

Characteristics of the School of British Bassoon Music of the Early and
Mid-Twentieth Century, with Analysis of Representative Works

by

Martin J. Van Klompenberg

Copyright © Martin J. Van Klompenberg, 2015

A Document Submitted to the Faculty of the

FRED FOX SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College of

THE UNIVERSITY OF ARIZONA

2015

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Document Committee, we certify that we have read the document prepared by Martin J. Van Klompenberg entitled *Characteristics of the School of British Bassoon Music of the Early and Mid-Twentieth Century, with Analysis of Representative Works* and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts.

_____ Date: 09/09/2015

William Dietz

_____ Date: 09/09/2015

Jerry Kirkbride

_____ Date: 09/09/2015

Daniel Katzen

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

_____ Date: 09/09/2015

Document Director: William Dietz

STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgement of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgement the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: Martin J. Van Klompenberg

ACKNOWLEDGEMENTS

I would like to thank the following people without whom this document would not have been possible:

My teacher, Dr. William Dietz, for his constant help, and the occasional push in the right direction;

My committee members, Prof. Daniel Katzen, Prof. Jerry Kirkbride, and Dr. Neil Tatman, for their assistance throughout this program;

My previous teachers, Dr. Wendy Rose of Western Michigan University, Dr. Albie Micklich of Arizona State University, and John Clapp formerly of the Grand Rapids Symphony, for all of their support during, and following, my time under their tutelage;

To my colleagues, Dr. Robert Bedont of Salt Lake City Community College, and Dr. Patricia Fagan-Miller of the University of Texas at San Antonio, for reading drafts throughout the process;

My parents, Melvin and Michelle Van Klompenberg, and my grandparents, Frank and Grace Haefner, who always pushed me to do what I love;

And finally, my wife Abbie, who had to endure the entire process, including reading many, many drafts of this document.

DEDICATION

This document is dedicated to the memory of my grandmother, Grace Haefner, and my sister, Nichole Van Klompenberg.

TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES	13
LIST OF FIGURES	16
ABSTRACT	18
CHAPTER 1 – BACKGROUND OF MUSIC IN ENGLAND, 1850 – 1920	19
CHAPTER 2 – SIR CHARLES VILLIERS STANFORD	26
CHAPTER 3 – WILLIAM HURLSTONE, <i>SONATA IN F MAJOR</i> FOR BASSOON AND PIANO	30
BACKGROUND	30
MOVEMENT 1 – VIVACE	32
Form	32
Melody/Rhythm	33
Range/Role.	35
MOVEMENT II – BALLADE	36
Form	36
Melody/Rhythm	37
Range/Role.	38
MOVEMENT III – ALLEGRETTO	40
Form	40
Melody/Rhythm	41
Range/Role.	42

MOVEMENT IV – MODERATO – ANIMATO	44
Form	44
Melody/Rhythm	45
Range/Role.....	46
CHAPTER 4 – THOMAS DUNHILL, <i>LYRIC SUITE</i> FOR BASSOON AND PIANO	48
BACKGROUND	48
MOVEMENT I – ALLEGRETTO AMABILE	51
Form	51
Melody/Rhythm	51
Range/Role.....	53
MOVEMENT II – SCHERZINO. ALLEGRO MOLTO, GIOCOSO	55
Form	55
Melody/Rhythm	56
Range/Role.....	57
MOVEMENT III – NOCTURE. ANDANTE CON MOTO, GRAZIOSO	59
Form	59
Melody/Rhythm	59
Range/Role.....	61
MOVEMENT IV – INTERMEZZO ALLA GAVOTTA. ANIMATO	62
Form	62
Melody/Rhythm	62
Range/Role.....	64

MOVEMENT V – VIVACE, CAPRICCIOSO ASSAI	65
Form	65
Melody/Rhythm	65
Range/Role.	67
CHAPTER 5 – GORDON JACOB, <i>CONCERTO FOR BASSOON AND STRINGS</i>	68
BACKGROUND	68
MOVEMENT I – ALLEGRETTO AMABILE	70
Form	70
Melody/Rhythm	71
Range/Role.	73
MOVEMENT II – ADAGIO	75
Form	75
Melody/Rhythm	75
Range/Role.	77
MOVEMENT III – RONDO: ALLEGRO GIOCO SO	79
Form	79
Melody/Rhythm	80
Range/Role	81
CHAPTER 6 – GORDON JACOB, <i>PARTITA FOR SOLO BASSOON</i>	83
BACKGROUND	83
MOVEMENT I – PRELUDIO	84
Form	84
Melody/Rhythm	84

Range. . . . .	.85
MOVEMENT II – VALSE . . . . .	.86
Form . . . . .	.86
Melody/Rhythm . . . . .	.86
Range. . . . .	.88
MOVEMENT III – PRESTO . . . . .	.89
Form . . . . .	.89
Melody/Rhythm . . . . .	.89
Range . . . . .	.91
MOVEMENT IV – ARIA ANTIQUA . . . . .	.92
Form . . . . .	.92
Melody/Rhythm . . . . .	.92
Range . . . . .	.93
MOVEMENT V – CAPRICIETTO . . . . .	.95
Form . . . . .	.95
Melody/Rhythm . . . . .	.95
Range . . . . .	.97
CHAPTER 7 – GORDON JACOB, <i>FOUR SKETCHES</i> FOR BASSOON AND PIANO . . . . .	.98
BACKGROUND . . . . .	.98
MOVEMENT I – A PEACEFUL PIECE . . . . .	.99
Form . . . . .	.99
Melody/Rhythm . . . . .	.99
Range/Role. . . . .	.100

MOVEMENT II – A LITTLE WALTZ	101
Form	101
Melody/Rhythm	101
Range/Role	102
MOVEMENT III – L’APRES MIDI D’UN DINOSAUR	103
Form	103
Melody/Rhythm	103
Range/Role	104
MOVEMENT IV – POLKA	106
Form	106
Melody/Rhythm	106
Range/Role	107
CHAPTER 8 – RALPH VAUGHAN WILLIAMS, <i>SIX STUDIES IN ENGLISH</i>	
<i>FOLKSONG</i>	109
BACKGROUND	109
MOVEMENT I – ADAGIO “LOVELY ON THE WATER”	112
Form	112
Melody/Rhythm	112
Range/Role	113
MOVEMENT II – ANDANTE SOSTENUTO “SPURN POINT”	115
Form	115
Melody/Rhythm	115
Range/Role	116

MOVEMENT III – LARGHETTO “VAN DIEMAN’S LAND”	117
Form	117
Melody/Rhythm	117
Range/Role.	118
MOVEMENT IV – LENTO “SHE BORROWED SOME OF HER MOTHER’S GOLD”	119
Form	119
Melody/Rhythm	119
Range/Role	120
MOVEMENT V – ANDANTE TRANQUILLO “THE LADY AND THE DRAGON”	122
Form	122
Melody/Rhythm	122
Range/Role.	123
MOVEMENT VI – ALLEGRO VIVACE “AS I WALKED OVER THE LONDON BRIDGE”	124
Form	124
Melody/Rhythm	124
Range/Role.	126
CHAPTER 9 – MALCOLM ARNOLD, <i>FANTASY</i> FOR SOLO BASSOON	127
BACKGROUND	127
FORM	128
MELODY/RHYTHM	129

RANGE	132
CHAPTER 10 – CONCLUSION	133
INTRODUCTION	133
FORM	133
MELODY	135
RHYTHM	137
RANGE	139
ROLE	140
SUMMARY	141
APPENDIX A – THE RANGE OF THE BASSOON	143
APPENDIX B – SELECTED DISCOGRAPHY	144
REFERENCES	146

LIST OF MUSICAL EXAMPLES

Musical Example 3.1. <i>Sonata in F Major</i> , Mvt. I, mm. 1 - 4.	33
Musical Example 3.2. <i>Sonata in F Major</i> , Mvt. I, mm. 41 - 48, 173 - 180.	34
Musical Example 3.3. <i>Sonata in F Major</i> , Mvt. II, mm.1 - 9.	37
Musical Example 3.4. <i>Sonata in F Major</i> , Mvt. II, mm.46 - 54.	39
Musical Example 3.5. <i>Sonata in F Major</i> , Mvt. III, mm.9 - 16.	42
Musical Example 3.6. <i>Sonata in F Major</i> , Mvt. IV, mm. 12 - 21.	45
Musical Example 3.7. <i>Sonata in F Major</i> , Mvt. IV, mm. 49 - 57.	46
Musical Example 4.1. <i>Lyric Suite</i> for bassoon and piano, Mvt. I, mm. 1 - 7.	52
Musical Example 4.2. <i>Lyric Suite</i> for bassoon and piano, Mvt. I, mm.21 - 28.	54
Musical Example 4.3. <i>Lyric Suite</i> for bassoon and piano, Mvt. II, mm. 1 - 7.	58
Musical Example 4.4. <i>Lyric Suite</i> for bassoon and piano, Mvt. III, mm. 1 - 5.	60
Musical Example 4.5. <i>Lyric Suite</i> for bassoon and piano, Mvt. IV, mm. 4 - 16.	63
Musical Example 4.6. <i>Lyric Suite</i> for bassoon and piano, Mvt. V, mm. 1 - 5.	66
Musical Example 4.7. <i>Lyric Suite</i> for bassoon and piano, Mvt. V, mm. 25 – 37.	67
Musical Example 5.1. <i>Concerto for Bassoon and Strings</i> , Mvt. I, mm. 9 - 16.	72
Musical Example 5.2. <i>Concerto for Bassoon and Strings</i> , Mvt. I, mm. 71 - 80.	73
Musical Example 5.3. <i>Concerto for Bassoon and Strings</i> , Mvt. II, mm. 1 - 4.	76
Musical Example 5.4. <i>Concerto for Bassoon and Strings</i> , Mvt. II, mm. 5 - 9.	77
Musical Example 5.5. <i>Concerto for Bassoon and Strings</i> , Mvt. III, mm.1 - 8.	81
Musical Example 6.1. <i>Partita</i> for solo bassoon, Mvt. I, mm. 1 - 14.	85
Musical Example 6.2. <i>Partita</i> for solo bassoon, Mvt. II, mm. 1 - 9.	87

Musical Example 6.3. <i>Partita</i> for solo bassoon, Mvt. III, mm. 1 - 9.	90
Musical Example 6.4. <i>Partita</i> for solo bassoon, Mvt. III, mm. 24 – 32.	90
Musical Example 6.5. <i>Partita</i> for solo bassoon, Mvt. IV, mm. 1 - 8, 15 - 20.	93
Musical Example 6.6. <i>Partita</i> for solo bassoon, Mvt. V, mm. 1 - 8.	96
Musical Example 6.7. <i>Partita</i> for solo bassoon, Mvt. V, mm.15 - 26.	97
Musical Example 7.1. <i>Four Sketches</i> for bassoon and piano, Mvt. I	100
Musical Example 7.2. <i>Four Sketches</i> for bassoon and piano, Mvt. II, m. 1-6.	102
Musical Example 7.3. <i>Four Sketches</i> for bassoon and piano, Mvt. III, mm. 2-7.	104
Musical Example 7.4. <i>Four Sketches</i> for bassoon and piano, Mvt. IV, mm. 1-10.	107
Musical Example 8.1. <i>Six Studies in English Folk Song</i> , Mvt. I, mm. 1 - 11.	113
Musical Example 8.2. <i>Six Studies in English Folk Song</i> , Mvt. II, mm. 1 - 11.	116
Musical Example 8.3. <i>Six Studies in English Folk Song</i> , Mvt. III, mm. 1 - 7.	118
Musical Example 8.4. <i>Six Studies in English Folk Song</i> , Mvt. IV, mm. 1 - 7.	120
Musical Example 8.5. <i>Six Studies in English Folk Song</i> , Mvt. IV, mm. 22 – 25.	120
Musical Example 8.6. <i>Six Studies in English Folk Song</i> , Mvt. V, mm. 1 - 13.	123
Musical Example 8.7. <i>Six Studies in English Folk Song</i> , Mvt. VI, mm. 1 - 9.	125
Musical Example 9.1. <i>Fantasy</i> for solo bassoon, mm.1 – 8, 25 - 26.	130
Musical Example 9.2. <i>Fantasy</i> for solo bassoon, mm.53 – 60.	131
Musical Example 9.3. <i>Fantasy</i> for solo bassoon, mm.160 - 167.	132
Musical Example 10.1. <i>Concerto for Bassoon and Strings</i> , Mvt. I, mm. 9 - 16.	136
Musical Example 10.2. <i>Six Studies in English Folk Song</i> , Mvt. I, mm. 1 - 6.	137
Musical Example 10.3. Gordon Jacob – <i>Concerto for Bassoon and Strings</i> , Mvt. I, mm.9 - 16.	138

Musical Example 10.4. Thomas Dunhill – *Lyric Suite* for bassoon and piano, Opus 95, Mvt. III,
mm.1 – 6. 138

LIST OF FIGURES

Figure 3.1. Form, <i>Sonata in F Major</i> , Mvt. I.	32
Figure 3.2. Form, <i>Sonata in F Major</i> , Mvt. II.	36
Figure 3.3. Form, <i>Sonata in F Major</i> , Mvt. III.	41
Figure 3.4. Form, <i>Sonata in F Major</i> , Mvt. IV.	44
Figure 4.1. Form, <i>Lyric Suite</i> for bassoon and piano, Mvt. I.	51
Figure 4.2. Form, <i>Lyric Suite</i> for bassoon and piano, Mvt. II.	55
Figure 4.3. Form, <i>Lyric Suite</i> for bassoon and piano, Mvt. III.	59
Figure 4.4. Form, <i>Lyric Suite</i> for bassoon and piano, Mvt. IV.	62
Figure 4.5. Form, <i>Lyric Suite</i> for bassoon and piano, Mvt. V.	65
Figure 5.1. Form, <i>Concerto for Bassoon and Strings</i> , Mvt. I.	70
Figure 5.2. Form, <i>Concerto for Bassoon and Strings</i> , Mvt. II.	75
Figure 5.3. Form, <i>Concerto for Bassoon and Strings</i> , Mvt. III.	79
Figure 6.1. Form, <i>Partita</i> for solo bassoon, Mvt. I.	84
Figure 6.2. Form, <i>Partita</i> for solo bassoon, Mvt. II.	86
Figure 6.3. Form, <i>Partita</i> for solo bassoon, Mvt. III.	89
Figure 6.4. Form, <i>Partita</i> for solo bassoon, Mvt. V.	95
Figure 7.1. Form, <i>Four Sketches</i> for bassoon and piano, Mvt. I.	99
Figure 7.2. Form, <i>Four Sketches</i> for bassoon and piano, Mvt. II.	101
Figure 7.3. Form, <i>Four Sketches</i> for bassoon and piano, Mvt. IV.	106
Figure 8.1. Form, <i>Six Studies in English Folksong</i> , Mvt. VI.	124
Figure 9.1. Form, <i>Fantasy</i> for solo bassoon.	129

Figure 10.1. Examples of Modified Strophic Form.	136
Figure 10.2. Examples of Single Borrowed Rhythms.	139

ABSTRACT

Prior to 1851, music in Great Britain was influenced by the music of Germany, in particular by that of Johannes Brahms. This began to change, in part, because of the Great Exhibition of 1851, a forum held showing the best in raw materials, industrial design and new inventions, as well as the fine arts. This inspired new interest in English music and art. More importantly, this event led to the formation of the Royal College of Music, which opened in May of 1883.

From this school an outpouring of distinctly English composers flowed, most of whom studied with Sir Charles Villiers Stanford. Among these were William Hurlstone, Thomas Dunhill, Gordon Jacob, and Ralph Vaughan Williams, each of whom wrote a piece for bassoon solo, bassoon and piano, or bassoon and orchestra. Jacob's student, Malcolm Arnold, added a solo bassoon composition of his own. These works are bound not only in their origin but in several common compositional traits.

These traits include the use of quantities of phrasing within each section of a piece's form, melodies that strongly indicate a tonic key and use little rhythmic variation, the use of the bassoon's lowest range as the indicator of transitional material, and the change of role between the bassoon and the accompanimental voice in secondary themes.

CHAPTER 1 – BACKGROUND OF MUSIC IN ENGLAND, 1850 - 1920

Music in England was no longer enough; there had to be an English Music too. Such matters could no longer be taken lightly. A music for England became a national priority, an extension of competing nationalism.

Robert Stradling and Meirion Hughes¹

Can we claim music as part of our national heritage?

Ralph Vaughan Williams²

Prior to 1851, music in Great Britain was primarily influenced by the music of Germany,³ particularly that of Franz Joseph Haydn (1732 – 1809), Johannes Brahms (1833 – 1887) and Felix Mendelssohn (1809 – 1847).⁴ Haydn's London trips, dated from 1791 – 1795, were among the most productive years of his career, and produced some of his most often performed symphonic works. Likewise, Mendelssohn was a frequent traveler to England, visiting ten times during the years of 1829 – 1847. Another factor in this influence was that several of the country's major composers of the time, such as Sir Charles Villiers Stanford (1852 – 1924), studied in Germany, or like Hubert Parry (1848 – 1918), studied with German composers living in England.⁵

¹Robert Stradling and Meirion Hughes, *The English Musical Renaissance 1860 – 1940: Construction and Deconstruction* (London and New York: Routledge, 1993), 21.

²Sir William H. Hadow, *English Music* (Freeport, NY: Books for Libraries Press, 1931), vii.

³The notable exception to this claim is George Frideric Handel (1685 – 1759), who despite his German birth, showed much more Italian, and to a lesser extent, French, influence in his music, particularly his vocal music.

⁴The following historical background contains information from the following sources: Percy M. Young, *A History of British Music* (New York: W.W. Norton & Company, Inc., 1967), 482 – 496. Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002), 132 – 188. Betsi Hodges, *W.W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Music Renaissance* (DMA diss., University of North Carolina-Greensboro, 2008). James Webster and Georg Feder. "Haydn, Joseph," *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/44593> (accessed June 1, 2014).

⁵The notable exception to this was Sir Edward Elgar, who did not study composition formally.

Also, at this time, French conductor Louis Antoine Jullien (1812 – 1860) began to popularize classical music through inexpensive concerts given throughout London, at locales such as the Royal Zoological Gardens, Surry Gardens, Drury Lane and the Lyceum. The music in these concerts, which occurred from 1845 – 1853, ranged from popular dances of the time to the works of Mozart and Beethoven. On February 26, 1859, *The Musical World* stated that “M. Jullien was undoubtedly the first who directed the attention of the multitudes to classical composers.”⁶

The rise of classical music can also be attributed to August Mann (1825 – 1907). When Mann was awarded the position of conductor of the wind band at the Crystal Palace in July 1855, the group began to transition from a wind band into a symphony orchestra, backed by Sir George Grove (1820 – 1900). Mann began programming performances of new composers such as Robert Schumann (1810 – 1856), and older ones such as George Frederic Händel. Highly important concerts such as the London premier of Brahms’ First and Second Symphonies were given as well. Prior to a performance of the *Serenade in D* in 1863, Brahms was rather unknown in England. Later performances of his *D Major Concerto* for violin in 1872 and the *St. Anthony Variations* in 1874 only increased his popularity. These performances were so popular that Brahms was offered a doctorate at Cambridge, an honor which he declined.⁷ Mann also began programming concerts of contemporary British composers. Among those featured on the performances at the Crystal Palace were Sterndale Bennett (1816 – 1875), Edward Elgar (1857 – 1934), Arthur Sullivan (1842 – 1900), Hubert Parry (1848 – 1918), and Charles Villiers Stanford (1852 – 1924). Prominent music theorist Ebenezer Prout (1855 – 1909) wrote of Mann that

⁶Percy M. Young, *A History of British Music*, 482 – 483.

⁷Michael Musgrave, *The Musical Life of the Crystal Palace* (Cambridge, Cambridge University Press, 1995), 99 – 100.

English composers owe a deep debt of gratitude to Mann. At the date when the Saturday concerts were commenced, a British prophet had emphatically no honour in his own country, and it was an extremely difficult matter for a native musician to obtain a hearing at all. But Mann, German though he was, showed far more sympathy for rising English composers than, so far as I know, any English-born conductor has ever done.⁸

Another factor in the creation of a British musical school was the Great Exhibition of 1851. The event presented a forum showing the best in raw materials, industrial design and new inventions. Also included in the Exhibition were presentations pertaining to the fine arts, including performances of a new musical ensemble, the brass band. These displays stirred the people of England to take great pride in their homegrown art and industry.

One of the most important results of the Great Exhibition was the psychological and physical formation of a national music school within Britain. The Royal College of Music opened in May of 1883, with Prince Albert of Wales, the future king of England and one of its biggest supporters, as its first president. The opening was no simple task. Prior to the school's opening, George Grove, the famed author of the original *Grove's Dictionary of Music and Musicians*, advocated for the new school by going "through the country delivering addresses, insisting upon the necessity of the College, crying shame upon the inadequate conditions of English music, and carrying enthusiasm everywhere with him."⁹ The school's first Board of Professors consisted of Ernst Pauer, piano (1826 - 1905); Franklin Taylor, piano (1843 - 1919); Jenny Lind-Goldschmidt, voice (1820 - 1887); Alberto Visetti, voice (1846 - 1928); J. Frederick Bridge, counterpoint and harmony (1844 - 1924); Hubert Parry, composition and music history (1848 - 1918);¹⁰ Charles Stanford, composition, orchestration, and conducting (1852 - 1924);

⁸Young, *History of British Music*, 484

⁹Ibid., 496.

¹⁰Parry would become the school's second director in 1894.

and Walter Parratt, organ (1841 – 1924). These people are often credited with helping in the creation of the English Musical Renaissance¹¹ during the late nineteenth and early twentieth century.¹²

Historian William Weber stated that

Stanford, Parry, and their colleagues moved the cause of British music from the anthem and the glee to the quartet and the symphony, from contexts used on chamber idioms to grand public venues defined by the idea of high art... That, I suspect, was the most important way they thought they could help British music advance.¹³

An important component of this renaissance was the establishment of several chamber music series presenting works solely by British composers. Organizers of such series included Ernest Fowles (1864 – 1932), Thomas Dunhill (1877 - 1946), and Joseph Holbrooke (1878 –

¹¹Colin Eatock, “The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance,” *19th-Century Music* 43.1 (Summer 2010): 87 – 105. The term English Musical Renaissance is the commonly used term referring to the time period of roughly 1880 – 1920. Prior to this period, new art music was virtually non-existent in Victorian England. The formation of the Royal College of Music is often the event credited with starting this event. Historian Colin Eatock explains the nomenclature and formation of this event as

Although they displayed a level of faith in the canonic model that many scholars today would deem naïve, nineteenth-century critics did not live in a world where the musical canon was effectively closed. It was in this environment that the term “English Musical Renaissance” began to appear in critical literature. The word “Renaissance” was first used in relation to British music in 1882 by the critic Joseph Bennett, in a review of Parry’s Symphony No. 1. The work, he declared in the pages of London’s *Daily Telegraph*, offered “capital proof that English music has arrived at a renaissance period.” Two years later, Bennett elaborated on his support for composition in England, declaring that, “as regards talented composers and professors, English music was never so fortunate as now.”

Other writers who supported the idea of an English Musical Renaissance in the 1880s included Francis Heuffer and J.A. Fuller-Maitland, both at the (London) *Times*, and Ebenezer Prout and Henry F. Frost of the *Antheneum*. George Grove aided the cause in the volumes of his *Dictionary of Music and Musicians* (which appears between 1878 and 1889) by included respectful biographies of many contemporary British composers.

¹²Stradling, Robert and Meirion Hughes, *English Musical Renaissance*, 1993, 31-53.

¹³Christina Bashford and Leanne Langley, ed., “Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s by William Weber,” *Music and British Culture, 1785 – 1914: Essays in Honor of Cyril Ehrlich* (Oxford, Oxford University Press, 2000), 316.

1958).¹⁴ These chamber music series led to an increase in active, professional chamber ensembles, which in turn encouraged the composition of new chamber music works, including string quartets, piano quartets, and sonatas for winds and piano.

Amateur musician and businessman Walter Willson Cobbett (1847 – 1937)¹⁵ was also a contributor to new chamber music in Britain. Cobbett had an interest in bringing back the music form of the Fantasy used by those such as Purcell, and decided to bring the form back in order to lure untrained listeners in need of shorter chamber works. This decision resulted in several fantasy competitions, which spanned the years 1905 – 1919, and involved new works for combinations such as string quartet, piano trio, piano quartet, and duos for violin and piano. William Hurlstone (1876 – 1906) was awarded the first Cobbett prize in 1906 for his *Phantasy Quartet* in A minor. Cobbett also commissioned eleven of these new works outside of competition as well.

The solo repertoire of the bassoon received little attention from British composers prior to this renaissance outside of the rarely-played works of Louis (Luigi) Mercè (1695 – 1750) and Capel Bond (1730 – 1790).¹⁶ Beginning in 1904 with the composition of William Hurlstone's *Sonata in F Major*, a rather substantial body of compositions of music for solo bassoon, bassoon and piano, and bassoon and orchestra began to emerge from the workshops of British composers. These works include the previously mentioned *Sonata in F Major* by Hurlstone, *Lyric Suite* by Thomas Dunhill, *Concerto for Bassoon*, *Partita for Solo Bassoon* and *Four Sketches for Bassoon and Piano* by Gordon Jacob (1895 – 1984), *Fantasy for Solo Bassoon* by Malcolm Arnold (1921

¹⁴Rob Barnett, "Fame and Neglect: Joe Holbrooke – British Composer," Music Web International, <http://www.musicweb-international.com/holbrooke/index.htm> (Accessed June 17, 2012).

¹⁵Hodges, W.W. Cobbett, 45 – 48.

¹⁶Mercè's works are his three sonatas for bassoon. Bond's work is his *Concerto in Bb* for Bassoon and Orchestra.

– 2006), and *Six Studies in English Folksong* by Ralph Vaughan Williams (1872 – 1958).¹⁷ It is important to note that all of these composers shared a similar educational background, each receiving a diploma from the Royal College of Music, with most studying composition with Sir Charles Villiers Stanford, one of the school’s original teachers. The sole exception to this was Malcolm Arnold, who studied with Gordon Jacob, Stanford’s replacement and former student.

Analysis of these compositions for bassoon suggests that they form a distinct and well-defined school of British bassoon composition. Many of these works follow the compositional guidelines laid out by Stanford in his writing, *Musical Composition: A Treatise for Students*, published in 1911. Among these guidelines are that they often fall into sonata, binary, or ternary forms; they begin with straightforward arpeggiated or scalar melodies that clearly establish the tonic; they eschew rhythmic complication; they often allow the bassoon to take on an accompanimental role; and they employ different ranges for the primary and secondary melodies.

Prior to this document, various aspects of the British music renaissance had already been examined. These include writings on the overall influence of the movement,¹⁸ as well as the importance of chamber music within the movement¹⁹ and music festivals supporting British music.²⁰ Not included in these writing is a large scale research of the bassoon music that emerged from the period. With the exception of Thomas Dunhill, each of the composers that

¹⁷This piece was originally written for cello, and later transcribed for clarinet by Vaughan Williams himself. It has since found its way into the standard repertoire of most bass instruments, including the bassoon.

¹⁸William Fielder Chappell, “The Late Nineteenth Century Renaissance of Music in England (With Special Reference to the Work of Parry and Stanford)” (MA thesis, University of Melbourne, 1963).

¹⁹Hodges, Cobbett.

²⁰ John Campbell Stam, “Four English Music Festivals and Their Influence on the Careers and Selected Major Choral Works of Parry, Stanford and Elgar” (DMA thesis, University of Iowa, 1991), 24.

will be focused on in this paper have been examined in detail. The same is true of many of the pieces that will be written about in this document, with the exceptions being the *Lyric Suite* by Thomas Dunhill, the *Four Sketches* for bassoon and piano by Gordon Jacob, and *Six Studies in English Folksong* by Ralph Vaughan Williams. William Hurlstone's *Sonata in F Major* was first researched by David S. Kirby.²¹ *Concerto for Bassoon and Strings* by Gordon Jacob is discussed in a dissertation by Wade Irvin that focused primarily on contrasting the Jacob's neo-classical concerto with that of the Classical era bassoon concerto of Johann Nepomuk Hummel.²² The *Partita* for Solo Bassoon and *Fantasy* for solo bassoon were discussed in a dissertation by Steven Russell Hanna.²³

²¹ David S. Kirby, "The Chamber Music of William Yeates Hurlstone" (DMA diss., University of Cincinnati, 1995).

²² Wade Irvin, "An Analysis and Comparison of Two Contrasting Bassoon Concertos by Johann Nepomuk Hummel and Gordon Jacob" (DMA diss., University of Alabama, 1990).

²³ Steven Russell Hanna, "Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Willson Osborne, George Perle and Vincent Perschetti" (DMA diss., The Eastman School of Music, 1993).

CHAPTER 2 – SIR CHARLES VILLIERS STANFORD

Sir Charles Villiers Stanford was born in Dublin, Ireland, where he began his studies in compositions with Sir Robert Stewart (1825 – 1894). He later studied with Carl Reinecke (1824 – 1910) in Leipzig, and Friedrich Kiel (1821 – 1885) in Berlin. His compositional output was abundant, with more than 200 compositions listed in Grove's *Dictionary of Music and Musicians*. Historian William Hadow states that

All of his writing gives the impression of ease, of a material under control, of an eloquence which never hesitates for a word or uses a wrong one.²⁴

Sir Charles Villiers Stanford is not remembered as a composer as much as he is remembered for his composition pupils.²⁵ Historian Jeremy Dibble stated about him that

Stanford's legacy has often been evaluated in terms of his role as a teacher. It is, after all, hard to discount the extraordinary list of names which he guided through the RCM from 1883 until the early 1920s. His brilliant facility as a composer – so fluent it enabled him to compose straight into full score – undoubtedly helped him to identify problems in the immature works of his pupils, and to see how such problems might be resolved.²⁶

Outside of his few works that receive occasional performance, such as *The Revenge*, *Songs of the Sea*, and *Songs of the Fleet*, his works go largely unremembered. In Stanford's view, this was because of his patriotism toward his Irish heritage. Historian Percy Young states

As such he believed in the superiority of the Irish to the English, but, because of his social origin, felt obliged to associate himself with those among the English who held it as a high responsibility to keep the majority of the Irish in subjection.²⁷

²⁴Sir William H. Hadow, *English Music* (Freeport, NY: Books for Libraries Press, 1931), 154.

²⁵Percy Young, *History of British Music* (New York: W.W. Norton & Company Inc., 1967), 517

²⁶Dibble, *Charles Villiers Stanford* (Oxford: Oxford University Press, 2002), 462.

²⁷Percy Young, *History of British Music*, 517.

Stanford began his education in Dublin, studying organ and composition with teachers such as Sir Robert Stewart (1825 – 1894), Arthur O’Leary (1834 – 1919) and Michael Quarry. Stanford was particularly fond of Quarry, saying such things as

(He) opened my eyes to Schumann whose music I had never seen; to the choral works of Bach, and to Brahms... We spent hours over four-hand arrangements of the Brahms Serenades (*sic*), the Sextets (*sic*) and Hungarian Dances; and he taught me the Händel Variations (*sic*) and even the D minor Concerto (*sic*). It was a new world which opened to my eyes when I first read the St. Matthew Passion, which till then had never penetrated to Ireland.²⁸

He studied classics at Cambridge, but garnered attention as one of the brightest musicians at the school. In October 1870, the Cambridge University Musical Society (CUMS) elected Stanford as a member of the society. The following November, he gave his debut as a pianist, which was warmly received by the audience in attendance.²⁹ Also, while attending the school in 1873, Stanford became the organist at Trinity College.

In early 1883, Stanford was named as a professor at the Royal College of Music, with the official title of Professor of Composition (a post he shared with Hubert Parry), Orchestration, and Conductor of the school’s orchestra (which he shared with Henry Holmes, professor of violin at the school).

Stanford was extremely well respected by his pupils. Ralph Vaughan Williams said of his tutelage that

Stanford’s teaching was constructive. He was not content to criticize what his pupils brought him, but he set them task to perform in order to strengthen certain parts of their work.³⁰

²⁸Thomas F. Dunhill, “Charles Villiers Stanford: Some Aspects of His Work and Influence,” *Proceedings of the Musical Association*, 53rd Sess. (1926 – 1927), 43.

²⁹Dibble, *Charles Villiers Stanford*, 47.

³⁰Ursula Vaughan Williams and Imogen Holst, *Heirs and Rebels: Letters Written to Each Other and Occasional Writings on Music by Ralph Vaughan Williams and Gustav Holst* (London: Oxford University Press, 1959), 100 – 102.

Stanford was also a frequent champion of his student's works. His influence with the publisher Stainer & Bell saw to the publication of new works by many of his students, including Gustav Holst (1874 – 1934), Ralph Vaughan Williams (1872 – 1958), Thomas Dunhill (1877 – 1946), Harold Darke (1888 – 1976), Barry Gray (1908 – 1984), James Friskin (1886 – 1967), Percy Buck (1871 – 1947), and Haydn Wood (1882 – 1959). This backing also helped sustain the small publishing house.³¹

In 1911, Stanford successfully negotiated with the publisher, Macmillan & Co., to write and publish the manual, *Musical Composition*, as the first of its series, "The Musician's Library." The book was a summary of his experience as both a composer and teacher. The publication was widely read, and was republished four separate times prior to World War II.³²

This manual features chapters on technique, rhythm, melodies, form, and color. Stanford's writings on form and melody are particularly relevant, and were the impetus to writing this document.

In his section on form, Stanford wrote that "the proportions must be preserved if the work is to make any sensible appeal to human intelligence."³³ He more specifically states instructions for sonata form saying that

The first and second subjects balance each other...the development is about one-half of the sum of the first and second subjects...the recapitulation is slightly less than the first presentation of the first and second subjects...the coda is about three fourths the length of the development.³⁴

³¹Dibble, *Charles Villiers Stanford: Man and Musician*, 383 – 384.

³²*Ibid.*, 396.

³³Stanford, Charles Villiers, *Musical Composition: A Short Treatise for Students*, (London: Macmillan and Co., 1949), 76.

³⁴Stanford, *Musical Composition*, 81.

Stanford describes his ideas on melody writing in much greater detail, but begins by saying that a composer should “write a melody in intelligible sentences, which is logical and clear in tonality.”³⁵ He added that the composer should be careful to “balance them (the sentences) satisfactorily to the ear. Remember that sentences to be intelligible must have commas, semicolons, colons and full stops.”³⁶ His final instructions stated that composers should “found your melodies on the diatonic scale, and treat chromatics as reinforcements and decorations only, until your themes move easily in diatonic intervals.”³⁷

Sir Charles Villiers Stanford defined color as “the timbre or quality of sound which underlies that variety in a single instrument.” He believed that different registers (high, medium and low) of wind instruments such as flute, clarinet and bassoon were all excellent at displaying different colors.³⁸

³⁵Ibid., 34

³⁶Ibid., 47

³⁷Ibid., 48

³⁸Ibid., 97.

CHAPTER THREE – WILLIAM HURLSTONE, *SONATA IN F MAJOR* FOR BASSOON AND PIANO

BACKGROUND

William Hurlstone was considered by his teacher, Sir Charles Villiers Stanford, to be his “best pupil,” a rather substantial comment, as Stanford’s composition students included Thomas Dunhill, Gordon Jacob, Ralph Vaughan Williams, Frank Bridge (1879 – 1941), and Gustav Holst.³⁹ Stanford was such a champion of Hurlstone’s work that he once had a heated exchange with the great pianist, Ernst Pauer, over the issue of the lack of tonal variety in Hurlstone’s work. Stanford won out and supposedly told Hurlstone “Stick to your key, my boy – stick to your key.”⁴⁰ Following his education at the Royal College, Hurlstone was one of many students from the period to become a professor at the school, beginning in 1905, teaching counterpoint. Hurlstone’s time in this position was short-lived, as he died of bronchial asthma in 1906 at age 30.⁴¹

The *Sonata in F Major* was completed in 1904 and dedicated to the bassoonist Edward Dubrucq, but was not published until after the composer’s death in 1906.⁴² Hurlstone’s

³⁹Katherine Hurlstone, ed., *William Hurlstone, Musician: Memories and Records by His Friends* (London: Cary & Co.), 65.

⁴⁰Hurlstone, *William Hurlstone*, 16.

⁴¹Pascall, Robert and Jeremy Dibble, “Hurlstone, William,” *Grove Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/13589> (accessed November 13, 2012).

⁴²David S. Kirby, “The Chamber Music of William Yeates Hurlstone” (DMA diss., University of Cincinnati, 1995), 46

contemporary Thomas Dunhill states about the piece that it is “probably the best modern work which bassoonists possess.”⁴³ In the same statement, he goes on to say

It covers the range of the instrument’s capabilities most successfully, neglecting neither the very human and very vocal qualities of its higher register or the richness and power of its lower tones. Nor does it pass over the more obvious opportunities for humorous expression, though very wisely in a work of this nature, it eschews mere clownishness. The balance of this work is perfect.⁴⁴

The work was, at first, incorrectly published as a piece for cello and piano, but the sonata is clearly a work for bassoon as it contains a written B1,⁴⁵ one half step below the range of the cello. The *Sonata* was the only work written for the combination of bassoon and piano by Hurlstone.

⁴³Charles Villiers Stanford, *Musical Composition: A Short Treatise for Students* (London: MacMillan and Co., Limited, 1949), 70.

⁴⁴Stanford, *Musical Composition*, 70.

⁴⁵ An explanation of the bassoon’s range is given in Appendix A

MOVEMENT I - VIVACE

Form

The form of the opening movement of the *Sonata in F Major* is sonata allegro, with a coda. The opening theme of the movement is forty measures long, containing four different phrases, and the B theme is forty-seven measures long, also containing four phrases. The development is fifty-three measures long, slightly more than half the length of the exposition, which measures at eighty-seven measures in length, making Hurlstone's development only slightly longer than Charles Stanford's recommendation. In the *Sonata in F Major*, the recapitulation is sixty-one measures long, whereas the original exposition was eighty-seven measures long. In the recapitulation, the A' theme is thirty-one measures in length, while the B' theme is thirty measures long, an almost equal balance of the two themes. The coda in the opening movement is seventeen bars long. The development of this piece was fifty-three measures longer, which makes Hurlstone's coda much shorter than prescribed by his teacher.

Form, *Sonata in F Major*, Mvt. I

A Theme	B Theme	Develop.	A' Theme	B' Theme	Coda
1 – 40 (40)	41 – 87 (47)	88 – 141 (53)	142 – 171 (31)	172 – 202 (30)	203 – End (17)
F	C	B min.	F	F	F

Figure 3.1. Form, *Sonata in F Major*, Mvt. I

Melody/Rhythm

The opening melody of the *Sonata in F Major* aligns with Stanford's rules for writing a melody. Stanford states in "a musically intelligible sentence" and that the tonality is "clearly laid out,"⁴⁶ especially in the opening measure of the piece. The melody, seen in Musical Example 3.1, continues until measure 12, clearly defining the tonic key, with its accents of the tonic and dominant key on the downbeat of each of the first three measures, leading to an accented downbeat of the dominant in measure 4. Hurlstone also writes this melody with limited use of chromaticism, the sole exception being in measure 9, when a chromatic passing tone is used. The entire twelve bar melody ends on a dominant chord, reinforcing the tonic key further.

Musical Example 3.1. *Sonata in F Major*, Mvt. I, mm. 1 – 4, tonic and dominant downbeats

Within this melody, Hurlstone uses rather simplistic rhythms. Outside of four statements of the sicilienne-like motif in measures 2, 4, 10 and 12, he omits syncopation, and allows the tonality to be the focal point of the melody in the opening section. The "B" theme, seen in Musical Example 3.2, strays slightly from the original melody in that dotted rhythms occur

⁴⁶Stanford, *Musical Composition*, 34.

almost immediately, with the first instance happening in m.42. These dotted eighth note-sixteenth note patterns occur throughout this statement, as well as the recapitulation.

Musical Example 3.2. *Sonata in F Major*, Mvt. I, mm. 41 – 48, 173 – 180, dotted and borrowed rhythms

Syncopation also begins to occur in this section, especially as it progresses into the development. This occurs in conjunction with the dotted pattern described in the previous paragraph.

One other aspect that should be noted is the use of a single sixteenth note triplet in m.45, as well as the corresponding place in the recapitulation in m.177. These are the only borrowed rhythms in this movement.

Range/Role

In the opening movement of his *Sonata*, Hurlstone uses a limited range for the solo bassoon, with a complete range of Bb1 – B4. The “A” theme utilizes a range of C1 – A3, although the interval of C1 – F1 is only used at the conclusion of the opening phrase, which contains the melodic material from which much of the piece is derived. The “B” theme uses a very similar range of A#1 – G3, and similar to the opening section, Hurlstone only deploys the lowest part of the range in mm.77 – 87, in the transitional material leading into the development. This use of the lowest part of the range, which often signals the end of an idea or section within a piece, is typical of the music that will be described in this document. There is no discernible difference in the range of the development or recapitulation in comparison to the exposition.

In the *Sonata*, Hurlstone changes the melodic color by moving the solo line from the bassoon to the piano at unexpected times. The best example of this is found in the opening movement during the initial statement of the “B” theme. The piano gets the first statement of the melodic content, with the bassoon taking over eight measures later. In contrast, at the restatement of the “B” theme in the recapitulation in m.173, the bassoon takes the statement of the theme with a slightly reduced piano line.

There is also the transition from the “B” theme to the development, where the bassoon and piano play against each other, with the piano maintaining the “B” theme rhythmical material against the bassoon’s syncopated countermelody.

MOVEMENT II - BALLADE

Form

The form of this movement is modified ternary, where the initial “A” theme acts as a double exposition. The initial theme and its recapitulation are similar in length at twenty-seven and twenty-five measures, respectively. The “B” theme is much shorter at seventeen measures, which fits into Stanford’s description of a development. The coda is similar to the opening movement, registering in at the length of eight measures, much shorter than any of the other sections. The opening section consists of three phrases, as does the “B” theme, although the phrases in this section are much shorter, almost acting as fragments placed together. The recapitulation actually contains four phrases; the first three are statements of the fugal theme, followed by a single restatement of the primary melody.

Form, *Sonata in F Major*, Mvt. II

A	B	A’	Coda
1 – 27 (27)	28 – 45 (17)	46 – 71 (25)	72 – 80 (8)
G min.	Bb	G min.	G min.

Figure 3.2. Form, *Sonata in F Major*, Mvt. II

This movement is the first instance of modified strophic form discussed in this document, although it is a variation of the form used by Gordon Jacob in both the *Partita for solo bassoon* and *Four Sketches*, and Ralph Vaughan Williams in *Six Studies in English Folksong*. Hurlstone’s

version is more complex than that of the other two composers, in that his version contains three different sections of *three* phrases, as opposed to the shorter works, which only contain three phrases in total.

Melody/Rhythm

In the primary melody of this movement, stated in the piano in mm.1 - 9, the key of G minor is stated prominently through the repeated use of tonic and dominant pitches on the downbeat of each measure, except for m.4, in which Hurlstone employs a 6-5 suspension.

When the bassoon enters in m.10, this same tactic is initially employed in the dominant key, before Hurlstone begins to transition to the second statement of the primary melody, which is stated in the bassoon, two octaves lower than the initial statement.

Musical Example 3.3. *Sonata in F Major*, Mvt. II, mm.1-9, tonic and dominant downbeats

The image displays a musical score for the piano part of the second movement of the Sonata in F Major. The score is written in 4/4 time and G minor. It consists of two systems of staves. The first system shows measures 1 through 4, with arrows pointing to the tonic (G) and dominant (D) notes on the downbeats of measures 1, 2, 3, and 4. The second system shows measures 5 through 9, continuing the melody and accompaniment. The key signature is one flat (Bb) and the time signature is 4/4.

Rhythmically, this movement employs two primary rhythmic ideas. The first is the dotted quarter note – eighth note idea stated in the “A” and “B” themes. The second is the dotted eighth note – sixteenth note motif introduced in the bassoon in m.14. This idea becomes the central focus of the fugal material in the transition from “B” back to “A.” The melody does not use any borrowed rhythms, although triplets are very prevalent in the accompaniment.

Range/Role

The range of this movement is C#1 – B4. In each statement of the melody, the range is changed. The range of the initial statement is D2 – Ab3. In the second statement, when the bassoon carries the melody, the range is lowered to D1 – Bb3. During the “B” theme, the bassoon plays higher in the range, utilizing F2 – B4. The recapitulation uses the entire range of the initial sections, a common trait in the music described in this paper.

Another area to highlight is the recapitulation at m.46, seen in Musical Example 3.4, in which Hurlstone has written a brief three voice fugue, with the bassoon receiving the initial statement, followed two measures later in the left hand of the piano. The final voice is in the right hand two measures later.

Musical Example 3.4. *Sonata in F Major*, Mvt. II, mm.46 - 54, Three voice fugue

The image displays a musical score for a three-voice fugue in F Major, measures 46-54. The score is arranged in three systems, each featuring a Bassoon part and a Piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Bassoon part begins with a melodic line in measure 46, which is then taken up by the Piano in measure 47. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The fugue concludes in measure 54 with a final cadence in F Major.

MOVEMENT III - ALLEGRETTO

Form

Similar to the movement that precedes it, the third movement is in a modified ternary form. This movement is fairly balanced, with the “A” and “B” themes being forty-two and forty-seven measures, respectively. The recapitulation is a bit shorter than the initial statement of “A,” at twenty-nine measures in length. As in the previous movements, Hurlstone employs an extremely short coda that is four measures in length.

The initial section of movement three contains four phrases, and is unique in that Hurlstone places a double bar between each of these, separating them from the earlier material. This unusual notation continues throughout the movement. The “B” theme contains three phrases, slightly less than the opening section, although the phrases in this section are slightly longer than the previous section. Like the initial section, the “A” also employs four phrases that are nearly identical to the previous statement of this material.

It should be noted that although the length of each section does not match up to Stanford’s instructions, the phrase totals do match up to the proportions he describes in his manual.

Form, *Sonata in F Major*, Mvt. III

A	B	A	Coda
1 – 42 (42)	43 – 90 (47)	91 – 120 (29)	121 – 124 (3)
F	Bb min.	F	F

Figure 3.3. Form, *Sonata in F Major*, Mvt. III

Melody/Rhythm

As with the previous movement, the melody in movement three is stated first in the piano, however, this time, the melody, shown in Musical Example 3.5, is stated in an identical fashion when the bassoon enters. The melody in this movement employs the largest number of non-diatonic tones of any melody in the piece. In fact, the tonality of this movement relies heavily upon the bass line, with tonic pitches on the downbeats of m.1, 2, and 4, followed by statements of the second, third, fourth, and fifth scale degrees in mm.5 - 7. The melody does not use an emphasized tonic pitch until the cadence.

Rhythmically, the two sections of this movement vary widely. The opening and closing sections open with common rhythms in 3/4 time. Each statement of the melody begins with a dotted quarter note followed by three eighth notes. This idea is typically followed by rhythms consisting of entire measures of quarter notes or eighth notes.

Each of these sections also contains a single triplet, in m.38 and m.110, leading to the final melodic statement in each section. This is important to note, as the use of a single triplet is a fairly common idea in the works discussed in this document.

Musical Example 3.5. *Sonata in F Major*, Mvt. III, mm. 9 - 16, Non-diatonic notes highlighted

The image displays a musical score for Bassoon and Piano, measures 9-16. The Bassoon part is in the upper system, and the Piano accompaniment is in the lower system. The key signature is one flat (F major), and the time signature is 3/4. The Bassoon part features a melody of quarter notes, with non-diatonic notes highlighted by boxes. The Piano accompaniment provides a counterpoint with chords and moving lines in both hands.

The melody of the “B” theme consists almost entirely of quarter notes. Any rhythmic variation in this section comes from the counterpoint in the accompaniment.

Range/Role

The range of the third movement is Bb1 – A3. The range of the initial theme is D2 – Ab3. The range of the “B” theme is Bb1 – Ab3, although this section can be divided into two parts. The initial statement of the new material is played in the higher range of D2 – G3, whereas the repeat of this material at m.74 is Bb1 – G2, an octave lower than the previous statement.

Like the previous movement, Hurlstone gives the initial statement of the melody to the piano, with the bassoon entering eight measures later. After this introduction, the bassoon carries the bulk of the melodic load, outside of the brief takeover by the piano in mm.21 - 24. In the

concluding section, the bassoon is now given the initial statement, with the piano taking control briefly in the second phrase, in mm. 113 – 116.

During the “B” theme, Hurlstone employs a technique not often used in works of this genre: melody in octaves. The statement of the melodic material in this section is played in the piano, and the bassoon, one octave lower. When the second statement of the melody comes in seven measures later, the bassoon takes the melody, while the right hand of the piano plays an elaborate variation. In the restatement of this material in m.74, the bassoon plays the melodic material, with the piano accompanying. The bassoon also takes a purely accompanimental role in the passage from mm.57 - 73, while the piano plays a variation on the “B” melody.

MOVEMENT IV – MODERATO - ANIMATO

Form

The final movement of this work is one that does not conform to a traditional Classical form, instead opting for a quasi-sonata form. The brief introduction, invoking the second movement and predicting the “B” theme, is similar in length to the coda that concludes the movement, at eleven and twelve measures, respectively.

The exposition is fairly balanced in terms of phrases, with each having four phrases, although the “B” theme is twelve bars longer than the “A” theme. The development is also nearly equal in length to the exposition, at seventy-eight measures, compared to the eighty-five measures of the exposition.

At the recapitulation, this movement loses its balance. There is no true recurrence of the “B” theme, simply indications of its melodic material in the accompaniment. The repeated “A” theme is about two-thirds of the length of the original material.

Form, *Sonata in F Major*, Mvt. IV

Intro	A	B	Develop.	A'	Coda
1 – 11 (11)	12 – 48 (36)	49 – 97 (48)	98 – 177 (79)	178 – 201 (23)	202 – 214(12)
Bb min.	F	C min.		F	F

Figure 3.4. Form, *Sonata in F Major*, Mvt. IV

Melody/Rhythm

In the opening melody of movement four, Hurlstone does something new within this piece. Instead of opening with a V-I pickup, as was done in movements two and three, he opens the Vivace section with a I – V pickup, allowing the tonic to be stated in the bass. As the melody progresses, the bassoon perches strongly on the pitches of an F major triad, using only these on the opening beat of each of the first six measures. This pattern is consistent of the many variations of this melodic idea uses throughout the movement.

Musical Example 3.6. *Sonata in F Major*, Mvt. IV, mm.12 – 21, tonic – dominant pickup

The musical score consists of two systems. The first system shows the Bassoon and Piano parts. The Bassoon part begins with a pickup of the tonic (F) and dominant (C) notes, labeled 'I-V'. The Piano part begins with a pickup of the tonic (F) and dominant (C) notes, labeled 'Tonic'. The second system shows the continuation of the Bassoon and Piano parts. The Bassoon part continues with a melodic line, and the Piano part continues with a bass line and a treble line with chords.

The melodic material of the “A” theme is diverse when compared to the other material in this work. Instead of focusing on a few rhythmic durations, or a rhythmic motif, nearly every measure contains different rhythmic durations.

The “B” theme is closer to the other melodies in the piece; it opens with a V – I pickup, as is typical of Hurlstone’s other melodies. It also utilizes only pitches from the tonic C minor triad on accented beats for the opening three measures of the new melody, as seen in Musical Example 3.7.

Rhythmically, this melody is also closer to Hurlstone’s other melodies. It focuses primarily on the durations of dotted eighth note and sixteenth note, but also uses the rhythmic idea of quarter note tied to a dotted eighth note, followed by a sixteenth note.

Musical Example 3.7. *Sonata in F Major*, Mvt. IV, mm.49-57, tonic and dominant downbeats

The musical score consists of two systems. The first system shows the Bassoon and Piano parts for measures 49-51. The Bassoon part begins with a pickup measure (measure 49) and then measures 50 and 51. The Piano part consists of measures 49, 50, and 51. The second system shows measures 52-57. The Bassoon part continues with measures 52, 53, 54, 55, 56, and 57. The Piano part continues with measures 52, 53, 54, 55, 56, and 57. The key signature is one flat (Bb) and the time signature is 2/4. The Bassoon part features a melodic line with dotted eighth and sixteenth notes, and the Piano part features arpeggiated chords and triplets.

Range/Role

The final movement of this piece uses a range of Bb1 – A3, a range nearly identical to the opening section of the piece. Moving past the introduction, which calls back the second

movement, the “A” theme uses a range of Db1 – G3. The actual range could be labeled as C2 – G3, however, as the two lone notes below C2 are at the cadence point in mm.47 – 48: A V – I of Ab1 moving to Db1. This is another example of the lowest part of the used range signaling the end of a melodic idea. The “B” theme in this movement uses the slightly smaller range of G1 – A3.

Throughout the development, Hurlstone calls back to the “A” theme in the piano, most prominently in mm.98-107. In each of these instances, the bassoon is relegated to an accompanimental role. When this material returns in the recapitulation, the bassoon once again carries the melody.

CHAPTER 4 – THOMAS DUNHILL, *LYRIC SUITE* FOR BASSOON AND PIANO

BACKGROUND

Thomas Frederick Dunhill entered the Royal College of Music in 1893, studying piano with Franklin Taylor and composition with Charles Stanford. Following his graduation, and a brief stint as assistant music master of Eton College, Dunhill gained employment at the Royal College, teaching harmony and counterpoint in the post that was vacated by Hurlstone upon his death.⁴⁷

Throughout his career, Dunhill was a strong advocate of new chamber music. His personal output in the medium included five different quintets for mixed instrumentation, as well as duos for violin and piano, cello and piano, clarinet and piano, and bassoon and piano. In addition, Dunhill founded a chamber music series in 1907 and won the first ever Cobbett

⁴⁷Beryl Kington, "Dunhill, Thomas," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/08322> (accessed May 8, 2012).

Chamber Music Medal in 1924,⁴⁸ which was awarded for his work titled *Chamber Music: A Treatise for Students*.⁴⁹

Chamber Music: A Treatise for Students, dissects the composition of chamber music works, particularly those for strings, to which Dunhill attributes six of the nine chapters. Dunhill does discuss winds at length in Chapter VIII. In this chapter, Dunhill describes his affinity for the bassoon, saying

It has a magnificent range and is capable of considerable dignity of expression... (It) is available for tenor and baritone solos and need by no means be regarded as merely a bass instrument. The notes above middle C have indeed some kinship in tone with the cello... The medium register, which may be said to extend for about an octave downwards from middle C, is powerful, but rather hollow and lacking in charm or colour. The notes of the lowest octave are rich and full... It is capable of considerable execution, being equally well adapted for *legato* and *staccato* passages, and, like the clarinet, it can jump from one register to another with ease and certainty.⁵⁰

The *Lyric Suite* for bassoon and piano, Opus 96 was written in 1941, at a time when Dunhill was writing several pieces for wind instruments. These works include the *Suite* for flute and pianoforte, Opus 93 (1941), the *Phantasy Suite, in six short movements (sic)* for clarinet and piano, Opus 91 (1941), the *Three Short Pieces* for oboe and piano, Opus 81 (1941), *Friendship's Garland: A Suite of Five Miniatures (sic)* for oboe and piano, Opus 97 (1944), and *Cornucopia:*

⁴⁸ Betsi Hodges, *W.W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Musical Renaissance*, (DMA diss. The University of North Carolina at Greensboro, 2008), 62.

The Cobbett Medal is an award originally presented by British philanthropist, Walter Willson Cobbett, to be given annually to a musician who made a significant contribution to the area of chamber music. Among the recipients were composers such as Ralph Vaughan Williams and Edward Elgar, performers such as Pablo Casals and high level patrons of classical music such as Elizabeth Sprague Coolidge.

⁴⁹ Frank Howes and Christina Bashford, "Cobbett, Walter Willson," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/06006> (accessed February 7, 2013).

⁵⁰ Thomas Dunhill, *Chamber Music: A Treatise for Students* (London: Macmillan and Co., Limited: 1913), 268.

A Sheaf of Miniatures for horn and piano, Opus 95 (1941). The *Lyric Suite* is a collection of five short movements, similar in style and length to the *Partita* for Solo Bassoon by Gordon Jacob. Also reflective of the Jacob is that each of these movements is cast in a simple, usually binary, form.

When the *Lyric Suite* was initially reviewed, it received a lukewarm reception from critics; one stated about the *Lyric Suite*:

It is true that there is here no contribution to what is called “progress” and that on the whole the music is distinguished by amiability and fluency rather than by character and originality. Still, the composer has a quiet, modest but perfectly distinctive and mature style of his own...They contain music of quality, which will perhaps tire the listener the (*sic*) less easily because it may not hold him very powerfully, and will certainly continue to engage the players by its technical interest, its pleasantness and its varied but always effective writing.⁵¹

⁵¹E.B., “Lyric Suite, for Bassoon and Piano, Op. 96. Phantasy Suite, for Clarinet and Piano, Op. 91, Suite in A Minor, Flute and Piano, Op. 93 by Thomas Dunhill,” *Music & Letters*, Vol. 23, No. 3, July, 1942, 263.

MOVEMENT I – ALLEGRETTO AMABILE

Form

The form of the opening movement is rounded binary, with the “A” theme being slightly longer than the “B” theme. The recapitulation of the “A” theme, however, is about one-third shorter than its original statement. This creates a small imbalance within the form. Despite the imbalance in terms of overall length, each section in this piece contains two primary phrases, although the lengths of these phrases do vary. The short coda in this movement works against Stanford’s teachings, although the shorter coda does appear often in the bassoon works of other composers discussed in this paper, particularly those by William Hurlstone and Gordon Jacob.

Form, *Lyric Suite* for bassoon and piano, Mvt. I

A Theme	B Theme	A' Theme	Coda
1 – 17 (17)	18 – 32 (14)	33 – 45 (12)	46 – 49 (3)
B min.	D	B min.	B min.

Figure 4.1. Form, *Lyric Suite* for bassoon and piano, Mvt. I

Melody/Rhythm

The melody of this movement, as seen in Musical Example 4.1, is set in B minor; however, the bassoon does not play the tonic pitch of the key on an accented beat until the first beat of m.3. The melody begins with a pickup on the dominant tone, which leaps to the mediant,

instead of the tonic, as the listener expects, leaving the bass line with the responsibility of stating the tonic pitch. It also differs from other movements in this document in that it uses simple syncopation in the melody against a rhythmically simple bass line. Despite these factors, the melody plus bass line clearly state the tonic key with a chord progression of I - IV - I6 - IV - I, with the bassoon ending the initial statement of the melody with tonic and dominant tones in m.3.

Musical Example 4.1. *Lyric Suite* for bassoon and piano, Mvt. I, mm.1 – 7, dominant – median pickup

The image displays a musical score for Bassoon and Piano, measures 1 through 7. The key signature is D major (two sharps) and the time signature is 4/4. The bassoon part is written in a single staff with a bass clef. It begins with a pickup note in measure 1, followed by a melodic line. A box highlights the first two notes of the melody in measure 1. A downward-pointing arrow is positioned above the final note of measure 3. The piano accompaniment is written in two staves (treble and bass clefs). The left hand plays a steady eighth-note bass line, while the right hand plays chords and some melodic fragments. The score concludes with a double bar line at the end of measure 7.

Range/Role

The written range of this movement is D1 – Bb4. The “A” theme has a written range of F2 – Bb4. The B theme is divided into two smaller parts, the first of which has a range of D2 – G3, and the second with a range of D1 – C3. At the recapitulation, Dunhill does not continue his pattern of each section utilizing a lower range, returning to the original range of F2 – Bb4.

In the “B” section of the movement, as seen in Musical Example 4.2, Dunhill moves away from the roles of the previous sections. During this section, the bassoon and piano trade off the melodic content, allowing each to act as both solo and accompaniment.

Musical Example 4.2. *Lyric Suite* for bassoon and piano, Mvt. I, mm. 21 - 28, Melody trade off in bassoon and piano

The first system of the musical score shows measures 21-28. The Bassoon part (top staff) begins with a melodic line in measure 21, which then trades off to the Piano part (middle and bottom staves) in measure 22. The Piano part features a complex, arpeggiated texture. The Bassoon part resumes its melodic line in measure 23, while the Piano part provides harmonic support with chords and arpeggios. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of the musical score shows measures 25-28. The Bassoon part (top staff) has a melodic line in measure 25, which trades off to the Piano part (middle and bottom staves) in measure 26. The Piano part features a complex, arpeggiated texture. The Bassoon part resumes its melodic line in measure 27, while the Piano part provides harmonic support with chords and arpeggios. The key signature is one sharp (F#) and the time signature is 4/4.

The third system of the musical score shows measures 27-28. The Bassoon part (top staff) has a melodic line in measure 27, which trades off to the Piano part (middle and bottom staves) in measure 28. The Piano part features a complex, arpeggiated texture. The Bassoon part resumes its melodic line in measure 29, while the Piano part provides harmonic support with chords and arpeggios. The key signature is one sharp (F#) and the time signature is 4/4.

MOVEMENT II – SCHERZINO. ALLEGRO MOLTO, GIOCO SO

Form

As stated in the title of the piece, this movement is written in a short, scherzo form, which is not the traditional place for a scherzo within a larger work, where the scherzo movement typically occurs third in a series of four movements.⁵² In terms of balance of form, Dunhill employs a similar usage as the previous movement. The “A” and “B” themes are similar in length. Both also contain two phrases apiece. The second statement is nearly identical to the initial statement both in length and phrase count. Following a brief transition of six measures in a key utilizing the dominant, the final statement of “A” and the coda are significantly shorter in length.

Form, *Lyric Suite* for bassoon and piano, Mvt. II

A Theme	B Theme	A' Theme	Transition	A' Theme	Coda
1 – 14 (14)	15 – 32 (17)	33 – 48 (15)	49 – 55 (6)	56 – 63 (7)	64 – 71 (7)
G	E min	G	Ab	G	G

Figure 4.2. Form, *Lyric Suite* for bassoon and piano, Mvt. II

⁵² Michael Kennedy and Joyce Bourne, “Scherzo,” *The Oxford Concise Dictionary of Music*, Fourth edition (Oxford: Oxford University Press, 2004), 643.

Melody/Rhythm

Similarly to the opening movement, Dunhill goes against Stanford's teachings in the primary melody of the bassoon. In contrast to the opening movement, which has a one beat dominant pick up note, the second movement opens with a complete measure of the dominant, leading to the statement of the tonic pitch in m.2, which is not placed on an accented beat in the bassoon. This can be seen in Musical Example 4.3. The tonic is stated on an accented beat in the bass below this material. This motif is reinforced in the bass line, with the statement of scale degrees 5, 6 and 7. Once the tonic is stated in m.2, the following two measures are a clear statement of the tonic key, with the bassoon moving from scale degrees 3, 2 and 1 in rapid succession, while the bass line makes the same movement in inversion and augmentation. This is followed by a measure outlining the dominant. This opening statement is only two measures long leading to another statement of the dominant as in m.1, which as before, leads to another statement of the tonic melody which is one measure longer in this second statement.

Musical Example 4.3. *Lyric Suite* for bassoon and piano, Mvt. II, mm.1 – 7, use of tonic and dominant chords

Rhythmically, Dunhill uses a three measure melodic idea, such as mm.1 - 3 seen in Musical Example 4.3, for the basis of the melodic material. Outside of the penultimate measure of each phrase in which Dunhill uses a dotted rhythm to highlight the upcoming cadence, such as m.6. Dunhill eschews use of dotted rhythms outside of these moments, focusing on scalar eighth note passages.

Range/Role

The range of the second movement is D1 – G3. Unlike the previous movement, Dunhill regularly uses this full range throughout this movement, employing the lowest parts of the range

at the ends of the phrases, notably in mm.7, 21 – 22, and in the final measure of the movement, m.71.⁵³

The only moment in this movement in which Dunhill changes roles is in mm.60 – 67, where the bassoon plays a pedal G1, while the piano is given the melody. Following this passage, the bassoon once again takes the melody.

⁵³As well as in repeated instances of the melody

MOVEMENT III – NOCTURNE. ANDANTE CON MOTO, GRAZIOSO

Form

The third movement is in rounded binary form, albeit one that is fairly unbalanced. The “A” theme appears to be twice as long as either the “B” or the repeated “A” themes. A more thorough investigation shows that the opening theme acts as more of a double exposition, with the opening melody being played twice, in contrast to the “B” and “A” sections, each consisting of a single statement. As with the previous two movements, the coda is much shorter than the length prescribed by Stanford.

Form, *Lyric Suite* for bassoon and piano, Mvt. III

A Theme	B Theme	A Theme	Coda
1 – 20 (20)	21 – 32 (11)	33 – 43 (10)	44 – 49 (5)
Eb	Bb minor	Eb	Eb

Figure 4.3. Form, *Lyric Suite* for bassoon and piano, Mvt. III

Melody/Rhythm

The melody of this movement, seen in Musical Example 4.4, is based primarily upon an Eb major triad with accompanying neighboring tones. Supporting this theme, Dunhill complements the melody with a quasi-ostinato bass line that outlines the harmony. This movement differs from the other movements in that frequent suspensions obscure the harmony

more than in any other movement discussed in this paper. Excellent examples of these suspensions occur on the downbeats of mm.1, 2, and 3.

Musical Example 4.4. *Lyric Suite* for bassoon and piano, Mvt. III, mm.1 – 5, highlighting suspensions

The image shows a musical score for Bassoon and Piano, measures 1-5 of Mvt. III of *Lyric Suite*. The score is in 9/8 time and B-flat minor. The bassoon part features a melodic line with two 'Suspension' markings over the first and second measures. The piano part features a descending B-flat minor scale in dotted quarter notes in the right hand, with a counter-melody in the left hand. The piano part also has a 'Suspension' marking over the first measure.

The primary melody of the “B” theme is found in the piano, not the bassoon. Although heavily ornamented, it features a descending B-flat minor scale in dotted quarter notes in the piano’s right hand. Unlike the “A” theme, non-diatonic tones find their way both into the primary melodic material, as well as the countermelody in the bassoon.

Rhythmically, the melody relies heavily upon a quarter-eighth note style that is common in compound time. There is little variation in the rhythmic ideas used in this movement, with the exception of some notes of longer durations, used in mm.42, 45, and 48 - 49.

The “B” theme varies rhythmically from the previous section. Instead of the quarter note-eighth note idea used earlier, it uses consistent eighth notes over the dotted quarter note melody. The bassoon countermelody also features longer durations, using mostly dotted quarter notes and dotted quarter notes tied to non-dotted quarter notes.

Range/Role

The written range of this movement is C2 – A3. Similar to the *Scherzino*, Dunhill regularly uses the entire range throughout the entire movement. The movement is unique in that the lowest octave of the bassoon’s range is omitted entirely; however, Dunhill does use the lowest part of the movement’s written range at the conclusion of the “A” theme with the final notes being D2, F2 and E2. This movement differs from others in this piece, in that the lowest part of the range is utilized evenly throughout the movement.

This movement features the largest change of role within the piece. During the “B” theme, the melodic material is given completely to the piano, while the bassoon plays accompanimental material throughout the passage.

MOVEMENT IV – INTERMEZZO ALLA GAVOTTA. ANIMATO

Form

As is found in the first and third movements, the fourth movement is cast in rounded binary form. The movement is also the most evenly balanced formally, making it the movement that best conforms to Stanford's teachings best, with evenly balanced sections within the form. Both the "A" and "B" theme are sixteen bars in length, with a recapitulation of fourteen measures. Each of these sections contains two phrases. The coda is seven measures in length, half that of the other sections.

Form, *Lyric Suite* for bassoon and piano, Mvt. IV

A Theme	B Theme	A' Theme	Coda
1 – 16 (16)	17 – 33 (16)	34 – 48 (14)	49 – 56 (7)
D min	A	D min	D min

Figure 4.4. Form, *Lyric Suite* for bassoon and piano, Mvt. IV

Melody/Rhythm

This movement is unique within the work, as it is the only one that opens without the bassoon playing the solo line. The movement's melody, shown in Musical Example 4.5, begins with three eighth note pickups in m.4. The key is outlined by the first four scale degrees, followed by a leading tone moving toward a note within the dominant chord. This melody

contains almost no non-diatonic tones, outside of the C#s in mm.7 and 13, highlighting the dominant. Also, the notes on accented beats are always contained within the harmony.

As with the other movements in this work, the opening melody uses simplistic rhythms to create a tuneful line. In fact, the “A” theme uses only three notes that are not of the duration of the eighth or quarter note. There is no syncopation present in the opening melody, although syncopation is implied through the composer’s use of articulation.

In the “B” theme, Dunhill begins to use longer rhythmic durations, utilizing dotted quarter notes often, as well as half notes in m. 28 and m.30, and a whole note in m.31.

Intermingled within these longer durations are eighth note ideas, using the material stated in the opening melody.

Musical Example 4.5. *Lyric Suite* for bassoon and piano, Mvt. IV, mm.4 - 9, melodic statement of tonic key

The musical score consists of two systems for Bassoon and Piano. The first system shows measures 4, 5, and 6. In measure 5, a box highlights the notes G₂, F₂, and E₂ in the Bassoon part. In measure 6, an arrow labeled "Dominant" points to the G₂ note, and another arrow labeled "Tonic" points to the C₃ note. The second system shows measures 7, 8, and 9. In measure 7, a box highlights the notes G₂, F₂, and E₂ in the Bassoon part. The Piano part provides harmonic support with chords and moving lines in both hands.

Range/Role

The written range of this movement is D1 - A3, however, the notes between D1 – A1 are only used in the final two measures of the recapitulation, a trait frequently used by these composers to signal the end of the initial section in a fast movement. The omission of this passage, from mm.47 -48, gives the movement a more proper range of A1 – A3. There is a minor variation in the range used between sections. The “A” section uses a range of A1 – F3, the “B” uses a range of D2 – A3, with one exception, a single A1 at its conclusion, in a fashion similar to the end of the “A” theme.

This is the only movement in this piece that opens with the melody in the piano. It is important to note that the opening four measures differ from the initial melody in the bassoon, serving more to set the pulse of the piece through a quasi-ostinato, rather than through the melodic content. The piano is given its first true prominent moment when it introduces the “B” theme. This differs from the “A” theme in that it introduces the new melodic material before moving to a contrapuntal countermelody, beneath the range of the bassoon.

In the final statement of the “A” theme, the bassoon and piano share the melody, with each voice taking over alternating ideas. The bassoon takes the lead primarily on beats 4 and 1, with the piano being the lead on beats 2 and 3.

MOVEMENT V – VIVACE, CAPRICCIOSO ASSAI

Form

The fifth movement is in rounded binary form, which unlike the other movements, changes key, meter and tempo in the statement of the second theme, giving the clearest indication of a new idea in any of the movements.

Although the “A” and “B” themes are rather unequal in length, Dunhill does utilize Stanford’s other suggestions of form in that the recapitulation is slightly shorter than the original statement of the theme, and the coda is slightly less than half the length of the “B” theme.

Form, *Lyric Suite* for bassoon and piano, Mvt. V

A Theme	B Theme	A' Theme	Coda
1 – 24 (24)	25 – 62 (37)	63 – 83 (20)	84 – 99 (15)
D	A	D	D

Figure 4.5. Form, *Lyric Suite* for bassoon and piano, Mvt. V

Melody/Rhythm

This movement goes the farthest astray from Stanford’s melodic outlines. The melody, displayed in Musical Example 4.6, utilizes non-diatonic pitches before clearly establishing the key. Despite this, in the first two measures, the bassoon line implies D major, although somewhat ambiguously because of the inclusion of a single B natural, a neighboring tone in this

situation. This note could signal another key, but the opening flourish in the piano clearly allows for D major. By m.3, chromatic tones, in the form of a raised fourth, begin to appear.

Musical Example 4.6. *Lyric Suite* for bassoon and piano, Mvt. V, mm.1-5, highlighting tonic chord

Dunhill drastically changes the melody in the “B” theme, shown in Musical Example 4.7, using a more lyrical line. In this theme, Dunhill employs a device used only once in this piece, a melody between voices in octaves. In m.29, the bassoon joins the second half of the melody, with the piano playing the same material one octave higher. This idea is traded between the two voices with similar passages in mm.35 – 36, 39, and 43 – 44. Between these passages, a scalar theme is played by the piano, followed by a variation in the bassoon, and concluding with the original statement in the piano.

Musical Example 4.7. *Lyric Suite* for bassoon and piano, Mvt. V, mm.25 – 37, melody in octaves

Range/Role

The written range of this movement is C#1 – A3. The range of the opening section is E1 – A3, and second section is Eb1 – F#3, not noticeably different from the opening section. The range in this movement is similar to movements II and III in that the range is used throughout the movement.

In this movement, Dunhill frequently alternates melodic material between the solo bassoon and the piano. Particularly common in regards to melodic lines is the arpeggiated motif that opens in the bassoon and then reappears in the piano throughout the “A” section, as seen in Musical Example 4.6.

CHAPTER 5 – GORDON JACOB, *CONCERTO FOR BASSOON AND STRINGS*

BACKGROUND

Like Hurlstone and Dunhill, Gordon Jacob was educated at the Royal College of Music. Unlike the others, this was the second step of Jacob's education, as prior to this, Jacob studied at Dulwich College. He also served in active duty during World War I.⁵⁴

Upon entering the Royal College, Jacob studied with teachers such as Herbert Howells (1892 – 1983), Adrian Boult (1889 – 1983), Ralph Vaughan Williams (1872 – 1958), and Charles Stanford (1852 - 1924). From Stanford, Jacob claimed to have learned two things: a thoroughly professional attitude towards the art and craft of composition and an economy of notes.⁵⁵ In 1924, Jacob began teaching composition at the school, a post he held until 1966. Among his students were Malcolm Arnold (1921 - 2006), Imogen Holst (1907 – 1984) and Elizabeth Maconchy (1907 – 1994).⁵⁶

Jacob's *Concerto for Bassoon and Strings* was composed in 1947. According to a letter from the composer,

(The concerto) was written for Archie Camden who gave its first performance with the BBC Orchestra at a Promenade Concert at the Royal Albert Hall, London in 1947. It was written for him at his request.⁵⁷

⁵⁴Eric Wetherell. "Jacob, Gordon," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/14035> (accessed May 7, 2012).

⁵⁵Whiston, "A Biographical Sketch" (Ph.D thesis, University of Oklahoma, 1987), 20.

⁵⁶Machonchy added a piece for bassoon of her own, the *Concertino for Bassoon and Strings*, written in 1952.

⁵⁷Gordon Jacob, *Concerto for Bassoon & Strings* (London: Joseph Williams LTD, 1948), 1.

This was not the first piece Jacob composed for winds. Jacob had written a wind quintet in 1930, as well as the *Concerto for Oboe and Strings* (1933), the *Oboe Quartet* (1938) and *Clarinet Quintet* (1940). Despite this, Jacob seemed to have a tainted view of the wind family, writing in the notes of his Wind Quintet No. 2 that “wind instruments are not so difficult to master as strings or piano and a degree of proficiency can be attained comparatively quickly.”⁵⁸ Although he concedes in the following sentence, “To play any instrument really well, much hard work and regular practice are needed, of course.”⁵⁹

The *Concerto for Bassoon and Strings* was accepted quickly in the repertoire of the bassoon, and was positively reviewed by critics, one who stated that

A concerto for bassoon is to certain attract attention, regardless of its place of origin, if only because of the limited solo literature available for this instrument. Jacob’s concerto, dedicated to Archie Camden, solo bassoonist of the BBC Symphony is, as it happens, an interesting and valuable addition to bassoon literature...The concerto is certainly worthy of serious consideration for performance.⁶⁰

The piece is Neo-Classical in nearly every sense. It contains three movements in the typical fast-slow-fast form commonly found in Classical concerti. The opening movement is in sonata allegro form, the second is a semi-rhapsody, and the final is in rondo form, another nod to Classical era concerti.

⁵⁸Jacob, Gordon, *Wind Quintet No. 2* (London: Musica Rara), 1.

⁵⁹Jacob, *Wind Quintet No. 2*, 1.

⁶⁰Howard Halgedahl, “Gordon Jacob: Concerto for Bassoon and Strings, Pianoforte arr. By the composer. London: Joseph Williams, Ltd., 1948,” *Notes, Second Series*, vol. 5, no. 4 (September 1948): 517-518.

MOVEMENT I – ALLEGRETTO AMABILE

Form

The first movement of Jacob's concerto is in sonata allegro form, similar to the concerti of the Classical era. As is typical of this form, the movement contains an exposition, development, recapitulation and coda. Unlike the classical concerti he is emulating, Jacob's concerto uses only a single exposition, as opposed to the double exposition used in the Classical era concerti of Mozart and Hummel. Further, Jacob's exposition is not a true single exposition, but rather an amalgamation of two differing expositions.⁶¹

Form, *Concerto for Bassoon and Strings, Mvt. I*

A	B	Development	A'	B'	Coda
1-25 (25)	26-69 (43)	70 – 118 (48)	119 – 147 (28)	148 – 175 (27)	176 – 189 (13)
Bb	F	A	Bb	Bb	Bb

Figure 5.1. Form, *Concerto for Bassoon and Strings, Mvt. I*

Within the exposition, the “A” theme is twenty-five measures in length and contains three phrases, while the “B” theme is forty-three measures in length, and contains four phrases. The development of the movement is forty-eight measures in length, which is more than half the length of the exposition, Stanford's suggested length. The recapitulation measures in at fifty-six measures, compared to the exposition of sixty-nine measures. As in the exposition, the “A”

⁶¹Wade Irvin, *An Analysis and Comparison of Two Contrasting Bassoon Concertos by Johann Nepomuk Hummel and Gordon Jacob* (DMA diss., University of Alabama), 14

theme contains fewer phrases than the “B” theme, at two and four phrases, respectively. This should be noted, as this is the only case of this particular balance in the works studied in this document.

Jacob only veers from the ideas of his teacher in his coda. Jacob’s coda is only 13 measures in length, much shorter than the prescribed length of Stanford, although very similar to the coda in the opening movement of the *Sonata in F Major* by Hurlstone.

Melody/Rhythm

Much has been said about Gordon Jacob in regard to the importance of his melodic content. As Wade Irvin stated in his 1990 dissertation,

Every element in Jacob’s music seems to be derived either from the melody or contribute to elevating the melody as the most important aspect of the music...implications of the tonal center would be ambiguous without the melody in many places.⁶²

Jacob said in the BBC documentary, *Gordon Jacob*, directed by Ken Russell, that “I personally feel that the day that melody is discarded, you may as well pack up music altogether.”⁶³

The movement opens with a melody that clearly defines the piece as being in B-flat major, as seen in Musical Example 5.1. Each of the first two measures opens with an octave leap followed by a B-flat major scale, first in an ascending fashion, followed by a descending repetition.

⁶²Irvin, *Analysis of Bassoon Concertos*, 23. .

⁶³Peter Newington, *Gordon Jacob*, directed by Ken Russell (London: BBC Television, 1959).

Musical Example 5.1. *Concerto for Bassoon and Strings*, Mvt. I, mm.9 - 16, Scalar passage in mm.9 - 10

The image displays a musical score for Bassoon and Piano, measures 9 through 16. The top system shows the Bassoon part in a bass clef with a key signature of two flats (B-flat major) and a 3/4 time signature. A box highlights the first three measures of the bassoon line, which contains a scalar passage. The Piano part is shown in a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing single notes. The bottom system continues the bassoon and piano parts, showing the continuation of the scalar passage and the piano accompaniment.

By the third measure of this melody, Jacob begins to move the melody quickly through different key centers, further from B-flat. He returns to the tonic key in m.18, although this time the opening motif alternates between major and minor. This also brings about the return of the octave leap motif.

Rhythmically, Jacob focuses primarily on simple duple rhythms, and contains only eighth and sixteenth notes in the opening phrase. Jacob begins to insert differing rhythmic figures in the “B” theme, most notably a recurring triplet, making its first appearance in m.31, which can be seen in Musical Example 5.2. This recurring idea is interesting as multiple borrowed rhythms appear only in one other piece analyzed in this document; the second movement of *Six Studies in English Folksong* by Ralph Vaughan Williams. The “B” also brings in a large amount of simple syncopation, beginning in m.34, where the new key center of F major begins to be established.

Musical Example 5.2. *Concerto for Bassoon and Strings*, Mvt. I, mm.71 - 80, recurring borrowed rhythms

The development contains two melodies, seen in Musical Example 5.2, traded back and forth between the bassoon and the orchestra. The melody initially used in the bassoon uses only two rhythmic values: a trio of eighth notes leading to two half notes (actually, a half note followed by tied quarter notes). The melody that begins in the accompaniment also focuses on just two rhythmic durations: a sixteenth note triplet leading to pair eighth notes. Like the “B” theme, syncopation and borrowed rhythms are utilized throughout the development.

Range/Role

The exposition contains a range of E1 – C4. The “A” theme uses the range of E1 – C4, although the interval of G3 – C4 is only contained within a running note passage in mm.19 – 21. The primary melodic material is within E1 – G3. The “B” theme uses a wider range of C1 – Ab3.

The development uses a range that is slightly higher, Bb1 – A3. Although it would not appear to be a higher range at first glance, Jacob only uses the span of Bb1 – F1 in m.118, at the cadence point signaling the end of the development. The recapitulation uses the rather limited range of B1 – Eb3, similar to the exposition.

Throughout the development, as shown in Musical Example 5.2, Jacob plays with the melodic line, trading it back and forth between the solo bassoon and the accompaniment. When the accompaniment begins the solo line in m.42, it appears first in the middle voice (the violas in the original orchestral score), in m.46 in the highest voice (the violins), and in m.60 in the bass line (the cellos).

Jacob also changes the roles in the development in mm.71 – 80, when the bassoon and the top voice of the accompaniment trade the two melodic ideas back and forth, while the bottom voice of the accompaniment plays a pedal open fifth of A1 – E2.⁶⁴

⁶⁴ Using bassoon range measurements. Please refer to Appendix A.

MOVEMENT II - ADAGIO

Form

In his dissertation, Irvin pointed out that Jacob viewed the second movement of the concerto as a rhapsody, which helps to explain its non-standard form.⁶⁵ This movement can also fit into a sort of strophic form in that the initial verse is sung three times, similar to the “Ballade” in the *Sonata in F Major* by Hurlstone, as well as Ralph Vaughan Williams *Six Studies in English Folksong*. Jacob’s belief that the movement is a rhapsody can explain the imbalance in the sections, as each is of a different length, none of which match up to the form constraints set forth by Stanford.

Form, *Concerto for Bassoon and Strings*, Mvt. II

A Theme	B Theme	A' Theme	Coda
1 – 18 (18)	18 – 31 (13)	31 – 53 (22)	53 – 62 (9)
Bb min	A-E (Pedal)	Bb min	Bb min

Figure 5.2. Form, *Concerto for Bassoon and Strings*, Mvt. II

Melody/Rhythm

In the opening of the concerto’s second movement, shown in Musical Example 5.3, Jacob uses the idea of a repetitive motif in the opening to define the movement’s tonality. In each of

⁶⁵Irvin, *Contrasting Bassoon Concertos*, 18.

the first four measures, Jacob outlines a B-flat minor triad in the measure's first two beats. In this opening melodic material, Jacob keeps the structural rhythm, but with each repetition, additional ornamentation is added, in the form of grace notes, notes of shorter duration and triplets.

Musical Example 5.3. *Concerto for Bassoon and Strings*, Mvt. II, mm.1-4. Highlighted B-flat minor triads

The image shows a musical score for Bassoon and Piano, measures 1-4. The key signature is B-flat minor (three flats) and the time signature is 4/4. The Bassoon part (top staff) has a melodic line with grace notes and triplets. The Piano part (bottom two staves) has an arpeggiated accompaniment. Two measures (1 and 3) are highlighted with boxes, showing the B-flat minor triad in the first two beats.

The melody beginning in m.5 further encourages the key of B-flat. As displayed in Musical Example 5.4, the bassoon plays a B-flat1 pedal for the first three beats of each measure, reinforcing the tonic. On the final beat of each measure, a dominant chord is heard. All of the combined elements strongly indicate B-flat minor. Similar to the opening four measures, Jacob elaborates on each successive statement of the arpeggio, although in a much simpler fashion within this melody.

Jacob's idea of the movement being a rhapsody is further indicated in the rhythm of the movement. Following the initial statement of the melodic material, the movement becomes increasingly diverse rhythmically. This includes the use of quintuple and sextuple passages, as well as the use of duple meter in the melody against triple meter in the accompaniment in mm.23 - 26.

Musical Example 5.4. *Concerto for Bassoon and Strings*, Mvt. II, mm.5-9, tonic and dominant tones

The musical score shows two staves: Bassoon and Piano. The Bassoon staff is in a key with three flats (B-flat major/C minor) and 4/4 time. It contains a melodic line with five measures. Above the staff, arrows point to specific notes labeled 'Tonic' and 'Dominant'. The Piano staff consists of two parts: a right-hand part with chords and a left-hand part with bass notes. The chords in the right hand are primarily triads and dyads, while the left hand plays a simple bass line.

Range/Role

In contrast to the opening movement, Jacob readily uses the extreme upper limits of the instrument in this movement. The written range is Bb1 – Db4, the entirety of which Jacob exploits within the opening nine measures of the movement. The full range is divided between two themes that open the movement. The initial theme has a range of Bb3 – Eb4, while the second is Bb1 – D2.

In this movement, as in the earlier example in the first movement of the *Sonata in F Major* by Hurlstone, Jacob experiments with different colors of the initial melody by moving it

into different voices. The initial statement of the melody is given to the bassoon, whereas in the recapitulation at m.45, the accompaniment is given the theme one octave higher than its initial statement. At this time, the bassoon is in the accompaniment role. In m.49, the theme moves back to the bassoon, stated one octave lower than in the bassoon's initial statement of this material.

MOVEMENT III – RONDO: ALLEGRO GIOCOSO

Form

Following along with his neoclassical style, the final movement of Jacob's concerto is in a seven-part rondo form, with a cadenza and coda.

Form, *Concerto for Bassoon and Strings*, Mvt. III

A – Refrain	1 – 19 (19)	F
B – Episode	19 – 42 (23)	C
A – Refrain 2	42 – 68 (26)	F
C – Episode 2	68 -120 (52)	Bb
A – Refrain 3	120 – 150 (30)	F
B – Episode 3	150 – 171 (21)	A min.
A – Refrain 4	171 – 180 (9)	F
Cadenza	180	
Coda	181 – 193 (12)	F

Figure 5.3. Form, *Concerto for Bassoon and Strings*, Mvt. III

There are a number of different ways to compare the form of this movement. The refrains of this movement range from 9 to 30 measures in length, with each of the first three refrains growing in length, and the final being a very short statement of the theme.

When viewed through a wider lens, the initial statement of the A-B-A, at 68 measures, and the recapitulation, at 60 measures, are similar in length. The second episode, which acts formally as a development, is slightly shorter than either of these sections. Also, as in the opening movement, the coda is much shorter than expected. All of these traits are very similar to the opening movement.

Melody/Rhythm

The melody of the final movement, shown in Musical Example 5.5, uses the least of Stanford's teachings of the material discussed in this document, while also showing an understanding of them as well. Jacob sets the key of B-flat major in the first three beats, with a statement of V-I in the tonic key on beat 1, V-I in the dominant key of F major on beat 2, followed by a final statement of the tonic on beat 1 of m.2. The notes in the following measure utilize the common I-ii-V-I pattern, before Jacob begins to move into other keys in a fashion similar to the opening movement.

Rhythmically, the melody of the rondo is similar to the opening movement. The initial refrain is entirely in common duple rhythms. The primary rhythmic values used in the opening refrain are eighth notes and sixteenth notes, and with the exception of quarter notes tied to eighth notes in mm.5, 9, and 15, these are the only durations used. The first episode, in mm.19 – 42, draws on this material, and with a sole triplet in m.27, contains only these rhythms.

The second episode, in mm.68 – 120, uses much more rhythmic diversity than the material that preceded it. The first section of this episode adds regular quarter notes, as well as grace notes, to the previously used durations. The second section of this episode adds half notes

to the other durations, making it the most diverse section of the movement. Throughout this section strong duple rhythms are given, except in m.114, where the only other triplet in the movement occurs.

Musical Example 5.5. *Concerto for Bassoon and Strings*, Mvt. III, mm.1-8, statement of the tonic key

The musical score consists of two systems. The first system shows the Bassoon and Piano parts for measures 1-4. The Bassoon part is in the bass clef, starting with a staccato eighth-note pattern. The Piano part is in the grand staff, with the left hand playing a steady eighth-note bass line and the right hand resting. The second system shows measures 5-8. The Bassoon part continues with a melodic line, and the Piano part continues with the eighth-note bass line. The key signature is B-flat major (two flats) and the time signature is 2/4.

Range/Role

In his final movement, Jacob uses a written range of A#1 – Bb4. As the Bb4 is only used as the final note of the piece, a more appropriate upper limit is A3. The lower limit of the range does change considerably. The refrains use A1 as the lowest note, where the first episode uses Bb1, almost an octave lower, and the second C#1, only a minor third higher than the previous episode.

Jacob also uses the low range several times to indicate several section ends. In m.15, an A1 is given to the bassoon as the accompaniment transitions to the first episode. This episode concludes in a similar fashion, with an F1 – Bb1 in the bassoon. This is not quite as strong as the initial refrains as D1, C1, C#1 and B1 are all played by the bassoon, however, the Bb1 is only used at the cadence point in m.42.

The only time within the movement where there is a significant change in role is contained within episode 2, in mm.92 – 119. In this passage, Jacob emulates the development of the opening movement. The bassoon and accompaniment are constantly trading the melodic line between the voices.

CHAPTER 6 – GORDON JACOB, *PARTITA* FOR SOLO BASSOON

BACKGROUND

The *Partita for Solo Bassoon* was written in August 1970 for the famed British bassoonist, William Waterhouse (1931 – 2007), although it did not receive its premier until seven years later at London's Wigmore Hall.⁶⁶ In addition to the *Partita*, Jacob wrote several short, unaccompanied pieces, including *The Pied Piper* for flute and *Five Pieces* for Solo Clarinet (*sic*). Sadly, Jacob never wrote a public commentary on this piece, leaving us without his thoughts on the piece.

The work contains five short movements: *Preludio*, *Valse*, *Presto*, *Aria antiqua*, and *Capricietto*. Aside from the final movement, each of these is cast in a simple binary or ternary form.

⁶⁶Hanna, Steven Russell, *Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Willson Osborne, George Perle and Vincent Perschetti* (DMA diss. The Eastman School of Music, 1993), 64.

MOVEMENT I - PRELUDIO

Form

The opening movement of this piece is in simple binary form with each section containing an equal number of phrases. As recommended by his teacher Charles Stanford, Jacob balances the phrases fairly well. The movement also contains a brief coda.

Form, *Partita* for solo bassoon, Mvt. I

A Theme	B Theme	Coda
1 – 14 (14)	15 – 32 (17)	29 – 32 (3)
A – E	A	A

Figure 6.1. Form, *Partita* for solo bassoon, Mvt. I

Melody/Rhythm

Unlike the *Concerto for Bassoon*, Jacob does not use a melody that clearly outlines a harmony. Instead, he uses the primary motif of a sixteenth note leading to an eighth note on the seventh scale degree, leading into the initial downbeat on the tonic. This is followed by the same motif using a tritone followed by the dominant on beats 2 and 3, giving the piece an indication of A major, as seen in Musical Example 6.1.

Rhythmically, Jacob uses one primary rhythmic idea, a sixteenth note pickup leading into an accented eighth note, in this movement, which can be seen in Musical Example 6.1. The “A”

theme uses this idea until m.11, prior to the trill signaling the end of the opening theme. The “B” theme diverges from this motif with slight variations in mm.20, 21 and 27. The movement also ends with two brief statements of this motif, emphasizing the V – I in A major.

Musical Example 6.1. *Partita* for solo bassoon, Mvt. I, mm.1 - 14, Rhythmic motif in m.1

The image shows a musical score for Bassoon, Mvt. I, mm. 1-14. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The primary rhythmic motif is highlighted in the first measure, consisting of a quarter note followed by an eighth note, then a quarter note, and finally a quarter note with a trill. The motif is repeated throughout the piece. The score includes a trill in the final measure (m. 14). The harmonic structure is indicated by Roman numerals: vii I and IV+ V.

Range⁶⁷

Jacob utilizes a rather limited range in this movement, C1 – Bb4. The piece only reaches below G#1 during one brief passage, mm. 12 – 14, with a trill ending the opening section of the movement. There is also no discernible difference in range between the “A” and “B” sections.

⁶⁷As this is a piece for solo bassoon, there is not a chance for change in voices, as discussed in other sections.

MOVEMENT II - VALSE

Form

The second movement of the *Partita* is set in rounded binary form. The “A” and “B” themes of this movement are rather unbalanced, however, the combination of the two themes is similar in length to the recapitulation. It is also interesting to note that in the recapitulation, Jacob juxtaposes the melodic material, which reinforces the decision to combine the two sections when comparing the form.

Form, *Partita* for Solo Bassoon, Mvt. II

A Theme	B Theme	A' Theme
1 – 16 (16)	17 -24 (7)	25 - 44 (19)
F	C	F

Figure 6.2. Form, *Partita* for Solo Bassoon, Mvt. II

Melody/Rhythm

As in the opening movement, Jacob uses a brief motif to introduce the key center. As shown in Musical Example 6.2, the melody of *Valse* unpredictably begins on scale degree 3, but the alternating notes of A – F lay out F major as the key center. Following the tonic statement, Jacob uses a tritone B-natural, moving the dominant C in m.3. This use of this chromatic tone is

not uncommon in Jacob's music, but does contradict the teachings of Stanford. It also reinforces the key, as it leads prominently to the dominant pitch within the key of F major.

Similarly to the opening movement of the *Concerto* by Jacob, once the tonic key is established early in the melody, he immediately moves away from it, cycling the motif from F to Ab to D, before returning to F major.

Musical Example 6.2. *Partita* for Solo Bassoon, Mvt. II, mm.1 - 9, Statement of tonic key in mm.1 - 3

The musical score for Bassoon, measures 1-9, is shown in two staves. The key signature is one flat (Bb) and the time signature is 3/4. The melody begins on F4 (middle C) and moves through Ab4, D5, and back to F5. Roman numerals III-I, IV+, and V are indicated below the first three measures. The piece ends with a double bar line.

Rhythmically, this is the most complex movement in the piece. The melody appears to be in 3/4 time, but is actually in 6/8. This can be seen through the dotted quarter note – eighth note motif that is used in both the “A” and the returning “A” sections. In fact, mm.6 - 7 and m.15 are the only measures that contain what can be called duple rhythms. The “B” theme consists primarily of chromatically ascending sixteenth notes, intermingled with the dotted quarter note – eighth note idea introduced in the opening section. In the recapitulation, the combined material includes subdivisions such as triplets in both eighth and sixteenth note subdivisions, and thirty second notes, in addition to the rhythmic ideas introduced in both the “A” and “B” sections.

Range

The range of this movement is C1 – C4. Similarly to the opening movement, Jacob only utilizes the range of C1 – F1 at the end of the “A” section. There is also a slight difference in range between the two sections. The “A” section’s range is primarily F2 – A3, whereas the “B” theme is lower at B2 – E3. As in the previous movement, the combined range is also used in the recapitulation. The recapitulation extends the upper limit of the range, giving this section a range of F2 – C4.

MOVEMENT III - PRESTO

Form

The third movement of the *Partita* is set in rounded binary form. Overall, the movement shows little balance between the “A” and “B” themes, with the “A” being nearly twice as long as its counterpart. The recapitulation is much shorter and is followed by a short coda. Each section also contains one less phrase than the section that precedes it, with “A” having three phrases, “B” having two, and “A’” one.

Form, *Partita* for Solo Bassoon, Mvt. III

A Theme	B Theme	A' Theme	Coda
1 – 24 (24)	25 - 40 (15)	41 – 50 (9)	51 – 53 (2)
C	E	C	C

Figure 6.3. Form, *Partita* for Solo Bassoon, Mvt. III

Melody/Rhythm

Presto is the movement that most closely adheres to the melodic writing ideals of Stanford. Shown in Musical Example 6.3, the tonality of this movement is very clearly laid out, with the opening measure consisting of an ascending C major scale, similar to the B-flat major scale used in the opening movement of the *Concerto for Bassoon and Strings*, and the second

measure outlining a C major triad. This is followed by two similar measures in the dominant key, beginning with the descending G dominant scale and the following outlined triad.

Musical Example 6.3. *Partita* for Solo Bassoon, Mvt. III, mm.1 – 9, Statement of tonic key mm.1 - 4

Musical Example 6.3 shows the bassoon part for measures 1-9. The first four measures are labeled "C major" and the next five measures are labeled "G minor". The music is in 2/4 time and features a mix of eighth and sixteenth notes.

The tonal center of the “B” theme is less clearly laid out. The use of D-sharp in longer notations, as well as the B - E in m.26, seems to indicate E major, as seen in Musical Example 6.4. Only the C-naturals in m.29 do not fit into this key center. The chromatic scales in mm.36 – 38 indicate E major, as well as each descending scale each beginning on an E.

Musical Example 6.4. *Partita* for Solo Bassoon, Mvt. III, mm.24 – 32, Statement of new key mm.25 - 26

Musical Example 6.4 shows the bassoon part for measures 24-32. The music is in 2/4 time and features a mix of eighth and sixteenth notes. Roman numerals V and I are indicated below the staff.

Rhythmically, in this movement, Jacob uses a simple duple rhythm consisting of alternating measures of sixteenths and eighths in the opening section. The “B” section is more

rhythmically diverse, using half notes prominently, as well as sixteenth note triplet pickups in each phrase.

Range

This movement contains the widest range yet within this piece, from B1 – Db4. Almost the entire range of the instrument is used freely throughout the entire movement. This differs from other movements in the work, where the extreme portions of the range are used only in short excursions. There is no discernible difference in the range between the “A” and “B” section, although the recapitulation extends the range upward from G3 to Db4, similar to the previous movement.

MOVEMENT IV – ARIA ANTIQUA

Form

As in the other movements discussed in this document based upon vocal themes, the *Aria antiqua* also utilizes the modified strophic form discussed in the second movement of Hurlstone's *Sonata in F Major*. The movement begins by simply stating the melody, followed by a variation of the melodic material, concluding with a highly ornate setting of the original theme. Within this unique form, Jacob balances the phrases well, with phrases of 7, 7 and 9 measures in length.

Melody/Rhythm

The key center of this movement is D minor, which is not indicated clearly in the melody. The only indicator is the V7 chord, shown through the use of E and C-sharp, moving to the tonic in m.2. The frequent use of C-sharp, as well as F-natural on accented beats, also reinforces D minor as the tonal center. The first two measures of the movement provide the melodic material from which the rest of the melodic content of this movement is derived. Similar to the Baroque music that this movement emulates, the melody is stated through the opening section, and upon the repeat, becomes highly ornate, using more elaborate technical patterns, as well as more varied rhythms. Examples of this are shown in Musical Example 6.5.

Rhythmically, this is one of the most diverse movements within the works described in this document. The primary melodic material is based on a dotted quarter note, or slurred eighth

note tied to a quarter note, followed by two sixteenth notes connected to an eighth note. As the piece progresses, the rhythmic durations vary, while still retaining the original three eighth note value. It also contains a wide variety of rhythmic durations than most discussed here, including sixteenth note triplets, sixteenth notes, eighth note triplets, eighth notes, quarter notes, dotted quarter notes, and one single dotted note concluding the movement.

Musical Example 6.5. *Partita* for Solo Bassoon, Mvt. IV, m1 - 8, 15 - 20, initial statement of the melody and recapitulation with ornamentation

The musical score is presented in two systems, each with four staves. The first system (measures 1-8) shows the initial statement of the melody. The second system (measures 15-20) shows the recapitulation with ornamentation, featuring triplets and slurs. The notation includes various rhythmic values and accidentals.

Range

The range of the *Aria antiqua* is more limited than the other movements in this piece, spanning D1 – G3. The first phrase uses a range of D1 – F3, the second a more limited range of A1 – F#3, and the final the largest at D1 – G3. It should be noted that the bottom of this range,

D1 – F1, is only used in the final measure of the first and third phrase. Likewise, the second phrase only uses its bottom third, A1 – C2, at its conclusion.

MOVEMENT V - CAPRICIETTO

Form

The final movement of the piece is set in a five-part rondo. In this movement, Jacob uses similar lengths in both his theme and first episode at 14 and 11 measures, respectively. The second statement of the theme is much shorter than the original, while the second episode and final recapitulation are slightly shorter than their previous counterparts, at 7 and 11 measures, respectively. After the initial statement of the theme, which has two phrases, each of the following sections contains only a single phrase.

Form, *Partita* for Solo Bassoon, Mvt. V

Theme	Episode 1	Theme	Episode 2	Theme
1 – 14 (14)	15 – 26 (11)	27 – 31 (4)	32 – 39 (7)	40 – 51 (11)
F	Bb	F	D min.	F

Figure 6.4. Form, *Partita* for Solo Bassoon, Mvt. V

Melody/Rhythm

Unlike the previous movement which does not clearly indicate the tonal center, Jacob uses the opening measure plus a pickup to state his tonic key, before quickly veering into chromaticism. This melody, displayed in Musical Example 6.6, opens with a pickup of two sixteenth notes, a raised fourth leading to the dominant moving to the tonic. This brief motif is

stated three times, clearly defining the opening key as F major. In the second statement of the theme in m.27, this same motif is stated one octave lower.

Rhythmically, the motif used in m.1 dominates each of the themes. In subsequent statements, Jacob uses the same idea, while altering the number of repetitions of the idea used. This idea is typically followed by an eighth note-quarter note grouping, from which the episodic material is derived.

Musical Example 6.6. *Partita* for Solo Bassoon, Mvt. V, mm.1 - 8, primary rhythmic motif highlighted

The melody of the first episode, shown in Musical Example 6.7, uses a descending melody outlining the chords I – ii – V - I in Bb Major. This melody is much more rhythmically simplistic, using the alternating quarter note-eighth note that is much more tuneful than the capricious thematic melody.

Musical Example 6.7. *Partita* for Solo Bassoon, Mvt. V, mm. 15 - 26, statement of the tonic key

Range

The written range of this movement is Bb1 – E4, the largest range of any work studied in this document, spanning the entire practical range of the instrument. There is some difference in the range between the sections. The “A” themes uses a range of B2 – B4, but are primarily within F2 – B4, where the “B” theme is Bb1 – F3, but primarily within Bb1 – Bb3. In the same fashion as the other movements, Jacob combines and extends this range in the recapitulation.

CHAPTER 7 – GORDON JACOB, *FOUR SKETCHES* FOR BASSOON AND PIANO

BACKGROUND

The *Four Sketches* for bassoon and piano were written for Gordon Jacob's son, David, who began bassoon study with Ida Miller at the King's School in Canterbury in February of 1976. He made such progress that Ms. Miller suggested he ask his father to compose some short pieces. Jacob finished the sketches on May 6, 1976, and David returned with the pieces in hand for the summer term.⁶⁸ *Four Sketches* consists of four brief movements, labeled as elementary teaching pieces on Gordon Jacob's official website.⁶⁹ Jacob gives the movements the sometimes quirky titles of "A Peaceful Piece," "A Little Waltz," "*L'après-Midi D'un Dinosaur*" (The Afternoon of the Dinosaur), and "Polka."

⁶⁸Gordon Jacob, *Four Sketches for Bassoon and Piano* (Ampleforth, North Yorkshire, England: Emerson Edition, Ltd, 1976).

⁶⁹www.gordonjacob.org (accessed May 13, 2013).

MOVEMENT I – A PEACEFUL PIECE

Form

A Peaceful Piece is set in simple binary form. The “A” and “B” themes are each four measures in length followed by a two measure coda.

Form, *Four Sketches* for bassoon and piano, Mvt. I

A	B	Coda
1 - 4(4)	5 - 8(4)	9 - 10 (2)
C	C	C

Figure 7.1. Form, *Four Sketches* for bassoon and piano, Mvt. I

Melody/Rhythm

The melody of this piece, which can be seen in its entirety in Musical Example 7.1, clearly indicates the key of C major, with a C major chord being outlined in the first three beats of the movement. This idea is expanded in mm.3 - 4, where the tonic and dominant are used on beats 1 and 3, respectively. Similarly to other works by Jacob, this movement does veer into chromaticism after the initial statement of the tonic in mm.5 - 9.

Following this statement, Jacob utilizes a strong C major tonality in the melody for the entirety of the movement, aside from an augmented sixth in the accompaniment in m.16.

Musical Example 7.1. *Four Sketches* for bassoon and piano, Mvt. I, statement of tonic key

Rhythmically, Jacob uses simple duple rhythms throughout the melody, with the primary rhythmic pattern being a combination of quarter and eighth notes. This movement has no examples of syncopation or borrowed rhythm.

Range/Role

The written range of this opening movement is C1 – Db3, however, the lowest octave is only used in the coda.

At no point in this movement does Jacob alternate between the role of solo and accompanist. The bassoon remains in the lead role throughout the movement, with the piano always in the accompanying role.

MOVEMENT II – A LITTLE WALTZ

Form

A Little Waltz is set in simple binary form. The “A” theme of this movement is nearly double the length of either the “B” theme or recapitulation. The “A” and “B” sections contain the same number of phrases, with two apiece. The recapitulation is half the length of the original theme, containing only one phrase. This movement is one of the few described in this document that does not contain a coda.

Form, *Four Sketches* for bassoon and piano, Mvt. II

A Theme	B Theme	A' Theme
1 – 18 (18)	19 – 30 (11)	30 – 40 (10)
Bb	G min	Bb

Figure 7.2. Form, *Four Sketches* for bassoon and piano, Mvt. II

Melody/Rhythm

The melody of this movement, seen in Musical Example 7.2, is unique in that the bassoon does not state the tonic pitch until the third beat of m.4, and in that instance uses it only on an unaccented beat. This melody is also unique within Jacob’s bassoon works for the frequent use of half steps. The opening melody pickups features a motif on the fifth-raised fourth-fifth scale degrees, which is followed with a third-raised second – third scale degree version of this same

idea. In the bass line below the melody, the statement of a tonic pitch in m.1 and m.3, as well as the dominant statement in m.2, gives the melody a strong foundation in Bb major.

Rhythmically, *A Little Waltz* is straightforward, using only common duple rhythms. Like the previous movement, there is no syncopation or borrowed rhythm present in this movement.

Musical Example 7.2. *Four Sketches* for bassoon and piano, Mvt. II, mm.1 -6, statement of tonic and dominant in the bass

The musical score for Musical Example 7.2 consists of two staves: Bassoon and Piano. The Bassoon staff is in the bass clef, and the Piano staff is in the treble and bass clefs. The key signature is Bb major (two flats) and the time signature is 3/4. The piano part has a bass line with notes labeled 'Tonic', 'Dominant', and 'Tonic' under the first three measures.

Range/Role

The written range of this movement is Bb1 – Eb3. In this movement, Jacob uses the range differently from previous movements. Rather than highlighting the end of the “A” theme with the lowest reaches of the range, Jacob instead uses it in this movement to signal the end of the movement, similar to his writing in *Aria Antiqua* from *Partita for solo bassoon*. He does however use a milder variation of his signature style, with a sustained F1, indicating the end of the “B” theme.

Jacob allows the bassoon and piano to play a call and response duet in the “B” theme, with the piano initiating the new melodic material. This continues throughout the section, before returning to the original roles in the recapitulation.

MOVEMENT III – L'APRES MIDI D'UN DINOSAUR

Form

The third movement is best described as a fantasy, as there is no true repetition of any melodic material. It consists of three phrases, as well as a three measure, coda-like passage that concludes the movement. The individual phrases in this movement are well balanced at five, six and six measures, respectively.

Melody/Rhythm

The melody of this movement, marked *pesante*,⁷⁰ outlines A minor, with the bassoon playing A minor on the downbeat of each of the first five measures of the melody, as seen in Musical Example 7.3. Rhythmically, the entire movement uses simple duple rhythms throughout. As the movement progresses, these rhythms become slightly more elaborate, although still only using primarily quarter and eighth notes. Each phrase ends with a note of either a whole note or dotted whole note duration. The sole exception to this is the triplet used in the penultimate measure of the movement.

⁷⁰ Could a melody describing a dinosaur be labeled any other way?

Musical Example 7.3. *Four Sketches* for bassoon and piano, Mvt. III, m 2 - 7, statements of tonic pitch

The image shows a musical score for Bassoon and Piano, measures 2-7. The Bassoon part is written in bass clef with a 3/4 time signature. It has three measures with downward arrows pointing to specific notes. The Piano part is written in bass clef with a 3/4 time signature. It has three measures with a moving eighth note line in the left hand and a more melodic line in the right hand.

Range/Role

The written range of this movement is C1 – Bb3, the narrowest range of all the movements needed by the performer, and is appropriate for a work clearly written for a student level bassoonist. The solo bassoon is primarily within the range of A1 – Bb3, with the two notable exceptions of major cadence points at m.11 and m.20, when the notes C1 and E1 are used respectively. Like discussed in *A Little Waltz*, these instances each signal the end of the current phrase.

During the “B” section, the bassoon and piano exchange melodic and rhythmic ideas, using each voice as a soloist. This effect begins in m.6, where the piano introduces the new melodic content, which the bassoon repeats in m.8. The piano also gets a rare solo moment in mm.10-11, with a moving eighth note line that transitions to a new key center. During the final

phrase, the bassoon and piano combine elements of the previous two sections, including the eighth note piano line from the second phrase and the rhythmic ideas from the first phrase.

MOVEMENT IV - POLKA

Form

The *Polka* is set in rounded binary form, where the combined the “A” and “B” have the same length as the initial statement of the “A” theme: twenty measures apiece. The short coda is only two measures in length, a length typical of the other codas discussed in this paper. The “A” theme also contains twice as many phrases, as the sections that follow.

Form, *Four Sketches* for bassoon and piano, Mvt. IV

A	B	A	Coda
1 – 20 (20)	21 – 32 (11)	33 – 42 (9)	43 – 44 (2)
C	A min	C	C

Figure 7.3. Form, *Four Sketches* for bassoon and piano, Mvt. IV

Melody/Rhythm

The opening melody of this movement, seen in Musical Example 7.4, shows the key of C in a fashion similar to the opening movement of his *Concerto for Bassoon and Strings* or the third movement of the *Partita* for solo bassoon, with an ascending melody outlining a C major triad in m.3 and m.7. This triad is immediately followed by a measure where only the tonic and dominant are stated. Similarly to the first and third movements, this movement only uses simple duple rhythms throughout. As in the previous movement, there is only one exception to this

found in the piano in mm.13 – 14, where syncopation is used. As in the first and second movements, there is no borrowed rhythm in this movement.

Musical Example 7.4. *Four Sketches* for bassoon and piano, Mvt. IV, mm.1 - 10, statement of tonality

The musical score consists of two systems. The first system shows measures 1-5. The Bassoon part (top staff) has a melodic line starting in measure 3 with a C Major triad (C4, E4, G4) and continuing with eighth notes. The Piano part (bottom two staves) has a rhythmic accompaniment with chords and eighth notes. A bracket labeled "C Major triad" spans measures 3-5. The second system shows measures 6-10. The Bassoon part continues with eighth notes and a slur over measures 7-8. The Piano part continues with chords and eighth notes, including chromatic alterations in measures 6-8.

Range/Role

The written range of the final movement is C1 – Eb3. In a fashion typical of Gordon Jacob, the lower end of the range is only used at the end of the “A” theme, and in the final measure of the piece.

There are two brief duet moments in this movement. In mm.12 – 20, the piano introduces the melody for two measures, after which the bassoon takes over, only to hand the melody over

to the piano four measures later. The second is in mm.43 - 44, where the piano introduces the final statement, only to let the bassoon finish out the melody.

CHAPTER 8 – RALPH VAUGHAN WILLIAMS, *SIX STUDIES IN ENGLISH*

FOLKSONG

BACKGROUND

Ralph Vaughan Williams was born in Gloucestershire in 1872, but considered himself to be a Londoner. His early music education included attending a preparatory school in Sussex, where he learned violin and viola, in addition to basic theory and harmony. He followed this with two years of study at the Royal College of Music, followed by another three at Trinity College, and a final year at the Royal College, where he studied with Hubert Parry, Henry Wood and, perhaps most importantly, Charles Stanford. Following his studies, Vaughan Williams became highly interested in the use of traditional folksong, a trait he shared with his fellow student, Gustav Holst. This interest led to the strong influence of folk music in Vaughan Williams' own compositions.⁷¹

Six Studies in English Folk Song was written in 1927 and is dedicated to prominent British cellist May Mukle (1880 – 1963).⁷² The work was so popular that Vaughan Williams himself arranged it for violin, viola and clarinet. Versions are now available for virtually every orchestral instrument, including versions for saxophone by Robert Stanton,⁷³

⁷¹Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/42507> (accessed September 8, 2013).

⁷²William Hurlstone also dedicated his lone cello work, the *Sonata in D Major* for cello and piano, to Ms. Mukle.

⁷³Ralph Vaughan Williams and Robert Stanton, editor, *Six Studies in English Folksong* (Boston: Galaxy Music, 1980).

double bass by Lucas Drew,⁷⁴ and most importantly for this document, bassoon by Alan Hawkins.⁷⁵

The piece was written at a time when Vaughan Williams was arranging folk tunes in many different instrumental and choral settings. Other works he arranged and composed during this time include the *Suite on Sussex Folk Songs* for cello and orchestra (1930), and the two ballets, *Old King Cole* (1923) and *On Christmas Night* (1926).⁷⁶ Other than the *Violin Sonata* he wrote in 1956, *Six Studies in English Folksong* is the only work he composed for solo instrument and piano.⁷⁷

The piece is divided into six separate movements, each based on a different English song. The movements are titled “Lovely on the Water,” “Spurn Point,” “Van Dieman’s Land,” “She Borrowed Some of her Mother’s Gold,” “The Lady and the Dragon” and “As I Walked Over London Bridge.”

Six Studies in English Folk Song is unique in form when compared to the other pieces discussed in this paper, with the exception of the other vocal based movements, such as the “Ballade” in the *Sonata in F Major* by Hurlstone. With the exception of the final two movements, each movement consists of three statements of the primary melodic material that work in a modified strophic form, which holds true in all six movements. The first statement is stated in the bassoon, and is usually longer than the following two repetitions. The second statement is typically stated in the piano, with the bassoon playing a supporting role. The final

⁷⁴Ralph Vaughan Williams and Lucas Drew, editor, *Six Studies in English Folksong* (Boca Raton, Florida: Masters Music Publications, 1996).

⁷⁵Ralph Vaughan Williams and Alan Hawkins, editor, *Six Studies in English Folksong* (Boston: Galaxy Music, 1980).

⁷⁶James Day, *Vaughan Williams* (London: JM Dent and Sons, Ltd., 42).

⁷⁷Day, *Vaughan Williams*, 178.

statement is less bound by roles, with both voices sharing solo and accompanimental roles. As a general rule, the opening phrase is roughly the same length as the second and third phrase combined.

MOVEMENT I – ADAGIO “LOVELY ON THE WATER”

Form

The opening movement of the piece is in modified strophic form, containing three statements of the melodic material. The opening phrase is ten measures in length, while the second is six, and the third is seven. Unique to this piece is the coda-like ending in the piano, which is four measures in length.

Melody/Rhythm

As this piece is based on folk songs, the melodic content is vocally oriented and contains highly tonal, rhythmically simplistic melodies. The melody of the opening movement, shown in Musical Example 8.1, clearly outlines the tonic key of E minor, with pickups using the scale degrees 1, 2 and 3. Also, outside of the neighboring tone used on the second beat of m.1, all notes in the first phrase of the melody are contained within an E minor triad. In fact, until m.5, all notes on accented beats are contained within this triad.

The second phrase, in the piano, begins with the statement of the first five scale degrees of E minor, and continues in a fashion similar to the first. The final statement echoes the initial statement.

Rhythmically, the movement opens with a dotted eighth note – sixteenth note pickup, which is unique within the movement, as it is the only dotted rhythm that occurs in the entire movement. The rest of the melody contains primarily two rhythmic durations: paired eighth

notes and quarter notes. These passages occur in conjunction with the arpeggiated E minor eighth notes in the bass.

Musical Example 8.1. *Six Studies in English Folk Song*, Mvt. I, mm. 1 - 11, emphasis on E minor

The musical score consists of two systems. The first system shows measures 1 through 11. The Bassoon part (top staff) begins with a melodic line in E minor, 3/4 time, featuring eighth and quarter notes with various articulations. The Piano part (bottom staff) provides an arpeggiated accompaniment in the bass. The second system starts at measure 2 and continues through measure 11, showing further development of the melodic and arpeggiated lines.

Range/Role

The range of the bassoon in this movement is E1 – G4.⁷⁸ In the first two melodic statements, the bassoon uses a range of the D2 - G3, whereas in the final statement, the much wider range of E1 - G4 is used, expanding both the upper and lower limits of the range.

In this movement, the bassoon and piano maintain similar roles as the other works discussed in this paper. When the bassoon plays a tuneful melody in the opening statement, the piano plays an arpeggiated line in the key of the melodic line. In the second statement of the

⁷⁸The most common edition of this piece used by bassoonists, arranged by Alan Hawkins, uses a range of E1 – B4. The passage in m.19 – 21 has been lowered a single octave, to place the piece within the playable range of the bassoon.

melody, the bassoon begins the melody in m.11, before relinquishing it to the piano one measure later, when the bassoon begins to play a sustained, accompanimental E3 from mm.12 - 15.

Another noticeable change in the texture of the movement occurs in m.19, when the soloist plays a final statement of the melody without accompaniment.

MOVEMENT II – ANDANTE SOSTENUTO “SPURN POINT”

Form

Movement two is also in modified strophic form. It begins with an opening phrase of ten measures. The second phrase is five measures in length, and the final phrase is six measures long.

Melody/Rhythm

The primary melodic material in this movement, shown in Musical Example 8.2, opens with a strong focus on E-flat major, with a dominant to tonic pickup in the melody, stated in the piano in m.1. Immediately following this pickup, the scale degrees 3, 2 and 1 are stated, solidifying E-flat. The second half of this melody features a dominant-tonic pickup in the bassoon, followed by an immediate statement of the scale degrees 1, 2 and 3. After this moment, however, there is a lack of clear tonal material on accented beats, although the melody stays within the tonic key. This melodic material begins each phrase within this rather short movement.

Rhythmically, this movement is unique among the works described in this document, as it contains multiple sets of triplets. This movement is also the only one discussed that utilizes three rhythmic durations: quarter notes, eighth notes and triplet eighth notes. The others all utilize two, as seen in Musical Example 8.2. Each of these is contained within the first measure of the melody.

Musical Example 8.2. *Six Studies in English Folk Song*, Mvt. II, mm. 1 - 11, Focus on rhythm in m.4

Range/Role

The written range of this movement is F2 – B4. With the exception of the final measures, the bassoon stays contained within F2 - F4. There is also no discernible difference in the bassoon's range between the various statements of the melody. In contrast, the piano uses a greater variation in range throughout the movement. In mm. 1 - 10, the piano moves no lower than G2,⁷⁹ whereas, following m.10, the bass notes in the piano are consistently below Ab1.

This movement also features the unique situation of the piano initially stating the primary theme, with the bassoon taking over in m.4. While the bassoon carries the bulk of the melodic load, in m.11, the piano briefly takes the melody, while the bassoons remain on a sustained Eb3. This leads to five measures of a true duet between the two parts.

⁷⁹As measured by bassoon range measurements

MOVEMENT III – LARGHETTO “VAN DIEMAN’S LAND”

Form

Like the previous movements, this movement also uses modified strophic form. It differs in that it changes the phrase balance. The opening phrase is seven measures in length, whereas the second phrase is nearly twice as long, at twelve measures. The final phrase is similar in length to the opening phrase, at eight measures in length.

Melody/Rhythm

This movement features two key pieces of melodic material: the opening melodic fragment in mm.1 - 3, followed by the homophonic melody in mm.4 - 7. These can be seen in Musical Example 8.3. The opening motif in mm.1-3 features a melody opening on a D1 in the bassoon and ascending, first using the scale degrees 1, 2 and 3, and then in an arpeggiated fashion, outlining a D minor triad. This movement is unique to the others in this piece, as the solo bassoon line and the piano accompaniment work together in a homophonic contrapuntal line, beginning in m.4. At various points, each line features different moving parts within the texture.

Musical Example 8.3. *Six Studies in English Folk Song*, Mvt. III, mm. 1 - 7, Melodic fragments

The image shows a musical score for Bassoon and Piano. The Bassoon part is in the bass clef, and the Piano part is in grand staff (treble and bass clefs). The score is in 4/4 time with a key signature of one flat. The first melodic fragment is marked in measures 1-3, and the second melodic fragment is marked in measures 4-7. Brackets and curved lines indicate the melodic lines for both instruments.

Range/Role

The written range of this movement is D1 – C4.⁸⁰ It should be noted that the bottom portion of the range is only utilized in mm.1 - 3. Similarly, the highest part of the bassoon's range used, F3 – C4, is only used in the final statement of the melody.

In terms of role, the bassoon plays the original opening melody before the accompaniment joins in m.4. After this initial statement of the melody, the opening measure of the piece is restated in the left hand of the piano in mm.7, 11 and 15. As stated in the previous section, the bassoon, along with the two hands of the piano, work together in a three part contrapuntal melody, such as the one in mm.4 - 7. Another prominent example of this occurs in mm.20 – 23.

⁸⁰For the purpose of comparing this as a work for bassoon, the harmonics notated by the composer will be ignored in this instance.

MOVEMENT IV – LENTO “SHE BORROWED SOME OF HER MOTHER’S GOLD”

Form

Movement four returns to the format of the first two movements, in both its form, a modified strophic form, and its balance. The opening phrase is thirteen measures in length, while the second and third phrases are each six measures in length.

Melody/Rhythm

In the initial statement of the melody, found in the bassoon in m.4 and seen in Musical Example 8.4, the key of G major is strongly indicated through the V - I pickup from m.3 into m.4. This is followed by scale degrees 2 and 3 on the final two beats of the measure, leading to a run in the dominant key in m.5. This idea is repeated as a dominant-tonic pickup into m.6, followed by a strong dominant chord statement in m.7.

The only non-duple, melodic subdivisions occur near the end of each statement of the main theme: First, in the bassoon in m.7, followed by the right hand piano in m.16, and finally, in augmentation in the bassoon in m.23, as seen in Musical Example 8.5. There is also much use of triplets in the accompaniment, beginning in m.9, as the piano begins to elaborate on the arpeggiated line used throughout the movement.

Musical Example 8.4. *Six Studies in English Folk Song*, Mvt. IV, mm. 1 - 7, use of V - I pickups

Musical score for Bassoon and Piano, measures 1-7. The Bassoon part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The Bassoon part features a melodic line with several pickup notes (V-I pickups) highlighted by boxes. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

Musical Example 8.5. *Six Studies in English Folk Song*, Mvt. IV, mm.22 – 25, borrowed rhythm in bassoon.

Musical score for Bassoon and Piano, measures 22-25. The Bassoon part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The Bassoon part features a melodic line with a triplet of eighth notes highlighted by a box. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

Range/Role

The written range of this movement is D2 – D4. Similarly to the previous movement, Vaughan Williams ignores the lowest range of the instrument. As the movement progresses, the

range moves higher. The range of the opening melody is D2 – D3, the second statement is E2 – G3, and the range of the final statement is G2 – D4.

This movement opens with a three measure introduction in the piano that introduces the melody with a preview of what is to come later in the movement. Also, within this movement, Vaughan Williams allows the piano and bassoon to act in a true duet fashion, predominantly in mm.11-20, when the piano takes control of the melody, while the bassoon plays a counter melody.

MOVEMENT V – ANDANTE TRANQUILLO “THE LADY AND THE DRAGON”

Form

The fifth movement uses modified strophic form with a brief coda. The initial statement of the melody is eighteen measures in length, while the second is similar, at twenty measures long. The final phrase acts as a coda, measuring at 10 measures, a length similar to those of other works in this document.

Melody/Rhythm

The opening melody of this movement, displayed in Musical Example 8.6, begins on a sustained tone on the tonic pitch of G, which leads through a passing tone to scale degree 3, over the tonic in the bass in the piano. The melody also reinforces G major in m.4, with the dominant to tonic eighths leading to multiple repetitions of the tonic pitch. This idea plays out in a more ornate fashion in the second iteration of the melody, as well as the third and final statement of the melodic theme.

Rhythmically, Vaughan Williams begins with a slow melody consisting primarily of quarter and half notes. This changes in the second and third melodic statements when the melody consists almost entirely of eighth notes in a constantly moving fashion. The sole exception to this is the single set of triplets stated in the bassoon in m.25 and m.29, and the piano in m.39.

Musical Example 8.6. *Six Studies in English Folk Song*, Mvt. V, mm.1 - 13, emphasis of G major

The musical score consists of two systems. The first system shows the Bassoon and Piano parts for measures 1 through 13. The Bassoon part begins with a pickup note (G4) in measure 1, followed by a melodic line. A box highlights the second statement of the melody in measure 18. The Piano part provides harmonic accompaniment with chords and a bass line. The second system continues the Bassoon and Piano parts for measures 14 through 13 (likely a typo for 23). The score ends with a double bar line in measure 13.

Range/Role

The written range in this movement is G1 – G3, keeping the solo within a comfortable mid-range. The bottom fifth of the range, G1 – D2, is actually only used in the pickup notes, leading to the second statement of the melody in m.18.

This movement uses changes of role least often. Outside of a partial statement of the melody in mm.35 - 39, the piano is relegated to a purely accompanimental role throughout the movement.

MOVEMENT VI – ALLEGRO VIVACE “AS I WALKED OVER LONDON BRIDGE”

Form

Movement six, like movement five, is in binary form. The “A” and “B” themes are evenly balanced at 25 and 23 measures respectively. The “A” theme does contain one more phrase than the “B” theme. The movement ends with a short cadence.

Form, *Six Studies in English Folksong*, Mvt. VI

A Theme	B Theme	Coda
1 – 25 (25)	26 – 48 (23)	49 – 51 (3)
C	A min.	C

Figure 8.1. Form, *Six Studies in English Folksong*, Mvt. VI

Melody/Rhythm

The melody of this movement, shown in Musical Example 8.7, is dominated by the third scale degree, which serves as a unifying feature. Following the pickups starting on the tonic note, C, the third scale degree, E, is emphasized more than any other note. Combined with the repeated A minor chord in the piano, this leads to some ambiguity as to whether the melody is in C major or A minor. The lack of raised sixths and sevenths, as well as using the tonic C in cadential situations, seems to win the argument for C major. This ambiguity is resolved in the statement of the final C major chord.

This movement is also the only movement in the piece to introduce a second melody, which begins in m.26. The introduction of F-sharps show that this melody is in A minor, rather than C major, as it indicates the dominant chord of the key.

Rhythmically, this movement is the most complex one of the piece, with the most common rhythmic elements being eighth and sixteenth notes. In the final statement of the melody, the bassoon plays a triplet quarter note accompaniment over the duple melody in the piano. The movement also uses the only time change in the piece, and one of the few discussed in this paper. In mm.9, 17, and 25, a single 1/4 measure is inserted to give space for the pickup to the next measure.

Musical Example 8.7. *Six Studies in English Folk Song*, Mvt. VI, mm. 1 - 9, focus on tonic pitch

The musical score consists of two systems. The first system shows measures 1 through 4. The second system shows measures 5 through 9. The bassoon part is written in a bass clef with a 2/4 time signature. The piano part is written in a grand staff with a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and rests in the left hand. The bassoon part features a melodic line with various rhythmic values and a key signature change to A minor (one sharp) at measure 2.

Range/Role

The written range of this movement is C1 - C4. The only note used below E2 is the final note, a C1. Outside of these minor variations, there is no discernible difference in the range between the melody statements.

This movement uses the largest amount of role changing in the piece. The “A” theme invokes the first four movement of the piece, in that contains three statements of the primary melody. The first statement is in the bassoon, while the second is stated in the piano. The final statement is given in the bassoon.

The “B” theme utilizes each instrument equally, having each instrument play the melody in octaves. The bassoon ends the movement without accompaniment with a brief statement of the primary melodic material in the coda.

CHAPTER 9 – MALCOLM ARNOLD, *FANTASY* FOR SOLO BASSOON

BACKGROUND

Malcolm Arnold, similarly to the others discussed in this document, studied at the Royal College of Music, gaining a scholarship to the school at the age of 16. Unlike the other composers discussed here, Arnold did not study with Charles Stanford. He did, however, study trumpet with Ernest Hall (1890 – 1984) and composition with Patrick Hadley (1899 – 1973) and Gordon Jacob.⁸¹ Arnold thought highly of Jacob, saying that

Gordon Jacob was marvellous (*sic*). He let you do free work and would criticise (*sic*) it very thoroughly but in a way that encouraged you. He was very kind and very efficient... an inspiring teacher.⁸²

Like his teacher, Arnold also spent time in the military, serving briefly in World War II, before moving into a position as a professional trumpeter with the BBC Orchestra and the London Philharmonic Orchestra. He eventually gave up the trumpet in favor of composition, which yielded great results, including nine symphonies, four operas, and concertos for nearly every orchestral instrument, although a bassoon concerto is notably absent.⁸³

Commissioned by the City of Birmingham Symphony Orchestra for their International Wind Competition in 1966, Arnold's *Fantasy* for Solo Bassoon is one of five fantasies written in that year for solo instruments by the composer. The others are for clarinet, flute, oboe and horn.

⁸¹Piers Burton-Page, "Arnold, Sir Malcolm," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/01303> (accessed September 9, 2013).

⁸²Piers Burton-Page, *Philharmonic Concerto: The Life & Music of Sir Malcolm Arnold*, (London: Methuen Books, 1994), 11.

⁸³Piers Burton-Page, "Arnold, Sir Malcolm."

The initial performance of the *Fantasy* for Solo Bassoon was given by Frantisek Herman, the winner of the 1966 competition.⁸⁴

The fantasies were written during a creative lull for the composer. The previous year, 1965, was one of great turbulence in his personal life, involving the dissolution of Arnold's first marriage, a hasty second marriage and the birth of his child, Edward Izaak Arnold. During this year, Arnold only completed his *Duo* for two cellos. The following year, 1966, Arnold only completed one piece outside of the fantasies, the popular *Four Cornish Dances*.

The entire set of pieces was well received. One critic stated about the fantasies that

They are shapely little studies and bear the print of Arnold's engaging personality. The whole compass of each instrument is thoroughly worked over, and examples of most characteristics figurations are employed. There are some comic little tunes in the Arnold manner, and the grace of these simple things is noteworthy – they are interesting as music, though of course neither profound nor very exciting. Functional, but gracefully functional; the use of sequence, and of enharmonic modulation to give quick finger-changes and key-switches is notable – the irritating bits (for the player) are also fun.⁸⁵

FORM

As one might expect from a work titled *Fantasy*, the piece is very free in form, however, there are five different, definable sections. Because of its lack of traditional formal structure, the *Fantasy* contains the most varied form of the works discussed here. The opening section is nearly

⁸⁴Alan Poulton, comp., *The Music of Malcolm Arnold: A Catalogue* (London and Boston: Faber Music, 1986), 105.

⁸⁵Peter J. Pirie, "New English Music: Fantasy for Flute by Malcolm Arnold; Fantasy for Oboe by Malcolm Arnold; Fantasy for Clarinet by Malcolm Arnold; Fantasy for Bassoon by Malcolm Arnold; Fantasy for Horn by Malcolm Arnold; The Aviary by Richard Rodney Bennett; The Insect World by Richard Rodney Bennett; String Quartet No. 4 by Richard Rodney Bennett; Trio for Flute, Oboe and Clarinet by Richard Rodney Bennett; Corpus Christi Carol by Gordon Crosse; Rats Away! By Gordon Crosse; Three Invention for Flute and Clarinet by Gordon Crosse," *The Musical Times* Vol 107, No. 1482 (August 1966): 706-707.

twice as long as “recapitulation” of this theme in section three. An argument could be made that if the second and third sections are combined, sections 1, 2 and 3, and 4 are nearly identical in length.⁸⁶ Section 5 acts as a coda, about half the length of the other sections, or the length prescribed by Stanford.⁸⁷

Form, <i>Fantasy</i> for solo bassoon				
Section 1	Section 2	Section 3	Section 4	Section 5 (Coda)
1 – 52 (52)	53 - 76 (23)	77 – 107 (30)	108 – 159 (51)	160 – 178 (18)
Bb	A	Bb	A	Bb

Figure 9.1. Form, *Fantasy* for solo bassoon

MELODY/RHYTHM

Arnold writes: “One must know that the phrase is absolutely necessary to the whole work and that it is written in such a way as to give the player the finest possible chance to show himself at his best.”⁸⁸

The opening of the *Fantasy* provides the melodic content that is the basis of the piece, seen in Musical Example 9.1. In comparison to others in this paper, the opening melody contains many more chromatic tones and does not contain a clear tonal center, outside of m.1 and m.5, where the key centers of B-flat major and E-flat major, respectively, are given.

⁸⁶Sections 2 and 3 are not very similar so this might be not advised.

⁸⁷Or about twice as long as the other codas described in this document.

⁸⁸Burton-Page, *Philharmonic Concerto: The Life and Music of Sir Malcolm Arnold*, 166.

This work contains the highest level of rhythmic variation among the works being investigated here. The opening phrase of this piece utilizes the following rhythmic values: Thirty second notes, sixteenth note triplets, eighth notes, quarter notes and dotted quarters are all contained within it. It should be noted that this may not be a typical phrase within the piece, but it also stands out because there are few phrases showing such rhythmic variation within the pieces studied in this document. This material appears three times in the opening section, each with a different set of rhythmic variations.

Musical Example 9.1. *Fantasy* for solo bassoon, mm.1 – 8, 25 – 36, Section 1 initial melody and variation

The image displays four staves of musical notation for a solo bassoon. The notation is in bass clef and 2/4 time. The first staff shows the initial melody with a long slur over the first four measures. The second staff shows a variation with a slur over the first four measures and a triplet of eighth notes. The third and fourth staves show further variations with slurs and triplets.

When the piece transitions to section 2, Arnold utilizes a variation of the opening melody, shown in Musical Example 9.2, although it has been shortened to a simpler two measure motif that is manipulated throughout this section. Similarly to the opening of the piece, the motif is immediately followed by a variation in another key, this time moving from A minor to G minor.

This section is the only one in the piece that relies heavily upon two different rhythmic durations, focusing primarily upon the combination of dotted eighth note pairs, followed by two thirty second notes.

Musical Example 9.2. *Fantasy* for solo bassoon, mm.53 – 60, Rhythm in m.53



When the introductory theme returns in m.7, the opening four measures are played in exact replication of the opening, however, beginning in m.81, the motif is varied from the original. Arnold uses two measures of descending arpeggios, and doubles the length of the final cadence.

The melody in the coda is the most rhythmically simple of the piece, as seen in Musical Example 9.3, utilizing primarily duple rhythms, in combination with the dotted quarter notes used in the opening melody. There is little to indicate a tonal center, although the chromatic B-flat – C-flat - C, and the D-sharp - E - F four measures later, reflect the B-flat – E-flat motif of the opening section. The piece ends with a Bb major arpeggio moving downward to the tonic B-flat.

Musical Example 9.3. *Fantasy* for solo bassoon, mm.160 – 167, Section 5 melody



RANGE⁸⁹

The opening section of the piece uses a range of Bb1 – Bb4, although this section rarely uses the highest portion of the range. In the opening phrase, mm.1 - 8, the range is Bb1 – Gb3. From mm.9 - 12, there is a brief four measure excursion from Bb3 to Bb4, and again in mm.34, where the upper limits are utilized. In this section, Arnold does not utilize the low range in the same way as other composers discussed here, choosing to dip into the low register often in the opening sections, and not as a signal to the end of an idea. The range of the second section does not utilize the upper limits of the instrument, with a range of Bb1 – C3. The initial statement of the new melodic material actually only uses a range of G1 – Bb3, the smallest melodic range in the piece. The third section utilizes a similar range as the first, Bb1 – Bb4, but as in the opening section, the upper range is rarely. The lowest portion of the range is utilized in the same fashion as the opening section. The fourth section has a range of C1 – G3. The range in this section is used differently the previous ones, with the solo line moving frequently from the lowest part of the range to the highest, and vice versa. The final section uses a range of Bb2 – Bb4, and is the only portion of the work that primarily utilizes the upper range of the instrument.

⁸⁹ Similar to the *Partita for Solo Bassoon* by Gordon Jacob, this is a work for unaccompanied bassoon, and therefore, there is no interchange of role for the instrument. The focus of this piece is the melodic range of the solo instrument in each of the five sections of the work.

CHAPTER 10 – CONCLUSION

INTRODUCTION

The Great Exhibition of 1851 inspired new interest in British music, and eventually led the formation of the Royal College of Music in 1883. The music that came from this institution was distinctly British. It also introduced a wave of new works for bassoon solo, bassoon and piano, and bassoon and orchestra, which were bound by several common compositional traits.

It was the goal of the author to analyze these works with the goal of discovering a unified set of characteristics among the pieces. It was hypothesized in Chapter 1 that these pieces generally can be characterized by the following guidelines: They often fall into sonata, binary, or ternary forms; they begin with straightforward arpeggiated or scalar melodies that clearly establish the tonic; they eschew rhythmic complication; they often allow the bassoon to take on an accompanimental role; and they employ different ranges for the primary and secondary melodies. The conclusions of the analysis found in this document can be found in the sections that follow.

FORM

The primary characteristic of form is balance, which can be discussed in two different ways: Total length and number of phrases. In terms of total length, it can be stated that “A” themes are slightly longer than “B” themes, with “A” themes taking up 32% of the total length of

the movement, whereas “B” themes utilize 28%. This difference is fairly negligible, and shows that these pieces generally have “A” and “B” themes that are balanced in total length.

Similarly, the number of phrases used in each theme is also generally balanced. Roughly half of the pieces in this document have an equal number of phrases in both the “A” and “B” themes. This is especially true of the *Lyric Suite* by Dunhill, in which all but the final movement contain an equal number of phrases in both the “A” and “B” themes.

In those cases where the phrase count is not equal, the “A” theme generally contains one more phrase than the following section. The *Partita* by Jacob is the best example of this characteristics. The only pieces that do not adhere to these characteristics are the *Fantasy* by Arnold and the opening movement of the *Concerto* by Jacob.

Each of the movements based on a vocal form, such as a ballad or aria, utilize a modified strophic form, in which the primary melody is stated three times. The first statement is given to the bassoon, and generally is twice as long as the following statements.⁹⁰ This is followed by a second statement in either the bassoon, piano, or shared in the two voices, most commonly in the piano. The final statement is typically stated in the bassoon.

⁹⁰This is similar to the statement in the previous paragraph, where the “A” theme contains one more phrase than “B” themes in instances where they are not equal.

Examples of Modified Strophic Form

William Hurlstone	<i>Sonata in F Major</i>	Mvt. II “Ballade”
Gordon Jacob	<i>Concerto for Bassoon and Strings</i>	Mvt. II “Adagio”
Gordon Jacob	<i>Partita</i>	Mvt. IV “Aria Antiqua”
Gordon Jacob	<i>Four Sketches</i>	Mvt. I “A Peaceful Piece”
Ralph Vaughan Williams	<i>Six Studies in English Folksong</i>	Mvt. I “Lovely on the Water” Mvt. II “Spurn Point” Mvt. III “Van Dieman’s Land” Mvt. IV “She Borrowed Some of her Mother’s Gold”

Figure 10.1. Examples of Modified Strophic Form

In Stanford’s view, the coda should take up about three-fourths of the development.⁹¹ This equals roughly 16.7%, of the total piece. Despite this prescription, the codas in the works described in this document are much shorter and average 8% in length. The only piece that conforms to Stanford’s prescribed coda length is the *Lyric Suite* by Dunhill, in which the inner three movements using a coda that is 14% in length.

MELODY

The melodies analyzed in this document are evenly divided in their motion between stepwise and arpeggiated movement. The decision regarding motion appears to be done without regard to the placement or tempo of the movement. The sole exception to this is vocal-based

⁹¹Charles Villiers Stanford, *Musical Composition: A Short Treatise for Students* (London: MacMillan and Co., Limited, 1949), 81.

movements, which tend to use stepwise melodies in their primary melodic material, similar to many vocal works.

Another common characteristic of these melodies is the initial indication of the tonic key. This occurs through the use of tonic scales or outlined tonic chords in the opening measures of each new melody. This can be as short as a two measure statement of the tonic followed by movement to another key. For example, in the opening movement of the *Concerto for Bassoon and Strings* by Jacob, seen in Musical Example 10.1, the tonic key is established through the use of tonic key scales in the opening two measures of the melody, after which the melodies ventures briefly through many key centers. The tonic scales return in the accompaniment again in mm.18 - 21.

Musical Example 10.1. *Concerto for Bassoon and Strings*, Mvt. I, mm.9 – 16, Key center established in mm.9-10

The image displays three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff shows a melodic line starting with a tonic scale. The second staff shows a bass line with chords and slurs. The third staff shows a bass line with chords and slurs.

In performance, drawing attention to the melodic notes outside of the tonic key can bring more interest and excitement to the performance. In the previous musical example, Gordon Jacob brings out these emphasized non-tonic pitches through the use of articulation, both in the use of accents and slurs.

Another example of tonic key indication is the opening movement of the *Six Studies in English Folksong* by Vaughan Williams, shown in Musical Example 10.2. The melody opens with a statement of the first three scale degrees of E minor, followed by three different statements of G-E in mm.2 - 3. At this point, Vaughan Williams begins to move to the new key center. Like Jacob, Vaughan Williams brings attention to the non-tonic note in m.2 through the use of articulation. In this slower melodic passage, using more vibrato on notes such as these can also add interests to these passages.

Musical Example 10.2. *Six Studies in English Folksong*, Mvt. I, mm.1 – 6, Highlighting the establishment of the key center



RHYTHM

The primary characteristic of the rhythm in the works discussed in this paper is simplicity. The rhythms are highly characteristic of the meters in which they are contained. The use of syncopation and dotted rhythms tend to be minimal, although it does exist in some form in each piece in this document.

Melodic material is typically based upon two rhythmic durations, such as the scalar opening to Jacob's *Concerto*, and the "Polka" in his *Four Sketches*, shown in Musical Example 10.4. This is not to say that the melodies only contain these durations, but that they focus highly

upon them. For instance, the opening melody of the *Concerto* by Jacob focuses on the durations of sixteenth note and eighth note. In fact, in the opening phrase, Jacob does not utilize any durations other than eighth notes and sixteenth notes, and in the second phrase, he utilizes only a single quarter note, outside of these durations.

The only piece that does not reflect this phenomenon is the *Sonata in F Major* by Hurlstone, which displays the most diversity in terms of rhythmic durations used. Only the initial theme of the opening movement fits into this mold in any sense. Even the *Fantasy* by Arnold, the most rhythmically diverse pieces discussed here, has large sections that conform to this idea.

Musical Example 10.3. Gordon Jacob – *Concerto for Bassoon and Strings*, Mvt. I, mm.9 – 16, Use of only Eighth and Sixteenth Notes

The image shows three staves of musical notation in bass clef with a 3/4 time signature. The first staff contains a melodic line primarily composed of eighth and sixteenth notes, with some slurs. The second staff continues this melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic pattern, including sixteenth-note runs and a final measure with a quarter note and a half note.

Musical Example 10.4. Thomas Dunhill – *Lyric Suite* for bassoon and piano, Opus 95, Mvt. III, mm.1 – 6, Use of Quarter and Eighth Notes

The image shows two staves of musical notation in bass clef with a 9/8 time signature. The first staff features a melodic line with quarter notes and eighth notes, often grouped with slurs. The second staff continues the melodic line with similar rhythmic patterns, including quarter and eighth notes.

Although borrowed rhythms are uncommon, when they are in use, they are seen typically only in single groups. This device is used at least once in every piece discussed in this document. Examples are listed below.

Examples of Single Borrowed Rhythms

Hurlstone	<i>Sonata in F Major</i>	Mvt. I	45, 177
		Mvt. III	38, 120
Dunhill	<i>Lyric Suite</i>	Mvt. V	51, 61
Jacob	<i>Concerto for Bassoon and Strings</i>	Mvt. III	26, 102
Jacob	<i>Partita</i>	Mvt. I	11
Jacob	<i>Four Sketches</i>	Mvt. III	19
Vaughan Williams	<i>Six Studies in English Folksong</i>	Mvt. II	4, 8, 16
		Mvt. IV	7, 23
		Mvt. V	25, 29

Figure 10.2. Examples of Single Borrowed Rhythms

As a performer, it is important to determine which durations serve as the primary rhythmic figures, which also serves to find the non-primary durations. The notes that fit outside of these primary ones should be emphasized, similar to how a performer might highlight a single grace in an otherwise legato passage. Borrowed rhythms, which serve a similar purpose, should also be emphasized in this fashion.

RANGE

The only broad generalization that should be acknowledged in terms of range is that the second melodic section within a movement generally does not have a higher range than the opening section. In fact, in the works analyzed in this document, there are only three instances of

a “B” theme using a higher range: Mvt. IV of the *Lyric Suite* by Dunhill, Mvt. IV of the *Partita* by Jacob and Mvt. IV of the *Six Studies in English Folksong* by Vaughan Williams.⁹²

With the exception of Vaughan Williams’ *Six Studies in English Folksong*, one of the more interesting generalizations that can be made about these works is the use of the lowest part of the bassoon’s range. In the works analyzed, the lowest part of the range used in each piece is often used as a signal to an end. Sometimes it signals the end of a melodic idea, such as in the opening melody of the *Sonata in F Major* by Hurlstone, and the “Afternoon of the Dinosaur” from Jacob’s *Four Sketches*. Other times it signals the end of a section, such as in *Concerto for Bassoon and Strings* by Jacob. Performers should highlight these passages, drawing attention to this use of range.

ROLE

The most common characteristic of the use of role is the difference between “A” and “B” sections. The “A” section is devoted almost entirely to the solo bassoon, and only in the “B” section does the role change. There are minor exceptions to this, such as Mvt. III of the *Sonata in F Major* by Hurlstone, and Mvt. IV of the *Lyric Suite* by Dunhill. Usually in these circumstances, the piano will introduce the melodic material until the bassoon enters, at which point, the bassoon will carry the melodic load until the next theme is introduced.

The changes in the “B” sections take a number of different forms, including call and response, true duet passages, and the bassoon serving as the accompanist while the piano is used as a soloist. Performers should be aware of these changes in role, as it is common for performers to always have the bassoon as the most present voice. Allowing the piano to be the greater, or an

⁹²The fact that these are all fourth movements appears to be entirely coincidental.

equal, voice when the music has the bassoon serving in the accompanying role will lead to more interesting performances.

SUMMARY

The result of this analysis is a more specific statement of the hypothesis. These works often fall into sonata or binary forms, with the primary themes being equal in length within these forms. Works based on vocal forms use a modified strophic form, containing three statements of the melody. The melodies of these works tend to be scalar or arpeggiated melodies that clearly establish the tonic key. They eschew rhythmic complication, focusing primarily upon two rhythmic durations. The bassoon is often allowed to take on an accompanimental role, most often during the secondary themes within the movement. Finally, the range of the primary melody tends to be higher than the secondary range.

It is true that these pieces are more conservative than music being written during the same time period elsewhere. At the same time, impressionism was taking hold in France, jazz was influencing American composers, and the Second Viennese School was introducing the world to serialism. Despite this, these works show a strong nationalistic tendency that was not yet heard prior to the British Music Renaissance.

As pieces for teaching and performance, these works are important to bassoonists. Many of these works are used regularly as educational pieces. The *Lyric Suite* by Dunhill, *Four Sketches* by Jacob, and *Six Studies in English Folksong* by Vaughan Williams are strong examples of this. Most bassoonists will perform these, or the other works discussed in this paper, in an educational or recital setting, at some point in their lifetimes. The information found in this

document can help create more mature performances of these works. In turn, mature performances of these pieces will help celebrate the importance of the British school within the wider repertoire of the bassoon.

APPENDIX A - THE RANGE OF THE BASSOON

When individual notes are discussed throughout this document, a two-character symbol (Such as Bb3) has been assigned to define that note. The first character is the letter name of the note (i.e. B, C, Db, etc.), while second character is the octave within the range of the bassoon. (i.e. 1, 2, 3, etc.). The range of each octave is given below.

Octave 1:



Octave 2:



Octave 3:



Octave 4:



APPENDIX B - SELECTED DISCOGRAPHY

Sonata in F Major – William Hurlstone

Bettez, Michel. *Le Basson Romantique*. ATMA Classique. 1999.

Ishii, Atsushi. *Hurlstone: Fagotto Sonata*. Meister Music, Co. MM-1119. 2002.

Stees, Barrick. *The Romantic Bassoon*. Mark Custom Recording Service MCD-1380. 1993.

Lyric Suite – Thomas Dunhill

Karr, Matthew. *A Bassoonist's Voice*. Centaur Records. CRC 2330. 1997.

Concerto for Bassoon and Strings – Gordon Jacob

Beavers, Gabriel. *Gordon Jacob: Music for Bassoon*. Mark Masters 7642-MCD. 2009.

Thompson, Robert. *John Downey: The Edge of Space*. Chandos Records Ltd. LC7038. 1981.

Partita for solo bassoon – Gordon Jacob

Okazaki, Koji. *Monolog*. Meister Music Co. MM-2143. 2013.

Beavers, Gabriel. *Gordon Jacob: Music for Bassoon*. Mark Masters 7642-MCD. 2009.

Four Sketches for bassoon and piano – Gordon Jacob

Beavers, Gabriel. *Gordon Jacob: Music for Bassoon*. Mark Masters 7642-MCD. 2009.

Fantasy –Malcolm Arnold

Okazaki, Koji. *Monolog*. Meister Music Co. MM-2143. 2013.

Sønstevoid , Knut. *The Virtuoso Bassoon*. BIS. CD-122 Sterero. 1994.

Martusciello, Massimo. *Works and Duos for Clarinet and Bassoon*. Bongiovanni. GB 5178-2.
2013.

Six Studies in English Folksong – Ralph Vaughan Williams

Perkins, Laurence. *The Playful Pachyderm: Classic Miniatures for bassoon and orchestra*.
Hyperion Records Limited. LC 7533. 2004.

REFERENCES

- Arnold, Malcolm. *Fantasy for Bassoon*. London: Faber Music, 1966.
- Barnett, Rob. "Fame and Neglect: Joe Holbrooke – British Composer." Music Web International, <http://www.musicweb-international.com/holbrooke/index.htm> (Accessed June 17, 2012).
- Bashrod, Christina, and Leanne Langley, ed. "Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s by William Weber." *Music and British Culture, 1785 – 1914: Essays in Honor of Cyril Ehrlich*. Oxford, Oxford University Press, 2000.
- Burton-Page, Piers. *Philharmonic Concerto: The Life & Music of Sir Malcolm Arnold*. London: Methuen Books, 1994.
- Dibble, Jeremy. *Charles Villiers Stanford: Man and Musician*. Oxford: Oxford University Press, 2002.
- Day, James. *Vaughan Williams*, London: JM Dent and Sons, Ltd.
- Dunhill, Thomas F. "Charles Villiers Stanford: Some Aspects of His Work and Influence," *Proceedings of the Musical Association*, 53rd Sess. (1926 – 1927).
- Chamber Music: A Treatise for Students* London: Macmillan and Co., Limited: 1913.
- Lyric Suite for Bassoon and Pianoforte, Opus 96*. London: Boosey & Hawkes, 1968.
- Eatock, Colin. "The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance." *19th-Century Music*, 34.1 (Summer 2010).
- E.B., "Lyric Suite, for Bassoon and Piano, Op. 96. Phantasy Suite, for Clarinet and Piano, Op. 91, Suite in A Minor, Flute and Piano, Op. 93 by Thomas Dunhill," *Music & Letters*, Vol. 23, No. 3 (July, 1942), 263.
- Hadow, Sir William H. *English Music* Freeport, NY: Books for Libraries Press, 1931.
- Halgedahl, Howard. "Gordon Jacob: Concerto for Bassoon and Strings, Pianoforte arr. By the Composer. London: Joseph Williams, Ltd., 1948," *Notes, Second Series*, vol. 5, no. 4, 517-518.
- Hanna, Steven Russell. "Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Willson Osborne, George Perle and Vincent Perschetti." DMA diss. The Eastman School of Music, 1993.

Hodges, Betsi. "W.W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Music Renaissance." DMA diss., University of North Carolina-Greensboro. 2008.

Hurlstone, Katherine, ed. *William Hurlstone, Musician: Memories and Records by His Friends*. London: Cary & Co., 1947.

Hurlstone, William Yeates. *Sonata in F Major*. Ampleforth, Yorkshire, England: Emerson Edition, 1976.

Irvin, Wade. "An Analysis and Comparison of Two Contrasting Bassoon Concertos by Johann Nepomuk Hummel and Gordon Jacob." DMA diss., University of Alabama, 1990.

Jacob, Gordon. *Concerto for Bassoon and Strings*. London: Joseph Williams, 1948.

----- . *Four Sketches for Solo Bassoon*. Ampleforth, UK: Emerson, 1977.

----- . *Partita for Solo Bassoon*. London: Oxford University Press, 1971.

----- . *Wind Quintet No. 2*. London: Musica Rara.

Kirby, David S. "The Chamber Music of William Yeates Hurlstone." DMA diss., University of Cincinnati, 1995.

Musgrave, Michael. *The Musical Life of the Crystal Palace* Cambridge, Cambridge University Press, 1995.

Newington, Peter. *Gordon Jacob*, directed by Ken Russell, London: BBC Television, 1959.

Pirie, Peter J. "New English Music: Fantasy for Flute by Malcolm Arnold; Fantasy for Oboe by Malcolm Arnold; Fantasy for Clarinet by Malcolm Arnold; Fantasy for Bassoon by Malcolm Arnold; Fantasy for Horn by Malcolm Arnold; The Aviary by Richard Rodney Bennett; The Insect World by Richard Rodney Bennet; String Quartet No. 4 by Richard Rodney Bennett; Trio for Flute, Oboe and Clarinet by Richard Rodney Bennett; Corpus Christi Carol by Gordon Crosse; Rats Away! By Gordon Crosse; Three Invention for Flute and Clarinet by Gordon Crosse," *The Musical Times* Vol 107, No. 1482 (August 1966), 706-707.

Poulton Alan. *The Music of Malcolm Arnold: A Catalogue*. London and Boston: Faber Music in association with Faber and Faber, 1986.

Stanford, Charles Villier. *Musical Composition: A Short Treatise for Students*. London: Macmillan and Co., 1949.

Stradling, Robert and Meirion Hughes. *The English Musical Renaissance 1860 – 1940: Construction and Deconstruction*. London and New York: Routledge, 1993.

Vaughan Williams, Ralph, and Robert Stanton, editor. *Six Studies in English Folksong*. Boston: Galaxy Music, 1980.

Vaughan Williams, Ralph, and Lucas Drew, editor. *Six Studies in English Folksong*. Boca Raton, Florida: Masters Music Publications, 1996.

Vaughan Williams, Ralph, and Alan Hawkins, editor. *Six Studies in English Folksong*. Boston: Galaxy Music, 1980.

Vaughan Williams, Ursula, and Imogen Holst. *Heirs and Rebels: Letters Written to Each Other and Occasional Writings on Music by Ralph Vaughan Williams and Gustav Holst*. London: Oxford University Press, 1959.

Young, Percy M. *A History of British Music*. New York: W.W. Norton & Company Inc., 1967