga - too. Through trees like rich ho -'. The score includes dynamic markings like 'mf' and 'arco', and rehearsal marks [3].

Figure 5. "Tango-Pasodoble," m. 21-28, Facade: An Entertainment, William Walton.

Pamela Hunter has written:

Edith travelled as much by sea as by train, and as a child always imagined steamers to be elephants ('Jumbo') with their trumpeting sirens, their trunks serving as funnels, 'thick-furred' meaning strong and sturdy (double-planked) ships.⁴⁵

Considerations of tempo and meter, along with the characteristic use of the flattened third and seventh degrees in the melody, produce a "blues" atmosphere in "Lullaby for Jumbo." The saxophone figure (Figure 6) is suggestive of the "trumpeting sirens" or foghorn.

⁴⁵Pamela Hunter, in Edith Sitwell's Facade, p. 45-46.

The image shows a musical score for two instruments: Bass Clarinet Bb and Alto Saxophone Eb. The score is for measures 1 through 7 of the piece "Lullaby for Jumbo". The tempo is marked as quarter note = 50. The Bass Clarinet part begins with a circled first measure. The Alto Saxophone part includes a marking for "Cym. soft stick". Dynamics such as *mp*, *pp*, and *f* are indicated throughout the score.

Figure 6. "Lullaby for Jumbo," m. 1-7, bass clarinet and saxophone parts, Facade: An Entertainment, William Walton.

"Black Mrs. Behemoth" is an atmospheric setting that differs from most of the music in Facade in its lack of clearly recognizable melodic or rhythmic components. This setting is perhaps as close as Walton came in Facade: An Entertainment to capturing something of the expressionistic character of Pierrot Lunaire.

A violent repeated dissonant chord (played *ff*) is used to convey the line: "Gave way to wrath and the wildest malice."

High tremoli in the cello coupled with the flutes' meandering arpeggios illustrate the poem's eerie environment. The opening chord reappears in the final three measures.

"Tarantella" is an example of the type of poem in which humor and gaiety are the sought after aesthetic goals. These are achieved in large part by the concentrated use of assonances, and rimes within a fast meter:

Where the satyrs are chattering, nymphs with their flattering
 Glimpse of the forest enhance
 Said Queen Venus, Silenus, we'll settle between us

Of course, part of the effect is also due to the sheer incongruity of the imagery in lines such as:

All the beauty of marrow and cucumber narrow
and Ceres will join in the dance

"Tarantella" is a parody of the tarantella that occurs in Respighi's La Boutique Fantasque (1919), which is based on the music of Rossini. There are two principal themes in "Tarantella." The first (measures 1-3, fig. 2) sounds like a variation of a theme that occurs in Rossini's tarantella. The other tune played by the trumpet (measures 12-15) evokes the atmosphere of the circus, one of the crazes of the 1920's.

Throughout the piece, agogic accents are used to reinforce the rime scheme. The harmonic language is predominantly diatonic with frequent juxtapositions of dissonant counterpoint, as in m. 4-15.

The next two poems are not really examples of Sitwell's virtuosic techniques. The interest here lies in the lyricism and "heightened imagery" of the poems. Walton's settings are also highly lyrical, with predominantly modal textures. Melancholy and nostalgia are the pervasive moods in these songs.

"A Man from a Far Countree's" haunting introductory scales are suggestive of the poem's "like a lovely wind they blow." The flute and clarinet lines are in f# aeolian and b aeolian, respectively. The movement is in parallel fifths.

The cello repeats a b minor chord in first inversion. At the first (and only) formal division of the poem, the harmony changes to the relative major (D). Two motifs generate the musical texture. The first one begins in the key of f# minor. It is introduced by the flute and taken up in canon by the saxophone. The clarinet figure two measures after fig. 1 is in c# minor. The piece concludes on the D major seventh chord heard since fig. 1.

"By the Lake" is constructed along similar lines as the previous setting. Once again, there are two melodic ideas reiterated throughout the piece. The initial flute melody is also in the aeolian mode on a. At fig. 1 the new phrase combines the major and aeolian modes. A sense of harmonic instability is produced by the cellos' oscillation between g and g# as well as the saxophone's dissonant f. The form of "By the Lake" is ABA. This does not correspond to the poem's structure, which contains no divisions. Although there are other instances where the composer takes such liberties in Facade, they are exceptions. Generally speaking, Walton was very consistent in presenting the exact formal and rhythmic schemes of the poems. The triangle and cello parts at fig. 4 (Figure 7) depict the poem's final words:

the hard cold bell - buds up - on the trees - co - das Of o - ver-tones, ec - sta - sies, grown for love's shroud.

Figure 7. "By the Lake," fig. 4, recitation, triangle and cello parts, Facade: An Entertainment, William Walton.

The first three lines of "Country Dance" are based on the recurring "o" motif. This sound is interspersed in various positions within the lines, thus creating a feeling of syncopation. Correspondingly, Walton's setting employs frequent repetitions of short juxtaposed motifs in asymmetrical arrangements.⁴⁶ The canonic treatment and static nonfunctional harmony also relate to the poem's reiteration of the "o" motif. The maid referred to in the poem is given a new theme in diatonic harmony (five measures after fig. 1). "Country Dance" alternates throughout between functional-diatonic and nonfunctional, static harmony. The last line of the poem, "Come away," is reflected in the final cadence, which is in the distant key of G# Major (Figure 8).

⁴⁶Frank Howe, The Music of William Walton, p. 19.

Figure 8. "Country Dance," m. 1-9, nonfunctional, static harmony, Facade: An Entertainment, William Walton.

Walton's use of static harmony was probably influenced by Stravinsky. The following passage from the "Soldier's March" in L'Histoire du Soldat (Figure 9) might have served as a model.

Figure 9. Soldier's March, three measures before fig. 2, L'Histoire du Soldat, Igor Stravinsky.

There can be little doubt concerning the parodistic elements in "Polka." The *fff* woodwind runs, the quasi-smears in the saxophone and clarinet, and the slapstick harmonic progressions contribute to the burlesque atmosphere. A literal quotation of the music-hall tune "See Me Dance the Polka, See Me Clear the Ground" appears in the

trumpet part at fig. 3.⁴⁷ The rime scheme is emphasized throughout in Walton's setting.

"Four O'Clock in the Morning" is a stylization of 1920's "after-hours" jazz. This piece also contains characteristic slow blues features (see "Lullaby for Jumbo). The ostinato bass in 12/8 meter outlines an eb minor triad. Two distinct motifs in 4/4 time are distributed between the instruments, always at the same pitch level. The saxophone figure in measure three is in the key of c minor, while the trumpet plays the other motif in eb minor. The other element in the texture is the added sixth (C), which is initially provided by the saxophone. The anticipatory notes are also idiomatic. A "blues-break" occurs in the solos of the castanets and the cello (fig. 1). The extremely static texture relates to the ambience of the poem. A scordatura cello part is necessary in order to be able to play the motif at fig. 2 in the cello's lowest octave.

One of the most intriguing devices by which Walton mirrors Sitwell's poetic technique has been discussed above. This consists of using short, repeated motifs in places where the poems are also based on specific poetic motifs. The opening of "Something Lies Beyond the Scene" illustrates this procedure.

⁴⁷Frank Howe, The Music of William Walton, p. 14.

The first line of the poem is built upon the "een" motif (Figure 10). Walton sets this line by using the repeated figure, or "riff," as jazz musicians refer to it:

The image shows a musical score for the song "Something Lies Beyond the Scene" by William Walton. It consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal line is characterized by a "riff" of repeated eighth notes. The lyrics are: "Some-thing lies be-yond the scene, the encre de chine, ma-rine, ob-scene Ho-fi-zon In". The piano accompaniment includes a "wa-wa" trumpet part.

Figure 10. "Something Lies Beyond the Scene," m. 5-7, Facade: An Entertainment, William Walton.

"Something Lies . . ." is a stylization of fast jazz. Walton's harmonic procedure is typical of the style made popular in the 1920's. The last chord in m. 4 is a dominant major ninth with double inflections on the fifth and seventh degrees. The melody is harmonized by the use of the added sixth chord and the subdominant seventh chord. The wa-wa trumpet adds a parodistic touch to this setting.

Pamela Hunter's interpretation of "Valse" seems entirely plausible:

Daisy and Lily are the perfect examples of the empty, superficial, fashion-conscious sillies who walk, or rather parade, when it is essential to be seen in the latest creations The poem is a detailed description of the various popular modes of attire, materials and accessories. The materials not only refer to fashion but also

represent the general preoccupation with materialism that Edith saw reflected in society.⁴⁸

Walton's setting of "Valse" is not primarily concerned with the sonic content of the poetry. In this case, he attempted to reflect the meaning of the poem. He accomplishes this by writing a "fashionable" waltz that incorporates jazz elements. Again, Walton was probably following Stravinsky, who had also written a pseudo-jazz waltz in L'Histoire. The parody is immediately made clear by the dissonant notes in the waltz accompaniment. The music is full of cross-rhythms, smears, and muted trumpet effects. The thematic material in "Valse" could hardly be more banal (Figure 11).

The musical score for "Valse" consists of five staves. The vocal line (top staff) has the lyrics: "Dai - sy and Li - ly, La - zy and sil - ly, Walk by the". The piano accompaniment (second staff) features a waltz-like rhythm with dissonant notes. The cello (third staff) and double bass (fourth staff) parts provide harmonic support. The guitar part (fifth staff) includes instructions for arco and pizzicato playing. The score is marked with dynamics like *pp* and *p*, and includes performance directions such as "Solo" and "on the rim".

Figure 11. "Valse," m. 4-9, Facade: An Entertainment, William Walton.

⁴⁸Pamela Hunter, in Edith Sitwell's Facade, p. 84.

Hackneyed cadential passages underscore Sitwell's satire. The harmony is generally diatonic, with frequent use of clashing notes in the wind parts. A remarkable passage occurs six measures after fig. 2, where the cello begins a long progression of descending fifths to lead back into the Viennese Waltz theme.

"Jodelling Song" is another manifestation of Walton's realistic rendering of Sitwell's texts. The "jodelling" theme is clearly given by the saxophone in the opening section. The setting of the poem seems to be a Swiss mountain landscape. At the words "and the chimes remind Us," Walton asks the percussionist to "strike the cymbal with the triangle itself, not the triangle stick."

Walton had an unpleasant experience when he conducted Facade in Italy (1928). The Italian public did not respond kindly to the quotations from William Tell, which appear in conjunction with the reference made in the poem (fig. 1 flute, trumpet and saxophone) (Figure 12).

The image shows a musical score for four instruments: Flute (F.), Cello (C.), Saxophone (S.), and Trombone (T.). The score is in 3/4 time and features a key signature of one sharp (F#). The Flute part has trills (tr) and slurs. The Cello part has a descending fifth progression. The Saxophone part has a melodic line. The Trombone part has a bass line with dynamics 'p' and 'marc.'

Figure 12. "Jodelling Song," one measure after fig. 1, Facade: An Entertainment, William Walton.

They apparently believed that Walton was ridiculing their beloved Rossini. Although Walton acknowledged this parody, it so happens that Rossini was also his favorite composer.⁴⁹

"Jodelling Song" contains several bitonal passages. The trumpet's augmented version of the "William Tell" theme is in the key of E major against a clear F major background. The clarinet fanfare in B major also clashes with the main tonality. The penultimate chord combines the dominant of F with a C# dominant seventh chord.

"Scotch Rhapsody," according to Frank Howe, suggests a "Highlands reel."⁵⁰ A reel is a quick dance in duple meter, usually in four bar phrases. The music is quite straightforward, yet very effective. There is a pronounced jazz flavor here as well, which derives from the repeated dotted rhythms and the idiomatic use of the percussion.

"Popular Song" (along with "Black Mrs. Behemoth") was one of the last numbers to be included in Facade (1928). The melodic material, once again, refers to the music-hall; jazz treatment is evident throughout. This poem is permeated by Sitwell's carefully placed assonances, and rimes. Not surprisingly, Walton has based nearly the entire setting on the single motif shown in Figure 13.

⁴⁹Lady S. Walton, Behind the Facade (Oxford: Oxford University Press, 1988), p. 60.

⁵⁰Frank Howe, The Music of William Walton, p. 18.



Figure 13. "Popular Song," m. 1, flute part, Facade: An Entertainment, William Walton.

The polychordal final cadence is nearly identical (except in spacing) to the one used in "Jodelling Song."

Edith Sitwell seems to have considered "Foxtrot" the most elaborate example of her rhythmic experiments. Her discussion of "Foxtrot" begins as follows:

"Foxtrot" is an experiment in the effect, on rhythm and on speed, of certain arrangements of assonances and dissonances, and of certain arrangements of intertwining, one syllabled, two syllabled and three syllabled words.⁵¹

It seems obvious that Sitwell was familiar with the rhythmic character of jazz, which is so successfully captured in this poem. The main rhythmic feature of jazz is its constant use of syncopation. The only way in which this can be perceived is in relation to a background of regular pulses. It follows, from the monophonic nature of poetry, that the poet must alternate between these two rhythmic poles (i.e., syncopation and nonsyncopation) in order to create the illusion of jazz rhythm. This is exactly what Sitwell has done in "Foxtrot."

⁵¹Edith Sitwell, Collected Poems, p. 28.

The principal motif is given by the trumpet in the first measure. The most important characteristic of this motif are the accents that occur on beat one, the last half of beat two, and to a lesser extent on beat four (Figure 14).

Figure 14. "Fox-trot," m. 1-2, Facade: An Entertainment, William Walton.

The lines "Old Sir Faulk" and "tall as a stork" are set to this syncopated figure. The next line is in strict iambic meter until the words "would walk":

Before the honeyed fruits of dawn were ripe,
would walk

The comma after "ripe" necessitates a slight pause so that "would walk" is heard as consecutive accents. Repeated dotted rhythms, followed by the syncopated figure, are used to match the rhythmic character of this line. The rest of the setting proceeds similarly. Constant rearrangement of the basic elements, coupled with the imaginative harmony and orchestration, prevent monotony from setting in.

At fig. 2 the same ingredients combine to form the only extended melody in "Foxtrot."

"Foxtrot" displays the most adventuresome use of jazz harmonization in Facade. As mentioned above, it is known that Constant Lambert influenced Facade, particularly in the inclusion of jazz-inspired numbers. The following passage is taken from Lambert's witty "Music Ho":

The sudden post-war efflorescence of jazz was due largely to the adoption of raw materials of the harmonic richness and orchestral subtlety of the Debussy-Delius period of high brow music The harmonic background drawn from the impressionist school opened up a new world of sound to the jazz composer and although the more grotesque orchestral timbres, the brute complaints of the saxophone, the various spurts from the muted brass may seem to belie the rich sentimentality of their background they are only thorns protecting a fleshy cactus--a sauce piquant poured over a juicy steak.⁵²

It will be useful to provide a detailed analysis of "Foxtrot" in order to substantiate the preceding statements concerning jazz. We need only consider the principal harmonies to demonstrate Walton's use of impressionistic techniques. From m. 4 until m. 15, the succession of harmonies is shown in Figure 15.

⁵²Constant Lambert, Music Ho: A Study of Music in Decline (London: Hogarth Press, 1985), p. 181.

m. 4	m. 5	m. 6	m. 7	m. 8	
EMmM 9th	EbMm 7th	f#mm 7th	EbMm 7th	FMm 7th	
m. 9	m. 10-11	m. 12	m. 13	m. 14	m. 15
EMmM 9th	DMmM 9th	GMmM 9th	ebϕ	aϕ	DMmM 9th

Figure 15. "Fox-trot," harmonic scheme of m. 3-14, Facade: An Entertainment, William Walton.

Thus, it is clear that the bulk of the harmonies consist of seventh and ninth chords moving in parallel motion. From the opening until m. 10, there is no firm sense of tonality. The chords are nonfunctional and the melodic fragments in the winds are often in conflict with the harmony. From m. 10-15, the harmony becomes more functional due to the motion by fifths in the bass. When the trumpet tune enters at fig. 2, the harmony begins solidly in F major. The first part of this melody is harmonized by the typical blues chords of tonic, subdominant seventh chord, and minor subdominant with added sixth. The harmonic progression in m. 21-27 should, I believe, be considered in the tonic key of F major despite the distant harmonic relationships that occur in the first four measures.

As for the remaining ingredients in Lambert's description of jazz, we can easily verify their inclusion in "Foxtrot."

1. The piccolo and high woodwinds two measures before fig. 5 and the snare drum on the rim at two after fig. 2 (these are "grotesque timbres").
2. "The brute complaints of the saxophone" appear in m. 3.
3. The trumpet part at fig. 5 qualifies as a "spurt from the muted brass."

Sitwell and Walton chose to end Facade with one of the most hilarious, upbeat items in the entire work. The numerous sonic effects in Sitwell's "Sir Beelzebub" recall the comic effects of "Hornpipe" and "Tarantella." The music-hall atmosphere is as prevalent as ever. The principal theme is foreshadowed in the introduction and is taken first by the saxophone at fig. 1 and later by the trumpet. The first five bars of this theme consists of a repeated hemiola rhythm. No doubt this is word painting on the poem's line:

Hoping with glory to trip up the Laureate's
feet
(Moving in Classical Metres)

The "Laureate" is Alfred Lord Tennyson, whose "Classical Metres" Sitwell had been "tripping up" during most of the entertainment.

CHAPTER 4

FACADE II AND THE ORIGINAL MANUSCRIPTS
OF FACADE: AN ENTERTAINMENT

The settings that Walton chose to publish under the title Facade II are:

Flourish

1. Came the Great Popinjay
2. Aubade
3. March
4. Madame Mouse Trots
5. The Octogenarian
6. Gardener Janus catches a Naiad
7. Water Party
8. Said King Pompey

With the exception of "Water Party," all of these settings had been included in the pre-1926 versions of Facade. Facade II was dedicated to Cathy Berberian who, along with Robert Tear, recorded the work in 1980. Little would be gained by providing a detailed analysis of Facade II. The musical interest of this work is minimal. Although Walton revised the settings in 1979, he did not attempt to bring them "near to the style of the definitive Facade," as

claimed by Michael Kennedy.⁵³ In Facade II the focus is on presenting the poetry. In this respect, the work gives us an approximation, albeit a more polished one, of how the work may have sounded in 1922. I am inclined to disagree with Kennedy concerning the prospects of Facade II. If the work were to "catch on," it would probably do so only among aficionados of Edith Sitwell's poetry, of which there are relatively few in this day and age. Nonetheless, the work does succeed in accomplishing what it sets out to do in an elegant fashion.

The Pierpont Morgan Library in New York and the Humanities Research Center at Austin, Texas, house the vast majority of the original manuscripts of Facade. The materials at the HRC were of little value for research purposes. These manuscripts are identical to the definitive version of Facade: An Entertainment. Although none of the manuscripts are dated, it is clear that HRC's collection contains only Walton's latest version of Facade just prior to the 1951 publication.

Fortunately, many of the manuscripts at the Morgan Library are numbered in respect to their order in the entertainment. It is also fortunate that Stewart Cragg's latest publication contains the programs for all the performances of Facade between 1922 and 1942 (see Chapter 2).

⁵³Kennedy, Portrait of Walton, p. 35.

Since the order of the items was changed in almost every performance, it is possible to make reasonable assumptions concerning dates by comparing the manuscripts and the programs. I will discuss only those manuscripts that proved useful in attempting to answer some of the questions posed above.

"Through Gilded Trellises" is numbered twelve in the manuscript. The only time it appeared in this position was in the 1923 performance, when it was introduced as part of the entertainment. The program of 1923 lists this setting as number thirteen, but this is because Walton did not number the overture in the manuscripts. The manuscript of "Through Gilded Trellises" is quite legible despite the fact that much of it is crossed out. The original form of this piece displays little of the harmonic subtlety that characterizes the definitive version. The instrumental writing is completely devoid of melodic passages. The voice part is set rather awkwardly and unimaginatively in a monotonous compound meter. Portions of the text are left out altogether.

The manuscripts contain three items grouped together: "Small Talk," "By the Lake," and "Said King Pompey." The original numbering was seven, eight and nine, but this was crossed out and replaced by four, five and six. This can only mean that these manuscripts date from the 1923

performance and were later used in the first 1926 performance. The early version of "By the Lake" is completely different from its published version. The style is an austere and dissonant two-part counterpoint. Toward the end of the setting, the flute plays a figure that may have derived from Pierrot Lunaire (Figure 16).



Figure 16. "By the Lake," m. 14-15, flute part, Facade original manuscripts in the collection of the Pierpont Morgan Library.

"En Famille" and "Mariner Man" were numbered two and three, respectively, in many performances of Facade since the 1923 performance. It is therefore not possible to date these manuscripts conclusively. It is clear, however, that the manuscripts constitute embryonic versions of these pieces. "Mariner Man" contains some awkward, practically unplayable passages for the piccolo and bass clarinet at the indicated tempo marking (Figure 17).



Figure 17. "Mariner Man," piccolo and bass clarinet parts, Facade original manuscripts in the collection of the Pierpont Morgan Library.

The motivic organization is much less cogent than in the published version. Although the basic ideas are already present in the manuscript of "En Famille," the piece became much more refined in terms of orchestration, harmony, and form. On this evidence, it would appear that these manuscripts are also pre-1926 versions. In short, the original manuscripts of the numbers retained from the 1923 version demonstrate that these settings were student works when they were first presented.

"The White Owl" was first played in 1923 and discarded from the entertainment thereafter. Although it was revived at the 1977 concert, Walton chose not to include it in Facade II. I believe this manuscript provides solid evidence of Walton's familiarity with the score of Pierrot Lunaire. Schoenberg's interest in numerology is well known and is exemplified by his grouping of three times seven in Pierrot Lunaire. The seven-note ostinato figure that

appears in "Mondestrunken" (Figure 18) (the first setting in Pierrot) reoccurs in free variation throughout the work.

Figure 18. "Mondestrunken," m. 1-4, Pierrot Lunaire, Arnold Schoenberg.

It is not so much the pitches themselves that are important, but rather the grouping of seven notes. Therefore, the seven note-ostinato figure of the flute in the "The White Owl" (Figure 19) is, in all likelihood, a reference to Schoenberg's work.

Figure 19. "The White Owl," m. 1-3, flute part, Facade original manuscripts, in the collection of the Pierpont Morgan Library.

"The White Owl's" harmonic vocabulary is somewhere between atonality and jazz, and at any rate much more

dissonant than the general style of Facade. "The White Owl" contains a passage of elaborate harmonics in the cello that was also probably inspired by Pierrot Lunaire (Figure 20). In the definitive version of Facade, there is no passage that is comparable in its use of harmonics.



Figure 20. "The White Owl," m. 21-28, cello part, Facade original manuscripts, Pierpont Morgan Library.

The manuscript of "Aubade" was originally numbered twenty-two but later replaced by fourteen. Therefore, this manuscript must also date from 1923. The Facade II version of this item is not altogether different from the earlier version. The texture is very thin except for the clarinet arabesques that frame the poem. The initial version of "Said King Pompey," which also dates from 1923, bears little resemblance to the Facade II version. It is written in a more rhapsodic style that is quite similar to the early version of "Through Gilded Trellises." Both versions, however, emphasize the text rather than the music.

CHAPTER 5

INFLUENCES ON THE COMPOSITION OF FACADE

It is reasonable to assume that Walton may have sought out compositional models before he embarked upon the somewhat unorthodox task of setting Sitwell's poetry. In a letter to his mother, Walton wrote:

I went to London yesterday for the afternoon and saw the ballet [Parade]. It was very marvelous, especially the scenery [italics mine]. The music is by Erik Satie, a Frenchman. I am to meet Stravinsky next month or perhaps before so that will be too exciting for words.⁵⁴

Edith Sitwell also mentions her acquaintance with

Parade:

As Jean Cocteau said of another work of more or less the same kind [italics mine], the ballet 'Parade' in which he Picasso, and Satie collaborated, their work is 'the poetry is the work of childhood overtaken by a technician.' He added, 'For the majority, a work of art cannot be beautiful without a plot, involving mysticism or love. Beauty, gaiety, sadness without romance are suspect.'⁵⁵

The relationship between and Parade and Facade is worth examining because of the correspondences that exist between these two works.

⁵⁴Neil Tierney, William Walton, p. 30.

⁵⁵Edith Sitwell, Taken Care Of, p. 14

Satie had experimented with ragtime since the early 1900's (there are obvious references in Parade). Parade, along with works such as Milhaud's Le Boeuf sur le toit (1919) (Figure 22) and La Creation du Monde (1923) (Figure 23), and Gershwin's Rhapsody in Blue (1924) (Figure 24), clearly set precedents for Walton's use of jazz in Facade.

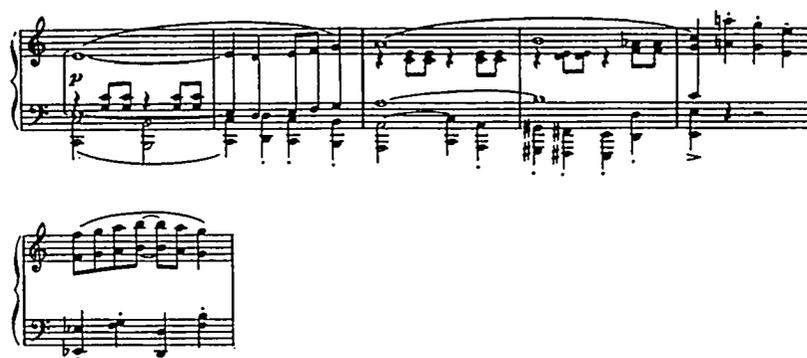


Figure 21. "Steamship Rag," fig. 23, piano reduction, Parade, Erik Satie.

Figure 22. Le Boeuf sur le toit, m. 1-5 strings, Darius Milhaud.

Figure 23. La Creation du Monde, three measures before fig. 30, Darius Milhaud.

Figure 24. Rhapsody in Blue, George Gershwin.

The basic musical language of Parade is one of uncomplicated melodic, harmonic, and rhythmic devices. These features are also, to a great extent, characteristic of Walton's score. The treatment of form, however, sets the two works apart. Parade employs frequent juxtapositions of seemingly unrelated musical segments which, in conjunction with quotations from popular music and the incorporation of

everyday noises, impart a collage-like atmosphere to the work.⁵⁶ One can assume the tremendous influence of Picasso (who along with Braque developed the collage technique) since he, after all, created the scenery for Parade. It is quite likely that the visual aspect of Parade (as evidenced in the preceding Walton quote) dominated its production. I believe that the cubist aspects of "Parade" find their counterpart in the poetic techniques of Edith Sitwell. Her poems abound with juxtapositions of disparate objects and images. This technique, in conjunction with her sophisticated rhythmic and textural experiments, has much in common with certain cubist experiments. According to Professor Richard Shelton of the University of Arizona Department of English, the Facade poems represent Edith Sitwell's "predominantly cubist phase."⁵⁷

It is hard to find these cubist features in Walton's music. Although Walton uses many different musical styles in Facade, they are generally presented in polished, non-jarring stylizations quite different from Satie's use of musical collage in Parade.

The fact that Parade had caused such a scandal at its premiere (Satie was almost forced to spend time in

⁵⁶Allan M. Gillmore, Erik Satie (Boston: Twayne, 1988), p. 200.

⁵⁷Professor Richard Shelton, Personal Interview, October 1990, Tucson, Arizona.

prison for slandering a critic) must have also appealed to the Sitwells, who saw themselves as upholders of the avant-garde in a sea of Philistines. Osbert called Facade "a first class scandal in literature and music" [*italics mine*].⁵⁸

Cocteau wished to recite some of his writings through a megaphone during the performance of Parade but was vigorously overruled by Satie.⁵⁹ Perhaps the Sitwells were privy to this idea, which was later used in Facade.

Pierrot Lunaire has already been discussed in the context of the early versions of Facade. Although Walton had not heard a performance of Pierrot until 1942 (when it was performed in London on a concert together with Facade), according to Angus Morrison the score of the work was among Walton's possessions at the Sitwell's. Paul Driver has written extensively on the correlations between the definitive version of Facade and Pierrot:

Both works employ original stylizations of the reciting voice, offer a catalogue of familiar styles in clever parody, derive from cabaret traditions, essay the most extravagant ranges of verbal imagery, make astonishingly resourceful use of a small instrumental band, and at their respective first performances involved a theatrical 'mise-en'scene' (Pierrot had Albertine Zehme in a Columbine costume and the players

⁵⁸Osbert Sitwell, Laughter in the Next Room, p. 216.

⁵⁹Alan M. Gillmore, Erik Satie (Boston: Twayne, 1988), p. 200.

behind dark screens; 'Facade' brought both Edith Sitwell and the band behind a specially designed curtain through which the poems were then projected by a megaphone.⁶⁰

Driver also points out that the definitive ordering of items in Facade which took place in 1951 (7 x 3) was meant (at Constant Lambert's suggestion) to parody Pierrot's (3 x 7) grouping. He goes on to say that the two works are aesthetically "far apart." I agree with most of Mr. Driver's observations; however, of the two works, I believe Facade is much more concerned with offering a "catalogue of familiar styles." (Schoenberg's complicated textures render his parodies unrecognizable to most human ears.)

Facade: An Entertainment has very little in common with the atonal Expressionist language of Pierrot. Walton does not employ Schoenberg's elaborate contrapuntal devices, nor does he imitate (to any great extent) Pierrot's sophisticated system of thematic correspondences between its movements.

Stravinsky referred to his attendance of an early performance of Pierrot in Berlin (1912) as "the great event in my life then" ⁶¹ It would be hard to dismiss the influence of Pierrot on L'Histoire du Soldat (1917) at least

⁶⁰Paul Driver, "Facade Revisited," Tempo, September 1980, p. 9.

⁶¹Joseph Machlis, Introduction to Contemporary Music (New York: Norton, 1979), p. 137.

in regard to the treatment of the instruments. L'Histoire was, according to Stuart Craggs, "the only modern work which William Walton ever mentioned as an influence" in the composition of Facade.⁶² The elements of L'Histoire that clearly found their way into Facade were a similar type of orchestration, the stylizations of dance forms such as ragtime, tango, pasodoble and waltz, the use of rhythmic speech set to music, and certain features of Stravinsky's harmony (see example in Chapter 3).

I believe that it is surprising, almost astonishing, that Walton did not choose to follow Stravinsky's innovations in metric displacement. In all of Facade, there is only one Stravinskian metric change. The situation is altogether different in Walton's nearly concurrent Portsmouth Point (Figure 25) overture (1925), a virtual catalog of rhythmic variety which would have been inconceivable without Stravinsky's influence.

Moreover, what more appropriate musical equivalent could be found to complement Edith Sitwell's own rhythmic eccentricities? This is a question that is impossible to answer conclusively, but perhaps Walton was reluctant to use mixed meters as he feared putting too much of a burden on

⁶²Craggs, Facade and the Works of William Walton, p. 104.

lie with the poetry and its setting. Eric Salzman describes the significance of Pribaoutki:

[Pribaoutki] is a generic word for a type of popular Russian poetry, the word itself has the connotation of 'saying before' or 'say it quickly.' These little verses of a few lines each derive from a type of game in which one person says a word, a second adds another, a third still another, and so forth, all at top speed. In the written down sung versions of these jingles, very little attention is generally paid to conventional prosody, and Stravinsky exploits the fascinating rhythmic and accentual variety which results, setting it off against the very static and dissonant accompaniment.⁶⁴

In this case (as with Pierrot), the rhythmic and harmonic language has little in common with Facade, nor does Stravinsky employ jazz or popular songs in this work. However, the way in which Stravinsky emphasizes the unconventional rhythmic aspect of the text might have served as an inspiration to the authors of Facade.

⁶⁴Eric Salzman, record jacket notes to "Pribaoutki," Nonesuch, H-71133.

CHAPTER 6

PERFORMANCE CONSIDERATIONS IN
FACADE: AN ENTERTAINMENT

Fundamentally, there are two problems that need to be solved for a successful performance of Facade. First, there is the question of balance between the recitation and the instrumental component. If the words are to be understood, it is recommended that microphones be used. The speakers should be situated somewhat apart from the instrumentalists, otherwise the microphones would also amplify the music. On the other hand, it is essential that the speakers be able to see the conductor very clearly to insure the exactness of ensemble that was obviously intended by the composer. Certain passages which are "doubled" (rhythmically) between the reciter and the instrumentalists need particular attention. These problems are not very easily solved in live performances. Walton's 1972 recording of Facade was made by recording the music first then adding the voices later. I suspect that most other recordings of Facade have also used this procedure.

The interpretation of Facade's texts has been a subject of controversy. Various references by the Sitwells and Lambert emphasize the abstract nature of the presenta-

tion of Facade. The object was to "deprive the work of any personal quality (apart from the personality inherent in the poems and music)."65 Sitwell's and Lambert's recordings are for the most part rather fast, monotone-like, and impersonal renditions. In my opinion, these are not satisfying performances of Facade. Since both music and text are often quite expressive, it makes little sense to recite the poetry in a nonexpressivo style. Most likely this idea was a remnant from the period in which Facade was quite a different work, with its emphasis on the abstract nature of the poetry. Of course, the poetry must not be exaggerated by "making things explicit," as Paul Driver pointed out.66 The virtuosic nature of the instrumental parts, coupled with the refinement and agility required from the speakers, pose significant challenges for performance.

65Edith Sitwell, Facade, p. XI.

66Driver, "Facade Revisited," p. 8.

CHAPTER 7

CONCLUSION

On the basis of some of the early manuscripts of Facade which I was able to obtain, it is logical to conclude that the initial versions of Facade might have indeed been influenced by Pierrot Lunaire. It seems certain, however, that this influence manifested itself only in regard to the most salient aspects of Schoenberg's work. Instead of being a work that was ahead of its time, such as Stravinsky's Rite of Spring, Facade was simply not a mature work by 1923. The early Facade settings differed from later versions (with the exception of Facade II) in their lack of melodic invention, thinner textures, and harsher harmonic language. The young composer had not yet formed his own style, and he permitted the poetry to predominate in the production. He may have very well been advised by the Sitwells to compose the settings in this manner initially. These factors, along with evidence suggesting that initial performances of Facade were not well played, account for the scandal at the Aeolian Hall.⁶⁷

⁶⁷Kennedy, Portrait of Walton, p. 29.

The 1972 deluxe edition of Facade includes a 45 rpm recording made in 1929 (with Sitwell and Lambert as reciters and Walton conducting) of about half the items from Facade. These settings had, with the exception of "Foxtrot," reached their definitive versions by this time. However, quite a few items not included in this recording and which did not make their way into the orchestral suites may not have been revised until the 1942 performance. It is known that Walton made minor corrections just prior to publication in 1951. Thus, Facade is not the work of a 20-year-old composer, as is often assumed.

Yet another interpretation of the title Facade (though this is obviously not the sense in which the authors used the term) describes the change that took place in the work between 1923 and 1926. Sitwell must have resigned herself to the dominance of the music in the production. Her poetry was all but unintelligible to those not initiated in certain technical subtleties. Yet it is clear that she wanted to make something of a "hit" with Walton's music. She did this by deciding to present her predominantly abstract poems in rhythms borrowed from the dance crazes of the 1920's. This was the "facade," because despite the glossy exterior (Walton's snappy tunes and the titles of the poems) the poems remained as abstract as ever.

This paper has demonstrated the eclectic nature of Walton's music in its usage of popular song and dance, quotations and parodies of concert music, and the incorporation of jazz. Walton's harmonic vocabulary in Facade ranges from the simplest diatonic procedures to some quite sophisticated manifestations of post-impressionistic harmony. Quite often these two procedures are juxtaposed within the same setting. Walton seized upon the realistic aspects of the poetry in numerous examples of word painting. He was also able to mirror some of Sitwell's "transcendental techniques" by several procedures discussed above. It is easy to see why the Sitwells were so pleased with the job they had entrusted to their young protege. It seems ironic that Facade did not become famous until Walton arranged the orchestral suites. The music, brilliant as it is, owes its raison d'etre completely to Sitwell's poetry. Moreover, the combination of the two mediums results, in most cases, in a more sophisticated and satisfying artistic experience than either element alone can provide. It is only fitting that the situation has reversed itself today, so that the preferred version of the work restores the poetry and utilizes a small chamber ensemble instead of the full orchestra.

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