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## Abstract and Key Terms

This thesis surveys all the found British settings of A. E. Housman's *A Shropshire Lad* (1896) but concentrates on the period after 1940, which, the author believes, has not previously received critical attention. A new study is timely especially because of a renewed interest among composers in the poet's highly influential lyric collection. The author found about 110 British composers with about 340 settings of individual poems not listed in previous *Shropshire Lad* catalogues. This number adds more than fifty per cent to the known repertoire.

The search was not restricted to art song; it found, in addition, multi-voice settings, settings in popular styles and non-vocal music. Largely because of the work of broadly trained musicians, there is now a much wider range of medium, style and compositional technique applied to *A Shropshire Lad*. There are also new ways in which words and music relate. Different catalogues in the thesis list settings according to period, genre, poem and composer.

The author hopes to broaden the British canon of *Shropshire Lad* music, which, despite recent commissions and competitions, is still mostly limited to the major composers of the English musical renaissance (the early decades of the twentieth century). Accordingly, the catalogues let performers know how to obtain the settings.

In preliminary chapters, the thesis attempts a literary examination of *A Shropshire Lad* and reviews the already-researched pre-Second World War settings. It then divides the post-1940 period into two parts—a Decline (to c.1980) and a Renewal (since c.1980)—and surveys them. The compositions of this period are placed in three tonal-stylistic streams of development: a mainstream tonal with ultra-conservative and atonal tributaries. Then follow detailed literary-musical analyses of

post-1940 songs, song cycles, collaborative sets, and multi-voice settings. A final summary draws together the conclusions of the individual chapters, summarizes and evaluates the achievement of the post-1940 composers, and suggests how further research might be carried out.

**Key Terms:**

A. E. Housman; arrangement; art song; *A Shropshire Lad*; choral music; collaborative music; concept album; English song; Experimentalism; folk music; hybrid music; monologue; music and place; New Complexity; partsong; song cycle; third stream; twentieth-century British music; twentieth-century English renaissance; words and music.

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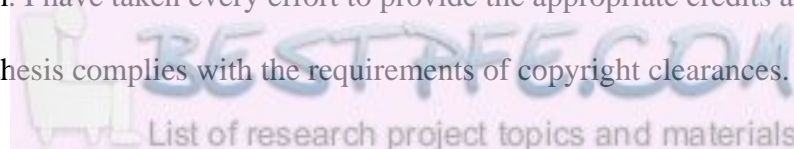
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From the above lists, I single out Jim Page, whose knowledge of the world of English art song is extraordinary. He provided documents, information and contacts on many occasions.

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apologise for inadvertent infringements of copyright and to anyone whose name or organisation might be missing from these acknowledgements. I shall try to rectify infringements and omissions that are communicated to me. Given the large amount of data collected for this thesis and its scope, there might be mistakes and inconsistencies, despite careful checking. Please bring to my attention any that you notice.

I save my last thanks for my partner in life and fellow tutor at Athabasca University, Allison Kydd, who proofread the drafts and provided encouragement throughout the inevitable ups and downs of a long project.

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## Introduction

In 1896 Alfred Edward Housman (1859–1936) published a collection of sixty-three poems entitled *A Shropshire Lad*.<sup>1</sup> They have had a considerable impact on British music since the first settings were published in 1904. Housman is only one of many late- and post-Victorian poets from whom composers have sought inspiration. Nevertheless, he holds a special place among his contemporaries. Ultimately, his carefully ordered collection<sup>2</sup> is about its protagonist's painful journey toward stoic maturity in London. But, at first, *A Shropshire Lad* is set in the 'west country', a still-unspoiled region adjacent to the River Severn where English culture has ancient roots. While composers have not neglected the Lad's maturing, they have been drawn particularly to the poems' expressions, in ballad forms, of natural beauty and of a yearning for 'a land of lost content'.<sup>3</sup>

Earlier studies of *A Shropshire Lad*'s impact on British music have dealt almost exclusively with solo song up to about 1940, covering the period sometimes called the 'English musical renaissance'. These studies include Trevor Hold's chapter 'Flowers to Fair' in *A. E. Housman: A Reassessment*, edited by Alan Holden and Roy Birch (2000);<sup>4</sup> Stephen Banfield's *Sensibility and English Song* (1985);<sup>5</sup> and Dennis Davenport's MA thesis, 'A. E. Housman and English Song' (1974).<sup>6</sup> The present thesis reviews the early settings, but is chiefly concerned with those composed after 1940.

Unlike the earlier studies, this thesis is not restricted to solo song. It includes monologues, partsongs, orchestral works and arrangements. Neither is this thesis restricted to Western art music. It acknowledges the cross-fertilization between art music and popular music that has characterized the twentieth century.<sup>7</sup> A chapter deals with folk-classical and jazz-classical hybrids.

Beginning in 2002, a systematic search for scores produced a collection of about 340 settings that have not previously appeared in either general catalogues or ones dealing specifically with Housman.<sup>8</sup> Asterisks in the catalogues near the end of this thesis indicate the new works, most of which are unpublished, self-published or published online. The settings are catalogued in the following three ways: Catalogue 1 lists settings by period and genre (i.e., performing forces), Catalogue 2 by poem, and Catalogue 3 by composer. The last also gives full bibliographic information about each composition. There are over 600 British settings, early and recent. (This number can be confirmed most readily by adding up all the entries in Catalogue 2.) The present research, therefore, has more than doubled the number previously catalogued.

The majority of the 340 scores are from after 1940 and provide a corrective to Hold's claim that, 'From 1940 to the present day, settings of Housman have been relatively few and add little to the catalogue'.<sup>9</sup> Undoubtedly, more scores are still to be found, but the collection provides enough primary material to support considered observations about the later musical history of *A Shropshire Lad*.

A new study of Housman's collection in British music is timely because of the proximity of several round-number anniversaries: the 110<sup>th</sup> of the first publication of Housman's collection (1896), the one-hundredth of the first settings (1904) and the seventieth of Housman's death (1936). But of greater importance is the quantity of post-1940 settings and the recent interest in Housman that the settings represent. Concerts, competitions, commissions and compact discs all contribute and attest to the collection's revival in song composition. This interest coincides with the growth of Victorian studies and with new investigations into relationships between words and music.<sup>10</sup>

The study is mostly limited to composers who were born, educated and either live or lived in Britain. A few—including Geoffrey Allen and Joscelyn Godwin—wrote their Housman settings overseas after emigrating, but their formation was British. Two are immigrants, but with British credentials: the German-born Ludger Hofmann-Engl and the American-born Andrea Vicari. To include Housman composers without British connections would probably double the number of settings and exceed the scope of a thesis.

There is a utilitarian, promotional bent to this thesis. The author hopes that performing musicians will be among its readers. He aims to interest them in new repertoire and ultimately in expanding the Housman canon,<sup>11</sup> still largely confined to the songs and cycles of Arthur Somervell (1863–1937), George Butterworth (1885–1916), Ralph Vaughan Williams (1872–1958), Ivor Gurney (1880–1937) and John Ireland (1879–1962). Hence, the catalogues give directions for obtaining the newer settings, as well as the older ones.

#### Strength and Limitation

The author attempted to locate scores in the following main ways: first, by using print catalogues and online databases; second, by advertising on society and association electronic bulletin boards; and, third, by an email and mail campaign using composer directories. As a result, the thesis is probably strongest in both published and unpublished settings by living composers and published settings by deceased composers.<sup>12</sup> Some unpublished settings by deceased and unknown composers are included, and a more systematic search in this category would undoubtedly be fruitful. However, it would require visits to hundreds of the most likely music collections in British libraries, archives and even private homes. Such a

search could be arranged by coordinating local volunteers, but would lie well beyond the budget and scope of a thesis.

### An Overview of the Thesis

The thesis is divided into three parts: Preliminaries, A Survey of Settings Since *c.*1940 and Literary-Musical Analyses.

Part I: Preliminaries This part has three chapters that provide a background for the rest of the thesis. Chapter 1 sets out its objectives, limits and assumptions. In addition, it discusses the thesis's musicological nature (both empirical and theoretical) and research methodology.

Chapter 2 presents a brief biography of A. E. Housman and considers his relationship with contemporary composers. Housman usually gave permission to composers wanting to set his poems. However, his objection to the truncating and anthologizing of his poems might have sometimes constrained the development of *Shropshire Lad* music. The chapter also uses the insights of B. J. Leggett to defend the view that Housman's collection is an ordered one and is about the maturation of its protagonist.<sup>13</sup> This view forms a consistent basis for literary-musical analyses and particularly the classification and comparison of the song cycles.

Chapter 3 reviews the period before *c.*1940, referred to here as the Flourishing, in terms of both its music and the scholarship about it. Housman settings were then influenced by nationalism, impressionism and neo-classicism. These forces were more or less discrete and enabled Stephen Banfield, writing in 1987, to identify a series of modernist sub-phases.<sup>14</sup> The poems' contribution to compositional activity in the Flourishing is confined chiefly to solo song and, to a lesser extent, settings for chorus.

Part II: A Survey of Settings Since *c.*1940 This part is the core of 'A *Shropshire Lad* in British Music Since 1940'. In two chapters, it surveys the period

from *c.*1940 to the present. After calculating annual rates of compositional output, the author divides the period into a Decline, lasting until *c.*1980 (Chapter 4), followed by a Renewal (Chapter 5). Early in the Decline, three concurrent streams of development emerge, based on degrees of tonality: an ultra-conservative (virtually without acknowledgement of twentieth-century style), a mainstream tonal (in which each composer extends the bounds of tonality, more or less) and an atonal. With shifts of emphasis, these streams continue throughout the Renewal.

Part III: Literary-Musical Analyses Within the word limit imposed on the thesis, this part (Chapters 6 to 11) presents a series of detailed analyses of text and music encompassing the three streams of development in *Shropshire Lad* composition in both the Decline and the Renewal. The settings are not ordered chronologically or stylistically, but the choices convey some of the diversity of post-1940 *Shropshire Lad* music. Included are song cycles, collaborative sets, single settings and choral settings in both classical (that is, ‘art’) and popular styles. The discussion is supported with plenty of score excerpts.

Inevitably, Parts II and III overlap. Part II contains literary-musical analysis, and surveys continue, to some extent, in Part III. Chapters 6 and 7, for example, deal with a range of composers; and Chapter 10 analyses settings from the different categories among multi-voice settings.

Analyses assume that the reader knows the theory (rudiments, harmony, form, orchestration and, to a lesser extent, counterpoint) taught by traditional conservatories. These subjects provide the concepts, habits of thought and vocabulary with which practising musicians—among the hoped-for readers of this thesis—generally communicate. The use of traditional music theory (rather than, say, Schenkerian

theory) also aligns this thesis with all previous criticism of *Shropshire Lad* music, as well as with much music criticism generally.

The song cycle, because of its length and potential for both literary and musical complexity, is the pre-eminent genre, the vocal equivalent of, say, the chamber sonata. Accordingly, Part III begins with seven found post-1940 cycles for solo voice and piano (Chapters 6 and 7). These cycles cover both the Decline and the Renewal.

Chapter 8 discusses two collaborative concept albums in popular hybrid styles: folk-pop and third stream. They are from *A Shropshire Lad*'s centenary year, 1996. Chapter 9 traces one composer's evolving understanding of Housman's most famous poem, 'Loveliest of trees', through four settings spread over twenty years in the Decline. Chapter 10 deals with post-1940 multi-voice settings. They cover the three streams of development in works for chorus (both with and without instruments), a unison song, a round and a duet. Most multi-voice settings are of single poems, but there are also cycles and sets.

Even in the atonal stream of development, *Shropshire Lad* composition since 1940 has been generally conservative. Housman's poems seem to remain untouched by such international schools as *musique concrete*, total serialism, chance, and minimalism. Chapter 11, however, considers settings influenced by two contrasting schools of British modernism: first, Experimentalism, a late-1960s reaction primarily to the work of Pierre Boulez (1925–) and Karlheinz Stockhausen (1928–); and, second, New Complexity, originating in the 1980s in the music of Brian Ferneyhough (1943–).

The composers whose work is analysed in Part III are academics, multi-talented 'portfolio' musicians, schoolteachers and local and community composers.



All are competent by different measures<sup>15</sup> and a few have national reputations. The range of their careers indicates that the music of *A Shropshire Lad* has spread into broader areas than formerly of professional, social and cultural life.

Given more space, additional chapters could have been devoted, for example, to the folk settings of Michael Raven (1994), the Solaris Quartet commissions (2001) and the ongoing late-life prolificacy of John R. Williamson (1929–).

Following a summary and conclusion are three catalogues. They set out the results of the search for scores and form the primary resource for the chapters. Other endmatter includes bibliographies of composers who have contributed to the post-1940 repertoire, a partial discography and a list of works cited in the thesis.

#### Copyright

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#### Layout and Style Matters

Certainly, an appendix of complete scores would have benefited the reader. But permission costs would have been very high, and the thesis had to be kept to a manageable length. In place of scores, numerous excerpts (forty in Chapters 6 and 7 alone) convey composers' styles and support musical analyses. Initially, the author tried to place each excerpt on the page where it was discussed; but the size and quantity of excerpts resulted in fragmented text. Moreover, when one page had two or even three references to music, the excerpts were sometimes pushed several pages ahead. Therefore, to achieve textual continuity and to help the reader more easily refer to the music, the excerpts were grouped together at the end of each chapter.

The author believes that the music excerpts are legible, but achieving clear images was often a problem. Some original scores (including even publishers' file copies) were indistinct, and occasionally electronic transmission seemed to downgrade clarity. Moreover, many of the excerpts had to be photostatically shrunk to fit A4 paper, while maintaining legibility. With the composer's permission, the author transcribed one indistinct excerpt and alerted the reader in the caption.

This thesis names hundreds of people, both living and deceased. In addition to composers, they include performers, administrators and writers. When it is their wish, they are identified by familiar versions of their forenames: composers Al Summers (1957–) and Liz Sharma are examples. For different reasons, the author was not always successful in obtaining birth and death dates. Some people could not be reached; biographical information could not be found, even with a good library, the Internet and a network of contacts; and a few (including Sharma) declined to give their ages.

The thesis adheres to *The Oxford Style Manual* (2003), edited and compiled by R. M. Ritter and published by Oxford University Press.

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<sup>1</sup> See Housman, Alfred Edward, *The Collected Poems of A. E. Housman*, ed. by John Carter (New York: Holt, Rinehart and Winston, 1965). Other editions are also extant.

<sup>2</sup> This claim that Housman carefully ordered the poems of *A Shropshire Lad* is based on the analysis of B. J. Leggett in *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee Press, 1970).

<sup>3</sup> *A Shropshire Lad*, poem XL, line 5.

<sup>4</sup> Trevor Hold, 'Flowers to Fair: *A Shropshire Lad*'s Legacy of Song', in Alan W. Holden and J. Roy Birch (eds.), *A. E. Housman: A Reassessment* (London: Macmillan, 2000).

<sup>5</sup> Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20<sup>th</sup> Century* (Cambridge: CUP, 1985).

<sup>6</sup> Dennis Davenport, 'A. E. Housman and English Song', MA thesis (University of Birmingham, 1974).

<sup>7</sup> *Popular music* here identifies kinds of music that were originally performed by unschooled musicians and disseminated orally. The term does not imply inferior quality, a threshold of consumption or particular social or economic groups. In this thesis, the term comprises folk and jazz, as well as folk-

classical and jazz-classical (third stream) hybrids. Compare Richard Middleton, 'Popular music', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 21 Apr. 2005).

Some early Housman settings are influenced by the popular Victorian drawing-room ballad, but its musical language is classical.

For a history of musicologists' responses to the classical-popular cross-fertilization, see John Covach, 'Popular Music: Unpopular Musicology' in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (Oxford: OUP, 1999; rev. with corrections, 2001), 452–470.

<sup>8</sup> Because the study is score-based, the author did not attempt to develop a comprehensive discography of Housman recordings. However, analyses of popular settings containing improvisation require recordings. An appendix lists these and others collected incidentally.

<sup>9</sup> Hold, p. 107.

<sup>10</sup> The locus of this activity is the International Association for Word and Music Studies, <<http://wordmusicstudies.org>>, (accessed 22 Aug. 2006). The Association was founded in 1997.

<sup>11</sup> Kay Kaufman Shelemay writes about the hope for practical results outside academia. See her chapter 'Impact and Ethics of Musical Scholarship', in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (Oxford: OUP, 1999; rev. with additions, 2001), 531–544.

<sup>12</sup> For more details, see 'Research Methodology' in Ch. 1.

<sup>13</sup> See n. 2 above.

<sup>14</sup> Stephen Banfield, 'Housman and the Composers', *Housman Society Journal*, 13 (1987), 14–22. Because of the greater stylistic diversity after the Second World War, chronological sub-phases, such as Banfield's, seem inapplicable to the later settings.

<sup>15</sup> To assess competence in composition, the author applied the criteria for membership of the Contemporary Music Centre, Ireland <<http://www.cmc.ie/composers/representation.html>>, (accessed 29 Mar. 2006). The criteria are mostly measurable and comprise 'appropriate musical training', concert performances, broadcasts, competition successes and commercial recordings.

<sup>16</sup> Lisa Dowdeswell, The Society of Authors, email to author, 13 Feb. 2006.

## 1. Objectives, Musicological Considerations and Research Methodology

This chapter announces the objectives of the thesis and its correlative limits and assumptions, considers its musicological nature and context and, finally, describes its research methodology.

### Objectives

The first objective of this thesis was to collect as many British *Shropshire Lad* settings as possible, order them chronologically and catalogue them. A systematic search began in 2002. Whereas earlier studies focus on art song, this one adds multi-voice settings, arrangements, non-vocal compositions and settings in popular styles.

The second objective was to analyse the period after *c.*1940 in terms of fluctuating quantity, genres, styles, attitudes toward Housman's poetry and approaches to text setting. (The thesis also compares periods before and after 1940.) These two objectives involve quantification, description, explanation, analysis and criticism.

The author believes that he is the first to study *Shropshire Lad* settings in the period after 1940. He hopes that performing musicians will be among his readers and that they will be encouraged to add later settings to their repertoires. Eventually, they might thus enlarge the canon of Housman song, currently confined to the early twentieth century. The thesis, therefore, has an over-arching, pragmatic objective as it seeks to bridge the disciplines of musicology and performance.

### Limits

The thesis admits the works of British composers only—British-born, immigrants and émigrés. Their careers are all tied to the United Kingdom. A few—Geoffrey Allen (1927–), Michael Easton (1954–2004), Joscelyn Godwin (1945–),

Derek Healey (1936–) and Derek Holman (1931–)—wrote their Housman settings overseas after emigrating. Two are immigrants: German-born Ludger Hofmann-Engl (1964–) and American-born Andrea Vicari (1965–). Both have British academic credentials.

Composers of other nationalities have also contributed to the *Shropshire Lad* repertoire, and some of their settings are well known.<sup>1</sup> But a perusal of Gooch and Thatcher's *Catalogue*<sup>2</sup> suggests that adding non-British composers could more than double the number of settings and place the project beyond the limits of a thesis.

The thesis deals only with settings of poems from *A Shropshire Lad* (1896), although Housman did publish another collection much later: *Last Poems* (1922). There are also two posthumous collections: *More Poems* (1936) and *Additional Poems* (1937). A few composers have turned to the three later collections, but the *Lad* remains the poet's signature work and the only Housman collection to have had a major and long-term impact on music.

The thesis is score-based and does not try to develop a comprehensive discography of Housman settings. However, some audio recordings (both commercial and private) were collected incidentally and are listed in an appendix. Untranscribed improvised settings in popular genres continue to exist, of course, only in recordings, and these are studied in Chapter 8. The author believes that the popular component of the discography is complete.

#### Assumptions about Text and Music

Recent scholarship acknowledges that the experience of song does not necessarily depend on text. Lawrence Kramer (1946–) describes his concept of *songfulness* as 'a fusion of vocal and musical utterance judged to be both pleasurable and suitable independent of verbal content';<sup>3</sup> he continues, 'it is the positive quality of

singing-in-itself: just singing'.<sup>4</sup> Songfulness has a pedigree: the vocalise, whether technical exercise or concert piece, became an established genre in the nineteenth century.<sup>5</sup> A twentieth-century British example is the 'Neptune' movement from Gustav Holst's orchestral suite *The Planets* (1914–16), which has a wordless, vocalized passage.<sup>6</sup>

In this thesis, however, voice is a vehicle for text. Furthermore, a fundamental assumption is that, when setting words (especially in art song, when voice and accompaniment are supposedly on more or less equal terms), composers try to express musically whatever meanings they perceive in their selected *Shropshire Lad* poems.<sup>7</sup> Expressed another way, they view music as a metaphor for text. Geoffrey Chew (1940–) says that, since the sixteenth century, 'song may be judged according to its fidelity to the declamation of the text and according to its expressiveness'.<sup>8</sup>

Nevertheless, in cycles particularly, different composers can put the same text to different uses.<sup>9</sup> For example, most composers interpret 'Loveliest of trees' as the Lad's first brush with mortality and place it early in their cycles. In *When I was One-and-Twenty*, however, Robin Field (1935–) places it last and focuses on the poem's expression of natural beauty as a salve for a youthful broken heart.<sup>10</sup>

Moreover, the relationship between text and music within a song is multifaceted.<sup>11</sup> For example, form includes the way in which the music accommodates the text as a whole. Housman's poems are always stanzaic, yet musical settings are not always strophic. Texts may be set syllabically or melismatically or, more likely, by a combination of both; yet melismata do not always coincide with stressed words. Every musical dimension can be varied to reflect or, in the case of irony, counter textual meaning or versification: mode (ecclesiastical, major or minor, for example),

dynamics, tempo, harmonic rhythm, texture and so on. Moreover, there are musical symbols (conventional or developed by a particular composer) for emotional states.<sup>12</sup>

Throughout the twentieth century, the ways in which music relates to text became more diverse.<sup>13</sup> In at least two later Housman settings, the relationship is particularly problematic, and it seems, at first, that assumptions might have to be let go. For example, Christopher Fox (1955–) says that Michael Finnissy (1946–) is ‘not interested in what, conventionally, has come to be regarded a “good” word-setting’.<sup>14</sup> Finnissy abandons traditional declamation<sup>15</sup> in favour of complex, irregular vocal lines that are virtually absolute music.<sup>16</sup> In particular, Fox shows how this composer places melismata on unimportant syllables. Nevertheless, the procedure has a ‘musical logic’ that supports the text. Finnissy’s *Silver Morning* (1993), containing ‘In my own shire, if I was sad’, provides an illustration. It is discussed in Chapter 11.

Another Housman composer, Allan Moore (1954–), also seems unconcerned about the traditional relationship between text and music. For his cycle *Chill Heart of England* (1985–86), Moore claims he wanted poetry that ‘wouldn’t get in the way’ of his settings.<sup>17</sup> He turned to *A Shropshire Lad* only because of its particular versification and ‘plainness, banality even’.<sup>18</sup> But the analysis in Chapter 7 shows that, in spite of the composer’s professed criteria for selecting poems, his settings do pay detailed attention to Housman’s meanings.

### Musicological Characteristics of the Thesis

This thesis is an example of historical musicology, and it encompasses both aspects of this discipline. First, it is ‘empirical-positivistic’, to use Thomas Christensen’s compound term,<sup>19</sup> and, second, it is theoretical.<sup>20</sup> It is empirical because it is based on the locating, collecting and observing of scores and some audio recordings composed or performed since about 1940. It is positivistic in its attempts to

establish 'objective (or would-be objective) facts about and from [scores]'.<sup>21</sup> Such facts include composition dates and chronological order, performing forces, information about commissioning and first performances, as well as availability. The immediate outcomes of the empirical-positivistic research are the catalogues that list scores chronologically by poem, genre<sup>22</sup> and composer.

The second, theoretical, aspect of the thesis arises in its attempt to impose further order on the found settings. In addition to genre, the thesis classifies *Shropshire Lad* settings by period and style and analyses them. The periods are based first on the long-term fluctuation in the rate of compositional output. The author postulates two periods after 1940: the Decline (to c.1980), with an average yearly output of about three settings, and the Renewal (from c.1980), during which the yearly output has risen to about ten. Yet underlying these quantity-based periods and lending them credence are musical, institutional, sociological and even technological developments. Attempts to explain the periods in these terms belong to the theoretical side of the thesis.

The delineation of musical style<sup>23</sup> through technical analysis also belongs to the theoretical side. Analysis assumes that music is a metaphor for literary meaning and aims to clarify relationships between text and music. Collectively, analyses of individual compositions reveal three stylistic streams of music that persist, with varying emphases, through the periods of decline and renewal: a tonal mainstream with ultra-conservative<sup>24</sup> and atonal tributaries. Delineation of style facilitates comparisons of streams, periods, works within a period or genre and composers.

With an emphasis on chronology and classification, the thesis is not a hunt for new masterworks. The criteria for admitting composers of recent settings do allow the assumption that they are all competent, although none may compose full-time. The



thesis adopts three criteria for membership of the Contemporary Music Centre, Ireland.<sup>25</sup> First, all the *Shropshire Lad* composers have demonstrated commitment to composition. Second, they have been commissioned; or have had significant performances, broadcasts or recordings; or have placed high in competitions. Third, they have had college, university or private training. A few are still post-secondary students (one, Roland Freeman, in later life), but with proven potential. Housman song is a small part of their works lists, with two exceptions: John Raynor (1909–1970) and John R. Williamson (1929–). Both these demonstrate a passion for, if not a fixation on, *A Shropshire Lad*.

Much more work would be needed to attempt a judicious ranking of the found settings in terms of their perceived worth according to traditional analysis. Rather, the author analyses scores (and recordings of settings in popular styles) to determine how composers realize their intentions in respect of Housman's texts. The thesis singles out compositions, formulates 'descriptions that are relevant to evaluation',<sup>26</sup> and analyses and compares settings. Such activities are critical and theoretical.

#### The Wider Musicological Context

Musicology overlaps a large range of disciplines, such as acoustics, aesthetics, culture studies, education, geography, literature, philosophy, physics, physiology, psychology and sociology. Different approaches to the musical study of *A Shropshire Lad* are therefore possible, and indeed have been taken. For example, Robert Stradling (1942–), takes a geographical and cultural-political approach in 'England's Glory' from Andrew Layshon's *The Place of Music* (1998).<sup>27</sup>

Such interdisciplinary approaches tend to undermine the traditional belief that a musical work can be treated as a stable entity existing in and of itself. Perhaps the major undermining influence on traditional musicology came from philosophy via

literary theory when, in the 1970s, scholars adopted a *deconstructive* attitude.

Philosopher Jacques Derrida (1930–) says that deconstruction cannot be defined in terms of theory or methodology.<sup>28</sup> Yet literary theorist Christopher Norris (1947–) describes it as a process ‘at work within texts to complicate their overt or manifest sense by revealing a ubiquitous counter-logic sharply at odds with the mainstream interpretative view’.<sup>29</sup> In a single creative work, deconstructionists may find not only different meanings, but also incompatible meanings and offer no way to choose from among them. Thus they cast doubt on the notion that a work can have a definitive meaning and on the possibility of finding it.<sup>30</sup>

Only a few years ago, Philip Bohlman (1952–) said, ‘What music is remains open to question at all time and in all places’.<sup>31</sup> If he is correct, how music is studied also remains open to question. Some musicologists, not all,<sup>32</sup> now doubt traditional concepts of their discipline, including authority (in respect of both critics and scores),<sup>33</sup> canon (lists of both composers and compositions held universally in high regard),<sup>34</sup> the autonomy of a composition (its existence apart from its context)<sup>35</sup> and its unity (both structural and thematic).<sup>36</sup> Doubts about unity, in turn, lead to doubts about analytical methods that assume unity.<sup>37</sup>

Scholars even question the validity of historical musicology. Some claim, says Rob C. Wegman (1961–), that ‘the values, creative impulses, dreams, illusions, and neuroses of our time’ not only impel historical enquiry, but also ‘contaminate’ its results.<sup>38</sup> While evidence from the past may be tangible, what the investigator reads into it today is self-expressive and cannot have objective reality.<sup>39</sup> However, in an impassioned defence of historical musicology, Wegman says that ‘the fiction of a “real” [i.e., objective] past has undeniable heuristic value, and may well bring out the

best in us—our historical imagination, for instance, or our subjectivity, or excitement, or yes, our love.’<sup>40</sup>

This thesis is also on the side of tradition. When the information is available, it does not neglect the circumstances that gave rise to a specific composition or a corpus of works. Yet its emphasis is on the analysis of settings in ‘direct communion with music’.<sup>41</sup> Often the focus is measure-by-measure or even beat-by-beat, and analyses treat settings as objects apart from their contemporaneous worlds. Music scores (or, occasionally, audio recordings) remain central throughout. To use terminology propounded by anthropologist Clifford Geertz (1923–), the thesis develops *thin* descriptions<sup>42</sup> of compositions. Some recent writing by Leo Treitler (1931–) lends support to this approach.<sup>43</sup> Treitler does not dispute the eventual need to interpret works contextually, that is, in *thick* descriptions.<sup>44</sup> But he also says that the ‘apprehension of a work’s meaning’<sup>45</sup> should begin with an experience of it aesthetically. He quotes an assertion by art historian Erwin Panofsky (1892–1968) that the aesthetic experience comes only when we look at or listen to a work ‘without relating it, intellectually or emotionally, to anything outside of itself’.<sup>46</sup> Consequently, Treitler advocates a ‘provisionally autonomous status for the musical work’. He adds the caveat that without provisional autonomy we risk the work’s ‘disappearance as an aesthetic object’. If that were to happen, its extra-musical meaning would become ‘the ultimate aim of musical study’.<sup>47</sup>

In the face of the disciplinary division and flux identified above, the author recognizes that his conclusions, arising largely from thin analyses, are probably neither once and for all nor even the only ones possible now. Nevertheless, the conclusions are based on evidence, as well as consistency of analytical technique and

literary approach to *A Shropshire Lad*. And the conclusions could provide groundwork for later contextual studies.

In summation, this consideration of the thesis's musicological environment provides at least three justifications for its traditional approach. First, the thesis may have heuristic value by satisfying historical curiosity through speculative investigation. Second, through its attempts at aesthetic appreciation it may 'open up' settings and even influence performance. Third, its purely musical analyses may become a basis for deeper studies of contexts (thick descriptions).

### Research Methodology

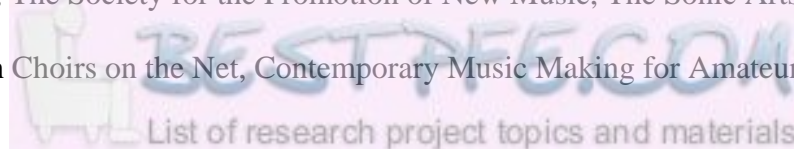
The search for composers and settings This search lasted from 2002 until early 2006 when the focus shifted from collecting to writing. The author began the search, for both pre- and post-Second World War settings, using hard-copy sources. Principally, these include Gooch and Thatcher's *Catalogue* (1976),<sup>48</sup> listing both published settings and settings in manuscript, and Michael Pilkington's *British Solo Song* (2003),<sup>49</sup> listing both published and self-published settings. Historical lists include William White's (1943)<sup>50</sup> and, what seems to be the first, a 'bibliography' in the periodical *The Dominant* (1928).<sup>51</sup>

The principal online databases are the British Library Integrated Catalogue,<sup>52</sup> Copac,<sup>53</sup> Cecilia,<sup>54</sup> and the library catalogue of the British Music Information Centre.<sup>55</sup> Staff at four Commonwealth repositories have also generally been helpful: the Australian Music Centre, the Canadian Music Centre, the Centre for New Zealand Music and the Music Communication Centre of Southern Africa. These sources cover both published and unpublished settings. A full list of online databases and institutional websites used in the thesis appears in Works Cited.

Composers may be placed in four categories: living and published, living and unpublished, deceased and published, and deceased and unpublished. Published settings are usually the easier ones to find, but searching for unpublished settings can be frustrating. For example, despite the publicity given this search, there might still be living composers with unpublished *Lad* settings who are isolated from colleagues and professional associations and do not know about the search. In the fourth category (deceased and unpublished), searching is essentially undirected and often dependent on guesswork and happenstance.<sup>56</sup> Institutional music holdings are not catalogued by poet, and the researcher must rely on birth dates to judge the likelihood that a composer set Housman. Moreover, some names are not even associated with composition; Cambridge don Philip Radcliffe (1905–1986) is an example. Contacts with archivists and librarians have often been fruitful. But Britain has over four hundred music collections<sup>57</sup> and on-site searches of even the most likely ones would require a lot more time, a research team and a sizeable budget. This thesis is probably strongest, therefore, on published settings and settings by living composers.

The author attempted to contact (by email or post) up to 2000 living composers, using primarily the directories of the following organizations: the British Academy of Composers and Songwriters<sup>58</sup> and its affiliated regional groups, such as the Severnside Composers' Alliance; the British Music Information Centre; the British Composers Project;<sup>59</sup> and the *British and International Music Yearbook* (2002–2005).<sup>60</sup> The search would have been impossible (not merely more time consuming) without the Internet.

Businesses, associations and institutions have greatly aided the search. At the author's request, The Society for the Promotion of New Music, The Sonic Arts Network, British Choirs on the Net, Contemporary Music Making for Amateurs and



other associations ran advertisements or inserted notices in their newsletters, magazines and electronic bulletin boards. Small music publishers (such as Fentone, Piper and Westerleigh)<sup>61</sup> helped identify client composers interested in Housman. The English Poetry and Song Society provided the names of contestants in its 1997 Housman song competition, and the Housman Society provided the names of composers it has commissioned. Administrators and heads of music departments in universities, colleges and schools forwarded the author's email enquiries to their faculty members and advanced students.

Referrals have also played an important role in the search for settings and composers. Performers, composers and researchers sometimes directed the author to their composition teachers and students, other living composers or to archivists, librarians and copyright holders for unpublished settings by deceased composers. For example, baritone Graham Trew (1948–) forwarded a manuscript by Duncan Elliott, his former voice student. Recorder player John Turner (1943–) knew of the manuscripts of Humphrey Procter-Gregg (1895–1980) held by the Manchester Library and Information Service; and musicologist Richard Rastall (1940–), a former student of Philip Radcliffe, suspected the existence of Radcliffe's Housman manuscripts at King's College, Cambridge.

A few known gaps in the collection are the result of deaths or lost (and perhaps destroyed) manuscripts.<sup>62</sup> Sometimes, too, composers were not interested in promoting themselves, or their families and executors were uncommunicative. Michael Easton died shortly after agreeing to forward copies of his unpublished settings. Subsequent attempts to obtain them through his colleagues and the Australian Music Centre have so far been unsuccessful.

The late David Stevens, when curator of the Alexander-Swain Trust archive, could not find the seven Housman settings by Freda Swain (1902–1985) that are identified in *Grove 5*. Neither could the family of Gerald Cockshott (1915–1979) find his setting of ‘Loveliest of trees’, mentioned in Gooch and Thatcher.<sup>63</sup>

Ro Hancock-Child, researching Peter Pope (1917–1991), has been ‘gently blocked’ by the composer’s family and friends and unable to determine, among many other matters, the date of his eleven-song *Shropshire Lad* set (the longest found).<sup>64</sup>

Moreover, copyright holders were not always identified, even with the help of the WATCH database<sup>65</sup> and The Performing Right Society.<sup>66</sup> Copies of some known settings, therefore, have yet to be obtained.<sup>67</sup> Such gaps, however, detract only a little from the catalogues that are the basis of the theoretical aspects of the thesis.

In spite of the difficulties of collecting settings, research brought to light about 340 *Shropshire Lad* works that have not already appeared either in general catalogues or in specifically-Housman catalogues. Asterisks in the catalogues of this thesis indicate the new works. Unlike the existing print catalogues, this number includes all genres (solo song, partsong, non-vocal and so on), all styles (classical and the various categories of popular music) and arrangements. Most of the 340 settings post-date Gooch and Thatcher’s catalogue; some pre-date it but are not identified in it. Most are unpublished, self published or published online. The 340 include single songs (sometimes only one page) and each song within a cycle. Catalogue 2 contains about 600 settings, early and more recent, so that this research has more than doubled the number of previously catalogued settings. Nevertheless, in spite of a systematic and protracted search, there are undoubtedly settings of which the author is unaware. Moreover, since Housman composition continues, a collection could never be complete.

Inevitably, the search itself stimulated composition. The author could not always avoid influencing his subject. In response to an email or letter enquiry, some composers, faced with a commission, a performance opportunity or simply a landscape, turned to *A Shropshire Lad*. Liz Sharma even had a particular choir in mind when she wrote *Three Songs* (2004) for SATB and saxophone.

The search for secondary literature The search for relevant music criticism—confined to the English language—encompassed books, articles (both print and electronic), conference proceedings, theses and dissertations. It began with the Music Index, RILM Abstracts, the Archive of Dissertation Abstracts in Music (all three online) and the suite of electronic journal databases provided by the library at Athabasca University, Alberta, Canada. The most fruitful of the databases were Academic Search Premier, JSTOR and Wilson OmniFile. The chief dictionary was *Grove Music Online*. Stacks were searched for recent issues of periodicals. The search then spread to bibliographies, beginning with those in Stephen Banfield (1985) and Trevor Hold (2000). Online library catalogues and databases helped in the search for literary criticism. The results of this search are contained in the bibliography at the end of the thesis. The author found virtually no literature about the main focus of this study: *Shropshire Lad* settings after 1940. The last to receive critical attention are the two in Lennox Berkeley's *Five Housman Songs*, composed in 1940.

Collectively, the literature about the pre-1940 period does five essential things. First, it catalogues the settings, which are mostly published. Second, it divides the period into chronological or stylistic phases, such as Edwardian and pastoral. Third, it discusses the interpretational difficulties of setting *A Shropshire Lad*. Fourth, it treats compositional technique as a mimetic tool. Fifth, it evaluates settings and identifies the foremost ones. By far, the most comprehensive and detailed studies are those by



Banfield. Literature about the pre-1940 repertoire forms a foundation for the study of the post-1940 repertoire. But the later stylistic pluralism requires different bases for classifying the settings.

Analysing the poetry Chapter 2 provides a literary analysis of *A Shropshire Lad*. It defends the view that Housman's collection is about its protagonist's maturation. The chief resource for the analysis is the scholarship of B. J. Leggett (1938–),<sup>68</sup> who has done more than other scholars to expound the bases of unity of the collection. Leggett's writing, dating from the 1970s, is an example of New Criticism. The critic approaches *A Shropshire Lad* as 'a self-contained and unified work of art' and is concerned with its structure and thematic continuity. In turn, he provides the author with a consistent perspective on the poetry when approaching the music as metaphor.

Analysing the music The unit of analysis, to use Johann Mouton's concept,<sup>69</sup> is the individual musical setting—almost always a printed score, but sometimes an audio recording. It is what Mouton calls the 'real-life' or 'World 1'<sup>70</sup> artefact of study. Throughout the thesis, many excerpts from scores support the analyses. Most copies were purchased directly from composers or from small Internet publishers and others from libraries, archives, societies and trusts.

The music analyses assume that the reader has knowledge of rudiments, functional harmony, free counterpoint, form and orchestration. These traditional conservatoire subjects provide the theoretical concepts, habits of thought and vocabulary with which practising musicians—among the hoped-for readers of this thesis—generally communicate.<sup>71</sup> Traditional music theory also aligns this thesis with previous writing about *A Shropshire Lad*. The author knows very few musicians who

are skilled in reductionist methods of analysis; so, to use Schenker diagrams would restrict the readership. Moreover, both British and American scholars, publishers and associations continue to issue studies based on traditional analysis. For example, there is Valerie Langfield's *Roger Quilter* (Boydell, 2002), the articles of the US *Journal of Singing* and Richard Taruskin's six-volume *Oxford History of Western Music* (2005). Matching musical method to readership is another aspect of this thesis's pragmatism.

Appropriate textbooks for reference are George Pratt's *The Dynamics of Harmony* (1984),<sup>72</sup> Kent Kennan's *Counterpoint* (1999),<sup>73</sup> Paul Fontaine's *Basic Formal Structures in Music* (1967)<sup>74</sup> and Jan La Rue's *Guidelines for Style Analysis* (1997).<sup>75</sup> Not all recent *Lad* settings, of course, are tonal, and there is recourse to, among other books, Canadian Welton Marquis's *Twentieth-Century Idioms* (1964),<sup>76</sup> still a secure bridge to its subject for traditionally trained musicians.

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<sup>1</sup> The American Samuel Barber's 'With rue my heart is laden' (1928) is a particular example. Indeed, at least in the very earliest years, the Americans may have been more alert than the British to the musical potential of *A Shropshire Lad*. See Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20<sup>th</sup> Century* (Cambridge: CUP, 1985), 233.

<sup>2</sup> Gooch, Bryan N. S. and Thatcher, David S., *Musical Settings of Victorian and Modern British Literature: A Catalogue* (New York and London: Garland, 1976).

<sup>3</sup> Lawrence Kramer, 'Beyond Words and Music', in Walter Bernhart, Steven Paul Scher and Werner Wolf (eds.), *Words and Music Studies: Defining the Field* (Amsterdam and Atlanta, Georgia: Rodopi, 1999), 303–319.

<sup>4</sup> Ibid.

<sup>5</sup> See Lalage Cochrane, 'vocalise', in Alison Latham, *Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>6</sup> Ibid.

<sup>7</sup> 'Expression' derives from the manipulation of musical dimensions such as melodic shape, harmony, rhythm, dynamics and texture.

<sup>8</sup> Geoffrey Chew, 'Song 1. General', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 16 Apr. 2005).

<sup>9</sup> This view of the aesthetics of song is in keeping with Michael Tippett's, as expressed in Denis Stevens, *A History of Song* (New York: Norton, 1961), 462.

<sup>10</sup> See Chapters 6 and 7.

<sup>11</sup> The following explication is based in part on Rufus Hallmark, 'Song. I. General considerations', in Don Michael Randel, *Harvard Dictionary of Music*, 4<sup>th</sup> edn. (Cambridge, Massachusetts: Belknap, 2003).

<sup>12</sup> Martin Leadbetter, for example, uses an augmented sixth chord in a diatonic ambience to capture the moment when the soldier meets the bystander's gaze in 'The street sounds to the soldiers' tread'.

<sup>13</sup> See 'Text and Music', in Randel (2003).

<sup>14</sup> Christopher Fox, 'The Vocal Music', in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground: The Music of Michael Finnissy* (Aldershot, Hampshire: Ashgate, 1997), 211.

<sup>15</sup> A declamatory setting is one that preserves the verbal stresses. See Arnold Whittall, 'declamation', in Latham (2002).

<sup>16</sup> See Geoffrey Chew, 'Song. From 1910', in *Grove Music Online*, (accessed 16 Apr. 2005).

<sup>17</sup> Email message to author, 26 Aug. 2004.

<sup>18</sup> Ibid.

<sup>19</sup> See Thomas Christensen, 'Disciplines of musicology; 1. Historical method', in *Grove Music Online*, (accessed 16 Apr. 2005).

<sup>20</sup> See a typology of musicology in Vincent Duckles et al, 'Musicology' (I and II), in *Grove Music Online*, (accessed 21 Apr. 2005).

<sup>21</sup> Ibid.

<sup>22</sup> This thesis uses *genre* to distinguish compositions with different musical structures, or requiring different performing forces. Examples include song and song cycle, classical and hybrid, and solo voice and choral. See the headings in Catalogue 1 for the main genres of this thesis. The concept *genre* belongs to the empirical-positivistic aspect.

<sup>23</sup> See Bruce Gustafson, 'Style', in Randel (2003). Gustafson says that style comprises the 'choices that a work or performance makes from among the possibilities available'. The concept is 'employed principally for the sake of comparing works or performances with one another and identifying the significant characteristics that distinguish one or more works or performances from others'.

<sup>24</sup> The term *ultra-conservative* is used rather than *conservative* to distinguish works in this category from the somewhat conservative works in the mainstream. Ultra-conservative Housman settings are virtually devoid of twentieth-century influence. On the other hand, the more conservative settings in the mainstream may be characterized by, for example, occasional tonal ambiguity or free use of dissonance.

<sup>25</sup> The Contemporary Music Centre Ireland, <<http://www.cmc.ie/composers/representation.html>>, (accessed 14 Apr. 2005).

<sup>26</sup> Fred Everett Maus, 'Criticism I. General issues', in *Grove Music Online*, (accessed 16 Apr. 2005).

<sup>27</sup> Robert Stradling, 'England's Glory: Sensibilities of Place in English Music, 1900–1950', in Andrew Leyshon et al (eds.), *The Place of Music* (New York: Guildford, 1998), 176–196. Stradling is discussed in Ch. 3.

<sup>28</sup> Christopher Norris, 'Deconstruction', in *Grove Music Online*, (accessed 13 June 2006).

<sup>29</sup> Ibid.

<sup>30</sup> See ‘deconstruction’ in Margaret Drabble (ed.), *Oxford Companion to English Literature* (Oxford: OUP, 2000).

<sup>31</sup> Philip V. Bohlman, ‘Ontologies of Music’, in Cook and Everist (eds.), *Rethinking Music* (Oxford: OUP, 1999), 17. The remainder of this section is based on this book.

<sup>32</sup> Cook and Everist identify progressive and conservative camps among scholars. There are those who regard the last decade as musicology’s coming of age and those who believe the discipline has been betrayed (p. viii). Norris (n. 28) thinks the camps are age-based; he says that deconstruction appeals ‘mainly to the younger generation of music theorists’.

<sup>33</sup> See, e.g., Cook and Everist, ‘Preface’, pp. v–xii.

<sup>34</sup> See, e.g., William Weber, ‘The History of Musical Canon’, in Cook and Everist, 337–355.

<sup>35</sup> See, e.g., Jim Samson, ‘Analysis in Context’ and Arnold Whittall, ‘Autonomy/Heteronomy: The Concepts of Musicology’, in Cook and Everist, 35–54 and 73–101. *Autonomous* is not a synonym for *absolute* in this thesis, because the music is associated with Housman’s poetry.

<sup>36</sup> See, e.g., Fred Everett Maus, ‘Concepts of Musical Unity’, in Cook and Everist, 171–192.

<sup>37</sup> See Norris, n. 28 above.

<sup>38</sup> Rob C. Wegman, ‘Historical Musicology: Is It Still Possible?’, in Martin Clayton, Trevor Herbert and Robert Middleton (eds.), *The Cultural Study of Music* (New York and London: Routledge, 2003), 136–145.

<sup>39</sup> *Ibid.*, p. 136.

<sup>40</sup> *Ibid.*, p. 144.

<sup>41</sup> Cook and Everist, ‘Preface’, p. xi.

<sup>42</sup> Geertz began using the terms *thick description* and *thin description* in the 1970s, although they can be traced to earlier writing by philosopher Gilbert Ryle. See Geertz’s ‘Thick Description: Toward an Interpretative Theory of Culture’, <[http://hypergeertz.jku.at/GeertzTexts/Thick\\_Description.htm](http://hypergeertz.jku.at/GeertzTexts/Thick_Description.htm)>, (accessed 16 June 2006). This article is a chapter from Geertz’s *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), 3–30.

<sup>43</sup> See Leo Treitler, ‘The Historiography of Music: Issues of Past and Present’, in Cook and Everist, pp. 356–377.

<sup>44</sup> *Ibid.*, 358.

<sup>45</sup> *Ibid.*

<sup>46</sup> Erwin Panofsky, ‘The History of Art as a Humanistic Discipline’, in *Meaning in the Visual Arts* (1955; rpt., Chicago: University of Chicago Press, 1982), 11. See also pp. 14–22.

<sup>47</sup> Treitler, p. 358.

<sup>48</sup> New York and London: Garland.

<sup>49</sup> 3<sup>rd</sup> ed., Norwich, Norfolk: Thames/Elkin.

<sup>50</sup> William White, ‘A. E. Housman and Music’, *Music and Letters*, 24 (Oct. 1943), 214–15.

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<sup>51</sup> 'A Bibliography of the Settings of Poems from *A Shropshire Lad* by A. E. Housman', *The Dominant* (Feb. 1928), 26–29.

<sup>52</sup> <<http://catalogue.bl.uk>>.

<sup>53</sup> <<http://www.copac.ac.uk>>. Copac contains the catalogues of 'twenty-four major university research libraries in the UK and Ireland'; (accessed Jan. 2003–).

<sup>54</sup> <<http://www.cecilia-uk.org>>, searchable by 'time, people, place, subject, tradition, institution'; (accessed Jan. 2003–).

<sup>55</sup> <<http://www.bmic.co.uk>>, (accessed Jan. 2003–).

<sup>56</sup> For example, Walford Davies (1869–1941) was a Salopian and in mid-career at the height of *A Shropshire Lad*'s popularity. Yet there are no Housman settings among his manuscripts in the archive of St George's Chapel, Windsor (where he was initially assistant organist and later organist) or in the library of the Royal College of Music (where he taught).

<sup>57</sup> See Cecilia database, n. 54 above.

<sup>58</sup> <<http://www.britishacademy.com>>, (accessed Feb. 2005–).

<sup>59</sup> <<http://www.musicnow.co.uk/composers/index.html#british>>.

<sup>60</sup> London: Rhinegold.

<sup>61</sup> There are very few recent settings published by the major houses.

<sup>62</sup> For the magnitude of the problem of lost and destroyed manuscripts in the UK, see Lewis Foreman (ed.), *Lost and Only Sometimes Found: An Exploratory Seminar on Locating British Music* (Upminster, Essex: British Music Society, 1992).

<sup>63</sup> Gooch and Thatcher, 3276. Some of Cockshott's manuscripts are in a box high on a shelf in his widow's house. Email from his son, Robert Cockshott to author, 20 Mar. 2003. Compare n. 62 above.

<sup>64</sup> Letter to author, 19 July 2004.

<sup>65</sup> Writers, Artists, and Their Copyright Holders, <<http://tyler.hrc.utexas.edu/>>.

<sup>66</sup> <<http://www.prs.co.uk>>.

<sup>67</sup> The British Library provided copies of documents after the author searched unsuccessfully for the copyright holders.

<sup>68</sup> B. J. Leggett, *The Poetic Art of A. E. Housman* (Lincoln, Nebraska and London: University of Nebraska, 1978); and *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee, 1970).

<sup>69</sup> Johann Mouton, *How to Succeed in Your Master's and Doctoral Studies* (Pretoria: Van Schaik, 2001), 51–52.

<sup>70</sup> Ibid.

<sup>71</sup> See, for example, the theory syllabus for the national examinations of the Royal Conservatory of Toronto, Canada.

<sup>72</sup> George Pratt, *The Dynamics of Harmony: Principles and Practice* (Milton Keynes and Philadelphia: Open University Press, 1984).

<sup>73</sup> Kent Kennan, *Counterpoint: Based on Eighteenth-Century Practice*, 4<sup>th</sup> edn. (Upper Saddle River, New Jersey: Prentice-Hall, 1999).

<sup>74</sup> Paul Fontaine, *Basic Formal Structures in Music* (New York: Meredith, 1967).

<sup>75</sup> Jan La Rue, *Guidelines for Style Analysis*, 2<sup>nd</sup> edn. (Michigan: Harmonie Park, 1992, rpt. 1997).

<sup>76</sup> G. Welton Marquis, *Twentieth-Century Idioms* (Englewood Cliffs, New Jersey: 1964).

## 2. A. E. Housman and *A Shropshire Lad*

Alfred Edward Housman (1859–1936) is only one of many late- and post-Victorian poets from whom early twentieth-century composers sought inspiration. Nevertheless, he holds a special place in the history of British music. Published in 1896, *A Shropshire Lad* is set in the ‘west country’, a still-unspoiled region adjacent to the River Severn and having ancient roots central to English culture. Housman’s carefully ordered collection<sup>1</sup> deals with the exile and painful maturing of its young protagonist. Despite critical acclaim, *A Shropshire Lad* initially met with indifference. However, it achieved enormous popularity during the First World War and into the 1920s. It eclipsed *Last Poems* (1922), the only other collection Housman prepared for publication.<sup>2</sup> A few composers, especially in recent decades, have favoured this second collection and other smaller ones published posthumously: *More Poems* (1936) and *Additional Poems* (1937), which Laurence Housman drew from his brother’s notebooks. But *A Shropshire Lad* remains the poet’s signature work and the basis of his fame.

This chapter outlines Housman’s life and considers briefly his attitudes toward poetry and music, his dealings with early composers and the qualities of his poetry that draw composers still. Finally, using the formalist writings of the American scholar B(obby) J(oe) Leggett (1938–), the chapter examines *A Shropshire Lad*’s structure and themes. Leggett’s insights will be used later to provide a consistent approach to the texts in the analyses of musical settings.

### A. E. Housman

A. E. Housman was a classical scholar, and his profession is evident in his poetry’s allusions to ancient sources. In particular, he was a textual critic of the works of

Roman writers. Personally, he was reserved, melancholic and sometimes caustic, yet compassionate and given to humour. He was also a stoic (not so much philosophically as in attitude), and, like the mature protagonist of *A Shropshire Lad*, declared himself an atheist.<sup>3</sup>

Housman was born in Fockbury near Bromsgrove, Worcestershire. With the death of his mother when he was twelve, he lost his secure childhood. At Oxford, he became passionately attracted to fellow-student Moses Jackson. Although Housman was brilliant, he failed his final examinations and took a clerk's position in the Patents Office in London. During this period, he gave his evenings to researching the classics and publishing scholarly articles. Jackson emigrated in 1887 and soon married, and the distraught Housman returned to a youthful interest in writing poetry. In 1896, while Professor of Latin at University College, London, he self-published<sup>4</sup> *A Shropshire Lad*.

In 1911 Housman was elected Kennedy Professor of Latin at Trinity College, Cambridge. There he continued his life's work, a five-volume critical edition of the *Astronomica* by the Roman poet and astrologer Marcus Manilius (*fl.* first century AD).<sup>5</sup> The first volume was published in 1903 and the last in 1930. In 1931, Housman gave his sense of humour free reign in an article called 'Praefanda'. It is a collection of bawdy passages from classical authors to which he added, in Latin, a solemn, learned preface.<sup>6</sup>

Serious music (that is, recital or concert music) was not an interest of the mature Housman. Richard Graves (1945–) points out that serious music 'demands a serious response and, given his underlying melancholy, what Housman required was something light-hearted which he could simply enjoy'.<sup>7</sup> Accordingly, he patronized music halls,



where one could ‘drink a pint of beer or a glass of wine, talk to one’s friends, and keep half an eye on the continuous entertainment which was provided’.<sup>8</sup>

Nevertheless, Housman generally cooperated with classical composers when they wrote either to him or his second publisher, Grant Richards, asking to set poems from *A Shropshire Lad*. Richards said that Housman ‘almost always gave, or told me to give, permission’.<sup>9</sup> Ivor Gurney was one of the earliest to ask. This composer acknowledges the permission in his published settings (1908). Others, however, if they did obtain permission, fail to acknowledge it. They include Dalhousie Young (1905), Graham Peel (1910), Aston Tyrrold (1916) and Harry Stuart Goodhart-Rendel (1917).

Permission did at first have its limitations. The poet agreed only to his words being used as an underlay within musical scores. He usually disallowed the printing of his poems in recital programmes and objected strenuously (and famously, in the case of Ralph Vaughan Williams’s “‘Is my team ploughing’ from the cycle *On Wenlock Edge*<sup>10</sup>) to the omitting of stanzas. On a later occasion, however, both the poet and his publisher were more lenient. Stainer & Bell’s 1974 edition of *A Shropshire Lad and other songs* by George Butterworth has an undated Introduction by Peter Pirie (obviously written earlier) acknowledging permission to print the text of ‘With rue my heart is laden’.

Why did Housman grant composers permission to use his poems, given his lack of interest in serious music? Clearly, he did not want to profit financially, because he refused the fees that most composers offered. He also wrote facetiously about receiving a royalty cheque for Gervase Elwes’s gramophone recording of Vaughan Williams’s cycle.<sup>11</sup> Rather, John Quinlan says that Housman’s ‘generosity’ arose ‘partly from a wish for recognition . . . and partly from an indifference to music in general’.<sup>12</sup> But the poet

expressed his motivation ‘in a somewhat ironic fashion’: in a letter to Richards, he said, ‘Vanity, not avarice, is my ruling passion’.<sup>13</sup> Whether because of vanity, generosity, indifference or the need for recognition, Housman did, by and large, cooperate with the early composers. Thus he facilitated one of the most important literary influences on post-Victorian music.

Toward the end of his career, in 1933, Housman, then famous as a poet, delivered the biennial Leslie Stephen Lecture to a packed Senate House at Cambridge. He regarded ‘The Name and Nature of Poetry’ as his ‘brief incursion into the foreign territory of literary criticism’.<sup>14</sup> In it, Housman made clear his belief about his art: poetry is primarily an emotional, rather than intellectual, endeavour. He said, ‘I think that to transfuse emotion—not to transmit thought but to set up in the reader’s sense a vibration corresponding to what was felt by the writer—is the peculiar function of poetry’. William Blake he held as ‘the most poetical of all poets’. The ‘meaning’ of Blake’s poetry is ‘often unimportant or virtually non-existent’, but it produces a ‘strong tremor of unreasonable excitement . . . in some region deeper than the mind’. Housman did grant that much poetry has intellectual content, although it is never the greater for it. Nevertheless, *A Shropshire Lad*, as well as producing ‘unreasonable excitement’, is also didactic. The discussion below should clarify this quality of the work.

The scholar-poet died in the Evelyn Nursing Home, Cambridge, but his ashes are interred in the churchyard at St Laurence’s, Ludlow, Shropshire. His poetry is full of irony, yet the final irony of one with no interest in serious music involves serious music. At his funeral service in the chapel of Trinity College on 4 May 1936, the congregation sang his non-Christian hymn ‘O thou that from thy mansion’ (*More Poems*, XLVII). The

tune was Melchior Vulpius's 'Christus, der ist mein Leben', harmonized by J. S. Bach.<sup>15</sup> While Housman's poetry nowhere expresses belief in a personal saviour, the words of this hymn suggest that the professed atheist did countenance the idea of a divine creator.

### *A Shropshire Lad's Appeal*

In *A Shropshire Lad*, the apparently cloistered scholar of ancient literature produced a document very much of its time—artistically, intellectually, sociologically, economically and politically.<sup>16</sup> For example, there is its expression of the fleetingness of beauty, a theme of 1890s poetry;<sup>17</sup> its late-Victorian scepticism impelled by the rise of science; its setting in a time of agricultural decline; its nostalgia for what seemed to be a disappearing rural way of life; and its anti-war stance during British imperialist expansion. Moreover, the collection proved to be prescient in that, as Stanley Bayliss observes, its Englishness provided composers in the shadow of the First World War with a way to throw off the influence of German Romanticism.<sup>18</sup>

In addition to the collection's public and temporal concerns, its protagonist's personal concerns are universal and still attract composers; examples include change and death, the brevity of beauty, lost love and estrangement. Housman also draws composers technically, by his ballad-like structures, simple rhythms, vowel play and alliteration, and, stylistically, by his apparent folk-like spontaneity.<sup>19</sup> In summary, John Ireland observes Housman's ability 'to say so much in such a condensed way',<sup>20</sup> and Trevor Hold calls *A Shropshire Lad* 'one of the finest librettos in the English language'.<sup>21</sup> Later chapters in this thesis try to demonstrate that the various qualities of Housman's collection have musical analogues.

### The Formalist Approach to Literature

There are many critical approaches to literature, including the archetypal, feminist, formalist, Marxist, mythological, post-modern, psychoanalytical, reader-response, structural and post-structural. All seek to enhance the appreciation of literature's richness. The formalist approach—mainly concerned, at least initially, with lyric poetry—grew out of the mid twentieth-century movement New Criticism.<sup>22</sup> New Critics believe that a poem itself contains everything needed to experience it fully. It should and can be understood on its own terms, shorn of its historical, sociological and psychological contexts. Its unique meaning can be revealed only through a close reading of its word choices, sentences, stanza patterns, themes, imagery, metre and rhyme schemes. In such a reading, the poem's meaning becomes inseparable from its form.<sup>23</sup>

This chapter has already briefly referred to *A Shropshire Lad* as a product of a late-Victorian poet and his times. Later chapters acknowledge further the influence on the poems of nationalism, rural-to-urban migration, Housman's homosexuality and so on. Discussion also touches on different critical approaches apt for individual poems, including the mythological (poem XV), historical (XXVIII) and philosophical (XXXI). But the main focus of the analyses in Parts II and III is the poems and their settings as autonomous objects. The formalist approach to literature thus fits well with the thesis's traditional methods of musical analysis that Chapter 1 defends.

### B. J. Leggett's Formalist Approach to *A Shropshire Lad*

There is evidence that Housman considered *A Shropshire Lad* a carefully ordered sequence of poems not to be altered,<sup>24</sup> and several critics have long pondered the validity and meaning of the sequence. They include J(ohn) B(oynton) Priestley (1922), Nesca

Robb (1945), Tom Burns Haber (1967) and Terence Allan Hoagwood (1995).<sup>25</sup> In *Housman's Land of Lost Content* (1970), however, B. J. Leggett has done more than any other critic to reveal the structure and themes of the sixty-three poems as a single entity.<sup>26</sup> The following exposition is based on his formalist insights. It will provide a consistent basis on which to examine the poetry and music of the post-1940 settings.

Leggett shows how the first and last two poems 'frame' the others.<sup>27</sup> Poem I introduces not only a time and place—Queen Victoria's Golden Jubilee in 1887—but also the paradox of a world having both permanence and death: God saves the monarchy, but at the cost of its subjects who die defending it.<sup>28</sup> In the last two poems, Housman's *Lad*<sup>29</sup> reaches out compassionately to future generations in asserting his belief in the timeless value of his hard-won wisdom. He likens his poems to flowers and hopes, he says, that 'luckless lads will wear them || When I am dead and gone' (LXIII). Despite the significance of the three frame poems in first introducing death into celebration and later promulgating the protagonist's wisdom, composers have paid them little heed. Catalogue 2 lists only one setting of poem I, two of LXII and three LXIII. They are all single settings; no composers use frame poems in cycles.<sup>30</sup>

Within the frame, poems II to LXII chart the *Lad*'s development from innocent youth identifying with nature in the Shropshire countryside ('In farm and field through all the shire || The eye beholds the heart's desire' (X)), to troubled young man preoccupied with decay and death ('And the bridegroom all night through || Never turns him to the bride' (XII)), and finally to stoic urbanite in London ('And I stept out in flesh and bone || Manful like the man of stone' (LI)). This development does not occur poem-by-poem, but rather in groups of poems revealing new stages of awareness.

There are two geographic locations representing major divisions in the process of the Lad's development. Poems II to XXXVI are set in Shropshire, and in XXXVII he takes the train to London, where he remains. In II ('Loveliest of trees')—which has attracted more composers than any other of the sixty-three poems—the twenty-year-old Lad sees a cherry tree in bloom and, for the first time, grasps his own mortality. His feeling of oneness with nature and sense of permanence are undermined when he understands that he has only fifty more years to observe nature's springtime renewal. He responds by resolving to seize the day. Nevertheless, death remains a distant prospect, and he retains the optimism of youth ('About the woodlands I will go || To see the cherry hung with snow.').<sup>31</sup>

The Lad's optimism lingers only until poem VII ('When smoke stood up from Ludlow'). While he is ploughing a field, a blackbird tells him he is mistaken in his toil. ('Lie down, lie down, young yeoman; || The sun moves always west'). This event begins an extended period in which the Lad is preoccupied with decay and death. A murder and an execution (in VIII and IX) bring death close, and many of the following poems show that he feels increasingly alienated from his rural paradise. Leggett observes that during this period of anguish, the Lad learns—in XII ('When I watch the living meet') and XXIII ('The lads in their hundreds to Ludlow come in for the fair'), for example—that death provides a 'kind of permanence which the flesh denies'.<sup>32</sup> In XX ('Oh fair enough are sky and plain') he rejects suicide as a solution. But his anguish seems to be intensified<sup>33</sup> when he understands, towards the end of his time in Shropshire, that his experience is not a singular one. He observes in poem XXX, 'More than I, if truth be told || Have stood and

sweated hot and cold'; and, in poem XXXI, 'The tree of man was never quiet: || Then 'twas the Roman, now 'tis I'. The Lad's personal and provincial outlook broadens.

Intertwined with the poems about death are those dealing with the misfortunes of the love between man and maid. They begin light-heartedly with poem v ('Oh see how thick the goldcup flowers'), but in XIII ('When I was one-and-twenty') the Lad learns, as Rica Brenner observes, that love 'is not steadfast; it, too, yields to time, alters, and disappears'.<sup>34</sup> Love becomes progressively tragic until poem XXI ('In summertime on Bredon') reveals its impossibility in a world of death.

Apart from the youth as lover and yeoman, there are two other significant character-types in the Shropshire poems: the criminal and the soldier. The criminal, either by his self-inflicted expulsion from Shropshire (VIII) or his imminent punishment by death (IX), makes immediate the state of lost innocence.<sup>35</sup> The soldier, crying, 'Woman bore me' and marching to inevitable death, is a symbol for Everyman (XXXV). He generalises lost innocence.

At the end of the poems set in Shropshire, the Lad's estrangement from the natural world and from human relationships is complete. In XXXVII he embarks on a journey of exile to London, which marks the break with youth and innocence. The London poems initially develop the theme of estrangement. Poems XXXVIII to XLI contrast the Lad's former rural life with his present urban life. Leggett observes that the wind in these poems is the life force with which the Lad identifies ('The wind and I, we both were there, || But neither long abode' (XXXVIII)).<sup>36</sup> The wind points up the vitality of his former Shropshire existence as his exile manifests a loss of vitality. Londoners are 'Too unhappy to be kind' (XLI).<sup>37</sup> There is now no binding of Lad with nature or people.

Despite the city's indifference, it offers recompense. In Shropshire, the intensity of young life was coupled with growing anguish over the discovery of the ravages of time. Now, however, in London the Lad no longer treads 'the mill [he] trod before' (LV).<sup>38</sup> He puts the cycle of change and youthful tribulations behind him and develops a stoic attitude, unconcerned about both pleasure and pain. While contemplating a statue in a gallery, he thinks he hears it say, 'Courage, lad, 'tis not for long; || Stand, quit you like stone, be strong' (LI). The Lad heeds the advice and becomes a metaphorical man of stone himself. Earlier in London, he had looked on death as an escape from transience (XLIII); but after his encounter with the statue, he seems to look on death acceptingly.

Newly found acceptance<sup>39</sup> does not remove pain, but makes it bearable.<sup>40</sup> The Lad feels nostalgia rather than anguish for bygone youth and lost friends ('Far from his folk a dead lad lies || That once was friends with me' (LIX)).<sup>41</sup> Finally, in poem LXI, the Lad expresses a willingness to join his friends in their graves at Hughley church. Death has become a matter of indifference.<sup>42</sup>

In his book-length analysis, B. J. Leggett shows how *A Shropshire Lad* reveals the stages in the life of one whose verses, in the words of Cyril Connolly (1903–1974), are 'deeply pagan'.<sup>43</sup> In response to a physical world of change, Housman's protagonist moves 'from innocence to knowledge (and anguish) and, finally, to resignation [acceptance]'.<sup>44</sup>

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<sup>1</sup> This contention is supported below.

<sup>2</sup> Stephen Banfield wonders if composers turned away from *Last Poems* because of Ernest Newman's review in *The [London] Times*, which claims that the 1922 collection lacks the musical qualities of its forerunner. See E. Newman, 'Mr. Housman and the Composers', in *The [London] Times* (29 Oct. 1922), 7; quoted by Banfield in *Sensibility and English Song* (Cambridge, CUP, 1985), 237–238. Newman adds, 'Of



the sixty-three poems of the volume of 1895 [*sic*], all but about half a dozen cried out for music: of the forty-one of the “Last Poems”, hardly more than half a dozen are first-rate material for the composer’.

<sup>3</sup> Biographical information is taken from ‘Housman, A(lfred) E(dward)’, in Margaret Drabble (ed.), *The Oxford Companion to English Literature* (Oxford: OUP, 2000); Richard Perceval Graves’s *A. E. Housman, The Scholar-Poet* (New York: Scribner’s, 1979); and Robin Shaw’s *Housman’s Places* (Bromsgrove, Worcestershire: Housman Society, 1995), 11–13.

<sup>4</sup> In current terminology, *A Shropshire Lad* was initially a *vanity* publication. Kegan Paul at first printed 500 copies at the author’s expense. See Banfield (1985), 233.

<sup>5</sup> Marcus Manilius, *M. Manilii Astronomicon, recensvit et enarravit A. E. Hovsman* (Londinii: Grant Richards, 1903–1930).

<sup>6</sup> ‘Praefanda’ was published in the German journal *Hermes* after English journals refused it. See Graves, p. 204.

<sup>7</sup> Graves, p. 92.

<sup>8</sup> *Ibid.*

<sup>9</sup> Quoted by Banfield (1985), 233.

<sup>10</sup> *Ibid.*, p. 235.

<sup>11</sup> *Ibid.*, p. 236.

<sup>12</sup> John Quinlan, ‘A. E. Housman and British Composers’, in *Musical Times* (March 1959), 137–138. Compare this statement with discussion above of Housman’s interest in the music hall. The poet was not indifferent to all music.

<sup>13</sup> *Ibid.*, p. 138.

<sup>14</sup> A. E. Housman, *The Name and Nature of Poetry* (Cambridge: CUP, 1933; rpt. 1945), 51. The following quotations are from pp. 12, 40 and 44. Graves discusses the lecture and its reception (pp. 253–255).

<sup>15</sup> Information from Jim Page, Chair of the Housman Society. Email to author, 31 Aug. 2006.

<sup>16</sup> See Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), vii–viii.

<sup>17</sup> *Ibid.*, p. 27.

<sup>18</sup> See Stanley Bayliss, ‘Housman and the English Composer’, in *The Listener* (11 Apr. 1940), 756.

<sup>19</sup> For further detail, see John Quinlan, ‘A. E. Housman and British Composers’, in *Musical Times* (Mar. 1959), 137–38; and Paul Leitch, ‘Lad Culture’, in *Musical Times* (spring 1999), 18–28.

<sup>20</sup> Quoted in Michael Trend, *The Music Makers: The English Musical Renaissance from Elgar to Britten* (New York: Schirmer, 1985), 134.

<sup>21</sup> Trevor Hold, “‘Flowers to Fair’: *A Shropshire Lad*’s Legacy of Song”, in Alan Holden and Roy J. Birch (eds.), *A. E. Housman: A Reassessment* (New York: St Martin’s, 2000), 113.

<sup>22</sup> See ‘New Criticism’, in Drabble (2000).

<sup>23</sup> See Wilfred L. Guerin, et al, *A Handbook of Critical Approaches to Literature*, 4<sup>th</sup> edn. (New York and Oxford: OUP, 1999), 70–121.

<sup>24</sup> B(obby) J(oe) Leggett, *Housman's Land of Lost Content* (Knoxville, Tenn.: University of Tennessee Press, 1970), 76.

<sup>25</sup> J(ohn) B(oynton) Priestley, 'The Poetry of A. E. Housman', in *London Mercury*, VII (1922); Nesca A. Robb, *Four in Exile* (London: Hutchinson, 1945); Tom Burns Haber, *A. E. Housman* (New York: Twayne, 1967); and Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995).

In contrast to these four, John Bayley denies any 'secret or hidden pattern in the sequence' of poems. See his *Housman's Poems* (Oxford: Clarendon, 1992), 7.

<sup>26</sup> See especially Chapters 4–7 in Leggett. His interpretation is dismissed by Keith Jebb because 'the arrangement of the poems . . . is not sequential' and the persona is not 'significantly wiser by the end of the volume'. In light of the following exposition, however, Jebb's criticisms seem unfounded. Jebb, *A. E. Housman* (Bridgend, Mid Glamorgan, Wales: Seren, 1992), 78.

<sup>27</sup> Leggett, pp. 79–91.

<sup>28</sup> Another paradox is that agriculture was in decline at the time of the Jubilee. The fictional Lad's journey to London was part of a mass migration and emigration of farm workers. See Pamela Horn, *The Changing Countryside in Victorian and Edwardian England and Wales* (London: Athlone, 1984), 5–30. But the Lad's relocation was instrumental in his maturation.

<sup>29</sup> *A Shropshire Lad*'s protagonist does have a name: Terence, after the Roman playwright (c.190 or c.180–159 BC). Housman initially intended to call the collection *Poems of Terence Hearsay*, to indicate that this imaginary character speaks most of the poems (Hoagwood, p. 47). But the poet rarely uses the name. It does not appear until poem VIII, and then only once more, in poem LXII. Moreover, at the suggestion of his friend Alfred Pollard, Housman quite readily discarded his original title. See Graves, pp. 101–102, 111. Consequently, this thesis calls the protagonist *the Lad*; it seems appropriate, given the universality of his concerns. When necessary, other lads in the poems—such as Dick and Ned in LVIII—are distinguished with a lower-case *l*.

<sup>30</sup> Patrick Gowers's setting of LXII does belong to a group, but it is not properly a cycle; see Ch. 8. See also Banfield (1985), 240.

<sup>31</sup> Leggett, p. 102.

<sup>32</sup> *Ibid.*, p. 103.

<sup>33</sup> Hamilton, on the other hand, identifies in Housman's life and poetry 'a spirit of comradeship in suffering'. He would argue that the Lad's broadened outlook in poems XXX and XXXI alleviates his anguish. Robert Hamilton, *Housman the Poet* (Folcroft, Pennsylvania: Folcroft Press, 1953, rpt. 1969), 72–73.

<sup>34</sup> Rica Brenner, *Ten Modern Poets* (Harcourt, Brace and Co., 1930; rpt. Freeport, New York: Books for Libraries Press, 1968), 183.

<sup>35</sup> Horn (1984) describes vigilante justice for presumably lesser transgressions against traditional values: the offender would be subjected to 'rough music'—jarring noise made, for example, by banging tea trays outside his house (pp. 5–6). Thus, expulsion may not always have been self-inflicted.

<sup>36</sup> Leggett, p. 109.

<sup>37</sup> Ibid., p. 113.

<sup>38</sup> Ibid., pp. 115, 120.

<sup>39</sup> Leggett uses *resignation*. In contrast, Hamilton (1969) prefers *acceptance*, saying that ‘resignation is not a virtue, but can often lead to untold evil, as when a person is resigned to a life of frustration’ (p.71). Frustration is not a characteristic of Housman’s man of stone.

<sup>40</sup> Leggett, p. 124.

<sup>41</sup> Ibid., p. 125.

<sup>42</sup> Ibid., p. 128.

<sup>43</sup> Cyril Connolly, ‘A Note on the Poetry of A. E. Housman’, in *New Statesman and Nation*, 11 (new series) (23 May 1936), 800.

<sup>44</sup> Ibid., p. 130.

### 3. The Flourishing (to c.1940)

Housman art song from the early decades of the twentieth century—a period called here the *Flourishing*—has received extensive critical attention. At least two British scholars, Stephen Banfield (1951–) and Robert Stradling (1942–), believe that *Shropshire Lad* played a unique role in the development of a British nationalist music and, in particular, the revitalization of song. This chapter examines its role as a background for the main study of the thesis: the period after c.1940. It considers the appeal of Housman’s collection for the first composers (in more detail than Chapter 2) and surveys the repertoire using as a framework a chronological series of stylistic subphases developed by Banfield. (Similar subphases are inapplicable to the post-1940 music, but Banfield’s are used here because they belong to the scholarship about the Flourishing.)

However, the Housman settings of the Flourishing are not confined to art song. This chapter will also consider experimental forms for solo voice including monologue, as well as choral, unison and non-vocal settings. Settings in these forms are fewer, and about them there is virtually no existing critical literature. Yet, to gauge both the extent and depth of *A Shropshire Lad*’s involvement in British music up to the 1930s, the chapter attempts to situate the poems throughout a wide range of compositional activity.

#### *A Shropshire Lad* in the Twentieth-Century English Musical Renaissance

In the last decades of the nineteenth century George Macfarren (1813–1887), Alexander Mackenzie (1847–1935), Hubert Parry (1848-1918) and Charles Villiers Stanford (1852–1924) were important administrators, composers and teachers. They were at the forefront of a movement—sometimes called the English musical renaissance—that

sought inspiration in landscape, literature, folk song, and Elizabethan and Restoration music.<sup>1</sup> Stanford, as composition professor at the Royal College of Music, London, had a particularly strong influence on the generation that came to be most identified with the renaissance.<sup>2</sup> His students included the following major composers who were also setters of Housman: Arthur Bliss (1891–1975), John Ireland (1879–1962), E. J. Moeran (1894–1950) and Ralph Vaughan Williams (1872–1958).

In song, Banfield identifies five turn-of-the-century events that, he says, contributed to a ‘radical transformation’ in the genre’s ‘aesthetic status’.<sup>3</sup> There were performances of the Tennyson cycle *Maud* composed by Arthur Somervell (1863–1937), the *Four Songs of the Sea* by Roger Quilter (1877–1953) and the five-song *Sea Pictures* by Edward Elgar. There was also the first London concert of music by Frederick Delius (1862–1934), although no songs were programmed.<sup>4</sup> Finally, there was the appearance of the monthly *The Voice*, which took issue with the popular drawing-room ballad<sup>5</sup> and soon contained songs by Ralph Vaughan Williams, Frank Bridge (1879–1941) and Gustav Holst (1874–1934).

Banfield’s list of events may be too selective. It does not include, for example, the highly popular Promenade Concerts conducted by Henry Wood (1869–1944), which began in 1895, programmed song and promoted new British music.<sup>6</sup> However, Banfield does add another event: the publication of *A Shropshire Lad* in 1896. For composers, Housman’s poetry was a major component in the formation of a ‘new literary sensibility [that] coincided with a rapid widening of their technical resources’.<sup>7</sup> Although these events were initially isolated, Banfield says that they led to a flowering of mature English song that lasted into the 1930s.

Robert Stradling approaches the early role of *A Shropshire Lad* more broadly: through geography, non-creative writing, ancient history and cultural politics.<sup>8</sup> He considers how the musical renaissance was centred in the counties around the River Severn in the west of England.<sup>9</sup> In part, this centring was the result of a particularly close relationship between sea, rivers and land in the region, coupled with a quantity of published references to its ‘culture, history, and destiny’.<sup>10</sup> In turn, place names in Severnside accrued a power to endow ‘human identification’ and influence ‘individuals and groups in society’.<sup>11</sup> Furthermore, the region formed a boundary between Saxon and Celt, and bespoke ‘danger, cooperative effort and self-sacrifice, mobilization and morale’.<sup>12</sup> In reference to Bredon Hill, the inspiration for his rhapsody for violin and orchestra (1941), Julius Harrison (1885–1963) added, ‘this part of Worcestershire speaks of England at its oldest. It is the heart of Mercia [and] the country of Piers Plowman . . .’.<sup>13</sup>

More immediately, musicologist George Grove (1820–1900), a scholar of Christianity as well as a civil engineer, was an early principal in the renaissance. He viewed the long-running Three Choirs Festival, hosted by the Severnside cathedrals of Gloucester, Hereford and Worcester, as part of the infrastructure for a new English music. However, Grove’s successors in the 1890s, including London-based Gloucester squire Hubert Parry, were liberal humanists and believed that composers must turn for inspiration not to Anglican liturgy but inward to their ‘souls’ and to rural life, wherein lay their ‘true origins’.<sup>14</sup> Although another Gloucester squire, J(oseph) Arthur Gibbs (1867–1899), spoke disparagingly of local talent in 1898,<sup>15</sup> within a few years the region became an Eden of secular music and ‘the spiritual fountainhead of a whole civilization’.<sup>16</sup>

Stradling says that this phenomenon was wrought not by a composer but by a poet who professed no interest in serious music: A. E. Housman. *A Shropshire Lad* is set among the places and inhabitants of Severnside. It traces the development of its protagonist from naive rustic relishing nature, to troubled young man preoccupied with transience and death, and finally to mature urban stoic.<sup>17</sup> It describes rural life and evokes towns, rivers and other topographical features.<sup>18</sup> Its ‘use of actual place names [allows] readers to precisely locate their emotional reactions, encouraging a potent identification of place and feeling’.<sup>19</sup>

Writing in 1940, Stanley Bayliss (1907–)<sup>20</sup> also observes in *A Shropshire Lad* the influence of a long English literary tradition: in the poems ‘could be found reminiscences of such diverse figures as Johnson and Keble’.<sup>21</sup> An expansive array of sub-themes and topics is universal and includes ancient history, imperialism, war, propaganda, inter-racial hatred, nature, atheism, patriotism and, more personally, comradeship, unhappy love (homo- as well as heterosexual), pessimism, endurance, change, transience, loyalty, violence, murder, suicide, death, leave-taking, estrangement, loss, loneliness and nostalgia. In addition, Bayliss identifies ‘the questioning that became more or less rife after the two Jubilees of Queen Victoria and the shocks of the Boer War’.<sup>22</sup> In the words of Trevor Hold (1939–2004), *A Shropshire Lad* ‘struck a resonant chord with the generation brought up in the shadow of the First World War’.<sup>23</sup> However, despite its critical acclaim, sales of Housman’s collection at first grew slowly.<sup>24</sup> It was not until after the turn of the century that it became popular among young people, intellectuals and composers.

Of course, Housman was not the only contemporary British poet to whom the early composers were drawn. Walter de la Mare (1873–1956), Thomas Hardy (1840–1928) and W. B. Yeats (1865–1939) are also prominent in Gooch and Thatcher’s *Musical Settings of Late Victorian and Modern British Literature* (1976). This is the most recent published catalogue to include *A Shropshire Lad*.<sup>25</sup> What distinguishes Housman from these other poets is the larger number of British composers who set his poems. Although most of them set very little Housman, the poet was, as Banfield observes, ‘something like common property’, giving ‘his name a unique association with the . . . renaissance’.<sup>26</sup>

#### First Settings and the Appeal of the Poems for Composers

The event that initiated the first phase of Housman’s collection in British music was the publication in 1904 of Arthur Somervell’s ten-song *A Shropshire Lad*, still one of the most recorded cycles.<sup>27</sup> Other well-known pre-war cycles are Ralph Vaughan Williams’s *On Wenlock Edge* (1906–9) and two by George Butterworth (1885–1916): *Six Songs from ‘A Shropshire Lad’* (1911) and *‘Bredon Hill’ and Other Songs* (1912). Post-war cycles include *The Land of Lost Content* (1921) by John Ireland (1879–1962); *Ludlow and Teme* (1923, but begun in 1908) and *The Western Playland* (1926) by Ivor Gurney (1880–1937); *Ludlow Town* (1924) by E(rnest) J(ohn) Moreau (1894–1950); and *A Cycle of Songs from ‘A Shropshire Lad’* (1934) by C(harles) W(ilfred) Orr (1893–1976). In addition, composers, both front-rank and lesser, contributed a great many single songs.

Catalogue 2 shows that the short lyric ‘Loveliest of trees, the cherry now’ has by far the most settings of all *Shropshire Lad* poems. It is the second poem in the collection and introduces Housman’s rustic youth at the moment he first faces his mortality; in all



genres, there are sixty-nine settings of it by sixty-three composers. Another short lyric, ‘When I was one-and-twenty’, has thirty-eight settings by thirty-eight composers. By comparison, a longer poem, ‘Bredon Hill’ (sometimes the anchor of a cycle), has thirty-two settings by thirty composers. The anti-war ‘On the idle hill of summer’ has thirteen settings by thirteen composers. Settings of these four poems (and indeed of the poems generally) are spread throughout the twentieth century and up to the present. There is little variation over time in the relative popularity of *Shropshire Lad* poems. Composers’ attraction to them seems to be independent of changing social, political and artistic circumstances.

Gooch and Thatcher list 176 individual vocal settings (published and unpublished) by forty-seven composers from 1904 to 1940.<sup>28</sup> Research for the present project brings the totals for the period to 236 settings by fifty-eight composers,<sup>29</sup> and it is very likely there are still more.<sup>30</sup> The average yearly output is thus about six. The additional settings include sketches and fragments (e.g., those by Gerald Finzi (1901–56)), settings that were either published or revised after the Flourishing (e.g., *Along the Field* by Vaughan Williams and *The Lost Heart*<sup>31</sup> by Freda Swain (1902–1985)) and lost settings (e.g., ‘When the lad for longing sighs’ (1906) for baritone voice and orchestra by Henry Balfour Gardiner (1877–1950)). Settings destroyed by composers (e.g., those by Herbert Howells (1892–1983)) and undated settings (e.g., *Eleven Songs from ‘A Shropshire Lad’* by Peter Pope (1917–1991)) that might have been composed after the Flourishing are not counted. Different versions of the same setting are counted once only. For example, Ivor Gurney’s two cycles named above are for either voice and piano or voice and piano quintet (that is, piano and string quartet).<sup>32</sup> ‘Reveille’ from *Three Songs*

*of Courage* (1935) by George Dyson (1883–1964) is in three versions: for SATB and piano or organ, SATB and orchestra or unison voices and orchestra. Of the 236 settings composed up to 1940, 179 (about seventy-six per cent) were published.<sup>33</sup>

In addition to *A Shropshire Lad*'s array of sub-themes identified above, there are more technical aspects that make most of its poems particularly apt for musical setting. Undoubtedly, these aspects contributed to the collection's early status as 'something like common property'.<sup>34</sup> John Quinlan (1959) notes the simple rhythms, apparent folk-like spontaneity, vowel play and alliteration.<sup>35</sup> Ernest Newman (1868–1959) speaks of 'concision and intensity in one, the utmost simplicity of language, freedom both from involution of structure and from simile, and a general build that was virtually that of musical form' (1922).<sup>36</sup>

Trevor Hold (2000) later added two other aspects. First, there is 'symmetry'—which may explain what Newman means by 'general build'. Symmetry is evident in 'refraining lines, repetition of phrase and sentence structures, and stanzas that reflect and balance each other'.<sup>37</sup> For example, there is the parallelism of 'When I was one-and-twenty': the first lines of both stanzas are identical and the central four lines of both stanzas quote the wise man. In 'Oh see how thick the goldcup flowers', the last lines of stanzas are exclamations by the maid.

Second, there is variety in the length of stanzas. Many are of four lines, but others have five, six and eight lines—which also attracts composers.<sup>38</sup> 'Bredon Hill', for example, has five-line stanzas and is one of the most-set poems. Even 'In my own shire, if I was sad', which has eighteen-line stanzas, has been set.

*A Shropshire Lad*'s versification may be an enduring source of appeal for composers, but other sources arise because it is a document of its time.<sup>39</sup> Undoubtedly, these appealed to the first composers. For example, there is the collection's late-Victorian scepticism, its nostalgia for a disappearing rural way of life, its anti-war stance at a time of British imperialism and its 'Englishness' that provided composers in the shadow of the Great War with a way to throw off German Romanticism.<sup>40</sup>

The suitability of Housman's poems for musical setting, however, does not mean that they are easily set. Their major challenge is the poet's use of irony or multiple meaning, since music has difficulty dealing with more than one meaning at a time. Banfield cites the second stanza of 'Loveliest of trees', which conveys the Lad's anguish at the realization of his mortality but with 'a touch of good-humoured characterization in [his] rather slow arithmetic'.<sup>41</sup> Banfield says that perhaps only one setting he studied (Butterworth's) is 'convincing in the middle stanza'.<sup>42</sup> He does not say why, but might have had in mind Butterworth's harmony, such as the augmented fifth on 'springs' (measure 28), that captures the Lad's anguish, coupled with the accompaniment's halting phrases that mimic his mental calculation.

Banfield's observation that Housman's poetry was 'common property'<sup>43</sup> in the early twentieth century is tempered by the large number of composers who did not set Housman. Perhaps they were aware of the pitfalls. The most surprising omission from the list of Housman setters is Edward Elgar, given, as Stradling points out, that poet and composer were from the same Severnside county (Worcestershire) and that Elgar had 'a strong interest in what was coming to be called "English Literature"'.<sup>44</sup> Neither did the following prominent contemporaries of Elgar publish Housman settings: Frederick

Corder (1852–1932), Jamaican-born Frederic Cowan (1852–1935), Alexander Mackenzie, Charles Stanford and, even with his Gloucester connection, Hubert Parry.<sup>45</sup> These composers were all older than Housman. However, at least two lesser-known contemporaries of Elgar set Housman: Somervell, mentioned above, and Stephen Adams (1844–1913). In 1904, the year of Somervell’s cycle, Adams published a setting of ‘When I was one-and-twenty’; he seems to be the earliest-born composer to have set the poet, and was about fifty-two when *A Shropshire Lad* was published.

Rather, *A Shropshire Lad* first appealed widely to composers born during the last quarter or so of the nineteenth century, and therefore younger than the poet.<sup>46</sup> But the collection appealed to only some of them. Among the younger ones of repute who apparently left no published Housman settings are Frederic Austin (1872–1952), Australian-born Arthur Benjamin (1893–1960), Lord Berners (1883–1950), Frank Bridge, Thomas Dunhill (1877–1946), John Foulds (1880–1939), Eugene Goossens (1893–1962), Joseph Holbrooke (1878–1958), Gustav Holst (1874–1934), Cyril Rootham (1875–1938), Martin Shaw (1875–1958), Dutch-born Bernard van Dieren (1887–1936) and three of the four English members of the Frankfurt Group: Norman O’Neill (1875–1934), Roger Quilter (1877–1953) and Cyril Scott (1879–1970).<sup>47</sup> Some enlisted composers, such as Denis Browne (1889–1915), might have turned to Housman had not the Great War cut short their lives. The list of non-setters is long indeed. Gooch and Thatcher may well show that more composers set Housman than other poets, but many among those who did not were also among the better known.

Some composers even expressed dislike for Housman’s poetry. An example is Peter Warlock (1894–1930), who complained of ‘all that business about clay’,<sup>48</sup> but

nevertheless wrote two settings, now lost.<sup>49</sup> Another, Constant Lambert (1905–1951), would have been unlikely to set the poet, given the remark in his idiosyncratic book *Music Ho!* (1934): ‘it is high time that [the Shropshire Lad’s] musical followers published their last songs’.<sup>50</sup>

#### Stephen Banfield’s Art Song Subphases in the Flourishing

Nevertheless, there *is* a large number of *Shropshire Lad* settings up to 1940, and they call out for classification. Banfield postulates four somewhat overlapping chronological-stylistic subphases in the art song of the Flourishing: Edwardian, impressionist, pastoral and neo-classical.<sup>51</sup> Underlying such a classification is an assumption of modernism—that each musical example reflects, in different ways, the spirit and innovations of its time.<sup>52</sup>

The pre-eminent Edwardian setting is Somervell’s ten-song cycle, *A Shropshire Lad*, characterized by ‘surface melody’ and influenced by German lieder,<sup>53</sup> as well as *Liederkreis*.<sup>54</sup> Vocal lines are tuneful and stay in the mind. The piano part is significant—appropriately march-like, for example, in ‘The street sounds to the soldiers’ tread’—and harmony and texture support poetic meaning. *See Ex. 3.1 at end of chapter.* The cycle has a narrative outline, and its individual songs are drawn together by a coherent key-scheme, musical structures matching poetic structures, and an extended thematic cross-reference between the first and second-last song.<sup>55</sup> Overall, however, there is a restraint about the setting that Trevor Hold says borders on blandness.<sup>56</sup> It stays on the surface and misses the essence.

In contrast, composers of the impressionist subphase often cast restraint aside. It is dominated by Butterworth’s cycles and Vaughan Williams’s *On Wenlock Edge*, a work

that helped establish him as ‘one of the foremost composers of the day’.<sup>57</sup> *On Wenlock Edge* was written shortly after the composer’s three-month stay under the tutelage of Maurice Ravel (1875–1937).<sup>58</sup> This visit may mark the beginning of what Herbert Antcliffe (1875–1940) calls ‘probably the greatest effect on all our music, and particularly on songs’, which was ‘the veering of Continental influence from the Teutons to the Latins’.<sup>59</sup> Banfield identifies two qualities distinguishing the Housman settings of Butterworth and Vaughan Williams. First, the melodies are often influenced by modal British folk music.<sup>60</sup> Under the title of Butterworth’s ‘When I was one-and-twenty’, for example, the composer added ‘Tune traditional’.<sup>61</sup> *See Ex. 3.2*. The folk sound derives from the Dorian mode (transposed) with its characteristic cadential whole-tone rise to the final on ‘twenty’. The vocal lines of many of Butterworth’s other settings also have a folk sound.

Second, the accompaniments are far more mimetic of text than those in earlier Edwardian settings. Banfield uses the beginning of Vaughan Williams’s fifth movement, ‘Bredon Hill’, as a three-tiered example.<sup>62</sup> There is a long introduction in which muted divisi strings first convey the beauty of nature on the Hill on a still Sunday morning in summer. Then (beginning in measure 20) the piano imitates church bells. Although this passage is marked quadruple-piano, the bells take the foreground because the strings are motionless. They represent ‘human society’ thrusting itself unwanted, but initially almost unnoticed, into the lives of the lovers on the Hill.<sup>63</sup> Finally, the voice enters in folk-like simplicity, its part marked ‘to be sung freely’—significant because the protagonist is unaware of impending tragedy. *See Ex. 3.3*. Such a passage, with its emphasis on atmosphere, mood, restraint and timbre, is certainly impressionistic in the French manner.

Yet the musical mimicry of this cycle's text is not dependent on the techniques of impressionism only. The unrestrained first movement, 'On Wenlock Edge', may be more indebted to the composer's early lessons with Max Bruch (1838–1920) in Berlin.<sup>64</sup>

Most early Housman settings belong to Banfield's third, pastoral, subphase, which is identifiable in settings composed during and after the First World War.<sup>65</sup> Banfield cites Gurney's 'Far in a western brookland' from *Ludlow and Teme* (1923) and C. W. Orr's 'Along the field' from *Cycle of Songs from 'A Shropshire Lad'* (1934).<sup>66</sup> The accompaniments of both are based on a consistent textural figuration that conveys a natural sound—the sighing poplars in Gurney's and the whispering aspen in Orr's—and continues unbroken through the harmonic changes. *See Ex. 3.4*. Banfield observes, 'the emotional temperature is never allowed to vary', but adds that the compositional procedure risks 'emotional saturation', with texts 'washed away' and vocal lines 'subsidiary to the piano'.<sup>67</sup>

Banfield uses *Five Housman Songs*, op. 14, no. 3 by Lennox Berkeley (1903–1989), as an exemplar of his fourth subphase, the neo-classical. This work was composed in 1940 (although not published until 1983), and, before this thesis, is the most recent Housman set to receive critical attention. Banfield says it is typified by 'self-distancing and detachment, a chronological corrective to the settings of the 1920s'.<sup>68</sup> Two of its songs use *Shropshire Lad* texts: 'The street sounds to the soldiers' tread' and 'Look not in my eyes, for fear'. As in the pastoral settings cited above, Berkeley's accompaniments are based on consistent figurations. Baroque-like, they continue throughout the song, conveying a single affect. With this technique, Berkeley avoids, in Ernest Newman's words, 'the dire results that can come of a composer doggedly illustrating this line and

that line of a poem in music, without having the faintest glimmering of an understanding of what the poem means as a whole'.<sup>69</sup> Unlike the pastoral settings, the accompaniments support, but do not risk overwhelming, the vocal lines.<sup>70</sup> For example, 'Look not', based on the Narcissus legend, imagines the Lad and his reflection as dancing partners. (Berkeley's idea thus adds a new meaning not suggested by the poem, unless it lies in the regularity and symmetry of Housman's tetrametres.) Accordingly, the accompaniment is like a waltz both in its 6/8 rhythms and in the shapes of its right-hand countermelodies. The swoops in the vocal line also help to project the heady dance.<sup>71</sup> *See Ex. 3.5.*

Banfield's subphases have merit in the classification of art song from the Flourishing. But, for reasons to be given, they seem inapplicable to the other genres of the period that this chapter now considers. (Chronological-stylistic categories, moreover, are not helpful in the Decline and Renewal for reasons that will be taken up in Chapter 4.)

#### The Drawing-Room Ballad Tradition

The earliest drawing-room ballads are Victorian and pre-date Housman art song. The ballad continues throughout the Flourishing, running concurrently with Banfield's different subphases. Polite and sentimental, drawing-room ballads are for amateur performers and also make fewer demands than do art songs on listeners. Ballads were hugely popular among Victorians and continued to sell into the twentieth century. They were also known as 'royalty ballads', because competing London music publishers and concert agents, primarily Boosey & Co. and Chappell & Co., paid professional singers to programme them.<sup>72</sup> The success of the genre depended on two main factors: a literate middle class with an interest in new music but without the 'cultural heritage to be fully



involved in classical music', and mass-produced, affordable upright pianos.<sup>73</sup> Both men and women made music in the home.<sup>74</sup>

While the drawing-room ballad has a variety of forms and subject matter, it also has distinctive musical characteristics that preclude easy classification along Banfield's lines. Derek Scott (1950–) attempts to identify these characteristics.<sup>75</sup> In the accompaniment, for example, descriptive effects abound: they include descending arpeggios for rain and organ-like chords for prayers. Chromatic harmony is sometimes used with striking effect to support the text. Vocal lines are immediately appealing yet can be motivically organized. The ballad was at its best in the hands of such composers as Arthur Sullivan (1842–1900) and Frederic Cowan. More commonly, as Banfield observes, it was recognisable by its 'musical complacency', 'stereotyped figures', arpeggiated chords, harmonic clichés and lack of close relationship between text and music.<sup>76</sup>

Yet in the early twentieth century the drawing-room ballad came to influence the art song sometimes to the extent that the distinction between the two styles can be blurred. In 1925, Herbert Antcliffe wrote, 'ballads are more and more approximating to art-song standards'.<sup>77</sup> Among Housman settings, the influence is evident in the four *Songs of 'A Shropshire Lad'* (1910) by Graham Peel (1878–1937).<sup>78</sup> This is not to suggest that Peel's settings are necessarily inferior, but rather cognisant of a particular market. His vocal parts and accompaniments require musicians of only modest attainments. 'Loveliest of trees' (no. 3) is surely the simplest published setting of this poem. Yet there is textural variety throughout the set, and sensitivity towards Housman's poetry. For example, the suave chords of 'When the lad for longing sighs' (no. 2) help the

protagonist ply his charms on the maiden; and in ‘Say, lad, have you things to do?’ (no. 4) the accompaniment’s 9/8 against the voice’s 3/4 sets up a rhythmic opposition that undergirds the sense of urgency. *See Ex. 3.6.*

The ballad influence on art song can be found earlier in, for example, the strophic ‘Bredon Hill’ (1905) by Dalhousie Young (1866–1921) and as late as 1938 in ‘The Cherry Tree’(II) by Teresa del Riego (1876–1968), the accompaniment of which still relies heavily on persistent patterns of broken common chords. Indeed, so similar are the compositional techniques of these settings that it would be difficult to use their scores to date them. The ballad style generally lacks the modernism necessary to classify representative examples according to Banfield’s subphases.

The remaining forms for solo voice (experimental, monologue and those with accompaniment for one orchestral instrument, chamber group or orchestra) occur only in passing in the *Shropshire Lad* settings of the Flourishing. A few accommodate themselves to Banfield’s subphases.

#### Experimental Song for Solo Voice

Despite *A Shropshire Lad*’s early prominence in art song, there were quasi-experimental forms in which the collection took little or no part. Antcliffe identifies the unaccompanied solo song and the half-accompanied song.<sup>79</sup> He regarded the unaccompanied form, at least, as ‘a new and entrancing division of the art of song’.<sup>80</sup> Yet neither became established. There have been only two unaccompanied *Shropshire Lad* songs, but not from the Flourishing: ‘Think no more, lad’ (1961) by Joyce Barrell (1917–1989) and ‘Into my heart an air that kills’ from *Blue Remembered Hills* (1997) by Martin Bussey (1958–).

The chief promoter of unaccompanied art song was composer Herbert Bedford (1867–1945).<sup>81</sup> He describes the form as ‘a vocal line, complete in itself’ and ‘dependent upon no external harmonic explanation’.<sup>82</sup> It may have derived from folk song. Antcliffe says that unaccompanied song allows for ‘greater concentration on the poem’ and ‘the contour and nuances of the melody’; he also notes ‘a strengthened feeling for free form in vocal writing’.<sup>83</sup> Bedford and others, including Harry Farjeon (1878–1948), Jane Joseph (1894–1929), Liza Lehmann (1862–1918) and Felix White (1884–1945), produced unaccompanied settings of a range of poets, including de la Mare and Yeats, but not Housman.

Antcliffe cites Gustav Holst’s ‘Creation’ from *Hymns from the Rig Veda* (1920) as an example of the half-accompanied song.<sup>84</sup> The voice begins with twelve measures in slow tempo and 7/4 time before the piano enters. Nothing in the contemporary Housman repertoire has quite this span, although Ivor Gurney comes to mind. For example, the last two lines of the fifth stanza and the whole of the sixth stanza of “‘Is my team ploughing’ (no. 6 from *The Western Playland*) are parlando, without metre and without instruments, except for a few punctuating chords. Conductor and record producer John Michael East (1929–) has commented on Gurney’s propensity to ‘float’ the voice ‘unaccompanied in a way few other composers would allow’.<sup>85</sup> In the sixth stanza, the living friend assures the dead man that all is well with his former sweetheart, but the singularly exposed voice helps to portend the friend’s treachery. *See Ex. 3.7*. Such accompaniment as there is (in the previous two lines of the score) supports, in East’s words, ‘the idea of the song, rather than the musical mechanics’.<sup>86</sup>

Graham Peel's 'Loveliest of trees', referred to earlier, also has a spare accompaniment. The tone is often sustained only by the piano's right pedal, so that the listener scarcely notices the voice singing alone for the first three measures of the third stanza. *See Ex. 3.8*. The absence of accompaniment throws into relief the moment when the Lad, realizing his mortality, resolves to seize the day. This work's simplicity, clear form (ABA'), emphasis on melody and year of composition (1910) place it unambiguously in Banfield's Edwardian phase.

Another genre Antcliffe does not discuss in his 1925 article, even though it was receiving some attention at the time is the concert scena. The scena is for solo voice, accompanied usually by orchestra. Unlike the half-accompanied song, which seems to be without distant antecedents, the scena's roots are in eighteenth-century opera.<sup>87</sup> It consists of a loose sequence of recitatives, arias and instrumental pieces. Early twentieth-century examples include Holbrooke's 'Marino Faliero' for bass and orchestra to text by Lord Byron (1788–1824) and Finzi's 'Channel Firing' to text by Thomas Hardy.<sup>88</sup> But there are no *Shropshire Lad* examples. It might be argued that the predominantly lyrical nature of Housman's poetry makes it unsuitable for the inherently dramatic scena. Yet not all of *A Shropshire Lad* is lyrical. There are at least the introduction '1887' and the second last poem "Terence, this is stupid stuff" that frame the lyrics and might be combined with some of them to develop a libretto for a scena. The only Housman composition of the twentieth-century renaissance that comes to mind in connection with the scena is John Ireland's trilogy *We'll to the Woods No More* (1917–27). It has two songs and a four-page piano epilogue. Yet it lacks the scope and the drama to be properly a scena.

### The Monologue

In addition to the more or less experimental aspects of song in the early twentieth century there is the monologue. The monologue combines speaking voice with either piano or orchestra.<sup>89</sup> Its topics can be serious, comic and religious. Judging from a contemporary catalogue of Reynolds & Co., London, it has a music-hall pedigree and a large repertoire.<sup>90</sup> Yet there are recital and concert monologues by Granville Bantock (1868–1946) to texts by John Milton (1608–1674) and by John Foulds (1880–1939) to texts by Edgar Allan Poe (1809–1849) and William Shakespeare (1564–1616).<sup>91</sup> Both of these also specify a singing voice.

There is only one published Housman monologue, however: Kingsford Shortland's 'Bredon Hill' (1915) for speaking voice throughout and piano.<sup>92</sup> It has no performance directions beyond a requirement that reciter and pianist are jointly responsible for coordinating their parts. The accompaniment supports textual images and sounds, such as the church bells ringing rounds. *See Ex. 3.9*. This denotation is characteristic of Banfield's impressionistic phase.

The speaking voice could also be unaccompanied. For example, (John) Robert Hamilton (1908–19??) recalls elocutionist Henry Ainley (1879–1945) reciting 'Bredon Hill' 'on seaside bandstands and piers'.<sup>93</sup>

### Solo Voice and One Orchestral Instrument

Another little-used vocal form is the art song accompanied by a single orchestral instrument with pastoral associations, usually oboe or violin. This form may derive, like the unaccompanied song, from folk music, but it has never flourished. There is only one early example in Housman song: Vaughan Williams's eight-song *Along the Field*, for

voice and violin (1927).<sup>94</sup> It includes two poems from *A Shropshire Lad*: ‘Along the field as we came by’ (no. 2) and ‘With rue my heart is laden’ (no. 8). *See Ex. 3.10*. These two and the others, which are from *Last Poems*, deal with rural life, either present or recalled. The instrumentation is thus apposite. The modal idiom too suggests the rustic scenes and the protagonist’s longing.<sup>95</sup> Although postdating it, *Along the Field* is thus strongly linked to Banfield’s pastoral subphase. Yet, in its spareness and relative detachment, the work is also neo-classical.

#### Solo Voice and Chamber Ensemble

Chamber music composition was well established in Britain at the turn of the twentieth century, perhaps partly because the genre was seen as a reaction against the large forces of German Romanticism. Yet there are only three *Shropshire Lad* chamber settings: Vaughan Williams’s *On Wenlock Edge*, discussed above, and Gurney’s *The Western Playland* and *Ludlow and Theme*. Both composers began their settings before the Great War. The accompaniment of each is for piano quintet. Other well-known British composers—Arnold Bax (1883–1953), Bridge, Elgar, Holbrooke, Howells and William Walton (1902–1983)—had also written for either piano quartet or piano quintet.<sup>96</sup> Gurney’s contracts with his publisher called for alternate versions for voice and piano for both his cycles,<sup>97</sup> and the strings in *On Wenlock Edge* are optional. The motive behind the provision of the piano versions is undoubtedly utilitarian (with the publisher’s eye toward more sales) rather than aesthetic. The treatment of the piano quintet medium by the two composers is quite different. Vaughan Williams’s work brings the atmospheric effects of impressionism to Housman music, as well as drama and symphonic scale. Gurney’s work, on the other hand, is pastoral, lyrical and with closer

regard in the vocal line for text. As in German lieder, the vocal line is pre-eminent. *See Ex. 3.11.* Michael Hurd (1928–2006) observes that Gurney’s accompaniments are ‘generalized mood-pictures . . . with only the slightest pictorial detail to provide an interpretative anchor’.<sup>98</sup>

### Solo Voice and Orchestra

Fewer still are *Shropshire Lad* settings for solo voice and orchestra, a genre with roots in lieder. Compared with piano alone or chamber group, the orchestra’s larger tone palette increases opportunities for enhancing texts. Jeremy Dibble (1958–) points out that the orchestra also enhances the ‘inherent sense of polyphony between voice and accompaniment’.<sup>99</sup> In Britain at the turn of the twentieth century, composers of orchestral song were given performance opportunities by the structure of concert programmes, which often included a vocal work between larger instrumental works.<sup>100</sup> Examples include Elgar’s *Sea Pictures*, mentioned above, Stanford’s *Songs of the Sea* and *Ode to a Nightingale* by Hamilton Harty (1879–1941). Housman composers—Somervell, Bax, Ernest Farrar (1885–1918) and Thomas Dunhill—also composed orchestral songs, but did not use the medium to set *A Shropshire Lad*. After the war, however, Vaughan Williams, who had earlier composed *Five Mystical Songs* for voice and orchestra (1911), re-scored *On Wenlock Edge* for large orchestra, a version he preferred to the original.<sup>101</sup> It was premièred on 24 January 1924, the first known example of Housman orchestral song.

There is another Housman orchestral song that is not an original work. Balfour Gardiner orchestrated his setting for voice and piano of ‘The Recruit’ (1906). The score is lost, but in 1977 David Owen Norris (1953–) re-orchestrated the setting for a performance conducted by John Eliot Gardiner (1943–).

### Choral and Partsong Settings

There are twenty-one choral and partsong *Shropshire Lad* settings<sup>102</sup> by eleven composers in the Flourishing.<sup>103</sup> Largely because of the proliferation of competitive festivals and local music societies in the nineteenth century, there was a big demand for choral music, which reached a peak in the 1920s. Nicholas Temperley notes how both demand and competition ‘stimulated an advance in choral composing techniques’.<sup>104</sup> Yet this advance seems not to have influenced *Shropshire Lad* settings, and they do not exhibit the subphases found in solo song. For example, the first published choral piece in the Flourishing is Hugh Priestley-Smith’s unaccompanied ‘A Winter Requiem’ (‘Bring, in this timeless grave to throw’) (1913), for men’s voices; and the last is Norman Stone’s ‘Ludlow Fair’ (‘The lads in their hundreds to Ludlow come in for the fair’) (1939), also for unaccompanied men’s voices. Priestley-Smith’s setting follows Butterworth’s impressionist cycles by a couple of years, and it has some Butterworthian qualities. While Priestley-Smith’s is not modal, it is dramatic in its wide dynamic range, spread chords with deep bass and high first tenor, two-against-three rhythmic clashes and sudden harmonic twists. On the other hand, Stone’s setting is contemporary with Berkeley’s neo-classical *Five Housman Songs*. Yet it lacks neo-classical reserve. With its straightforward melody and diatonic harmony, it is more akin to Somervell’s Edwardian cycle. Generally, the choral settings of the Flourishing do not fit readily within the art song subphases.

Nevertheless, there is considerable stylistic variety among the choral settings. The most prolific early choral composers, Stanley Wilson (1899–1953) and Corbett Sumsion (1890–c.1943), represent poles of influence. Sumsion’s settings can be Baroque in their structure, polyphony and bass lines; and Wilson’s can be Classical in their homophony,



expressive harmony and contrasts of mood. His main influences are Felix Mendelssohn (1809–1847), Sullivan and Victorian hymnody. (Wilson’s first, ‘When I was one-and-twenty’ (1928), is uncharacteristic in that it sounds like a motet by Thomas Tallis (c.1505–1585)).

The early choral settings can also be most sensitive to text. Notable is ‘’Tis time, I think, by Wenlock town’ (1934) by Thomas Armstrong (1898–1994); it is for three-part women’s or children’s voices. *See Ex. 3.12*. For example, at ‘Gold’, a common chord on F natural takes away the brightness of the leading note (F sharp in G major) and suggests the ‘tarnish’ on the flowers. Melodic shapes also underscore imagery: at ‘So others wear the broom and climb || The hedgerows’, for example, soprano I and contralto climb by step in parallel sixths.

### Unison Settings

In the 1920s, the publisher Edward Arnold & Co. carried a large stock of ‘singing class music’ for schools, with contributions by Housman composers Dunhill, Dyson, Gardiner, Howells, Hugh Robertson (1874–1952) and Somervell.<sup>105</sup> Arnold was not alone in promoting this kind of music. But the British Library carries only one published *Shropshire Lad* setting in the school music repertoire of the early twentieth century: Dyson’s ‘Reveille’ for unison voices (1926).<sup>106</sup> In spite of mixing duple and triple metres, the music is march-like and reflects the poem’s initial optimistic attitude toward life. *See Ex. 3.13*. However, it maintains that attitude throughout, whereas Housman’s poem does not. The strophic form fails to convey the last stanza’s melancholic acknowledgement of impermanence.<sup>107</sup>

Writing in 1944, A(lan) E(dgar) F(rederic) Dickinson (1899–1978) said that the school repertoire generally fell short of his expectations, largely because of its preoccupation with idealism. He called for ‘closer contact between poets, composers and schools’.<sup>108</sup> ‘Reveille’, however, he found ‘more subtle’ than either Dunhill’s ‘Pilgrim Song’ or even Parry’s ‘Jerusalem’.<sup>109</sup> In the 1930s, Dyson published a version of ‘Reveille’ for SATB chorus. But in 1948, A(rchibald) V(ernon) Butcher (1909–)—sensitive not only to text and performers, but also to venue—said he preferred the unison version ‘sung by a hall full of schoolboys with broken voices’ rather than by choirboys, because ‘here are thoughts for older young men to consider’.<sup>110</sup>

#### Non-Vocal Works

Three non-vocal works inspired by *A Shropshire Lad* are clustered around the time of the Great War. Two are by composers killed in that war: Butterworth’s *Shropshire Lad* rhapsody for orchestra (first performed in 1913) and Ernest Farrar’s three-movement orchestral suite *English Pastoral Impressions*, op. 26, (published in 1921). Butterworth bases his rhapsody on a theme from his song ‘Loveliest of trees, the cherry now’ (1911). The theme’s first appearance in the rhapsody begins in measure 17, its gradual descent depicting the falling cherry blossoms and suggesting transience.<sup>111</sup> See *Ex. 3.14*. Near the end of the rhapsody (beginning at measure 173), the composer also quotes briefly from his song ‘With rue my heart is laden’ (1912), a poem about dead friends.<sup>112</sup> Banfield regards the quotation as an epitaph. He says the composition can be seen as a ‘miniature symphonic poem’ with a subtext of change and death, which ‘helps to explain the scale on which passionate emotion is evoked’.<sup>113</sup>

Farrar's *Impressions* seem not to be programmatic or to have the emotional depth of Butterworth's rhapsody. They are in classical forms and less colourful harmonically. The score does not quote but alludes to Housman. Two of the movements were most likely influenced by his poetry and perhaps also the idioms and techniques of Farrar's contemporaries. The second movement, 'Bredon Hill', conveys a country landscape permeated by the sound of church bells on a Sunday morning, as in the poem. *See Ex. 3.15*. The clarinets in thirds (beginning at Rehearsal No. 1) are reminiscent of those in Butterworth's rhapsody (beginning at measure 4).

Hamilton points out that the finale 'Over the Hills and Far Away' uses the device of distant military drumming found in Housman's 'On the idle hill of summer'.<sup>114</sup> Over the drumming, solo woodwinds play a sprightly tune. There is a middle section with a regular but folk-like tune reminiscent of the middle section of Vaughan Williams's *The Lark Ascending*. Then the first tune returns, not fading into the distance, but finishing fortissimo and perhaps underscoring the Lad's decision to enlist, as in the poem.

The third non-vocal work is a didactic set of five sketches for piano solo by Arthur Baynon (1889–1954) entitled *A Shropshire Lad* (Augener, 1922). At the time, this publisher carried a large stock of music for the teaching studio, yet Baynon's seems to be the only Housman composition in the category. Like Farrar's movements, they do not convey the events of a Housman poem. Rather, they are non-dramatic, expressing in one or two pages a single significant sound, mood or scene from a poem. For example, in the last sketch, 'The Bredon Bells', persistent chimes (not, as might be expected, English change-ringing patterns) convey the lover's initial happiness. Similarly, 'White in the moon the long road lies' (no. 3), conveys—through its use of modes, its predominance of

minor triads, its parallel movement between bass and treble envelopes, its constantly dragging upper voices, its high tessitura and its Cantabile directive—an eeriness marking the beginning of a journey of exile. *See Ex. 3.16*. As character pieces with literary influences spelled out in their titles and their intent to arouse feelings and associations, Baynon's sketches have their roots in nineteenth-century Romanticism. Yet they are also pastoral and nationalist in their evocation of English sounds and scenes and their use of folk-like materials.

### Women Composers

There are no distinguishing genres, styles or topics among early *Shropshire Lad* settings by women. Yet their work should be examined because of the nature of Housman's collection. Female characters in *A Shropshire Lad* are on the periphery. The Lad refers to his friends Dick and Ned,<sup>115</sup> but fails to name the Queen or even his lovers.<sup>116</sup> Most of the poems speak with a male voice about a male-centred world. Yet the Lad's experiences, problems and maturing are not specifically male, and a few women have set Housman's poems.

In the late nineteenth and early twentieth centuries, women composers in Britain were well established in a variety of genres.<sup>117</sup> For example, there are the operas of Ethel Smyth (1858–1944), the extended vocal works and musical comedies of Liza Lehmann (1862–1918), the chamber works of Rebecca Clarke (1886–1979) and the ballads of Amy Woodforde-Finden (1860–1919) and Maude Valérie White (1855–1937). These women are among the best known from the time. However, the women who set *Shropshire Lad* poems are not as well known as many of their male counterparts. There are six: Margaret Boyle, Hilda M. Dowden, Janet Hamilton, Morfydd Owen (1891–1918), Freda Swain

(1902–1985) and the previously mentioned Teresa del Riego. Only Owen, Swain and del Riego have entries in *Grove Music Online* (2004).

Altogether the six women composed twelve individual settings of *Shropshire Lad* poems, about five per cent of the total from the period. All are for solo voice and piano. The predominant topics are retrospection and loss of contact with friends and countryside: ‘’Tis time, I think, by Wenlock town’, ‘Into my heart an air that kills’ and ‘Far in a western brookland’. Yet there is also the militarism and homosexuality of ‘The street sounds to the soldiers’ tread’. In 1906, only two years after Arthur Somervell’s seminal cycle *A Shropshire Lad*, Dowden published the first cycle that anthologizes Housman: no. 5 of *Six Songs* is ‘Far in a western brookland’. Especially given the poet’s opposition to the practice, Dowden’s lead in mixing textual sources is a most significant contribution to *Shropshire Lad* music.

Yet Swain’s settings (all unpublished, unlike those of the other women) are musically the most satisfying. Unfortunately, her manuscripts were found recently in disarray and some may be lost. In the mid-1920s, she evidently planned a song cycle to be called *The Lost Heart*.<sup>118</sup> There are four of her Housman settings in manuscript in the Swain-Alexander archive but no indication of their order or total number in the projected cycle. Swain’s archivist, David Stevens (d. 2005), said that the composer might have discarded her plans for a cycle.<sup>119</sup> Nevertheless, her obituarist, bass singer Donald Francke (1929–), says that Swain ‘had a keen perception of the treatment and rhythm of words, critics deeming her settings of Housman as scarcely surpassed’.<sup>120</sup> For example, in ‘White in the moon the long road lies’ (1925–27, rev. 1967), the voice usurps the piano’s traditional scene-setting role. The vocal line of the first stanza rises and falls gently and

then suddenly twists, like the country road leading the Lad away from Shropshire. In the second stanza, attention moves to the still roadside flora, and the voice sings on a monotone. Then, at ‘My feet upon the moonlit dust’, the vocal line has a series of step-wise, descending thirds, suggesting the Lad’s trudging gait. *See Ex. 3.17.*

Eric Blom (1888–1959) says that ‘Swain’s affinities are with the English school immediately preceding her generation’, yet there is little trace of either pastoralism or impressionism about her Housman settings. Rather, with their restraint and clear textures, they belong more to the neo-classical category of her contemporary Lennox Berkeley.

### Conclusion

It is evident that, during the Flourishing of *A Shropshire Lad* in British music, Housman’s poetry was involved in both art song and, to a lesser extent, partsong or choral settings. These genres were influenced partly by purely domestic developments: a desire for nationalist music, the Victorian ballad and a thriving amateur choral movement. There were also transplanted Continental developments: nineteenth-century German lied (still), French impressionism and twentieth-century neo-classicism. (Radical foreign developments also reached the United Kingdom in the period and are manifest in, for example, the serialism of Elisabeth Lutyens (1906–1983).<sup>121</sup> These developments did not, however, influence Housman song until after the Flourishing.)

Yet *A Shropshire Lad*’s contribution up to the 1930s is uneven across the genres, a matter that earlier studies have not acknowledged. Although Housman’s collection may well have played a key role in British music in the early twentieth-century, there are many areas of composition in which it appears only sporadically: the more experimental forms of song, chamber music, genres requiring larger instrumental forces,

accompaniments by a single orchestral instrument, school music, non-vocal works and graded repertoire for private teaching and public examinations. Moreover, the more important women composers ignored the collection.

This chapter has also attempted to convey the limits of applicability of Stephen Banfield's chronological-stylistic subphases, which he developed for art song. Choral and ballad-style settings generally lack the modernism that is an assumption underlying these subphases. Furthermore, as this thesis moves to consider post-1940 settings, the subphases have to be abandoned, for reasons discussed in the next chapter.

sin-gle red-coat turns his head, He turns and looks at me.

Ex. 3.1: Somervell, from no. 5 in *A Shropshire Lad*. Music © Copyright 1904, Boosey & Co. Ltd. Copyright renewed. Used by permission of Boosey & Hawkes, Inc.

VOICE  
When I was one and twenty I heard a wise man

PIANO  
*p*

Ex. 3.2: Butterworth, from no. 2 in *Six Songs from 'A Shropshire Lad'*. Music © Copyright 1974, Stainer & Bell Ltd. Used by permission.

*a tempo*  
(to be sung freely)

In sum-mer-time on Bre-don The bells they sound so clear; Round both the

*a tempo*  
*ppp*

\* Ped.

Ex. 3.3: Vaughan Williams, from no. 5 in *On Wenlock Edge*. Music © Copyright 1946, Boosey & Co. Ltd. Used by permission of Boosey & Hawkes, Inc.



*mf*  
A - long the field \_\_\_\_\_ as we came by A year \_\_\_\_\_

Ex. 3.4: C. W. Orr, from no. 1 in *A Cycle of Songs from 'A Shropshire Lad'*. Music © Copyright 1934, J. & W. Chester Ltd. Used by permission of Music Sales Ltd.

*dolce*  
- gain. There, - when the turf - in spring - time flowers, With downward eye - and

Ex. 3.5: Lennox Berkeley, from no. 4 in *Five Housman Songs*. Music © Copyright 1983, Chester. Used by permission of Music Sales Ltd.

*mf*  
Quick then, while your day's at prime. Quick, and if 'tis

Ex. 3.6: Peel, from no. 4 in *Songs of a Shropshire Lad*. Music © Copyright 1910, Chappell. Public domain.

*mf* *dim.*  
Your girl is well con-tent - ed, be still. my lad \_\_\_\_\_ and

Ex. 3.7: Gurney, from no. 6 in *The Western Playland*. Music © Copyright 1926, Stainer & Bell Ltd. Used by permission.

Fif-ty springs are lit-tle room, A-bout the wood-lands I will

Ex. 3.8: Peel, from no. 3 in *Songs of a Shropshire Lad*. Music © Copyright 1910, Chappell. Public domain.

steeple far or near. A happy noise to hear. Here

Ex. 3.9: Shortland, from monologue 'Bredon Hill'. Music © Copyright 1915, Reynolds & Co. Used by permission of EMI Music Publishing Ltd.

Lento ma non troppo (♩. 68)

Voice: With rue my heart is la-den For

Violin: *p* *pp*

Ex. 3.10: Vaughan Williams, from no. 8 in *Along the Field*. Music © Copyright 1954, Oxford University Press. Used by permission.

The wan-drer halts And hears My soul That lin-gers sigh-ing

Ex. 3.11: Gurney, from no. 2 in *Ludlow and Teme*. Music © Copyright 1923, Stainer & Bell Ltd. Used by permission.

*mp poco più lento* *poco rall.*  
Oh tarn-ish late on Wen-lock Edge, Gold that I nev-er  
*mp* Oh tarn-ish late on Wen-lock Edge, Gold that I nev-er  
*mp* Oh tarn-ish late on Wen-lock Edge, Gold that I nev-er  
*poco rall. poco più lento poco rall.*

Ex. 3.12: Armstrong, from 'Tis time, I think, by Wenlock town'. Music © Copyright 1934 by Thomas Armstrong. Exclusively licensed to J. Curwen & Sons Ltd., a division of G. Schirmer Ltd. Used by permission. All rights reserved.

*3 pulse* *2 pulse*  
Wake: the sil-ver dusk re-turn-ing Up the beach of  
Up, lad; up, 'tis late for ly-ing: Hear the drums of  
Up, lad: thews that lie and oom-ber Sun-lit pal-lets  
*sempre ben tenuto*

Ex. 3.13: Dyson, from 'Reveille'. Music © Copyright 1926, Edward Arnold. Used by permission of Music Sales Ltd.



1

2 Fl.  
2 Ob.  
2 Clar. in Bb.  
2 Fag.  
2 Corni in F.  
Belle.  
Via. I.  
Via. II.  
Vio.  
V. Celli.  
Bassi.

pp  
pizz.  
pp

1

Detailed description: This is a page of a musical score for the piece 'Bredon Hill' by Farrar. It features a full orchestral and string ensemble. The woodwinds include two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section consists of two horns in F and a euphonium. The strings include violins I and II, violas, violoncellos, and basses. The score is in 3/4 time and G major. A first ending bracket is shown above the first measure of the woodwinds and below the basses. Dynamics include piano (p), piano-piano (pp), and pizzicato (pizz.).

Ex. 3.15: Farrar, from 'Bredon Hill'. Music © Copyright 1921, Stainer & Bell Ltd. Used by permission.

Detailed description: This is a piano accompaniment for the piece 'White in the moon the long road lies' by Swain. It is written for piano and is in 3/4 time, G major. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece is characterized by its delicate and lyrical quality.

Ex. 3.16: Baynon, from 'White in the moon the long road lies' in *A Shropshire Lad*. Music © Copyright 1922, Stainer & Bell Ltd. Used by permission.

still, the shadows stay - my feet along the moonlit dust / Pursue the ~~borderless~~

Detailed description: This is a vocal line and piano accompaniment for the piece 'White in the moon the long road lies' by Swain. The vocal line is in G major and 3/4 time. The lyrics are: "still, the shadows stay - my feet along the moonlit dust / Pursue the ~~borderless~~". The piano accompaniment is in G major and 3/4 time, providing a harmonic support for the vocal line. The piece is characterized by its delicate and lyrical quality.

Ex. 3.17: Swain, from 'White in the moon the long road lies'. Music © Copyright 2003, Swain-Alexander Trust. Used by permission.

<sup>1</sup> For diverse treatments of the English musical renaissance see Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966); Peter J. Pirie, *The English Musical Renaissance* (New York: St Martin's Press, 1979); Michael Trend, 'The English Musical Renaissance: A Nest of Singing Birds', in *The Music Makers* (New York: Schirmer, 1985), 1–18; and Meirion Hughes and Robert Stradling, *The English Musical Renaissance, 1840–1940*, (2<sup>nd</sup> edn.) (Manchester: MUP, 2001).

<sup>2</sup> See Stephen Banfield, 'England: I. Art and commercial music, 4. A musical renaissance', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 2 Dec. 2006).

<sup>3</sup> Stephen Banfield, *Sensibility and English Song* (Cambridge: CUP, 1985), 2–3.

<sup>4</sup> Delius remained abroad before the First World War because of the conservatism of British musical organizations. See Denis Arnold, 'England', in id. (ed.), *New Oxford Companion to Music*, (Oxford: OUP, 1983).

<sup>5</sup> See 'ballad', in Latham (2002). For more detail, see 'Ballad 6', in Percy Scholes (ed.), *The Oxford Companion to Music* (London, OUP, 1938, rpt. 1960).

<sup>6</sup> See David Cox, *The Henry Wood Proms* (London: BBC, 1980).

<sup>7</sup> Banfield (1985), 3.

<sup>8</sup> Robert Stradling, 'England's Glory: Sensibilities of Place in English Music, 1900–1950', in Andrew Leyshon et al (eds.), *The Place of Music* (New York: Guildford, 1998), 176–196. See also Meirion Hughes and Robert Stradling (2001).

<sup>9</sup> Stradling (1998), 176–78.

<sup>10</sup> Ibid., p. 178.

<sup>11</sup> Ibid., pp. 176–77.

<sup>12</sup> Ibid., p. 178.

<sup>13</sup> Edward Livesey (producer), 'Music at War II' [radio script], (BBC, Midlands Home Service, 7 Mar. 1995), 7–8.

<sup>14</sup> Ibid.

<sup>15</sup> J. Arthur Gibbs, *A Cotswold Village, or Country Life and Pursuits in Gloucestershire* (Hemel Hempstead, Hertfordshire: Dog Ear Books, 1983), 72–76, orig. pub. 1898; quoted by Stradling (1998), 179.

<sup>16</sup> Stradling (1998), 179.

<sup>17</sup> See Chapter 2 for a fuller discussion of this interpretation of *A Shropshire Lad*, which derives from B. J. Leggett's *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee, 1970).

The Lad's move to London indicates that Housman's collection is a document of its time. In the last quarter of the nineteenth century, agriculture was in decline and many farm workers moved to the cities and industrial and mining centres as well as overseas. New railways facilitated this population shift (ASL, XXXVII). See Pamela Horn, *The Changing Countryside in Victorian and Edwardian England and Wales* (London: Athlone, 1984), 5–30 and 211–242. However, Housman's Lad may have been in the minority in his continuing preoccupation with the shire of his birth (p. 220).

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<sup>18</sup> See Robin Shaw, *Housman's Places* (Bromsgrove, Worcestershire: Housman Society, 1995).

<sup>19</sup> Stradling, (1998), 181.

<sup>20</sup> The author made reasonable attempts to find birth and death dates of composers and writers. While electronic and local print resources are extensive, searches were not always successful.

<sup>21</sup> Stanley Bayliss, 'Housman and the English Composer', *The Listener* (11 Apr. 1940), 756.

<sup>22</sup> *Ibid.*

<sup>23</sup> Trevor Hold, 'Flowers to Fair: *A Shropshire Lad*'s Legacy of Song', in Alan W. Holden and J. Roy Birch (eds.), *A. E. Housman: A Reassessment* (London: Macmillan, 2000), 108.

<sup>24</sup> For a discussion of *A Shropshire Lad*'s reception see Richard Perceval Graves, *A. E. Housman: The Scholar-Poet* (London: Routledge & Kegan Paul, 1979), 111–113; and Benjamin F. Fisher, 'The Critical Reception of *A Shropshire Lad*', in Alan W. Holden and J. Roy Birch (eds.) (2000), 20–36.

<sup>25</sup> Bryan N. S. Gooch and David S. Thatcher, *Musical Settings of Late Victorian and Modern British Literature: A Catalogue* (New York and London: Garland, 1976). The earliest attempt to catalogue Housman settings seems to be 'A Bibliography of the Settings of Poems from "A Shropshire Lad" by A. E. Housman', *The Dominant* (London), (Feb./Mar. 1928), 26–29 and 35. This catalogue identifies 94 settings (published and unpublished), all for solo voice.

<sup>26</sup> Stephen Banfield, 'Housman and the Composers', *Housman Society Journal*, 13 (1987), 14.

<sup>27</sup> In 1903 a composer named Ettrick asked Housman's permission to set one of his poems. It seems there were others before him too, because in a letter about Ettrick to Grant Richards dated 22 June 1903, Housman said, 'I have not exacted fees from other people who have set other pieces, so I don't want to begin now'. However, the 'other people' might have been Americans, because Richards says 'A *Shropshire Lad*, very much more quickly [in America] than in England, became a success'. Nothing more is known about Ettrick's setting. See Grant Richards, *Housman, 1897–1936* (OUP London: Humphrey Milford, 1941), 54.

<sup>28</sup> Hughes and Stradling (2001) give 1940 as the cut-off year for the renaissance.

<sup>29</sup> The settings in Gooch and Thatcher and the newly found settings are all listed in Catalogues 1–3.

<sup>30</sup> See the search methodology in Chapter 1.

<sup>31</sup> The composer may not have used this title. See n. 119 below and text at this cue number.

<sup>32</sup> The two versions of Gurney's *The Western Playland* are sometimes different beyond recognition. They are still counted once only. See Michael Pilkington, 'Introduction', *The Western Playland* [vocal score] (Stainer & Bell, 1982), 1.

<sup>33</sup> A few were published for the first time much later. Of these, Lennox Berkeley's *Five Housman Songs* and Vaughan Williams's *Along the Field* are the best known.

<sup>34</sup> See n. 26 above.

<sup>35</sup> John Quinlan, 'A. E. Housman and British Composers', *Musical Times* (Mar. 1959), 137–138. See also Paul Leitch, 'Lad Culture', *Musical Times* (spring 1999), 18–28.

<sup>36</sup> E. Newman, 'Mr Housman and the Composers', *The [London] Sunday Times* (29 Oct. 1922), 7; quoted by Banfield (1985), 237–38. Newman adds, 'Of the sixty-three poems of the volume of 1895 [*sic*], all but about half a dozen cried out for music: of the forty-one of the "Last Poems", hardly more than half a dozen are first-rate material for the composer'.

John Ireland echoes Newman's 'concision and intensity in one' when he says Housman has the ability 'to say so much in such a condensed way'; see Trend (1985), 134.

<sup>37</sup> Hold, p. 111.

<sup>38</sup> *Ibid.*

<sup>39</sup> A view defended by Terence Allan Hoagwood in his Preface to *A. E. Housman Revisited* (New York: Twayne, 1995), vii–xi.

<sup>40</sup> Stanley Bayliss, 'Housman and the English Composer', *The Listener* (11 Apr. 1940), 756.

<sup>41</sup> Banfield (1985), 242–243.

<sup>42</sup> *Ibid.*

<sup>43</sup> See n. 26 above.

<sup>44</sup> Stradling (1998), 179–180.

<sup>45</sup> To this group of senior composers might be added Arthur Sullivan (1842–1900). But he may not have known *A Shropshire Lad*. Graves (1979, 119) says it was not until 1906 that Housman's poems 'at last began to sell really well'.

<sup>46</sup> Another group of well-known composers born in the 1860s came between the two groups discussed here. Arthur Somervell belongs to them. But none of the others turned to Housman. They include Frederick Delius (1862–1934), Edward German (1862–1936) and the Salopian Walford Davies (1869–1941).

<sup>47</sup> Balfour Gardiner, the fourth English member of the Frankfurt Group, did set Housman. See Catalogue 3.

<sup>48</sup> Banfield (1985), 239. The quotation comes from I. A. Copley, *The Music of Peter Warlock: A Critical Survey* (London: Dobson, 1979), 172. On the other hand, Banfield observes that the composer 'might have been expected to have [affinity] with the suicidal element in Housman' (*ibid.*).

<sup>49</sup> See Lewis Foreman, *From Parry to Britten: British Music in Letters, 1900–1945* (London: B. T. Batsford, 1987), 121. The settings are of 'Tis time, I think, by Wenlock town' and 'Loveliest of trees, the cherry now'.

<sup>50</sup> Constant Lambert, *Music Ho! A Study of Music in Decline* (1934; rpt., Harmondsworth, Middlesex: Penguin, 1948), 205. In wanting 'something less nostalgically consoling' than *A Shropshire Lad*, Lambert and perhaps also the composers he was criticizing miss the point. The collection's central message is the development of stoic acceptance. See Ch. 2.

<sup>51</sup> See n. 26 above.

<sup>52</sup> See Ryan Minor, 'Modernism', in Don Michael Randel (ed.), *The Harvard Dictionary of Music*, 4<sup>th</sup> edn. (Cambridge, Massachusetts: Belknap, 2003). Both modernism and nationalism were influencing British composers in the early twentieth century. The assumption of modernism becomes problematic after 1940.



See also a discussion of cosmopolitan influences in Robert Hansen, 'The Legacy of the Twentieth-Century English Art Song', *NATS* [National Association of Teachers of Singing] *Journal*, 45 (Mar./Apr. 1989), 4–8.

<sup>53</sup> Banfield (1987), 15.

<sup>54</sup> Hold (2000), 92.

<sup>55</sup> For detailed analyses of Somervell's Housman cycle, see Kevin C. Helppie, 'An Analysis of Song Settings by Sir Arthur Somervell and George Sinton Kaye Butterworth Based on the Poetry of A. E. Housman's *A Shropshire Lad*', DMA diss. (University of Washington, 1995); and Edwin S. Calloway, 'A Comparative Study of Three Song Cycles Based on A. E. Housman's *A Shropshire Lad* by Ralph Vaughan Williams, George Butterworth and Arthur Somervell', DMA diss. (University of Alabama, 2001).

<sup>56</sup> Hold (2000), 93.

<sup>57</sup> Christopher Palmer, *Impressionism in Music* (London: Hutchinson, 1973), 152.

<sup>58</sup> For a consideration of Ravel's influence see Peter J. Pirie, 'Debussy and English Music', in *Musical Times*, 108 (July 1967), 599–601.

<sup>59</sup> Antcliffe, 'A Decade of English Song', in *Musical Quarterly*, 11 (Apr. 1925), 221.

<sup>60</sup> Both Vaughan Williams and Butterworth were leading collectors of folk song.

<sup>61</sup> No. 2 from *Six Songs from 'A Shropshire Lad'*.

<sup>62</sup> Banfield (1987), 17. See also Palmer (1973), 153–154.

<sup>63</sup> Banfield (1987), 17.

<sup>64</sup> Bruch's interest in folk song may also have influenced Vaughan Williams.

<sup>65</sup> Banfield (1987), 18.

<sup>66</sup> Banfield gives these two dates as 1919 and 1927.

<sup>67</sup> Banfield (1987), 18–19.

<sup>68</sup> *Ibid.*, p. 19.

<sup>69</sup> Newman (1922), 7.

<sup>70</sup> Banfield (1987), 18–19.

<sup>71</sup> *Ibid.*

<sup>72</sup> See 'Ballad 6', in Percy A. Scholes (ed.), *Oxford Companion to Music*, (9<sup>th</sup> edn.) (London: OUP, 1960); and 'The "Royalty Ballad"', in Percy Scholes (ed.), *The Mirror of Music, 1844–1944* (1947; rpt. Freeport, New York: Books for Libraries, 1970). These old sources are more informative than recent ones, such as Latham (2002).

<sup>73</sup> C. H., rev. Albin Zak, 'Popular music', in Don Michael Randel (ed.), *Harvard Dictionary of Music* (4<sup>th</sup> edn.) (Cambridge, Massachusetts and London: Belknap Press of Harvard University Press, 2003). It is estimated that by 1910 'there was one piano for every ten to twenty of the population'; see Dave Russell,

*Popular Music in England, 1840–1914* (Kingston and Montreal, Canada: McGill-Queen's University Press, 1987), 1.

<sup>74</sup> See Christina Bashford, 'Chamber music', in Stanley Sadie (ed.), *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn., (London: Macmillan, 2001).

<sup>75</sup> Derek Scott, 'A Best-selling Formula?', in id., *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour* (Aldershot, Hampshire: Ashgate, 2001), 134–168.

<sup>76</sup> Banfield (1985), 5–6.

<sup>77</sup> Herbert Antcliffe, 'A Decade of English Song', in *Musical Quarterly*, 11 (Apr. 1925), 227.

<sup>78</sup> Consider also Stephen Adams's 'When I was one-and-twenty', referred to above. *Stephen Adams* is the professional name of the baritone Michael Maybrick. He composed popular ballads and, as an interpreter of his own songs, was 'a great favourite'. See 'Maybrick, Michael', in James D. Brown and Stephen S. Stratton (eds.), *British Musical Biography* (Birmingham, UK: S. S. Stratton, 1897). 'When I was one-and-twenty' was published by Boosey in 1904, the same year as Somervell's Housman cycle. Boosey & Hawkes, however, cannot find a file copy and there is none given on Copac.

<sup>79</sup> Antcliffe (Apr. 1925), 225–226, 228–229.

<sup>80</sup> *Ibid.*, p. 229.

<sup>81</sup> Herbert Bedford, *An Essay on Modern Unaccompanied Song* (London: Humphrey Milford, OUP, 1923).

<sup>82</sup> *Ibid.*, p. 7.

<sup>83</sup> Antcliffe, p. 229.

<sup>84</sup> *Ibid.*, p. 226.

<sup>85</sup> John Michael East, booklet for *Songs from A. E. Housman's 'A Shropshire Lad'* (CD), Graham Trew, baritone (Meridian CDE 84185, 1989).

<sup>86</sup> *Ibid.*

<sup>87</sup> See 'Scena (3)', in Randel (2003).

<sup>88</sup> Banfield (1985), 103, 287.

<sup>89</sup> There is also the related *melodrama*, which may require, in addition, acting and orchestra or chorus. See Edward F. Kravitt, 'The Joining of Words and Music in Late Romantic Melodrama', in *Musical Quarterly*, 62 (Oct. 1976), 571–590.

<sup>90</sup> See the flyleaf advertisements in Kingsford Shortland's 'Bredon Hill' (London: Reynolds, 1915).

<sup>91</sup> Banfield (1985), 407, 447, 448.

<sup>92</sup> See n. 90 above.

<sup>93</sup> Robert Hamilton, *Housman the Poet* (Folcroft, Pennsylvania: Folcroft, 1953; rpt., 1969), 62.

<sup>94</sup> Although this work was written in the Flourishing, it was not published until the Decline (1954).

<sup>95</sup> For an analysis of this work see ‘A Return to Housman’ in A. E. F. Dickinson, *Vaughan Williams* (London: Faber, 1963), 480–482.

<sup>96</sup> Basil Smallman, *The Piano Quartet and Quintet: Style, Structure, and Scoring* (Oxford: Clarendon, 1994), 119.

<sup>97</sup> Michael Pilkington says, ‘the publisher’s contracts for both works stipulate that piano versions should be supplied’. See ‘Introduction’, in *The Western Playland (and of Sorrow)* [vocal score] (London: Stainer & Bell, 1982), 1–2.

<sup>98</sup> Michael Hurd, booklet for *Gurney: Ludlow and Teme, The Western Playland; Vaughan Williams: On Wenlock Edge* (Hyperion, compact disc, CDA66385, 1990).

<sup>99</sup> Jeremy Dibble, ‘English Orchestral Songs’ (1999), *Hyperion Records*, <<http://www.hyperion-records.co.uk>>, (accessed 5 Feb. 2005).

<sup>100</sup> *Ibid.*

<sup>101</sup> Michael Kennedy, booklet for *Vaughan Williams: Symphony No. 6; In the Fen Country; On Wenlock Edge* (EMI Classics, compact disc, 7243 5 56762 2 1, 1999), 4.

<sup>102</sup> Composers and publishers are sometimes careless about terms such as *SATB chorus* and *partsong*. *Choral settings* here include homophonic and polyphonic settings for chorus or with one voice per part, accompanied and unaccompanied, professional and amateur, and for mixed, men’s, women’s or children’s voices. All multi-voice *Shropshire Lad* settings are more complex than a harmonized melody, as implied by the term *partsong*. Unison song is treated separately.

<sup>103</sup> See Ch. 10.

<sup>104</sup> Nicholas Temperley, ‘Glees, Madrigals, and Partsongs’, in id. (ed.), *The Romantic Age, 1800–1914* (London: Athlone, 1981), 254–264.

<sup>105</sup> See flyleaf of Dyson’s ‘Reveille’ (London: Edward Arnold, 1926).

<sup>106</sup> In 1935, Novello published ‘Reveille’ as no. 3 of *Three Songs of Courage*. The other poets were Bunyan and Masefield. Reflecting the variable musical forces found in schools, there are versions for unison or SATB voices with accompaniments for keyboard (piano or organ) or orchestra and keyboard.

<sup>107</sup> See Ch. 10.

<sup>108</sup> A. E. F. Dickinson, ‘School Songs’, in *Tempo*, 9 (Dec. 1944), 12–13.

<sup>109</sup> *Ibid.*

<sup>110</sup> A. V. Butcher, ‘A. E. Housman and the English Composer’, in *Music and Letters*, 29 (Oct. 1948), 329–339.

<sup>111</sup> For a detailed analysis of this theme in the song, see P. Leitch, ‘Lad Culture: Butterworth’s Housman Re-Assessed’, in *Musical Times*, 140 (1999), 18–28.

<sup>112</sup> For a short analysis of Butterworth’s score, see Robin Hillyard, ‘George Butterworth, MC (1885–1916)’, <<http://www.calculator.net/Butterworth/Butterworth.html>>, (accessed 5 Feb. 2005).

<sup>113</sup> Banfield, booklet for *Peter Warlock, George Butterworth, Benjamin Britten* (Decca Record Co. Ltd., London label, compact disc, 421 391–2, 1976, 1979)

<sup>114</sup> Hamilton (1969), 62–63.

<sup>115</sup> See ‘When I came last to Ludlow’ (LVIII).

<sup>116</sup> The Queen is not named even in ‘The New Mistress’, in which she becomes the Lad’s imagined lover.

<sup>117</sup> See Sophie Fuller, ‘women in music’, in Latham (2002); Judith Tick, ‘Women in music: 4. Since 1800’, in L. Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 19 Feb. 2005); and Scott (2001), ‘The Rise of the Woman Ballad Composer’, pp. 60–80.

<sup>118</sup> Gooch and Thatcher (1976), 369–399.

<sup>119</sup> Email message to the author, 20 July 2004. Stevens adds, ‘From what we are discovering elsewhere, [Swain] used titles rather loosely and often changed them as a result of afterthought or revision’. *Grove 5* also lists ‘7 settings from *A Shropshire Lad* (A. E. Housman) (1927–1928)’, but Stevens found no evidence of these. He died in February 2005.

<sup>120</sup> ‘Miss Freda Swain’ [obituary], *The [London] Times* (4 Feb. 1985), 13.

<sup>121</sup> Lutyens claimed that she developed her serial procedures without knowledge of Continental developments. Anthony Payne, ‘Lutyens, (Agnes) Elisabeth’, in Julie Anne Sadie and Rhian Samuel (eds.), *Norton/Grove Dictionary of Women Composers* (New York: Norton, 1995).

## 4. The Decline, c.1940 to c.1980

In the 1930s, composers—even before readers—began to lose interest in *A Shropshire Lad*. This phenomenon was part of a general reduction in English song composition graphed by Stephen Banfield in *Sensibility and English Song*.<sup>1</sup> The Richards Press did seem to maintain sales of its pocket edition of the poems virtually up to the outbreak of the Second World War.<sup>2</sup> But by 1940, George Orwell (1903–50), in his essay ‘Inside the Whale’,<sup>3</sup> was attempting to explain why *A Shropshire Lad* had become unfashionable.

Orwell believed that the work’s enormous popularity had depended on four attributes that no longer had the same currency. First, Housman’s poems depicted country life at a time when there was ‘a kind of snobbism of belonging to the country and despising the town’.<sup>4</sup> Second, the Lad was an idealized rustic, more ‘primitive and passionate’ than urban readers imagined themselves to be.<sup>5</sup> Third, the poems’ ‘adolescent’ themes (such as unrequited love and violent death) gave the reader ‘the feeling of being up against the “bedrock facts of life”’.<sup>6</sup> Fourth, Housman’s cynicism—manifest in sexual rebellion, an anti-Christian stance, a mocking of social institutions and a preoccupation with the brevity of life—dovetailed with the mood among young people after the First World War.<sup>7</sup> By the 1940s, however, Orwell says that *A Shropshire Lad* was not convincing; he quotes ‘With rue my heart is laden’ (poem LIV), for example, and says it ‘just tinkles’.<sup>8</sup>

There were four decades of reduced activity in Housman composition until resurgence about 1980. These four decades—called here the *Decline*—produced only about 120 settings of individual poems, an average of about three per year. Nevertheless, the period is significant. This chapter identifies and examines three

streams of development: a more-or-less tonal mainstream with ultra-conservative and atonal (although not properly modernist) tributaries.

Although it might seem reasonable to regard the output of post-1940 composers as *modernist*, it is arguable whether this term can be generally applied to the later Housman settings.<sup>9</sup> When surveying settings from before the Second World War, Stephen Banfield could identify a series of historical subphases.<sup>10</sup> His analysis assumes that the music he discusses is modernist in that it reflects contemporary national, intellectual and artistic milieux. But after the war, forward-looking composers, such as Pierre Boulez (1925–) and Karlheinz Stockhausen (1928–) (the leaders of the third Viennese School), worked on the Continent. Meanwhile, new styles in British Housman music were initially rooted in the 1920s, principally in the work of Arnold Schoenberg (1874–1951) (the second Viennese School). Such modernism does not reflect the newest Continental developments. Moreover, numerous strands of activity produced a bewildering pluralism of compositional style. The net result is that, after *c.*1940, there no longer seem to be reliable bases for identifying a series of more or less discrete stylistic subphases. Hence, this thesis bases its analyses of the later music on three streams of development running throughout the Decline and, with modification, into the Renewal.

This chapter also attempts to characterize the Decline in terms of its song cycles that anthologize Housman; one composer's prolificacy; a reduction in amateur choral singing; the rise of novel instrumentation and playing techniques; large-scale, non-vocal works; and the near-disappearance or disappearance of pre-war genres, such as school settings and unaccompanied song. Art song, as might be expected, remains predominant.

### Numerical Evidence for the Decline

The smaller number of settings in the Decline affirm Orwell's mid-century evaluation of Housman's collection. According to Gooch and Thatcher, from 1941 to 1975 (the cut-off year for their research) there were twenty settings of individual *Shropshire Lad* poems (both published and unpublished) by ten composers. Research for this project extends the period to 1980 and the total to 122 settings by forty-two composers. (All settings from the period that the author found are listed chronologically in Catalogue 1.) However, this total is skewed by the single-mindedness of one composer, John Raynor (1909–1970), who wrote thirty-one settings. If his *Shropshire Lad* output is excluded, there are only ninety-one settings by forty-one composers—about one-third the settings of the first period by about two-thirds the number of composers. Clearly, Housman's influence on composers was less pervasive than it had been earlier; fewer were setting him at a time when the number of composers was probably increasing.<sup>11</sup> Thus, the poet was no longer 'something like common property' among them.<sup>12</sup> Moreover, of the total number of settings in the Decline, only thirteen (about ten per cent) by seven composers were published contemporaneously.<sup>13</sup> Because of this big drop, the hold of *A Shropshire Lad* on performers and audiences probably declined too. Yet the work's themes and style continued to attract some composers.

### The Emerging Mainstream

In 1941, the British Broadcasting Corporation gave Housman's very English collection wide publicity by using it as wartime propaganda. In August and September of that year,<sup>14</sup> on its *Music of Britain* series, the BBC aired *Bredon Hill*, a non-vocal rhapsody for violin and orchestra by Julius Harrison (1885–1963).<sup>15</sup> This was the first significant event of the Decline.

Published in 1942, *Bredon Hill* is in the lineage of Butterworth's *A Shropshire Lad* rhapsody (published 1911) and *English Pastoral Impressions* (published 1921) by Ernest Farrar (1885–1918). Butterworth's had been recorded and was more likely to have inspired Harrison. Another possible source of inspiration is Vaughan Williams's *The Lark Ascending*, a romance for solo violin and chamber orchestra that evokes English landscape. This work, like Harrison's, is associated with war: the first draft dates from 1914, and it was published during the First World War (1917).<sup>16</sup> Moreover, *The Lark Ascending* is also associated with a portion of a work by another Victorian poet, George Meredith (1828–1909), which gives the music its title.<sup>17</sup>

The commissioning of *Bredon Hill* seems to have been part of a response to a Second World War document from the British Ministry of Information entitled 'Note on a scheme for commissioning patriotic songs'.<sup>18</sup> At the top of the score, Harrison quotes the second stanza of Housman's 'Bredon Hill'. Nevertheless, the composer's biographer, Geoffrey Self (1930–), says that the work was inspired more by a visit to Bredon Hill at sunset on a still, misty evening, rather than a warm, sunny morning.<sup>19</sup> Significantly for the broadcast, however, the rhapsody's evocation of a particular topographical feature seems to conjure all things English. As in the early years of the twentieth-century musical renaissance, landscape was the root of nationhood.

The timing of the broadcast was apt for a reason other than the need for patriotic music. During the war, there was a considerable increase in professional music making, both in London and the provinces. New orchestras began and others moved to full-time contracts with their musicians. On an amateur level, there was also a huge growth in regional music clubs supported by the Arts Council.<sup>20</sup> Self adds that coupled with this 'musical rejuvenation' was 'a craving for beauty'.<sup>21</sup> Harrison seems to have judged his audience well. His rhapsody is both pastoral (in its modal harmony



and simple, folk-like—although foursquare—melody<sup>22</sup>) and impressionistic (in its organum- and Debussy-like parallel chords). *See Ex. 4.1 at end of chapter.*

After the war, contemporary Percy Young (1912–2004) said backhandedly that Harrison had ‘an agreeable, old-fashioned style that sets itself happily into picturesque surroundings’.<sup>23</sup> However, when *Bredon Hill* aired during the nadir of the Second World War, there was unalloyed praise from at least one critic. Writing in *The Musical Times*, W(illiam) R(obert) Anderson (1891–1979) said the rhapsody ‘is one of the sweetest additions to music with our own country’s sap and surety in it. No composer now more genially evokes a testament of things felt and prized, things true for us all, about England’.<sup>24</sup>

Despite Britain’s wartime ‘musical rejuvenation’<sup>25</sup> and the wide publicity afforded *A Shropshire Lad* by the broadcast of Harrison’s rhapsody, only a couple of other Housman settings appeared in print in the early 1940s—partsongs by Hugh Robertson (1874–1952). Solo songs by Malcolm Boyle (1902–1976), O. M. Jardine,<sup>26</sup> John Kirk and Christopher Shaw (1922–95) remained in manuscript.<sup>27</sup>

The rhapsody’s pastoralism and impressionism place it firmly in the twentieth century, although far from the edge of new stylistic developments. Rather, Harrison’s work, in retrospect, begins the Decline’s mainstream, which accounts for about ninety per cent of its settings.

Most of this chapter is devoted to the mainstream. But it is convenient first to discuss the smaller streams of atonality and ultra-conservatism before returning to consider the mainstream’s diversity.

#### Atonality Comes to *A Shropshire Lad*

A few years after the Second World War, an event placed *A Shropshire Lad* in the forefront of new musical developments in Britain, although this time the audience

cannot have been large. In 1948, Humphrey Searle (1915-1982)—a student in Vienna of Anton Webern (1883–1945) and an Oxbridge graduate—published his first vocal settings: *Two Songs of A. E. Housman*, op. 9. They were composed in 1946. No. 1 is from *A Shropshire Lad*: ‘March Past’ (‘On the idle hill of summer’).<sup>28</sup> Although it is not dodecaphonic, the technique for which Searle became noted, it is atonal—the first published British atonal setting of a poem from *A Shropshire Lad*. See Ex. 4.2.

When *Two Songs* appeared, atonality was still largely unknown in Britain (unlike on the Continent), and British composers who employed it were targets of ‘acrimonious criticism’.<sup>29</sup> Self observes that Searle chose ‘uncompromisingly to ignore the tastes of the common herd’.<sup>30</sup> He was the first *Shropshire Lad* composer to do so. Now, however, it seems that the dissonance of ‘March Past’ supports well the poem’s false appeal to glory and the Lad’s awareness that he marches to a meaningless death.

Harrison and Searle seem to have set two contrasting lines of compositional development in *A Shropshire Lad*’s Decline. Searle’s also marks the beginning of a wider stylistic range and an eventual fragmentation of its audience. These trends became more marked after about 1980 when popular settings appeared.

It was almost two decades before anyone followed Searle’s lead in respect of *A Shropshire Lad*. Then, in 1966, three other Oxbridge graduates—two expatriate—produced atonal settings. In Perth, Australia, Geoffrey Allen (1927–) composed *Bredon Hill*, op. 10, a cycle of eight songs for tenor voice and piano. It is eclectic<sup>31</sup> in that its vocal lines are constructed of note rows and its accompaniments are freely atonal. It is discussed in detail in Chapters 6 and 7.

At Cornell University, Ithaca, New York, Joscelyn Godwin (1945–) produced his cantata for women’s chorus and instruments, *Carmina Amoris*. It includes a

simultaneous setting of ‘When I was one-and-twenty’ and Shakespeare’s ‘Is it thy will thy image should keep open’ (Sonnet LXI) that makes free use of all twelve semitones. See *Ex. 4.3*.

At New College, Oxford, Robin Holloway (1943–) composed *Four Housman Fragments*, op. 7, for solo voice, piano, violin and percussion. It begins with ‘Into my heart an air that kills’. The texture is reminiscent of Vaughan Williams’s ‘Bredon Hill’, discussed in Chapter 3: the piano has sustained, regular bell-like chords, and the violin (*con sordino*) has long double-stops, while the voice sings *con moto* in irregular, folk-like rhythms. See *Ex. 4.4*. A few years later, Holloway set ‘With rue my heart is laden’ for another atonal cycle, *Georgian Songs* (1972), op. 19.<sup>32</sup> Holloway’s two works are the only ones by this group of composers to be taken up by a major publisher (Oxford University Press).<sup>33</sup>

These atonal settings above may be placed in two subcategories: the freely atonal (Searle, Godwin and Holloway) and the eclectic, incorporating free atonality with serialism (Allen). The works by Allen, Godwin and Holloway can still sound jarring because of their sometimes extreme dissonance; but, even at the time of their composition in the 1960s, their techniques were no longer new. On the Continent, Boulez and Stockhausen had already extended Schoenberg’s techniques of the 1920s to total serialism, which governs even non-pitched elements of music.

Aspects of contemporary British developments are also missing from *Shropshire Lad* settings of the Decline. They include the revival of Restoration vocal styles in the work of Benjamin Britten (1913–1976), the developments attributable to members of Britain’s Manchester School under Richard Hall (1903–1982) and the work of Cornelius Cardew (1936–1981) under the influence of John Cage (1912–1992).<sup>34</sup> Neither did an interest in oratorio and cantata on the part of Britten, Michael

Tippett (1905–1998) and other major British composers affect the scale of vocal *Shropshire Lad* settings.<sup>35</sup>

Finally, two other Housman settings (postdating those above) require a third subcategory. They mix atonality and tonality, either simultaneously or sequentially. ‘On the idle hill of summer’, the only Housman setting from the ten-movement *Summer Music* (1970) by Michael Rose (1934–), uses the twelve semitones freely in the accompaniment while allowing clear tonal centres in the vocal line. ‘The Glimmering Weirs’ from the non-vocal diptych, *Far in a Western Brookland* (1973) by Robin Field (1935–) has a bi-tonal main section with a real-time, atonal introduction and conclusion. These two and some others from this section are discussed again below.

#### Ultra-Conservatism in the Decline

Unlike settings from the Flourishing that typically follow stylistic trends, thirteen during the Decline are conservative and do not reflect contemporary British developments. Indeed, they have few or no marks of even the early twentieth century. In their functional harmony, diatonic melody, regular phrasing and simple repetitive rhythms, the roots of such settings are in late eighteenth-century Classicism. The composers of these settings are Gordon Dale (1935–2001), Christopher Gibbs (1938–), Mervyn Horder (1910–1998), Kenneth Kirby (1928–), John Kirk and Leonard White.<sup>36</sup> Ironically, although they chose a quintessentially English poet, musically they are not nationalist and seem to turn away from the twentieth-century renaissance that inspired an earlier generation of composers.

An ultra-conservative style need not preclude originality, as Chapter 5 will demonstrate. Nevertheless, the settings of the above six composers are generally unremarkable, with perhaps two exceptions: first, Gordon Dale’s two-part ‘Loveliest

of trees' (1963) (mentioned again in this chapter and later in Chapter 10); and second, Mervyn Horder's five-song *A Shropshire Lad*, published by Lengnick in 1980, the very end of the Decline.

This latter work has occasional deliberate metrical instabilities, mixing common time (really 2/2, given the metronome indications) and 6/4. An example occurs in 'When I was one-and-twenty'. See Ex. 4.5. Yet, in spite of departures from the customary single metres of the nineteenth-century, Horder's set generally manifests the other ultra-conservative characteristics named above. In a contemporary review, Peter J. Pirie (1916–) dismisses Horder's settings as 'very old-fashioned' but scornfully acknowledges a market for them; he says, 'there are still some who pant after these things'.<sup>37</sup> Nevertheless, Horder is sensitive to his texts: for example, 'When I was one-and-twenty' ends unexpectedly in the tonic minor key, capturing the Lad's melancholic realization that even love—the most valued emotion of youth—does not endure.

#### The Diversity of the Mainstream

In the Decline's mainstream, tonality and twentieth-century developments prevail in varying degrees. The works of six composers indicate a range: from most to least tonal and, simultaneously, from least-influenced to most-influenced by the twentieth century. Among those with the strongest tonality and strong late-Romantic roots are those of Malcolm Boyle, O. M. Jardine, and Gordon Dyson (1939–). Boyle's 'Loveliest of trees' (1940s) is characterized by lush, Karg-Elert-like harmony revealing the composer's organ-loft background and expressing the Lad's early love of nature.<sup>38</sup>

'O. M. Jardine' was the maiden name of Monica Landauer. Her brother-in-law was the Austrian-American conductor Erich Leinsdorf (1912–1993), but she was not

professionally trained as a composer.<sup>39</sup> She has three *Lad* settings, dating from c.1944. The most successful is ‘Oh, when I was in love with you’. Its vocal line expresses the flippancy at the surface of the poem, although it moves too predictably in two-measure phrases. On the other hand, Jardine’s harmony with twentieth-century chord extensions<sup>40</sup> (coupled with Schubertian oscillations between tonic minor and major) captures the deep sadness at the realization that ‘nothing will remain’. *See Ex. 4.6.*

In his ‘Loveliest of trees’ (rev.1969), Gordon Dyson’s accompaniment consists largely of functional harmony. *See Ex. 4.7.* Yet the composer can create an almost expressionist mood with juxtapositions of unrelated keys, coupled with juxtapositions of common chords and chordal extensions. The excerpt first vacillates between major and minor common chords and then abruptly moves to C major in a short passage laden with dissonant sevenths and ninths. Such changes induce insecurity in the listener and suggest the *Lad*’s apprehension at seeing the blooming cherry tree.

John Jeffreys (1927–) composed five *Lad* songs from 1964 to 1968. They are contained in the facsimile *Book of Songs* (1983) and *Third and Last Book of Songs* (1990), published by Robertson. The dissonance and chromaticism of the accompaniments sometimes almost obscure key centres. *See Ex. 4.8.* In the second last line of ‘When I came last to Ludlow’, for example, it is the broken chords of the vocal line that anchor the passage in F sharp major.

Twentieth-century developments are most evident in the settings of Kenneth Leighton (1929–1988) and Geoffrey Hanson (1939–). The astringency of Leighton’s ‘Loveliest of trees’ (1951), coupled with its modality, suggests an early interest in neo-classicism. *See Ex. 4.9.* With a key signature of three flats but anchored around F, the music is in the Dorian mode, transposed. Frequent chromatic notes (such as the

C flat in the accompaniment) mask the mode, but the song gravitates to a final chord of F major, appropriate for the Lad's release of tension following his *carpe diem* resolve.

In contrast, Hanson's 'On the idle hill of summer' (1978) remains loosely tonal to the end. Initially, it passes through a number of clear centres related by semitone (G to G flat, then D to E flat, and so on), but ends on a quiet augmented fourth that suggests the drone of insects before the lad must rise to join battle. The setting is as much intervallic as chordal, achieving a sense of harmonic movement through the juxtaposition of tritone and perfect fifth. It is discussed again in Chapter 10. *See Ex. 4.10.*

As mentioned above, the stylistic diversity of the Decline precludes the identification of historical subphases. However, this survey suggests that the 120 or so settings from *c.*1940 to *c.*1980 could be placed on a continuum according to their degree of adherence to a tonal centre and to the extent of their absorption of twentieth-century developments. At one end, there are the ultra-conservative settings (such as Horder's), at the other, the atonal or dodecaphonic (such as Searle's) and, between, the more-or-less-tonal (such as Hanson's).

This chapter now turns to other developments in the Decline: the musical anthologizing of *A Shropshire Lad*, the preoccupation of a few composers with Housman's poetry, the near-disappearance of the amateur chorus, changes in accompanying instrumental forces and some belated echoes of Harrison's non-vocal rhapsody.

#### *A Shropshire Lad* in Multi-Poet Anthologies

Compared with those from the Flourishing, a greater proportion of the cycles and sets from the Decline are multi-poet anthologies. Of the thirty pre-Second World

War cycles, only four—about thirteen per cent—combine *A Shropshire Lad* with other poets' work. Of twelve cycles and sets from the Decline, eight—two thirds—combine *A Shropshire Lad* with other poets' work. The composers are Frank Bayford (1941–), Joyce Barrell (1917–1989), Boyle, Godwin, Hanson, Holloway (1972), Leighton and Rose.<sup>41</sup> The settings of three—Godwin, Holloway and Rose—are atonal and the others mainstream. Some have already been discussed, and most are referred to again, below.

Although Housman objected to his poems appearing in literary anthologies, it is not known if he also objected to composers creating song cycles from his own and other poets' work.<sup>42</sup> If composers were reluctant to seek Housman's permission to anthologize his poems, it may not be coincidental that the proportion of mixed cycles increased considerably after his death.

The other poets with whom Housman appears in song cycles of the Flourishing are John Bunyan (1628–1688), Catullus (c.84–c.54 BC), Ernest Dowson (1867–1900), John Lydgate (?1370–1449), Sheila MacCarthy alias Arnold Bax (1883–1953), John Masefield (1878–1967), Percy Bysshe Shelley (1792–1822), Algernon Swinburne (1837–1909). In translation, there are also texts by Walter von der Vogelweide (c.1170–c.1230) and an unknown Japanese writer.

Co-poets in the Decline are William Blake (1757–1827), Rupert Brooke (1887–1915), John Clare (1793–1864), Walter de la Mare (1873–1956), Thomas Hood (1835–1874), James Joyce (1882–1941), Masefield, Meredith, Walter Raleigh (1554–1618), William Shakespeare (1564–1616), Shelley, John Skelton (?1460–1529), Philip Sidney (1554–1586), Edmund Spenser (c.1552–1599), Francis Thompson (1859–1907) and the poets of *Carmina Burana* (c.1230). The differences between the two groups are slight: the first has foreign texts, including one by a



classical Roman poet (Catullus), and the second, one by a modernist Irish poet (Joyce). But most poets in both groups are English. There is one Georgian<sup>43</sup> co-poet in the first group (Masefield) and three (Brooke, de la Mare and Masefield again) in the second group. The numbers are too small to identify trends, but one might have expected fewer Georgians in the second group as their popularity declined. Moreover, there are no clear differences in the second group that align with changing poetic styles, such as the experiments of T(homas) S(tearns) Eliot (1888–1965), Ezra Pound (1885–1972) or William Butler Yeats (1865–1939).

#### Prolificacy in the Decline

A feature throughout the history of *A Shropshire Lad* in British music is the number of composers for whom the collection has been an abiding or recurring passion, if not obsession. Though few, their output is large. The Flourishing is dominated by C(harles) W(ilfred) Orr (1893–1976), who published twenty-two songs (some single and some in sets) on six different occasions from 1923 to 1940. Ivor Gurney's work on *A Western Playland*, published in 1926, can be traced to 1908. E(rnest) J(ohn) Moeran (1894–1950) began setting Housman in 1916 and continued into the 1930s. Other early composers returned to *A Shropshire Lad* after an extended period. After *On Wenlock Edge* (composed 1906–09), Vaughan Williams did not begin work on *Along the Field* until 1927.<sup>44</sup> Alfred Redgrave Cripps (1882–1950) published fourteen settings: *Five Shropshire Lad Songs* (1914) and *Nine Shropshire Lad Songs* (1932).

Such quantities and preoccupation in the Flourishing are eclipsed in the Decline by the output of the reclusive songwriter John Raynor. He composed thirty-one *Shropshire Lad* settings from 1945 to 1965. They belong to the Decline's mainstream. None were published in his lifetime, and only two have been published

since. Seemingly, they are works of compulsion, without an eye toward publication. Some do have dedicatees, suggesting they, at least, were written for performance and with a particular voice in mind. Raynor's friend Frank Baker says, however, that the composer 'undeviatingly continued to compose his songs, whether they were sung or not'.<sup>45</sup> Although the composer's *Shropshire Lad* songs are spread over a twenty-year period, more than half are from the 1940s. Some poems, he set more than once. 'Loveliest of trees, the cherry now', for example, is set four times over eighteen years (in 1947, '53, '60 and '65). The four songs chart gradual changes in the composer's understanding of the poem, from the Lad's identification with nature to his anguish upon grasping his mortality. Thus, the performance directive of the first is 'With happy ecstasy' and the second, 'Largo'. A free use of insistent, biting dissonance characterizes the third and fourth.<sup>46</sup> Chapter 9 examines these settings.

The only other composer of the Decline who shows an enduring interest in *A Shropshire Lad* is Douglas Steele (1910–1999).<sup>47</sup> His settings also belong to the mainstream. Given that much of his music is lost, he seems, like Raynor, not to have been very concerned with publication. From 1953 to 1978, he set five *Lad* poems. A sixth is undated. His biographer, John Turner (1943–), says that the composer tried to produce music 'that was useful and liked',<sup>48</sup> and indeed these songs are melodious, easy, brief and utilitarian. Nevertheless, Steele adapts his compositional idiom to the text. For example, he sets 'When I was one-and-twenty' (composed in 1966) modally, no doubt following Butterworth's lead. On the other hand, 'The Land of Lost Content' ('Into my heart an air that kills') (composed in 1978) is mainly diatonic, but with an affective shift to the flat mediant for the second stanza. Its vocal line has the sentimental appeal of 1930s Tin Pan Alley.<sup>49</sup> See *Ex. 4.11*. Housman's poem fits well with Steele's self-proclaimed Georgian bent.<sup>50</sup>

### Choral Settings

Other than Godwin's atonal 'When I was one-and-twenty' mentioned above, there are few choral *Shropshire Lad* settings in the Decline. The smaller number reflects a general lack of interest in amateur music making that was most noticeable after the Second World War.<sup>51</sup> Dave Russell (1953–) documents it in his chapter 'Amateur Musicians and Their Repertoire' in the twentieth-century volume of *The Blackwell History of Music in Britain*.<sup>52</sup> Chief among the causes, says Russell, were technological media that disseminated 'American-influenced styles of popular music' and caused 'a massive change in taste'.<sup>53</sup> Early in the Decline, there were six published settings, all for unaccompanied four-part chorus and all unambiguously tonal and near the more conservative end of the mainstream. In 1939 there were two: one each by Reginald Johnson and Norman Stone (1890–1967). They were followed in 1942 and '43 by Hugh Roberton's (mentioned previously) and in 1950 by Leonard White's set of two. (These six are listed in Catalogue 3.) The most varied, adventurous and successful is Johnson's Elgar-influenced 'In summertime on Bredon'. Its expressiveness is achieved primarily through key relationships and contrasting textures. Modulations occur at points of high emotion: to both the dominant major and modal minor, the flat submediant ('Oh, peal upon our wedding') and the mediant minor. Texturally, there is homophony for the prayers in church and fugato for the ringing from the tower. *See Ex. 4.12.*

Sixteen years after White's two settings came Godwin's, written for a university, not amateur, chorus. Twelve years later still and last in the Decline was Keith Clark's mainstream, stylistically diverse *Three Songs from 'A Shropshire Lad'*, written in both staff and Tonic Sol-fa notation. The Curwen Institute<sup>54</sup> was established in 1974 to teach Sol-Fa, an aid to sight-singing; and Roberton, which had acquired

part of the Curwen catalogue, published *Three Songs* in 1978. Despite its didactic intent, this work is nevertheless for adult chorus. It is discussed briefly in Chapter 10.

#### Changes in Accompaniments

Accompaniments for chamber and orchestral forces, together with some performance practices and playing techniques, changed in the Decline. These developments are another twentieth-century mark of the period. Among pre-Second World War *Shropshire Lad* settings, there was only the Romantic orchestra, large or small, and the piano quintet, used by both Vaughan Williams and Gurney.

The most notable differences in the Decline are the lack of standardization (such that the distinction between chamber group and orchestra sometimes breaks down), new playing techniques and an emphasis on percussion. These differences may reflect the general quest by composers for individuality after the war.<sup>55</sup> The one work for small chamber group in the Decline is mentioned above: Holloway's 'Into my heart an air that kills', from *Four Housman Fragments*. In addition to violin and piano, scored traditionally, it requires a cymbal played with a soft stick and, non-traditionally, a wire brush.<sup>56</sup> See Ex. 4.4.

Godwin's 'When I was one-and-twenty' requires a non-standard orchestra of piano, harpsichord, cellos, double basses, trombones, cymbals and unspecified drums laid out in two groups. The cellos play harmonics. See Ex. 4.3. 'On the idle hill of summer' from Michael Rose's *Summer Music* (1970) is for tenor solo, but the complete cantata is scored for SATB chorus, strings, piano duet, timpani and a large battery of percussion requiring three players. The percussion particularly may reflect Rose's background as a community composer writing for local professional and amateur players on stage together. The instrumental introduction to 'On the idle hill'

is marked *Senza espressione* and uses the twelve semitones freely. There is a distant drum motif.

These foregoing chamber groups and orchestras sound bright, hard-edged and anti-Romantic. Their vocal lines also have anti-Romantic features: Holloway's is largely on one dynamic level; Godwin's sopranos are directed to 'breathe when necessary' in a twisting, instrumental-like, five-measure phrase (*see Ex. 4.3*); and Rose's vocal line, in addition to being sometimes Lydian, *Senza espressione* and *Senza misura*, has melismata perhaps inspired by Britten. *See Ex. 4.13*.

'Golden Friends' (LIV) by Richard Stoker (1938–) stands alone among the settings with chamber group and orchestra. *See Ex. 4.14*. Although its harmonic language can be non-traditional (most strikingly in its use of the flattened fifth in the last measure of the excerpt), it is thoroughly traditional in its tonality, expressiveness and techniques of singing and playing.

Accompaniments for one orchestral instrument as well as unaccompanied solo settings almost disappeared in the Decline. There is Frank Bayford's mainstream 'Tis time, I think, by Wenlock town', the last in a six-song anthology for tenor and oboe titled *The Passéd Time*, op. 11 (1975, rev. 1995).<sup>57</sup> This setting is unusual in that the vocal line is strophic, but the oboe part is through-composed. Bayford says when he wrote his cycle he was unfamiliar with Vaughan Williams's *Along the Field*, and, indeed, it shows no influence.<sup>58</sup> For example, 'Tis time' does not have a modal-pastoral sound, but rather uses a scale of B-flat minor with F as tonic. The peppy counterpoint between voice and oboe, coupled with the *Allegretto leggiero* direction, seems to depict the wind blowing the 'golden broom'; yet, as a consequence, the setting misses the poem's deep sense of loss of connection with the land. *See Ex. 4.15*.

There is also one unaccompanied setting for solo voice: Joyce Barrell's mainstream 'Think no more, lad', op. 18. It is notable for three reasons. First, the entire setting uses an eleven-note scale centring on F, omitting only the major third from the semitones. Second, through musical and textual repetition, the setting imposes a ternary structure on Housman's two stanzas. Third, the highly irregular rhythms point up both the speaker's intoxication and Housman's irony. *See Ex. 4.16.*

*Shropshire Lad* settings for primary and secondary schools comprise another sub-genre that almost died out in the Decline. There is only one work, mentioned above: Gordon Dale's ultra-conservative 'Loveliest of trees' (1963), for two-part children's voices and piano. This work is discussed briefly in Chapter 10.

#### Non-Vocal Works

Two other non-vocal orchestral pieces eventually followed Julius Harrison's *Bredon Hill*: a mainstream idyll *The Coloured Counties* (1960s, rev. 1971) by James Langley (1927–1994) and, previously mentioned, Robin Field's partly-atonal diptych *Far in a Western Brookland* (1973). Both are unpublished, although Langley's has been broadcast and recorded.<sup>59</sup> Like Harrison's, Langley's score is headed by the second stanza of Housman's 'Bredon Hill', and it also belongs squarely to the early-century pastoral mode. Its structure is three-part. It has a Celtic tinge,<sup>60</sup> and many diatonic chord extensions (ninths, elevenths and thirteenthths and their inversions) imbue the music with an inescapable yearning. The strings initially provide a gentle backwash for the principal theme played by solo oboe, but the piece's evocativeness soon becomes highly dependent on the different timbres of winds in combination: for example, flute and clarinet in unison with bassoon an octave lower. The theme later breaks into motifs treated imitatively on the way to a climax in which the strings take the foreground. The music is not directly mimetic of Housman's images and sounds,

except for a short passage before the recapitulation when winds play step-wise second inversions, marcato and ‘quasi campanello’.<sup>61</sup> These chords provide a fleeting reminiscence of the impressionistic bells in Vaughan Williams’s ‘Bredon Hill’. *See Ex. 4.17.*

Langley’s manuscript score is held by the Light Music Society. There is a large British repertory of light music, most of it for orchestra. It shares the same idiom as serious music, and the borderline between the two can be difficult to gauge. But light music gives prominence to aspects that are immediately appealing: principally melody, but also harmony and orchestration; counterpoint is less important.<sup>62</sup> Light music also fulfils a need, although its creation, like that of serious music, can be an act of compulsion.

The best known British exponents of the genre are the inter-war composers Eric Coates (1886–1957) and Albert Ketèlby (1875–1959). Yet the genre continued with Canadian-born Robert Farnon (1917–2005) and others and flourished as radio broadcasting expanded in mid-century.<sup>63</sup> Light music can be dismissed as lacking deep emotion and intellectual substance, but Langley’s *The Coloured Counties* is highly skilled in its evocation of landscape.

Also evocative of landscape is Robin Field’s diptych. Its movements are titled ‘The Starlit Fences’ and ‘The Glimmering Weirs’, images from the final stanza of ‘Far in a western brookland’. The movements use different techniques, but are unified because each is based on transposed modes (while avoiding tonal centres), and each has long duets for wind instruments accompanied by strings and harp. ‘The Starlit Fences’ uses different transpositions of the Lydian mode. Despite its modernism, Field makes more intensive use than Langley of traditional methods of thematic development: the breaking of themes into motifs as well as augmentation,

diminution and fugato. The theme also appears prominently in parallel thirds, an orchestral technique favoured by Butterworth. *See Ex. 4.18.*

Both the introduction and conclusion of ‘The Glimmering Weirs’ require the conductor to cue the players in real time—that is, with a watch. In similar fashion to the first movement and the Langley, the strings play a background to the winds. But this time it is a continuous pulsating chord deriving from natural sounds from another geographic part of England: those of a waterfall on the fells in the Lake District.<sup>64</sup> *See Ex. 4.19.* Field says, ‘Into this soundscape a sad duet between cor anglais and bassoon wanders, to fade out again leaving the sound of the “glimmering weir”’.<sup>65</sup> Nature endures, but not the nocturnal wanderer or even the Lad’s disembodied spirit.

### Conclusion

Throughout a forty-year period beginning during the Second World War, the rate of *Shropshire Lad* composition declined to an average of about three settings per year. One composer, John Raynor, is responsible for nearly a third of the songs during that period, underscoring the loss of the *Lad*’s pre-war status as ‘common property’.<sup>66</sup> Nevertheless, there are sufficient settings to observe three streams of stylistic development: a traditional mainstream with smaller modernist and ultra-conservative tributaries.

During the Decline, modernism derived largely from the second, rather than the third, Viennese School. The few atonal settings and the one partly serial setting came decades after the establishment of their techniques on the Continent. Traditionalism (traceable to the very first *Lad* settings—those by Somervell in 1904) formed the mainstream. Tonality in varying degrees and various twentieth-century developments form the dominant characteristics in this category. In the face of extreme stylistic diversity, a setting’s degree of tonality offers a basis for placing it in



relation to the other one hundred and twenty settings of the Decline. Ultra-conservatism, rooted primarily in the late eighteenth century, also remained a force.

Chief among the genres of the Decline is art song. Choral song remains, although in reduced quantity compared with pre-war years. There is only one example each of school music, unaccompanied song and solo voice with orchestral instrument. And smaller genres from the pre-war period are not represented at all.

A quest for individuality manifested itself in instrumental innovations, such as the disappearance of accompaniments by piano quintet in favour of non-standard chamber groups with percussion. Especially following Housman's death, composers began to anthologize *Shropshire Lad* poems in their cycles; Housman appeared with his British contemporaries and predecessors, as well as a classical and a modernist poet. Perhaps the most advanced composition of the Decline is the second movement of Field's non-vocal diptych with its real-time soundscapes.

rit. . . . . a tempo  
 p *f* animato  
 (Tutti) Vins. Fl. Ob.  
 Harp. animato  
 2nd Vin.  
 p *f*

Ex. 4.1: Harrison, from *Bredon Hill* (reduction for violin and piano). Music © Copyright 1942, Hawkes. Copyright renewed. Used by permission of Boosey & Hawkes, Inc.

- y with the flow of streams Far I hear the stead - y

Ex. 4.2: Searle, from 'March Past'. Music © Copyright 1948, Stainer & Bell. Used by permission.

ever for thy for thee I watch else  
 play the watch-man for thy sake while thou dost wake  
 true, true [BREATHE WHEN NECESSARY]  
 And oh, 'tis true, 'tis true,  
 35  
 piano pp  
 Harpichord  
 legato + Timbre

Ex. 4.3: Godwin, from 'Is it thy will thy image should keep open/When I was one-and-twenty' in *Carmina Amoris*. Music © Copyright 1966, Joscelyn Godwin. Used by permission.

faint are these? That in the land of lost content

(F#)

with a wistful faint edge

Ex. 4.4: Holloway, from 'Into my heart an air that kills, in *Four Housman Fragments*. Music © Copyright 1966, Robin Holloway. Used by permission.

(♩ = 60)

*f* 1. When I was one - and twen - ty I heard a wise man  
*mf* 2. When I was one - and twen - ty I heard him say a -

Ex. 4.5: Horder, from 'When I was one-and-twenty' in *A Shropshire Lad*. Music © Copyright 1980, Lengnick. Used by permission.

and miles a-round the hill say that I an quite my-self a gain.  
rit. a tempo  
poco anim. a tempo

Ex. 4.6: Jardine, from 'Oh, when I was in love with you'. Music © Copyright c. 1944, O. M. Jardine. Used by permission of Bryan Boulter.

down - list of trees, The  
cher - ry tree is hazy with  
stecc.

Ex. 4.7: Dyson, from 'Loveliest of trees' (rev. 1969). Music © Copyright 1962, Gordon Dyson. Used by permission.

And I come home to Ludlow . . . A - mid the moon light  
atempo poco meno mosso

riten. rit.

mp mf mp

P P \*

Ex. 4.8: Jeffreys, from 'When I came last to Ludlow'. Music © Copyright 1990, John Jeffreys. Used by permission of Robertson Publications.

*Andante Sostenuto*

Love - liest of trees, the

legato dolce

p

Ex. 4.9: Leighton, from 'Loveliest of trees' in *Six Songs of Spring*. Music © Copyright 1951, Kenneth Leighton Trust. Used by permission.

*Andante* ♩ = 86

*mp* On the idle - hill of sum-mer Far I hear the

*mp* Far I hear the stea - dy drum - mer...

*mp* Slee - py with the flow of streams, Far I hear the

*mp* Far I hear the stea - dy drum - mer...

Ex. 4.10: Hanson, from 'On the Idle Hill of Summer', in *Now Welcom Somer*. Music © Copyright 1978, Geoffrey Hanson. Used by permission.

those? That is the land of lost con-tent, I see it shi-ning plain, The

Ex. 4.11: Steele, from 'The Land of Lost Content'. Music © Copyright 1987, Forsyth Bros. Used by permission.

The bells would ring to call her In  
bells would ring to call her In val - leys  
The bells would ring to call her

Ex. 4.12: Johnson, from 'In summertime on Bredon'. Music © Copyright 1939, Elkin. All rights reserved. International copyright secured. Used by permission.

ing, all

Ex. 4.13: Rose, from 'On the idle hill of summer'. Music © Copyright 1970, Novello. Used by permission.

Ex. 4.14: Stoker, from 'Golden Friends'. Music © Copyright 1955, Richard Stoker. Used by permission.

Ex. 4.15: Bayford, from 'Tis time, I think, by Wenlock town' in *The Passéd Time*, op. 11. Music © Copyright 1975, Frank Bayford. Used by permission.

young for ev-er, Think no more lad,  
laugh be jo-ly 'tis on-ly thin-king lays lads un-der-  
ground, Oh, laugh be jo-ly,  
laugh be jo-ly.

Ex. 4.16: Barrell, from 'Think no more, lad', op. 18. Music © Copyright 1961, Joyce Barrell. Used by permission of Margaret Barrell.



Ex. 4.17: Langley, from *The Coloured Counties*. Music © Copyright 1960s, James Langley. Used by permission of Beryl Langley.

The musical score is divided into two systems. The first system includes parts for C Tpt., Hp., Vln. 1, and Vln. 2. The second system includes parts for Hn., C Tpt., Hp., Vln. 1, and Vln. 2. The score features various musical notations such as dynamics (*pp*, *p*, *p ma marcato*), articulation (*con sord.*), and performance instructions (**N**). The Vln. parts are highly rhythmic and melodic, while the Hp. and C Tpt. parts provide harmonic support.

Ex. 4.18: Field, from 'The Starlit Fences' in *Far in a Western Brookland*. Music © Copyright 1973, Robin Field. Used by permission.

Moderato; tempo giusto ♩ = 100

Begin after 10 secs. 1    Begin after a further 5 secs.    Begin after a further 5 secs.    Begin after a further 5 secs.

Timpani

Violin 1  
1 desk div.

Violin 1  
1 desk div.  
con sord. sul tasto

Violin 1  
gli altri div.  
*ppp sempre*

Violin 2  
1 desk div.

Violin 2  
1 desk div.  
con sord. sul tasto'

Violin 2  
gli altri div.  
*ppp sempre*

Viola  
1 desk div.

Viola  
1 desk div.  
con sord. sul tasto

Viola  
gli altri  
*ppp sempre*

Violoncello  
1 desk div.

Violoncello  
1 desk div.  
con sord. sul tasto

Violoncello  
gli altri  
*ppp sempre*

Double Bass  
1 solo  
con sord. sul tasto

Double Bass  
gli altri  
*ppp sempre*

Ex. 4.19: Field, introduction from 'The Glimmering Weirs' in *Far in a Western Brookland*. Music © Copyright 1973, Robin Field. Used by permission.

<sup>1</sup> Stephen Banfield, *Sensibility and English Song* (Cambridge: CUP, 1985), 320–321.

<sup>2</sup> In the ten years to 1938, The Richards Press issued twelve reprintings and in the previous ten years, thirteen. See publishing history in A. E. Housman, *A Shropshire Lad* (London: Richards Press, 1896; rpt. 1938).

<sup>3</sup> In Sonia Orwell and Ian Angus (eds.), *The Collected Essays, Journalism and Letters of George Orwell*, i: *An Age Like This, 1920–1940* (Martin Secker & Warburg, 1968), 493–527.

<sup>4</sup> *Ibid.*, p. 503.

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.* p. 504.

<sup>7</sup> *Ibid.*, p. 505.

<sup>8</sup> *Ibid.*, p. 502.

<sup>9</sup> See Ryan Minor, ‘Modernism’, in Don Michael Randel (ed.), *The Harvard Dictionary of Music*, 4<sup>th</sup> edn., (Cambridge, Massachusetts: Belknap, 2003).

<sup>10</sup> See Ch. 2 and Stephen Banfield, ‘Housman and the Composers’, *Housman Society Journal*, 13, (1987), 14–22.

<sup>11</sup> This statement about the likely increase in the number of composers is based on Lewis Foreman’s searches of the Society of British Composers yearbooks (1906/07–1912), British Music Society catalogues from 1922 and the *British Music Yearbook* from 1972; email to author, 25 Jan. 2005.

<sup>12</sup> Banfield (1987), 14.

<sup>13</sup> The publishers were Cramer, Galliard, Joseph Williams, Lengnick, and Oxford University Press. The latter published, but did not typeset, Robin Holloway’s *Four Housman Fragments* and *Georgian Songs*. Malcolm Boyle’s *Four Love Lyrics* (1940s), including ‘Loveliest of trees’, was published in 1995 by the Paraclete Press, Orleans, Mass., USA. Geoffrey Allen’s *Bredon Hill* was published in 1996 in Australia by The Keys Press, Perth.

<sup>14</sup> With Harrison conducting, the first broadcast was on 29 August 1941, on the BBC’s Empire Service. It was followed by another broadcast a month later on the North America Service. See Lewis Foreman, booklet for *Julius Harrison* (Epoch compact disc, CDLX 7174, 2006), 7.

These broadcasts of *Bredon Hill* were only a few months after the bombing of Queen’s Hall, London, which Routh claims marks the end of the twentieth-century English musical renaissance. See Francis Routh, *Contemporary British Music* (London: Macdonald, 1972), 5. Other writers would disagree with Routh. For example, Otto Karolyi includes Peter Maxwell Davies in his 1994 history, and writes about this composer as if the renaissance were continuing. See Otto Karolyi, *Modern British Music* (London and Toronto: Associated University Presses, 1994), 116–129.

<sup>15</sup> During and after the war, the BBC also broadcast occasional and regular programmes that included Housman songs. On 11 April 1940, the Home Service broadcast a ‘recital of “Shropshire Lad” settings’. In 1946, the fiftieth anniversary of the publication of *A Shropshire Lad*, there was a commemorative programme that included songs by Somervell, Peel, Vaughan Williams, Ireland and Butterworth—all from the early twentieth century. For a few months in 1948, there was also the weekly *Our Pleasure to Present* that featured baritone Peter Dawson. The programme for 12 September included Robert Ainsworth’s ‘On the idle hill of summer’ (1932).

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<sup>16</sup> However, it was not until 14 June 1921, that the work received its first performance, at the Queen's Hall. See 'Ralph Vaughan Williams' in Donald Brook, *Composers' Gallery* (London: Rockliff, 1946), 116.

<sup>17</sup> During the Second World War, Vaughan Williams reflected publicly on his duty as a composer. He published a short article, 'The Composer in War Time', in *The Listener*, 23 (16 May 1940), 989. This was the year before Harrison's broadcast.

<sup>18</sup> Edward Livesey (producer), 'Music at War II' [radio script] (BBC, Midlands Home Service, 7 Mar. 1995), 3.

Lewis Foreman raises the possibility that Elizabeth Poston (1905–1987), on the BBC music staff, either commissioned *Bredon Hill* on behalf of the Corporation or at least encouraged Harrison to complete it. In contrast, Poston's own compositions come out of the neo-classical mould. See Foreman (2006), 7.

<sup>19</sup> Geoffrey Self, *Julius Harrison and the Importunate Muse* (Aldershot, Hampshire: Scolar Press, 1993), 50; and Self's letter to the author, 15 Aug. 2003.

At the time, Harrison was living in Malvern, in sight of Bredon Hill.

<sup>20</sup> 'The Music Boom', *The Economist* (11 Jan. 1947), 53; and 'The Musical Balance Sheet', *id.*, (18 Jan. 1947), 94–95.

<sup>21</sup> Geoffrey Self, *Light Music in Britain Since 1870* (Aldershot, Hampshire: Ashgate, 2001), 197.

<sup>22</sup> At Rehearsal No. 3 in Ex. 4.1, the mode is Phrygian, transposed.

<sup>23</sup> Percy M. Young, 'Harrison, Julius', in *A Critical Dictionary of Composers and Their Music* (London: Dennis Dobson, 1954).

<sup>24</sup> W. R. Anderson, 'Of This and That', *Musical Times*, 82 (Oct. 1941), 367.

Geoffrey Self provides a recent opinion of Harrison's rhapsody, shorn of patriotic fervour. In the booklet notes for the 1994 Lyrita recording of the Harrison rhapsody, Self calls the work 'a small masterpiece'; see Appendix.

<sup>25</sup> Self (2001, 193–200) provides a detailed examination of wartime composition and performance in 'Patriotism and War (2): 1938–1945'.

<sup>26</sup> Composers' dates, when known, are given at their first mention.

<sup>27</sup> But see n. 13 above concerning the later publication of Boyle's work.

<sup>28</sup> The other, 'With seed the sowers scatter', is from *More Poems*.

<sup>29</sup> D. C. F. Wright, 'Humphrey Searle', *British Music Society Journal*, 9 (1987), 8.

<sup>30</sup> Self (2001), 5.

<sup>31</sup> Eclecticism juxtaposes different techniques so that each is clearly recognizable. See David Cope, 'Decategorization' in *Techniques of the Contemporary Composer* (USA: Schirmer, Thomson Learning, 1997), 231.

<sup>32</sup> Bayan Northcott observes Vaughan Williams's influence in op. 19 too. He says that Holloway was 'reviving the idiom of Vaughan Williams and John Ireland in a heightened guise as though it had gone on evolving beneath all the more recent *avant-garderie* and suddenly re-surfaced'. Northcott, 'Robin Holloway', *Musical Times*, 115 (Aug. 1974), 644–646.

<sup>33</sup> But OUP did not typeset them.

<sup>34</sup> Michael Rose's 'On the idle hill of summer' from *Summer Music* (1970) may be an exception in respect of Restoration vocal style. See below.

<sup>35</sup> Scale is discussed in Ch. 6.

<sup>36</sup> The settings are listed in Catalogue 3.

<sup>37</sup> Peter J. Pirie, 'Song' [sheet music review], *Musical Times*, 122 (Oct. 1981), 683+685.

<sup>38</sup> Since the setting's dedication is 'For Ruby', it probably also expresses love for a woman.

The music of Sigfrid Karg-Elert (1877–1933), for organ especially, is characteristically highly chromatic and introspective.

<sup>39</sup> Bryan Boulter provided a little biographical information; letter to the author, 9 Feb. 2004. Boulter says that Jardine has a son, Nicholas Landauer, 'who will, I think, be in his 40s now. He used to sing with the London Symphony Orchestra Chorus so you may be able to track him down'. So far, attempts have been unsuccessful.

Boulter also says that Jardine's *Lad* settings are likely her only compositions.

<sup>40</sup> The diminished triad with an added minor 7<sup>th</sup> at 'but' and the dominant 9<sup>th</sup> on the second syllable of 'remain' are characteristic.

<sup>41</sup> See Catalogue 1. Raynor's *Eleven Songs* (1971) were selected by editor Olwen Picton-Jones and are therefore not included as a set.

<sup>42</sup> Banfield (1985), 234.

<sup>43</sup> In a literary sense, the term *Georgian* applies to writers of the reign of George V (1910–1936). Georgian poetry, however, is identified first by its depiction of rural life. In the face of modernism it upheld liberal and humanistic traditions, and the epithet became a negative one. But Georgian poetry also expressed an awareness of 'poverty, ugliness and unrest' and 'a changing England'. See James Bridges 'Georgian Poetry, 1912–1925', *Literary Encyclopedia*, <<http://www.litencyc.com>>, (accessed 14 Dec. 2004). (Compare observations by Francis Pott in Chapter 5, the paragraph following the cue for n. 1.)

Housman does not appear in the five *Georgian Poetry* collections (1912–1922), edited by Edward Marsh. This omission may be the result of the poet's refusal to allow the anthologizing of individual poems from *A Shropshire Lad*. Nevertheless, because of his rural themes, Housman is sometimes placed with the Georgians. Robin Holloway, for example, includes Housman's 'With rue my heart is laden' in his *Georgian Songs*, op. 19.

<sup>44</sup> Not published until 1954, *Along the Field* contains two *Shropshire Lad* settings. A third, of 'The street sounds to the soldiers' tread', was omitted; the manuscript of this latter setting is in the British Library.

<sup>45</sup> Quoted by Olwen Picton-Jones, 'The Songs of John Raynor', *Composer*, 44 (summer 1972), 25–27.

<sup>46</sup> The dissonances include appoggiaturas quitted by leap.

<sup>47</sup> See John Turner, 'Douglas Steele: An Appreciation', in *Manchester Sounds*, 1 (2000), 93–112.

<sup>48</sup> *Ibid.*

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<sup>49</sup> Turner notes that Steele's tastes were eclectic. *Ibid.*, p. 101. See 'Tin Pan Alley', in Randel (2003).

<sup>50</sup> See n. 47 above.

<sup>51</sup> This post-war development in amateur music was at odds with the wartime proliferation of regional clubs, noted earlier.

<sup>52</sup> Dave Russell, 'Amateur Musicians and Their Repertoire', in Stephen Banfield (ed.), *The Blackwell History of Music in Britain, Vol. 6: The Twentieth Century* (Oxford: Blackwell, 1995), 147.

<sup>53</sup> *Ibid.*, p. 148.

<sup>54</sup> Bernarr Rainbow and Piers Spencer, 'Tonic Sol-fa', in Alison Latham (ed.), *Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>55</sup> The Renewal witnessed a return to traditional chamber instrumentation, a response to the stipulations of commissioners.

<sup>56</sup> The complete *Fragments* also requires clarinet, bells, claves and triangle.

<sup>57</sup> When a work was revised in a later period, the author tried to determine the extent of the revisions in order to place it in Catalogue 1. In this case, where the revisions seem not to be a recasting, the work was placed in the period of first composition.

<sup>58</sup> Letter to author, 22 Jan. 2004.

<sup>59</sup> Field has an electroacoustic realization of his score on CD. The revised version of Langley's, conducted by Gavin Sutherland, is on *British Light Music: World Premiers* (ASV Ltd. White Line compact disc CD WHL 2116, 1999). In the late 1970s, Ernest Tomlinson conducted a broadcast performance of this version.

<sup>60</sup> The phrase shapes of the oboe's opening solo are reminiscent of those of the Welsh 'Pan O'wn y Gwan wyn' ('When I was on a hilltop in springtime'). See P. Kinney, 'Wales II. Traditional music', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 24 Sep. 2006). The oboe's cadential Scotch snaps also contribute to the Celtic quality.

<sup>61</sup> Two measures before Rehearsal No. 6.

<sup>62</sup> See Self (2001), 1.

<sup>63</sup> See Andrew Lamb, 'light', in Latham (2002).

<sup>64</sup> Field explains that 'sitting by [a waterfall] for half an hour or so I could make out up to about 6 distinct pitches in the sound of the water. These pitches could then be used thematically, harmonically or as a serial row'. Email to the author, 4 Apr. 2003.

<sup>65</sup> *Ibid.*

<sup>66</sup> Banfield (1987), 14.

## 5. The Renewal, from c.1980

Since about 1980, composers have been turning in larger numbers to *A Shropshire Lad*. Consequently, this period is called here the *Renewal*. The three streams of development established during the Decline (a mainstream having varying degrees of tonality with ultra-conservative and atonal tributaries) continue, although modified, after 1980. The most significant developments in the Renewal are perhaps a stronger atonal stream and a broadening of genre.

Because of its length, this survey chapter is divided into three main sections. Section 1 ('Evidence, Reasons and Constraints') considers the numerical evidence for the Renewal and postulates general musical and sociological influences, including disincentives to enlarging the Housman canon.

Section 2 ('The Three Streams, Newer Techniques and Revived Genres') begins by considering each of the three streams of development. Its following subsections deal with twentieth-century techniques of textual exposition (other than tonality), the re-emergence of popular styles (although this time folk-based rather than drawing room), arrangements, non-vocal settings and multi-poet anthologies.

Section 3 ('*A Shropshire Lad* Throughout Recent British Musical Life') attempts to convey the extent to which Housman's collection is currently engaged with the range of British compositional activity. This section deals with composers by career: academics, schoolteachers, community composers, amateurs, one advanced student, and (the largest group, by far) freelancers. Then follows a subsection on women composers—appropriately, given the unequivocally male perspective of Housman's poetry.

Throughout this survey, the reader is often referred to later chapters for further treatments of individual compositions.



## 1: Evidence, Reasons and Constraints

### Evidence for the Renewal

Since the early 1980s, Housman's collection has inspired about ninety British composers to produce about 270 settings of individual poems and non-vocal works. (They are listed in Catalogue 1.) This number gives a yearly average of about ten, a rate that is about half as much again as in the longer Flourishing and three times higher than in the Decline. Moreover, the number of composers since 1980 is even larger than in the Flourishing and about double that during the Decline. These numbers support the view that the last quarter-century has witnessed a strong upsurge of interest in setting Housman.<sup>1</sup>

However, these figures need to be placed in various contexts. First, Housman renewal is not an isolated phenomenon, but is part of a general renewal in English art song. Second, Francis Pott (1957–), Head of Composition at London College of Music and Media, claims that, having regard to the now larger number of composers working in all genres, song composition 'is probably less prevalent than it was amongst the composers of Vaughan Williams's generation'.<sup>2</sup> Moreover, song composers frequently turn to other poets, both contemporaries of Housman, such as Gerard Manley Hopkins (1844–1889) or Emily Dickinson (1830–1886), or to more recent ones, such as Sylvia Plath (1932–1963), R(onald) S(tuart) Thomas (1913–2000) or George Mackay Brown (1921–1996). Pott sees as current deterrents to setting *A Shropshire Lad* its lack of 'social relevance', a 'stilted manner' and, most important perhaps, the notion of 'the educated outsider imaginatively intruding into the village life of rural Shropshire with a lot of snobbery and other baggage'.<sup>3</sup>



### Possible Reasons for the Renewal

Nevertheless, there *is* a renewal of interest in setting Housman, and it has several distinctive marks that may also be causative factors. First, there are commercial audio recordings.<sup>4</sup> A double long-playing vinyl album *Songs from A. E. Housman's 'A Shropshire Lad'* (Meridian, 1980)<sup>5</sup> by baritone Graham Trew (1948–) may have triggered the *Lad's* recent popularity among composers at a time when interest in English song generally was growing. Looking back, Jim C. Page, Chair of the Housman Society, recalls that Trew's recording 'definitely did make people talk and think'.<sup>6</sup> Stephen Banfield, reviewing the album in 1981, suggested that it 'stimulates, probably for the first time for most listeners, a close scrutiny of the manner and content of Housman's poetry in its musical settings'.<sup>7</sup> Much English song of Edwardian, Victorian and earlier periods is now available on compact disc; and Page claims that 'some record companies, such as Naxos, achieve huge sales of "rare" music'.<sup>8</sup>

Second, many of the best British singers and ensembles are eager to programme English song. They include Sir Thomas Allen (1944–), Ian Bostridge (1964–), Anthony Rolfe Johnson (1940–), Felicity Lott (1947–), Bryn Terfel (1965–) and David Wilson-Johnson (1950–), the Nash Ensemble (formed 1964) and the Solaris Quartet (formed 2000).<sup>9</sup> However, there is no general concert audience for English song. Page says, for example, that only a small fraction of concerts mounted by chamber music societies in the West Midlands are by singers.<sup>10</sup> Rather, there is an enthusiastic audience for specialist music programmes such as the 'weekend' in October 1996 mounted by the Housman Society (founded 1973) to mark *A Shropshire Lad's* centenary. In the summer of 2004, Page says, people gathered in Ludlow 'from far and wide' for *A Weekend of English Song* presented by Finzi Friends (founded

1982).<sup>11</sup> In a recital of twenty-three Housman settings, however, only one was by a living composer: Martin Bussey (1958–).

These weekends are part of the third indicator of renewal: the activities of organizations. In addition to weekends, there are workshops, lectures, recitals, study days, newsletters and journals. For composers, there are the annual competitions of the English Poetry and Song Society (founded 1983) and commissions of the Housman Society and the Solaris Quartet. Nevertheless, Page perceives that the Housman Society has made only ‘little waves’ in the promotion of English song.<sup>12</sup>

There are two national promotional organizations that began in the second half of the twentieth century. The British Music Society (founded 1979—the beginning of *A Shropshire Lad*’s Renewal) promotes little-known British music through publications, audio recordings and events such as the 1992 British Song Composer Year for young composers. The British Music Information Centre (founded 1967) maintains a large archive of scores and recordings, represents composers and presents concerts.

In a related, fourth category are the endeavours of a small number of amateurs. Nationally there is concert promoter William Lyne (1932–). From 1966 until 2004, Lyne was Director of Wigmore Hall, London, and developed its reputation ‘as one of the leading recital halls’.<sup>13</sup> Page says that Lyne had ‘a big effect’ by scheduling many song recitals.<sup>14</sup> Regional amateurs include Page himself and others such as Jenny McGregor-Smith, who recently arranged a successful series of Sunday afternoon recitals at Tardebigge Church, Bromsgrove. Each is driven by an abiding passion for English song.

Fifth, there are the popular media. Housman-setter Michael Berkeley

(1948–) is well known in both radio and television. BBC Radio 3’s long-running weekly *Voices* programme, hosted by Iain Burnside, promotes English song. On 25 January 2005, tenor James Gilchrist and baritone Roderick Williams sang an all-Housman programme. Most settings were by early twentieth-century composers, including Arnold Bax (1883–1953), Benjamin Burrows (1891–1966) and Morfydd Owen (1891–1918). There was also a mid-century setting by John Jeffreys (1927–), but none from the post-1980 period, other than a Housman parody by Williams. Perhaps promotional activities have militated against the dissemination of new Housman settings by helping to fix a central canon of works favouring the early twentieth century. Yet the activities have also coincided with a new receptiveness on the part of composers to poetry, including *A Shropshire Lad*.

But was Housman composition in the 1990s the result of compulsion or competition? A spike in output in the middle of the decade, around the centenary of *A Shropshire Lad*’s first publication, suggests the Housman revival might not have happened without external sources of motivation—principally, prizes, funding and commissions. The poet’s hold on the imaginations of contemporary composers might not endure long without sustained promotion.

#### Constraints to Enlarging the Canon

A change in the nature of publishing may impede the adding of recent settings to the *Shropshire Lad* canon. Before the Second World War, major houses published many Housman settings. Those by the better-known composers from the period are still available from Roberton and Stainer & Bell, for example. In comparison, only about five per cent of recent settings have been taken up by major houses—Oxford University Press, Chester Novello, Faber and the University of Salzburg. And not all of these have been typeset. Perhaps ten per cent are available either from the website

for the Sibelius music writing software<sup>15</sup> or from small Internet-based publishers. Such businesses are often begun by composers to promote their own and colleagues' works and may have few promotional resources. Respected ones include Fagus, Fand, Piper and Westerleigh.<sup>16</sup> Unfortunately, respect does not always ensure stability: Oecumuse has ceased operating. The remaining eighty-five per cent of settings, whether computer typeset or holograph, remain in the possession of composers. Unlike most early *Lad* settings, most recent ones do not circulate widely and can be difficult to find.<sup>17</sup>

The stature of some recent *Shropshire Lad* composers should encourage major publishers, record producers and performers. The best known of these composers are Simon Bainbridge (1952–), Michael Berkeley, Michael Finnissy (1946–), Robin Holloway (1943–), David Matthews (1943–) and Howard Skempton (1947–). But beyond the small quantity of published settings, there remain two other obstacles to performance: the frequent preference of contemporary Housman composers for chamber accompaniments and the sometimes-extreme virtuosic demands on both vocalists and instrumentalists. Both lessen the likelihood of performance by increasing the required number of musicians or rehearsal time and, hence, costs.

## 2: The Three Streams, Newer Techniques and Revived Genres

### Ultra-Conservatism in the Renewal

Based on the information from the catalogues in this thesis, the number of ultra-conservative, classically-based settings in the Renewal is not significantly different from the number in the Decline. The Decline produced thirteen by six composers, and, to date, the Renewal has produced ten settings by six composers. In the Decline, however, ultra-conservative settings account for about ten per cent of the

total number, while in the Renewal, they account for only about five per cent. The ultra-conservative composers in the Renewal are David Arditti (1964–), David Crocker (1943–), Mollie Gerrard (1927–), Robert Latham (1942–), Thomas Rees (1917–) and Peter Teague (1949–).

Conservatism can be a consequence of deep, personal conviction. Such is the case with the youngest of these composers: the freelance, London-based Arditti.<sup>18</sup> Already in mid-career, he has a long list of performed works in a variety of genres. All are conservative, including the tuneful, strophic ‘Loveliest of trees’ from his cycle *Thoughts of Youth* (1990–1999). *See Ex. 5.1 at end of chapter.*

More commonly, perhaps, composers deliberately choose a conservative idiom in response to the constraints of particular circumstances. Such settings are utility music in the tradition of *Gebrauchsmusik*<sup>19</sup> and not necessarily self-expressive. Schoolteacher Gerrard’s ‘When I was one-and-twenty’ (c.1995), for example, was written as a demonstration piece for her O level composition students studying metre and phrasing.<sup>20</sup> Its conservatism reflects music pedagogy’s foundation in the eighteenth and early nineteenth centuries. *See Ex. 5.2.*

Yet conservatism need not preclude originality. For example, in his SSA setting of ‘Loveliest of trees’, Teague imposes a rondo structure on Housman’s three stanzas by using the first stanza as a refrain after the second and third stanzas. The effect is to emphasize the beauty of nature, rather than the poem’s *carpe diem* message. This setting is discussed in Chapter 10.

#### Atonality in the Renewal

The author has found eighteen British composers<sup>21</sup> who have produced eighty-one atonal *Shropshire Lad* settings since 1980, a more than five-fold increase over the

Decline.<sup>22</sup> (The most prolific, John R. Williamson (1929–), has contributed more than half of that number and says he may compose more.) Moreover, there has been a large increase in the number of atonal compositions as compared with the number in the tonal mainstream, which is surveyed later.<sup>23</sup>

Atonality in the Renewal also encompasses a broader range of style than in the Decline. There are sufficient numbers to identify three textural subcategories: the harmonic (including the homophonic and homorhythmic<sup>24</sup>), the rhythmically layered and the polyphonic.<sup>25</sup>

The idiosyncratic ‘Into my heart an air that kills’ (2003) by Cedric Peachey (1947–) is a notable example in the harmonic subcategory. The composer seeks to interpret Housman’s poem primarily through vertical sonorities mainly built by thirds but using the twelve semitones freely. The degree of dissonance varies as well as tessitura and rhythmic activity. For example, the piano conveys the soul-destroying wind of the poem’s opening line with a rush up the keyboard and a harmonic progression from a relatively mild and Wagner-like augmented-sixth sonority on ‘that’ to an accented one on ‘kills’ that suspends semitone and whole-tone clashes at the cadence. *See Ex. 5.3*. In contrast, the stillness and illusory tranquility of ‘those blue remembered hills’ is conveyed through sustained organ-like chords, all with a more or less constant level of mild dissonance,<sup>26</sup> and all near the centre of the keyboard. *See Ex. 5.4*. In addition to such specific images, Peachey captures the overall mood of yearning (with augmented sixth agglomerations) and the Lad’s understanding that memories can be destructive (with harsher dissonances).

Martin Bussey, a former student of Robin Holloway, develops an unusual system of pitch organization and structure. In ‘Oh, when I was in love with you’ from his five-song *Blue Remembered Hills* (1997)<sup>27</sup> the accompaniment is organized

around the asymmetrical harmonic, rhythmic and melodic cells of the introduction. Chords are built by thirds, yet augmented fifths, major sevenths and ninths and even a fifteenth (leading to a simultaneous G and G sharp in measure 5) produce a pungent ambience apt for a poem in which the key line is, 'And nothing will remain'. *See Ex. 5.5*. As the voice enters, the cells repeat, becoming a unifying ostinato. Yet the ostinato is never predictable because it is interrupted by the voice part, to which it is harmonically unrelated. For example, the second phrase ('Then I was clean and brave') suggests the Dorian mode, yet is launched in the piano by an inverted augmented triad on A flat. *See Ex. 5.6*.

The third song of Bussey's cycle, 'Into my heart an air that kills', is unaccompanied—the only completely unaccompanied setting in the *Renewal*. It reverts to the early twentieth-century 'song-in-a-single-line' movement headed by Herbert Bedford that was mentioned in the discussion of the *Flourishing*.<sup>28</sup> Bussey's setting conforms to Bedford's ideal (perhaps even more than Bedford's own settings) of 'a supple vocal line, complete in itself' and 'dependent upon no external harmonic explanation'.<sup>29</sup> *See Ex. 5.7*.

The first stanza of the multi-textured 'The Day of Battle' (2001) by Matthew Slater<sup>30</sup> uses homorhythm affectively. The string quartet accompanies the first three lines of text *Con sordini* with triadic, hymn-like harmonies, suggesting a distant military band. Then the lines repeat, but the three upper strings (now *Senza sordini*) play a two-beat, syncopated rhythm. It impels the youth to the battlefield, 'where [he] would not go'. *See Ex. 5.8*.

David Matthews's 'Loveliest of trees' from *Two Housman Songs* (1996) provides a clear example of rhythmic layering, the second atonal subcategory. *See Ex. 5.9*. Each instrument of the string quartet has its own repeated, independent motif. The



result is a tensioning *mêlée* of ostinati, Baroque-like in their continuous unfolding and constant level of sonority. Together, however, the strings produce a complex backwash leading the listener's attention to the voice.<sup>31</sup> The technique is a historical one, reminiscent of the Housman settings of Ivor Gurney (1890–1937). The vocal line is further contrasted with the strings by its deliberate irregularities. The composer says he aimed to impose a haiku form (lines of five, seven and five syllables) on Housman's regular four-line stanzas.<sup>32</sup> These irregularities are most apt in the second stanza where they underscore the Lad's apprehension at the discovery of his mortality. Significantly, the vocal line at the end of the third stanza loses its rhythmic waywardness. It moves into aurally discernible measures of 3/4 and 4/4 when the lad resolves to seize the day.

Rhythmic layering may be a holdover from New Complexity. This technique is characterized by extreme virtuosity, dense notation, complex polyrhythms, disjunct lines and microtonality. It is discussed in Chapter 11 in connection with Michael Finnissy's *Silver Morning* (1993). Other composers during the Renewal use rhythmic layering, at least in passing, in their Housman settings. Ludger Hofmann-Engl (1964–) is one; his *Three Poems* is discussed briefly in Chapter 10.

No *Shropshire Lad* accompaniments are purely polyphonic. Rather, this texture appears together with other textures. 'Blue Remembered Hills' (XL) (2001) by Ned Bigham (1966–) is an example. The accompaniment to the first stanza is sustained and largely homophonic. Then there is an interlude between the stanzas comprising vigorous, angular, restless counterpoint. *See Ex. 5.10*. It is as if the Lad belatedly sees the harm in his beautiful memories. The counterpoint continues into the second stanza, competing with the voice for the listener's attention and thus adding to the newly felt tension. Neil Crossland (1967–) also introduces counterpoint in the

second stanza of his setting of the poem—‘Into my heart an air that kills’ (2001). Its effect is similar to that in Bigham’s. *See Ex. 5.11.*

John R. Williamson’s settings provide a unique texture. Retired from teaching and living in north Wales, he is a former student of Richard Hall (1903–1982), who taught the members of the Manchester School in the 1950s.<sup>33</sup> Williamson is the most prolific of *Shropshire Lad* composers in any period. He has over forty-five *Shropshire Lad* settings for baritone and piano and two for SATB chorus and piano, but there are no cycles. Only ‘Loveliest of trees’ occurs more than once in his works list.

Williamson’s settings are invariably austere and imbued with palindromes, both melodic and harmonic. The relation between text and music is tight. Palindromes are especially apt for ‘White in the moon the long road lies’ (1995) with its theme of departure and return. While, on the one hand, as Brian Newbould (1936–) observes, palindromes are less impressive when tonality is abandoned,<sup>34</sup> Williamson’s can be complex. For example, when the voice enters in ‘White in the moon’ there are two palindromes simultaneously, one in the vocal line and another in the accompaniment. *See Ex. 5.12.* Moreover, the second system after the voice enters forms a palindrome with the first, so that there are palindromes within palindromes. Treble and bass lines in the accompaniment are also inverted. *See Ex. 5.13.* Sawtooth vocal lines and frequent changes of metre reflect both the Lad’s indecision about his departure from Shropshire and the apparent waywardness of his gait. Open fourths and fifths in the accompaniment suggest the eerie moonlight. Williamson’s music is discussed again in Chapter 10.

#### The Mainstream in the Renewal

Given the ten ultra-conservative and the eighty-one atonal settings, 179 of the 270 settings during the Renewal belong to a more-or-less tonal mainstream. The

following settings represent a range, from most to least tonal and according to particular twentieth-century stylistic influences.

There is close proximity to the nineteenth century in the choral ‘When the lad for longing sighs’ by Gordon Carr (1943–). This poem is the only one from *A Shropshire Lad* in the all-Housman *Seeds that Never Grow* (1986). Its vocal writing is mostly familiar (that is, homorhythmic and syllabic) and dependent for expressiveness on traditional harmonic devices and voice-leading, such as secondary sevenths and appoggiaturas. Its mainstream quality lies in its accompaniment for a distinctly twentieth-century combination of six-part brass, piano and percussion. This work is discussed briefly in Chapter 10.

The expansion of scale resources is another mark of the twentieth-century. For example, ‘Far in a western brookland’ (2003) by David Lewiston Sharpe (1976–) retains a clear sense of key (E-flat major) but adds the minor third, sixth and seventh (G-flat, C-flat and D-flat) to the scale. The additional flattened notes (as well as the falling envelope of the vocal line) at ‘no more remembered’ most aptly capture the sense of loss of home and eventual loss of life. *See Ex. 5.14.*

Church modes offer composers another tool for tonal expansion, as well as conveying a pastoral atmosphere especially appropriate for the *Lad* poems set in Shropshire. The most famous modal setting is undoubtedly George Butterworth’s ‘When I was one-and-twenty’ from *Six Songs* (1911). In ‘Look not in my eyes’ (1997)—a setting which shares with Butterworth’s setting the theme of loss of love—Margaret Wegener (1920–) intersperses modal with chromatic passages. The song is firmly based in the Aeolian mode transposed to have B minor as the final chord. Yet, in passing, the composer sets up other, transitory tonal centres as appropriate for the poem’s different scenes. The move back in time from the *Shropshire Lad* in the first

stanza to the Grecian lad in the second is accompanied by music that adds a G-sharp, suggesting a transposed Lydian mode. *See Ex. 5.15*. But the next line has B-flats, suggesting D major with a flattened sixth. The instability is appropriate for the poem's unsettling beliefs that love is destructive and humans are recycled as vegetation.<sup>35</sup>

Martin Leadbetter (1945–) has nine *Shropshire Lad* settings, including the rarely set, metapoetic 'I hoed and trenched and weeded' (1987), the last in Housman's collection. Typically, Leadbetter's settings are modal and the vocal lines, quasi-folk. However, one of the more successful, 'White in the moon the long road lies' (1987), is less influenced by folk style. It supports the text well, even though the setting is strophic: tied notes and persistent quarter-note triplets in quadruple time induce vagueness apt for the shadowy scene. *See Ex. 5.16*. It is also unique among the nine and rare among Housman art song of any period in having an unaccompanied stanza—the first.<sup>36</sup> Leadbetter says the unaccompanied stanza reflects 'the folk-like imagery' of Housman's poems and is also in keeping with folk song practice.<sup>37</sup>

Other devices for stretching the bounds of tonality, but without destroying it, are non-functional root movements and chord extensions.<sup>38</sup> Both are evident in 'Into my heart an air that kills' from *Airs and Dances* (1995–99) by Humphrey Clucas (1941–), a cycle for countertenor and piano.<sup>39</sup> The key of 'Into my heart' is G-sharp minor, obscured by roots that frequently move a third (E-sharp to G-sharp in the example) and by chords of the ninth and thirteenth. Yet the harmony is held together and the key ultimately clarified by a bass line that falls by step from tonic to tonic throughout the first stanza. *See Ex. 5.17*.

*Before the World is Old* (1986), a seven-movement choral work by the expatriate Derek Healey (1936–), contains passages in which *Shropshire Lad* tonality is at its most tenuous. Harmony is triadic and root movements are more or less

traditional. Yet, in keeping with the text, such devices as polytonality and chromatic alterations can obscure single, unambiguous key centres. In ‘When I watch the living meet’ (no. 3), for example, euphonious parallel triads convey the warmth of the living, but bitonality conveys the separation of the lovers in death. This ambitious work, which lasts fifteen minutes, is discussed in Chapter 10.

‘When I was one-and-twenty’ (c.1983) by John Dankworth (1927–) provides another example of polytonality, perhaps inspired by the early twentieth-century French Les Six. Solo voice and clarinet have different tonal centres.<sup>40</sup> Dankworth was the leading practitioner of the British bebop school in the 1950s, and this experience seems to be reflected in the quirky, motivic clarinet part that gives point to Housman’s humour. This work is discussed briefly again in Chapter 8.

#### Further Techniques of Textual Exposition in the Renewal

The three preceding subsections have focused primarily on tonality (or its deliberate obfuscation), scales and harmony. It remains to consider some other techniques of textual exposition that are common to both tonality and atonality and, cumulatively, are characteristic of the later twentieth century. They include textural contrast, dialogue between voice and instrument, parlando, textual repetition, melismata, complexity of vocal line and world music.

Songs during the Renewal can be modernist while setting Housman’s text traditionally. Michael Berkeley’s atonal ‘It nods and curtseys and recovers’ from *Nettles* (2003) is an example. Using melodic shape and rhythm, the vocal line emphasizes key words: ‘nettle’, ‘graves’ and ‘lovers’. See *Ex. 5.18*. Repetitive iambs mimic the bobbing nettle, and increased movement coupled with a higher dynamic level in the accompaniment in the first two lines of each stanza convey the wind’s energy.

Contrasting with Berkeley's traditional and detailed approach to textual exposition in *Nettles* is the seven-song cycle *Chill Heart of England* (1985–86) by Allan Moore (1954–). It is entirely devoted to *A Shropshire Lad*. Moore says he chose poems from Housman's collection because 'they wouldn't get in the way' of his settings.<sup>41</sup> Nevertheless, he used texture to clarify the poems' interrelationships. The second and penultimate songs have the same texture: a vocal line at first anchored about a minor third (F sharp and A) and an accompaniment with assertive, punctuating and often long roulades. These two songs begin and end a central group dealing with the benefits of death; the first speaks only of death's inevitability and the last of life's misery. Thus, the second and penultimate songs frame, through their texture, the central poetic concern and define the musical structure of the cycle. Moore's cycle is analysed in detail in Chapters 6 and 7.

In addition to the use of accompanying textures to structure an extended work, there is the use of solo instruments to engage the voice in different ways. It is a common technique used to convey both images of nature and human emotion. For example, in Matthews's 'Far in a western brookland' from *Two Housman Songs* (referred to above) the first violin breaks free of the background and acts as a foil to the voice. It has rippling quintuplets for the poplars in the first stanza and open-fifth harmonics for the 'windless night-time' in the second. *See Ex. 5.19.*

In Bainbridge's "'Tis time, I think' (1996) the accompaniment to the first stanza, which is descriptive of spring, is entirely chordal. But countermelodies appear in the second stanza when the poem turns inward to consider the Lad's sense of isolation from his home shire. Rapid, twisting *flautando* passages of quintuplets and triplets (later, played *Sul ponticello*), create tension in the listener and mark the Lad's

loss. *See Ex. 5.20*. These passages also underscore the poem's disturbing notion that the cycle of seasons continues, indifferent to humans and their brief lives.<sup>42</sup>

In 'The Cherry Tree' (II) (2002) by Milton Mermikides (1971–) the lower strings play sustained harmonies while the first violin moves constantly in eighth-notes in an irregular five-beat figure. Its part strongly evokes petals caught by a breeze, reminding the Lad of the brevity of beauty and the passage of time. *See Ex. 5.21*.

Howard Skempton's 'Into my heart an air that kills' (1996) contrasts with the foregoing examples by using a solo instrument to shadow the voice, rather than act as a foil. The entire poem repeats and, the second time, the violins of the string quartet take turns playing the vocal line half a beat later and dipping back and forth an octave. These eddies of movement reinforce the poem's central image of the wind. The solo violin also sets up suspensions that add astringency in the common-chord (although atonal) harmonic ambience and help to convey the idea that the loss of beauty becomes destructive.<sup>43</sup> Skempton's setting is discussed in detail in Chapter 11.

Two tonal settings by Frank Harvey (1939–), 'On the idle hill of summer' and 'With rue my heart is laden' (both 1997–98) are unique among British *Shropshire Lad* settings, and highly unusual in art song generally, in their use of instrumental canon to interact with the voice. The piano always has the antecedents and the voice the consequents. 'On the idle hill' has a canon three in one (first, right hand of accompaniment, then left hand, then voice). The imitation is at the octave or unison and the half measure. This canon is sustained for only the first two lines of text (six measures). *See Ex. 5.22*. Other canons appear at the beginning of the second and third stanzas.

The canon of Harvey's second song is two in one, at the octave and at one measure's distance. It is more extensive than that of the first song, continuing throughout the twenty-measure setting and becoming free only at the final cadence. Both poems see life as a journey on 'the roads of earth'. Soldiers, 'lightfoot boys' and 'rose-lipt girls' alike follow each other to the grave. Harvey may have used canon as a musical metaphor for Housman's view. Certainly, the device unifies the two settings, even though the composer does not call them a set.

Also unique to the Renewal is the round, represented by the unaccompanied 'The quietest places under the sun' by Barry Ferguson (1942–). A round is a canon at the unison,<sup>44</sup> in this case for four voices. Each voice part engages the others to the extent that the text becomes indistinct. Yet the structure is a felicitous choice because its circularity helps to underscore the stillness of Housman's landscape. This composition is discussed in Chapter 10.

Two composers, Joseph Vella (1939–) and Hofmann-Engl, use vocal devices that may have their roots in early twentieth-century Sprechstimme. In "'Farewell to barn and stack and tree' (1997), Vella directs the singer to deliver *parlando* the vocative 'Terence' in the third line. He uses an unpitched *x* for the single note. Later, whole lines are delivered similarly. 'To-night she'll be alone', for example, is stated three times, effectively portraying the situation of the mother about to be bereft of her two sons. *See Ex. 5.23*. In his choral setting of 'If truth in hearts that perish' (2004), Hofmann-Engl develops the *parlando* technique by requiring that pitched notes be whispered. *See Ex. 5.24*. The technique heightens the pathos of the poem without 'painting' individual words.

Allied with near-speaking is the colouristic and mimetic use of melodic microtones. For example, Vella attempts to convey the heat of the sun drying the



murdered brother's blood with a rising and falling quarter-tone on 'burns'. *See Ex. 5.25.*

Textual repetition is a device that has been historically eschewed. Trevor Hold (1939–2004) cites the objections of the poets William Butler Yeats (1865–1939) and Alfred Tennyson (1809–1892) and objects himself to repetition for 'purely musical reasons'.<sup>45</sup> By and large, early Housman settings did avoid repetition, in spite of Butterworth's reprise of the whole first stanza in 'Think no more, lad' (1911).<sup>46</sup> Yet, when coupled with music, textual repetition can reveal meaning, and composers during the Renewal have had fewer qualms about employing it. In addition to Vella's 'To-night she'll be alone', mentioned above, there are Hofmann-Engl's fragments that repeat the poem's own repetition to produce a jerky, hocket-like compound line pointing up the mockery of 'stedfast meaning'. *See Ex. 5.26.* Moreover, the repeated sibilant in 'sure' emphasizes consonant over vowel, precludes the even tone of traditional bel canto and thus contributes to a harder, twentieth-century sound.

Another vocal device formerly eschewed is the melisma. Hold observes that it is 'by no means a common feature of English Romantic Song', which favours one note per syllable.<sup>47</sup> Yet, doubtless because of renewed interest in Tudor techniques and the particular influence of Benjamin Britten (1913–1976),<sup>48</sup> melisma is more likely to be found in *Lad* settings during the Renewal. For example, melismata are frequent in Michael Finnissy's 'In my own shire, if I was sad', the *Shropshire Lad* centrepiece from the continuous three-Housman-poem *Silver Morning* (1993). The melismata in Bainbridge's 'Tis time, I think' are also long, covering up to eighteen notes. *See Ex. 5.20.*

Apart from melismata, the degree of linear vocal complexity in the Renewal varies widely. Matthew King's, in 'Oh, when I was in love with you' (2004), is from

the tonal mainstream. His first stanza uses a Lydian folk-like melody in 6/8 that aligns strong musical accents with key words. As in a liturgical hymn, the tune helps the listener remember the text. *See Ex. 5.27*. The vocal line in the second stanza is in longer notes and introspective, befitting the Lad's realization that 'nothing will remain'.

At the farthest extreme of complexity of vocal line is Finnissy's 'In my own shire', mentioned above. It is non-melodic and asymmetrical and without correlation between poetic metre and musical metre. Neither its melismata, constantly changing note values nor the shaping of lines contribute to poetic meaning.<sup>49</sup> Yet the composer is at pains to project the text. He creates a musical context that allows the singer's words to be heard clearly: the text is broken into groups of two or four lines and declaimed *Senza misura* and as if improvised while a stringed instrument sustains a single, soft note. The scheme gives listeners time to reflect on textual meanings.<sup>50</sup> This setting is analysed in detail in Chapter 11.

World music enters the Renewal in Liz Sharma's *Three Songs from 'A Shropshire Lad'* for chorus and alto saxophone (2004).<sup>51</sup> The term 'world music' here refers to traditional Western music with an Eastern influence.<sup>52</sup> For example, the saxophone part in 'Far in a western brookland' (no. 3) is based on the Indian raga *Khamaj*, which, says the composer, 'expresses remembrance of joy'. Yet the instrument's opening motif, with its prominent minor intervals, also captures the Lad's wistfulness over his lost contact with the land. *See Ex. 5.28*.

Sharma's multi-cultural interests undoubtedly stem from studies with Richard Arnell (1917–), employment in comprehensive schools and freelance work as a community composer. There is also an international context and perhaps stimulus for her interests. Writing in 2002, Francis Routh (1927–) noted that the 'UK concert

scene reflected the global network'. He identified the key figure as Korean composer Unsuk Chin (1961–).<sup>53</sup>

### Popular Styles

The discussion of the Flourishing in Chapter 3 acknowledged the role of the drawing room ballad. It was a popular genre overlapping contemporary art song, but it died out with the advent of the gramophone. The Renewal has seen a reappearance of popular music in Housman composition, but in genres that are folk-based—that is, genres that were originally aurally transmitted. They are diverse but coexistent and have frequent classical influences.<sup>54</sup> Most are for listening (unlike the drawing room ballad, which is for performance by amateurs), and they have their own loyal but separate audiences.

The musicians with the most direct link to traditional folk song, and who have recorded their settings of Housman, are the duo-singers Dave Webber (1953–) and Anni Fentiman. They perform unaccompanied in a bluff, seemingly untutored style “‘Is me team a-ploughing’ to an original tune by Webber (1981). This is music for pub sing-alongs, yet is composed and notated. The tune is in the Dorian mode (transposed), but is notable because it omits the sixth scale degree and uses the raised seventh descending.<sup>55</sup> See Ex. 5.29.

Michael Raven (1938–) is the most prolific Housman folk composer and arranger. In 1994 he published, and issued a compact disc of, eleven *Shropshire Lad* poems ‘fitted’ to ‘English traditional’ tunes and interspersed with Welsh harp tunes arranged for guitar.<sup>56</sup> A twelfth poem is set to his own tune. Raven’s singer is Joan Mills. However, their later recording of ‘Loveliest of trees’ (1998)<sup>57</sup> to Raven’s original music reveals influences other than traditional folk. Mills’s voice is more flexible than Webber’s, and she emphasizes emotive words and phrases (such as, ‘It

only leaves me fifty more’) with melismata and anticipations. The tune, motivically constructed, is more major than modal and there are intricate guitar interludes. Indeed, the two musicians perform with the delicacy of Elizabethan lute song and eschew drama.<sup>58</sup> *See Ex. 5.30.*

Raven’s adaptation of English and Welsh tunes exemplifies folk music’s living tradition in the United Kingdom.<sup>59</sup> Yet that tradition has influenced perhaps only one other Housman setting: ‘Loveliest of trees’ (2004) by the Scottish folk composer Alexander Lawson (1929–). The score, to be played ‘as a waltz’, provides only the vocal line and chord symbols, so that accompanying musicians must extemporize; Lawson says the instruments should be piano, guitar or flute.<sup>60</sup> Mostly, the harmony is functional, yet retrograde progressions and major triads moving by semitone induce a non-classical sound.<sup>61</sup> *See Ex. 5.31.*

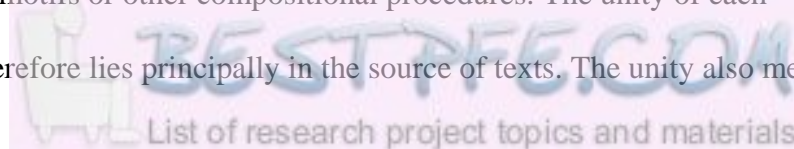
Classical influences, noticeable in the performances of Raven and Mills, are even more evident in the work of folk singer Polly Bolton (1950–). By working with two classically trained musicians, John Shepherd and Steve Dunachie, Bolton developed a hybrid style having the aspirations of concert music, yet dependent on the resources of the modern recording studio. The settings on the compact disc *Loveliest of Trees* (1996) support their texts. In Dunachie’s ‘Far in a western brookland’,<sup>62</sup> for example, the haunting vocal quality and the soprano saxophone with electronic reverberation convey the ‘soul that lingers sighing’ in the still night in far-away Shropshire.

The Bolton compact disc also revives a genre that was popular in the early twentieth century: the monologue. It contains nine recitations by actor Nigel Hawthorne (1929–2001), accompanied by John Shepherd, synthesizers. The accompaniments, however, are not mimetic. Sometimes they attempt a basic affect,

such as the drumbeats in ‘The Day of Battle’, but do not track individual stanzas, as does Kingsford Shortland’s 1915 setting of ‘Bredon Hill’.<sup>63</sup>

Third stream music is another hybrid genre reflecting the eclectic interests and skills of many performing musicians, particularly in the last few decades. Yet it is long established; the *Dance of the Octopus* (1933) by Red Norvo (Kenneth Norville) (1908–1999) is an early example. Third stream blends classical forms and styles with improvised jazz.<sup>64</sup> In 1996, *A Shropshire Lad*’s centenary year, New Perspectives, a group combining classical players with jazz singer Jacqueline Dankworth (1963–) and jazz composers John Dankworth,<sup>65</sup> Patrick Gowers (1936–), Andrea Vicari (1965–), John Williams (1941–) and Dick Walter (1946–) issued a compact disc with five Housman settings.<sup>66</sup> Its instrumentation is of large chamber proportions: nine wind instruments (five classical and four jazz) plus jazz rhythm section (piano, guitar, double bass and drum set). Several musicians play more than one instrument (bass clarinet and tenor saxophone, for example), allowing for many varied timbres. Walter’s ‘White in the moon the long road lies’ has a playing time of nearly five minutes, the longest vocal setting of this poem.<sup>67</sup> ‘Housman’s poem is about a return journey. It does not express the joy of being homeward bound, however, but the melancholy of being victim to earth’s pointless cycles. An open-ended structure supports the notion of a journey leading nowhere’.<sup>68</sup>

The Bolton and New Perspectives CDs are similar to the Solaris Quartet commissions mentioned above in that they were composed collaboratively<sup>69</sup>—a procedure unique to *A Shropshire Lad*’s Renewal. Although the composers in each group had worked together before, they set their poems independently, without sharing musical motifs or other compositional procedures. The unity of each collaboration therefore lies principally in the source of texts. The unity also means



that the CDs can be classified as concept albums.<sup>70</sup> They are discussed in detail in Chapter 8.

Other than jazz, the long-established American popular genres have had very little influence on British Housman song. Blues influences can be heard on the *New Perspectives* CD, but only as a component of jazz. The commercial Tin Pan Alley style,<sup>71</sup> characterized by immediate melodic appeal and pleasing chromatic harmony, might be discernible in some of the Housman settings of Douglas Steele, mentioned in Chapter 4. White country music's melancholy and strophic form would seem to make it amenable to Housman poetry's tone and ballad structures, but no influence has been found.<sup>72</sup>

### Arrangements

Arrangements have occurred throughout the history of *A Shropshire Lad* in British music. An *arrangement* is the adaptation of a work for performing forces other than those for which it was originally composed. Sometimes the arranger is also the composer. The arrangement may be made at the time of composition or afterwards. The differences between original version and arrangement may involve either slight changes in layout (a transcription, requiring little artistic judgement) or a radical and highly creative recasting of the music.<sup>73</sup> The following discussion does not include transpositions from high voice to low voice, for example, which may entail small adjustments to the vocal line or accompaniment. The main motivations behind *Shropshire Lad* arrangements seem to be the increasing of opportunities and venues for performance (in the case of unpublished work) or of copyright revenue (in the case of published works). In the *Flourishing* there are Ivor Gurney's versions of his cycles for either piano or piano quintet accompaniment (mandated by his publisher) and the songs of Balfour Gardiner (1877–1950) for either piano or orchestra. His orchestrated

version of 'The Recruit' (1906), now lost, was reorchestrated in 1977 by David Owen Norris (1953–).<sup>74</sup> The strings in Vaughan Williams's *On Wenlock Edge* (1906–09) are ad lib, so it could be accompanied by either piano or piano quintet. After the Great War, the composer prepared another version for orchestra. Similarly, almost a decade after publication in 1926 of his 'Reveille' for unison voices, George Dyson (1883–1964) provided three more school versions, including one for SATB.<sup>75</sup>

Norris's seems to be the only arrangement in the Decline. But two composers have contributed more to the Renewal. Will Carnell (1938–) prepared four versions of his multi-poet cantata *A Song of the Open Road* (2002): for SATB chorus, piano and wind quintet (the principal version); for SATB chorus and piano; for SSA chorus and piano; and for solo voice and piano. The second movement is 'On moonlit heath and lonesome bank'. A community composer, Carnell regards the different versions as responses to the needs of particular performers: soloists, a junior school choir and a village choir with the addition of para-professional singers. Chapter 10 has more detail about the principal version of 'On moonlit heath'.

Jonathan Rathbone (c.1955–) is a freelance musician who studied at the Royal Academy of Music. In the 1980s and '90s he was musical director of, and an arranger for, the Swingle Singers (formed c.1962). Apart from Norris, Rathbone is the only one to have recently arranged other composers' Housman settings. For vocal chamber ensemble, there are George Butterworth's 'Look not in my eyes' and 'The lads in their hundreds' from *Six Songs from 'A Shropshire Lad'* (1911), as well as John Ireland's 'The Heart's Desire' (1917) (stanzas 3, 4 and 5 from 'The sun at noon to higher air').<sup>76</sup> The Swingle Singers have arranged works of the past without regard for *authentic* performance.<sup>77</sup> Rathbone's intent, no doubt, was to enlarge the repertoire of this virtuoso group, but he may also have helped to popularize masterpieces of

English solo song. The Butterworth arrangements are more properly transcriptions, because they adhere so closely to the original scores. In the Ireland arrangement, however, it is clear that a small vocal ensemble cannot meet the textural and dynamic demands of a highly pianistic accompaniment. Chapter 10 briefly discusses Rathbone's choral arrangements.

In addition, in the early 1990s, Rathbone arranged Butterworth's *Six Songs from 'A Shropshire Lad'* for solo voice and small orchestra. Arnold Whittall (1935–) notes that arrangers of existing music may see their work 'as a way of linking on to the great tradition and thereby pleasing audiences in ways in which their own music might not always succeed'.<sup>78</sup> Whether or not this view motivated Rathbone, the composer undoubtedly welcomed the immediate challenge of using the resources of an orchestra to track faithfully the notes of the piano accompaniment. For example, he preserved the Alberti bass figuration in Butterworth's 'Loveliest of trees' by assigning it idiomatically to the harp. Moreover, the orchestra allows additional opportunity for the expressive use of colour and to enhance rhythm and poetic structure. The first two measures of the opening pastoral theme in 'Loveliest of trees' are given, not unexpectedly, to the oboe. In the second stanza, the precision required in the performance of the abrupt, syncopated figures that suggest the Lad's halting mental arithmetic is ensured by giving them first to the winds, which have a firm edge to their tone. In "'Is my team ploughing' the arranger points up the dialogue by having solo strings accompany the ghost and divisi strings with woodwinds accompany the living friend. *See Ex. 5.32.*

#### Non-Vocal Settings

In contrast to the Flourishing and Decline, the Renewal to date has produced only three short non-vocal compositions inspired by *A Shropshire Lad*. First, there is



‘Yon twelve-winded sky’ by Colin Touchin (1953–) for flute, double bass and vibraphone. Its title is from line 2 of ‘From far, from eve and morning’. Despite its instrumentation, it is not jazz-influenced, but, says Touchin, ‘it’s not deadly serious, either’,<sup>79</sup> even though the poem speaks with great urgency about the brevity of life.

The other two non-vocal compositions are character pieces from Polly Bolton’s 1996 folk-hybrid album *Loveliest of Trees*, discussed in Chapter 8. They are Steve Dunachie’s ‘May Fair’ and John Shepherd’s ‘The Day of Battle’, serving as preludes to poems XXIII and LVI, respectively.

In addition to these original compositions, Andrew McBirnie (1971–) arranged his own ‘Loveliest of trees’, referred to above, for tuba and piano.<sup>80</sup> It was performed at Portsmouth Grammar School in 1998.

#### Multi-Poet Anthologies

In the Decline, eight—two-thirds—of twelve cycles and sets are multi-poet. Catalogue 1 shows that in the Renewal, nine—about a third—of twenty-six cycles and sets are multi-poet. The composers are David Arditti, Michael Berkeley, Harvey Brough (1957–), Will Carnell, Humphrey Clucas, David Downes (1967–), Derek Holman (1931–), Jeffrey Joseph (1952–) and Howard Skempton. Details of these nine cycles can be found most easily in Catalogue 3.

The proportion of multi-poet cycles during the Renewal is much lower than during the Decline, although the total is about the same. Nevertheless, the range of poets who appear with Housman in the Renewal is greater, in terms of both nationality and period. In addition to the poets anthologized in the Flourishing and Decline, the following appear in the Renewal. There are the Americans Henry Wadsworth Longfellow (1807–1882) and Ogden Nash (1902–1971) and the French Théodore de Banville (1823–1891). Earlier centuries are represented by John Donne

(1572–1631), Andrew Marvell (1621–1678) and George Gordon (Lord) Byron (1788–1824). Housman’s British contemporaries include W. B. Yeats, Rudyard Kipling (1865–1936) and G(ilbert) K(eith) Chesterton (1874–1936). The most recent Housman co-poets are John Betjeman (1906–1984) and the Nigerian-born Ben(jamin) Okri (1959–).

### 3. *A Shropshire Lad* Throughout Recent British Musical Life

In an attempt to show the place of *A Shropshire Lad* throughout recent British musical life, this section first groups composers according to their careers and then turns to the role of women composers.

#### Composers’ Career Categories

Recent and current *Shropshire Lad* composers comprise academics, schoolteachers, community composers, amateurs, an advanced student and, by far the largest group, freelancers.<sup>81</sup> Such career diversity may help to explain the wider stylistic diversity during the Renewal. The categories are not always watertight, because composers sometimes move from one to another.<sup>82</sup> Moreover, styles are not always constant; some composers change style as part of their development or in response to particular commissions.<sup>83</sup> A consideration of these categories indicates the extent to which *A Shropshire Lad* is engaged with British musical life.

Academics Research for this thesis found eight academics: Simon Bainbridge, Michael Berkeley, Michael Finnissy, Derek Healey (1936–), Matthew King (1967–), David Matthews, Allan Moore and Howard Skempton. The members of this group seem to have more in common stylistically than members of the other groups. They include some of the more prominent British composers; only King and Moore do not have entries in *Grove Music Online* (2005). Bainbridge, Finnissy, King and Moore

have permanent university or conservatoire appointments; and Berkeley, Healey and Skempton are or have been visiting professors. Matthews has not had an institutional appointment but belongs to the group because of his combination of scholarly work and formal ties to important performing organizations.

Together, the academics have composed extensively in diverse genres (from opera, orchestral and mixed-media to chamber, vocal and piano) and sometimes for unorthodox ensembles. Performers trained in, and audiences receptive to, contemporary techniques are available to the composers in this group, and their generally advanced styles reflect these resources. Their Housman settings are modernist in varying degrees, and their performing forces range widely. Theirs are the *Shropshire Lad* settings most influenced by contemporary British developments. For example, although text is most often set syllabically, Restoration-like melismata also occur. Performance difficulties often exceed those in settings by composers in other groups and from earlier periods. By and large, it is the academics who have created a clear distinction in the *Shropshire Lad* repertoire between music for professionals and music for amateurs.

Despite the general modernism of the academics, however, their instrumentation is traditional. In response to commissions, four (by Bainbridge, Finnissy, Skempton and Matthews) are for standard chamber groups: voice (always high) and either string quartet or piano quintet.<sup>84</sup> Two (by Berkeley and Moore) are for high voice and piano. One (by King) is for tenor voice and wind instrument: horn, rather than the more English-pastoral oboe.<sup>85</sup> Three (by Finnissy, Healey and Moore) are cycles. There is one choral piece: Healey's, for SATB and optional piano.

Schoolteachers There are four schoolteachers in the *Lad's* Renewal who are or have recently been in director's positions in independent or state schools: Martin

Bussey, Andrew McBirnie, Paul Adrian Rooke (1945–) and Liz Sharma. All have been commissioned and all write in different genres. Sharma's Housman settings, discussed above and again in Chapter 10, and McBirnie's 'Loveliest of trees' from *Two Housman Settings* (1998), belong to the mainstream and could well be performed by students. McBirnie's setting is modal but with chromatic inflections. *See Ex. 5.33*. However, Bussey's atonal cycle, also discussed above, requires professional performers.

Rooke's mainstream, nine-song *When I was in Love with You* (1999) is structurally unique among *Shropshire Lad* cycles. It is a true cycle in that it returns to the beginning in a continuous exposition of the process of falling in and out of love. It is discussed in detail in Chapters 6 and 7.

Community Composers A major feature of British music during the time of *A Shropshire Lad* has been the tradition of community or participatory music making. Anthony Everitt (1940–) says it has 'the specific aim of opening access to all sections of the community, especially those who may find themselves excluded from the arts and from opportunities for creative expression'.<sup>86</sup> This definition brings to mind the drawing-room ballad, but the scale of a community-based composition is larger and involves professionals and amateurs working together outside the home and contributing to drafts of the score. The best known composers in the genre include Edward Elgar (1857–1934), Gustav Holst (1874–1934), Benjamin Britten, Peter Maxwell Davies (1934–), David Bedford (1937–) and Housman setter Ralph Vaughan Williams (1872–1958). Clearly, the category can overlap other areas of a composer's career.

Community composers from the Housman Renewal include Liz Sharma (mentioned above), Al Summers (whose Housman work is discussed in detail in

Chapters 6 and 7) and Will Carnell.<sup>87</sup> None, however, has a truly community *Shropshire Lad* setting.<sup>88</sup> The several versions of Carnell's 'On moonlit heath and lonesome bank', referred to above in the section on arrangements, are responses to different local performing resources. Yet the versions did not have the compositional input from amateurs necessary for them to be properly classified as community music.

Amateurs The author found six amateurs among composers during the Renewal: Martin Leadbetter, John McLain (1933–), John Mitchell (1946–), Cedric Peachey, Thomas Rees and Peter Teague. The *Lad* settings of some are discussed above. Their careers have been in big and small business, information technology, forensics and engineering. Leadbetter studied privately with Alan Bush (1900–1995), Mitchell with Carey Blyton (1932–2002) and Rees with H(enry) W(illiam) Stubbington (1891–1965). McLain, Peachey and Teague are self-taught.<sup>89</sup> Like the schoolteachers, these composers have written in various genres: symphonic, chamber, choral and brass band as well as solo song. They have had works commissioned, performed at important venues, broadcast by the BBC, and published by smaller publishers, such as Bardic, Curriad and Westerleigh. The styles they employ for their *Shropshire Lad* settings cover the three main courses of development through the Decline and Renewal. Rees's and Teague's are ultra-conservative. McLain's, with its sevenths, ninths and augmented fifths, is harmonically and melodically in the tradition of the stage musical of the period between the world wars. *See Ex. 5.34.* Leadbetter's is mainstream and folk-influenced; Mitchell's is mainstream, yet distinctively coloured by non-traditional root movements, extensions and added seconds. *See Ex. 5.35.* Peachey's is atonal. In contrast to those of the academics, their styles are generally more vertically (that is, harmonically) conceived.

Students One advanced student is contributing to the Housman repertoire. Reflecting the spirit of life-long learning, retired Roland Freeman (1927–), a private student of Matthew King, is currently composing a multi-poet cycle for countertenor and string quartet that will include ‘Into my heart an air that kills’.

Freelancers The large group of freelance composers subdivide into two smaller groups according to age. First, there are those with long careers (born before or during the Second World War) and who have either local or national reputations. Second, there are composers in early or mid career, who tend to be centred around London. None from either subgroup composes full-time but, unlike the amateurs, all are career (‘portfolio’) musicians, working also as researchers, writers, editors, teachers, lecturers, examiners, broadcasters, performers (both classical and popular), accompanists, conductors, *répétiteur* or administrators. Some have worked for the military. There are about thirty in the first subgroup.<sup>90</sup> Most of their *Lad* settings are for solo voice and either piano or traditional chamber group.

Long-career composers who have set more than one *Shropshire Lad* poem during the Renewal are John Gardner (1917–), Frank Harvey (1939–), Desmond Hayes-Lynge, Laurence Armstrong Hughes (1952–), John Jordan (1937–) and Richard Shephard (1945–). Harvey is discussed above.

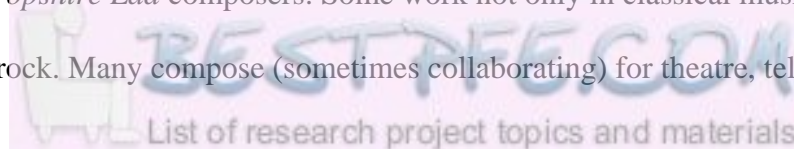
Gardner’s *Three Poems from ‘A Shropshire Lad’*, op. 226 (1996) and ‘Loveliest of trees, the cherry now’, op. 200 (1992) and Shephard’s *Three Housman Settings* are all for unaccompanied SATB chorus. All are mainstream and tonal, although they contain considerable pitch difficulties for choirs. The work of these two composers is discussed briefly in Chapter 10.

The settings by Harvey, Hayes-Lynge,<sup>91</sup> Hughes and Jordan are for solo voice and piano. Jordan’s is conservative, although mainstream because of its consistently

modal cadences. Hughes has four *Shropshire Lad* settings in a nine-song, all-Housman cycle for tenor and piano called *The Wood of Dreams* (1996). He says on his website that his music ‘is of a tonal/modal character, and has been described as “the new lyricism”’.<sup>92</sup> However, the most complex of the four, ‘Reveille’, is atonal, highly dissonant, percussive and anti-lyrical. Housman’s poem moves from dawn to darkness, a diurnal symbol for the transition from the optimism of youth to the melancholy that accompanies awareness of the brevity of life.<sup>93</sup> Aptly, the injunctions ‘Wake’ and ‘Up, lad’ grow softer. Nevertheless, the setting consistently projects urgency with its strings of rapidly repeated seconds and descending percussive sonorities built from fourths and fifths. *See Ex. 5.36*. But there are also frequent metre changes and other, sometimes extreme, rhythmic complexities, such as the seventh measure’s three groups of eighth-note triplets in 6/8 time. These musical complexities are unconstrained by the poem’s foursquare metre and militarism, suggesting perhaps that calls to action apply not only to disciplined soldiers. The treatment fits B. J. Leggett’s view that Housman’s soldier is Everyman.<sup>94</sup>

About a dozen freelancers born after the mid-1950s have set *Shropshire Lad* poems—less conservatively, on the whole, than those of the long-career group. However, most have set only one or two of the poems. Ludger Hofmann-Engl (1964–) alone has a cycle: *Three Poems* (2004) for SATB chorus. It is discussed above and also briefly in Chapter 10.

In addition to Hofmann-Engl, the following three composers provide a cross-section of the younger freelancers: Harvey Brough (1957–), Neil Crossland and Michael Csanyi-Wills (1975–). These and their colleagues have the most diversified careers of all *Shropshire Lad* composers. Some work not only in classical music, but also in jazz and rock. Many compose (sometimes collaborating) for theatre, television,



radio, film and church as well as the concert stage. They are multi-instrumentalists and arrange, conduct and produce. Conservatoires have played a major role in their education, and their work centres around London. Brough trained with the Coventry Cathedral Choir, at the Royal Academy of Music and at Clare College, Cambridge. His mainstream ‘When I was one-and-twenty’ is the only Housman setting among twelve for solo contralto and countertenor in a group called *A Song of Love* (2002). The accompaniment is for strings and guitar. In the fourth movement, Brough uses the first stanza of Housman’s poem as a prelude, and the last as a postlude, to Andrew Marvell’s ‘To his coy mistress’. This movement is treated briefly in Chapter 10.

Crossland and Csanyi-Wills are among a group of six freelancers who set *Shropshire Lad* poems for tenor voice and the Solaris [string] Quartet for the Ludlow Festival in 2001.<sup>95</sup> Crossland studied composition with Edwin Roxburgh (1937–) and Timothy Salter (1942–) at the Royal College of Music. He claims to be influenced rhythmically by Igor Stravinsky (1882–1971) and Béla Bartók (1881–1945) and harmonically by Alfred Schnittke (1934–1998). Following Schnittke’s advocacy of polystylism,<sup>96</sup> Crossland also writes pastiches of ‘the classical masters’.<sup>97</sup> His setting of ‘Into my heart an air that kills’, however, is atonal and seamlessly modernist. *See Ex. 5.11.*

Csanyi-Wills studied composition with Nigel Clarke (1960–) at the Royal Academy of Music and with Martin Ellerby (1957–) and David Matthews at the London College of Music. His ‘The Yoeman’ (VII) is atonal. Wills uses melodic shape to convey dialogue. He juxtaposes smooth continuous lines (for the ploughman’s initial equanimity) and abrupt motifs (for the blackbird’s goading). *See Ex. 5.37.*



### Women Composers

Since the end of the nineteenth century, increasing numbers of British women have devoted themselves to composition in many genres and styles.<sup>98</sup> Yet *A Shropshire Lad* speaks with a male voice about a male-centred world, and its female characters, always nameless, have only secondary roles. Perhaps because of these characteristics, only seven composers during the Renewal (about eight per cent) are women: Raewyn Bailey (1948–), Polly Bolton, Mollie Gerrard, Margaret Wegener, Liz Sharma, Jennie Gould (1977–) and Andrea Vicari (1965–). Their eleven settings make up about six per cent of compositions. These percentages are not significantly different from those of the Flourishing.<sup>99</sup> It seems that *A Shropshire Lad* has maintained more or less the same level of popularity among women composers, even though their numbers have increased, as have those of the men, over the century. Moreover, the particular poems that recent women composers have chosen are not significantly different from those their predecessors chose. Of the solo settings, only Gerrard does not specify a male singing voice, but in hers (‘When I was one-and-twenty’) the poetic voice uses only the gender-free first person pronoun.

The styles of the recent *Lad* settings by women reflect the general diversity during the Renewal. There is no identifiable women’s style. Gerrard’s (mentioned above) is ultra-conservative and Wegener’s (also mentioned above) is in the tonal mainstream. Bailey has two settings: ‘Say, lad, have you things to do?’ (1990s) and ‘‘Tis time, I think, by Wenlock town’ (1997). The first is in a simple, strophic folk style; but the second, written for the 1997 competition of the English Poetry and Song Society, is highly dissonant although tonal. Its form is modified strophic and it supports the text closely. For example, double streams of sixteenth-notes in the second octave above middle C convey the snow-like hawthorn blossoms borne by the

wind. Snatches of bitonality between voice and piano at, for example, the beginning of the third stanza suggest the anguish of the Lad (the voice) caused by his alienation from nature (the piano). *See Ex. 5.38*. Sharma's choral cycle is referred to above and again in Chapter 10. The hybrid styles of Bolton and Vicari are discussed in Chapter 8.

### Conclusion

There are striking differences in compositional activity during the Renewal as compared with the Flourishing and Decline. The three streams identified in the Decline (a more-or-less tonal mainstream with ultra-conservative and atonal tributaries) continue in the Renewal, although with much less emphasis on the ultra-conservative and much more on the atonal. Contextually, this growth in Housman atonality has occurred in a period when many composers are turning again toward tonality.<sup>100</sup>

Among the Housman genres that go back a hundred years, scale (in terms of duration and ensemble size) marks the Renewal. The longest works are not necessarily longer than before. But larger performing forces are now less exceptional, and there is a higher proportion of long cycles, both solo and choral. In addition, the level of virtuosity, particularly among larger works, sometimes far exceeds anything from earlier periods. Difficulty also seems to go hand in hand with atonality. The number of settings in the atonal stream is now large enough to permit subclassification according to texture.

Techniques of textual exposition have been broadened in the Renewal, although not all appear for the first time. They include *parlando*, a greater use of

textual repetition, melismata, seemingly patternless (although not irrational) complexity, microtones and vocal-instrumental dialogue.

About a third of the individual settings during the Renewal are for solo voice and piano. This medium has thus remained pre-eminent since Somervell's cycle in 1904. For the first time, there are works for countertenor (by Clucas, Freeman and Summers), which are undoubtedly an outcome of the general interest in early music. The anthologizing of *A Shropshire Lad* continues and now includes a bilingual cycle (Clucas's).

There is also new diversity of genre and style, in part reflecting composers' diverse careers. *Shropshire Lad* settings are now more likely to be heard throughout broad areas of social and cultural life. There is still music for the public recital hall and the campus that requires professional performers. Most Housman settings by the academics fit this category. However, far more settings are for amateurs than professionals. Most are unpublished. At a time when a young person's first encounter with music is typically in school and music curricula stress performance,<sup>101</sup> teachers have composed *Shropshire Lad* settings for their students. Regional composer associations promote village concerts including members' settings, mostly for solo voice and piano. Community composers prepare settings in several versions to accommodate different groups of both professional and amateur performers. A few women composers have been attracted to *A Shropshire Lad*, despite its unrelieved male-centredness. They are not stylistically an identifiable group, and their output reflects the general diversity.

Allied with the diversity of genres and the proliferation of multi-talented musicians is hybrid music: East-West, folk-classical and third stream. Thus, classical music is now part of a larger scene. There has also been collaborative, hybrid

*Shropshire Lad* composition in both London and the provinces, not limited to composers living in close proximity to each other.<sup>102</sup> Arrangements are another way in which composers come together, sometimes across generations. Living composer-performers customize earlier music to enlarge their own repertoires and enhance their performing opportunities.

Diversity of genre has led to a separation of audiences with characteristics dependent on venue—from a commuter with a personal stereo, via the concert or recital hall with its hushed audience behaving as one, to the folk club or tavern where individual listeners can become spontaneous participants.

Writing about the twentieth-century renaissance, Francis Routh uses the term ‘ordinary music-loving public’, and identifies a single concert hall (Queen’s, London) as a musical ‘focal point’ for the whole country.<sup>103</sup> Now, however, there are diverse genres, audiences and venues, so that no one term or symbol could suffice. Moreover, there is no hierarchy of value among genres, but rather what Everitt calls a ‘multicoloured continuum’ of activity,<sup>104</sup> along which *A Shropshire Lad* appears again and again.

After the surveys of Part II, the thesis moves, in Part III, to more detailed analyses of individual compositions in the various streams of development during both Decline and Renewal. The intention is not to identify masterworks, but rather to convey some of the rich diversity of post-1940 *Shropshire Lad* settings and to interest performers in new repertoire. The selections are not ordered chronologically or stylistically, but include settings of single poems for both solo voice and chorus, cycles and collaborative works in both classical (that is, ‘art’) and popular idioms. The analyses begin with seven cycles for solo voice and piano.

**Andante semplice**

*molto legato*

Love - li - est of trees, the cher - ry now is

Ex. 5.1: Arditti, from 'Loveliest of trees'. Music © Copyright 1999, David Arditti. Used by permission.

**Allegretto**

Piano

1. When I was one and twen - ty I heard a wise man say, — Give gain, — The  
2. When I was one and twen - ty I heard him say a - gain, — The

Ex. 5.2: Gerrard, from 'When I was one-and-twenty'. Music © Copyright c.1995, Mollie Gerrard. Used by permission.

12

Tenor

air that kills From you —

Piano

*mp*

*mf*

*pp*

*p*

Ex. 5.3: Peachey, from 'Into my heart an air that kills' (rev.). Music © Copyright 2005, Cedric Peachey. Used by permission.

21

Tenor

those blue re - mem - bered hills, What

Piano

Ex. 5.4: Peachey, from 'Into my heart an air that kills' (rev.). Music © Copyright 2005, Cedric Peachey. Used by permission.

**Andantino**

Baritone

Piano

*mp leggiero*

*mp cresc.*

Ex. 5.5: Bussey, from 'Oh, when I was in love with you' (introduction). Music © Copyright 1997, Martin Bussey. Used by permission.

11

Bar.

love with you, Then I was clean and brave,

Pno.

*mp*

*mp cresc.*

*mp*

Ex. 5.6: Bussey, from 'Oh, when I was in love with you'. Music © Copyright 1997, Martin Bussey. Used by permission.

9

**meno mosso**

Bar.

What farms are those? That is the land of lost content,

*mp*

Ex. 5.7: Bussey, from 'Into my heart an air that kills'. Music © Copyright 1997, Martin Bussey. Used by permission.

**con moto**

Tr.

Vln I

Vln II

Vla

Vc

*mp*

*con moto a senza sordini*

*mp*

*con moto a senza sordini*

*mp*

*con moto a senza sordini*

*mp*

*con moto a senza sordini*

*mp*

Far I hear the bugle blow, To call me where

Ex. 5.8: Slater, from 'The Day of Battle'. Music © Copyright 2001, Matthew Slater. Used by permission. (Copied from composer's original, which was unsuitable for reproduction.)

*A Shropshire Lad* in British Music Since 1940: Decline and Renewal  
Chapter 5

13  
Voice  
bridge to heark - en How soft the pop - lars sigh  
pp  
Vln I  
Vln II  
Vla  
Vc.

Ex. 5.9: Matthews, from 'Loveliest of trees'. Music © Copyright 1996, Faber. Used by permission.

38  
T.  
shi - ning plain,  
original tempo  
rit  
Vln I  
Vln II  
Vla  
Vc.

Ex. 5.10: Bigham, from 'Blue Remembered Hills'. Music © Copyright 2001, Ned Bigham. Used by permission.

40  
T.  
shi - ning plain,  
mf mp  
poco accel  
rit  
Vln I  
Vln II  
Vla  
Vc.  
pizz arco

Ex. 5.11: Crossland, from 'Into my heart an air that kills'. Music © Copyright 2001, Neil Crossland. Used by permission.

White in the moon the long road lies, The moon stands blank a - bove.

*p*

This musical score is for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "White in the moon the long road lies, The moon stands blank a - bove." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic. The piano part features a steady bass line and chords in the right hand.

Ex. 5.12: Williamson, from 'White in the moon the long road lies'. Music © Copyright 1995, John R. Williamson. Used by permission.

White in the moon the long road lies That leads me from my Love.

This musical score is for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "White in the moon the long road lies That leads me from my Love." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The piano part features a steady bass line and chords in the right hand.

Ex. 5.13: Williamson, from 'White in the moon the long road lies'. Music © Copyright 1995, John R. Williamson. Used by permission.

22 *poco cresc.* *mp*  
more re - mem - bered, no more re - mem - bered In

This musical score is for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "more re - mem - bered, no more re - mem - bered In". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. The piano part features a steady bass line and chords in the right hand. The score includes dynamic markings: *poco cresc.* and *mp*.

Ex. 5.14: Lewiston Sharpe, from 'Far in a western brookland'. Music © Copyright 2003, David Lewiston Sharpe. Used by permission.



30  
ma-ny loved in vain, \_\_\_\_\_ looked in - to a for-est well \_\_\_\_\_

*f* *f*

Handwritten musical score for Ex. 5.15. The top staff is a vocal line in treble clef, starting at measure 30. It features a melodic line with a triplet of eighth notes marked with a forte (*f*) dynamic. The lyrics are "ma-ny loved in vain, \_\_\_\_\_ looked in - to a for-est well \_\_\_\_\_". The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a more active line with some triplets. Dynamics include *f* and *pp*.

Ex. 5.15: Wegener, from 'Look not in my eyes'. Music © Copyright 1997, Margaret Wegener. Used by permission.

leads me from my love. \_\_\_\_\_ *p* 2. Still hangs the hedge with-out a  
*poco rit.* *mp* *atempo* *poco*

Handwritten musical score for Ex. 5.16. The top staff is a vocal line in treble clef. The lyrics are "leads me from my love. \_\_\_\_\_ *p* 2. Still hangs the hedge with-out a". The piano accompaniment is in grand staff. The score includes performance directions such as *poco rit.*, *mp*, *atempo*, and *poco*. Dynamics range from *p* to *mp*.

Ex. 5.16: Leadbetter, from 'White in the moon the long road lies'. Music © Copyright 1987, Martin Leadbetter. Used by permission.

*mp*  
kills From yon far count - ry blows: \_\_\_\_\_

Handwritten musical score for Ex. 5.17. The top staff is a vocal line in treble clef. The lyrics are "kills From yon far count - ry blows: \_\_\_\_\_". The piano accompaniment is in grand staff. The score includes a dynamic marking of *mp*.

Ex. 5.17: Clucas, from 'Into my heart an air that kills'. Music © Copyright 1999, Humphrey Clucas. Used by permission.

Musical score for Ex. 5.18. The top staff is a vocal line starting at measure 16, with lyrics: "nett - le on the grave of lo - - vers". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with a five-measure phrase marked with a '5' and a triplet of eighth notes marked with a '3'. The left hand provides a harmonic accompaniment with a 'Ped' (pedal) marking.

Ex. 5.18: Berkeley, from 'It nods and curtseys and recovers'. Music © Copyright 2003, Oxford University Press. Used by permission.

Musical score for Ex. 5.19. The top staff is a vocal line starting at measure 4, with lyrics: "That bred me long a-go The pop-lars stand and trem-ble By". The accompaniment includes Violin I, Violin II, Viola, and Violoncello (Vc.). The Violin I part features a five-measure phrase marked with a '5'. The other instruments provide a rhythmic and harmonic accompaniment.

Ex. 5.19: Matthews, from 'Far in a western brookland'. Music © Copyright 1996, Faber. Used by permission.

hedge  
 that will not shiver?  
 let pass  
 let pass  
 (II, II)

and  
 on me  
 (II, III)

Ex. 5.20: Bainbridge, from 'Tis time, I think, by Wenlock town'. Music © Copyright 1996, Novello. Used by permission.

4

T. *mp* Love - li - est of trees the che - rry

Vln I *mp* *mf* *mf* *pp*

Vln II *p*

Vla *p*

Vc. *p*

Ex. 5.21: Mermikides, from 'The Cherry Tree' (II). Music © Copyright 2002, Milton Merkides. Used by permission.

Adagio  $\text{♩} = 60$

Baritone *p* On the i-dle Hill of Su-mer, Slee-py with the flow of streams,---

Piano *pp*

Ex. 5.22: Harvey, from 'On the idle hill of summer'. Music © Copyright 1997-98, Frank Harvey. Used by permission.

55  $\text{♩} = 96$  *rall* *rall*

To night she'll be a - lone To night she'll be a - lone To night she'll be a - lone

*mp* *f*

Ex. 5.23: Vella, from 'Farewell to barn and stack and tree'. Music © Copyright 1997, Joseph Vella. Used by permission.

save, The world might end to - mor - row, You should not see the grave.

sure, sure, (whisper) The world might end to - mor - row, You should not see the grave.

sure, The world might end to - mor - row, grave.

sure, The world might end to - mor - row, to - mor - row, grave.

Ex. 5.24: Hofmann-Engl, from 'If truth in hearts that perish'. Music © Copyright 2004, Ludger Hofmann-Engl. Used by permission.

24

4 tone

I Tempo

sun burns on the half moon hill. By now the blood is

Ex. 5.25: Vella, from 'Farewell to barn and stack and tree'. Music © Copyright 1997, Joseph Vella. Used by permission.

If sted-fast meaning, If sin-gle thought could

Sure, sure, sure, sure, sure,

Sure, sure, sure,

sure, sure,

Ex. 5.26: Hofmann-Engl, from 'If truth in hearts that perish'. Music © Copyright 2004, Ludger Hofmann-Engl. Used by permission.

11  
8  
T. *f*  
Oh, when I was in love with you, Then I was clean and brave.  
Hn

Ex. 5.27: King, from 'Oh, when I was in love with you'. Music © Copyright 2004, Matthew King. Used by permission.

80  $\text{♩} = 90$   
A. Sax. *p*  
S.  $\text{♩} = 90$   
A. *mp* Far in a Wes-ternbrook-land That  
A. *mfs* Far in brook-land That  
T. *mp* In brook-land that  
B. *mp* . Far in a land that

Ex. 5.28: Sharma, from 'Far in a western brookland'. Music © Copyright 2004, Liz Sharma. Used by permission.

1 'Is me team a-plough-ing As I was used to drive, And

Ex. 5.29: Webber, from "'Is me team a-ploughing'. Music © Copyright 1981, Dave Webber. Used by permission.

Love - li - est of trees, the cher - ry now  
Is hung with bloom a - long the bough,

Ex. 5.30: Raven, from 'Loveliest of trees'. Music © Copyright 1998, Michael Raven. Used by permission.

Loveliest of trees the cherry now. Is hung with  
bloom a - long the bough and stands a - bout the  
woodland side bleat - ing white for East - er - tide

Ex. 5.31: Lawson, from 'Loveliest of trees'. Music © Copyright 2004, Alexander Lawson. Used by permission.

fl

ob

cl

bass

cor

perc

harp

solo

I was man a-live? Ay, the hor-ses tram-ple, The har-ness jin-gles now: No. change though you lie un-der The

V 1

V 2

Via

Vcl

CB

*f*

*tutti*

*div.*

*unis.*

Ex. 5.32: Butterworth, arr. Rathbone, from "Is my team ploughing". Music © Copyright 1990s, Jonathan Rathbone. Used by permission.



Go, TO SEE THE CHE - RY MONK WITH SNOW. *pp*

Ex. 5.33: McBirnie, from 'Loveliest of trees'. Music © Copyright 1998, Andrew McBirnie. Used by permission.

What spires, what farms are those? That is the

Ex. 5.34: McLain, from 'Into my heart'. Music © Copyright 2004, John McLain. Used by permission.

48 *rit.* .....  
Voice I am dead and gone.  
Vln. I *mp*  
Vln. II *mp* *dim.*  
Vla. *mp* *dim.*  
Vc. *mp* *dim.*

Ex. 5.35: Mitchell, from 'Flowers' (LXIII). Music © Copyright 2005, John Mitchell. Used by permission.

14

vaul-ted sha-dow shat-ters, Tram-pled to the floor it spanned.

Ex. 5.36: Hughes, from 'Reveille'. Music © Copyright 1996, Laurence Armstrong Hughes. Used by permission.

49

hearkened as I whis-tled the tram-pling team be-side and flut-ed and re-plied

54

*ff* lie down, lie down, young yeo-man what use to rise and rise

Ex. 5.37: Csanyi-Wills, from 'The Yoeman' (vii). Music © Copyright 1996, Michael Csanyi-Wills. Used by permission.

26

*più mosso* = 92

*f*

Oh tam - ish late -

Ex. 5.38: Bailey, from 'Tis time, I think, by Wenlock town'. Music © Copyright 1997, Raewyn Bailey. Used by permission.

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<sup>1</sup> The revival of interest among composers in Housman's liberalist poetry might have been partly a reaction to the 1979 election of a right-wing Conservative government in the UK. See Arnold Whittall, 'British Music in the Modern World', in Stephen Banfield (ed.), *The Blackwell History of Music in Britain, Vol. 6: The Twentieth Century* (Oxford: Blackwell, 1995), 22.

<sup>2</sup> Email to author, 7 Nov. 2003.

<sup>3</sup> Ibid.

<sup>4</sup> Christine Bashford observes that listening to recorded chamber music in the home is 'intrinsically more natural' than listening to recorded symphonic works. The same may be said for art song. Moreover, the compact disc, which can be played on 'personal stereos and in-car sound systems[,] means that the physical surroundings for musical consumption are no longer restricted to the home'. Bashford, 'Chamber Music', in Stanley Sadie (ed.), *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn. (London: Macmillan, 2001).

<sup>5</sup> Meridian E 77031/2. Notes by John Michael East. Reissued on compact disc, CDE 84185 (1989).

<sup>6</sup> Two email messages to author, 25 Jan. 2005. See also editor's comment, 'These records may be said to have initiated a revival of interest in Housman settings, as more recordings, by other artists, have followed since', in *Housman Society Journal* 18 (1992), 51.

<sup>7</sup> Stephen Banfield, 'On Interpreting Housman', *British Music Society Newsletter*, no. 9 (1981), 4–11; rpt., Banfield (1985), 400–405.

<sup>8</sup> See n. 6 above for email messages and n. 4 above for Bashford's confirmation of this observation.

<sup>9</sup> In 2001 the Solaris Quartet commissioned six younger London composers to set *Shropshire Lad* poems for performance at the Ludlow Festival.

Nominal patronage is another way in which performers provide support. For example, Sir Thomas Allen is Patron of Oxford Lieder, formed in 2002 'to promote the neglected art form of song'; see *Oxford Lieder*, <<http://www.oxfordlieder.co.uk>>, (accessed 9 Nov. 2006).

<sup>10</sup> Two email messages to author, 25 Jan. 2005.

<sup>11</sup> Ibid. As an example of audience commitment, Banfield humorously describes his arduous road trip to and from a song weekend. See programme for *A Weekend of English Song*, Ludlow, (Redland, Bristol, UK: Finzi Friends, 3–6 June 2004), 8.

<sup>12</sup> See n. 10 above.

<sup>13</sup> See Wigmore Hall website, <<http://www.wigmore-hall.org.uk/about/history.cfm>>, (accessed 29 Jan. 2005). The Wigmore Hall Trust's biennial International Song Competition for performers was recently discontinued.

<sup>14</sup> See n. 10 above.

<sup>15</sup> *Sibelius*, <<http://www.sibeliusmusic.com>>, (accessed 29 Jan. 2005).

<sup>16</sup> These publishers can be found using an Internet search engine.

<sup>17</sup> However, directions for obtaining almost all the found settings are given in Catalogue 3.

<sup>18</sup> See Composer Bibliographies for biographical sources.

<sup>19</sup> See 'Gebrauchsmusic', in Don Michael Randel (ed.), *Harvard Dictionary of Music*, 4<sup>th</sup> edn. (Cambridge, Massachusetts: Belknap, 2003).

<sup>20</sup> Letter to author, 1 Mar. 2004.

<sup>21</sup> They are Simon Bainbridge, Michael Berkeley, Ned Bigham, Martin Bussey, Ronald Corp, Neil Crossland, Michael Csanyi-Wills, Michael Finnissy, Ludger Hofmann-Engl, Laurence Armstrong Hughes, David Matthews, Milton Mermikides, Allan Moore, Cedric Peachey, Richard Sisson, Howard Skempton, Matthew Slater and John R. Williamson.

<sup>22</sup> In the Decline, six composers produced fifteen atonal or partly atonal settings.

<sup>23</sup> About thirty per cent of compositions in the Renewal are atonal (82 out of 270). In the Decline the ratio is about twelve per cent (15 out of 122).

<sup>24</sup> *Homophonic* is used here to describe an instrumental texture in which one voice-part is melodic, while others form a chordal accompaniment to it. *Homorhythmic* is used when all parts move with the same rhythm.

<sup>25</sup> In polyphonic writing, parts move apparently independently, but often share a motif.

<sup>26</sup> Vincent Persichetti (1915–1987) uses the terms *sharp* and *mild* to classify levels of dissonance. Sharp dissonances are minor seconds and major sevenths, while mild dissonances are major seconds and minor sevenths. The tritone is *ambiguous*, depending on context. See Persichetti, *Twentieth-Century Harmony* (London: Faber, 1961), 14.

<sup>27</sup> Martin Bussey's cycle is all-*Shropshire Lad* except for 'Because I liked you better', which is from *More Poems*.

<sup>28</sup> Herbert Bedford, *An Essay on Modern Unaccompanied Song* (OUP London: Humphrey Milford, 1923).

<sup>29</sup> *Ibid.*, p. 7.

<sup>30</sup> When composers' and critics' dates are not given, either the author has been unable to find the dates, or the subjects have chosen not to reveal them.

<sup>31</sup> 'Loveliest of trees' was one of five settings commissioned by the Housman Society to mark the centenary of *A Shropshire Lad*. Christopher Morley, chief music critic of *The Birmingham Post*, says of this setting that its 'glacial, numbed timbres' are 'entirely appropriate'. See 'Housman Settings Revisited', in *Housman Society Newsletter*, 17 (Feb. 2003), 7.

<sup>32</sup> See David Matthews, 'Programme note', in *Two Housman Songs* [music score] (Faber, 1996).

<sup>33</sup> See 'John R. Williamson, Sonatina for Flute and Piano', *British Music Society Newsletter*, 105 (Mar. 2005), 291. The Manchester School comprises Harrison Birtwistle (1934–), Peter Maxwell Davies (1934–), Alexander Goehr (1932–) and John Ogden (1937–1989).

<sup>34</sup> Brian Newbould, 'Palindrome', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 8 Mar. 2005).

<sup>35</sup> See Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), 57.

<sup>36</sup> Leadbetter seems not to have known the most likely precedent: Gurney's unaccompanied sections in "'Is my team ploughing'", from *The Western Playland* (1908–1921). Email to author, 9 Sep. 2006.

<sup>37</sup> *Ibid.*

<sup>38</sup> The author has not found examples in the *Shropshire Lad* repertoire of chord extensions themselves resulting in bitonality.

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<sup>39</sup> Humphrey Clucas accommodates the lightness of the countertenor voice by providing generally slight-textured accompaniments. This accommodation is even more marked in the other completed *Shropshire Lad* work for countertenor, Al Summers's cycle (rev. 2004), which is treated at length in Chapters 6 and 7.

<sup>40</sup> The work is recorded on *Once Upon a Time* (Qnote, compact disc, QNT10108, 2005).

<sup>41</sup> Email to author, 26 Aug. 2004.

<sup>42</sup> Christopher Morley says that Simon Bainbridge's is 'a macabre, mannered setting'. See n. 31 above.

<sup>43</sup> Morley says Howard Skempton's is 'simple, desolate' and 'an absolutely wonderful little jewel that haunts the memory long after, and which contains solace within its expression of pain'. It is 'best of all' the five centenary Housman Society commissions. See n. 31 above.

Settings by the remaining commissioned composers, Michael Berkeley and Robin Holloway, are of post-*Shropshire Lad* Housman poems.

<sup>44</sup> See David Johnson, 'Round', in *Grove Music Online* (accessed 1 Apr. 2005).

<sup>45</sup> Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge, Suffolk: Boydell, 2002), 11–12.

<sup>46</sup> Cited by Trevor Hold, p. 12.

<sup>47</sup> *Ibid.*, p. 11.

<sup>48</sup> Benjamin Britten wrote one of the longest and probably most famous of British melismata: that on the first syllable of 'excellently' in his setting of Ben Jonson's 'Hymn of Hesperus' from the *Serenade for Tenor, Horn and Strings*, op. 31 (1943).

<sup>49</sup> See discussion of this matter by Christopher Fox, 'The Vocal Music', in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground* (Aldershot, Hampshire: Ashgate, 1997), 211–213.

<sup>50</sup> On *pacing* text in a song, see Hold (2002), 10–11.

<sup>51</sup> Because she is establishing a reputation as a composer late in life, Liz Sharma does not reveal her birth date.

<sup>52</sup> For the range of meanings attached to this term, see Carole Pegg, 'world music', in Alison Latham (ed.), *The Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>53</sup> See *Annual Register* (Bethesda, Maryland, 2002), 487.

<sup>54</sup> The diversity in Housman popular song is part of late twentieth-century diversity in popular music generally. The latter resulted from a rapid succession of African American styles in the 1960s and from their influence on white popular music. See C. H., rev. Albin Zak, 'Popular music', in Randel (2003).

<sup>55</sup> The score is in Dave Webber, *Summer Dusk on Country Lanes* (Tow Law, Co. Durham, UK: Dave Webber, 1993, rev. 2000). The recording is on *Away from it All*, Dave Webber and Anni Fentiman (Old and New Tradition compact disc ONTCD2022, 2002). *Summer Dusk* also contains an original tune for 'Thirteenth Pence a Day' ('The Queen she sent to look for me') from *Last Poems*.

<sup>56</sup> Letter to the author, 12 May 2004. Michael Raven, *A Shropshire Lad: Housman Songs and Welsh Folk Tunes and Harp Music Arranged for Guitar*. (Market Drayton, Shropshire, UK: Michael Raven, 1994). *A Shropshire Lad*, Michael Raven and Joan Mills (compact disc MR69, 1994).

<sup>57</sup> *My Old Friend*, Michael Raven and Joan Mills (compact disc MR80, 1998).

<sup>58</sup> Michael Raven regards George Butterworth's "'Is my team ploughing' as 'ultra dramatic' and 'not [his] cup of tea at all'; letter to the author, 14 May 2004.

<sup>59</sup> Helen Myers and Peter Wilton dismiss traditional music in England as a 'minority interest'; but in Scotland and Ireland, they say it is a 'living tradition'. See 'folk music', in Latham (2002).

David Gregory, on the other hand, says that traditional music 'is both a living tradition and only a minority interest in all three countries'. Email to author, 29 Mar. 2007.

<sup>60</sup> Letter to author, 3 Mar. 2004.

<sup>61</sup> During the Flourishing, classical Scottish composer Erik Chisholm (1904–1971), for some time resident in South Africa, set 'If it chance your eye offend you' (1926). Notes of shorter value precede longer notes within the measure, a development perhaps of the Scotch snap.

<sup>62</sup> *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (compact disc, SHEP CD01, n.d.).

<sup>63</sup> See Catalogue 3.

<sup>64</sup> The element of improvisation distinguishes third stream from the symphonic jazz of Stravinsky and Gershwin, for example. See Gunther Schuller, 'Third stream', in *Grove Music Online*, (accessed 19 Feb. 2005).

<sup>65</sup> John Dankworth had much earlier experience in third stream. In 1959 he collaborated with Mátyás Seiber in composing *Improvisations* for jazz band and orchestra.

<sup>66</sup> *Jacqui Dankworth and New Perspectives Perform Five Housman Settings and Other Jazz Works* (Spotlite Jazz, compact disc SPJ 559, 1996).

<sup>67</sup> The desire on the part of jazz musicians for longer compositions may have its roots in the sacred concert music of Duke Ellington.

<sup>68</sup> Kevin Whittingham (author and host), 'One Hundred Years of *A Shropshire Lad* in British Music', CKUA Radio, Edmonton, Alberta, Canada, 22 Aug. 2004.

<sup>69</sup> See Malcolm Boyd, 'Collaborative compositions', in *Grove Music Online* (accessed 3 June 2005).

<sup>70</sup> See David Buckley, 'Album', in *Grove Music Online* (accessed 25 July 2005).

<sup>71</sup> See 'Tin Pan Alley', in Randel (2003).

<sup>72</sup> There might have been a rock-hybrid setting. Elvis Costello expressed interest, but was not commissioned.

<sup>73</sup> The differences between *arrangement* and *transcription* are not always clear. Compare the entries in the *Oxford Companion to Music* and *Grove Music Online*.

<sup>74</sup> David Owen Norris re-orchestrated 'The Recruit' for conductor John Eliot Gardiner, Balfour Balfour's great-nephew.

<sup>75</sup> See comment about the George Dyson work in Ch. 3.

<sup>76</sup> *The Swingle Singers: Pretty Ring Time* (compact disc, SWINGCD 9, 1994).

<sup>77</sup> The term and the practice are contentious. See 'authenticity', in Latham (2002).

<sup>78</sup> Arnold Whittall, 'arrangement', in Latham (2002).

<sup>79</sup> Email to author, 28 Apr. 2005.

<sup>80</sup> No. 1 of *Two Lyrics after Housman* (1998).

<sup>81</sup> Anthony Everitt provides an overview of current musical activity in the UK in 'Introduction', in *Joining In: An Investigation into Participatory Music* (London: Calouste Gulbenkian Foundation, 1997), 11–18.

<sup>82</sup> Brian Blyth Daubney, for example, was Principal Lecturer in Music at Leicester Polytechnic until 1982, but was a freelancer in 1995, when he composed 'The Lent Lily' and 'March'.

<sup>83</sup> Peter Teague's *A Bittersweet Bouquet* (2004) is an example. See Catalogue 3.

<sup>84</sup> In one respect, the 1996 Housman Society commissions, referred to above, were a force for orthodoxy. Jennie McGregor-Smith says that 'The brief was for a song for high voice, piano and string quartet, so that in the future the songs could be performed with Vaughan Williams' great work *On Wenlock Edge*'. (See '1996 Commissioned Songs', *Housman Society Newsletter*, 16 (Sep. 2002), 3. The restriction undoubtedly minimizes the expense of mounting concerts, but it runs counter to the twentieth-century trend away from pre-First World War chamber combinations.

<sup>85</sup> See Ted Perkins, 'British Pastoral Style and the Oboe', *The Double Reed*, 11/2 (fall 1988), <<http://idrs.colorado.edu/Publications/DR/DR11.2.Perkins.html>>, (accessed 12 Mar. 2005).

<sup>86</sup> Everitt (1997), 14. See n. 81 above.

<sup>87</sup> In non-*Shropshire Lad* contexts, Matthew King, listed above with the academics, is also a community composer.

<sup>88</sup> Everitt (1997) discusses the nature of community music, pp. 14–17.

<sup>89</sup> Peter Teague recently studied composition at Bristol University with John Pickard, but when asked who had been his composition teachers, he replied, 'none really'. Email to author, 9 Mar. 2005.

<sup>90</sup> See Catalogue 1, Renewal.

<sup>91</sup> Desmond Hayes-Lynge's are still unseen.

<sup>92</sup> 'Laurence Armstrong Hughes, Composer', <<http://www.lah.freeuk.com/laurence.htm>>, (accessed 3 June 2004).

<sup>93</sup> B. J. Leggett, *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee Press, 1970), 47.

<sup>94</sup> *Ibid.*, p. 27, for example.

<sup>95</sup> The other four are Ned Bigham, Jenny Gould, Milton Mermikides and Matthew Slater.

<sup>96</sup> Jonathan Walker, 'Schnittke, Alfred (Garriyovich)', in Latham (2002). See also Ivan Moody, 'Schnittke, Alfred, 2. Works', *Grove Music Online*, (accessed 15 Mar. 2005).

<sup>97</sup> *Neil Crossland*, <[home.freeuk.net/crossland/comp1.htm](http://home.freeuk.net/crossland/comp1.htm)>, (accessed 1 Dec. 2003).

<sup>98</sup> See Sophie Fuller, 'women in music', in Latham (2002).

<sup>99</sup> The *British and International Music Yearbook 2003* lists about 900 composers of whom about 60 (7 per cent) are women.



<sup>100</sup> Francis Routh, *Annual Register* (2002), 488.

<sup>101</sup> Everitt (1997), 15.

<sup>102</sup> Given the improvisatory requirement of much of this music, it cannot be completely notated.

<sup>103</sup> Routh, *Annual Register* (2002), 5.

<sup>104</sup> Everitt (1997), 13.

## 6. The Developmental Song Cycles for Voice and Piano

Together, this chapter and the next analyse the seven found all-*Shropshire Lad* cycles for solo voice and piano composed during the Decline and Renewal. Each analysis considers the coherencies of text and music separately, as well as their symbiosis.<sup>1</sup> The musical analyses are detailed but not exhaustive; rather, they attempt to identify broad attributes of each setting.<sup>2</sup>

As explained below, the cycles fall into two groups. This chapter examines the developmental cycles that convey the Lad's journey towards emotional and psychological maturity; and Chapter 7 examines the thematic cycles dealing with individual themes from Housman's poems, such as the loss of youthful love. Textually or musically, some of the seven cycles are more complex than others; and some composers have provided more information than others about the genesis of their works. These are given more space. When the information is available, the discussion also briefly places the cycles in the context of composers' careers and compositional achievements.

The seven cycles are distinct from about seventeen cycles from the later twentieth century that mix poems from *A Shropshire Lad* either with Housman's later work or with the work of other poets. They are also distinct from all-*Shropshire Lad* works for solo voice and instruments, some of which are treated in other chapters. Works revised after the mid twentieth century are excluded if they were composed in the early twentieth century. The seemingly incomplete cycle by Freda Swain (1902–1985) is an example. The undated *Eleven Songs from 'A Shropshire Lad'* by Peter Pope (1917–1991) is also excluded because it is probably a product of the Flourishing.

In practice, the difference between the terms *cycle* and *set* is often unclear.<sup>3</sup> *Cycle* implies a greater degree of coherence than *set*. Some composers do not consider their works cycles, and some use the two terms interchangeably. Whichever term is used for a particular work, however, its unity, both textual and musical, is assumed and demonstrated.

### The Background

From Arthur Somervell's in 1904 up to those in the 1920s there were nineteen British cycles for solo voice and piano having all their texts from *A Shropshire Lad*. That is a rate of roughly one per year. But from then until 1940, there were only three, an apparent waning of interest parallel to the waning of interest in setting individual poems. In contrast, in the period since 1940, covering both the Decline and the Renewal, the author has found another seven cycles, the first dated 1957. This number results in a rate of only one in every five years or so. Yet the seven do represent a slight upsurge of interest in composing *Shropshire Lad* cycles, as distinct from songs.<sup>4</sup>

The upsurge coincided with what Arthur Jacobs (1922–) calls 'a general phenomenon of the 1940s and 1950s—a tendency to make the song into more than a song, and even the song-cycle into more than a song-cycle'.<sup>5</sup> Jacobs seems to attribute the phenomenon, influenced by oratorio and instrumental forms, to Benjamin Britten (1913–1976) and his contemporaries. He cites Britten's *Canticles* (1947, 1952 and 1954), the cantata *Boyhood's End* (1943) by Michael Tippett (1905–1998), the sonata-like *Voices of the Prophets* (1953) by Alan Bush (1900–1995) and others as examples.<sup>6</sup> Later ones include extended vocal works by Robin Holloway (1943–); his *Evening with Angels* (1972) for chamber ensemble should also be mentioned because it is, in the composer's words, 'a kind of voiceless song cycle'.<sup>7</sup>

Several of the living composers of the later song cycles talk about their knowledge of *Shropshire Lad* cycles from the Flourishing, yet none acknowledges any direct influence from major British figures of the later twentieth century. Compared with the early Housman cycles, the seven more recent ones do not generally exhibit characteristics of oratorio or instrumental forms. Nonetheless, the works of Britten and his contemporaries and successors are a background for the later *Lad* composers that might have drawn their attention to the possibilities of the song cycle.

#### The All-*Shropshire Lad* Cycles Since 1940

In chronological order, the seven found all-*Shropshire Lad* cycles for solo voice and piano in the Decline and Renewal follow.

Composer	Title	Date Composed or Published
Gordon Lawson (1931–)	<i>A Shropshire Lad</i>	comp. 1957
Robin Field (1935–)	<i>When I was One-and-Twenty</i>	comp. 1959–60, rev. 1976
Geoffrey Allen (1927–) <sup>8</sup>	<i>Bredon Hill</i>	comp. 1966
Al Summers (1957–)	<i>A Shropshire Lad</i>	comp. 1976–c.1984, rev. 2004
Mervyn Horder (1910–1998)	<i>A Shropshire Lad</i>	pubd 1980
Allan Moore (1954–)	<i>Chill Heart of England</i>	comp. 1985–86
Paul Adrian Rooke (1945–)	<i>When I Was in Love with You</i>	comp. 1999

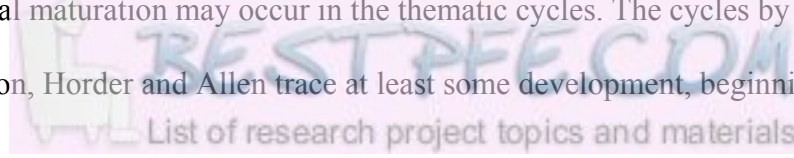
All these works have been performed. Only one (Horder's) has a major publisher's imprint (Alfred Lengnick & Co.); the others are available from either their composers or small Internet publishers. All the composers are professional by at least one measure,<sup>9</sup> although Housman settings are not a major part of their output.<sup>10</sup>

Tabulated musical details of each cycle appear at the beginning of its analysis, and more information about the composers can be obtained using *Composer Biographies* near the end of this thesis.

The recent *Lad* cycles were composed in the United Kingdom, except the expatriate Allen's, which comes from Perth, Australia. Lawson's and Field's were written in early adulthood. Lawson says his is 'one of [his] few early works that has stood the test of time',<sup>11</sup> and Field retains a 'soft spot' for his because it 'encapsulate[s] an emotional situation and mind-set which otherwise would probably have been forgotten'.<sup>12</sup> The cycles by Allen, Summers, Moore and Rooke, on the other hand, are works of mid-career.<sup>13</sup> The date of composition of Horder's is not known, but he may have been approaching seventy. Setting cycles from *A Shropshire Lad* in the later twentieth century has not necessarily been a youth's art, despite the subject matter and the genre. Neither was the Housman cycle necessarily a youth's art in the earlier twentieth century. Although Willie B. Manson (1896–1916) was in his teens and George Butterworth (1885–1916) in his twenties, others, including Lennox Berkeley (1903–1989), Alfred Redgrave Cripps (1882–1950), John Ireland (1872–1969), Arthur Somervell (1863–1937) and Ralph Vaughan Williams (1872–1958) were in their thirties and beyond.<sup>14</sup>

#### The Developmental and Thematic Divisions

The all-*Shropshire Lad* cycles from the Decline and Renewal divide into two groups. Four treat primarily the Lad's character development and three treat themes, such as lost love and the compensations offered by the beauties of nature. The division, however, is not completely watertight: themes occur in the developmental cycles, and partial maturation may occur in the thematic cycles. The cycles by Summers, Lawson, Horder and Allen trace at least some development, beginning with



the first threats to the Lad's early, unacknowledged assumption that he is part of an enduring natural world. Summers's alone takes the Lad all the way from callow youth to stoic adult. Lawson's, Horder's and Allen's take the Lad part way. These four cycles belong in the developmental category and are analysed in this chapter.

Summers's comes first, to provide a benchmark for the others.

The remaining three cycles, by Rooke, Field and Moore, belong in the thematic category. Each of these is less concerned with *A Shropshire Lad*'s depiction of human development than with one or more of its themes. They are analysed in the next chapter.

Drawing from a common group of *Shropshire Lad* poems, yet with different attitudes toward the poetry and driven by different sources of inspiration, the composers develop diverse literary programmes. Moreover, they create new contexts for individual poems that sometimes modify the meanings (discussed in Chapter 2) that each has in *A Shropshire Lad*. The living composers have provided information about the genesis of their settings that further illuminates their choices.

The common group of poems comprises thirty of Housman's sixty-three. The longest cycle (Summers's) has only ten. Stephen Banfield, lamenting a lack of 'span' among early twentieth-century *Shropshire Lad* cycles, quotes Ernest Newman (1868–1959) as saying that Hugo Wolf (1860–1903), a highly productive Austrian song writer, 'would have set virtually the whole of the sixty-three poems, doing for Mr Housman what [he] did for Mörike, for Goethe, for Eichendorff, and others'.<sup>15</sup> The challenge still remains for a British composer to set Housman's entire collection. A complete performance would not be impracticable. At an average of, say, two minutes per song and with an intermission placed logically after poem XXXVII (when the Lad takes the train to London), a cycle of all sixty-three poems would not tire performers

or audience. However, even with their existing cycles, each of which would make only a small part of a recital, the later composers have achieved much in terms of character development or theme.

The expositions that follow in this and the next chapter assume that the reader has a copy of *A Shropshire Lad* at hand and is familiar with B. J. Leggett's analysis of it as encapsulated in Chapter 2. Forty score excerpts from the seven cycles convey composers' styles and support almost all of the following discussion. But the need to keep these chapters within bounds, copyright restrictions and the occasional cost of permission to reproduce scores mean that the evidence for a few observations, while always in a score, may not be among the excerpts. Certainly, the possession of complete scores would help the reader, and it is the author's hope that this thesis will stimulate their dissemination.

### The Four Developmental Cycles

#### 1. Al Summers's *A Shropshire Lad* (1976–c.1984, rev. 2004)

Summers began work on his Housman cycle in the 1970s, after studying the Housman songs of George Butterworth.<sup>16</sup> Earlier in his career, he had written chamber, orchestral and church music. Then, in the 1970s, he became a community composer. Several hundred occasional works for amateur performers, many for unusual combinations of instruments and electronics, belong to this phase of his career. However, a few years ago, he befriended Hywel Davies who, he says, 'helped and encouraged me back into more creative/formal work again'.<sup>17</sup> This friendship preceded the 2004 revision of the Housman cycle. It exists in two versions: one for countertenor and piano (the original) and the other for baritone and piano. Table 6.1

gives its poems and musical parameters. All settings except the last are identified by Housman's number only.

Table 6.1  
Al Summers, *A Shropshire Lad* (1976–c.1984, rev. 2004)<sup>18</sup>

Song 1	Poem:	II ['Loveliest of trees, the cherry now']
	Tonal centre:	D
	Time signature:	13/8
	Tempo:	Dotted quarter-note = 60 <sup>19</sup>
	Form:	Strophic
Song 2	Poem:	XI ['On your midnight pallet lying']
	Tonal centre:	D
	Time signature:	4/4
	Tempo:	Quarter-note = 60
	Form:	Modified strophic
Song 3	Poem:	XVIII ['Oh, when I was in love with you']
	Tonal centre:	Indeterminate
	Time signature:	3/4
	Tempo:	Quarter-note = 160
	Form:	Strophic
Song 4	Poem:	XXVII ['"Is my team ploughing']
	Tonal centre:	D
	Time signature:	2/2
	Tempo:	Quarter-note = 140
	Form:	ABABABAC
Song 5	Poem:	XXXVI ['White in the moon the long road lies']
	Tonal centre:	D
	Time signature:	17/4
	Tempo:	Quarter-note = 100
	Form:	Five phrases in a different combination for each stanza
Song 6	Poem:	XXXIX [''Tis time, I think, by Wenlock town']
	Tonal centre:	D
	Time signature:	6/8
	Tempo:	Eighth-note = 164
	Form:	Six phrases in a different combination for each stanza
Song 7	Poem:	XL ['Into my heart an air that kills']
	Tonal centre:	E major
	Time signature:	4/4
	Tempo:	Quarter-note = 82
	Form:	Monothematic (same phrase, modified, for each line)
Song 8	Poem:	XLV ['If it chance your eye offend you']
	Tonal centre:	Indeterminate
	Time signature:	5/4
	Tempo:	Quarter-note = 140
	Form:	Modified strophic
Song 9	Poem:	LVIII ['When I came last to Ludlow']
	Tonal centre:	Indeterminate
	Time signature:	3/4



	Tempo:	Quarter-note = 148
	Form:	Through-composed
Song 10	Poem and title:	LIX 'The Isle of Portland'
	Tonal centre:	Indeterminate
	Time signature:	11/8
	Tempo:	Eighth-note = 120
	Form:	Through-composed

With ten poems, Summers's cycle is the same length as Somervell's (the first, in 1904) and is also the longest of the later cycles. It is the only one to trace the Lad's complete development from naive rustic to mature stoic in the hostile city, where he becomes fully accepting of change and decay. It thus serves as a benchmark for the other cycles. In scope, it matches some nineteenth-century dramatic *Liederkreis*.<sup>20</sup> Moreover, it is the only cycle to present its poems strictly in Housman's order. (Even Somervell's has its last two poems out of order.)

The composer says that, like the Shropshire Lad, he too is 'a country-raised fellow with no great love of big cities, but this [denigration] was not consciously part of any intention when writing these pieces'.<sup>21</sup> His choices of poems were initially a 'gut-reaction', but afterwards, he says, 'I felt I'd chosen strong material'.<sup>22</sup>

Four poems (II to XXVII) are from the *Lad*'s Shropshire group, and five (XXXIX to LIX) from the London group. Poem XXXVI, with its journey motif, serves as the transition. Summers's Shropshire group covers the Lad's developmental period beginning with his separation from nature. In II he becomes aware that, unlike nature constantly renewing itself, he will not endure. His preoccupation with death is apparent in XXVII. In addition to the naive rustic at the beginning of II, the Lad has two other personae in this period: the lover and the soldier. In XI, he is both, seeking sexual favour as a temporary diversion before being killed in a distant land: 'Therefore, since I go tomorrow, || Pity me before.' In XVIII, he is the not-yet-tragic lover, recovering quickly from an affair of the heart but, nevertheless, learning that

human emotion is ephemeral. In XXVII, when a woman takes another lad as lover after the death of her previous one, the permanence of humankind is set against the impermanence of the individual. After these lessons about love and mortality, the anguished Lad leaves his shire (XXXVI).

Summers's choices from the London poems at first address the theme of estrangement. The Lad imagines 'high snowdrifts in the hedge || That will not shower on me' (XXXIX) and—in Housman's perhaps most famous couplet—'happy highways where I went | And cannot come again' (XL). Although experiences in Shropshire induced anguish, the countryside is nevertheless a place of vitality and the reminiscences in these poems help to establish the loneliness of city life.

Poem XLV introduces the anomalous biblical injunction to destroy in order to heal: 'And if your hand or foot offend you || Cut it off, lad, and be whole' (lines 5 and 6). Housman extends the anomaly by suggesting that death can ward off further decay: 'stand up and end you, || When your sickness is your soul' (lines 7 and 8). It seems that life can lead to ill-health, but death can save the good.<sup>23</sup> In LVIII and LIX, the Lad—now no longer a youth, but Housman's model of mature man—speaks with acceptance of transience and death. His earlier anguish is replaced by mere nostalgia for youth, countryside and friends.

In choosing ten poems to convey the Lad's development, Summers omits only the criminal persona (IX, for example) and the late-Shropshire recognition that all humans are in the same situation: 'Then 'twas the Roman, now 'tis I' (XXXI, line 16). Thus, the composer achieves almost an essential *Shropshire Lad*.<sup>24</sup>

Summers's Housman cycle sounds mostly atonal.<sup>25</sup> Even when his chords are more or less traditional (frequently with added seconds and fourths), their roots do not progress traditionally. Nevertheless, Table 6.1 shows that tonal centres are often

discernible, although not strongly. Songs 1, 2, 4, 5 and 6 anchor around D. The composer uses several methods, both linear (melodic) and vertical (harmonic) in either vocal line or accompaniment, to convey this centre. For example, Song 1 has an ostinato bass line comprising the upper tetrachord of the Dorian mode (D down to A). *See Ex. 6.1 at end of chapter.* There is a D pedal point throughout Song 2. In Song 4, the first felt cadence (at ‘man alive?’) suggests D tonality. In the first stanza of Song 5, both vocal line and accompaniment also suggest D.<sup>26</sup> In the last three songs of the cycle, however, the D-centredness is gone. An increasing sense of atonality, as well as dissonance, coincides with the Lad’s moving from an intense pastoral life to an ascetic urban one.

The accompaniment is sparse throughout the cycle. There are never more than four notes sounding at once, and often only two. It is thus more apt for the delicacy of the countertenor voice than the baritone. Nevertheless, within those limits the composer contrives four different textures, each used consistently throughout a song: solid chords (Songs 1, 4, 8 and 9), broken chords (Songs 3 and 7), thin streams of half and whole steps between hands (Songs 2 and 10) (*see Ex. 6.2*) and streams of octaves in each hand (Songs 5 and 6). The composer varies these textures intentionally, not to paint words but to create overall mood. Songs 5 and 6, for example, mark the transition from Shropshire to London and are made into a unit by the directive ‘attacca’ between them. The repeated quarter-note octaves in 5 (‘White in the moon the long road lies’) convey a sense of steady movement appropriate for the long, plodding journey. By contrast, in the first London song (6, ‘’Tis time, I think, by Wenlock town’) the octaves are sustained and more appropriate for the Lad’s soliloquizing.

Song 9 has solid chords, and the pianist's right hand is in the bass register. The resulting thick texture conveys the Lad's preparation for death. It contrasts with the higher register chords in Song 2, expressing the vividness of the scene with the cherry tree and the Lad's early identification with nature. Thus, Summers's control of texture is consistent with the Lad's development throughout the cycle.

A third example of the composer's use of texture occurs in Song 10. Its introduction restates, although more slowly, the introduction to Song 1.<sup>27</sup> When the voice enters, however, the solid harmonies of Song 1 are replaced by the thin texture of repeating half and whole steps, reinforcing the asceticism of the texts of the last London songs.

Countermelodies are another expressive feature of Summers's accompaniments. The most sustained example is in Song 7 ('Into my heart an air that kills'), which is the most nearly tonal of all the songs in the cycle; it lacks only a D sharp to be in the key of E major. The piano's right hand part is like a shepherd's pipe in close dialogue with the voice. *See Ex. 6.3*. The pipe melody continues almost seamlessly until measure 29, when it stops abruptly; it re-enters two measures later on a quasi-tonic note (E) and fades away. Meanwhile the voice continues alone initially and ends on a quasi-dominant (B). This final polarizing of voice and countermelody befits the Lad's estrangement from Shropshire.<sup>28</sup>

Another significant countermelody is in Song 3 ('Oh, when I was in love with you'). The poem has two contrary meanings: there is its light-hearted treatment of the Lad's brief love affair and its deeper concern over his discovery of the impermanence of human relationships. Summers's atonal idiom—with its intentionally directionless harmony after the first, forceful C minor triad—conveys the underlying anxiety. Meanwhile, the sections of syncopated eighth-notes in the piano's countermelody

(coupled with the waltz-like tempo) convey the poem's surface gaiety. Summers's setting thus supports Housman's juxtaposition of meanings.

Elsewhere too the balance of Housman's meanings is maintained. In Song 8 ('If it chance your eye offend you'), the percussive, highly dissonant, triple-forte chords convey unmistakably the violence of self-mutilation. Moreover, the countertenor is directed to sing 'with a rasp'. Paradoxically, the aim of the violence is at first to heal. The vocal line throughout has a prominent minor third (A-flat), which changes to a major third (A-natural) at these healing moments ('and be sound', 'salves to friend you' and so on). *See Ex. 6.4*. At the end, the violence leads to the idea of death as a preservative<sup>29</sup> and the vocal line descends to a brighter-than-expected F sharp. In spite of the atonal ambience, these subtle chromatic changes have a *tierce de Picardie*-like effect, both acknowledging the healing and preserving the poem's dual meanings.

A prominent source of unity in Summers's settings lies in their vocal lines of mostly one note per syllable. Typically, they are built from unique groups of phrases, each covering one line of text. In each stanza, individual phrases—with modifications to allow sometimes for different poetic metres—are assembled in different sequences. Song 5, for example, has five musical phrases, although each stanza has only four lines. These are the words at the first appearance of each phrase:

Phrase *a*: 'White in the moon the long road lies'

Phrase *b*: 'The moon stands blank above'

Phrase *c*: 'That leads me from my love'

Phrase *d*: 'Still hangs the hedge without a gust'

Phrase *e*: 'Trudge on, trudge on, 'twill all be well'.

The first stanza comprises phrases *a, b, a', c*. *See Ex. 6.5*. The second stanza comprises *d, a, b, a'*; the third, *c', d', e, a*; and the fourth, *b, a', c', e*.<sup>30</sup> This method of

melodic construction results in cohesive vocal lines, but not always a tight relationship between music and text. For example, the third and fourth lines of both the first and last stanzas are a refrain: ‘White in the moon the long road lies || That leads me from my love’. They are a structural feature of the poem, yet are set to a different combination of musical phrases: *a'*, *c* in stanza 1 and *c'*, *e* in stanza 4. Similarly, the repetitions ‘Still, still’ (stanza 2) and ‘Trudge on, trudge on’ (stanza 3) are placed symmetrically about the poem’s mid-point and serve the same purpose: to slow the line.<sup>31</sup> Together, they are another structural feature of the poem, yet are set to different notes: part of *a* in stanza 2 and part of *e* in stanza 3.

Summers does not always set Housman’s poems according to the convention that important words should coincide with the music’s regular pulses. Yet, agogically, the vocal lines can be mimetic.<sup>32</sup> At the beginning of Song 5, for example, the words ‘White in the moon’ are momentarily halted by a quarter-rest after ‘in’ and the pulse is disguised. *See Ex. 6.5*. However, when the words repeat in measure 3 (to the same notes), they are uninterrupted, and the pulse is clear. Thus, the Lad seems to gain momentum after his initially hesitant departure from Shropshire. Song 2 provides a more extended example: the fifth and sixth lines of the first stanza. Rests and anticipations of the beat contradict the scansion of the text. For example, the subsidiary word ‘should’ receives a slight accent because of the following rest, and ‘ease’ loses its accent because of the eighth-notes tied across the bar-line. The resulting uncertainty effectively conveys the Lad’s timorous appeal to his sweetheart and his fear of departing for war.

In his song cycle *A Shropshire Lad*, Al Summers achieves musical coherence primarily through the particular construction of vocal lines and recurring textures in the accompaniment. He uses texture, as well as varying degrees of dissonance and

atonality, to convey the narrative aspect of the text. Through harmony, he captures a song's overall mood; through melodic design, he reveals line-by-line meanings; and, using countermelodies and other devices, he acknowledges Housman's ironies.

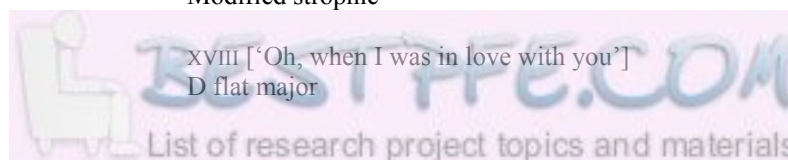
## 2. Gordon Lawson's *A Shropshire Lad* (1957)

Gordon Lawson is now retired in Spain, but remains active in local music making and continues to examine for the Associated Board. At the time of his Housman composition, however, he was teaching at Ellesmere College in Shropshire and knew 'intimately' the Housman settings of Arthur Somervell.<sup>33</sup> These and a love of the countryside drew Lawson to *A Shropshire Lad*. He says that 'the Welsh borderlands are among the loveliest areas in England'.<sup>34</sup>

Throughout his career, Lawson has composed songs and song cycles, setting—in addition to Housman—Robert Bridges (1844–1930), G(ilbert) K(eith) Chesterton (1874–1936), Walter de la Mare (1873–1956), T(homas) S(tearns) Eliot (1888–1965), William Shakespeare (1564–1616), William Butler Yeats (1865–1939) and others.<sup>35</sup> His catalogue contains about 150 compositions, including chamber, piano, church and choral works. Table 6.2 gives the poems and musical parameters of Lawson's Housman cycle, which is for baritone voice.

Table 6.2  
Gordon Lawson, *A Shropshire Lad* (1957)<sup>36</sup>

Song 1	Poem: Key: Time signature: Tempo and style: Form:	XXIII ['The lads in their hundreds to Ludlow come in for the fair'] E flat major 6/8 Allegro piacevole Strophic
Song 2	Poem: Key: Time signature: Tempo and style: Form:	LIV ['With rue my heart is laden'] B flat major 3/4 Adagio e con espressione Modified strophic
Song 3	Poem: Key:	XVIII ['Oh, when I was in love with you'] D flat major



	Time signature:	4/4
	Tempo and style:	Poco allegretto
	Form:	Through-composed
Song 4	Poem:	XL [‘Into my heart an air that kills’]
	Key:	E flat minor
	Time signature:	9/8
	Tempo and style:	Non troppo lento
	Form:	Strophic
Song 5	Poem:	XLIX [‘Think no more, lad; laugh, be jolly’]
	Key:	A major
	Time signature:	3/4
	Tempo and style:	Allegro con brio
	Form:	Strophic

Lawson says that he did not conceive his Housman set as a cycle and had no thoughts of developing a persona.<sup>37</sup> Rather, ‘The poems immediately got my musical thoughts in motion and the order in which they appear was dictated mainly through an attempt to create a satisfying group with contrasting mood, key and tempi’.<sup>38</sup> Nevertheless, Lawson’s selection and ordering of poems does convey a significant, if unexpected, change in the *Lad*.

In five songs, this cycle telescopes the protagonist’s development from innocence to knowledge and anxiety and, then, not—as in Housman—to calm acceptance of change and death, but to a singular devotion to pleasure. The poems, in common with the other *Lad* cycles except Summers’s, are out of Housman’s order. London poem LIV is inserted between two Shropshire poems, themselves out of order: XXIII and XVIII. Lawson uses only Housman’s numbers at the head of each song.

At the beginning of the cycle, in XXIII, the *Lad* is already preoccupied with transience, but learns that, ironically, death can preserve things of value—in this case, youth. He speaks of ‘The lads that will die in their glory and never be old’ (line 16). In the second poem (LIV) he is still preoccupied with transience and still learning that death is a preservative—now of ‘golden friends’ who sleep ‘By brooks too broad for leaping’ and ‘In fields where roses fade’ (lines 5 and 8).



Lawson's third choice (XVIII) reinforces transience—this time, of love and, by extension, all human emotion: 'And now the fancy passes by, | And nothing will remain' (lines 5 and 6). The fourth poem (XL) speaks of the Lad's loneliness expressed through his estrangement from Shropshire, 'the land of lost content' (line 5). His separation is not only from friends and lovers, but also from countryside.

Suddenly, in the fifth and last poem (XLIX), the Lad adopts a hedonistic—rather than stoic—attitude, apparently to relieve accumulating anxiety.<sup>39</sup> Because of this poem's placement at the end of Lawson's cycle (and towards the end of Housman's collection), it must be read as heavy satire, underscoring the need for a reflective *carpe diem* response, rather than a carousing response, to transience and death. Lawson would have been truer to Housman if the last poem had been, say, LX ('Now hollow fires burn out to black'), with its stoic directive to 'Square your shoulders, lift your pack, | And leave your friends and go' (lines 3 and 4). Yet XLIX, unlike LX, does allow composer and performers a boisterous—if falsely jolly—finale.

The compositional idiom of Lawson's Housman set is conservative; text setting is syllabic; tonality is traditional; and accompaniments are mostly homophonic and sustained, often looking, apart from the last song, much like liturgical organ music.<sup>40</sup> Only for one brief moment, the four-measure introduction to Song 4, does the motive of one song run into the next. Yet the composer achieves both a recognisable musical voice and a unified work largely through the use of extended passages of non-functional harmony and unexpected modulations, often to keys a semitone away. Cadential formulae, notably flat VI to I and flat II to I, also contribute to the recognisable voice.

Somewhat in the manner of a traditional dance suite, Lawson's tempos alternate between quick (or moderately quick) and slow. *See Table 6.2.* The sequence

of keys, however, ranges more widely than in a traditional suite, for affective purpose. Up to the fourth song, the cycle's primary tonality would seem to be E flat: the first song is in E flat major and the fourth in E flat minor, although it ends with a drawn-out tierce de Picardie—as well as a flat II to I ending in the piano's coda. *See Ex. 6.6.*

From the second through the fourth songs, however, Table 6.2 shows that there is a darkening of tonality as the key signature changes from two flats in Song 2 to five in Song 3 and then to six in Song 4. This darkening supports the Lad's cumulative experiences about decay and death and his gradual estrangement from Shropshire. The last song, however, is in A major, a tritone away. This abrupt change to a bright, remote key, coupled with a more active accompaniment, signifies musically the Lad's escape into a hedonistic episode that, for the time being at least, relieves his anxiety about mortality.

The tritone movement to the last song of the cycle is thrown into relief by smooth tonal connections between the other songs. Their final cadences are never strong. The accompaniment of Song 1 ends with a V4/3 to I progression, thus avoiding a strong dominant-tonic leap in the bass. The voice, meanwhile, ends on the dominant note, approached from the supertonic. This leap is equivalent to a dominant-tonic leap in B flat major. It is almost as if there are two keys at the end of Song 1: E flat in the accompaniment and B flat in the voice. *See Ex. 6.7.* The voice's final note then becomes the tonic of Song 2. Song 2 ends on its dominant chord, which is also a V/vi of D flat major, and vi is the first chord of Song 3. The voice in Song 3 ends on the supertonic, which becomes the tonic of Song 4.

The only abrupt transition is between Songs 4 and 5, from solitary reminiscence to communal carousing. A triple-piano E flat major chord at the end of Song 4 is followed by a percussive V13 of A major at the beginning of Song 5.

Clearly, Lawson uses tonality and cadential harmony, as well as dynamics, to serve the literary purpose behind his choice of poems.

Generally, the music of individual songs does not relate closely to specific words or images in Housman's text. In the strophic Song 4, for example, the loure-like rhythm rocks gently throughout. There is no melodic climax within the stanza. Rather, the vocal line is confined to a narrow range (an augmented fifth) and its third and fourth lines simply repeat the rhythm of its first and second lines. Lawson does not attempt to convey impressions (such as the wind in stanza 1) or feelings (such the bitterness associated with the 'happy highways' in stanza 2).<sup>41</sup> A single exception is the first harmonic surprise: a major chord on flat VII coinciding with 'kills'.

Song 4 is successful, however, in capturing the poem's overall mood of restless melancholy resulting from recollected youth. It does this primarily through modulations to unrelated keys and non-functional harmony. This song is the most harmonically coloured of Lawson's cycle. Both its stanzas begin in the tonic of E flat minor and end a semitone higher in E major; their harmony is identical. This elevation of the tonal centre is a better fit for stanza 1 than for stanza 2, because it supports the rhetorical question in stanza 1. When the voice begins, the function of each chord is indeterminate, and it is not until the end of the first stanza that the music creates the higher tonal centre (E major). *See Ex. 6.8.* Lawson's intentionally vague music supports the notion that the Lad's memories of the countryside of his youth, far from being comforting, induce tension. The setting thus contributes to the cycle's build-up to the Lad's plunging, in Song 5, into a hedonistic escapade.

Even in the only through-composed setting, Song 3, Lawson's intent is to capture the broadly changing moods of Housman's text, rather than painting individual words and images. He does this through the use of key. In the first stanza,

the lover's initial happiness is expressed in the warmth of D flat major. In the second stanza, that mood dissipates when he realizes that everything passes away. The music moves rapidly to distant keys, first E minor and then, at 'And nothing will remain', C major. In this context, the latter 'white' key seems cold, properly befitting death. *See Ex. 6.9.* The excursion to these remote keys, however, is brief (four measures), and the Poco allegretto setting maintains the surface light-heartedness of Housman's poem. Thus, in this setting, Lawson achieves a balance of opposing forces: he conveys both the poem's tone and its acknowledgement of temporality.<sup>42</sup>

It is through the large musical aspects, tonal design and the intentional ambiguity of main cadences, as well as non-functional harmony, that the composer creates a musical unit supporting both his choice and ordering of poems and his abridged view of the psychological development of Housman's protagonist.

### 3. Mervyn Horder's *A Shropshire Lad* (1980)

Mervyn Horder, the second Baron Horder of Ashford in the county of Southampton, was a musical journalist and, for a long time, chair of the publisher Gerald Duckworth & Co. His published compositions include piano solos and duets, chamber works, church anthems and song cycles to texts by John Betjeman (1906–1984) and Dorothy Parker (1893–1967), as well as Housman.<sup>43</sup>

Horder's Housman cycle has five songs and was published by Lengnick in 1980 in a version for high voice. All its poems are from the Shropshire group, and only one (XXIX) is out of Housman's order.<sup>44</sup> Table 6.3 gives the poems and musical parameters of Horder's Housman cycle. It is perhaps the least unified of the seven cycles; yet there are sources of coherence, and the music serves the ordering of the poems. The song titles are those in the published score.

Table 6.3  
Mervyn Horder, *A Shropshire Lad* (1980)<sup>45</sup>

Song 1	Poem and title: Key: Time signature: Tempo: Form:	II ‘Loveliest of Trees’ G major C (Quarter-note = 72) <sup>46</sup> Ternary ABA’
Song 2	Poem and title: Key: Time signature: Tempo: Form:	V ‘Goldcups’ (stanza 3 omitted) G major 6/8 (Dotted quarter-note = 60) Strophic
Song 3	Poem and title: Key: Time signature: Tempo: Form:	XXIX ‘The Lenten Lily’ A major C (Half-note = 60) Modified strophic
Song 4	Poem and title: Key: Time signature: Tempo: Form:	XIII ‘When I was One-and-Twenty’ A major C (Half-note = 60) Strophic
Song 5	Poem and title: Key: Time signature: Tempo: Form:	XXXVI ‘White in the Moon’ F major C (Half-note = 60) Through-composed

The first four poems (three set in springtime) present a series of agonizing discoveries about the world and human relationships. In poem II the Lad understands for the first time that he is mortal. But with the optimism of youth he resolves to seize the day: ‘About the woodlands I will go || To see the cherry hung with snow’ (lines 11 and 12). In poem V he becomes the victim of love’s misfortune and learns that human emotion is capricious. In XXIX, his sense of urgency grows, his time horizon draws much closer than the fifty remaining years in II and he urges immediate action: ‘Bring baskets now’ (line 16). Death, in II more an intellectual awareness, has become real. Poem XIII then presents another romantic misadventure confirming life’s inconstancy: ‘The heart out of the bosom’ is ‘sold for endless rue’ (lines 11 and 14).

In these foregoing poems, Horder presents the Lad's alienation from nature and his growing consciousness of transience before his departure, in XXXVI, from a life of sensuousness and emotion. At the end of the cycle, these qualities are gone and replaced by a solitary figure trudging through the night along a dusty road. Thus, the Lad begins the trading of vital life for later stoic life, and the cycle leaves him part way on his journey toward maturity.

Horder's musical idiom in *A Shropshire Lad* is ultraconservative. In reviews of the work after its publication, Peter Pirie said it is 'in the style of 70 years ago',<sup>47</sup> and Graham Trew said it is not 'in the least contemporary'.<sup>48</sup> Horder sets most of the text syllabically. The vocal lines are highly melodic, the harmony is functional, the voice-leading is a source of colour and there is textural variety in the accompaniment matching Housman's poems. However, the cycle has no reprises, recurring motifs or connecting interludes. Moreover, key relationships, perhaps with one exception, are not a source of cohesion or of textual support. That possible exception occurs in the transition from Song 4 to Song 5, where the tonic is flattened by a major third, from A major to F major. Song 4 ends with a tonic minor chord (iii of F) after a deceptive cadence from V to flat VI, which becomes I of F. The tonal change seems carefully planned, and, after the fanciful 'When I was one-and-twenty', is appropriate for the Lad's solitary trudging by pale moonlight. However, in the recording of this work, under the 'supervision' of the composer<sup>49</sup> and with baritone voice, Song 4 is in F major and Song 5 in D major, only a minor third lower. Thus, the smooth transition between the last two songs in the published score may not have been important to the composer. Elsewhere too, the key relationships on the recording are different from the published key relationships. In the complete recorded cycle, the keys are E major, F Major (not G as given in the CD booklet), G major, F major and D major. On this

occasion at least, the composer seemed willing to permit keys in performance that changed the published tonal relationships.

In other ways, however, there are musical characteristics—melodic, harmonic and rhythmic—that give coherence to Horder's Housman cycle. Melodically, there is a strong preference for either the dominant note or the fifth of the dominant chord in the vocal line at cadences. In the first two songs all the cadences at the ends of stanzas are on the dominant. This note has different implications depending on the context. For example, both songs end with a sense of expectation (dominant) rather than finality (tonic), thereby helping the cohesion of the cycle. The dominant at the end of 'Loveliest of trees', echoed by the sweep up to the final D in the accompaniment, supports the tension inherent in the idea of the cherry bough laden with snow. *See Ex. 6.10*. Thus the cadential dominant notes in the vocal line can be both structural and expressive.

Although Horder's text setting is basically syllabic, the vocal line of Song 1 (unlike those of the other songs) is occasionally floreated with arpeggios or stepwise movement, mostly on emotive words: 'white' in stanza 1, and both 'hung' and 'cherry' in stanza 3. *See Ex. 6.10*. These decorations are sensible responses to the text. For example, the triplet scale passage at 'hung' has both pictorial and connotative functions. Its rapid descent suggests the curve of the snow-laden bough, and it also throws into relief the third stanza's Good Friday symbolism that counteracts the first stanza's mention of Eastertide.

The very first arpeggio in the setting, however, seems to have no relation to Housman's text. On 'along the', the vocal line covers an eleventh in the two beats preceding a sustained high A (the fifth of V/V) on 'bough'.<sup>50</sup> *See Ex. 6.11*. At this cadence the music adds unwarranted prominence to the words. The poet would have

been better served if floreatation had been coincident with either of the accented words of the previous measure ('hung' and 'bloom').<sup>51</sup>

An undercurrent of drawn-out dissonance is a harmonic trait contributing to the stylistic unity of Horder's *A Shropshire Lad*. In Song 1, for example, there is a two-beat secondary seventh (vi7, EGBD) on 'now'. See *Ex. 6.11*. The seventh (D) in the vocal line is long and ornamentally resolved (via G). In the next measure, the voice has a long accented passing note (A) on 'bloom', which is preceded by a short unaccented passing note (B) on 'with'. See *Ex. 6.11*. At the first 'Eastertide' (measure 12), the accompaniment has an arpeggiated dominant chord (D major) with a suspended fourth (G) lasting a whole measure. Such dissonances in Song 1, however, are not concerned with word painting but rather with creating an atmosphere of tension appropriate to the Lad's new awareness of his mortality.

Song 5 contains a particularly striking use of long-held dissonance. It begins with the tonic chord (F major) having a suspended fourth (B flat) lasting two measures and sounding simultaneously against its resolution (A). The vocal line begins and ends on, and keeps returning to, C (the dominant). This note is a harmony note until 'moon' in the second line of text, when it becomes a long seventh (first in a chord of D minor and then in a chord of D flat major) with a stationary resolution into the next measure (7). As in Song 1, this long dissonance is not concerned with individual word painting, but with conveying the general tension in Housman's scene as the Lad leaves Shropshire.

In addition to the foregoing melodic and harmonic features that lend coherence to Horder's cycle, there is the composer's use of accompanimental rhythm to convey his songs' central moods and images. For example, the triplets of Song 1 (*Ex. 6.10*), suggest both the delicacy of the cherry tree's petals and the Lad's energy and



optimism in spite of his new awareness of mortality. In Song 2, two eighth-notes followed by an eighth-rest in 6/8 time create a sense of skipping appropriate for a courting couple gathering flowers in springtime. The insistent rhythm also conveys the Lad's pulsing ardour, which clearly increases when the third stanza breaks into sixteenth notes. The vigour of Housman's text in Song 3 ('The Lenten Lily') is matched by the whirling eighth-note parallel sixths. In marked contrast to the first four settings, Song 5 ('White in the Moon') depicts the reluctant departure from Shropshire through its steady-treading, broken-chord bass and the tonic pedal reiterated throughout the first stanza. *See Ex. 6.12*. The music supports the idea of the Lad beginning to trade vital for stoic life.

In his musical settings, Horder is true to the developmental view he takes of *A Shropshire Lad*'s protagonist, as well as to his selection and ordering of poems. Moreover, although Horder's cycle lacks a tonal design, it does have pervasive musical features—melodic, harmonic and rhythmic—that lend it coherence.

#### 4. Geoffrey Allen's *Bredon Hill* (1966)

Geoffrey Allen graduated in geography from Oxford University and moved to Australia in 1951, where he became a librarian. He founded the Recording Society of Australia and The Keys Press, which publishes works by Australian composers. Now that he is retired, his composing has experienced resurgence. His compositions, approaching Opus 50, include piano sonatas, chamber works and over twenty songs. Allan is a self-taught composer. The major influences on his style are mid twentieth-century British and French composers.<sup>52</sup>

The composer says of *Bredon Hill* that 'the drive for these songs was my like of Housman, and my feeling that he was a poet of protest against war and the senseless waste of life'.<sup>53</sup> Allen was 'conscious of some earlier settings, primarily

Butterworth and Vaughan Williams’, but had not heard John Ireland’s. His score quotes George Butterworth.<sup>54</sup> Moreover, he says that he composed with the voice of British tenor Peter Pears (1910–1986) in mind.

Allen chose poems from *A Shropshire Lad* that he liked most. They were ‘sympathetic to [his] mood of the time’.<sup>55</sup> All stimulated a musical response in him, devolving, in part, from language (‘no difficulty over long words’) and rhythms compelling ‘a particular musical metre’.<sup>56</sup> In addition, he says that in Housman’s poetry there is typically ‘a sudden change of mood [usually] in the final stanza—the punch line, as it were’.<sup>57</sup> He adds, ‘I think all, or nearly all, the poems I chose have this characteristic.’<sup>58</sup> Unlike Field, the expatriate Allen does not express a strong love of English landscape as a motivation for setting Housman, although it is a theme of *Bredon Hill*.

Allen says, ‘a cycle is meant to be sung in its entirety, but that never prevents singers singing individual songs out of context . . . I think *Bredon Hill* is a cycle, but I don’t have any overriding argument for why it is’.<sup>59</sup> He gave Housman’s title for poem XXI to the complete work because he is ‘very fond of that poem’ and ‘it is the “big” song of the set’.<sup>60</sup> Table 6.4 gives the cycle’s musical parameters. The music is tightly unified, and text and music relate closely.

Table 6.4  
Geoffrey Allen, *Bredon Hill* (1966)<sup>61</sup>

Song 1	Poem and title: Time signature: Tempo and style: Form:	LVIII ‘When I came last to Ludlow’ 12/8 Allegro non troppo (Dotted quarter note = <i>c.</i> 104) <sup>62</sup> Through-composed
Song 2	Poem and title: Time signature: Tempo and style: Form:	II ‘Loveliest of trees’ 4/4 Adagietto (Quarter note = <i>c.</i> 70) Through-composed
Song 3	Poem and title: Time signature:	XVII ‘Twice a week the winter thorough’ 2/4

	Tempo and style:	Allegro energico (Quarter note = <i>c.</i> 120)
	Form:	Modified strophic
Song 4	Poem and title:	IV 'Reveille'
	Time signature:	4/4
	Tempo and style:	Allegretto con brio (Quarter note = <i>c.</i> 112)
	Form:	Incomplete rondo (ABA'CA"D)
Song 5	Poem and title:	XXXV 'On the idle hill of summer'
	Time signature:	6/4
	Tempo and style:	Andantino (Quarter note = <i>c.</i> 95)
	Form:	Through-composed with three recurrent phrases
Song 6	Poem and title:	XXXVI 'White in the moon'
	Time signature:	2/4
	Tempo and style:	Largo (Quarter note = <i>c.</i> 40)
	Form:	Through-composed with one recurrent phrase
Song 7	Poem and title:	XXXIX "'Tis time, I think'
	Time signature:	2/4
	Tempo and style:	Allegretto (Quarter note = <i>c.</i> 102)
	Form:	Through-composed
Song 8	Poem and title:	XXI 'Bredon Hill'
	Time signature:	4/4
	Tempo and style:	Andante tranquillo (Quarter note = <i>c.</i> 84)
	Form:	ABA'CDEFA"

Although three of the songs (XXXV, XXXVI and XXXIX) are in order, the others move, seemingly without pattern, between Shropshire and London. Clearly, it was not the composer's intent in *Bredon Hill* to convey a youth's maturation, as Leggett expounds. Nevertheless, the poems in Allen's cycle do cohere. First, there are Housman's 'twists', or sudden changes of mood, that the composer identifies. They include the *carpe diem* resolve at the end of poem II and the Lad's sudden decision, on 'the idle hill of summer', to enlist (XXXV). Second, the protest against war that Allen identifies, expressed through the loss of friends and premature death, is evident in the consecutive poems IV and XXXV. Yet, as Housman makes clear, death comes to everyone, whether soldier or civilian, and this broader view is the more pervasive one in Allen's cycle. It culminates, in the final poem (XXI), in the church bells' universal call to the funeral.

*Bredon Hill*'s preoccupation with death, premature or not, is counterpointed by expressions of natural beauty and the vitality of life in Shropshire. These expressions are other unifying themes in the composer's choice of poems, even though the expatriate claims no special love of English landscape. Six of the eight poems in *Bredon Hill* are from Housman's Shropshire group and even the two from the London group look back to earlier times in the country. Associated with Shropshire is the anguish of learning that life's primary elements are change and decay. As in Summers's cycle, change includes estrangement from friends (LVIII), lover (XXXVI) and even land (XXXIX). Housman's later 'man of stone' (in LI), free of anguish, does not appear in Allen's *Bredon Hill*. Although youthful optimism and a *carpe diem* drive surface early (in II and IV), they are inexorably outweighed by the awareness that both human and natural cycles are meaningless. In XVII life follows the seasons without purpose, from football to cricket to football; and in XXXVI the round world turns again and again. Finally, in Allen's 'big' setting (XXI), the Lad learns that even love, to a youth surely the most desirable and enduring of human emotions, is impossible amidst transience and death. Thus, anguish emerges as the key emotion of *Bredon Hill*, an emotion for which atonality and tenor voice are both apt. Moreover, the anguish is unalleviated by a tranquil epilogue, such as follows Vaughan Williams's setting of XXI in *On Wenlock Edge*. However, when Allen's Lad sighs, 'I will come', his acceptance of his fate marks the beginning of his journey toward maturity.

Musically, Allen's Housman cycle is complex and requires a long examination. It combines traditional elements with an eclectic<sup>63</sup> mix of dodecaphonic (but sometimes near-tonal) voice parts and freely atonal accompaniments. Such a combination shows the composer's awareness of twentieth-century developments.

Contemporaries of Arnold Schoenberg (1874–1951) and many more-recent composers, such as Britain’s Peter Maxwell Davies (1934–), have combined serialism with tonality.<sup>64</sup>

*Bredon Hill* retains strong links with lied and Liederzyklus. Settings are syllabic. Phrase lengths are typically symmetrical; Housman’s tetrameters and trimeters usually cover two consecutive downbeats. Vocal lines often employ equal note values and recurring patterns. For example, there is the stream of quarter notes at the beginning of Song 1 that avoids monotony because of its lyricism and its depiction of the recollected moonlit scene. *See Ex. 6.13*. Nevertheless, Allen’s vocal lines can also be declamatory and jagged, befitting the expressionist aspect of atonality. There is, for example, the passage depicting the ‘screaming fife’ in the anti-war Song 5. *See Ex. 6.14*.

There are instances in *Bredon Hill* of musical material shared among songs, an occasional nineteenth-century German procedure used by Arthur Somervell in the very first *Shropshire Lad* cycle (1904).<sup>65</sup> Most notably, the note row in the vocal part at the beginning of Song 1 is used again—apart from a single octave displacement—at the beginning of Song 8. *See Ex. 6.15*. Unlike Somervell’s example, however, the return in Allen’s cycle is so changed in rhythm and intervallic direction that it is not heard as a melodic reprise. Rather, it is a compositional device below the surface that helps unify the cycle. Elsewhere, motives in the vocal parts of individual songs are based on fragments of identical or transposed note rows. In Song 6, ‘Still hangs the hedge’ and the first and last statements of ‘White in the moon’ comprise an example. The serialist and pedagogue Reginald Smith Brindle (1917–2003) observes that such ‘repetition and evolution of basic phrase outlines’ are the source of traditional melody’s ‘memorable quality’.<sup>66</sup>

Allen's respect for tradition is also apparent in his quotation, in 'Bredon Hill', of the opening phrase from George Butterworth's 'Loveliest of trees' (1911). It occurs in the piano interlude between the third and fourth stanzas. However, it joins so naturally with the surrounding music that, like the note row shared between Songs 1 and 8, it is virtually unidentifiable.

Allen adopts traditional song structures in his cycle, but uses them freely. One (Song 3) is modified strophic; five (1, 2, 5, 6 and 7) are through-composed, although sometimes with recurring motives; and two (4 and 8) have recurring sections, almost becoming classical rondos. Song 4, for example, lacks the final statement of a rondo's A section (ABA'CA''D), but its open-endedness is appropriate because the soldiers in Housman's poem are wakened and urged to move onwards.

Even the dodecaphony and free atonality of *Bredon Hill* have traditional qualities. In Song 2, for example, there are three note rows in the vocal line, all with strong tonal implications. The first row consists of E, A, B, G flat=F sharp, A flat=G sharp, D flat, C, G, F, B flat, D and E flat. Its first half is diatonic in A major, and its second half (beginning on 'bloom') is diatonic in E flat major (a diminished fifth away). *See Ex. 6.16*. Thus, the first stanza ends with tonal instability in preparation for the next two stanzas.

There is a new row for the second stanza: G, E flat, B flat, C, F, G flat=F sharp, D flat=C sharp, B, E, D, A and A flat=G sharp. This second row thus has the same tonal centres as the first, ensuring tonal cohesion between the first and second stanzas. The shift from E flat tonality to A tonality occurs when the Lad first grasps his mortality (stanza 2, line 2).

The third stanza begins, not with a new row, but with a statement of the second row. There is an E flat major triad on 'and since to look', the most euphonious

moment in the song. It seems that the Lad has accepted his mortality, but, at ‘bloom’, there is a wrench back to A tonality and to the restlessness that has undergirded the entire vocal line—a restlessness resulting from the opposition of tonal centres a tritone apart.

Beginning with ‘About’ (stanza 3, line 3), there is a new 11-note row: F, B flat, C, G, A, D, D flat, A flat, G flat, B and E flat. These last two lines of Housman’s poem are the only lines dealing with action—with the Lad’s intention to seize the day by searching for blooming cherry trees in future years. They are an example of Housman ‘twists’ that Allen identifies.<sup>67</sup> He highlights the lines by making them a separate musical unit not cohering tonally with the rest of the setting.

Unlike the vocal line, the accompaniment in Allen’s ‘Loveliest of trees’ is freely atonal. Regarding it, he says, ‘I make my decisions at the piano on the basis of what I hear, and often the chords may be arbitrary’.<sup>68</sup> He does not try to capture dominant moods with single rhythmic ideas, as does, for example, C. W. Orr (1893–1976) in his cycle *A Shropshire Lad* (1934).<sup>69</sup> Rather, Allen clearly aims for the closest control of dissonance and texture for affective purpose. Each stanza has a different texture, but the second is the most varied. The first phrase of the second stanza (‘Now of my threescore years and ten’) is harmonized traditionally, first with an augmented triad (at ‘Now’), then with a dominant seventh on E flat (at ‘three’), and then with a French sixth (F B E-flat=D-sharp) without the third (at ‘ten’). *See Ex. 6.17*. The euphony of this passage contrasts with the Lad’s anguish when he realises he has lost twenty years of his life. On ‘Twenty’ there is a sharp dissonance: a G in the accompaniment against a G flat (= F sharp). This is also the moment when the tonality of the second note row moves from E flat to A (with some enharmonic changes).

Other features of the accompaniment accentuate the anguish. There is an upward rush of eighth notes covering almost four octaves leading to the most percussive and strident part of the accompaniment, at ‘come again’: three-note chords below middle C, all having a major seventh (B-flat to A or E-flat to D) and either a perfect fourth (B-flat to E-flat) or an augmented fourth (B-flat to E). *See Ex. 6.17, measures 5 and 6.* Although the composer is sparing in his supply of dynamics, the texture, coupled with a crescendo in the voice part, suggests that this is the climax of the song. Moreover, the accompaniment here contains five pitches not in the scale of A major: B-flat, G and E-flat (measure 6) and C and F (measure 7). These pitches militate against the A tonality of the voice part and contribute to the tension.

There is also a four-octave scale of sixteenth notes at ‘It only leaves me fifty more’. This passage, the most rapid in the setting, adds a sense of urgency to the Lad’s anguish. Thus, the composer uses rhythm, as well as melody, harmony and texture to underscore moments of tension and climax. The scale is B flat major, but its tonality is masked because it starts on E flat and ends on F and because of its diminuendo in relation to the voice. The rapidity of this accompanimental feature adds to the exposition of the Lad’s emotional state without lessening the tonal instability established by the voice. Then, tonal instability, anguish and urgency are all immediately magnified by the greatest possible contrast: a half-bar of silence. *See Ex. 6.18.*

The freely atonal accompaniment, therefore, adds to and intensifies the meanings of the dodecaphonic vocal line.<sup>70</sup> Though Allen’s accompaniments are often busy, they are not overwritten, and the composer often holds the pianist in check with dynamic markings at a lower level than that of the voice.



It was observed above that anguish about death is the key emotion of *Bredon Hill*. Early in the cycle, there *is* optimism and a willingness to seize the day, both expressed musically. In Song 4, for example, the final cry of ‘Up, lad’ is supported diatonically with a fortissimo chord of D minor. As the cycle progresses, however, anguish becomes dominant and dissonance more prevalent. Song 6, for example, ends with an unsettling augmented fourth between voice and piano. At the end of the last song, the Lad sighs, *sotto voce*, ‘I will come’ and seems to have accepted his mortality. However, the piano has a coda of fortissimo chords with minor seconds, the most extreme dissonance, implying that anguish remains and the lad has only begun his journey toward maturity. *See Ex. 6.19.*

It was also observed above that expressions of natural beauty counterpoint *Bredon Hill*’s preoccupation with anguish caused by the awareness of death. Most notably, there are the two hilltop summer scenes supported by largely diatonic accompaniments with only mild dissonance. The first, in Song 5, is introduced by the voice in a series of descending thirds in the Lydian mode and mostly in notes of equal value: C to A, B to G and A to F. The piano then anticipates the ‘flow of streams’ with tinkling quintuplets. *See Ex. 6.20.* The second hilltop summer scene, in Song 8, has triplets in the piano’s alto register, suggesting the drowsy murmur of insects and providing a background to the church bells.

Allen was drawn to *A Shropshire Lad* by its prosody, sudden changes of mood, expressions of natural beauty and its addressing of the problem of mortality. This interest led him to choose a cohesive series of poems and, in turn, create a unified song cycle from disparate compositional techniques.

### Conclusion

The developmental cycles of Summers, Lawson, Horder and Allen trace the psychological growth of *A Shropshire Lad*'s protagonist. Summers's takes him from his earliest awareness of mortality to Housman's ideal stoic. In Horder's and Allen's, he is left in a state of anxiety, but nevertheless on his journey toward maturity. In Lawson's, he moves from innocence to knowledge, but then, unexpectedly, anxiety impels him toward hedonism.

The music of each of the four cycles and its individual songs coheres in different ways, and to different degrees. Summers's achieves musical coherence primarily through texture and vocal line; Lawson's through tonal design and non-functional harmony; Horder's through melody, harmony and rhythm—although, notably, not tonal design; and Allen's through a consistent juxtaposition of dodecaphony for the voice part and free atonality for the accompaniment.

Moreover, the music of each of the four cycles generally supports its texts, if not always specific words and images. Summers's conveys narrative by varying dissonance and atonality, mood through harmony, line-by-line meaning through melodic design and even irony through countermelody. Lawson's is more concerned with underscoring broadly changing moods, notably through the use of key. Horder's conveys tension through dissonance, and image through rhythm and floreation. According to text, Allen's uses strophic or through-composed structures, vocal lines that are lyrical or jagged and dissonance that is mild or acute.

These four developmental cycles appear again in the conclusion to the following chapter, where they are considered in their relationship to the thematic cycles.

2 *mf*

Loveli-est of trees the cher-ry now is hung with bloom a-long the bough

Ex. 6.1: Summers, from Song 1. Music © Copyright 2004 by Al Summers. Used by permission.

11

Far from his folk a dead lad lies That once was friends with

Ex. 6.2: Summers, from Song 10. Music © Copyright 2004 by Al Summers. Used by permission.

5 *mp*

In - to my heart an air that kills From yon far

Ex. 6.3: Summers, from Song 7. Music © Copyright 2004 by Al Summers. Used by permission.

5

Twill hurt but here are salves to friend you

Ex. 6.4: Summers, from Song 8. Music © Copyright 2004 by Al Summers. Used by permission.

1  $\text{♩} = 100$  *a f*  
White in the moon the long road lies

2 *b*  
The moon stands blank a - bove

3 *a'* *c*  
White in the moon the long road lies That leads me from my love...

The musical score consists of three systems, each with a vocal line and piano accompaniment. The first system is marked with a tempo of quarter note = 100, dynamics *a f*, and lyrics 'White in the moon the long road lies'. The second system is marked with dynamics *b* and lyrics 'The moon stands blank a - bove'. The third system is marked with dynamics *a'* and *c*, and lyrics 'White in the moon the long road lies That leads me from my love...'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Ex. 6.5: Summers, from Song 5. Music © Copyright 2004 by Al Summers. Used by permission.

A musical score for three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and includes a 'gain.' marking. The middle staff is in bass clef and contains a 'rall.' marking. The bottom staff is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*.

Ex. 6.6: Lawson, from Song 4. Music © Copyright 2004 by Gordon Lawson. Used by permission.

A musical score for three staves. The top staff is in treble clef with a key signature of two flats. It includes the lyrics: "lads that will die in their glo-ry and ne-ver be old." The score features a *poco allarg.* marking and a *ff* dynamic. The middle and bottom staves are in bass clef and contain accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 6.7: Lawson, from Song 1. Music © Copyright 2004 by Gordon Lawson. Used by permission.

The image displays a musical score for a song, likely 'A Shropshire Lad' by Gordon Lawson. The score is written on a grand staff with three systems of staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: 'air—that kills — From you: — # far coun—try blows :'. The second system of staves is empty. The third system contains the lyrics: 'What are those blue — re — mem—bered hills, What spires — what farms — are'. The piano accompaniment features a steady bass line and chords that support the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp'.

Ex. 6.8: Lawson, from Song 4. Music © Copyright 2004 by Gordon Lawson. Used by permission.

The image displays a musical score for a vocal piece. It consists of three staves. The top staff is the vocal line, written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "pas - ses by, And no thing will re - main, And". The vocal line features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The middle and bottom staves represent the piano accompaniment, with the middle staff in a soprano clef and the bottom staff in a bass clef. Both accompaniment staves share the same key signature and time signature. The piano part includes chords, single notes, and rests, with some notes marked with dynamics like *pp* and *mf*. There are also some markings like *And* and *And* above the vocal line.

Ex. 6.9: Lawson, from Song 3. Music © Copyright 2004 by Gordon Lawson. Used by permission.

cher - ry hung with snow. \_\_\_\_\_

L.H.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a triplet of eighth notes on the first measure. The piano accompaniment is in the left hand, with a melodic line in the right hand. The lyrics are 'cher - ry hung with snow.' followed by a long line. The piano part has a 'L.H.' marking above the final measure.

Ex. 6.10: Horder, from Song 1. Music © Copyright 1980 by Alfred Lengnick & Co. Ltd. Used by permission of Complete Music Ltd.

cher - ry now Is hung with bloom a - long \_\_\_\_\_ the bough. \_\_\_\_\_

This musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a triplet of eighth notes on the final measure. The piano accompaniment is in the left hand, with a melodic line in the right hand. The lyrics are 'cher - ry now Is hung with bloom a - long \_\_\_\_\_ the bough.' followed by a long line.

Ex. 6.11: Horder, from Song 1. Music © Copyright 1980 by Alfred Lengnick & Co. Ltd. Used by permission of Complete Music Ltd.

\_\_\_\_\_ the long road lies that leads me from my love.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a triplet of eighth notes on the final measure. The piano accompaniment is in the left hand, with a melodic line in the right hand. The lyrics are '\_\_\_\_\_ the long road lies that leads me from my love.'

Ex. 6.12: Horder, from Song 5. Music © Copyright 1980 by Alfred Lengnick & Co. Ltd. Used by permission of Complete Music Ltd.

When I came last to Lud - low \_\_\_\_\_

*mp*

*p*

*tre corde*

This musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a triplet of eighth notes on the final measure. The piano accompaniment is in the left hand, with a melodic line in the right hand. The lyrics are 'When I came last to Lud - low \_\_\_\_\_'. The piano part has a 'mp' marking above the first measure and a 'p' marking below the first measure. The piano part has a 'tre corde' marking below the first measure.

Ex. 6.13: Allen, from Song 1. Music © Copyright 1995 by G. G. Allen. Used by permission.



High High the screaming life re - plie - s

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with some triplets and a wavy line indicating a high, sustained note. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Ex. 6.14: Allen, from Song 5. Music © Copyright 1995 by G. G. Allen. Used by permission.

Andante tranquillo (♩ = c.84)

*mp* In sum - mer time on

*p* *sempre legato* *mp 3*

This musical score is for a piece in 4/4 time, marked "Andante tranquillo" with a tempo of approximately 84 beats per minute. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). It features a melodic line with a wavy line indicating a high, sustained note. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The piano part includes dynamic markings such as *p*, *mp*, and *mp 3*, and performance instructions like *sempre legato*.

Ex. 6.15: Allen, from Song 8. Music © Copyright 1995 by G. G. Allen. Used by permission.

Adagletto (♩ = c. 70)

Love - li - est of trees The cherr - y now

is hung with bloom a - long the bough And

stands a - bout the wood - land side Wearing white for East - er

*una corda* *simile*

*pp* *p* *pp*

Ex. 6.16: Allen, from Song 2. Music © Copyright 1995 by G. G. Allen. Used by permission.

Now, of my three score years and  
ten twent - y will not co - me a  
gain And take from seven - ty springs a score, It on - ly

Ped

Detailed description: This musical score consists of three systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first system shows the vocal line starting with 'Now, of my three score years and' and the piano accompaniment with a series of chords and moving lines. The second system continues with 'ten twent - y will not co - me a' and features a long melisma line in the piano accompaniment. The third system concludes with 'gain And take from seven - ty springs a score, It on - ly' and includes a 'Ped' (pedal) marking at the end of the piano accompaniment.

Ex. 6.17: Allen, from Song 2. Music © Copyright 1995 by G. G. Allen. Used by permission.

leaves me fif - ty more

Detailed description: This musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first system shows the vocal line starting with 'leaves me fif - ty more' and the piano accompaniment with a series of chords and moving lines. The second system continues with the piano accompaniment, featuring a long melisma line.

Ex. 6.18: Allen, from Song 2. Music © Copyright 1995 by G. G. Allen. Used by permission.

The musical score for Ex. 6.19 consists of two staves. The upper staff is a vocal line in treble clef with lyrics "I hear you I will come." The music is marked *mp* and *sotto voce*. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). It features a complex texture with many sixteenth notes and rests, marked *ff* and *velo*.

Ex. 6.19: Allen, from Song 8. Music © Copyright 1995 by G. G. Allen. Used by permission.

The musical score for Ex. 6.20 consists of two staves. The upper staff is a vocal line in treble clef with lyrics "On the id - le hill of su - mmer Sleep". The music is marked *mp*. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). It features a complex texture with many sixteenth notes and rests, marked *p* and *una corda*. There are also markings for triplets (3) and quintuplets (5).

Ex. 6.20: Allen, from Song 5. Music © Copyright 1995 by G. G. Allen. Used by permission.

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<sup>1</sup> For acknowledgement and discussion of this matter, see, for example, Christopher Lewis, 'Text, Time, and Tonic: Aspects of Patterning in the Romantic Cycle', *Intégral*, 2 (1988), 37–73.

<sup>2</sup> Trevor Hold identifies four criteria for evaluating 'a successful art song': 'apposite musical form', 'fidelity to the interpretation of the text', 'a well-shaped vocal line' and an 'illuminating accompaniment'. See Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge, Suffolk: Boydell, 2002), 7–8. The following analyses pay regard to Hold's criteria.

<sup>3</sup> See Leslie Orrey and John Warrack, 'song cycle' in Alison Latham (ed.), *The Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>4</sup> A general renewal of interest in the song cycle was observed by Jane Manning in 1996. See Jane Manning, *New Vocal Repertory 2* (Oxford: Carendon, 1998), 3.

<sup>5</sup> Arthur Jacobs, 'The British Isles', in Denis Stevens (ed.), *A History of Song* (New York: Norton, 1960), 177.

<sup>6</sup> Ibid.

<sup>7</sup> Quoted by Derrick Puffett in 'Songs and Choral Music', *Tempo* (new ser.), 129 (June 1979), 14–19.

<sup>8</sup> Allen was born and educated in the United Kingdom, but moved to Australia in his twenties. As a composer, he is self-taught. He says 'the musical influences on me are primarily those I grew up with . . . I early developed a passion for British composers starting with Delius and progressing to Vaughan Williams, Ireland, Bax, Walton, etc'. In spite of a long residence in Australia, he does not think his music 'shows any Australian characteristics'. Composer's email to author, 1 Aug. 2002.

<sup>9</sup> The Contemporary Music Centre, Ireland, has established measures of professionalism: a commitment to composition as a major part of the composer's life, either training to postgraduate level or long experience, together with concert performances, broadcasts, commercial recordings or high placing in recognised competitions. There is no income threshold. <<http://www.cmc.ie>>, accessed 31 July 2004.

<sup>10</sup> By comparison, Housman song dominates the output of only two composers from the second half of the twentieth century: John Raynor and John R. Williamson. Their settings are dealt with elsewhere in this thesis.

<sup>11</sup> Lawson's letter to Rachel Malloch of Phylloscopus Publications. Excerpt emailed to author, 31 Mar. 2004.

<sup>12</sup> Field's email to author, 28 July 2004. At this time the composer was anticipating a performance of *When I was One-and-Twenty* for the Lakeland Composers.

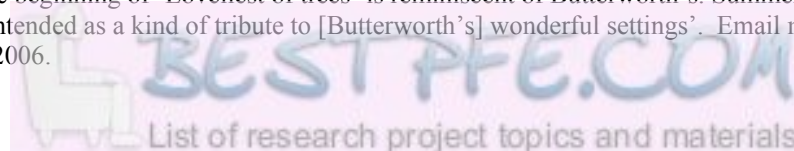
<sup>13</sup> Summers began his cycle when he was nineteen, completed it at age twenty-seven and revised it at age forty-seven.

<sup>14</sup> On this matter, see Stephen Banfield, *Sensibility and English Song*, (Cambridge: CUP, 1985), x.

<sup>15</sup> Ernest Newman, 'Concerning "A Shropshire Lad" and Other Matters', in *Musical Times*, 59 (1 Sept. 1918), 93. Quoted by Banfield (1985), 240.

<sup>16</sup> Yet Butterworth's Housman sets do not trace the Shropshire Lad's psychological development.

The vocal line at the beginning of 'Loveliest of trees' is reminiscent of Butterworth's. Summers says that this line 'was intended as a kind of tribute to [Butterworth's] wonderful settings'. Email message to author, 23 Nov. 2006.



<sup>17</sup> Email message to author, 4 Apr. 2004.

<sup>18</sup> Score available from composer.

<sup>19</sup> The metronome settings are the composer's.

<sup>20</sup> For example, Robert Schumann's op. 24 (1840), with settings of nine poems by Heinrich Heine.

<sup>21</sup> Email to author, 24 July 2004.

<sup>22</sup> *Ibid.*

<sup>23</sup> Leggett has a chapter-length analysis of Housman's attitude toward death. See B. J. Leggett, *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee Press, 1970), 46–69.

<sup>24</sup> Summers says that this analysis 'hit the nail on the head'. Email to author, 24 July 2004.

<sup>25</sup> See André Boucourechliev, 'Atonality', in Willi Apel (ed.), *Harvard Dictionary of Music* (2<sup>nd</sup> edn.), (Cambridge, Massachusetts: Belknap, 1969).

<sup>26</sup> Song 3 provides a brief excursion away from D, although its two-measure coda prepares for D's return in the following song.

<sup>27</sup> Compare the reappearance of phrases from Song 1 in Song 9 of Arthur Somervell's *A Shropshire Lad* (London: Boosey, 1904).

<sup>28</sup> This song is reminiscent of the third movement ('In the Fields') of Berlioz's *Symphony Fantastique*, op. 14. At the beginning of the movement, cor anglais and oboe, representing shepherds, are in dialogue. At the end, however, the cor anglais is alone.

<sup>29</sup> See Ch. 2 and B. J. Leggett, *Housman's Land of Lost Content*, (Knoxville, Tennessee: University of Tennessee Press, 1970), 103 and 120.

<sup>30</sup> The voice part of Song 7 is built from a *single* phrase (measures 5 to 7) with modifications.

<sup>31</sup> See Terrance Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), 68.

<sup>32</sup> *Agogic* refers to 'accentuation demanded by the nature of a particular musical phrase rather than by the regular metric pulse of the music'. See 'agogic', in Alison Latham (ed.), *The Oxford Companion to Music* (Oxford: OUP, 2002).

The discussion in this paragraph is indebted to Christopher Fox, 'The Vocal Music', in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground: The Music of Michael Finnis* (Aldershot, UK: Ashgate, 1997), 211–213.

<sup>33</sup> Letter to author, 7 Aug. 2004.

<sup>34</sup> *Ibid.*

<sup>35</sup> Letter to author, 7 Aug. 2004.

<sup>36</sup> Score available from composer.

<sup>37</sup> Letter to author, 7 Aug. 2004.

<sup>38</sup> *Ibid.*

- <sup>39</sup> Robert Hamilton (1969, 18) observes that hedonism in Housman is an outcome of stoicism and pessimism. He says, ‘The stern challenge to reality is relieved by the draught of ale’.
- <sup>40</sup> Lawson is an organist.
- <sup>41</sup> Identified by Hoagwood, p. 71.
- <sup>42</sup> Banfield discusses the problem of maintaining balance between tone and content when setting Housman’s poetry. Stephen Banfield, *Sensibility and English Song* (Cambridge: CUP, 1985), 241.
- <sup>43</sup> ‘Lord Mervyn Horder (1910–1997)’ [biography and works list]. Beaconsfield, Buckinghamshire. UK: Alfred Lengnick & Co.
- <sup>44</sup> On Horder’s Contents page, however, the songs are listed alphabetically.
- <sup>45</sup> Available ex-stock from Lengnick.
- <sup>46</sup> The metronome settings, bracketed on the score, appear to be those of an unnamed editor; but they are close to the tempos on *Mervyn Horder: 40 Songs* (Symposium, compact disc, 1039, 1987).
- <sup>47</sup> Peter Pirie, ‘Song’ [sheet music review], *Musical Times*, 122 (Oct. 1981), 683+685.
- <sup>48</sup> Graham Trew, ‘Mervyn Horder—*A Shropshire Lad*’, *Housman Society Journal*, 8 (1982), 28–29.
- <sup>49</sup> Eliot Levin, booklet notes for *Mervyn Horder: 40 Songs*. See n. 46 above.
- <sup>50</sup> Baritone Graham Trew says of this moment, ‘I would not be entirely grateful to a composer who, in the first song of a set, takes the singer up to a top “A” at the end of the first phrase and then starts the very next phrase on a top “G”’. See n. 48 above.
- <sup>51</sup> This observation applies to this setting only. In different musical idioms, other composers do floreate ‘unimportant’ syllables with clearer intent.
- <sup>52</sup> Geoffrey Allen, ‘Biographical Note’, in email message to author, 13 Aug. 2003.
- <sup>53</sup> Email message to author, 8 Oct. 2002.
- <sup>54</sup> *Ibid.* The opening phrase of Butterworth’s ‘Loveliest of trees’ occurs in piano interludes in Allen’s ‘Bredon Hill’.
- <sup>55</sup> Email message to author, 25 July 2004.
- <sup>56</sup> *Ibid.*
- <sup>57</sup> Email message to author, 8 Oct. 2002. Leggett (1970, 18) talks about ‘an early state of certainty giv[ing] way to a final attitude of uncertainty or disillusionment’ in Housman’s poems; and Banfield (1985, 241) says they often have a ‘Heine-like sting in the tail’.
- <sup>58</sup> Email message to author, 25 July 2004.
- <sup>59</sup> *Ibid.*
- <sup>60</sup> *Ibid.*
- <sup>61</sup> Available from The Keys Press, Perth, Australia.
- <sup>62</sup> The metronome settings are the composer’s.

<sup>63</sup> *Eclecticism* here refers to music in which different techniques are used simultaneously but remain disparate. The term is opposed to *integration*. See David Cope, *Techniques of the Contemporary Composer* (USA: Schirmer, 1997), 231.

<sup>64</sup> See Arnold Whittall, 'tonality', in Latham (2002).

<sup>65</sup> Arthur Somervell, *A Shropshire Lad*. See n. 27 above.

<sup>66</sup> Reginald Smith Brindle, *Serial Composition* (London: OUP, 1966), 112.

<sup>67</sup> Email messages to author, 8 Oct. 2002 and 25 July 2004. The 'twist' at the end of poem xxxv is referred to in Ch. 2. Here, in Allen's Song 5, the twist is supported by a more active vocal line and, in the accompaniment, long trills and highly dissonant, pounding chords.

<sup>68</sup> Email message to author, 8 Oct. 2002.

<sup>69</sup> C. W. Orr, *A Cycle of Songs from 'A Shropshire Lad'* (London: Chester, 1934).

<sup>70</sup> Clearly, for Allen the second stanza of 'Loveliest of trees' is less about mental arithmetic than human emotion. Compare Banfield's view that most composers have failed in setting this stanza. (1985, 243).



## 7. The Thematic Song Cycles for Voice and Piano

This chapter continues the textual and musical study of the post-1940 *Shropshire Lad* song cycles for voice and piano. Chapter 6 dealt with the four cycles in the developmental group, those by Al Summers, Gordon Lawson, Mervyn Horder and Geoffrey Allen. This chapter now turns to the three from the thematic group. Unlike the ones in the developmental group, these are not concerned primarily with the Shropshire Lad's emotional and psychological development, but with one or more of Housman's pervasive themes. The thematic cycles are Paul Adrian Rooke's *When I was in Love with You* (1999), Robin Field's *When I was One-and-Twenty* (1959-60, rev. 1976) and Allan Moore's *Chill Heart of England* (1985-86).

The conclusion to this chapter reviews the text and music of both the developmental and the thematic cycles. It also places the seven cycles in the stylistic streams first hypothesized in Chapter 4 and makes connections to cycles from the early twentieth century.

### The Three Thematic Cycles

#### 1. Paul Adrian Rooke's *When I Was in Love with You* (1999)

Paul Adrian Rooke is a schoolteacher who has composed for piano, orchestra, chamber group, church choir and solo voice. He has received commissions from local ensembles, including the Stevenage Choral Society and the Hitchin Symphony Orchestra. He is Publicity Officer of, and lectures for, The Elgar Society. *When I Was in Love with You* is one of four song cycles he has composed.<sup>1</sup>

Rooke's Housman cycle was inspired by the high soprano voice of its dedicatee 'Gem', even though *A Shropshire Lad* speaks with a male voice. This cycle is the only later twentieth-century Housman cycle written with a woman's voice in

mind. The voice-type plays a role in the musical exposition of the poems' meanings. Rooke says *When I was in Love with You* is 'a recurring cycle' concerning 'life and death and being in love and then falling out'.<sup>2</sup> It begins and ends with poem II. Table 7.1 gives the cycle's musical parameters. It remains the most recently composed all-*Shropshire Lad* song cycle.

Table 7.1  
Paul Adrian Rooke, *When I Was in Love with You* (1999)<sup>3</sup>

Song 1	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	II 'Loveliest of Trees' Two sharps B minor 2/4 Quarter-note = 48 <sup>4</sup> Strophic
Song 2	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	XIII 'When I was One-and-Twenty' Two sharps D major 3/4 Quarter-note = 64 Strophic
Song 3	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	XVIII 'Oh, When I was in Love with You' No sharps or flats B flat minor 3/4 Quarter-note = 60 Strophic
Song 4	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	XXI 'On Bredon' Three sharps A 3/4 Quarter-note = 56 Modified strophic (music repeats every two stanzas)
Song 5	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	XXVII 'Is My Team Ploughing' No sharps or flats Indeterminate 4/4 Quarter-note = 80 Modified strophic
Song 6	Poem and title: Key signature: Tonal centre: Time signature: Tempo: Form:	XL 'Into My Heart an Air that Kills' Two sharps, five sharps B minor, B major 3/4 Quarter-note = 64 Strophic
Song 7	Poem and title: Key signature:	LIV 'With Rue my Heart is Laden' Two sharps

	Tonal centre:	D
	Time signature:	3/4
	Tempo:	Quarter-note = 64
	Form:	Binary (AB)
Song 8	Poem and title:	LVII 'You Smile Upon Your Friend Today'
	Key signature:	No sharps or flats
	Tonal centre:	Indeterminate
	Time signature:	$\frac{3}{4}$
	Tempo:	Quarter-note = 60
	Form:	Strophic
Song 9 = Song 1	Poem and title:	II 'Loveliest of Trees'
	Key signature:	Two sharps
	Tonal centre:	B minor
	Time signature:	2/4
	Tempo:	Quarter-note = 48
	Form:	Strophic

Apart from the reprise of II, all poems are in Housman's order. The first five (up to XXVII) are from the Shropshire group. In them, the Lad initially learns from the cherry tree that nature will continue to renew itself, but he will eventually die. He responds by seeking love, but discovers the transience of human emotion. In poem XIII the maiden is fickle, and in XVIII he is fickle himself. Nevertheless, the light-hearted tone suggests that he remains optimistic.

Then, in XXI, Housman's tragic view of human relationships begins to emerge. Early in this poem the Lad seems to have found his true love, but later learns that both love and life itself are passing vanities. Poem XXVII is the nadir of *When I was in Love with You*. Its triangle of characters compounds love, death and betrayal. (Its depiction of the unchanging round of seasons in country life also echoes the perpetual rebirth of nature in poem II.)

The next three poems of Rooke's cycle (XL, LIV and LVII) are from the London group, and they replace the immediacy of life in Shropshire with distance and retrospection. In XL, the Lad longs for the landscape of his youth, and in LIV for his old friends. The consciousness of death remains, but anguish over lost love turns into nostalgia. Rooke's Lad seems to be more stable, paralleling Housman's Lad's

evolution. However, poem LVII points out that life can still be valuable even in the face of death: ‘I shall have lived a little while || Before I die for ever’ (lines 7 and 8). This poem’s *carpe diem* motif prepares for the return of poem II and another round of amorous mishaps.

Rooke says, ‘I have often been tempted to give a performance in which the song cycle starts again—as people do when they fall in and out of love’.<sup>5</sup> This circularity of *When I Was in Love with You* distinguishes it from the other thematic cycles. Unlike Housman’s protagonist, Rooke’s protagonist does not fully grasp life’s lessons, and instead becomes trapped in an endless Sisyphean series of love affairs. Maturity eludes him; he does learn to seize the day, but turns, not to equanimity in London, but back to mutability in Shropshire. To the extent that he learns early about his mortality, the cycle is partially developmental. Yet its ultimate concern is with the theme of lost love.

The immediately striking musical feature of Rooke’s Housman cycle is its harmony, which changes slowly—typically at a steady rate of one or two chords per measure. There is liberal use of seventh and ninth chords, triads clouded with seconds and fourths and, occasionally, simultaneous major and minor thirds. Frequent non-chord notes include appoggiaturas and chromatic auxiliaries.<sup>6</sup> Although roots are always identifiable, root movements are not always traditional. Consequently, tonality is frequently indeterminate, and the composer’s key signatures do not always indicate keys. The result is an opaque, quasi-pastoral, twentieth-century sound.

Rooke’s harmony, however, is limited in its ability to support the emotional range of Housman’s texts. For example, it captures well the Lad’s melancholy at the end of Song 2. But its too-slow changes and plodding repetitiveness (at quarter-note = 64) do not project the poem’s surface light-heartedness. Consequently, the setting

misses the irony at the heart of the poem.<sup>7</sup> See *Ex. 7.1 at end of chapter*. Similarly, in Song 4, the harmonic idiom supports the tragic view of love that unfolds as the poem progresses but is at odds with the lover's initial unalloyed happiness on the Hill.

Rooke does not attempt to paint words and images; for example, he is one of very few composers who does not find irresistible the sound of the bells in 'Bredon Hill'. He does, however, make apt use of textural contrast in his accompaniments. In Song 5, the ploughman's suave utterances are appropriately supported by homophony in the piano part. The urgency of the ghost's questions, on the other hand, is underscored by the piano's streams of angular, staccato sixteenth-notes.<sup>8</sup> See *Ex. 7.2*.

The text setting in *When I Was in Love with You* is syllabic. The vocal lines are not melodious, but are shaped with regard to textual meaning. In Song 6, for example, the voice sings virtually on a monotone, recalling Arthur Somervell's setting of the poem.<sup>9</sup> Coupled with the slow tempo, it represents the Lad in London, transfixed as he recalls the Shropshire countryside of his earlier life. In Song 1 and its reprise as Song 9, the strophic vocal line is shaped to expose key words. From the beginning of each stanza it climbs gradually to climax on a high B flat, coinciding, in Song 1, with 'Easter' (stanza 1), 'fifty' (stanza 2) and 'hung' (stanza 3). Both the nature of the high voice and the shape of the line thus pinpoint moments in the Lad's awareness of his mortality. See *Ex. 7.3*.

However, it is the larger, structural aspects of *When I Was in Love with You* that reveal the composer's chief purpose. The cycle's structure is unique among Housman settings for two reasons, both concerning circularity. The reprise of Song 1 at the end creates a true, recurring cycle, aptly depicting someone who keeps 'fall[ing] in and out of love'.<sup>10</sup> Rooke says he took the idea from Robert Schumann's *Dichterliebe* (1840) in which the last song is in the dominant key of the first and could

well return to it.<sup>11</sup> Daniel Brigham (1969–) explains how such circularity can ‘bestow a feeling of timelessness’, because there is no proper ending, but rather an expectation of repetition ad infinitum.<sup>12</sup> A performance of *When I Was in Love with You* would create an ‘atemporal present’ with an arbitrary cessation.<sup>13</sup>

The second structurally unique feature of Rooke’s cycle comprises two pairs of songs, each with different texts but the same music: Songs 2 and 7 and Songs 3 and 8. The technique involves more than the thematic cross-referencing that occurs, for example, in Somervell’s *Shropshire Lad* cycle.<sup>14</sup> Allowing for different numbers of stanzas, the complete music of the earlier songs returns. Each pair supports the idea of falling back in love, and each connects early and late stages in the cycle. In Song 7, for example, the Lad is alone in London, apparently reconciled to his fate while recalling lost friends. *See Ex. 7.4*. But the music returns him suddenly—in ‘Snakes and Ladders’ fashion—to a tumultuous love affair in Shropshire.<sup>15</sup> *Compare Exx. 7.1 and 7.4*. Songs 3 and 8 add a second, similar cycle-within-a-cycle. The compound result is that youthful passion continues to pervade and sabotage what would otherwise be the stoic maturity of the London phase. Thus, the composer uses musical flash-back to add poignancy to the Lad’s situation in the city by destabilizing his psychological development.

In *When I Was in Love with You*, Rooke uses a variety of techniques (harmony, texture, and vocal line) to convey Housman’s meaning, poem by poem. But the composer’s principal achievement is the creation of a unique, convoluted yet apt musical structure to bring his own meaning to a sequence of eight *Shropshire Lad* poems.

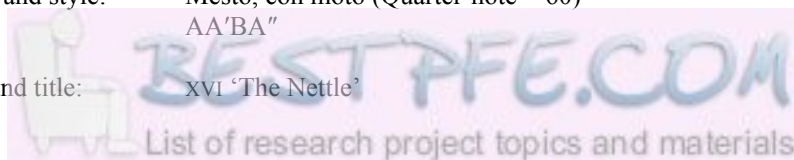
2. Robin Field's *When I Was One-and-Twenty* (1959–60, rev. 1976)

Before retirement, Robin Field was an industrial chemist, although he has composed since boyhood. He has written chamber and church music, choral and orchestral works, film scores and songs. His recent interests include electronic music, the serialising of pentatonic modes and the use of environmental sounds. His works list has about 120 items, including five song cycles to texts by John Gracen Brown (1936–), Ivor Gurney (1880–1937), Housman, Robert Nye (1939–) and William Shakespeare (1564–1616).<sup>16</sup>

The composer says he was drawn to *A Shropshire Lad* after hearing Vaughan Williams's *On Wenlock Edge* (1906–1909).<sup>17</sup> Table 7.2 gives the cycle's musical parameters. It is for medium-high voice.

Table 7.2  
Robin Field, *When I Was One-and-Twenty* (1959–60, rev. 1976)<sup>18</sup>

Song 1	Poem and title:	XIII 'When I Was One-and-Twenty'
	Key signature:	One sharp
	Tonal centre:	G major to E minor
	Time signature:	2/4
	Tempo and style:	Allegretto (Quarter-note = 88) <sup>19</sup>
	Form:	Modified strophic
Song 2	Poem and title:	XL 'The Land of Lost Content'
	Key signature:	Four flats (transposed Mixolydian mode)
	Tonal centre:	E flat major
	Time signature:	2/4
	Tempo and style:	Andante non troppo (Quarter-note = 64)
	Form:	Through-composed
Song 3	Poem and title:	LXI 'Hughley Steeple'
	Key signature:	Four sharps
	Tonal centre:	E major
	Time signature:	6/8
	Tempo and style:	Andante con moto (Eighth-note = 104)
	Form:	Ternary (ABA')
Song 4	Poem and title:	LII 'Far in a Western Brookland'
	Key signature:	Six flats (transposed Aeolian mode)
	Tonal centre:	E flat minor
	Time signature:	C
	Tempo and style:	Mesto, con moto (Quarter-note = 60)
	Form:	AA'BA''
Song 5	Poem and title:	XVI 'The Nettle'



	Key signature:	One sharp (transposed Dorian mode)
	Tonal centre:	A minor (E minor)
	Time signature:	2/4
	Tempo and style:	Moderato (Quarter note = 60)
	Form:	Through-composed
Song 6	Poem and title:	II 'Loveliest of Trees'
	Key signature:	Three flats
	Tonal centre:	E flat major
	Time signature:	C
	Tempo and style:	Lento sostenuto (Quarter-note = 52)
	Form:	Through-composed

Field aimed to express the loss of love and the compensations of the beauties of landscape. He set all of these except LXI over a period of eight months, beginning in November 1959. The group at first included 'Say, lad, have you things to do?' (XXIV), but, in 1976, the composer destroyed it because 'it wasn't up to standard' and substituted 'Hughley Steeple'.<sup>20</sup> He does not regard *When I was One-and-Twenty* as a cycle. Nevertheless, he says,

there is a common thread: I was just about 21 when I composed the bulk of the songs, and just coming out of a painful emotional experience. So the underlying agenda is, young confidence learning from painful experience and also a celebration of the Shropshire/Worcestershire countryside which I loved so much as a boy.<sup>21</sup>

Field describes the genesis of this work of compulsion in detail. The 'agenda', although perhaps 'subconsciously present in [his] mind from the beginning', developed as a consequence of the particular poems he chose; and these he preferred to others in *A Shropshire Lad*, because 'they immediately suggested the music'.<sup>22</sup> In summary, the composer identifies four reasons for setting these poems. First, he says their 'particular lyricism chimed well with my own particular melodic lyricism of those days'. Second, and 'probably most important', Field felt a strong affinity for 'the landscape of the poems'. After hearing *On Wenlock Edge*, he recalls spending time at 'a remote farm at Eaton on the Edge' when 'music seemed to [him] to be almost coming up out of the ground'.<sup>23</sup> Third, he identified with 'the Lad's



predicament'; he felt the pain of being 'somewhat wiser' at 'two-and-twenty' and also of being unable to return to the 'happy highways'. Fourth, he wanted to create a musical record of his state of mind, 'to archive the way [he] saw things at the time'.<sup>24</sup> Field clearly saw himself as Housman's protagonist, at least in the poems he selected, but he was not concerned with conveying the Lad's journey toward wisdom. Indeed, the composer says, 'I doubt if I was mature enough at the time to appreciate this aspect of the poems'.<sup>25</sup>

Although three of the six poems are from Housman's London group, they are strongly pastoral in their recalling of western landscapes. The set is built around the twin strands of human loss and natural beauty, introduced in the first and second poems. The first, 'When I was one-and-twenty' (XIII), sets 'the overall theme of the group'.<sup>26</sup> In *A Shropshire Lad* it marks the time when the protagonist fails to accept good advice and becomes fully aware of the inconstancy of human emotion. His anguish is apparent in the poem's last line, 'And oh, 'tis true, 'tis true'. The experience is a significant step in his voluntary exile from Shropshire. Field's second poem, 'Into my heart an air that kills' (XL), speaks of the 'lost content' the Lad feels in London, but also of lost landscape, of 'blue remembered hills'.

The next three poems in Field's set present a period of vacillation. The protagonist first contemplates death. In 'Hughley Steeple' (LXI), he sees the community of the cemetery: 'The dead are more in muster | At Hughley than the quick' (lines 11 and 12). In the last couplet of the poem, he also sees death as a possible way to alleviate his sense of loss and loneliness.

The protagonist then turns from death and, in 'Far in a western brookland' (LII), speaks again of his loss of connection with nature ('no more remembered || In fields where I was known'). In the penultimate 'It nods and curtseys and recovers'

(XVI) he returns to thoughts of suicide, of ‘the lover | [That hanged himself for love’. Yet the period of vacillation already contains a lessening of the anguish with which Field’s set begins.<sup>27</sup> In poem LXI, for example, there is no sense of urgency about death as a solution to a life of pain; and in LII, the protagonist is recalling, but not finding unbearable, the loss of the intensity of his earlier life.

Field is not alone in ending his *Shropshire Lad* set with ‘Loveliest of trees’ (II).<sup>28</sup> Yet, at first glance, it seems puzzling to do so, given that Housman uses the poem to introduce his protagonist at the beginning of a journey towards maturity. However, Field’s *Lad* is not Housman’s *Lad*. The composer has a different use for poem II. He says ‘it has always been the beauty and fascination of landscape and the natural world which has provided me with solace from the vicissitudes of life; so for that reason “Loveliest of Trees” seemed the obvious song to end the group’.<sup>29</sup> Certainly, by changing the order of poems in *A Shropshire Lad*, Field inverts Housman’s *Lad*’s maturation. Yet, by ending with poem II, the composer moves his protagonist from the anguish caused by mutable human connections to the consolation offered by the solitary experience of happening upon a cherry tree in full bloom. It is the visual imagery of the first stanza—and perhaps its implication of endless cycles of renewal—that is important to Field, rather than the confronting of mortality in the second and third stanzas. Thus, in the context of this song set, ‘Loveliest of trees’ draws together the twin strands of human loss and the beauty of nature, which is at last revealed as a balm. To Housman, nature is the backdrop for human development, but to this composer it is the foreground.

The musical idiom of *When I was One-and-Twenty*, an early work, is both tonal and modal. In spite of its twin themes of loss and consolation through natural beauty and in spite of its being written in a relatively short period (eight months), the

composer does not call it a cycle.<sup>30</sup> Yet it is. The songs are in keys that relate to the work's twin themes. Table 7.2 shows that there are two distinct, although intertwined, tonal planes—a semitone apart, sharing few notes and thus strongly contrasted—that are the chief source of musical unity. The songs of the first plane—1, 3 and 5—have key signatures in sharps, centring mostly about E. Their poems deal with the loss of love and its possible Romantic consequence, death: Song 1 with inconstant love, 3 with readiness for death<sup>31</sup> and 5 with post-affair suicide.

In contrast, the songs of the second tonal plane—2, 4 and 6—have key signatures in flats, centring about E flat. Their poems deal with the Shropshire countryside. In Songs 2 and 4 this countryside is recollected in the mind's eye when the Lad is in London, but in 6 it is experienced in the present. Songs 2 and 4 are in transposed modes: Mixolydian and Aeolian. Befitting the nostalgia, both have a minor seventh and the Aeolian also a minor third. Song 6, however, is in the comparatively bright key of E flat major, suggesting the vividness of the blooming cherry tree confronting the Lad. In the context of the cycle's tonal plan, this key also represents the 'solace' through nature of which the composer speaks,<sup>32</sup> as well as a final celebration of countryside.<sup>33</sup>

Field also uses key contrast within songs to convey textual meanings. Song 3 is an example. Its first stanza distinguishes between living and dead by conveying the bright vane on Hughley steeple ('a far-known sign') in E major and quickly contrasting it with the graves of friends hidden below in E minor-modal. *See Ex. 7.5.* In the second stanza, key is also used to distinguish between suicides (in E minor-modal again) buried north of the steeple and non-suicides (in B flat minor) buried to the south. It seems that, in Field's setting, the non-suicides include those killed on active duty, because the second stanza moves to a quick *Alla marcia* in 4/8, and, at the

military term ‘muster’,<sup>34</sup> there is a short, brass-like fanfare. *See Ex. 7.6, measure 4.* Ultimately, however, the distinction between glorious and inglorious dead is immaterial to the Lad, because he knows he will join old friends, whether north or south of the steeple. The music returns to E major, 6/8 time and the gently rocking dotted quarters from the introduction.

Field’s accompaniments are generally independent, highly pianistic, active, varied, dense and sometimes very difficult. At times, their flamboyance is reminiscent of Vaughan Williams’s *On Wenlock Edge*, to which Field had been listening before beginning *When I Was One-and-Twenty*.<sup>35</sup> Indeed, there are moments when the accompaniments draw attention to themselves and away from the text.<sup>36</sup> An example occurs in the last line of the second stanza of Song 6; at a forte dynamic, rushes of sixteenth-notes in both hands span over four octaves. Nevertheless, in the manner of the traditional lied, the accompaniments do provide musical analogies for imagery. Rhythm is important in this respect. In Song 5 the syncopated, repeated parallel fourths suggest the nodding nettle. *See Ex. 7.7.* In Song 4 the filigree, pianissimo sixteenth-notes suggest both the trembling poplars and the Lad’s sighing soul. In Song 6, the continuously rapid but soft accompaniment suggests the delicacy of the cherry tree’s blooms and, in the second stanza, following a change of dynamic, the Lad’s anguish when confronted with his mortality. The beginning of the third stanza of Song 6 is characterized by considerable rhythmic complexity: simultaneous septuplets and triplets. The energy suggests that the colours of ‘things in bloom’ are brighter now that the Lad is bent on seizing the day. *See Ex. 7.8.*

The composer uses texture both structurally and to create mood. The accompaniment of Song 2, in contrast to that of Song 6, is spare, usually in three- or four-part harmony, pianissimo and pointillist. *See Ex. 7.9.* Its reserve befits the

poem's overall nostalgia and the Lad's diminished emotional intensity while living in the city. Song 1 prepares Song 2's spare texture. The initially busy accompaniment of the first song winds down at the words ' 'tis true, 'tis true' when the Lad becomes downhearted over his brief affair. Texture thus becomes a transitional device in moving between songs similarly subdued. It also forges a unit out of the first presentation of the cycle's twin concerns: loss (Song 1) and consolation (Song 2).

The Lad's period of vacillation (Songs 3, 4 and 5) was discussed in Chapter 6. He first considers death (Song 3), looks for consolation in landscape (Song 4) and turns again to death (Song 5). Field distinguishes the songs of this period by giving them more textural change than the other three in the cycle. In the thirty-one measures of Song 4, for example, there are at least four different textures: the filigree sixteenth-notes mentioned before, the repeated eighth-note chords (e.g., at 'poplars sigh'), the passages of four-part writing (e.g., at 'He hears: no more remembered') and the cascades of falling eighth-note chords (e.g., at 'fields where I was known').

Field controls accompanimental range expressively. For example, Song 5 ends in sustained, subdued four-part harmony covering two octaves, but Song 6 begins with a range of over four octaves. The change is from a reflection on lovers who take their own lives to the depiction of a bright spring day.

In addition to acting independently, Field's accompaniments sometimes track the voice closely to enhance meaning. In Song 1 at 'I heard him say again' the keyboard doubles the voice part to announce the wise man's repeated, although futile, advice. There are countermelodies growing out of vocal motifs. For example, in Song 2 at 'what farms are these?', the keyboard echoes the voice and (throughout the *ritardando*) extends the melodic line and the question. *See Ex. 7.10.*

There are also independent countermelodies. In Song 1, the voice's simple folk-like melody is wreathed in florid sixteenth-notes.<sup>37</sup> This accompaniment suggests the immediacy of the Lad's early amorous experience and contrasts it with the sober reflection that follows in the next song.

Field's harmony is generally traditionally triadic, although with many unessential notes and shifting key centres. The most colouristic harmony in *When I was One-and-Twenty* occurs in Song 3—written a decade and a half after the others. At 'And steeple-shadowed slumber || The slayers of themselves', a stepwise chain of lugubrious diminished triads induces a moment of atonality. The most stinging dissonance occurs at the end of the second stanza of Song 6. At the word 'more', when the Lad is facing his mortality for the first time, there are unresolved simultaneous appoggiaturas (C double sharp and D sharp) high above an augmented triad: B sharp (= C), E and G sharp.

Field sets his texts almost always syllabically; but his vocal lines vary in style according to text or, in one case, tradition. The first two measures of Song 4 have a narrow range, not a monotone, but constantly returning to B flat and suggesting that the Lad is transfixed in his retrospection. *See Ex. 7.11*. Song 1's vocal part is folk-like, after Butterworth. Song 6's vocal part is the most melodious, conveying the cycle's final message of solace through nature.

The composer also uses vocal phrase length as an expressive device. The first stanza of Song 6 provides an example. There is a gradual compression in the number of beats per line of text, from seven ('Loveliest of trees the cherry now') to three<sup>38</sup> ('Wearing white for Eastertide'). Thus, the delivery of the words is accelerated, suggesting the Lad's quickening pulse as he understands that he will eventually die.

Vocal cadences often droop. At the end of Song 1, there is a slow fall from the appoggiatura F sharp to E that captures the pathos when the Lad realises the mutability of human emotion. Moreover, there is sometimes also a melodic-harmonic twist at cadences. The sighing poplars at the end of the second stanza of Song 4, for example, are captured by a quicker semitone slide to an unexpected A natural. A similar slide occurs at 'blows' in Song 2, conveying the destructive wind. *See Ex.*

7.12.

In his early Housman song cycle, Robin Field achieves musical coherence and illuminates his chosen texts. Coherence comes primarily through a unique juxtaposition of tonal planes representing dual themes of loss and consolation. Within songs, it is primarily textural variety that supports Housman's meanings, allied with rhythm, harmony, accompanimental range, vocal line and a tight integration of voice and piano.

### 3. Alan Moore's *Chill Heart of England* (1985–86)

Moore is an academic, presently Professor of Popular Music and Head of the Department of Music and Sound Recording at the University of Surrey. He has composed for piano, harp, solo flute, chamber ensembles, voice and ensemble and voice and piano. There is also a multi-media, multi-authored work that includes poetry, dance and computer-manipulated photography. In addition to his Housman cycle, he has three songs to texts by William Blake (1757–1827).<sup>39</sup>

Moore's cycle was written for tenor voice, but first sung by a soprano.<sup>40</sup> Table 7.3 gives its musical parameters. Only Housman's Roman number appears at the head of each setting.

Table 7.3  
Alan Moore, *Chill Heart of England* (1985–86)<sup>41</sup>

Song 1	Poem:	LX [‘Now hollow fires burn out to black’]
	Key signature:	Two sharps
	Tonal centre:	B
	Time signature:	Variable
	Tempo and style:	Rubato but without dragging
	Form:	Through-composed
Song 2	Poem:	XXIII [‘The lads in their hundreds to Ludlow come in for the fair’]
	Key signature:	None
	Tonal centre:	G
	Time signature:	None
	Tempo and style:	Senza misura rubato
	Form:	Through-composed (Stanzas 1, 2 and 4 begin with similar phrase.)
Song 3	Poem:	II [‘Loveliest of trees, the cherry now’]
	Key signature:	None
	Tonal centre:	Indeterminate
	Time signature:	Variable, mostly compound.
	Tempo and style:	Slow (Eighth-note constant)
	Form:	Through-composed (Stanzas 1 and 3 begin with similar phrase.)
Song 4	Poem:	XLIII [‘The Immortal Part’]
	Key signature:	None
	Tonal centre:	F sharp
	Time signature:	Variable; compound and simple.
	Tempo and style:	Menacing
	Form:	Through-composed
Song 5	Poem:	XII [‘When I watch the living meet’]
	Key signature:	None
	Tonal centre:	Indeterminate
	Time signature:	Variable; compound and simple.
	Tempo and style:	Slow (Eighth-note constant)
	Form:	Through-composed (Stanzas 1 and 3 begin with similar phrase.)
Song 6	Poem:	VII [‘When smoke stood up from Ludlow’]
	Key signature:	None
	Tonal centre:	Indeterminate
	Time signature:	None
	Tempo and style:	Senza misura
	Form:	Through-composed (Stanzas 1 and 2 begin similarly, and stanzas 3 and 6 begin identically with another phrase.)
Song 7	Poem:	XIV [‘There pass the careless people’]
	Key signature:	None
	Tonal centre:	B major
	Time signature:	Compound and simple; varies every measure
	Tempo and style:	Slow—no mid-bar accents
	Form:	Through-composed

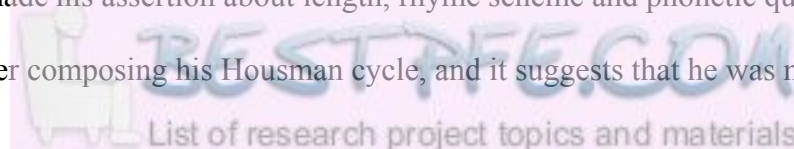
Moore set VII at Ealing, Middlesex, in the summer of 1985 and the others in the following spring. Only after the second song did he decide to create a cycle.<sup>42</sup> The



composer says it has no textual narrative; rather, ‘I was interested in the texts’ plainness, banality even, because I wanted something that wouldn’t get in the way of the settings I wanted to produce’.<sup>43</sup> The charge of banality against Housman is certainly not new. Shortly after the poet’s death in 1936, for example, Cyril Connolly (1903–1974) wrote, ‘many of Housman’s poems are of a triteness of technique equalled only by the banality of the thought . . .’.<sup>44</sup> Nevertheless, Moore’s reason for choosing Housman is likely unique among composers.

Specifically, Moore says he chose poems based on their ‘length, rhyme scheme, some individual words I liked the sound of, and simply whether they struck a chord in me’.<sup>45</sup> Moore’s central poem (XLIII) has forty-four lines and is one of the longest inside the frame poems of *A Shropshire Lad*. His other choices vary from eight to thirty lines. One poem has five-line stanzas, and the others four-line stanzas. Line lengths are mostly tetrameters, sometimes mixed with trimeters; one poem only (XXIII) consists of pentameters. The foot is iambic and the meter mostly duple. End rhymes are mostly masculine, although non-rhyming lines (which occur in VII and XIV only) have feminine endings. Because all these characteristics are typical of Housman’s poetry, it is difficult to see how they could have formed a basis for the composer’s selections—in spite of his assertion. *Chill Heart of England* seems not to derive structure or pattern from poetic technique. However, *A Shropshire Lad*’s ballad-like predictability is no doubt part of the ‘plainness’ that appealed to Moore when he was looking for texts that ‘wouldn’t get in the way’ of his music. The composer provided no details about the sound of individual words or why particular poems ‘struck a chord’.

Moore made his assertion about length, rhyme scheme and phonetic quality twenty years after composing his Housman cycle, and it suggests that he was not



concerned with the Shropshire Lad's development or the poems' content. On this basis, his approach could be regarded as deconstructive.<sup>46</sup> Yet *Chill Heart of England* has a preface in which the composer does speak, if obliquely, of a unifying theme. He says,

At the core of the English constitution is a quality present in a very wide range of her music; from Peter Warlock to Harrison Birtwistle; from Pink Floyd to David Bowie; from Frankie Armstrong to Richard Thompson. It is a coldness, a darkness, but an inexorable urge to persevere according to the lights of the fantasy that we can bridge the gap between our selves. Such an essence seems to me apparent in Housman's balladry, hence 'Chill Heart of England', a statement of roots, denying the blank slate yet without enthusiasm, for the broad path is well-mown. The style is self-consciously archaic, as is [*sic*] imperative to convey the illusion that music is capable of acting as a means of communication. After all, as Roberto Gerhard [1896–1970] nearly remarked: 'Nothing is to be said concerning "the heart of the matter"'. Yet, can it not be cried out?<sup>47</sup>

This preface suggests two reasons why the content of Housman's poetry—as distinct from its technique—would seem to be a good springboard for Moore's song cycle. First, 'coldness', 'darkness' and yet 'the urge to persevere' permeate *A Shropshire Lad* and are implicit in the poet's 'single central theme' as expressed by Rica Brenner: 'beauty and joy are brief; emotions change; death overshadows all. Yet, since death is inevitable, let it be met with acquiescence and boldness'.<sup>48</sup> Second, Housman seeks to 'bridge the gap between our selves'. For example, in two of the later Shropshire poems (XXX and XXXI) the Lad first becomes aware that everyone shares, and has shared in the past, his experiences. At this intermediate stage of his development, the extension of his purview beyond himself in space and time merely increases his anguish. However, in the last frame poem (LXIII), the Lad—together with the poet—wants to broadcast his poems like 'seeds' for the benefit of lads who come after him. Then, like Housman's man of stone (LI), they too may develop a stoic attitude and achieve a measure of permanence in the face of life's transience. Thus,

the Lad becomes a proselytizer ‘crying out’ about ‘the heart of the matter’ and attempting to ‘bridge the gap’. Unlike Gerhard, he does have something to say. His empathy is apparent in LX, Moore’s first song (‘Square your shoulders, lift your pack’).

When the individual poems in *Chill Heart* are examined, a more tangible unifying element emerges. All are concerned with death.<sup>49</sup> The cycle begins with poem LX, which speaks of death’s inevitability. In spite of its stoic advice, it contains a progression from light to darkness, from ‘hollow fires’ in the first line to the last line which says, ‘There’s nothing but the night’. At this point, the score contains a directive about another kind of gap; it says, ‘To be sung as if the last song in another (previous) cycle, with a corresponding gap at end’.<sup>50</sup> The reason, according to the composer, ‘is simply that the cycle demonstrates there is more [than the night]. And, in terms of my own biography at the time, that “more” was very much of the light’.<sup>51</sup> The first glimpse of Moore’s meaning may occur in LX itself, because it expresses the belief that death is not to be feared.

Poem XXIII follows the ‘gap’<sup>52</sup> and speaks of death preserving honour as an abstract value. Poem II—a reinforcement of LX in its progression from summer (light) to winter (darkness)—introduces a youthful *carpe diem* response to death. Poem XLIII, the central and longest, further develops the preserving aspect of death. It speaks, not merely of preserving values, but of a kind of immortality beginning after death. It is the only poem in the cycle that could be given a religious interpretation and might justify Moore’s appending either ‘D(eo) G(racias)’ or ‘To the Glory of God’ to each song.

The next two poems deal with more aspects of death as a superior state. In speaking of ‘the nation that is not’, XII says, ‘There revenges are forgot, || And the

hater hates no more' (lines 11 and 12);<sup>53</sup> and, in speaking of one's final home of rest, VII says, 'And that will be the best' (last line). To throw the thought into relief, there is a final reference, in XIV, to the misery of earthly life—in particular, the anguish of lost love—and the absence of any source of comfort: 'There flowers no balm to sain him' (line 13). Thus do the poems after the gap in Moore's cycle counteract the initial progression from light to darkness and convey a belief that, in another life, there will be more than the night. Perhaps a chill heart, individually if not nationally, need be only a temporary condition.

Although it is not properly modernist, *Chill Heart of England* does have modernist tendencies, not unexpected given the importance of Roberto Gerhard to the cycle's preface.<sup>54</sup> However, this composer's influence is through his later use of contrasting textures, rather than the development of themes.

The second and second last songs of Moore's cycle define its structure. Song 2 is the first to introduce the idea of death as preserver—in this case, of honour. Song 6 (the second last) refers to death as a superior state when it concludes, 'And that will be the best'. The songs between these two also address benefits of death. On the other hand, before the central group of five songs, 1 speaks only about death's inevitability, and 7 throws into relief the cycle's central message by referring only to the misery of earthly life and the absence of temporal comfort. Songs 2 and 6 thus serve as bookends. Appropriately, the composer marks them with a musical texture that is similar: a vocal line centring initially on a minor third (F sharp and A) and an accompaniment with extended, often fiery, punctuating roulades. *See Ex. 7.13*. The other five songs all have their own unique textures.

Moore's music is dissonant and generally atonal, yet it frequently employs historical compositional devices. The accompaniment of Song 1, for example, is

based on a four-beat scalic (rising from B to B) and harmonic ostinato with steady eighth-note movement.<sup>55</sup> *See Ex. 7.14.* After the manner of Henry Purcell (1659–1695), the voice does not maintain a fixed relationship with the ostinato;<sup>56</sup> rather, it declaims the text, seeming to float freely above or around the accompaniment. This feeling is confirmed by the voice part's frequent metre changes and use of composite metres. Triplets, successions of dotted notes and notes tied from weak pulse to strong pulse add to the voice part's irregularity, its tension and its contrast with the piano's regularity. The voice's independence, however, is illusory, because the composer coordinates his musical forces by using frequent dotted bar-lines and arrows to align visually the voice and piano parts. Unlike a jazz soloist improvising against a rhythm section, the voice is bound tightly to the accompaniment. Beginning at 'In all the endless road you tread', however, the security lent by the ostinato vanishes. It loses its momentum, falters and stops, leaving the voice tremulously to announce death's finality. Throughout the song, the voice's intervals have comprised only seconds, fourths and fifths, but at 'There's nothing but the night', a tritone (B to E sharp) introduces a new source of tension. Again in the manner of German lied, Moore's straightforward materials support the poem's progression from light and determination to darkness and doubt.

In other settings, the accompaniment anchors the voice with repetitive, although non-ostinato, figuring. Songs 3, 4 and 5 contain examples. Their accompaniments are sometimes reminiscent of those in Lennox Berkeley's Housman settings written in 1940, in which the composer aims to express a general mood or a single central image rather than individual lines.<sup>57</sup> Song 4's jerky figure is not only structural, but also mimetic in that it conveys the restless life of 'flesh and soul'. *See Ex. 7.15.* Another traditional device is the pedal point. Song 2, for example, begins

with an irregularly reiterating G in the bass. It lasts throughout the first stanza and returns at the end. This pedal anchors the voice in another way: by creating a tonal centre that contrasts with the cycle's general atonality.

In contrast to his use of classical devices, Moore's harmonic, scalar and melodic materials are mostly non-traditional and even innovative, and it is these primarily that give a unity of sound to the cycle. The opening roulade in Song 2 uses a thirteenth chord made up not of notes from a traditional scale but of regularly alternating minor and major thirds: E to G, G to B, B to D, D to F-sharp, F-sharp to A and A to C-sharp. *See Ex. 7.13*. With different orders of notes, this chord occurs five times in the introduction and throughout the first stanza. It is a structural chord in that it marks the ends of lines of text, all of which are punctuated. In the middle of lines are shorter roulades with different constructions: incomplete diatonic ninths and thirteenths (such as CEG and F-sharp on the first syllable of 'Ludlow' in *Ex. 7.13*). The contrast between diatonic and non-diatonic harmonies contributes a sense of movement toward the cadences that counteracts the stasis of the pedal point (G).

Moore also uses a mode of limited transposition, the octatonic scale, which alternates whole tones and semitones. First used in the nineteenth century to create exotic sounds, it had a strong influence in the twentieth century and was used by Stravinsky and Messiaen.<sup>58</sup> Examples occur in Song 4 of *Chill Heart*. From measures 6 to 9, the bass ascends from E to E sharp (semitone), F double sharp (tone) and G sharp (semitone). This same octatonic fragment repeats several times at different pitches throughout the song (as in *Ex. 7.15*).

Extended non-traditional scales occur in Song 5, where they support descending or falling imagery. Throughout the first two stanzas, the bass descends an octave beginning on A in the following order of tones (T) and semitones (S):

TSSTTTSS. *See Ex. 7.16.* The scale arrives at the long ‘sojourn’ in the grave. Then, from ‘Nothing stands that stood before’ to the beginning of the last line of text the bass descends an octave beginning on C in a different order of tones and semitones—TTSSTTSS—and arrives at the dead lovers lying side by side. Both scales are so drawn out that the listener is aware, not of patterns of tones and semitones, but only of non-traditional sounds.

Nevertheless, when it suits his affective purpose, the composer also uses traditional scales, even simultaneously with other, newer materials. For example, against the non-traditional scales in the accompaniment of Song 5, the vocal line of the first stanza (measures 1 to 8 in the excerpt) uses all the notes of G major scale plus the lowered seventh (F) of the Mixolydian mode. *See Ex. 7.16.* Although there is no strong sense of key, the melodiousness of the vocal line does reflect the warmth of ‘the moving pageant’. The second stanza (beginning at measure 11) moves abruptly to the notes of D flat major and is less melodious, befitting the ‘house of dust’ to which the speaker turns.

Much of the time there is clear evidence that Moore took great care to illuminate his texts. In addition, there is the composer’s use of melodic shape. In Song 6, short figures convey the blackbird’s taunting (“Lie down, lie down, young yeoman”). *See Ex. 7.17.* In Song 7, there is the portamento expressing the lover’s despair (‘His heart and soul away’), and the final unaccompanied, heart-rending descent along a B melodic-minor scale to a C natural (‘Lie lost my heart and soul’). Earlier in Song 7, there is the ‘Ah’ at the beginning of the second stanza, which Moore repeats and sets to drooping intervals, first a sixth and then a seventh, and to notes foreign to the B major notes of the first stanza.

The composer also demonstrates sensitivity to the poet's rhythms. In Song 4, for example, there is a spondee at the end of the second line of the fifth stanza ('comes on'), contrasting with the normal iambic meter<sup>59</sup> and adding another foot. The rhythmic dragging matches the line's meaning. Moore follows Housman by having quarter-notes on 'Slow', 'comes' and 'on', the last two disrupting the expected quarter-note to eighth-note rhythm of 6/8 time. *See Ex. 7.18.*

As mentioned above, Moore claims that he chose poems from *A Shropshire Lad* because they would not 'get in the way' of his music,<sup>60</sup> and there are places in the score where he seems, at first glance, to interfere with Housman's meaning or versification. Textual fragmentation is one such technique. In Song 3, for example, the text of the first stanza is broken up by rests, both at the ends of lines and halfway through them. Yet, in performance,<sup>61</sup> the rests are not long enough to threaten the syntactical sense; rather, the exaggerated punctuation suggests the Lad's breathlessness at the sight of the cherry tree in bloom. At the end of Song 4 ('And leave with ancient night alone || The steadfast and enduring bone'), the fragmentation is more extreme: words are broken into isolated syllables. *See Ex. 7.19.* But the effect in performance is an exaggerated *rallentando* that strengthens the contrast with the time, in the previous stanza, when 'flesh and soul' are still vigorously doing their master's will (stanza 10).<sup>62</sup>

The composer also uses syncopation to distort Housman's rhythms. He begins stressed syllables on weak pulses and ties them over to stronger pulses. Song 2 provides an example. The vocal part is in 6/8 and the beginnings of its lines convey the jollity of a day at the fair. However, at the ends of lines ('in for the fair' and so on), there are tied eighth-notes resulting in three consecutive quarter-notes. *See Ex. 7.13.* They prolong Housman's anapaests and, like a Ciceronian period, shift the



weight to the end the line. They also run counter to the impression of a milling crowd. Yet, by the fourth line of text, it is apparent that the poem is a meditation on death, and the appropriateness of the dragging syncopations is clear. Thus, the music maintains a balance between the poem's contrasting moods.

Elsewhere, Moore seems to disrupt verbal stress solely in the interest of melodic contour. The second and third stanzas of Song 3 provide examples. The phrases in these stanzas are almost consistently arched, rising to a high note and then falling to the cadence. Climaxes occur on subsidiary words. In 'Now, of my threescore years and ten', for example, the high note is on 'score'; and in 'Twenty will not come again', it is on 'will'. Yet, in the context of the second and third stanzas, these phrase shapes are foreshadowing the music of the last two lines: 'About the woodlands I will go | To see the cherry hung with snow'. These lines are treated as one phrase, rising in an arch to a long high note on 'see' before falling away. In contrary motion, the bass descends purposefully by semitone to a low D flat. The harmony is an arpeggiated chord of D flat major, which continues to the third last measure. This chord binds into one euphonious unit the three words 'see the cherry', and throws into relief the expressionist 'hung with snow'. *See Ex. 7.20.*

In this way, the setting underscores the Lad's resolve, in the face of his newly revealed mortality, to seize the day. Thus, the earlier disregard of proper verbal stress takes its place in a larger design: the earlier phrase shapes are either templates for or anticipations of the music of the last two lines of text, which carry the chief point of 'Loveliest of trees'. To apply the approach of Christopher Fox (1955–) to Michael Finnissy's *Maldon* (1990),<sup>63</sup> Moore's initial accenting of subsidiary words in the second and third stanzas creates 'a sort of textual suspension' that resolves onto 'see

the cherry' when the verbal accents fall in expected places. It is a fitting ending to a setting of Housman's most famous poem.

*Chill Heart of England* is structured by accompanimental texture and stylistically unified by classical devices such as ostinato and newer scale patterns and harmonic materials. The music consistently supports the texts through melodic contours and even by such procedures as syncopation and fragmentation that at first seem sure to contradict the texts. There is ample evidence that Moore's music is very sensitive to Housman's poetry, although he claims it is plain and even banal. He also said he chose poems because of their prosody, yet he was primarily concerned with content. The disparity might be explained by the gap of almost twenty years between the period of composition and Moore's recollection of his motives and aims.

#### Conclusion: The Developmental and Thematic Cycles

The analyses in this and the previous chapter reveal that the seven all-*Shropshire Lad* cycles from the second half of the twentieth century use less than half of the collection's poems. One (II) is used six times, one (XL) four times, two (XIII and XVIII) three times and the rest once or twice each. Although the composers achieve diverse programmes, they selected from and ordered a limited number of *Shropshire Lad* poems. There is external evidence that they chose instinctively, first responding musically to individual poems and only later consciously drawing them together. Although this ordering was likely based more on musical than extra-musical considerations, this chapter and the previous one have attempted to demonstrate that each cycle does have a programme. One cycle tells the more-or-less complete story of the Lad's maturation (according to Leggett), three modify the story of maturation and three favour instead themes in human existence.

Not only did all but one of the composers reorder Housman's poems, they often made unique uses of individual poems. They took them from their original context and gave them different meanings. A striking example is Field's use of poem II, telling, not of a youth discovering his mortality, but of nature as solace.

In their choice and use of poems, the recent composers of cycles differ little from the best known of the earliest—Arthur Somervell (*A Shropshire Lad*, 1904), George Butterworth (*Six Songs from 'A Shropshire Lad'*, 1911, and '*Bredon Hill*' and *Other Songs*, 1912) and John Ireland (*The Land of Lost Content*, 1921).<sup>64</sup> The twenty-seven songs in these four cycles are based on twenty poems, only four of which (VI, XV, XXII and XXXIII) are not among the recent cycles. These four all deal in some way with the failure or impossibility of love, a theme that does occur in other poems (such as XIII and XVIII) in the recent cycles.

The earliest cycles also have either character development or thematic development that likely influenced the recent composers. None of the early cycles has Housman's poems in numerical order and none conveys the Lad's complete journey toward stoic maturity, as Summers's does uniquely. Yet there is partial development of character. For example, Edwin Calloway (1956–) shows in some detail how Somervell's selection begins with the Lad's first awareness of mortality and progresses to a more 'mature Terence who recognizes the lost innocence of youth'.<sup>65</sup> In contrast, Calloway demonstrates that Butterworth's *Bredon Hill* is thematic rather than narrative. All of its five poems deal with aspects of death.<sup>66</sup> Four of the later-century *Shropshire Lad* composers (Allen, Field, Lawson and Summers) admit to close study of some early Housman cycles, and it is unlikely that the other three composers had not heard them. Models were there, at least.



The recent composers acknowledge five sources of inspiration: first, affinity for west country landscape and the poetry evoking it; second, familiarity with the Housman settings of the Flourishing; third, the aural memory of the voices of particular British singers; fourth, seeing Housman's lyricism as fitting with their current musical style; and fifth, seeing a parallel between the Shropshire Lad's situation and their own. For Field and Rooke, who both empathised with the Lad, creating a unified song cycle was an autobiographical process. Furthermore, Field was concerned to create a musical archive of his experiences at the time of composition.

Although some of the composers broached these sources of inspiration in correspondence about their *Shropshire Lad* cycles, the sources are not unique to the compositions in Chapters 6 and 7. They seem to encompass, for example, the two chief literary qualities that Banfield claims drew early composers to *A Shropshire Lad*: the pastoral and the 'musical'.<sup>67</sup>

The appeal of Housman's poetry for some composers endures. However, one (Moore) claims that it was suitable for his purpose because of what he regards as its banality. His cycle is perhaps less a work of unbidden inspiration than of deliberate experiment, yet he does allude in correspondence to an element of autobiography.

The music of each of the seven later *Shropshire Lad* song cycles is cohesive and supports its text, even when the composer either does not regard his work as a cycle or decries Housman's poetry. The music of the cycles gives ample evidence that the composers were all concerned with creating relatively large-scale, unified works. As Housman held *A Shropshire Lad* to be a carefully ordered sequence of poems, the composers wrote their cycles as fixed entities, rather than assembling existing songs into loose sets from which performers might make selections. Their attitude contrasts with that of early twentieth-century composer Alfred Redgrave Cripps who professed

that his *Nine Songs from 'A Shropshire Lad'* (1932) had only 'a sort of basic unity of sentiment' and gave suggestions for omitting songs and forming subgroups.<sup>68</sup> The attitude also contrasts with George Butterworth's, whose *Shropshire Lad* songs were composed over an extended period and only later published in two separate 'cycles'.<sup>69</sup> The later cycles seem to have a more general concern for what Patrick McCreless (1948–) calls "cycle-hood"—that is, that quality in a group of songs that makes us hear a real cycle, as opposed to a mere collection'.<sup>70</sup> Cohesion and textual support are found in both the developmental and the thematic groups of later *Shropshire Lad* cycles, independently of compositional idiom.

The Three Streams of Development The cycles are spread over the three streams of development first identified in the surveys in Chapters 4 and 5: the ultra-conservative, the more-or-less tonal and the atonal. Horder is ultra-conservative, Lawson and Field are tonal and the others atonal. The weight lies in the latter category. It includes Summers's free atonality, Allen's eclecticism, Rooke's harmonic innovation and Moore's scalic and textural innovations.

In the tonal category, Lawson and Field make different uses of tonality as an organizing or symbolic principle: the former's inter-song key relationships are idiosyncratic and the latter's twin tonal planes seem to be without precedent in Housman music.

Because of its ultra-conservatism, Horder's cycle alone can be related stylistically to cycles from the Flourishing. Graham Trew links it to Butterworth.<sup>71</sup> Only very tenuously might Field's extravagant accompaniments be linked to Vaughan Williams's dramatic approach to Housman and the relative emotional reserve of other recent composers to Somervell.

Moreover, the post-Second World War desire to make the song cycle into ‘more than a song cycle’, evident in the work of Britten, Tippett and others, seems not to have influenced later Housman composers.<sup>72</sup> The scale of their *Shropshire Lad* cycles matches, but is not greater than, those of the early twentieth century; and instrumental style seems not to influence vocal line.

The atonal cycles are not strictly modernist. Modernism, a movement that has waxed and waned since before the First World War, is characterized by innovation and the spirit of the contemporary moment.<sup>73</sup> With the possible exception of Moore’s, the atonal Housman cycles use techniques from earlier decades. The roots of Allen’s serialism are in the Second Viennese School of the 1920s, not the later-century Third Viennese School. In the midst of Summers’s atonality there are sometimes identifiable key centres and more or less traditional chords. Rooke’s melancholic harmony hints at the pastoralism of the twentieth-century English renaissance. Thus, three of the four atonal settings—as well as the tonal settings themselves—are retrospective. Even Moore’s has elements, such as the ground bass, that reach back to neo-classicism and before. Many recent vocal and instrumental techniques—including *musique concrète*, total serialism, indeterminacy, and minimalism—are still absent from the British *Shropshire Lad* song cycle.

5

heard a wise man say, 'Give crowns and pounds and guin - eas But

Ex. 7.1: Rooke, from Song 2. Music © Copyright 1999 by Paul Adrian Rooke. Used by permission.

9

*mp*  
Ay, the hor - ses tram - ple, The

*mp*  
Fed. Fed. Fed. | Fed. | Fed. | similarly

Ex. 7.2: Rooke, from Song 5. Music © Copyright 1999 by Paul Adrian Rooke. Used by permission.

36

leaves me fif - ty more...

*ff*

*dim.*

Ex. 7.3: Rooke, from Song 1. Music © Copyright 1999 by Paul Adrian Rooke. Used by permission.

5

gold - en friends I had, For man - y a rose - lipt maid - en And

Ex. 7.4: Rooke, from Song 7. Music © Copyright 1999 by Paul Adrian Rooke. Used by permission.

*Andante con moto* ♩ = 104 *mp* THE VANE ON HUGH-LEY STEE- PLE VEERS BRIGHT, A FAR- KNOWN

*p*  
*con ped.*

SIGN, *p* AND THERE LIE HUGH-LEY PED- PLE, AND THERE LIE FRIENDS OF MINE.

*mf*

Ex. 7.5: Field, from Song 3. Music © Copyright 1976 by Robin Field. Used by permission.



SUN-NY MOUNDS LIE THICK; THE DEAD ARE MORE IN MUS-TER AT

Ex. 7.6: Field, from Song 3. Music © Copyright 1976 by Robin Field. Used by permission.

*Moderato* 1:60  
pp leggiero  
IT NODS AND CURT-SEYS AND RE-

Ex. 7.7: Field, from Song 5. Music © Copyright 1976 by Robin Field. Used by permission.

*f* AND SINCE TO LOOK AT

Ex. 7.8: Field, from Song 6. Music © Copyright 1976 by Robin Field. Used by permission.

HEART AN AIR THAT KILLS FROM YON FAR

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "HEART AN AIR THAT KILLS FROM YON FAR". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ex. 7.9: Field, from Song 2. Music © Copyright 1976 by Robin Field. Used by permission.

... MEM-BERED HILLS, WHAT SPIRES, WHAT FARMS ARE THOSE ...

*mf* *Rit.* *A tempo*

*pp* *express.*

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "... MEM-BERED HILLS, WHAT SPIRES, WHAT FARMS ARE THOSE ...". The piano accompaniment includes dynamic markings such as *mf*, *pp*, and *ppp*, and performance instructions like *Rit.* and *A tempo*.

Ex. 7.10: Field, from Song 2. Music © Copyright 1976 by Robin Field. Used by permission.

*pp* FAR IN A WEST-EARN BROOK-LAND THAT BRED ME LONG-A-GO THE

*Mesto, con moto* *♩ = 60*

*sottovoce* *sim.*

*pp* *ppp*

*una corda*

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "FAR IN A WEST-EARN BROOK-LAND THAT BRED ME LONG-A-GO THE". The piano accompaniment features a complex texture with rapid sixteenth-note passages in both hands. Performance instructions include *Mesto, con moto* with a tempo marking of *♩ = 60*, *sottovoce*, *sim.*, *pp*, *ppp*, and *una corda*.

Ex. 7.11: Field, from Song 4. Music © Copyright 1976 by Robin Field. Used by permission.

COUN- TRY BLOWS WHAT ARE THOSE BLUE RE...

*mf* *pp*

*mp* *pp*

Detailed description: This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics 'COUN- TRY BLOWS' and 'WHAT ARE THOSE BLUE RE...'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf* and *pp* for the vocal line, and *mp* and *pp* for the piano accompaniment.

Ex. 7.12: Field, from Song 2. Music © Copyright 1976 by Robin Field. Used by permission.

*senza misura rubato*

*(approx. speed)*

*mp* The lads in their hand-socks to lads-low came in for the fair,

*f* *mp* *p*

*(comped.)* *(etc.)*

Detailed description: This musical score features a vocal line and a piano accompaniment. The tempo is marked 'senza misura rubato' and '(approx. speed)'. The vocal line has lyrics 'The lads in their hand-socks to lads-low came in for the fair,'. The piano accompaniment includes dynamic markings *f*, *mp*, and *p*, and performance instructions '(comped.)' and '(etc.)'.

Ex. 7.13: Moore, from Song 2. Music © Copyright 1986 by Allan F. Moore. Used by permission.

*low:* Square your, shoul- ders, lift- your pack, And leave your friends and go.

*4* *7* *4*

*4* *8* *4*

*constant pedal*

Detailed description: This musical score includes a vocal line and a piano accompaniment. The vocal line has lyrics 'Square your, shoul- ders, lift- your pack, And leave your friends and go.' The piano accompaniment features complex rhythmic patterns with time signature changes from 4/4 to 7/8 and back to 4/4. A 'constant pedal' is indicated for the piano accompaniment.

Ex. 7.14: Moore, from Song 1. Music © Copyright 1986 by Allan F. Moore. Used by permission.

sleugh of sense be cast, This dust of thoughts be laid at last, The man of flesh and soul be

Ex. 7.15: Moore, from Song 4. Music © Copyright 1986 by Allan F. Moore. Used by permission.

When I watch the li-ving meet, And the mov-ing page-ant file Worm and breath-ing through the

*stricker tempo*

street Where I lodge a lit-tle while, If the heats of hate and

*mf*

*vaguely*  
*ing*

lust In the house of flesh are strong, let me mind the house of dust Where my so-journ

Ex. 7.16: Moore, from Song 5. Music © Copyright 1986 by Allan F. Moore. Used by permission.

mf lie down, lie down, young yeoman; What use to rise and

uno corda *p* *lib* *corde*

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "mf lie down, lie down, young yeoman; What use to rise and". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include "mf" and "mp". At the bottom, there are performance instructions: "uno corda", a piano symbol "p", and "lib corde".

Ex. 7.17: Moore, from Song 6. Music © Copyright 1986 by Allan F. Moore. Used by permission.

ere and man are gone; Slow the end-less night comes on, And late to ful-ness grows the birth That

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "ere and man are gone; Slow the end-less night comes on, And late to ful-ness grows the birth That". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. The score includes various time signatures and key signatures.

Ex. 7.18: Moore, from Song 4. Music © Copyright 1986 by Allan F. Moore. Used by permission.

lone The sted-fast and en-dur-ing lone.

This musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "lone The sted-fast and en-dur-ing lone.". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. The score includes various time signatures and key signatures.

Ex. 7.19: Moore, from Song 4. Music © Copyright 1986 by Allan F. Moore. Used by permission.

—the room, A-bout the wood-lands I will go To see the

5 8 6 8 3 4 3 4

poco cresc. poco cresc. molto

mp (whispered)

cher-ry hung with snow.

8.5.86 EALING

D.G.

Ex. 7.20: Moore, from Song 3. Music © Copyright 1986 by Allan F. Moore. Used by permission.

<sup>1</sup> See Paul Adrian Rooke, <<http://www.pauladrianrooke.com>>, (accessed 31 July 2004).

<sup>2</sup> Email message to author, 27 July 2004.

<sup>3</sup> Score available from the composer.

<sup>4</sup> The metronome settings are the composer's.

<sup>5</sup> Email message to author, 27 July 2004.

<sup>6</sup> The following reference work was useful in analysing Rooke's cycle: G. Welton Marquis *Twentieth-Century Idioms* (Englewood Cliffs, New Jersey: Prentice-Hall, 1964).

<sup>7</sup> In contrast, George Butterworth's well-known setting seems to preserve both levels of this text's meaning. See *Six Songs from 'A Shropshire Lad'*, no. 2 (1911).

<sup>8</sup> Hoagwood observes that the ghost's stanzas begin with lines of five rather than six syllables, and that this attenuation adds to the urgency of the questions. Hoagwood (1995), 62–63.

<sup>9</sup> Compare Stephen Banfield, *Sensibility and English Song* (Cambridge: CUP, 1985), 53.

<sup>10</sup> Composer's email message to author, 27 July 2004.

<sup>11</sup> Ibid.

<sup>12</sup> Daniel Brigham, 'The Complexity of Strophic Form', *Journal of Singing*, 57/4 (Mar./Apr. 2001), 11. The analysis of the structure of *When I Was in Love with You* is indebted to this article.

<sup>13</sup> Ibid.

<sup>14</sup> Compare the reappearance of phrases from Song 1 in Song 9 of Arthur Somervell's *A Shropshire Lad* (London: Boosey, 1904).

<sup>15</sup> *Brewer's Dictionary of Phrase and Fable* points out that the symbolism of Snakes and Ladders 'is vaguely biblical, the ladder going up to heaven and the snake representing a "fall"'. Thus, Rooke casts judgement on his protagonist and also adds musically to the many scriptural allusions in *A Shropshire Lad*. Adrian Room (ed.), *Brewer's Dictionary of Phrase and Fable*, 16<sup>th</sup> edn. (New York: HarperCollins, 1999), 1099.

<sup>16</sup> Letter to author, 23 May 2003.

<sup>17</sup> Email message to author, 25 July 2004.

<sup>18</sup> Score available from composer.

<sup>19</sup> The metronome settings are the composer's.

<sup>20</sup> Email message to author, 27 July 2004.

<sup>21</sup> Email message to author, 23 July 2004.

<sup>22</sup> Email message to author, 25 July 2004.

<sup>23</sup> Ibid. In this regard, Field continues the tradition of the composers of the twentieth-century renaissance. The quotation from his email message is illustrative of Michael Trend's assertion that, 'Many composers of the [early twentieth century] chose, or preferred, to live in the countryside and were deeply influenced by it, some holding the view that their music could grow from the world around them'. See Trend, *The Music Makers: The English Musical Renaissance from Elgar to Britten*. (New

York: Schirmer, 1985), 8. See also Robert Stradling, 'England's Glory: Sensibilities of Place in English Music, 1900–1950', in Andrew Leyshon, David Matless and George Revill (ed.), *The Place of Music* (New York: Guilford, 1998), 176–196.

However, John Caldwell observes that the work of 'any truly great composer' will transcend associations of place. 'Modern technologies of music distribution and of personal communication, moreover, have reduced the relevance of domicile as a factor in a composer's character and the breadth of his or her appeal'. John Caldwell, *The Oxford History of English Music*, vol. 2, (Oxford: OUP, 1999), 545.

<sup>24</sup> Email message to author, 25 July 2004.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Rejection by the beloved does not lead to the typically Romantic longing for death, as in, for example, Schubert's song cycle *Winterreise* (1827).

<sup>28</sup> Paul Rooke does too.

<sup>29</sup> Email message to author, 25 July 2004.

<sup>30</sup> Email message to author, 23 July 2004.

<sup>31</sup> There *is* an element of consolation in the text of Song 3, because the Lad says he 'shall ne'er be lonely' when he joins his friends 'asleep' in the graveyard. Thus, the different symbolism of the two tonal planes is not entirely watertight.

<sup>32</sup> Email message to author, 25 July 2004.

<sup>33</sup> Email message to author, 23 July 2004.

<sup>34</sup> Observed by Hoagwood (1995), 86.

<sup>35</sup> See n. 32 above.

<sup>36</sup> Trevor Hold (2002) says, 'The singer's role, because it is the conveyor of the words, must always be *prima inter pares* and the accompaniment should partner but never dominate the vocal line', p. 8.

<sup>37</sup> Contrast this treatment with George Butterworth's.

<sup>38</sup> In the fourth line there are an additional two beats after the beginning of 'tide', but the voice is not moving.

<sup>39</sup> See 'Publications and Compositions by Allan Moore', <<http://www.surrey.ac.uk/Music/Who/MoorePub.htm>>, (accessed 14 Dec. 2004).

<sup>40</sup> Email message to author, 24 May 2004. The first performers were Carol Bishop and Karen Kingsley, Feb. 1988, Southampton Art Gallery, UK. See 'Publications and Compositions by Allan Moore', n. 39 above.

<sup>41</sup> Score available from composer.

<sup>42</sup> Email message to author, 26 Aug. 2004.

<sup>43</sup> Ibid.



<sup>44</sup> See ‘A Note on the Poetry of A. E. Housman’, in *New Statesman and Nation*, 11 (new series), (23 May 1936), 801.

<sup>45</sup> See n. 42 above.

<sup>46</sup> See Ch. 1 for a brief description of the concept of deconstruction.

<sup>47</sup> Preface to *Chill Heart of England* (1986).

<sup>48</sup> Rica Brenner, *Ten Modern Poets* (Harcourt Brace, 1930; rpt. Freeport, NY: Books for Libraries Press, 1968), 182.

<sup>49</sup> In this respect, compare George Butterworth’s ‘*Bredon Hill*’ and *Other Songs*.

<sup>50</sup> Score, p. 1.

<sup>51</sup> Email message to author, 26 Aug. 2004.

<sup>52</sup> The ‘gap’ is not long. It lasts about thirteen seconds on an undated private recording with Gordon Pullin, tenor, accompanied by the composer. By comparison, pauses between other songs are about eight seconds. A copy of this recording is in the possession of the author.

<sup>53</sup> On the other hand, ‘the bridegroom all night through | Never turns him to the bride’ suggests the opposite.

<sup>54</sup> Gerhard (1896–1970) was initially a member of the Third Viennese School, although he settled in the UK. See also Paul Griffiths, ‘Gerhard, Roberto’, in Latham (2002).

<sup>55</sup> Because of its high register, the ostinato is reminiscent of the metallophones of the Central Javanese gamelan—perhaps another influence from the early twentieth-century, neo-classical period, as well as from more recent world music.

<sup>56</sup> Against tradition, the voice begins unaccompanied and without an obvious pulse.

<sup>57</sup> Lennox Berkeley, *Five Housman Songs*, op. 14, no. 3 (Chester). The cycle was written in 1940, but not published until 1983. It is the most recent work to receive critical attention from earlier writers.

<sup>58</sup> Arnold Whittall, ‘octatonic scale’ and ‘mode of limited transposition’, in Latham (2002).

<sup>59</sup> Pointed out by Hoagwood (1995), 74.

<sup>60</sup> See n.42 above.

<sup>61</sup> See n.52 above for details of a recorded performance. See also Towards a Discography in the end matter.

<sup>62</sup> Elsewhere, Moore runs lines together without cadences. The catalogue of body parts in Song 4 is an example (beginning in measure 21 in the voice part).

<sup>63</sup> Christopher Fox, (1997), 212. *Silver Morning* by Michael Finnis (1946–) is discussed in Ch. 11.

<sup>64</sup> Ralph Vaughan Williams and Ivor Gurney are excluded because their *Shropshire Lad* cycles are chamber works.

<sup>65</sup> See Edwin Calloway, ‘A Comparative Study of Three Song Cycles Based on A. E. Housman’s *A Shropshire Lad* by Ralph Vaughan Williams, George Butterworth and Arthur Somervell’, DMA diss. (University of Alabama, 2001), 13–20.

<sup>66</sup> *Ibid.*, p. 86.

<sup>67</sup> Banfield (1985), 239.

<sup>68</sup> See A. Redgrave Cripps, 'Composer's Note', *Nine Songs from 'A Shropshire Lad'* for voice and piano (London: Stainer & Bell, 1932).

<sup>69</sup> See Stephen Banfield, 'A *Shropshire Lad* in the Making: A Note on the Composition of George Butterworth's Songs', *Music Review*, 42 (Aug.-Nov. 1981), 261–67. Banfield says that Butterworth did try initially to create a cycle with a 'psychological progression', but abandoned it (p. 266). The published cycles are *Six Songs from 'A Shropshire Lad'* (1911) and *'Bredon Hill' and Other Songs* (1912).

<sup>70</sup> See Patrick McCreless, 'Song Order in the Song Cycle: Schumann's *Liederkreis*, op. 39', *Music Analysis*, 5 (Mar. 1986), 5–28.

<sup>71</sup> Graham Trew, 'Mervyn Horder—A Shropshire Lad', *Housman Society Journal*, 8 (1982), 28–29 above.

<sup>72</sup> See Arthur Jacobs, 'The British Isles', in Denis Stevens (ed.), *A History of Song* (New York: Norton, 1960), 177.

<sup>73</sup> Paul Griffiths, 'modernism', Latham (2002); and Leon Botstein, 'Modernism', *Grove Music Online* (2004), (accessed 31 July 2004).

## 8. Collaborative Concept Albums in Popular Styles<sup>1</sup>

Popular styles—principally jazz and folk, with their roots in aural transmission<sup>2</sup>—seem not to have entered the musical history of *A Shropshire Lad* until the 1980s, coinciding with a renewal of interest in Housman art song. The earliest popular settings the author has found are the unaccompanied, roistering “‘Is me team a-ploughing”<sup>3</sup> (copyrighted 1981), by folk singer Dave Webber (1953–) and ‘When I was one-and-twenty’, for solo voice and clarinet, by jazz musician John Dankworth (1927–). The latter was recorded commercially in 1983.<sup>4</sup> Its bi-tonality, wit and restraint bring to mind the music of the early twentieth-century Les Six, but it is linked directly to popular music through the blues inflections in the vocal line, sung on the recording by Cleo (now Dame Cleo) Lane (1927–). Thirteen settings composed by folk musician Michael Raven (1938–) and sung by Joan Mills followed in the 1990s.<sup>5</sup> All but one use what Raven calls ‘traditional aires’.<sup>6</sup>

The peak year for the *Lad* in popular music was 1996—the centenary of the collection’s first publication—when two compact discs appeared in hybrid styles. Like the Dankworth-Lane example, each combines popular and classical (i.e., art-music) elements. They are *Jacqui Dankworth and New Perspectives Perform Five Housman Settings and Other Jazz Works*, directed by John Williams (1941–);<sup>7</sup> and *Loveliest of Trees*, sung by Polly Bolton (1950–), accompanied by the Polly Bolton Band, and with monologues by Sir Nigel Hawthorne (1929–2001).<sup>8</sup> The first combines jazz with classical and the second, folk and pop with classical. They remain the only hybrid albums (as opposed to single settings) of *Shropshire Lad* poems. This chapter attempts a fairly detailed comparative analysis of their texts and music; it also briefly considers their placement in relation to the three post-1940 streams of development first observed in Chapter 4.

The discs have four immediate similarities. First, each disc has a woman vocalist, uncommon in male-centric Housman song.<sup>9</sup> Second, the musical directors of both discs live in rural Shropshire: Williams near Church Stretton, and Bolton in the Brown Clee Hills.<sup>10</sup> Third, both discs are concept albums, providing a unified artistic statement organized around Housman poetry.<sup>11</sup>

Fourth, each disc is an example of collaborative composition. The Williams disc has three composers for its *Lad* settings: Patrick Gowers (1936–), Andrea Vicari (1965–) and Dick Walter (1946–); and the Bolton disc also has three: Steve Dunachie, John Shepherd<sup>12</sup> and Bolton herself. Team composing has a long history, stretching back at least to the sixteenth century;<sup>13</sup> yet there are relatively few examples. On the other hand, many popular songs and albums have two or more composers.<sup>14</sup> In each team considered here, the musicians chose their own poems and worked independently, thus maintaining their separate identities. Consequently, on neither disc are musical themes shared among the different settings; each setting is independent and could be performed alone. Williams chose composers whose styles sat ‘comfortably together’,<sup>15</sup> and Dunachie and Shepherd already knew each other’s styles.<sup>16</sup>

#### John Williams’s *Jacqui Dankworth and New Perspectives*

Classical music has long courted jazz. George Gershwin’s *Rhapsody in Blue* (1924) is an early example that co-opts popular idioms in a style now known as symphonic jazz.<sup>17</sup> Yet symphonic jazz is notated and leaves little room, if any, for improvisation, the cornerstone of jazz.

In addition to improvisation, jazz has other stylistic characteristics that distinguish it from classical music. Traditionally, it is not a discrete genre, but rooted in the blues, ragtime and earlier African American styles, such as the work song and

the field holler. Perhaps its most subtle characteristic is *swing*,<sup>18</sup> rhythmic propulsion generated by the placement of notes away from the beat and by the uneven division of notes in a kind of extended rubato; whole phrases may thus be lifted away from the underlying beat. Other characteristics are the deliberate cultivation of ‘impure’ instrumental timbre and portamento. Instruments are brass (with the usual exception of the French horn) and single reed, together with drums, piano, guitar and double bass. The predominant form is theme with variations.<sup>19</sup> *Creole Rhapsody* (1931) by Duke Ellington (1899–1974) is an early example that retains the essential qualities of jazz while adapting classical harmonies and forms.<sup>20</sup>

In 1957 Gunther Schuller (1925–) coined the term *third stream* to identify the synthesis of classical music and the personal expression of improvisatory jazz.<sup>21</sup> David Baker (1931–) identifies four categories of third stream music:<sup>22</sup> first, concerto grosso-like compositions in which a classical group of players alternates with a jazz group; second, compositions with jazz qualities played by classical groups; third, compositions with classical qualities played by jazz groups; and fourth, compositions in which jazz and classical idioms are more thoroughly integrated in terms of instrumentation, compositional techniques and performance practices. *Jacqui Dankworth and New Perspectives* is an example of third stream in Baker’s fourth category. *New Perspectives* is a group formed in 1993, consisting of a classical wind quintet and a jazz septet.<sup>23</sup> The classical musicians are members of the wind ensemble English Serenata, formed in 1983. The disc’s booklet claims that the settings are ‘the first collection of Housman works to be set to jazz’.<sup>24</sup>

Williams’s album places three *Shropshire Lad* settings consecutively: ‘Stupid stuff’ (i.e., “Terence, this is stupid stuff”), by Patrick Gowers; ‘On the idle hill of summer’, by Andrea Vicari; and ‘White in the moon the long road lies’, by Dick

Walter. These three are framed by two from *Last Poems*: ‘Sinner’s rue’, by John Dankworth, and ‘When summer’s end is nighing’, by Williams.<sup>25</sup> The singer is contralto Jacqui Dankworth (1963–). In the booklet notes, Kevin O’Malley calls the five settings, ‘tone poems’. Before and after the Housman settings, there are instrumental arrangements of works by Heitor Villa-Lobos (1887–1959), Duke Ellington and others. The album is thus an anthology, yet the three *Shropshire Lad* settings are its centrepiece and its *raison d’être*.

Gowers, Vicari and Walter are multi-talented, ‘portfolio’ musicians. All compose prolifically, not only for jazz ensembles but also for film and television.<sup>26</sup> Gowers’s output includes even works for choir and organ and is perhaps the most diverse. The three also undertake teaching and administrative roles. Vicari is on the professorial staff of the Trinity College of Music, London.<sup>27</sup> Walter was Head of Media and Applied Music at the Royal Academy of Music from 1998 to 2005.<sup>28</sup>

Williams has been founder and leader of several important, innovative jazz ensembles, including the Baritone Band (1985). Yet his compositional output also includes a major work, *Out of Focus* (1998), for baritone saxophone and orchestra. He was in charge of all aspects of the music for the Housman recording.<sup>29</sup> He chose the composers, aware of the compatibility of their styles, briefed them individually and invited them to choose their own poems. They then worked independently, without consulting each other. Musically, the resulting collaboration is thus a suite rather than a cycle.<sup>30</sup> There are no common musical themes among the different settings, yet the textual choices are felicitous.

‘Stupid stuff’ is one of the frame poems at the end of the *Lad* collection,<sup>31</sup> while ‘On the idle hill’ and ‘White in the moon’ occur about half way through the collection. They are the last two poems set in Shropshire before the *Lad* is exiled to

London. The three are therefore not in Housman's order and do not form a narrative sequence. Rather, they deal with the protagonist in three of his personae: first, poet in 'Stupid stuff'; second, soldier in 'On the idle hill'; and, third, lover in 'White in the moon'.

'On the idle hill' describes a march to war and, by extension, the movements of all humanity towards inescapable and meaningless death. ('None that go return again'.) 'White in the moon' adds a context by pitting the parted lover's pointless trudging (and again, by extension, the pointless trudging of all humanity) against the permanence of earth's cycles.<sup>32</sup>

'Stupid stuff' is even more circumspect, because it not only acknowledges human temporality but also prescribes a resolution. Seeking truth in a 'pewter pot' filled with malt from 'Burton built on Trent' is a fit resolution only for those 'whom it hurts to think' (LXII). The mature Lad's 'malt', rather, is the stoic attitude that is first fully revealed to him by the statue in 'Loitering with a vacant eye' (LI).<sup>33</sup> In addition, one should 'train for ill and not for good' (LXII, line 48), says the Lad; then shall one's troubles be light (LI, line 24). By placing 'Stupid stuff' last in the three *Shropshire Lad* poems, Williams could have conveyed a successively broader range of circumspection, more in keeping with the Lad's gradual maturation in Housman's carefully ordered collection. Nevertheless, in their present order the three poems do cohere because of their common concerns presented from the vantage of the Lad's different personae.

The two poems from Housman's *Last Poems* form a prelude and postlude to the album's *Shropshire Lad* core. 'Sinner's rue' first introduces the themes of mortality and loss. It in turn is preceded by Villa-Lobos's rueful *Bachianas*

*Brazileiras*, no. 5. In this arrangement, a flute replaces a classically trained solo voice, appropriately strengthening the pastoral mood of this folk-rooted music.

The postlude, 'When summer's end is nigh', returns to the theme of 'White in the moon': human mutability presented against the endless cycles of indifferent nature. The subdued mood is then continued for over twelve minutes in instrumental arrangements of Ellington's 'Creole Love Call', 'Reflections in D' (after Maurice Ravel) and Gil Evans's 'The Maids of Cadiz' (after Léo Delibes).

Like the postlude pieces, all three *Shropshire Lad* settings demonstrate a tight integration of classical and jazz elements. Classical and jazz instruments play together in ensembles, and their styles sometimes merge. An example occurs at the beginning of Walter's 'White in the moon'. The alto saxophone soloist plays smears (portamentos) in the jazz idiom, yet is also directed to play 'even 8's' in the classical style, rather than the long-short combinations of swing. *See Ex. 8.1.*

Trumpeter Dick Pearce (1951–) also improvises solo passages with few jazz inflections and little vibrato, evoking a classical style.<sup>34</sup> In her written solo at the beginning of 'On the idle hill', bassoonist Elizabeth Elliott plays ornamental notes uncharacteristic of classical style.

In addition to the stylistic intermingling of the jazz and classical groups, there is also thematic integration. For example, in the third measure of Ex. 8.1, the bassoon, in a supporting role, imitates the shape and rhythm of the solo alto saxophone's first measure.

In their third stream mixing of jazz and classical characteristics, the *Lad* settings by New Perspectives also demonstrate care for Housman's text. For example, 'White in the moon' begins neo-classically but has a solidly jazz conclusion. Walter's



score does not restate the opening idea at the end as Housman's text does. Rather, it is an open-ended structure supporting the notion of a journey leading nowhere.

The ballad-style of 'On the idle hill' led Vicari to instil 'a folk feeling' in her setting,<sup>35</sup> aided primarily by 12/8 metre and dance-like bassoon, flute and vocal solos. *See Ex. 8.2.* In addition, the composer says that she 'tried to convey the sadness in these lines through the [non-functional] harmony and the falling phrase endings'<sup>36</sup> at, for example, 'all to die' and 'dead and rotten'. At the instrumental climax before the last stanza,<sup>37</sup> there are irregular 'chordal stabs' based on the harmonic style of the first stanza and 'expressing the suppressed anger of Housman's world'.<sup>38</sup>

Of the three *Lad* settings, however, the one that tracks its text the closest is also the longest and most complex: Gowers's 'Stupid stuff'. It runs over seven minutes,<sup>39</sup> even though the composer omits the two drinking anecdotes: about Ludlow Fair (beer) and Mithridates (poison). The remaining three stanza-paragraphs are nearly balanced, the first two having fourteen lines each and the third, sixteen. Yet, though Gowers's omissions result in a tripartite structure, his music is not ternary but episodic (ABC), befitting the metapoetic and non-lyrical text. Unity is achieved, however, through the use of a motif that appears in all episodes.

The first section (to line 14 of Housman's text) is also tripartite and episodic, again befitting the text. In it, the Lad's unthinking friend berates the Lad's verse because it is pessimistic—even though truthful. The friend's initial agitation is apparent in the very fast opening quasi-fugato passage for jazz instruments, based on a subject of six legato quarter-notes fitting irregularly into the 4/4 measures.<sup>40</sup> *See Ex. 8.3.*

But agitation soon gives way to vitriol, and this latter feeling is manifest in the forceful, detached, syncopated three-note fragment at the words 'stupid stuff'. *See*

*Ex. 8.4.* The fragment rapidly becomes motivic, appearing in all lines of text from 1 to 6 and a further twelve times in the section for jazz instruments between lines 6 and 7.

However, the ‘stupid stuff’ motif gradually diminishes in volume and speed, preparing for the gentle mocking of lines 7 to 10, the second section of the first stanza-paragraph. B. J. Leggett says that this section refers to the gates of horn in Greek legend, those through which pass dreams that are true.<sup>41</sup> That the old cow ‘sleeps well’ after hearing Terence’s ‘tunes’ is evident in the warm legato of the jazz instruments in their lower registers. Yet, in lines 11 to 13, the friend again rejects the verse, and the music returns to the short-long syncopations of lines 1 to 6, giving the first stanza-paragraph a loose ternary structure. The quasi-fugato is now played by guitar and double bass, and, consequently, the return is subdued. It is less vitriolic than pleading, as the friend tries to change Terence’s melancholic disposition and entice him to compose ‘a tune to dance to’ (line 14).

The Lad grants his friend a carefree, duple-time jig played by the piccolo, as brass, baritone saxophone and tambourine mark time. But this dance soon breaks off, and the voice begins the second stanza-paragraph with a waltz, which the composer calls a ‘drinking song’.<sup>42</sup> He achieves an appropriately brighter instrumental tone in the homophonic accompaniment by adding classical to jazz winds. Irregular rhythms suggest intoxication. The voice adds to this suggestion by using mock-operatic portamentos, roulades, hesitations, repetitions of text and by aping the supposed plummy, upper-class accent of English brewers. *See Ex. 8.5.*

Then, at line 13, there is a return to the more sombre tone-colours of the lower jazz wind instruments when it becomes clear that dancing and drinking provide only temporary solutions. The ‘stupid stuff’ motif also returns softly, now mocking beer,

rather than Terence's poetry. Like the return to darker instrumental colours, it helps to unify the settings of the first and second stanza-paragraphs.

The subdued musical treatment of the third stanza-paragraph throws Housman's text into relief at its most important time.<sup>43</sup> These lines are the protagonist's distillation of wisdom acquired throughout the events of *A Shropshire Lad*. In them, the now mature and compassionate Lad advises those who come after him to accept stoically both mutability and inevitable death. The instruments, rather than aiding the exposition of text as in earlier sections, are relegated to a quiet, accompanimental role, and the faux lightheartedness is gone.

The voice is pre-eminent in this section. It delivers the words in a non-melodic, non-dramatic, *arioso* fashion with close attention to text. It emphasizes key words and phrases by, for example, repetition ('Luck's a chance') and, particularly, melismata ('weary', 'embittered' and 'cloudy'). The vocal line ends by moving down a semitone to the contralto's low G on 'day'. The mood is sombre. After Terence has explained the importance of his poetry, instrumental flickers of the 'stupid stuff' motif turn the tables by mocking his accuser from the first stanza-paragraph. *See Ex. 8.6*. A final, unexpected, tension-free C major chord suggests that the Lad's (and Housman's) life-prescription might be right. But Gowers's setting of the last four lines of text also makes it clear that he thinks adopting a stoic attitude is no cause to rejoice.

While there are many British settings of 'On the idle hill' and 'White in the moon', there is only one other of "'Terence, this is stupid stuff': Stanley Wilson's, for men's voices (1929). Wilson's 'cloudy day' stanza is in C minor, turgid with augmented and Neapolitan chords. Like Gowers's, it ends with a movement from low A flat (G sharp) to G (although via an *échappée*). However, the stanza's texture is

slight because it is sung by a solo voice. Consequently, it seems like a mere prelude to the choral setting of the Mithridates anecdote. *See Ex. 8.7*. Thus, Wilson belies the importance of a portion of text that is central to Housman's belief. Gowers, on the other hand, avoids the problem of an 18-line anecdote overshadowing the principle it illustrates by omitting the anecdote.<sup>44</sup> A composer in a jazz idiom has thereby brought insight to one of *A Shropshire Lad's* most important and difficult poems. It awaits a satisfactory setting in a classical style.

On his Housman disc, Williams places the three *Shropshire Lad* settings consecutively, although perhaps not in the best order. They are unified textually because they present the Lad in three of his personae and in various stages of his developing awareness. The settings integrate jazz and classical elements tightly: the two groups of musicians play together, share common themes and sometimes adopt each others' idioms. Care for text is demonstrated in structure and growth, motivic development, harmony, phrase shape, instrumentation and, not least, vocal line and timbre.

It is clear that the resources of third stream are advantageous in the exposition of Housman's texts. Yet the predominance of improvised solos and the presence of a rhythm section playing almost constantly means that the music remains recognizable as jazz, even though there are about as many classical as jazz players.

#### Polly Bolton's *Loveliest of Trees*

Third stream can be viewed as one aspect of a post-Second World War eclecticism that has brought about the synthesizing of classical music with popular styles generally. Musicians sometimes come from several traditions and move easily and frequently among them. Such is the situation with composer-performers Steve Dunachie and John Shepherd, who, together with singer Polly Bolton, make up the

core Polly Bolton Band. It existed for eight years before its 1995 and '96 recording sessions for *Loveliest of Trees*. This concert and studio band mixes aspects of folk, pop and classical styles. Its range of tone colours exceeds that of the twelve-piece New Perspectives.

The term *folk* is used here to identify music that originates with unschooled musicians in communities that are largely rural and evolves over generations without being notated.<sup>45</sup> Characteristically, it is performed by a voice or voices with, perhaps, simple instrumental accompaniment. It is also modal and strophic and associated with dance. Bolton says that Housman's stories 'of unrequited love, fratricide, sad deaths and nostalgia . . . are all themes found over and over again in British folk songs'.<sup>46</sup> It is these themes that drew the members of the Bolton Band—experienced in folk music, but by no means unschooled—to the quasi-folk poetry of *A Shropshire Lad*.

*Pop* is an accepted term first used in the 1950s.<sup>47</sup> It is distinguished from *popular music* as being more obviously for entertainment. It is likely to be at least partly notated, likely to be based on the major and minor scales of classical music rather than the modes of folk music and likely to use the musical resources of modern technology. It avoids the aggressiveness and roughness of styles rooted in African American music. Rather than 'authenticity', it aims for a broad, non-specialist audience.

Bolton's singing style on her *Shropshire Lad* album is more pop than folk. It may have roots in the tradition practised by Dave Webber, for example, but Bolton has a wide pitch range and is more nuanced in terms of timbre and quasi-coloratura decoration. In keeping with pop's diverse audience, Bolton's accent is less regional and class conscious than Webber's, but without striving for Received Pronunciation,<sup>48</sup> as advocated by classical singer and pedagogue Stephen Varcoe (1949–).<sup>49</sup> Bolton has

worked with a series of bands in both the UK and the USA. Her early experience with hybrid music includes forming the jazz-rock band About Time in the late 1970s. She has recorded with Ashley Hutchings (1945–) and with the electric folk band Dando Shaft.

Dunachie studied classical piano and violin. He is a music therapist, has taught at the Guildhall School of Music and Drama, composes concert and film music and played in a series of jazz groups in the 1980s.<sup>50</sup> Shepherd plays guitar, bass and keyboards. He is Head of Music at Kidderminster College in the west country, graduated from the London College of Music<sup>51</sup> in 1975 and played in a series of blues bands as well as in Hutchings's folk Albion Band.

*Loveliest of Trees* employs twenty of the sixty-three poems from Housman's collection, a much larger number than on the Williams disc. Some are set more than once. Three are set as both monologue and song (II, XXI and XXXIV), and two instrumental settings serve as preludes, one to a song (XXIII) and the other to a monologue (LVI). There are eighteen settings of the Shropshire poems and seven of the London poems.<sup>52</sup> The emphasis of the selection, therefore, lies with the Lad's early experiences in learning of impermanence and inevitable death. *See Table 8.1.* At first glance, the album may appear to be a fortuitous assembly of texts and settings, but it *is* structured.

With a few exceptions, the poems run in numerical order and, therefore, in the order of the Lad's psychological development.<sup>53</sup> However, one poem ('The Day of Battle', LVI) is transposed from the London to the Shropshire group. In Housman's collection, LVI occurs after the encounter with the statue ('Loitering with a vacant eye', LI) when the Lad finally accepts the inevitability of his death and adopts a stoic attitude. The soldier facing death in LVI is a symbol for Everyman. But on the Bolton

CD, LVI contributes to a group by immediately following two of the Shropshire war poems: 'The lads in their hundreds' (XXIII) and 'The New Mistress' (XXXIV). The first tells of the youths who die early and thus avoid 'the change and decay of time'.<sup>54</sup> The second tells of the search for a series of 'mistresses': the Queen, the sergeant and, finally, death personified.<sup>55</sup> The last of the three poems (LVI) then offers a strategy for living in the face of mortality: 'Stand and do the best', even though 'the best is bad' (lines 13 and 14). Thus LVI serves aptly in its displaced position. The military subgroup is given further definition and weight by the instrumental preludes to the first and third songs and by the monologue before the second.

Table 8.1 shows that the Shropshire poems preceding the war poems are also grouped thematically. Poems v and XVIII deal with the love of man and maid; VII through IX with aspects of death; and XXVI through XXI with love again. In both v and XVIII, the promise of youth gives way to the awareness that everything—even the bond of love, often deemed most durable by youth—is transient.

The next four poems deal with different aspects of death. In VII, the Lad initially rejects his mortality by killing the blackbird-messenger. Soon, however, death becomes part of his purview: 'my soul within me | Took up the blackbird's strain'.<sup>56</sup> This purview is reinforced by the criminal acts of VIII and IX that lead, in the first instance, to the virtual death of banishment and, in the second, to state execution. Then poem XII attempts a resolution to the problem of mortality: in it, death, as Leggett points out, 'halts human transience'.<sup>57</sup> Even dead lovers remain bridegroom and bride (lines 15–16). This function of poem XII in the death group is similar to that of poem LVI in the war group.

The second group of love poems (XXVI, XIII and XXI) adds more dimensions to the topic. In poem XXVI, the Lad takes a new lover when his previous one dies, but

then he worries that he may be similarly replaced if he dies. The individual's impermanence is thus placed in the context of humanity's permanence, represented by never-ending life cycles. The sense of cruelty is thereby strengthened.<sup>58</sup>

In poem XIII harsh experience causes the Lad's viewpoint eventually to align with the wise man's counsel. Even states of mind are mutable, at least among the young.<sup>59</sup> In poem XXI the happiness of man and maid is brought to an end by her untimely demise and his apparent suicide. This poem thus fuses the experience of love and death,<sup>60</sup> and, on the Bolton programme, unifies the three groups from V to XXI.

Poem XXXVI follows the war poems. Its travel motif creates a transition to the London poems and a final mood of nostalgia. In exile, the Lad recalls first the countryside of his youth (XL and LII) and then old friends (LVIII and LIV). The last three of these four deal with night time and graves, a far remove from the bright and lively images of spring in II and V that began the set.<sup>61</sup> Over the course of the twenty poems, the Lad learns about transience in the contexts of love, war and death. Gradually, he becomes resigned to his fate, and perhaps even welcomes it, because there is a final reference to death as a preserver: 'roses fade', but the 'rose-lipt girls' merely sleep (LIV, lines 7-8). Thus, the Bolton Band's twenty poems broadly trace the psychological development that takes place over Housman's sixty-three.

The three poems not yet mentioned (II, XXIX and LVII) are all based on a major Housman theme: *carpe diem*. Their positioning is calculated. The first, at the beginning of the set, describes the Lad's first awareness that he is not one with nature endlessly renewing itself. The unexpected scene with the blooming cherry tree triggers major changes in the Lad's beliefs. These are dealt with in the poems that follow. The second *carpe diem* poem (XXIX) is set in the Shropshire countryside and forms a prelude to the Lad's recalling of it in XL and LII. The third (LVIII) deals with



human relationships and forms a prelude to the Lad's memories of Salopian mates and maidens in LVIII and LIV. Clearly, the Bolton musicians were discerning in their selection of Housman's poems. The twenty are ordered so as to form a textually cohesive cycle, true to the changes that overtake *A Shropshire Lad*'s protagonist.

The music also demonstrates some care for the texts; its cohesiveness stems from the similarity of styles of the chief composers. Collectively, Dunachie and Shepherd play piano, synthesizer, violin, viola, electric bass and guitar. Five extra musicians are employed on the disc, adding a second guitar, soprano saxophone, flute, recorder, Northumbrian small-pipes, euphonium and drum set. Given the multi-track resources of the Lanes End Studio,<sup>62</sup> the seven instrumentalists produce a range of tone colour exceeding that of Williams's twelve-piece *New Perspectives*.

As composers, Dunachie and Shepherd contribute more or less equally to the songs on *Loveliest of Trees*: Dunachie wrote six and Shepherd seven. Bolton says they 'just chose the poems [they] liked' and set them independently.<sup>63</sup> The two were familiar with each other's work and achieve homogeneity of style without sharing musical mottos. Indeed, their work on this album is virtually indistinguishable. Both composers contribute to all four thematic groups: love, death, war and nostalgia. See *Table 8.2*.

A comparison of *Tables 8.1* and *8.2* shows that performing forces differentiate thematic groups. The three love songs have only one vocal line each and the fewest instruments—from the unaccompanied song, 'Oh see how thick the goldcup flowers' (Bolton's single contribution as a composer) to piano, synthesizers and strings in Shepherd's 'When I was one-and-twenty'. Their dynamic level is low, texture legato, density slight and timbre mellifluous.



The four nostalgia settings add the softer winds—euphonium and soprano saxophone—as well as guitar. Wind instruments act as symbols in Dunachie’s ‘Into my heart an air that kills’ and ‘Far in a western brookland’. In the first, the Lad’s painful memories are borne to him on the wind. In comparison, the second depicts a still, nocturnal scene, but the saxophone aptly conveys the distant soul’s sighing.

The death songs are the only settings to use backing vocals.<sup>64</sup> Sung by Bolton, they are homophonic and homorhythmic rather than counter-melodic and use the text. Their roles are variable, but always text-related. In the first, ‘When smoke stood up from Ludlow’, a backing vocal is used for the words of the blackbird. Thus it distinguishes two voices in conflict and marks a symbol of death.<sup>65</sup>

The second, ‘Farewell to barn and stack and tree’, uses a backing vocal for the first two lines of the fifth stanza (‘I wish you strength to bring you pride, | And a love to keep you clean’). The warm sound of the musical device thus strengthens the contrast between the friend’s empty future in exile and the Lad’s life of health and love in his community.

The third of the songs about death, ‘On moonlit heath and lonesome bank’, uses a backing vocal for the central stanza (beginning, ‘They hang us now in Shrewsbury jail’). It marks a transition in the poem from rural past to industrial present, from heath to town and from a superficially peaceful scene with religious associations (shepherds minding their flocks by night) to the hopelessness of a prison and the ungodliness of state retribution.<sup>66</sup>

The two songs about war add flute and drum set, respectively. In the first, ‘The lads in their hundreds’, Housman accommodates a meditation on the tragedy of war in a metre suggesting a quick waltz.<sup>67</sup> The flute joins with solo violin to strengthen the irony by recreating the bright sound of a band at a country dance. The full band plays

an introduction, an interlude before the third stanza and a postlude. The interlude demarcates the poem's two sections. The first describes a happy scene and observes that many of the young men will die before their time. The second expresses a wish for friendship before it is too late and hints, as Terence Allan Hoagwood sees, that the youths are pawns in 'somebody's profit-making schemes'.<sup>68</sup> The music behind the vocalist in the second section is generally more active and varied, reflecting the observer's agitation as he ponders more deeply the significance of the fair. The piano's sixteenth-notes in the third stanza, for example, convey the Lad's quickening pulse over his personal sense of loss as the youths depart. Throughout, the violin directly engages the voice by filling in the ends of lines in the call-and-answer practice of the blues. The violin's sweet tone makes the technique particularly appropriate for the personal expression of regret following the instrumental interlude ('I wish one could know them . . . and wish them farewell').

The second song about war, 'The New Mistress', is less personal because the whole poem is a quotation; it is not spoken by the protagonist. Nevertheless, the music is subdued and sad. It is in the Aeolian mode, the voice cadencing repeatedly with either a rising tritone (e.g., 'wanted', line 4) or a rising whole tone (e.g., 'are here', line 4). The soldier is clearly under no illusion that his end will be glorious. Drums, essential military instruments,<sup>69</sup> enter in the last stanza and contribute to the scene on the battlefield. Yet the sense of disillusionment also carries forward through the violin's continuous countermelody to the voice.

Neither the strophic forms nor the vocal lines on the *Loveliest of Trees* album aim for the tight fit between words and music that Patrick Gowers achieves in 'Stupid stuff'. Bolton uses melismata and portamentos, yet not necessarily to emphasize important words. In the second stanza of XXXIV, for example, there are nine such

decorative devices, including ones on the word ‘am’ in the first and fourth lines. Melismata occur so frequently as to be an identifying feature of Bolton’s singing style, rather than a tool for word-painting. Neither are there phrase shapes that support specific textual meanings as in music of the Renaissance and Baroque.<sup>70</sup> Indeed, the tunes composed by Dunachie and Shepherd might exist independently, like hymn-tunes, to be used for other texts with the same metres.

Nevertheless, the vocal lines and the settings as a whole do evoke scenes and situations described in the poems. In VII, for example, the jaunty tune, high voice and plucked strings capture the freshness of early morning. In VIII, bowed strings, a more resonant voice with a lower tessitura and, above all, the beauty of the legato melody express the tragic goodbye. Housman’s quasi-folk text easily becomes identified with music of such direct appeal.

Actor Nigel Hawthorne’s nine monologues serve several functions. Three are *carpe diem* caveats; the first (track 1) precedes the Lad’s early experiences that trigger and reinforce his awareness of transience, and the other two (tracks 20 and 23) precede poems dealing with his loss of connection with the soil and friends. Three monologues (tracks 1, 11 and 15) are preludes to song settings of the same poems, giving them weight. ‘Bredon Hill’ (tracks 11 and 12) marks the last of the love poems. ‘The New Mistress’ (tracks 15 and 16) is more problematic in its placement. But, even though Terence’s is not the voice of the poem, the double setting does mark the beginning of the journey motif, which comes to fruition in the next poem but one: ‘White in the moon’. One monologue (track 18) is itself the object of an instrumental prelude and marks the end of the war group. The remaining monologues (tracks 4, 7 and 9) make unique contributions to the first love group, the death group and the second love group.

Hawthorne's interpretations of the poems sometimes differ from those of the composers and singer. The timing of his delivery is unrestrained by the accompaniments, which may have been added later.<sup>71</sup> Consequently, in 'The New Mistress', for example, he is able to convey the previous mistress's contemptuous rejection of the Lad's friend and the friend's angry response—emotions that are missing in the song that follows.

Shepherd's synthesized accompaniments to the monologues are generally content to express a basic affect, as do the songs. For example, there are the lugubrious, sustained chords, devoid of thirds, in 'When I watch the living meet', a poem preoccupied with 'the house of dust', and there are the high-pitched sounds representing the shimmering aspen leaves in 'Along the field'.

Of the two instrumental settings, 'May Fair' (track 13) seems the most apt. A series of imitative violin entries (all played by composer Dunachie) suggests the gradual congregating of the lads, while the eventually dense texture suggests the general bustle and chatter. 'The Day of Battle' (track 17) is a cheery dance recalling the camaraderie of the fair—ironically, because this is perhaps Housman's most trenchant expression of his anti-war stance.

In their thirteen Housman songs, Dunachie and Shepherd unify folk, classical and pop elements. Folk influence is partly in the strophic forms, but principally the vocal lines and the roots of Bolton's singing style. Classical influence is in triadic harmony, adherence to the beat, more or less pure instrumental timbres and the absence of jazz inflections, such as bent notes. (An exception is Paul Dunmall's soprano saxophone playing.)

Pop influence lies chiefly in the album's electronically enhanced euphony. Synthesizers imitate an orchestral string section. Multi-track recording allows Bolton

to sing her own backing vocals and create a broad vocal line of a single tone colour. Musicians seemingly play several instruments at once, adding to the density of string textures, especially. Artificial reverberation lends a bloom to the voice, emphasizing key sections of text. The lingering impression, however, is of mellifluous timbres coupled with medium tempos and dynamic levels that are mezzopiano to mezzoforte. Consequently, in spite of its large tonal palette, the album seems to downplay the protagonist's dismay, horror and agony over his repeated encounters with temporality.

#### The Two Albums in Relation to the Post-1940 Streams of Development

Chapter 4 first identified three streams of development among post-1940 *Shropshire Lad* settings: the ultra-conservative, the atonal and, with varying degrees of tonality, the mainstream. Certainly, both John Williams's *Jacqui Dankworth and New Perspectives* and Polly Bolton's *Loveliest of Trees*, with their blends of the classical and the popular, are too stylistically complex to belong to the ultra-conservative stream.

Neither is any setting on the two albums atonal. Composers do sometimes use augmented intervals to counteract temporarily the pull towards the tonic; but they ensure that, structurally, tonal centres are clear, whether the music is modal or major-minor. For example, in the Bolton Band's 'The New Mistress', the ambiguity of the mid-line cadential tritones (referred to above) is cancelled by the weightier, end-of-line cadences from G to A that affirm both the Aeolian mode and the setting's centredness on A.

Although the harmony on the Williams album is built by thirds, it is not always functional. This feature can also cause tonal ambiguity. For example, the roots of the guitar chords in Vicari's 'On the idle hill of summer' occasionally move by

consecutive augmented intervals: A-flat to E to D-flat (measures 45–46). Yet a preponderance of G minor-based chords helps to affirm the key signature of two flats.

Large traditional structures also help to establish tonal centres. For example, there are the strophic forms on the Bolton album. On the Williams album, Gowers's 'Stupid Stuff' is tripartite. It begins and ends with a key signature of three flats and passes through other key signatures in its central section. A few measures from the end, another traditional device, the Picardy third (E natural), gives final confirmation of the setting's C minor tonality.

Williams's composers sometimes use scales to secure non-structural (i.e., local) tonal centres and thereby achieve sections of quasi-bitonality. In Vicari's 'On the idle hill', for example, the voice begins with a two-measure descent from F to F via an E-natural, sounding as if it is in F major and in disagreement with the two-flat key signature. In Walter's 'White in the moon', there are improvised jazz solos (measures 69 to 100) based on several different scales (rather than chord progressions), each having notes foreign to the one-sharp key signature.

Given their stylistic complexity and tonality manifest in cadence, scale, melodic shape, structure and even hints of bitonality, it is clear that the two albums belong to the mainstream of post-1940 Housman music.

### Conclusion

The aims of the two groups of composers here studied are different, yet both achieve a high degree of success. Textually, Williams's group takes a thematic approach to its selections from *A Shropshire Lad*; Gowers, Vicari and Walter show the Lad in different personae and in different stages of his struggle to cope with a mutable world. In contrast, Bolton's group takes a developmental approach by

retaining, more or less, the original order of Housman's poems and hence tracing the psychological changes that overtake the Lad.

The mainstream music of both albums is seamlessly hybrid, in that constituent styles (popular and classical) are used simultaneously. There is also musical unity within the two sets, achieved through compatibility of composers' styles, performers' styles and instrumentation. Moreover, in varying degree, all the settings show sensitivity towards Housman's poetry. Williams's group, and especially Gowers, achieves the tightest integration of music and text, from broad structures down to line-by-line detail. Dunachie and Shepherd, in contrast, are generally content to express a basic affect, in keeping with folk practice.



even 8's

$\text{♩} = c.96$

1 2 3 4 5 6

rall. A tempo

Flute

Oboe

Bassoon

Fr. Horn 1

Fr. Horn 2

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Flugel Horn Bb

Vocal

Guitar

Double bass

Drums

*smoothly*

*mp smoothly*

*mp*

*Lead - passionately - smoothly*

*mp* CLARINET

*smoothly*

*mp*

*tenuiso*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*(Alto sax lead)*

Ex. 8.1: Walter, from 'White in the moon' (measures 1 to 6). Music © Copyright 1996, Dick Walter. Used by permission.

The image displays a musical score for measures 25 to 30 of the piece 'On the idle hill of summer' by Vicari. The score is arranged in a grand staff format, featuring ten staves. The instruments and parts are labeled as follows from top to bottom: Flute (Fl), Piccolo (Pic), Clarinet in B-flat (Cl Bb), Bassoon (Bsn), Bassoon (Bsn), Trombone (Tb), Trombone (Tb), Trumpet in F (Tr F), Trombone (Tb), Trombone (Tb), and Piano (P). The score includes various musical notations such as notes, rests, and dynamic markings. A piano (p) marking is present at the beginning of measure 25. A key signature change to G minor (Gm7/b) is indicated at the start of measure 29. The piano part includes a chord diagram for the Gm7/b chord. The score concludes with a double bar line at the end of measure 30.

Ex. 8.2: Vicari, from 'On the idle hill of summer' (measures 25 to 30). Music © Copyright c.1996, Andrea Vicari. Used by permission.

Altn  
 Tenor  
 Sarlence  
 Drums  
 Ball of cym  
 Hi-hat

$\text{♩} = 300$

mp  
 (Young/Konitz/Desmond)  
 p  
 (Young/Konitz/Desmond)

AS  
 TS  
 RS  
 Dm

mp  
 (Young/Konitz/Desmond)  
 mp  
 (Young/Konitz/Desmond)

Ex. 8.3: Gowers, from 'Stupid stuff' (measures 1 to 12). Music © Copyright 1996, Patrick Gowers. Used by permission.

Fl  
Ob  
Bsn  
Hn I  
Hn II  
A/S  
T/S  
B/S  
Tpt  
Tbn  
Clr  
Bsn  
Voc

stupid stuff:

Ex. 8.4: Gowers, from 'Stupid stuff' (measure 2 after A). Music © Copyright 1996, Patrick Gowers. Used by permission.

Voc

Or why was Bar - ten ... why was Bar - ten built on Trent? Oh may a

Ex. 8.5: Gowers, from 'Stupid stuff' (the four measures before O). Music © Copyright 1996, Patrick Gowers. Used by permission.

The image displays a musical score for the piece 'Stupid stuff' by Patrick Gowers, covering measures 7 to 11. The score is arranged in a standard orchestral format with 13 staves. From top to bottom, the staves are labeled: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn I (Hn I), Horn II (Hn II), Alto Saxophone (AS), Tenor Saxophone (TS), Bass Saxophone (BS), Trumpet (Tpt), Drumset (Drs), Guitar (Gtr), Double Bass (DB), and Vocal (Voc). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line is the most prominent, featuring a melodic line with lyrics. The instrumental parts provide accompaniment, with various textures and dynamics. A piano (p) dynamic marking is visible in the Flute, Clarinet, Alto Saxophone, and Tenor Saxophone parts. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Ex. 8.6: Gowers, from 'Stupid stuff' (measures 7 to 11 after Y). Music © Copyright 1996, Patrick Gowers.  
Used by permission.

And I will friend you, if I may, In the dark and cloud-y day. —

*mf.*

**Allegro molto**

There was a king reigned in the

There was a king reigned in the

There was a king reigned in the

There was a king reigned in the

Ex. 8.7: Wilson, from 'Terence, this is stupid stuff' (measures 174 to 183). Music © Copyright 1929, Stainer & Bell. Used by permission.

Table 8.1: Poems, themes and settings on the Bolton Band's CD *Loveliest of Trees* (1996).

Poem		Theme	Setting		
			Non-vocal	Monologue	Song
'Loveliest of trees, the cherry now'	II	<i>Carpe diem</i>		√	√
'Oh see how thick the goldcup flowers'	V	Love			√
'Oh, when I was in love with you'	XXVIII	Love		√	
'When smoke stood up from Ludlow'	VII	Death			√
'"Farewell to barn and stack and tree'	VIII	Death			√
'When I watch the living meet'	XII	Death		√	
'On moonlit heath and lonesome bank'	IX	Death			√
'Along the field as we came by'	XXVI	Love		√	
'When I was one-and-twenty'	XIII	Love			√
'Bredon Hill'	XXI	Love		√	√
'The lads in their hundreds'	XXIII	War	√		√
'The New Mistress'	XXXIV	War		√	√
'The Day of Battle'	LVI	War	√	√	
'White in the moon the long road lies'	XXXVI	Transition			√
'The Lent Lily'	XXIX	<i>Carpe diem</i>		√	
'Into my heart an air that kills'	XL	Nostalgia			√
'Far in a western brookland'	LII	Nostalgia			√
'You smile upon your friend today'	LVII	<i>Carpe diem</i>		√	
'When I came last to Ludlow'	LVIII	Nostalgia			√
'With rue my heart is laden'	LIV	Nostalgia			√

Table 8.2: The instrumentation of the Bolton Band's *Loveliest of Trees* (1996)<sup>72</sup>

Track	Poem	Composer	Song (S), Monologue (M), Instrumental (I)	Voices and Instrumentation
1	II	Shepherd	M	spkr, pf, synths
2	II	Shepherd	S	v, vl, pf, synths
3	V	Bolton	S	v
4	XVIII	Shepherd	M	spkr, synths
5	VII	Dunachie	S	v, backing vocal, vns, vl, guis
6	VIII	Dunachie	S	v, backing vocal, vns, vl, gui, pf, s sax
7	XII	Shepherd	M	spkr, synths
8	IX	Shepherd	S	v, backing vocal, pf, synths
9	XXVI	Shepherd	M	spkr, synths
10	XIII	Shepherd	S	v, vns, vl, pf, synths
11	XXI	Shepherd	M	spkr, synths
12	XXI	Dunachie	S	v, pf, synth
13	XXIII	Dunachie	I	vns, synths, s sax
14	XXIII	Shepherd	S	v, fl, vn, pf, synths
15	XXXIV	Shepherd	M	spkr, synths
16	XXXIV	Shepherd	S	v, backing vocal, vn, pf, synths, drum set
17	LVI	Shepherd	I	Northumbrian small-pipes, vn, sopranino rec, pf, synths, gui, elec bass, drum set
18	LVI	Shepherd	M	spkr, synths
19	XXXVI	Shepherd	S	v, vn, rec, pf, synths, gui, elec bass, drum set
20	XXIX	Shepherd	M	spkr, synths
21	XL	Dunachie	S	v, pf, euphonium, s sax, gui
22	LII	Dunachie	S	v, pf, vn, vl, s sax
23	LVII	Shepherd	M	spkr, synths
24	LVIII	Dunachie	S	v, pf, euphonium, s sax, gui
25	LIV	Shepherd	S	v, vn, vl, pf, synths



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<sup>1</sup> This chapter is based on the author's article 'A *Shropshire Lad* in Popular Music', in the *Housman Society Journal*, 32 (2006), 23–49.

<sup>2</sup> The music discussed here is thus distinguished from the drawing room ballad and light orchestral music. Both these popular genres also have a place in the musical history of *A Shropshire Lad*; they are discussed elsewhere in this thesis.

<sup>3</sup> Dave Webber, *Summer Dusk on Country Lanes*, rev. edn. (Wadebridge, Cornwall: Lyngham House, 2000), 22–23; and Dave Webber and Anni Fentiman, *Away From it All* (Old and New Tradition, compact disc, ONTCD 2022, 2002).

<sup>4</sup> John Dankworth and Cleo Lane, *Cleo at Carnegie: The 10<sup>th</sup> Anniversary Concert* (RCA Victor, long-playing vinyl, 1984; reissue, RCA, compact disc, 09026-61665-2, 1993). Also *Once Upon a Time* (Qnote, compact disc, QNT 10108, 2005).

<sup>5</sup> Michael Raven and Joan Mills, *A Shropshire Lad: Housman Songs and Welsh Folk Tunes & Harp Music Arranged for Guitar* (Market Drayton, Shropshire: Michael Raven, 1994); Michael Raven and Joan Mills, *A Shropshire Lad* (compact disc, MR 69, 1994); and Michael Raven and Joan Mills, *My Old Friend* (compact disc, MR80, 1998).

In both these sources, the songs are interspersed with guitar solos, forming what Raven calls 'a concert programme' of about 80 minutes. Hence, one would expect the selections and their ordering to exhibit some unity, although the composer does not refer to them as a 'cycle' or even a 'set'.

<sup>6</sup> *Housman Songs and Welsh Folk Tunes*, 'Foreword'.

In addition to the foregoing settings, Chris Edwards, headmaster at Bromsgrove School, Worcestershire, has a pop-rock setting of 'On Wenlock Edge the wood's in trouble'. In Mar. 2006 it was sung by Fiona Jones, accompanied by the composer, at the opening of the old Housman home as a residence for pupils. See 'Historic Opening of Housman Hall', in *Housman Society Newsletter*, (Sept. 2006), 1. No other details are available, and Edwards has not yet provided a copy of the score.

<sup>7</sup> *Jacqui Dankworth and New Perspectives Perform Five Housman Settings and Other Jazz Works*, dir. John Williams (Spotlite compact disc, SPJ (CD) 559, 1996). Jacqui Dankworth is the daughter of John Dankworth and Dame Cleo Lane.

<sup>8</sup> The Polly Bolton Band with Nigel Hawthorne, *Loveliest of Trees* (compact disc, SHEP CD01, 1996). Available from Bolton.

<sup>9</sup> On the Williams disc, but not the Bolton, the gender of nouns and pronouns is changed: 'chap' to 'girl', for example.

<sup>10</sup> Funding also provides a regional link. Both projects received funds from West Midlands Arts. Williams, in addition, received funds from Shropshire County Council.

<sup>11</sup> See Buckley, 'Album', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 25 July 2005).

<sup>12</sup> The author was unable to obtain birth dates for Dunachie and Shepherd.

<sup>13</sup> See Malcolm Boyd, 'Collaborative compositions', in *Grove Music Online*, (accessed 3 June 2005).

<sup>14</sup> John Covach claims that this is one of the ways in which popular music 'challenges established notions associated with the study of art-music'. See Covach, 'Popular Music, Unpopular Musicology', in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (Oxford: OUP, 1999; rpt. 2001), 452–470.

<sup>15</sup> Dick Walter, email message to author, 15 June 2005.

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<sup>16</sup> Both albums are distinguished from the later *A Shropshire Lad Complete in Verse and Song* (Hyperion, two compact discs, CDD22044, 2001). With the exception of the American Samuel Barber's 'With rue my heart is laden', the Hyperion disc comprises an anthology of settings by British composers from the first half of the twentieth century.

<sup>17</sup> See Max Harrison, 'Symphonic jazz', in *Grove Music Online*, (accessed 26 July 2005).

<sup>18</sup> See Barry Kernfeld, rev. Travis A. Jackson, 'Swing (2)', in Don Michael Randel (ed.), *Harvard Dictionary of Music*, 4<sup>th</sup> edn. (Cambridge, Massachusetts.: Belknap, 2003).

<sup>19</sup> See Randel, 'Jazz'.

<sup>20</sup> *Ibid.* The two-way cross-influences continue, but without the label *symphonic jazz*. Harrison cites Michael Tippett's Symphony no. 3 (1970–1972) and Charlie Haden's *Ballad of the Fallen* (1982).

<sup>21</sup> Gunther Schuller, 'Third stream', in *Grove Music Online*, (accessed 26 July 2005). See also Peter Gammond, 'third stream', in Alison Latham (ed.), *Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>22</sup> David Baker, 'Third-Stream', in *Jazz Resource Library–Style Sheets*, <<http://www.jazzinamerica.org>>, (accessed 26 July 2005).

<sup>23</sup> 'Williams, John', *Jazz Services Musicians' Database*, <<http://www.jazzservices.org.uk>>, (accessed 14 June 2005).

<sup>24</sup> CD booklet, p. 2.

<sup>25</sup> The settings were first performed on 28 June 1996 at St. Laurence's Church, Ludlow (where Housman's ashes are buried). In an undated press release, promoter Jolyon Laycock gives notice of subsequent performances on 7 and 13 Nov. 1996 at Bath and Bromsgrove, respectively (email to author, 9 Nov. 2003).

<sup>26</sup> See biographical information in the booklet for the New Perspectives disc.

<sup>27</sup> See 'Professorial Staff', Trinity College of Music, London <<http://www.tcm.ac.uk>>, (accessed 14 Apr. 2006).

<sup>28</sup> Email to author, 17 Apr. 2006.

<sup>29</sup> Email messages to the author from Dick Walter (15 June 2005) and Andrea Vicari (15 June 2005).

<sup>30</sup> See Boyd, n. 13.

<sup>31</sup> Regarding the structure of *A Shropshire Lad*, see B. J. Leggett, *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee Press, 1970), 70–78. The frame poems comprise I, LXII and LXIII.

<sup>32</sup> Leggett discusses the earth's permanence as a background to the events of this poem. See pp. 39–41.

<sup>33</sup> *Ibid.*, p. 121.

<sup>34</sup> Pearce's style likely derives from cool jazz trumpeters such as Art Farmer, rather than from classical music; but the result is similar.

<sup>35</sup> Email to author, 15 June 2005.

<sup>36</sup> CD booklet, p. 8.

<sup>37</sup> The stanzas are in ABBA format with instrumental interludes.

<sup>38</sup> CD booklet, p. 8.

<sup>39</sup> The length is indicative, perhaps, of the concert aspirations of jazz composers, first noticeable in the lengthy performances at Duke Ellington's Carnegie Hall concerts in the 1940s.

<sup>40</sup> Gowers regards this beginning as 'a parody on minimalist music: another type of stupid stuff'. Email to author, 2 Apr. 2006.

<sup>41</sup> See Leggett, p. 83 and, for a clearer explanation, 'Gates of dreams, The' in Adrian Room (ed.), *Brewer's Dictionary of Phrase and Fable*, 16<sup>th</sup> edn. (New York: HarperCollins, 1999).

<sup>42</sup> CD booklet, p. 6.

<sup>43</sup> Evidently, Gowers changed his mind about the third stanza-paragraph, because he said earlier that it would be 'up-tempo'. See CD booklet, p. 6.

<sup>44</sup> The question remains: how would a composer successfully set *both* the 'cloudy day' and the Mithridates stanzas?

<sup>45</sup> See Carole Pegg, 'Folk music, 1. Definitions and scope' and 'Folk music 6. New Grove usage', in *Grove Music Online*, (accessed 1 Apr. 2005). For a longer discussion of the matter, see A. L. Lloyd, *Folk Song in England* (New York: International, 1967), 11–34.

<sup>46</sup> Email message to author, 23 Aug. 2005.

<sup>47</sup> See Richard Middleton, 'Pop 1. Introduction' in *Grove Music Online* (accessed 20 Aug. 2005).

<sup>48</sup> See 'Received Pronunciation', in Tom McArthur (ed.), *Concise Oxford Companion to the English Language* (London: OUP, 1998).

<sup>49</sup> See Stephen Varcoe, *Sing English Song* (London: Thames, 2000).

<sup>50</sup> See *The Polly Bolton Band—Then and Now*, <<http://www.pollybolton.co.uk/boltband.htm>>, (accessed 14 June 2005). The biographical information on Shepherd and Bolton is also taken from this source.

<sup>51</sup> Now the London College of Music and Media.

<sup>52</sup> Poem XXXVII divides the poems set in Shropshire from those set in London.

<sup>53</sup> See Leggett, pp. 46–69.

<sup>54</sup> *Ibid.*, p. 64.

<sup>55</sup> *Ibid.*, p. 97.

<sup>56</sup> *Ibid.*, p. 103.

<sup>57</sup> *Ibid.*, p. 104.

<sup>58</sup> *Ibid.*, p. 33.

<sup>59</sup> Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), 56.

<sup>60</sup> Leggett, p. 31.

<sup>61</sup> Leggett observes this development, p. 129.

<sup>62</sup> In spite of its reliance on multi-track recording in this album, the core Bolton Band did play at festivals and concerts. See Michael Raven, 'Mike Raven's Column', no. 4 (Nov.–Dec. 2000), <<http://www.freefolk.com/raven4.htm>>, (accessed 14 Feb. 2004).

<sup>63</sup> Email to author, 25 Aug. 2005.

<sup>64</sup> See Robert Witmer, 'Back', in *Grove Music Online*, (accessed 25 Aug. 2005).

<sup>65</sup> See Hoagwood, p. 52.

<sup>66</sup> *Ibid.*, p. 53–54.

<sup>67</sup> *Ibid.*, p. 61.

<sup>68</sup> *Ibid.*

<sup>69</sup> Jeremy Montagu says that drums were used in battle 'both for signalling and to provide an encouraging uproar'. See 'drum', in Alison Latham (ed.), *Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>70</sup> See Arnold Whittall, 'word-painting', in Latham (2002).

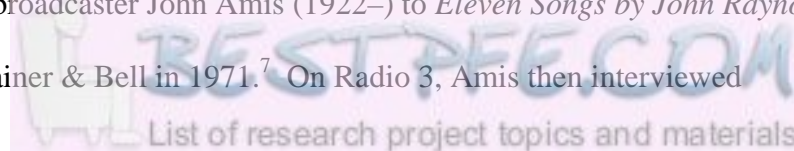
<sup>71</sup> Compare the only published *Shropshire Lad* precedent: Kingsford Shortland's 'Bredon Hill' for speaking voice and piano (London: Reynolds, 1915). In an 'N.B.', the composer says, 'it will be found absolutely necessary for the reciter frequently to wait and follow the music, thereby accentuating and strengthening respective points in the poem'.

<sup>72</sup> Source: *Loveliest of Trees* CD booklet.

## 9. John Raynor and ‘Loveliest of Trees’

Throughout the century of Housman music, a handful of British composers of solo settings have dipped into *A Shropshire Lad* again and again. In the Flourishing they include Alfred Redgrave Cripps (1882–1950), who composed 14 settings, and Charles Wilfred Orr (1893–1976), who composed 22 settings. In the Renewal, two composers, both born in 1929, have experienced a late-life preoccupation with the Lad. They are Brian Blythe Daubney, who produced twelve settings in a matter of weeks (2005–06), and John R(amsden) Williamson, who has produced 45 baritone settings in his retirement. In contrast, in the Decline there are thirty-one high-voice *Shropshire Lad* settings by John Raynor (1909–1970) that cover the composer’s life from his thirties to middle age.

Raynor is largely unknown. Apart from some attention in *Musical Opinion*, almost nothing has been written about him, and there is virtually no context for his development as a composer.<sup>1</sup> Moreover, he apparently had no interest in promoting himself. Yet he is one of Britain’s most prolific songwriters, his 680 settings<sup>2</sup> rivalling in quantity the output of Franz Schubert (1797–1828). Moreover, Raynor has had notable supporters. In 1948, Ralph Vaughan Williams sponsored a Wigmore Hall recital of Raynor’s songs.<sup>3</sup> The singers were Margaret Field-Hyde (soprano) and Eric Greene (tenor), and the accompanist was Michael Mullinar.<sup>4</sup> After the recital, Frank Howes wrote in *The [London] Times* that Raynor ‘can transmute a poem readily into music by the alchemy of the imagination’.<sup>5</sup> In 1978, Ian and Jennifer Partridge performed some of his songs (including his last setting of ‘Loveliest of trees’ analysed below) in a broadcast on BBC Radio 3.<sup>6</sup> Musicologist Peter Dickinson (1934–) drew the attention of broadcaster John Amis (1922–) to *Eleven Songs by John Raynor*, published by Stainer & Bell in 1971.<sup>7</sup> On Radio 3, Amis then interviewed



accompanist and editor Olwen Picton-Jones about the composer.<sup>8</sup> Clearly, Raynor was well regarded by at least a handful of prominent people, and their support is sufficient to peak interest in this composer's Housman songs.

Raynor's thirty-one *Shropshire Lad* settings are listed in Catalogue 3 near the end of this thesis. They comprise thirteen poems from the Shropshire group (before XXXVII) and six from the London group (after XXXVII). With one exception (XLIX), all deal with either the immediacy of youthful life in the country or its recollection. Rather than human maturation, it is friendship, love and nature that seem to interest the composer. The Lad's overt development into an urban stoic (as in LI, for example) is absent from the Raynor-Housman catalogue. Yet the analysis in this chapter shows how the composer eventually points up the Lad's sudden awareness of mortality that is his first step towards maturity.

Unlike Daubney and Williamson, Raynor returned to favourite poems. Catalogue 3 shows that he set six more than once. He was evidently most strongly drawn to the musical possibilities of 'Loveliest of trees', because he set it four times—in 1947 (op. 133), 1953 (op. 389), 1960 (op. 565) and 1965 (op. 656).<sup>9</sup> These four provide an opportunity unique in Housman song to see how a composer, in different stages of life, changed his approach to this most famous of the poet's lyrics. After a brief consideration of the composer's life and output, the settings will be examined in chronological order and some detail.

#### Raynor's Life and Music

John Raynor was a recluse.<sup>10</sup> He composed mostly at Roffey, near Horsham, Sussex. His bungalow, called Kaithewood, turned its back on what its occupant saw as an increasingly materialistic world. It was an old army hut that was without electrical power until 1958. It also had an overgrown garden that blocked the view of

nearby housing developments and deadened the sound of traffic. Within this sequestered environment, Raynor led a routine life, his work nurtured by a small group of friends and stimulated by annual visits to the Cornish coast. Ironically, he died after being hit by a car while crossing the road outside his home.

Although some of his works have dedicatees, Raynor composed compulsively and incessantly. His output includes a substantial amount of choral music (including a Mass and an Evening Service), and some piano pieces. But most of his music is for solo voice and piano. His chosen poets cover a wide historical and stylistic range, from Thomas Campion (1567–1620) to Ford Madox Ford (1873–1939), and include many of Housman’s contemporaries. The catalogue also includes nursery rhymes, folk poetry and the composer’s own poems.

The sources do not name Raynor’s composition teachers, but he studied at the Royal College of Music and the School of English Church Music (now the Royal School of Church Music, Salisbury, Wiltshire). His Housman settings show that his mature idiom is tonal, although he uses dissonance freely and thus belongs squarely to the mainstream of the Decline. Although Raynor was well versed in the songs of early twentieth-century British composers, his reclusiveness suggests that he developed his idiom uninfluenced by contemporary musical developments.

Raynor’s manuscripts were recently transferred from the Colles Library, Royal School of Church Music, to the Arts and Social Sciences Library, University of Bristol. All are written in the composer’s hand and autographed, but only a very few are fair copies. He is often careless in the placement of accidentals, and there are even occasional smudges. Nevertheless, after rehearsal, the manuscripts could be used in performance. To date, only two of the *Shropshire Lad* songs have been typeset and

published: 'Bredon Hill' (1960) and 'Loveliest of trees' (1965). They are included in *Eleven Songs* (1971) mentioned above.

Raynor had a three-tier system for evaluating his own songs. Ken Edensor's website uses the letter *V* to indicate 'songs the composer considered to be of his very best quality', *I* to indicate those he considered 'greatly inspired' and *X* to indicate those that were 'for one reason or another inferior'.<sup>11</sup> Many, to texts by Hilaire Belloc (1870–1953), Robert Bridges (1844–1930), John Masefield (1878–1967), William Shakespeare (1564–1616) and others, have a *V*. But none of the Housman settings do. Did Raynor find Housman more difficult? The 1947, '53 and '65 settings of 'Loveliest of trees' are all in the *I* category, and the 1960 setting is not ranked. Analysis suggests, however, that Raynor undervalued the 1965 setting; surely, this final one deserves a *V*.

#### The First Setting (1947)

Fittingly, all four of Raynor's settings of 'Loveliest of trees' were composed in early spring—March and April. The first (1947, dedicated 'to Donald') is in ternary form, 4/4 time, A flat major,<sup>12</sup> and to be performed 'With happy ecstasy'. Although Raynor was thirty-seven when he composed the song (Housman's age when he published the poem), it stresses the optimism of youth and the Lad's early identification with nature. A two-measure scalic introduction sounds like tower bells ringing rounds and, with their slight hesitations (the sixteenth-notes), preparing for the changes to come.<sup>13</sup> See *Ex. 9.1*. They make a 'happy noise', like the bells the Lad hears later with his lover on Bredon Hill (XXI). The voice enters with the same scalic passage, which repeats a fourth higher at the third line of the poem. The setting of the first stanza is diatonic, four-square and ends with a strong perfect cadence in the tonic



key. *See Ex. 9.2.* Thus the Lad's first view of the blooming cherry tree seems to be fixed in his mind and complete in itself, like a snapshot.

The extra musical information in the second stanza and its affect require that it be performed 'a very little slower and expressive'. The happy-sounding bells begin again and seem to be moving toward the expected dominant key. But they disappear and the second stanza quickly becomes tonally unstable, moving through a string of secondary dominants that include E flat minor and even G flat minor; the dominant key is not confirmed until the last line of the stanza. Although the harmonic rhythm increases, the accompaniment to the second and third lines of the stanza treads steadily in quarter-notes, as if marking the Lad's slow mental calculation and his twenty lost years. *See Ex. 9.3.* The accompaniment also stays near the centre of the keyboard and, for much of the time, the composer assigns it four-part chords. Appropriately, the range of the accompaniment closes in as the Lad's attention turns inward. The voice's melodic line is different too: it lacks the clear direction it had in the first stanza. The compound effect of these harmonic, rhythmic, textural and melodic changes in the second stanza is to imbue its simple arithmetic with human emotion: trepidation over the inexorable passage of time.

The third stanza, however, recaptures the Lad's heady response to the unexpected sight of the cherry tree. The accompaniment becomes more active again. The happy bells return, their brilliance compounded by passages marked *Ottava*. The clear direction in the vocal line and the diatonic harmony with slower chordal changes also return. *See Ex. 9.4.* Thus, Raynor's first setting of 'Loveliest of trees' is a spring song, expressing some dismay about lost time, but essentially celebratory. The Lad emerges unruffled by his first brush with mortality. But there is a final hint that his

life might never be the same when, in the last chord of the accompaniment, an appoggiatura is struck smartingly against its resolution.

### The Second Setting (1953)

Six years later, Raynor's perception of 'Loveliest of trees' was more in keeping with Housman's use of the poem in *A Shropshire Lad*. The composer's second setting (1953, 'for Olwen') is in ternary form, 4/4 time and G major, but marked 'Largo'. There is no motivic interaction between voice and piano as in the first setting and the stolid accompaniment throws into relief a supple, recitative-like vocal line. But the harmony of the slowly changing, widely spread chords is a major source of the setting's affect. The chord on the flattened leading note (at 'woodland', stanza 1), an anticipatory note at the first main cadence ('Eastertide') and frequent extended chords (sevenths and ninths) lend poignancy. *See Ex. 9.5.*

The composer avoids symmetry in the first stanza by a change of time signature (at 'bough'), unexpected, non-motivic triplets in the vocal line (at 'woodland ride') and a non-final ending on the mediant note (at 'Eastertide'). Unlike the first stanza in the 1947 setting, this first stanza does not feel self-contained. Its intentional imbalances, open-endedness and introspective mood seem to require elucidation by the following stanzas.

Rather than modulating to the brighter dominant, the second stanza begins with a minor seventh chord low on the keyboard (D, F natural, A, C) and, after a measure or two of tonal ambiguity, reaches the subdominant minor key via a German augmented sixth (at 'come again'). *See Ex. 9.6.* The dark sustained harmony of this stanza underscores the Lad's troubled state of mind as he realizes that he is not one with nature, annually renewing itself.

The G major introduction creeps back under the last word of the second stanza, and the third stanza uses more or less the same music as the introspective first. Out of this introspection, however, emerges resolve. After a run of eighth-notes, the stanza's first quarter-note triplet draws out the words 'I will go', like tenuto marks emphasizing the Lad's commitment to seizing the day. *See Ex. 9.7.*

There is one final significant example of asymmetry. Raynor extends the last line of Housman's text with an additional 3/4 measure, allowing the vocal line to rise to the inconclusive dominant note rather than coming to rest on the tonic. *See Ex. 9.8.* This musical tension supports the image of the cherry bough laden with wet snow and conveys the Lad's inner tension after he becomes aware of his mortality. Thus, the composer's second setting of 'Loveliest of trees' is not celebratory and does not speak of a temporary setback, as did the first. Rather, it records lost innocence and resolve, but also a lingering apprehension.

#### The Third Setting (1960)

Raynor's third setting (1960, 'for Peter Giacomelli') is in 4/4 time, C major and is marked Andante. Unlike the earlier settings, it is in strophic form, using more or less the same vocal line for all stanzas. It takes a more pictorial approach to the poem's initial scene. Falling lines dominate the music, in voice and piano alike. For example, beginning at 'now' at the end of the first line of text, the vocal line descends an octave and a third in a straight scale passage. The accompaniment has an introduction that drops a seventh within four beats, a diatonic descending scale beginning at 'the cherry now', and a chromatic descent at 'wearing white'. *See Ex. 9.9.* By such means, the music strongly suggests petals falling from the cherry tree. The listener is reminded of the introduction to George Butterworth's 1911 setting of the same poem. Raynor almost certainly knew it.<sup>14</sup> Stephen Banfield points out that

Butterworth's descending passages signify not only a falling bloom, but also 'the cumulative awareness of transience resulting from observation of the phenomenon'.<sup>15</sup>

The same can be said of similar passages in Raynor's first stanza.

Going into Raynor's second stanza, however, there is no immediately perceptible change in the music, as there is in the 1947 and '53 settings. The linear features established in the first stanza continue. Only fleetingly does the second stanza support the Lad's apprehension over the passage of time: a low A minor chord on 'again' imparts an unexpected chill. *See Ex. 9.10*. The linear features continue through the third stanza as well and become most forceful in the piano's postlude, which drops two octaves and a fourth in only five beats.

By choosing strophic form (which Butterworth does not) Raynor makes the image of the falling blossom and the idea of transience in nature his setting's primary (and virtually only) meaning. The same musical features that support transience in the first stanza also support the Lad's arithmetic in the second. Consequently, human transience seems more like a corollary than the central point, as it is in Housman's poem.

The setting's feeling of transience is also indebted to a greater use of dissonance—single, double and triple appoggiaturas, false relations and chromatic passing notes, as well as chord extensions—often resolving fleetingly within the same beat. In the first line of the third stanza, for example, there is only one undecorated common chord (on 'look'). *See Ex. 9.11*.

The vocal line of the third setting ends with a feature reminiscent of the second setting's ending. The final phrase is extended by half a measure to allow it to rise to the non-final mediant, rather than finishing on the tonic. *See Ex. 9.12*.

Moreover, the resultant rhythm creates a feminine ending in contrast to the masculine

endings of the previous stanzas. In sum, the cadence is left hanging, in support of the image of the snow-laden bough. The entire setting suggests, furthermore, that, as the cadence is weak, so the bough is weak; and the blossom, like the Lad, has a tenuous hold on life.<sup>16</sup>

#### The Fourth Setting (1965)

Not surprisingly, Olwen Picton-Jones chose Raynor's last setting of 'Loveliest of trees' for publication. It was composed in 1965, when the composer was in his fifty-sixth year. Of the four, it is the subtlest, yet has only an *I* rating and lacks a dedicatee. It is in 4/4 time, E major and ternary form. Raynor always gave performance indications sparingly,<sup>17</sup> but this setting has no dynamic marks at all and no Italian term at the head of the music. Picton-Jones gives the speed as 60 quarter-notes per minute, adding, in the General Notes, that 'the elasticity of true rubato should be felt throughout'.<sup>18</sup>

Although there is no motivic imitation as in the first setting, the integration between voice and piano in the last setting is tighter than in previous ones. The voice is one line in a polyphonic texture created by the accompaniment. There is no stylistic disparity between the two forces that is so marked in the second setting.

In many ways, Raynor has re-applied and compounded the techniques he used in the earlier settings, particularly the second and third. The effect is to enhance the exposition of the text. For example, the dissonance that characterizes the third setting also characterizes the fourth, but it is used in even larger spans and sometimes more freely—that is, without regard for proper resolution; at 'trees' in the first line of text, the left hand of the piano part has an unprepared appoggiatura D sharp moving to an unessential E sharp. *See Ex. 9.13*. Later dissonances do resolve traditionally (that is, by falling or sometimes rising a step), but each is immediately replaced by another.

By this means, spans of dissonance between successive consonances are lengthened. Once the voice enters, there is no consonance until the end of the second line of Housman's text (at 'bough'). This harmonic style continues to the end of the first stanza and begins again in the third, reinforcing the tension appropriate to the Lad's realization that he cannot renew himself as the cherry tree renews itself each spring.

Coupled with dissonance there is ambiguity of key. Raynor uses this technique in the second stanzas of the 1947 and '53 settings, but here it dominates the whole setting. Indeed, the ambiguity is never fully resolved. At the beginning, an E major chord moves to an A major chord across the first bar-line, suggesting the key of A major and contradicting the four-sharp key signature. But the final chord after the postlude sounds like a dominant ninth of A major in its third inversion. *See Ex. 9.14.* There are only two dominant-to-tonic progressions in the key of E major, neither in strong enough positions to confirm this key. Both are inverted and rhythmically strong to weak; and both occur at the midpoints of the first and third stanzas.

If the E-sharp of the first and third stanzas (Ex. 9.13) is regarded as a chromatic passing note, much of these stanzas are based on a scale of A major with a raised fourth, which is a transposed Lydian mode. Because Raynor was an Anglican organist and probably familiar with modal harmony, he may have perceived a character in this mode appropriate to his expressive intent. Certainly, the lack of key-confirming progressions at important cadences helps to support the Lad's disquiet.

Like the first stanzas of the second and third settings, the first stanza of the fourth avoids symmetry and completeness. Two measures of 3/4 time are interpolated, the first creating a feminine ending at 'along the bough'. The vocal line is non-motivic, and there is little sense of cadence at the fourth line of text. *See Ex. 9.15.* As

in Raynor's second setting, the music of the first stanza is incomplete and looks forward to the following stanzas to give human significance to the nature scene.

The second stanza is almost speech-like in its simplicity, although it is not marked *Parlando*. It is harmonically static, using only one chord: a secondary seventh on C sharp, but having a G natural. Every line of text begins with this note, so that there is a feeling of motionlessness about the vocal line too. Both harmony and melody support the notion of the Lad, transfixed, performing his mental calculation. *See Ex. 9.16*. Moreover, the G natural imbues the stanza with pathos appropriate to the Lad's new understanding of the brevity of life.

The harmonic movement of the first stanza returns in the third, set off by the stasis of the second. The brighter G sharp also returns. Both these features support the Lad's springtime decision to seize the day. Yet the music at the end of the song acknowledges the troubling image of the cherry bough weighed down with snow. The vocal line drops a fifth and the harmony is left hanging on the inverted dominant ninth mentioned previously. *See Ex. 9.14*. This final tension is far more acute than in any of Raynor's previous settings of the poem.

The musical illustrating of specific images as well as broad textual meanings permeates this final setting of 'Loveliest of trees' to a greater degree than the previous ones. In addition to the final cadence, there is the radiant C major chord at 'white' in the first stanza. *See Ex. 9.15*. There are also the falling eighths under 'bloom' in the first stanza that suggest falling petals; and the strong-to-weak ending of the second stanza that induces a vocal sob.

### Conclusion

In his last setting of ‘Loveliest of trees’, Raynor brings structure, texture, rhythm, motif, harmony and dissonance to bear on line-by-line imagery as well as the overall meanings of the three stanzas. His interpretation is faithful to the poem’s function in *A Shropshire Lad*,<sup>19</sup> whether or not he had studied the complete collection. In hindsight, the composer’s earlier settings seem preparatory. He first saw ‘Loveliest of trees’ as the Lad’s seasonal celebration, unmarred by the thought of death fifty years in the future. Subsequent settings do convey the lasting impact of the Lad’s new awareness of his mortality. However, in the second setting the accompaniment, while affective, remains a backdrop for the voice; and in the third the lack of a clearly contrasting middle section de-emphasizes the human significance of the poem’s arithmetic. Of the four settings, the last is most successful, both as an interpretation of the poem and as a unified musical structure. Although the composer rated it only as *I* (‘greatly inspired’), it deserves a *V* (‘best quality’). This setting fully supports Picton-Jones’s observation that ‘John Raynor’s songs [at their best] are indeed, like Wolf’s, “Songs for voice and piano”’.<sup>20</sup>



*with happy, eastern.*

Ex. 9.1: Raynor, from op. 133. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Ex. 9.2: Raynor, from op. 133. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Handwritten musical score for Ex. 9.3. The top staff is a vocal line with lyrics: "Tears will not come again, And take from seven of springs a rose, it". The middle staff is a piano accompaniment. The bottom staff shows a key signature change from two flats to one flat. There are various musical notations including notes, rests, and a triplet in the first measure of the top staff.

Ex. 9.3: Raynor, from op. 133. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Handwritten musical score for Ex. 9.4. The top staff is a vocal line with lyrics: "Since to look at things in". The middle staff is a piano accompaniment. The bottom staff shows a key signature change from two flats to one flat. There are various musical notations including notes, rests, and a triplet in the first measure of the top staff.

Ex. 9.4: Raynor, from op. 133. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

blow a—way theough, And stands a—hut the wood-land and bearing

Handwritten musical score for Ex. 9.5. The score is written on five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature. The piano part includes various dynamics such as *pp* and *ppp*, and includes a triplet of eighth notes in the first measure of the piano part.

Ex. 9.5: Raynor, from op. 389. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Three score years and less, Twende will not come a gain, And

Handwritten musical score for Ex. 9.6. The score is written on five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature. The piano part includes various dynamics such as *pp* and *ppp*, and includes a triplet of eighth notes in the first measure of the piano part.

Ex. 9.6: Raynor, from op. 389. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Spring is lit-tle noon, A-bout the wood-lands I will go To

The image shows a handwritten musical score for a song. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment line. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The lyrics are written below the vocal line. The music is in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment features a simple harmonic structure with some triplets and slurs.

Ex. 9.7: Raynor, from op. 389. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

See the cher-ry  
hung with snow.  
stop  
stop  
lad  
lad

Ex. 9.8: Raynor, from op. 389. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Ex. 9.9: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Ex. 9.9: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Ex. 9.10: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Ex. 9.10: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

And surely look at things in bloom

Ex. 9.11: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system shows the vocal line with lyrics "So, To see the char-my" and the piano accompaniment. The second system continues the vocal line with "hung with sugar" and the piano accompaniment. The third system shows the vocal line with "9:" and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "poco".

Ex. 9.12: Raynor, from op. 565. Music © Copyright by Geoffrey T. W. Davies. Used by permission.



Love-li-est of trees, the cher - ry

This musical score is for a vocal line in treble clef. The lyrics are "Love-li-est of trees, the cher - ry". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. There are several slurs and ties used to connect notes across measures. The score is presented on three staves, with the first staff containing the vocal line and the subsequent two staves showing accompaniment or alternative phrasings.

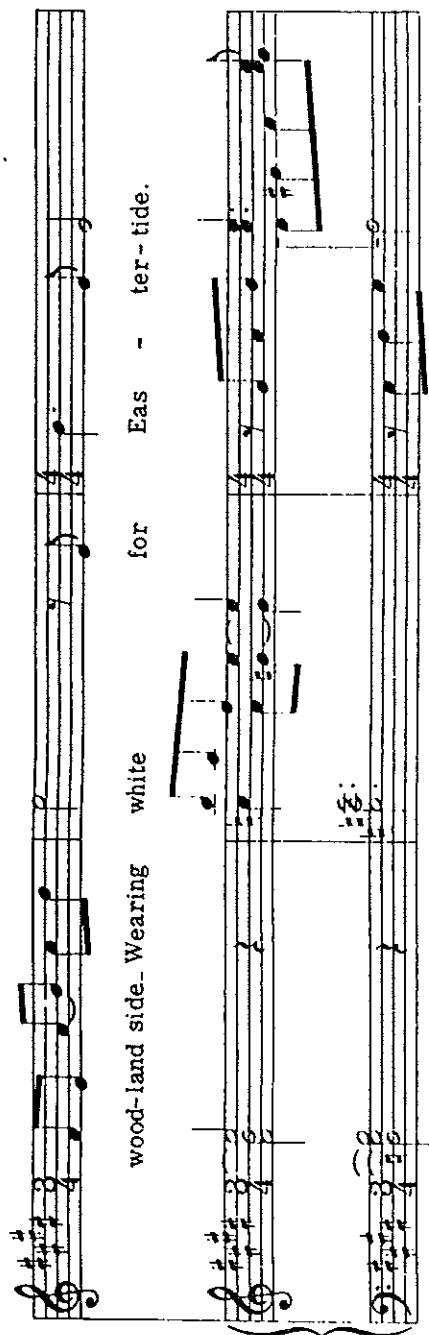
Ex. 9.13: Raynor, from op. 656. Music © Copyright 1971 by Stainer & Bell. Used by permission.

cher - ry hung with snow.

1'50"

This musical score is for a vocal line in treble clef. The lyrics are "cher - ry hung with snow." The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. There are several slurs and ties used to connect notes across measures. The score is presented on three staves, with the first staff containing the vocal line and the subsequent two staves showing accompaniment or alternative phrasings. A time signature of 1'50" is indicated at the end of the score.

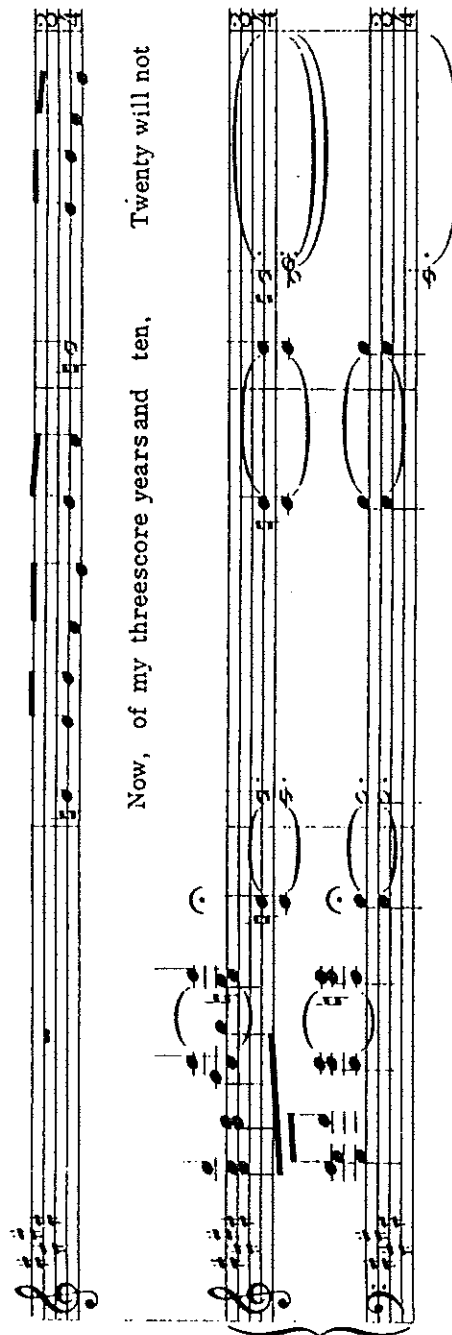
Ex. 9.14: Raynor, from op. 656. Music © Copyright 1971 by Stainer & Bell. Used by permission.



wood-land side. Wearing white for Eas - ter - tide.

This musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Ex. 9.15: Raynor, from op. 656. Music © Copyright 1971 by Stainer & Bell. Used by permission.



Now, of my threescore years and ten, Twenty will not

This musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Ex. 9.16: Raynor, from op. 656. Music © Copyright 1971 by Stainer & Bell. Used by permission.

<sup>1</sup> For the few sources, see Composer Bibliographies in this thesis.

Olwen Picton-Jones says that the *Musical Opinion* piece is by [Clinton] Gray-Fisk, but does not cite it. See 'Introduction and Notes', in *Eleven Songs by John Raynor* [vocal score] (London: Stainer & Bell, 1971), 4.

<sup>2</sup> See Ken Edensor, *John Raynor* <<http://www.kcedensor.freemove.co.uk/raynor>>, (accessed 25 June 2005).

Altogether, only eighteen of Raynor's 680 songs have been published, those in *Eleven Songs* (n. 1 above) plus seven others separately.

<sup>3</sup> See Olwen Picton-Jones, 'Introduction and Notes', in *Eleven Songs*, 4.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> See 'UK Broadcasts 1977–2004', in *Ian Partridge, Tenor* <<http://www.ianpartridge.pwp.blueyonder.co.uk>>, (accessed 15 December 2007).

<sup>7</sup> See Geoffrey Davies, 'Further Notes about John Raynor', in *John Raynor* <<http://www.kcedensor.freemove.co.uk/raynor>>, (accessed 15 December 2007).

<sup>8</sup> Ibid.

<sup>9</sup> See Ken Edensor, 'John Raynor's Catalogue', *John Raynor* <<http://www.kcedensor.freemove.co.uk/raynor>>, (accessed 25 June 2005).

<sup>10</sup> Biographical information is from Olwen Picton-Jones, 'The Songs of John Raynor', *Composer*, 44 (summer 1972), 25–27. On holiday, however, Raynor 'mixed with the Cornish people among whom he had many friends'; *ibid.*, 25.

<sup>11</sup> See Ken Edensor, 'John Raynor: Key to Composer's Catalogue', *John Raynor* <<http://www.kcedensor.freemove.co.uk/raynor>>, (accessed 1 July 2005).

<sup>12</sup> Raynor had perfect pitch and also associated keys with colours. Picton-Jones says he objected to the transposing of his own and others' songs (p. 26). Nevertheless, there are transposed songs in his own hand among his manuscripts. The sources give no information about specific pitches and colours.

<sup>13</sup> When he was a boy, Raynor lived next to Westminster Abbey and listened intently every Sunday as 'the full twelve bells rang and clashed, clashed and rang'. See his autobiography, *A Westminster Childhood* (London: Cassell, 1973), 14.

<sup>14</sup> Olwen Picton-Jones says, 'John Raynor was well acquainted with the songs of Stanford, Somervell, Delius, Vaughan Williams, Quilter, Moeran, Warlock and others'. See 'General Notes on the Songs', *Eleven Songs by John Raynor* [vocal score] (London: Stainer & Bell, 1971), 5.

<sup>15</sup> Stephen Banfield, *Sensibility and English Song* (Cambridge: CUP, 1985), 401.

<sup>16</sup> See Paul Leitch's subtle interpretation of Butterworth's treatment of this ending. Leitch, 'Lad Culture', *Musical Times*, 140 (spring 1999), 21.

<sup>17</sup> Picton-Jones says, 'The composer sometimes gave the direction, "as the poem demands", because he considered that there was a lot to be said for the words and notes speaking for themselves, uncluttered by too much editing'; see n. 14 above.

<sup>18</sup> See n. 14 above.

<sup>19</sup> See 'B. J. Leggett's Formalist Approach to *A Shropshire Lad*', Ch. 2 in this thesis.

<sup>20</sup> Ibid.

## 10. Multi-Voice Settings<sup>1</sup>

In 1913, almost a decade after the first *Shropshire Lad* settings for solo voice, Hugh Priestley-Smith published ‘A Winter Requiem’ (‘Bring, in this timeless grave to throw’, XLVI) for four-part, unaccompanied men’s voices.<sup>2</sup> Since then there have been about seventy-four multi-voice settings—seventy-one original and three arrangements. This number represents about ten per cent of all British *Lad* settings. Catalogue 1 (near the end of this thesis) confirms that there are twenty-seven multi-voice settings in the Flourishing, ten in the Decline and thirty-seven in the Renewal. Not only did the number of settings in the Renewal increase over the Flourishing, but the ratio of multi-voice to solo settings also increased.

Since 1940, multi-voice settings have comprised choruses for mixed voices (both with and without instruments), women’s voices and children’s voices; in addition, there is a round and a setting for two soloists. But, to date, the author has found no post-1940 settings for men’s voices<sup>3</sup> or unison voices. The repertoire comprises settings of single poems and also sets and cycles, some all-Housman and others a mixture of poets. The popularity of individual poems in the genre has changed little since the first multi-voice settings in the early twentieth century; ‘Loveliest of trees’, for example, was and remains the most favoured among composers. The striking differences in the later settings as compared with those before 1940 are the greater stylistic variety, the often-larger scale (in terms of both length and performance forces) and the higher level of skill demanded of the singers.

This chapter combines a survey of post-1940 multi-voice settings with literary-musical analyses across the range of categories identified above. (Necessarily, the analyses are briefer than those in other chapters in Part 3 of this thesis.) Finally,

the settings are considered within the conservative, mainstream and atonal lines of development, first hypothesized in Chapter 4.

### Mixed Voices

Settings for mixed voices make up the dominant division in the more recent multi-voice *Shropshire Lad* settings. Four occur singly, seven in all-Housman sets and three in sets mixing Housman with other poets. These categories are treated in turn below.

Single Settings Of the four single settings, two are by John R. Williamson (1929–), one by John Gardner (1917–) and one by Nicholas Marshall (1942–). The stylistic extremes of these four are marked by Williamson’s ‘When I was one-and-twenty’ and ‘Loveliest of trees’ (both 1996) and Marshall’s ‘Blue remembered hills’ (XL) (1993). Williamson’s pervasive palindromes, pentatonic lines, quartal harmony and false relations produce music of austere beauty. *See Ex. 10.1*. In contrast, Marshall’s,<sup>4</sup> with its five voice-parts (SATBarB), is harmonically luxuriant. It uses traditional chords by thirds, yet is without sustained key centres, in spite of cadential dominant sevenths; ‘blows’ (line 2) is an example. *See Ex. 10.2*.

Gardner’s ‘Loveliest of trees, the cherry now’ (1992) depends primarily on rhythmic tension to convey the Lad’s unsettled state, beginning with sopranos and altos, then tenors and basses, singing the first three words in a sarabande rhythm that stresses the diphthong. Throughout, simple triple and compound duple times are in constant conflict—a conflict that continues even through the last two lines of text, when a reiterating pedal in the bass line conveys the Lad’s new purposefulness. *See Ex. 10.3*. All four of these later single settings for mixed voices deserve the attention of choirs capable of tackling the pitch difficulties.

All-Housman Sets Of the seven post-1940 all-Housman sets, four are unaccompanied and three accompanied. The unaccompanied ones are *Three Songs* (1978) by Keith Clark (1927–), *Three Housman Settings* (1984) by Richard Shephard (1945–), Gardner’s *Three Poems* (1996) and *Three Poems* (2004) by Ludger Hofmann-Engl (1964–). All use only *Shropshire Lad* poems. Clark’s set is a notable mixture of stylistic influences. First, the textural contrasts of homophony and polyphony are reminiscent of some organ fantasias by Orlando Gibbons (1583–1625). Indeed, a keyboard player could perform the movements without their texts. Second, the harmony, with its liberal use of appoggiaturas, diatonic ninths and cadential open fifths has an astringent, sometimes neo-classical sound. Third, the highly detailed—and sometimes puzzling—performance instructions (in Italian and English) are a late-romantic influence, somewhat in the colloquial manner of Percy Grainger (1882–1961). At ‘When I was one-and-twenty I heard him say again’, for example, sopranos and altos are directed to sing ‘Girlishly’. *See Ex. 10.4.*

In retrospect, the Clark settings seem to prepare the way for the extended choral settings of the *Renewal*, although it is doubtful that later composers knew of his work. For all its instrumental associations and varied textures, it has the addition of Tonic Sol-fa notation, linking it to the *Flourishing* and suggesting that the publisher (Robertson), if not the composer, was still aiming at a mass choral market, even in the late 1970s.<sup>5</sup>

Shephard’s *Settings* are far more chromatic than his published church anthems, and depend heavily on divisi to accommodate the extended, dissonant harmonies. The idiom is particularly suited to the third poem, ‘The Sun at noon to higher air’, capturing well the ‘heart’s desire’ on a clear spring day. *See Ex. 10.5.* Yet the composer passes over the ambiguity of Housman’s poem and its title (‘March’),

which is absent from the music. Contrary to the foreboding image of the ‘rusted wheel’, the harmony becomes consonant and the tone brightens as the first sopranos rise to a high G sharp. *See Ex. 10.6.*

Hofmann-Engl’s *Three Poems* mixes new and old techniques. It uses a scale deriving from the overtone series, yet the first setting, ‘If truth in hearts that perish’, is motet-like in its contrasting of homophony and independently moving lines. The music tracks the text closely, heightening its pathos with drooping cadences, textual fragmentation, repeated sibilants, silences and directives to whisper pitched notes. *See Ex. 10.7.*

The three accompanied all-Housman sets are *Seeds that Never Grow* (1986) by Gordon Carr (1943–), *Before the World is Old* (1986) by Derek Healey (1936–) and Liz Sharma’s *Three Songs from ‘A Shropshire Lad’* (2004). The only *Lad* poem in *Seeds that Never Grow* is the second, ‘When the lad for longing sighs’.<sup>6</sup> Its choral part is mostly in familiar style (i.e., homophonic and syllabic) and dependent for its expressiveness on traditional harmonic devices: secondary sevenths, flattened fifths and long-held appoggiaturas at the frequent, almost chorale-like, cadences. Although there is an independent accompaniment for six-part brass, piano and percussion, it is the chorus that conveys the maiden’s forlorn state after the Lad trades ‘lovers’ ills’ with her. *See Ex. 10.8.*

With seven movements and lasting fifteen minutes, Healey’s *Before the World is Old* is the most ambitious multi-voice setting of *Shropshire Lad* poems. It has an independent, although optional, piano accompaniment. Its musical language is elusively tonal, but its harmonies are thick with accidentals, mixing, for example, major and minor thirds, and perfect and augmented fifths. The work’s title is from Housman’s admonition to lovers to seize the day: ‘And man and maid had best be



glad || Before the world is old', from the central (fourth) poem, 'Oh see how thick the goldcup flowers'. The first two poems—'Loveliest of trees, the cherry now' and 'Think no more, lad; laugh, be jolly'—introduce and reinforce the injunction.<sup>7</sup> Yet in the third poem, 'When I watch the living meet', man and maid are in their graves; in the fourth, she flatly rejects him; and so it goes. There are always obstacles to seizing the day. The seventh poem, 'Tis time, I think, by Wenlock town', book-ends the cycle by echoing the reference to snow-covered blooms in 'Loveliest of trees'. However, while the first poem looks to the future and presents opportunity, the seventh is retrospective; it is clear that opportunity has been irretrievably lost. Experience gives the lie to the *carpe diem* principle, at least when it comes to amorous adventure.

Clearly, Healey selected his poems to point up the cynicism of Housman's injunction, and his work is, therefore, properly a thematic cycle. The textual cohesion, however, is not carried over into the music. For example, there is no tonal or motivic correspondence between the snow-covered blooms in the first and last settings. Yet the composer has been sensitive to the poems individually. In 'When I watch the living meet', for example, there is the euphony of women's voices in traditional triadic harmony conveying the warmth of the living in 'moving pageant'; the bi-tonality separating men's and women's voices and, by extension, the lovers (*see Ex. 10.9*); and the barren open fifths between solo voices when the lovers are in their grave. Healey's work is perhaps the most interesting—not to mention challenging—of all the *Shropshire Lad* sets and cycles for more than one voice.

Sharma's *Three Songs* is for chorus and alto saxophone or other solo instrument. The work is tonal and largely homophonic, yet with many staggered entries. It also uniquely reflects her multi-cultural interests. The score says, for

example, that the first setting, 'The Cherry Tree' (II), contains quotations from 'an old Japanese Court Song of the same name'; and in the third, 'Far in a western brookland', the solo instrument uses 'notes of the Indian raga Khamaj, a night time raga which expresses remembrance of joy'. *See Ex. 10.10.*

Sets with Housman and Other Poets The three sets in which Housman is only one of several poets are by Geoffrey Hanson (1939–), Derek Holman (1931–) and Will carnell (1938–). Two of these sets have Middle English titles. Hanson's unaccompanied, seven-movement *Now Welcom Somer* (1978) is for SATB chorus. It includes one *Shropshire Lad* poem, 'On the idle hill of summer'.<sup>8</sup> Although the poem's rhythm is of martial regularity, the music's rhythm, in its opposition of twos and threes, is wayward. The poem ends with the Lad joining his Salopian comrades marching to war. The music, however, returns to the idle hill. The bugle's open fifths are replaced by a reiterated pianissimo tritone, redolent of the drone of summer insects. The focus moves back from impending battle to drowsy countryside, suggesting, perhaps, that death, the main theme of the poem, comes not only to those who march to war. *See Ex. 10.11.*

The other set with a Middle English title and several poets is Holman's five-movement *The Swete Sesoun* (2002). It is for various combinations of divisi chorus, youth choir and children's choir. The settings of the other poets<sup>9</sup> have piano accompaniment, but Housman's 'Loveliest of trees', for SATB, is unaccompanied. The soprano part is characterized by leaps to sustained high notes, particularly of a third at ends of lines, such as 'again' in the second stanza. *See Ex. 10.12.* These high notes, sources of the setting's beauty, sometimes coincide with words of particular significance—chiefly, 'hung' and 'bloom'. Tonality is indistinct. The outside stanzas (1 and 3) are in the Aeolian mode, transposed to cadence on F, and the middle one is

in the Dorian, transposed to cadence on F-sharp. This semitone shift in centredness recurs fleetingly in the second last line of text ('To see the cherry hung with snow'), underscoring the poem's juxtaposition of new life (blooms) and inevitable death (snow). *See Ex. 10.13.*

The third set that anthologizes Housman is community-composer Will Carnell's eight-movement cantata *Song of the Open Road* (2002).<sup>10</sup> This work exists in several versions, but the original is for SATB chorus, winds and piano. The others, all with piano accompaniment, are for SATB, solo voice and children's voices. The second movement is 'On moonlit heath', one of *A Shropshire Lad*'s 'criminal' poems. It has eight stanzas and is the longest for multiple voices. The music is in a transposed Dorian mode and the form is modified strophic. Motivic and harmonic materials are straightforward, but not limiting. The stillness of the night, for example, is conveyed by a slow rate of harmonic change over a pedal E (in bassoon and piano) and voices that move with the same rhythm over a small range, either in unison or close position. *See Ex. 10.14.* In contrast, in stanzas 5 and 6, the violence and immorality<sup>11</sup> of the following morning's execution are made vivid through the concentrated use of major triads, high voices and emphatic rhythms. *See Ex. 10.15.*

### Women's Voices

Six settings from the Decline and Renewal are for women's voices. Two of these are single SSA settings: the unaccompanied 'Think no more, lad', op. 46, (1971) by Joyce Barrell (1917–1989) and the accompanied 'Loveliest of trees' (2001) by Robert Latham (1942–). Third is the two-part 'When I was one-and-twenty' by Joscelyn Godwin (1945–), which comes at the beginning of his cantata *Carmina Amoris* (1967). The remainder make up the set *A Bittersweet Bouquet* (2004) by Peter



Teague (1949–). It is for two-part chorus with divisi, and the texts are ‘The Lent Lily’, ‘The Cherry’ (II) and ‘The Goldcup Flowers’ (V).

In the tradition of the post-war solo setting by Humphrey Searle (1915–1982), which is discussed in Chapter 4, Barrell’s is freely atonal and highly dissonant. But it is anchored by a recurring two-measure cadential phrase, the first time on ‘Why should men make haste to die?’ *See Ex. 10.16*. The work is inscribed ‘for Pamela Cook and the Cantamus Ensemble’ and demands a semi-professional choir. In spite of its astringency, however, it is light-hearted. It also pays close attention to text. For example, words are repeated and tossed, somewhat hocket-like, from one voice to another in mock jollity. *See Ex. 10.17*. By such means the composer undermines the poem’s patently false advice.

The most notable feature of Latham’s setting of ‘Loveliest of trees’ is its length. At seventy-five measures, it is perhaps the longest of all. It is in A major, and the length allows the music to range widely over different key centres for considerable affect. In the first stanza, for example, the music moves through successively flatter keys while preparing for a radiant chord of E flat major (a tritone away from the tonic) on the word ‘white’ in the fourth line of text. *See Ex. 10.18*.

Godwin’s cantata is scored for two spatially separated groups of two-part women’s voices and instruments. After a three-measure introduction, the first chorus begins singing Shakespeare’s Sonnet LXI (‘Is it thy will thy image should keep open’), and the second chorus, Housman’s ‘When I was one-and-twenty’.<sup>12</sup> The music makes free use of all twelve semitones and is melodically and rhythmically jagged. It adds a disturbing expressionist mood to the rejection expressed by the two texts individually, and which is compounded by their simultaneous delivery in time-honoured operatic manner. *See Ex. 10.19*.

Teague's spring *Bouquet* is memorable chiefly because of its formal design. Each ending of the first two settings prepares harmonically for the next, and the work must therefore be sung as a whole. Moreover, 'Loveliest of trees' has a structure that is unique among settings of this poem: the second and third stanzas have new music, and the first, always in the tonic key, returns after each one. The setting is thus in rondo form. There is also a coda that restates three times 'Loveliest of trees, the cherry' from the poem's opening line. The effect is to de-emphasize Housman's preoccupation with transience and instead to indulge in the beauty of the moment.<sup>13</sup>  
*See Ex. 10.20.*

#### Children's Voices

Two settings by school composers are for children's voices: the two-part 'Loveliest of trees' (1963) by Gordon Dale (1935–2001) and Will Carnell's SSA version of 'On moonlit heath', from *Song of the Open Road* (2002). The latter, originally for SATB, is discussed under 'Mixed Voices' above. The SSA version was prepared later for the junior choir of King Edward VI College, Devon. Children give added point to the poem's corrupt world and the loss of innocence.

'Loveliest of trees' is 'for Warboys [Community Primary] School' in Huntingdon, Cambridgeshire, and is written simply, yet with care for the text. For example, Dale evokes the human significance of the arithmetic in the second stanza by marking its third and fourth lines *Poco mesto* and ending the stanza with a stinging eleventh chord on the leading note. *See Ex. 10.21.*

#### A Round

Since 1940, there has been one setting for equal voices:<sup>14</sup> Barry Ferguson's unaccompanied, eight-measure round 'The quietest places under the sun'. A round is

written as a melody, but creates its own harmony when sung as a canon at the unison by three or four voices, each beginning at a fixed interval of time after the preceding voice.

Ferguson's text is the preface to 'In valleys of springs of rivers' and the music is marked 'Gentle and mysterious'. The first half of the melody is diatonic and serene, implying only tonic and dominant harmony. However, the second half ('Are the quietest places under the sun') substitutes the minor sixth and seventh degrees of the scale and the music becomes darker. The result, when sung by four voices, is a prominent augmented fifth chord with an added second (D-flat, E-flat, F and A in measure 1). See *Ex. 10.22*. Ferguson's music thus links the preface to the rest of the poem by hinting that Housman's Lad (now in London) looks back on a life in the country as full of suffering as life anywhere. Moreover, the sense of stasis inherent in a round seems appropriate for the permanence of the grave that is preferable to a life of suffering.<sup>15</sup>

Artfully, the music does not allow the voices to end together; and there must be what David Johnson (1942–) calls a 'tail off' ending, leaving the last voice to finish the melody alone.<sup>16</sup> The procedure gives prominence to the two flattened scale degrees, belying the brightness of the sun. Johnson claims that since the mid nineteenth century, the round has become 'the property of educationists' and is now seen as 'a children's art form'.<sup>17</sup> Yet Ferguson's reminds us that rounds can still have 'intellectual muscle and social relevance'.<sup>18</sup>

### Two Solo Voices

There is one post-1940 *Shropshire Lad* setting for two solo voices: 'When I was one-and-twenty', from the twelve-movement *A Song of Love* (2002) by Harvey Brough (1957–). Because of his full-time work in jazz, rock, radio and film, Brough is

known more widely than the composers discussed above. Yet his early training in the choir of Coventry Cathedral and his studies at the Royal Academy of Music were conservative. In his Housman setting, strings and guitar accompany contralto and counter-tenor.<sup>19</sup> In the fourth movement, the first stanza of the poem is used as a prelude, and the last as a postlude, to ‘To his coy mistress’ by Andrew Marvell (1621–1678).<sup>20</sup> (The two texts are not used simultaneously, as are Godwin’s in *Carmina Amoris*.) The juxtaposition suggests that Marvell’s lover will be rejected, as Housman’s has been already. Given its greater length and its central position, Marvell’s poem is the musical focus of the movement. There is variety in the ways the voices interact and in the string textures. The setting of the Housman stanzas, however, is more straightforward. The strings have a simple rhythmic ostinato that repeats measure by measure. The voices alternate every two lines of text in statement-and-response fashion—a procedure that highlights Housman’s rhyme scheme, but misses speaker-quoting-speaker. Brough’s modally inflected harmonies centring around E minor and, in the central section, Spanish-inflected folk rhythms result in a fairly conservative idiom. But the final cadence conjures ‘endless rue’ when the tenor sings an E-natural against a B-flat minor chord with a minor seventh. *See Ex. 10.23*.

### Arrangements

The term *arrangement* here refers to ‘the transference of a composition from one medium to another’.<sup>21</sup> An arranger of an existing work is constrained in a way that a composer of an original setting is not. Thus, even though the following works are for mixed vocal group, they do not strictly parallel the categories above. Consequently this category is placed last.

In 1991, Jonathan Rathbone (c.1955–) bridged the twentieth century by arranging for unaccompanied vocal chamber ensemble three solo songs from the

Flourishing. Rathbone's early training paralleled Brough's: he sang in the choir of Coventry Cathedral and studied at the Royal Academy of Music. His performing career, also like Brough's, has given him wide exposure.

In his arrangements, Rathbone's intent apparently was to broaden the classical repertoire of the virtuoso Swingle Singers, which he directed. Two of the arrangements are from George Butterworth's *Six Songs from 'A Shropshire Lad'* (1911): 'Look not in my eyes' and 'The lads in their hundreds'. The first is for double quartet (SSAATTBB) and the second for quintet with two tenors (SATTB). Apart from some octave transpositions and inversions of parts in the homophonic accompaniments, both arrangements adhere to the original scores. Voices take up Butterworth's largely homophonic piano accompaniments, with the capacity to create additional tone colour.<sup>22</sup> *See Ex. 10.24.*

The third is John Ireland's 'The Heart's Desire' (stanzas 3 to 5 of 'March'). Compared with Butterworth's accompaniments, Ireland's has a greater dynamic range, covers more of the keyboard and is also heavily arpeggiated. An arrangement for a small unaccompanied vocal ensemble cannot be faithful to the pianistic idiom of the original. A composer, therefore, needs to be more creative. Yet Rathbone is less successful than in his Butterworth arrangements. Most noticeably, the climax from 'heart's desire' to 'only mine' in the last stanza thins out the original texture and falls short of the intensity that Ireland calls for.

### Conservatism, Atonality and the Mainstream

The three streams of development first identified in Chapter 4 in connection with solo settings apply also to multi-voice settings in the Decline and Renewal. Moreover, the three cut across different categories of performing forces. Latham and Teague represent conservatism. Yet, in contrast to the conservatism of solo song,



there is originality. For example, in their settings of 'Loveliest of trees', Latham uses length to increase the range of tonal centres for expressiveness, and Teague accommodates the three stanzas in rondo form to modify the poem's meaning.

The atonal stream is prominent among multi-voice settings. It is represented by Barrell, Godwin, Hoffman-Engl, and Williamson. Williamson's consistent austerity marks one stylistic limit and Hoffman-Engl's theatrical delivery of words, textural variability and overtone-based scale marks the other.

In the mainstream, a range from most to least tonal is provided by Clark's mild neo-classicism, Carnell's modality, Marshall's lush harmonies, Shephard's chromaticism, Holman's semitone shifts, Healey's bitonality and Hanson's near-atonality.

### Conclusion

The multi-voice *Shropshire Lad* settings from the Decline and Renewal show marked differences from those of the Flourishing and perhaps even from contemporaneous solo songs. Among the multi-voice settings, there is a greater range of style coupled with more difficulty, longer works and larger forces.

Both retrospection and circumspection are post-1940 features. Retrospection is evident in, for example, Godwin's concerto grosso division of forces and Carr's chorale-like phrasing. Closer to our own time are Marshall's impressionistic dominant sevenths, Clark's neo-classical touches and Williamson's quartal harmonies. More experimental, although still retrospective, are Hofmann-Engl's sibilants, whispering and textual fragmentation. Circumspection is evident in the world music influences on Sharma's *Three Songs*.

Each composer of multi-voice settings chooses techniques in combination in the service of a particular Housman text. For example, Shephard combines chord

extensions and divisi to express the heat of the summer sun; Healey uses triadic euphony for the ‘moving pageant’ and bi-tonality for the parted lovers; and Hanson uses particular intervals to convey militarism (the perfect fifth) and the drone of summer insects (the augmented fourth).

Performance difficulties in the multi-voice settings since 1940 arise principally from gauging pitch in atonal idioms when singers are unsupported by instruments. Undoubtedly, the most difficult are Hofmann-Engl’s and Barrell’s. They require far more capable singers than do difficult settings from the Flourishing—say, Stanley Wilson’s motet-like ‘When I was one-and-twenty’, and Reginald Johnson’s dramatic ‘In summertime on Bredon’.

As the demands on singers have increased, so has the scale of composition. Up to 1940, there were only three part-song sets or cycles based on *A Shropshire Lad*. The longest is Wilson’s *Four Songs*. Since then, there have been six all-*Shropshire Lad* sets. The longest—Carr’s and Healey’s with six and seven movements respectively and with instrumental accompaniment—are substantial concert pieces.

The later twentieth-century concert aspirations of composers (and of commissioning bodies) are perhaps also evident in the accompaniments of some multi-voice settings. Four require chamber groups: wind quintet and piano for Carnell’s; brass, piano and percussion for Carr’s; strings and guitar for Brough’s; and (the most ambitious) two spatially separated groups including percussion for Godwin’s. The use of percussion and the absence of traditional instrumentation, such as the piano quintet, are general marks of the later twentieth century. Accompanied multi-voice settings from the Flourishing, in contrast, require no more than piano.

Another tendency among multi-voice composers of the Decline and Renewal is the anthologizing of Housman. Carr mixes one poem from *A Shropshire Lad* with

others from *Last Poems* and *Additional Poems*. Holman and Carnell mix Housman with other poets. The anthologizing of Housman is not a feature of multi-voice settings from the *Flourishing*, and only rarely does it occur in the early sets for solo voice.

Finally, there is one later work in different versions: Carnell's. There has never been a proliferation of multi-version Housman works. In the *Flourishing*, there is George Dyson's 'Reveille' (1926) for unison voices that the composer arranged for SATB nine years later. But Carnell's work exists in four versions, all from the same year, perhaps indicating that this school and community composer sought to capitalize, even during the conception of the work, on the widest array of local performance resources.

mf

I heard a wise man say, Give clowns and pounds and quine-eas  
and Give clowns and pounds and quine-eas  
and Give clowns and pounds and quine-eas  
and Give clowns and pounds and quine-eas

I heard a wise man say, Give clowns and pounds and quine-eas

I heard a wise man say, Give clowns and pounds and quine-eas  
p cresc.  
p cresc.  
p cresc.

Ex. 10.1: From Williamson's 'When I was one-and-twenty'. Music © Copyright 1996 by John R. Williamson. Used by permission.



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I will go To see the cher-ry hung with  
I will go To see the cher-ry hung with  
I will go to see the cher-ry hung with  
lands I will go To see

Ex. 10.3: From Gardner's 'Loveliest of trees, the cherry now'. Music © Copyright 1992 by John Gardner. Used by permission.

Girlishly

use to talk to me. When I was one and twen-ty I  
l : s . m : - . d l i : - : m i l i . , l i : h . t i l d . r : m . , r }  
pp Girlishly

use to talk to me, When I was one and  
d : t a i . l i : - . s e i l i : - : m i l i . , s : f i . s i }

use to talk to me, to me.  
s . f : - . m : - . f m : m i : l i . : : }

use to talk, no use to talk to me.  
m . r : - . d : - . t a i l i . , s : m i . d i : l 2 . : : }

Ex. 10.4: From Clark's 'When I was one-and-twenty'. Music © Copyright 1976 by Keith Clark. Permission granted by Robertson Publications.

Handwritten musical score for Ex. 10.5. It consists of four staves. The top two staves are vocal lines with lyrics: "heart's - de - sire Ah let not on - ly". The bottom two staves are piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are some time signature changes, notably a 2/4 measure in the second system.

Ex. 10.5: From Shephard's 'The sun at noon to higher air'. Music © Copyright 1984 by Richard Shephard. Used by permission.

Handwritten musical score for Ex. 10.6. It consists of four staves. The top two staves are vocal lines with lyrics: "To start - the tur-tled wheel of things". The bottom two staves are piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with the marking "And" and a sharp sign (#) on the final note.

Ex. 10.6: From Shephard's 'The sun at noon to higher air'. Music © Copyright 1984 by Richard Shephard. Used by permission.

- die, lost heart be kind, *(whisper)*  
 - die, *Ere* *(whisper)*  
 - die, *Ere* *(whisper)*  
 - die, to this be kind *Ere* to a town you

Ex. 10.7: From Hofmann-Engl's 'If truth in hearts that perish'. Music © Copyright 2004 by Ludger Hofmann-Engl. Used by permission.

buy- the wan look the holl · ow tone the hung- head the sunk · en  
 buy - the wan look the holl · ow tone hung- head  
 buy - the wan look the holl · ow tone hung- head  
 the wan look - the holl · ow tone hung head

Ex. 10.8: From Carr's 'When the lad for longing sighs'. Music © Copyright 1986 by Gordon Carr. Used by permission.



Handwritten musical score for the song "When I watch the living meet" by Derek Healey. The score is written on ten staves. The first two staves are for the vocal line, and the remaining eight staves are for the piano accompaniment. The lyrics are: "And the mov-ing pag-eant file. Warm and breath-ing through the street. Where! Ah. And the mov-ing pag-eant file. Warm and breath-ing through the street. Where! Ah." The score includes dynamic markings such as *pp*, *mf*, and *f*, and performance instructions like "S. Ped.".

Ex. 10.9: From Healey's 'When I watch the living meet'. Music © Copyright 1986 by Derek Healey. Used by permission.

80  $\text{♩} = 90$

A. Sax. *p*

S.  $\text{♩} = 90$  *mp* Far in a Wes-ternbrook-land That

A. *mp* Far in brook-land That

T. *mp* In brook-land that

B. *mp* Far in a land that

Detailed description: The score is for the song 'Far in a western brookland'. It consists of five staves. The first staff is for the Saxophone (A. Sax.), starting at measure 80 with a tempo of quarter note = 90. The second staff is for the Soprano (S.), with lyrics 'Far in a Wes-ternbrook-land That'. The third staff is for the Alto (A.), with lyrics 'Far in brook-land That'. The fourth staff is for the Tenor (T.), with lyrics 'In brook-land that'. The fifth staff is for the Bass (B.), with lyrics 'Far in a land that'. Dynamics include piano (*p*) for the saxophone and mezzo-piano (*mp*) for the vocalists. The music is in 3/4 time.

Ex. 10.10: From Sharma's 'Far in a western brookland'. Music © Copyright 2004 by Liz Sharma. Used by permission.

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stea - dy drum - mer  
drum - ming like a noise in dreams  
drum - ming like a noise in dreams  
stea - dy drum - mer

*p* *pp* *mm* *pp* *pp* *pp*

Ex. 10.11: From Hanson's 'On the idle hill of summer'. Music © Copyright 1978 by Geoffrey Hanson.  
Used by permission.

The musical score is arranged in five systems. The first system (measures 17-20) shows the vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with the lyrics "will not come a - gain,". The piano accompaniment (Pno) begins with a series of chords. The second system (measures 21-24) features the vocal lines with the lyrics "twen - ty will not come a - gain,". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The third system (measures 25-28) shows the vocal lines with the lyrics "will not come, twen - ty will not come a - gain,". The piano accompaniment features a more active melodic line. The fourth system (measures 29-32) shows the vocal lines with the lyrics "will not come, twen - ty will not come a - gain,". The piano accompaniment continues with a similar melodic pattern. The fifth system (measures 33-36) shows the vocal lines with the lyrics "will not come, twen - ty will not come a - gain,". The piano accompaniment concludes with a final chord. Dynamics include *p* (piano) and *poco cresc.* (poco crescendo).

Ex. 10.12: From Holman's 'Loveliest of trees'. Music © Copyright 2002 by Derek Holman. Used by permission.

The musical score is arranged in five systems. The first system (measures 36-40) includes the Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) vocal parts, and the Piano (Pno) accompaniment. The lyrics are: S. hung with snow, A. with snow, T. with snow, B. hung with snow. The piano accompaniment features a melody with notes like G4, A4, B4, C5, and D5. The second system (measures 41-45) continues the vocal parts with lyrics: S. to see the cher - ry hung with snow, A. to see the cher - ry hung with snow, T. to see the cher - ry hung with snow, B. to see the cher - ry hung with snow. The piano accompaniment continues with notes like E5, F5, G5, and A5. The third system (measures 46-50) has lyrics: S. hung with snow, A. with snow, T. with snow, B. hung with snow. The piano accompaniment continues with notes like B5, C6, and D6. The fourth system (measures 51-55) has lyrics: S. cher - ry hung with snow, A. cher - ry hung with snow, T. cher - ry hung with snow, B. cher - ry hung with snow. The piano accompaniment continues with notes like E6, F6, G6, and A6. The fifth system (measures 56-60) has lyrics: S. cher - ry hung with snow, A. cher - ry hung with snow, T. cher - ry hung with snow, B. cher - ry hung with snow. The piano accompaniment continues with notes like B6, C7, and D7. Performance markings include *rall.*, *meno mosso*, *ppp*, and *ten.*

Ex. 10.13: From Holman's 'Loveliest of trees'. Music © Copyright 2002 by Derek Holman. Used by permission.

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Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

S. *mp*  
 heath and lone- some bank The sheep be-side me graze; And yon the gal-lows used to... clank Fast by the four cross ways.

A. *mp*  
 heath and lone- some bank The sheep be-side me graze; And yon the gal-lows used to... clank Fast by the four cross ways.

T. *mp*

B. *mp*

Pno. *mp*

Ex. 10.14: From Carnell's 'On moonlit heath'. Music © Copyright 2002 by Will Carnell. Used by permission.

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Fl. Ob. Cl. Bsn. Hn. S. A. T. B. Pno

noose The morn-inglocks will ring A neckGodmade for oth-er use Thanstrang- ling— in a string.

noose The morn-inglocks will ring A neckGodmade for oth-er use Thanstrang- ling— in a string.

noose The morn-inglocks will ring A neckGodmade for oth-er use Thanstrang- ling— in a string.

noose The morn-inglocks will ring A neckGodmade for oth-er use Thanstrang- ling— in a string.

Ex. 10.15: From Camell's 'On moonlit heath'. Music © Copyright 2002 by Will Camell. Used by permission.

*Finaly* =  
*mf*  
Think no more lad; laugh, be jol-ly;  
Think no more lad; laugh, be jol-ly;  
Think no more lad; laugh, be jol-ly;

Why should men make haste to die?  
Why should men make haste to die?

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Ex. 10.16: From Barrell's 'Think no more, lad'. Music © Copyright by Estate of Joyce Barrell. Used by permission of Margaret Barrell.



The image shows a handwritten musical score for the song 'Think no more, lad'. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line begins with the lyrics 'Oh, 'tis' and continues with 'jes - ting, dan - king, jes - ting'. The piano accompaniment features a simple harmonic structure with a bass line and a treble line. The second system continues the vocal line with the lyrics 'dan - cing, jes - ting'. The piano accompaniment continues with similar harmonic patterns. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

Ex. 10.17: From Barrell's 'Think no more, lad'. Music © Copyright by Estate of Joyce Barrell. Used by permission of Margaret Barrell.

**A**

And stands a-bout the wood-land ride, \_\_\_\_\_  
And stands a-bout the wood-land ride, \_\_\_\_\_  
And stands a-bout the wood-land ride, \_\_\_\_\_

the wood - land ride wear - ing white. \_\_\_\_\_  
the wood - land ride wear - ing white. \_\_\_\_\_  
the wood - land ride wear - ing white. \_\_\_\_\_

*mf*  
*mf*  
*mf*  
*p*  
*broaden*  
*f*  
*f*  
*f*  
*broaden*  
*f*

Ex. 10.18: From Latham's 'Loveliest of trees'. Music © Copyright 2001 by Robert Latham. Used by permission.

Handwritten musical score for the song "When I was one-and-twenty" by J. Masefield. The score is written on a grand staff with vocal line and piano accompaniment. The lyrics are: "ever for thy sake I watch while thou dost wake / play the watch-man for thy sake [BREATHE WHEN NECESSARY] / And oh, 'tis true, 'tis true, 'tis true, 'tis true." The score includes performance instructions such as "mp", "p", "pp", "legato", and "Harpichord". A box labeled "E" is at the top left, and the number "35" is at the bottom left.

Ex. 10.19: From Godwin's 'Is it thy will thy image should keep open / When I was one-and-twenty'. Music © Copyright 2001 by Joscelyn Godwin. Used by permission.

107 *dim. poco a poco*  
S. Love - li - est of trees the cher - ry,  
A. *dim. poco a poco* Love - li - est of trees the  
Pno. *dim. poco a poco*

111 *poco meno mosso*  
S. *p* Love - li - est of trees the cher - ry.  
A. *p* cher - ry.  
Pno. *poco meno mosso* *pp* laissez vibrer

Detailed description: The image shows a musical score for three parts: Soprano (S.), Alto (A.), and Piano (Pno.). The score is divided into two systems. The first system, starting at measure 107, features a vocal line with lyrics 'Love - li - est of trees the cher - ry,' and a piano accompaniment. The tempo and dynamics are marked 'dim. poco a poco'. The second system, starting at measure 111, features a vocal line with lyrics 'Love - li - est of trees the cher - ry.' and a piano accompaniment. The tempo is marked 'poco meno mosso' and the dynamics are marked 'p' and 'pp'. The piano part includes the instruction 'laissez vibrer' and a fermata over the final notes.

Ex. 10.20: From Teague's 'Love-li-est of trees'. Music © Copyright 2004 by Peter Teague. Used by permission.

Handwritten musical score for 'Loveliest of trees' by Gordon Dale. The score is written on four staves. The first staff contains the vocal line with lyrics: "springs a score, it on-ly leaves me fifty more." The second staff contains the vocal line with lyrics: "springs a score, 'Hum'". The third and fourth staves contain piano accompaniment. The score includes dynamic markings such as "mf" and "p", and a tempo instruction "A Tempo."

Ex. 10.21: From Dale's 'Loveliest of trees'. Music © Copyright by the estate of Gordon Dale. Used by permission of Piper Publications.

*Gentle and mysterious; steady pace*

Clun-ton and Clun-bu-ry, Clun-  
-gun-ford and Clun, Are the  
qui-etest pla-ces  
Un-der the sun.

Ex. 10.22: Ferguson's 'The quietest places under the sun'. Music © Copyright 2003 by Barry Ferguson. Used by permission.

151

And I am two-and-twenty And oh 'tis true, 'tis true.  
Rall  
Rall  
Rall  
Rall  
Rall

Ex. 10.23: From Brough's 'When I was one-and-twenty'/'To his coy mistress'. Music © Copyright 2002 by Harvey Brough. Used by permission.

16

S1  
 S2  
 A1  
 A2  
 T1  
 T2  
 B1  
 B2

why should you as well as I  
 I pe - rish  
 gaze not in my eyes  
 A

Ex. 10.24: From Rathbone's arrangement of Butterworth's 'Look not in my eyes'. Music © Copyright 1991 by Jonathan Rathbone. Used by permission of Peters Edition.

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<sup>1</sup> This chapter is developed from the author's article 'A *Shropshire Lad* in British Music: A First Survey and Catalogue of Settings for More Than One Voice', *Housman Society Journal*, 30 (2004), 85–109.

<sup>2</sup> See Catalogue 3. Priestley-Smith was born in 1888, but the author's attempts to find his date of death have been unsuccessful.

<sup>3</sup> A systematic search for male-voice settings included an advertisement on the website of British Choirs on the Net. Yet no settings for men's voices were found. Curiously, the website of the National Association of Choirs shows a general predominance of male voice choirs over female throughout its fourteen regions in the UK. <<http://www.ukchoirsassoc.co.uk/MemberChoirs.htm>>, (accessed 14 July 2005). Composers seem to be missing opportunities in this connection.

<sup>4</sup> Marshall's setting was composed for a performance of the play *Blue Remembered Hills* by Dennis Potter (1935–94) (London: Samuel French, 1984).

<sup>5</sup> The 1970s witnessed a revival of the Tonic Sol-fa method of sight-singing and the founding of the Curwen Institute. The Institute was named for a family of music educators and publishers whose patriarch was John Curwen (1816–80). In 1971, part of J. Curwen & Sons' catalogue was transferred to Robertson Publications.

Tonic Sol-fa assigns syllables (*doh, ray, me*, etc.) to the degrees of the scale, and through drills attempts to associate symbol and sound in learners' minds. Thus, they should eventually be able to pitch written notes at sight. See Bernarr Rainbow/Piers Spencer, 'Tonic Sol-fa', in Alison Latham (ed.), *The Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>6</sup> The others are from *Last Poems* and *Additional Poems*.

<sup>7</sup> Critical interpretations of 'Think no more, lad; laugh, be jolly' are in conflict. Norman Page's is accepted here, but compare Terence Allan Hoagwood's. Norman Page, *A. E. Housman: A Critical Biography* (New York: Schocken, 1983), 192. Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), 78.

<sup>8</sup> The other poets are Geoffrey Chaucer (c.1343–1400), Christina Rossetti (1830–94), Robert Louis Stevenson (1850–94), William Henley (1849–1903), Gervaise Hardy and William Morris (1834–96).

<sup>9</sup> King James I of Scotland (1394–1437), William Blake (1757–1827), Robert Herrick (1591–1674) and Thomas Dekker (?1572–1632).

<sup>10</sup> The other poets are G(ilbert) K(eith) Chesterton (1874–1936), Robert Frost (1874–1963), H(enry) C(harles) Beeching (1859–1919), Ogden Nash (1902–71), John Betjeman (1906–84) and Rudyard Kipling (1865–1936).

<sup>11</sup> The shepherd, the voice of the poem, speaks of 'A neck God made for other use | Than strangling in a string'. See Hoagwood, 53–54.

<sup>12</sup> Other texts are from *The Song of Solomon*, and the ending of *Ulysses* by James Joyce (1882–1941). The musical style is sometimes keyed to individual texts: for example, "My beloved spake" evokes the setting by Henry Purcell (1659–95) without quoting it directly.

<sup>13</sup> See Hoagwood (1995), 48–49.

<sup>14</sup> The term *equal voices* applies here to settings in which all parts are of the same voice type. For example, the voice parts may be all sopranos or all tenors.

<sup>15</sup> Hoagwood (1995), p. 78–79.

<sup>16</sup> David Johnson, 'Round', in Laura Macy (ed.), *Grove Music Online*,



<<http://www.grovemusic.com>>, (accessed 1 Apr. 2005).

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> The voice parts are marked 'Jaq' for Jacqueline ('Jacqui') Dankworth and 'H' for the composer.

<sup>20</sup> The other poets in the set are Ben Okri (1959–), William Shakespeare (1564–1616), Edmund Waller (1606–87), John Donne (1572–1631), Emily Dickinson (1830–86), Michael Drayton (1563–1631) and Robert Herrick (1591–1674). In addition, there is one anonymous text, and no author is given for the main title setting, which is reprised.

<sup>21</sup> Malcolm Boyd, 'Arrangement', in *Grove Music Online*, (accessed 3 July 2005).

<sup>22</sup> These arrangements are on the Swingle Singers' compact disc *Pretty Ringtime*, SWINGCD 9 (1994).

## **11. Out of Simplicity and Complexity: Settings by Howard Skempton and Michael Finnissy**

Chapter 5 introduced academic composers with recent settings of poems from *A Shropshire Lad*: Simon Bainbridge (1952–), Michael Berkeley (1948–), Michael Finnissy (1946–), Derek Healey (1936–), Matthew King (1967–), David Matthews (1943–), Allan Moore (1954–) and Howard Skempton (1947–). In one way or another, these mid- and late-career academics are all working or have worked in campus communities with musicians and audiences experienced in contemporary performance techniques. Post-Second World War British developments influence their settings, most of which belong to the atonal stream in Housman music. Chapter 5 identified broad tendencies in their music, and Chapter 7 closely analysed the text and music of Moore's song cycle *Chill Heart of England* (1985–86).

This chapter examines two other settings by academics that are in one way unique in *Shropshire Lad* music. Although written in the 1990s, they evolve from post-Second World War radical movements: Experimentalism, as it became manifest in the UK, and New Complexity. Both movements are described below. Although at stylistic extremes, each departed from international compositional practices of the time.<sup>1</sup> The settings are Skempton's 'Into my heart an air that kills' (1996) and Finnissy's 'In my own shire, if I was sad' from the cycle *Silver Morning* (1993). Because it is tenuously tonal, Skempton's belongs to the mainstream of the Renewal; Finnissy's belongs unequivocally to the atonal stream.

The two settings are for high voice and, reflecting a conservative requirement of their commissions, piano quintet.<sup>2</sup> They are among the few later Housman settings to be taken up by a major publisher: Oxford University Press.<sup>3</sup> Their poems are placed consecutively in *A Shropshire Lad*'s London group (XL and XLI) and are similar in

content. In two stanzas each, they juxtapose an idyllic Shropshire and a harsh urban milieu. They speak of retrospection, loss of connection to land and people, discontent and even despair.

Howard Skempton's 'Into my heart an air that kills' (1996)

Beginning in 2000, Howard Skempton spent three years as Visiting Professor at De Montfort University in the United Kingdom. In 1997–98 he was the season's Artistic Director for the Society for the Promotion of New Music, and in 1991 he was Visiting Lecturer in Composition at the University of Adelaide, South Australia. Like Finnissy, he is well connected with performers of, and audiences for, contemporary music.

In 1967, Skempton began studying composition with Cornelius Cardew (1936–81) and became one of the founding members of the Scratch Orchestra.<sup>4</sup> This group of both professional and amateur performers was devoted to the composition and dissemination of Experimental music. The term distinguishes the music of non-traditional composers from that of the 'established avant-garde', primarily under the influence of the French Pierre Boulez (1925–) and the German Karlheinz Stockhausen (1928–).<sup>5</sup> Apart from Cardew, the main influences on the Scratch Orchestra were foreign: they include the French Erik Satie (1866–1925) and Americans John Cage (1912–1992) and Morton Feldman (1926–1987). The orchestra's own genre, 'scratch music', was 'a quiet music written or improvised independently by each member and then performed simultaneously'.<sup>6</sup> The orchestra disbanded in the mid-1970s, partly as a result of attempts by Cardew and other members to steer it in a Marxist direction.<sup>7</sup>

From these roots in British Experimentalism, Skempton's music remained for some time extremely simple, although it has always been devoid of dramatic gesture and uninfluenced by musical trends. His catalogue contains over 300 works, including

many miniatures for piano or accordion, his own instrument. Virginia Anderson (1954–) observes that, beginning about 1970, his output followed two streams.<sup>8</sup> First, there are those compositions, such as the early *A Humming Song* (1967) for piano, in which sonorities and pitch progressions are framed in the proportions of Greek architecture. This stream shows the influence of Constructivism, a movement in the visual arts emphasising basic materials and form, rather than thematic development.<sup>9</sup> Second, there are what Skempton calls ‘occasional pieces’, often tonal or emphasising melodic line; an example is *Waltz* (1970) for piano. Later, the streams sometimes merge, as in *The Gypsy Wife’s Song* (1983) for solo voice and small chamber group.<sup>10</sup>

Then comes a major work showing interest in classical procedures and large forces: *Lento* (1990), for late-Romantic orchestra and lasting about 13 minutes. It has first and second subjects in tonic and dominant keys, a climax and a recapitulation.<sup>11</sup> The interest in large forces continues as Skempton concentrates on vocal and choral music having great expressive range and often favouring uncomplicated older texts. An example is the eight-part setting *He Wishes for the Cloths of Heaven* (2000) to text by William Butler Yeats.

Unlike the poem ‘In my own shire’, of which Finnissy’s is virtually the only British setting, ‘Into my heart’ has always been popular among composers.<sup>12</sup> In it, the protagonist in exile recalls the landscape of his youth. The poem differs from ‘In my own shire’ in that the Lad’s memories, borne on the wind, are not healing, but lead rather to despair and become destructive.

With prominence given to melody, Skempton’s setting belongs to the occasional pieces. The prominence is achieved at the outset by the piano’s doubling of the vocal line at both the unison and the octave below. Yet the setting’s structure is block-like and regular, showing also the influence of visual art. The first line of text

covers four measures and the second, three, matching the textual scansion exactly. The pattern repeats, so that each stanza covers 14 measures. The whole poem also repeats. There are only two sources of asymmetry: the introduction has eleven measures (corresponding to the first three lines of text) and there is an extra measure at the final cadence. This structure, coupled with the almost consistent iambic rhythm in the music, ensures that Housman's flow of language is largely intact. *See Ex. 11.1.*

At the repetition of the poem, vocal line and harmony also repeat. But the vocal line is given even greater prominence. The first and second violins take turns to shadow the voice, half a beat behind it, like an echo. *See Ex. 11.2* (where the first violin does the shadowing). The cello also plays the vocal line an octave lower, but without lagging behind. At any one time, only three instruments, therefore, sustain each chord.

'Into my heart' uses modified plagal cadences at structurally significant places: in the introduction and at the end. Both close onto C major chords. However, apart from these tenuous tonal anchors and the more or less predictable form, the piece keeps the listener off balance. Michael Parsons (1938–), another founding member of the Scratch Orchestra, says that Skempton frees the 'elements of musical language' from 'traditional associations' and presents them in a 'new light'.<sup>13</sup> Tonality is but one example. Even though the harmony of 'Into my heart' consists mainly of common chords, there is no sense of dominant-to-tonic progression that would firmly establish the key of C major. In keeping with Experimentalism (and even impressionism), each chord seems to lack function and exist for its sound alone.<sup>14</sup> Throughout the first half of the setting (that is, the first complete statement of the poem) the strings proceed almost entirely in dotted half-notes and the piano in repeated and syncopated eighths. The effect of the piano's constant, as well as

syncopated, movement is to reiterate each chord played by the strings. By adding an additional timbre, the piano also enhances a chord's sonority.<sup>15</sup> *See Ex. 11.1.*

Typically for Skempton, the tempo is slow: *adagio*. At *c.72* quarter-notes to the minute, it is close to a normal resting heart rate. The metre is mostly 3/4. Each line of text has its own vocal phrase, except that the music of the first line of the second stanza ('That is the land of lost content') repeats that of the third line of the first stanza ('What are those blue remembered hills'). The phrase structure of the two stanzas is as follows:

Phrase	Stanza 1	Phrase	Stanza 2
a	Into my heart an air that kills	c	That is the land of lost content,
b	From yon far country blows:	e	I see it shining plain,
c	What are those blue remembered hills,	f	The happy highways where I went
d	What farms, what spires are those?	g	And cannot come again.

The disruption of pattern caused by the reappearance of phrase *c* seems unrelated to textual meaning. There are also two brief and apparently random hesitations in the metre in the second lines of both stanzas; the measures for the unstressed 'yon far' and 'see it' are both elongated to 2/2 time. *See Ex. 11.3 (measure 30)*. These unexpected features of phrasing and metre nevertheless alleviate the setting's structural regularity.

In contrast to Baroque practice, Skempton does not attempt to 'paint' individual words or ideas, such as the destructive wind in the opening two lines. Much less does he tackle Housman's irony in, for example, the 'happy highways' that lead the Lad away from his idyllic life.<sup>16</sup> Nonetheless, there are what Arnold Whittall (1935–) calls 'local aspects of illustration'.<sup>17</sup> These are achieved melodically, primarily through changes in tessitura, and supported harmonically. There is, for

example, the leap upwards of a major ninth to ‘shining plain’. *See Ex. 11.3*. These three syllables thus stand out from the voice’s previous notes, throwing the image of the lost land into relief. At the same time, the strings harmonize ‘shining’ with bare-sounding fourths (F sharp, B and E), but change on ‘plain’ to F sharp, A sharp and E—an incomplete dominant seventh, sounding especially mellifluous in the context. Moreover, the voice’s addition of B sharp creates a French augmented sixth when E is read as D double sharp. *See Ex. 11.3*.

Another example of harmonically supported change in tessitura occurs at ‘blue remembered hills’. *See Ex. 11.4*. The word ‘remembered’ is in a higher part of the voice’s range and thus sounds like an interpolation between ‘blue’ and ‘hills’, on next-but-one downbeats. Furthermore, the harmony adds to the melodic disjunction by interpolating an A-flat major chord (measures 20 and 21) between two C major chords. The A-flat chord is unexpected because it follows nineteen measures of harmony that could all be in the key of E minor. The resulting false relation between E-natural and E-flat is unsettling and, together with the tessitura change, helps to convey the Lad’s disquiet when recalling Shropshire.<sup>18</sup>

Appoggiaturas, mostly unresolved and mostly in the vocal line, are another expressive aspect of Skempton’s use of stepwise movement—both semitonal and whole-tonal. They are an important source of dissonance in an ambience of non-functional, slowly changing common chords. The appoggiaturas in the vocal line are given prominence by the harmonies sustained in the string parts. Most striking regarding the exposition of text (and because it is the first to be accented) is the E sharp against a B major common chord on ‘kills’.<sup>19</sup> *See Ex. 11.1*.

By such means as these Skempton gives primacy to Housman’s poem, both in its structure and detail. In 1996, after three hearings of ‘Into my heart’, baritone

Graham Trew wrote that the setting is ‘high and remote—like the distant and hazy view of the Clees’, and the vocal line ‘haunting and memorable’.<sup>20</sup> One of five settings that the Housman Society commissioned for *A Shropshire Lad*’s centenary, Skempton’s is also one of two that Trew says has ‘grown most in stature’.<sup>21</sup>

Michael Finnissy’s ‘In my own shire, if I was sad’ (1993)

Composer-pianist Michael Finnissy is Chair in Composition at the University of Southampton. Jonathan Cross (1961–) calls him, ‘a unique and forthright voice in 20<sup>th</sup>-century British music’.<sup>22</sup> Finnissy was a student at the Royal College of Music, where Humphrey Searle was one of his composition teachers. (Searle’s 1946 ‘March Past’ is the first modernist *Lad* setting.<sup>23</sup>) Finnissy’s prolificacy is evident in the eighty-five-page catalogue of his compositions in *Contemporary Music Review* (1995).<sup>24</sup> His output includes symphonic, chamber, vocal and stage works. He is interested in a wide range of historical styles, and Cross and Richard Barrett (1959–) have observed the influences of Robert Carver (c.1490–after 1546), Henry Purcell (1659–1695), Johannes Brahms (1833–1897), Ferruccio Busoni (1866–1924), Charles Ives (1874–1954) and even Giuseppe Verdi (1813–1901) and George Gershwin (1898–1937). In addition there is the influence of world music via Percy Grainger (1882–1961), Boulez and Sylvano Bussotti (1931–).<sup>25</sup> Consequently, Finnissy’s expressiveness is the result of a large number of historical compositional processes, from quasi-Gregorian chant and quasi-folk song and dance to the extremely dense textures, microtones and complex rhythms of post-war music. A work will usually contain several of these processes.<sup>26</sup>

Finnissy’s name is associated with New Complexity, a term first applied in the 1980s to the music of Brian Ferneyhough (1943–), Finnissy and younger ones who developed, in the words of Christopher Fox (1955–), ‘a multi-layered interplay of



evolutionary processes occurring simultaneously within every dimension of the musical material'.<sup>27</sup> From an international perspective, New Complexity belongs to a category David Cope (1941–) calls micropolyphony,<sup>28</sup> a term going back to the 1960s and music by György Ligeti (1923–).<sup>29</sup> Cope says micropolyphonic texture results from 'a simultaneity of different lines', none more important than others 'except as it contributes to the creation of a thick, active composite'.<sup>30</sup> Moreover, the rhythms of such textures 'should be as fast and diverse as possible to avoid accidental harmonic inconsistencies'.<sup>31</sup>

The initial locus of New Complexity activities was the composition programme at the *Internationale Ferienkurse für Neue Musik*, Darmstadt, Germany,<sup>32</sup> which Ferneyhough coordinated from 1982 to 1996. The composers usually wrote for acoustic instruments, and their scores reach the limits of traditional notation in terms of detailed articulation, fine pitch differences, constantly changing non-metric rhythms and shades of dynamics and timbre. They regarded the seemingly insurmountable technical difficulties of realization as part of the aesthetic of their music.<sup>33</sup> *See Ex. 11.5.*

By the 1990s, however, composers in the idiom—including James Dillon (1950–), a Scot, and Chris Dench (1953–), English but resident in Australia—had become so dispersed, removed from the Darmstadt influence and their techniques so divergent that little common aesthetic ground remained. Finnissy himself has rejected the New Complexity label for his music, arguing, Cross says, that 'even the "simplest" music can be "complex"'.<sup>34</sup> Yet the connection has been observed; Jim Samson (1946–) says that 'there are significant overlaps of texture and technique' between Finnissy's music and New Complexity'.<sup>35</sup> Although *Silver Morning* is less dense than some of the composer's earlier work, it retains 'complex' elements. They

include an irregular, elaborate vocal line and instrumental lines that seem constantly to be working at odds with each other.

Running parallel with Finnissy's adaptation of historical compositional processes is his use of old texts in vocal music. Barrett observes that 'they belong almost exclusively to past centuries and other cultures'.<sup>36</sup> Finnissy's end-of-twentieth-century choice of end-of-nineteenth-century poetry is therefore typical of him. *Silver Morning* places *A Shropshire Lad*'s 'In my own shire, if I was sad' between 'In the morning, in the morning' and 'Revolution' from *Last Poems*. Together, the three lyrics convey Housman's belief in peyorism: that the world inexorably becomes worse.<sup>37</sup> They move from the estrangement of rural lovers in the first, to urban social decay in the second and the natural world's approaching 'eternal shade' in the third. Thus is Finnissy's choice of poems unified. The choice is also in keeping with Christopher Fox's observation that the composer does not usually attempt to tell a story, but rather to 'isolate the emotional intensity of particular moments, particular scenes'.<sup>38</sup>

With 32 lines in two stanza-paragraphs, 'In my own shire' is by far the longest of *Silver Morning*'s three lyrics and has the greatest weight. The first stanza-paragraph expresses the comfort the Lad finds when surrounded by tranquil nature. The voice describes the recollected beauty of the Shropshire countryside, mostly four lines at a time and accompanied by only pedal points from the strings. Thus are Housman's descriptions of healing natural beauty delivered with utmost clarity. A complete absence of 'text-warping'<sup>39</sup> by the music is accompanied by a strict adherence to text; despite the improvisatory sound of the vocal line, there are no textual omissions or repetitions.

Between portions of text, the quartet instruments alone play polyrhythmic interludes of one to five measures, allowing listeners to reflect on the words. *See Ex. 11.6*. This montage technique is typical of Finnissey. Fox claims it comes from film.<sup>40</sup> Often, the composer will provide an ‘establishing shot’ (in this case, several lines of text) followed by a ‘reaction shot’ (an instrumental ‘cut-away’).<sup>41</sup> The entire first stanza-paragraph of ‘In my own shire’ is built like this.

Although the setting is atonal, different scales give cohesion to the vocal line of the first stanza. For example, the Aeolian mode is used three times—a reflection of Finnissey’s interest in early music. Fox says that over the years the composer has progressed from wide leaps to ‘microtonally inflected figuration’ to ‘more obviously tonal writing’.<sup>42</sup> Yet, in ‘In my own shire’ there is never a feeling of key. The modes create, rather, a symmetrical, five-part structure (ABACA). The first two lines of text use the notes C sharp, D sharp, E, F sharp, G sharp, A and B, which is the Aeolian centred on C sharp. *See Ex. 11.7*. Then, the key word ‘earth’<sup>43</sup> in the third line has an unexpected D natural, and the vocal line gradually introduces eleven of the twelve semitones (all except A sharp). The nearly complete chromatic scale continues to—and, with its wayward feeling, gives point to—‘comrade’s pain’. Lines 7 to 12 (‘And bound for the same bourne as I’ to ‘I heard the beechnut rustle down’) revert to the Aeolian mode, centred again on C sharp. A new scale is used for lines 13 to 15 (‘And saw the purple crocus pale’ to ‘Or littering far the fields of May’). It consists of all the ‘white’ notes, sounding much like C major, but avoiding confirmation of that key by flattening the B when it rises. Finally, the Aeolian mode reappears for the last three lines of the first stanza. This time, however, it is centred on C natural and therefore includes E flat and A flat, as well as B flat. *See Ex. 11.8*. Throughout the first stanza there is a progression from bright sharps to darker flats, suggesting at first

the Lad's sensuous country life and then his approaching exile. In respect of scales, the composer's setting is thus highly wrought, and his approach to text clear-eyed.

Mostly, Finnissey sets his text syllabically. (There are a few melismata, but no persistent, long ones, such as those in *Maldon*, his setting, only three years earlier, of a modern translation of an Anglo-Saxon poem.<sup>44</sup>) 'In my own shire' may initially seem 'mercurial', 'volatile' and 'unstable', terms used by Whittall in describing the New Complexity of Finnissey's colleague Ferneyhough.<sup>45</sup> Fox also says that Finnissey is not interested in 'what, conventionally, has come to be regarded as "good" word setting'.<sup>46</sup> That is, the composer does not necessarily use musical metre to emphasize important words or use timbre, for example, to mimic textual meanings. Yet the more or less syllabic setting of 'In my own shire' enables the listener eventually to hear (and see, with the help of the score) patterns and shapes that underscore word-by-word meanings and details of versification.

Textual rhymes are reflected by musical rhymes. For example, the ends of the first two lines ('sad' and 'had') have rhythmically long-short rising cadences. *See Ex. 11.7*. Indeed, this pattern is consistent throughout the stanza. Emotive words are emphasised in different ways: 'comforters' in line 2 of text is drawn out by quarter-notes (sounding relatively long in their context); 'heart' in line 3 and 'dear' in line 9 are prolonged by two melismata. *See Ex. 11.9*. Phrase to phrase relationships are also intentional: for example, the first four cadences rise ('sad', 'had', 'sore' and 'bore') and climaxes mount from E in the first line to G-sharp in the seventh (the highest note in the stanza, on 'I') and finally G on 'azured'. *See Ex. 11.8*. A loose arch shape is thus superimposed on a line that keeps running on, as if improvised. In sum, Finnissey's care in relating music to text operates on at least three levels: structure (both of and within the stanza), versification and individual words.

The second stanza-paragraph expresses the discomfort the Lad feels in the belligerent stares on city streets. The London-born Finnissy differentiates it from the first by having piano and strings provide a virtually continuous but unpredictable texture behind the voice. The tension inherent in urban life is expressed by the interaction between musical forces as they compete for the listener's attention. The tempo increases to *allegretto* from the first stanza's *andantino*. Solo strings play long counterpoints to the voice, running heterophonic interference with the text. *See Ex. 11.10*. The cello is silent throughout the stanza, and there are never more than two of the upper strings playing at once. Barrett has observed Finnissy's predilection in his *String Quartet* (1984) for confining pitches to a narrow register as well as subverting 'the generally-assumed purpose of the quartet as a musical unit'.<sup>47</sup> In 'In my own shire' the quartet breaks down in a representation of Housman's dysfunctional society.

However, the piano, silent in the first stanza, contributes to the bass register and the density of instrumentation. Its 'cloud-like' agglomerations,<sup>48</sup> more intense than those by the strings, are the result of complex (almost impossible) time-divisions, such as seven eighth-notes in the time of five (in the treble) and six eighth-notes in the time of five (in the bass) simultaneously. *See Ex. 11.11*. These agglomerations contribute to a general disorder that contrasts with the first stanza's series of discrete blocks of sound. Yet the piano also plays regularly, percussively and mimetically: at the mention of 'London streets', for example, it provides the sound of footsteps on hard pavement. *See Ex. 11.12*.

Most significantly for Housman's text, expressionism overtakes the vocal line in the second stanza. It becomes more jagged, contrasting with the first stanza's series of gradually rising climaxes. The tortuous phrase at 'The mortal sickness of a mind',

with its major seventh (C down to D-flat) and augmented fourth (D-flat to G-natural), is especially apt. *See Ex. 11.13*. Tessitura changes unexpectedly, sometimes on unstressed syllables and vowels that are awkward for the singer; ‘If they would, another’s care’ is an example. *See Ex. 11.14*. Portamentos, such as at ‘all they can | Is to hate their fellow man’, become more frequent and range more widely. *See Ex. 11.15*. Longer notes provide for an emphatic, almost speech-like delivery, especially of Housman’s chilling last line. *See Ex. 11.16*.

The second stanza’s vocal line also lacks the overall modal structuring of the first stanza. Certainly, individual lines and couplets are musically unified. ‘Yonder, lightening other loads, | The seasons range the country roads’, for example, is confined to the notes of C major, without being *in* C major. Yet there is no overall modally-based structure or sharps-to-flats progression that shapes the first stanza.

Finnissy’s post-New Complexity setting of ‘In my own shire’ is entirely apt for the Lad’s exile from pastoral utopia to urban dystopia. This invented state of innocence followed by its corruption by modern life is but one manifestation of a persistent pattern that Cross observes in the composer’s output.<sup>49</sup> It is found, for example, in *English Country Tunes* for solo piano, begun in 1977. Like Housman, Finnissy seems to be a long-time peyorist with, says Cross, ‘ambivalent feelings towards his native land’, in particular.<sup>50</sup>

### Summary

Housman’s ‘In my own shire’ and ‘Into my heart’ are thematically similar in that they deal with loss of connection to rural landscape. While both settings discussed here emerge from radical British developments, they are very dissimilar. Skempton’s, belonging to the mainstream of post-1940 Housman music, is restrained. Finnissy’s, belonging to the atonal stream, is flamboyant. From a background of

simplicity, Skempton's could be performed at sight. It is homophonic and melodic, generally metrically stable, virtually independent of dynamics, texturally consistent and clearly structured. From a background of complexity, Finnissey's is virtuosic, requiring long individual practice and ensemble rehearsal. It is polyphonic, polymetric, dynamically volatile, texturally unpredictable and seemingly (although not actually) spur-of-the-moment. Apart from voice type and instrumentation, the chief similarity of the two settings lies in an absence of thematic development.

However, each setting in its own ways pays close attention to text. Larger aspects of textual exposition include Skempton's almost consistent iambic metre preserving the flow of the poem as it is when spoken. In Finnissey's setting there is the sharps-to-flats progression in the first stanza-paragraph conveying the change from sensuous country life to impending exile, and, in the second stanza, expressionism and fragmented instrumentation conveying dysfunctional urban life.

Smaller aspects of textual exposition include Skempton's appoggiaturas on key words and the quasi-hocketing of the vocal line coupled with supportive harmony. Examples from Finnissey's setting include the matching of musical with textual rhymes and the instrumental mimicking of footfalls.

### Postscript

Both settings analysed in this chapter are now about a decade old. Skempton's has the support of the Housman Society, and has been the more successful in terms of number of subsequent performances. It has the advantage of being one of a group of Society commissions that mark *A Shropshire Lad's* centenary. In addition, its idiom is at least quasi-tonal at a time of renewed interest in tonality. Finnissey's setting, on the other hand, has the disadvantage of being more radical, even though not exactly New Complexity. Whittall, writing in the mid-1990s, says that 'the BBC and Arts Council-

supported commissioning and performing bodies' prefer to promote the work of 'neo-romantics' (who would probably include Skempton) 'rather than that of Michael Finnissy, Chris Dench, Richard Barrett, James Dillon, and their principal mentor-in-exile, Brian Ferneyhough'.<sup>51</sup> Nevertheless, Finnissy's Housman setting did receive a second performance. It was in 2004 at St John's, Smith Square, London, when, says the composer, it was 'well received by both performers and audience'.<sup>52</sup>

The several performances of Skempton's setting and his friendship with Housman Society officers might help to explain his continuing interest, seemingly unique among the academics, in *A Shropshire Lad*. In 2004, he set 'From far, from eve and morning' for tenor and harp. Together with settings of other Shropshire poets Geoffrey Hill (1932–) and Molly Holden (1927–1981), it was first performed in 2005 as the third of *Three Songs for Jennie*.



The image displays a musical score for piano and voice. The piano part is written in the left hand on a grand staff (treble and bass clefs) and the voice part is in the right hand on a single staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked *mp* (mezzo-piano). The lyrics are: "In - to my heart an air that kills From". The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes. The voice line is melodic and follows the text. The score includes dynamic markings such as *mp*, *sim.* (sostenuto), and *con ped.* (con pedale).

Ex. 11.1: Skempton, the first line of text from 'Into my heart an air that kills'. Music © Copyright 1996 by OUP. Used by permission.

The image shows a musical score for the poem 'Into my heart an air that kills' by Skempton. The score is written for voice and piano. The vocal line is in the upper part of the system, and the piano accompaniment is in the lower part. The music is in G major and 4/4 time. The score begins with a piano (*p*) dynamic. The lyrics are: 'In - to my heart an air that kills From'. The piano accompaniment features a prominent bass line with a descending eighth-note pattern. The score ends with a *sim.* (sostenuto) marking and the instruction *(con ped.)* (con piana).

Ex. 11.2: Skempton, the beginning of the repetition of the poem from 'Into my heart an air that kills'.  
Music © Copyright 1996 by OUP. Used by permission.

30  
see it shi - - ning plaina. The hap - - py high - - ways

The image shows a musical score for the first section of 'Into my heart an air that kills' by Skempton. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The music is in a minor key with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: 'see it shi - - ning plaina. The hap - - py high - - ways'. The score is marked with a '30' at the beginning of the first system.

Ex. 11.3: Skempton, from the first section of 'Into my heart an air that kills'. Music © Copyright 1996 by OUP. Used by permission.

20  
blue re - mem - -bered hills, what spires, what farms are  
are

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff in G major, with lyrics: "blue re - mem - -bered hills, what spires, what farms are". The piano accompaniment consists of three staves: the right hand plays a simple harmonic accompaniment, and the left hand plays a bass line. The score is divided into two systems. The first system covers the first two lines of the vocal line, and the second system covers the next two lines. The music is in a simple, folk-like style with a clear harmonic structure.

Ex. 11.4: Skempton, from 'Into my heart an air that kills'. Music © Copyright 1996 by OUP. Used by permission.

The image displays a musical score for a string quartet, specifically the penultimate system of the second movement of a quartet by Femeyhough. The score is written for four instruments: Violin I (Vln I), Violin II (Vln II), Viola (Via), and Cello (Cello). The system begins with a tempo marking of 48 and a performance instruction of '(rall. sempre)'. The music is characterized by extreme dynamics, with frequent markings of 'pppp' (pianissimo) and 'ppp' (pianissimo). The notation includes various rhythmic values, slurs, and articulation marks. The system concludes with a final dynamic marking of 'ppp' and a fermata over the last note.

Ex. 11.5: Femeyhough, penultimate system of String Quartet, no. 2. © Copyright 1981 by Hinrichsen Edition. Used by permission of Peters Edition.

Ten. *beautiful and death-struck year. Whether in the wood-land*

14

Vn. 1 *p*

Vn. 2 *6:5p*

Vla. *p*

Vcl. *p*

*colla voce*

Ex. 11.6: Fimissy, from the first stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ten. In my own shire, if I was sad, Home-by comforters I had:

Vln. 1

Vln. 2

Vla.

Vcl.

Arco

10

11

Ex. 11.7: Finniissy, the beginning of the first stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ten. *And like a sky-lit wa-ter stood the bluebells in the asured wood.*

Vn. 1 *colla voce*

Vn. 2 *c.v.*

Vla. *c.v.*

Vel. *c.v.*

Ex. 11.8: Finnissy, the end of the first stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.



**13**

Ten. wandered by, Trod be-side me, close and dear, The

Vn. 1 c.v.

Vn. 2 p

Ex. 11.9: Finniissy, from the first stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

**18** Allegretto (4)

Ten. You-der lightning o- ther loads, the seas - ons range the country roads

Vn. 2 5

Pno. 6:5p 6:5p 8:5p

Ex. 11.10: Finniissy, the beginning of the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ex. 11.11: Finnissey, from the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ex. 11.12: Finnissey, from the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ten. *in many an eye that measures me the mortal sickness of a mind*

Vn. *c.v.*

Pno. *colla voce*

Ex. 11.13: Finnissey, from the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ten. *p* to bear, if they would, an-o-ther's

Vin. *p*

Pno. *p*

Intervallic analysis: (6:5p), (9:8p), (6:5p), (8:7p), (9:8p)

Ex. 11.14: Finnissey, from the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

Ten. all they can is to hate their fellow man;

Vla.

Pno.

Ex. 11.15: Finissy, from the second stanza-paragraph of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

The image shows a musical score for a tenor and piano. The tenor part is on the top staff, with lyrics: "They needs must still look at you and wish you ill." The piano part is on the bottom staff, featuring complex chordal textures. Both parts include intervallic annotations such as "6:5b" and "5:3b". The piano part has dynamic markings like "p" and "f".

Ex. 11.16: Finissy, conclusion of 'In my own shire, if I was sad'. Music © Copyright 1993 by OUP. Used by permission.

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<sup>1</sup> The terms *Experimentalism* and *New Complexity* are here capitalized to indicate that they have special meanings. Names of better-known movements, such as *impressionism* and *expressionism*, are not capitalized.

For details of the relationship between different innovative camps, see Arnold Whittall, 'British Music in the Modern World, VI: Modernity and Pluralism', in Stephen Banfield (ed.), *Blackwell History of Music in Britain, Vol. 6: The Twentieth Century* (Oxford: Blackwell, 1995), 21–26.

<sup>2</sup> The voice-type and instrumentation thus enable the works to be performed on the same programme as Ralph Vaughan Williams's *On Wenlock Edge*.

<sup>3</sup> Nevertheless, Finnissy's is not typeset.

<sup>4</sup> See Kathryn Gleasman Pisaro, 'Scratch Orchestra', *Grove Music Online*, (accessed 13 Sept. 2005).

<sup>5</sup> See 'experimental', in Alison Latham (ed.), *Oxford Companion to Music* (Oxford: OUP, 2002).

<sup>6</sup> See Pisaro, n. 4 above.

<sup>7</sup> Ibid.

<sup>8</sup> Virginia Anderson, 'Skempton, Howard', in Brian Morton and Pamela Collins (eds.), *Contemporary Composers* (Chicago and London: St James, 1992).

For more discussion about Skempton's move away from Experimentalism, see Keith Potter, 'Howard Skempton: Some Clues for a Post-Experimental "Movement"', in *Musical Times*, 132 (March 1991), 126–130.

<sup>9</sup> Potter says that Skempton had 'close contact with constructivist artists such as Peter Lowe and Jeffrey Steele'. See n. 8 above.

<sup>10</sup> Ibid.

<sup>11</sup> Potter, p. 126.

<sup>12</sup> Post-1940 British settings are listed in Catalogue 2.

<sup>13</sup> Michael Parsons, 'The Music of Howard Skempton', in *Contact*, 21 (autumn 1980), 12–16; rpt, *JEMS: An Online Journal of Experimental Music Studies*, <<http://www.users.waitrose.com/~chobbs/ParsonsSkempton1.html>>, uploaded 19 Apr. 2004, (accessed 20 Sept. 2005), 5.

<sup>14</sup> Regarding 'the expressive quality of sound itself' see Parsons, p. 5.

<sup>15</sup> Compare Parsons's description of another Skempton work from the same year, *Quavers II*, in which repetition is used 'as a way of extending the chord, for long enough for the ear to grasp fully its rich sonority'; Parsons, p. 3.

<sup>16</sup> See Terence Allan Hoagwood, *A. E. Housman Revisited* (New York: Twayne, 1995), 71.

<sup>17</sup> See Arnold Whittall, 'word-painting', in Latham.

<sup>18</sup> See Parsons for a discussion of semitone movement in Skempton's music, pp. 5–6.

<sup>19</sup> The D flat in measure 12 is unaccented and the C sharp on 'air' is actually the root of its chord.

<sup>20</sup> Graham Trew, 'A Review of the Commissions Heard at the Bromsgrove Weekend, Friday 4<sup>th</sup> – Sunday 6<sup>th</sup> October 1996', *Housman Society Journal*, 22 (1996), 17–19.

- <sup>21</sup> Ibid. The other is Michael Berkeley's 'Grenadier', to a text from *Last Poems*.
- <sup>22</sup> Jonathan Cross, 'Finnissy, Michael (Peter)', in Laura Macy (ed.), *Grove Music Online*, <<http://www.grovemusic.com>>, (accessed 5 Dec. 2004).
- <sup>23</sup> See Ch. 4.
- <sup>24</sup> Tom Morgan, 'A Catalogue of the Works of Michael Finnissy', *Contemporary Music Review*, 13, Part 1 (1995), 159–244.
- <sup>25</sup> Richard Barrett, 'Finnissy, Michael (Peter)', in Brian Morton and Pamela Collins (eds.), *Contemporary Composers* (Chicago and London: St James, 1992). See also Cross, n. 22 above.
- <sup>26</sup> Barrett (1992), *ibid.*
- <sup>27</sup> Christopher Fox, 'New Complexity', *Grove Music Online*, (accessed 1 June 2005).
- <sup>28</sup> David Cope, *Techniques of the Contemporary Composer* (USA: Schirmer, Thompson Learning, 1997), 101–103.
- <sup>29</sup> David Fanning, 'Shostakovich, Dmitry', *Grove Music Online*, (accessed 12 Sept. 2005).
- <sup>30</sup> Cope, p. 101.
- <sup>31</sup> *Ibid.*, p. 103.
- <sup>32</sup> Ernst Thomas/Wilhelm Schlüter, 'Darmstadt', *Grove Music Online*, (accessed 3 Sept. 2005).
- <sup>33</sup> See Fox, n. 27 above.
- <sup>34</sup> See Cross, n. 22 above.
- <sup>35</sup> Jim Samson, 'Instrumental Music II', in Stephen Banfield (ed.), *The Blackwell History of Music in Britain, Vol. 6: The Twentieth Century* (Oxford: Blackwell, 1995), 334.
- <sup>36</sup> Richard Barrett, 'Michael Finnissy—An Overview', in *Contemporary Music Review*, 13 Part 1 (1995), 23. Finnissy's choice of Housman may also be partly explained by the composer's intention to be "reactive" to earlier settings, as their "Englishness" is part of a mythologizing process not (perhaps) entirely healthy'; email to author, 11 Oct. 2005.
- <sup>37</sup> See John Bayley, *Housman's Poems* (Oxford: Clarendon, 1992), 119.
- <sup>38</sup> See Fox, 'The Vocal Music', in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground: The Music of Michael Finnissy* (Aldershot, UK: Ashgate, 1997), 216.
- <sup>39</sup> Barrett's term (1995), 37.
- <sup>40</sup> *Ibid.*, p. 216.
- <sup>41</sup> *Ibid.*
- <sup>42</sup> *Ibid.*, p. 217.
- <sup>43</sup> The resilient 'earth' with its capacity to heal distinguishes the whole first stanza from the misery of impermeable paved streets in the second.
- <sup>44</sup> Discussed by Fox (1997), 212–213.



<sup>45</sup> Arnold Whittall, *Musical Composition in the Twentieth Century* (Oxford: OUP, 1999), 381.

<sup>46</sup> Fox (1997), 211.

<sup>47</sup> Barrett (1995), 33–34. See also Barrett (1992), 296.

<sup>48</sup> A term used by Barrett (1995), 39.

<sup>49</sup> See n. 22 above. See also booklet for *Michael Finnissy: English Country Tunes* (Etcetera compact disc KTC 1091, 1990).

<sup>50</sup> Cross (1990).

<sup>51</sup> Whittall, see n. 1 above.

<sup>52</sup> Email message to author, 1 Oct. 2005.

## Summary and Conclusions

This final commentary begins by underlining how the thesis dovetails with earlier critical writing about the Flourishing, summarizes analysis of the period after 1940 (particularly the post-1980 Renewal) and draws together conclusions from the individual chapters. It reiterates the thesis's area of strength and explains how further research might be conducted.

### The Flourishing (to c.1940)

From about the turn of the twentieth century to the outbreak of the Second World War, the themes and musicality of *A Shropshire Lad* resonated with British composers of art song. Gooch and Thatcher's catalogue (1976)<sup>1</sup> lists 176 settings by 47 composers up to 1940. These settings have received much critical attention, most recently from Trevor Hold (2000)<sup>2</sup> and most thoroughly from Stephen Banfield (1987).<sup>3</sup> Research for this thesis found an additional 60 settings by 11 composers from the period. The three catalogues near the end of this thesis list all settings from earlier catalogues as well as those settings not previously catalogued.

A notable domestic influence on British art song in the early decades of the twentieth century was a desire for a nationalist music inspired by folk song and the countryside. Influences from the European Continent comprised impressionism and neo-classicism, although the German lied tradition from the nineteenth century also lingered. Using these influences, Banfield develops four phases in his survey of the early Housman repertoire for solo voice: the Edwardian (affected primarily by the lied), the impressionistic, the pastoral (a manifestation of nationalism) and the neo-classical.<sup>4</sup> Phase by phase, he demonstrates that *Shropshire Lad* settings were an integral part of the

modernism of the Flourishing. Arthur Somervell is the major Edwardian, Ralph Vaughan Williams and George Butterworth the major impressionists and Ivor Gurney and C. W. Orr the major pastoralists. A neo-classical set by Lennox Berkeley, composed in 1940, has two *Shropshire Lad* settings, and marks the end of the Flourishing and of prior critical attention. The works of these six composers, with the addition of John Ireland's, E. J. Moeran's and Graham Peel's, constitute what is still the *Shropshire Lad* canon. They are the most performed, broadcast and recorded.

The early twentieth century also witnessed a proliferation of amateur choirs, and *A Shropshire Lad* is well represented in the choral repertoire, although not to the extent of the solo song repertoire. A search of existing catalogues found twenty-eight choral settings by ten composers before 1940. These settings have not previously been the subject of academic enquiry.<sup>5</sup> Perhaps that is because there is a general conservativeness about them, and they cannot readily be categorized by style or chronological phase. The most prolific Housman choral composer is C. Corbett Sumsion, with eight settings for mixed and men's voices.

In contrast to its representation in art song with piano accompaniment and choral music before 1940, *A Shropshire Lad* is only occasionally represented throughout a wide range of other compositional activity: chamber and orchestral settings, experimental song forms, school music, teaching pieces and non-vocal works.<sup>6</sup> The collection's early musical influence is thus uneven across genres.

The author's collection of scores shows that compositional output since the Flourishing can be divided into two periods: a Decline (to c.1980) and a Renewal (from

c.1980 to the present). When research began, there seemed to be no significant critical literature about these latter two periods.

#### The Decline (c.1940 to c.1980)

By 1940, Housman's collection had both lost its popularity among readers and fallen into disrepute among critics. There was a corresponding reduction in the number of settings composed, and until c.1980 the yearly average was only about three.<sup>7</sup> Gooch and Thatcher list only twenty settings by ten composers from 1941 to 1975 (their cut-off year), but research for this thesis found 116 settings by forty-seven composers up to 1980. One composer, John Raynor, is responsible for about a third of this total. At a time when the number of composers was probably increasing, fewer were setting Housman. Thus, the poet was no longer the 'common property' that Banfield claims he had been earlier.<sup>8</sup>

During the Decline, an apparent quest for individuality among composers led to a range of stylistic diversity unknown in the Flourishing. In the face of this diversity, a setting's degree of tonality provides a workable basis for placing it in relation to the others. There is sufficient activity in this forty-year period (chiefly in art song) to observe the establishment of three streams of development that continue to the present: an ultra-conservative,<sup>9</sup> a mainstream tonal and an atonal. Best known among the ultra-conservative composers is Mervyn Horder. The tonal and stylistic variety in the mainstream is represented by John Jeffreys's dissonance and chromaticism, Kenneth Leighton's late neo-classical emotional reserve and Geoffrey Hanson's near-atonality.<sup>10</sup> However, British modernism had little effect on Housman composition at the time, and the few truly atonal settings came decades after the establishment of their techniques.

Humphrey Searles's freely atonal settings and Geoffrey Allen's dodecaphonic settings are examples. Together with the reduction in Housman composition, modernism was also in decline.

A quest for individuality in *Shropshire Lad* settings in this period is also manifest in instrumental innovation, including a preference for accompaniments by unusual chamber groups rather than the standard piano quintet of the Flourishing. For example, in 'Into my heart an air that kills' from *Four Housman Fragments* (1965–66), Robin Holloway writes for soprano, clarinet, violin, piano and percussion. A wire brush on a cymbal contributes to the generally novel sound. Individuality also encompasses retrospection. There is Joscelyn Godwin's concerto grosso division of choruses and instruments in 'When I was one-and-twenty' from his cantata *Carmina Amoris* (1966). The furthestmost stylistic advance of the Decline, however, occurs in Robin Field's non-vocal diptych *Far in a Western Brookland* (1973). Both the prelude and postlude of its second movement, 'The Glimmering Weirs', are in real time—that is, a stopwatch is used to determine the timing of events.

Juxtapositions of texts by different poets are another mark of composers' individuality. Housman resisted the anthologizing of his poetry, and, before his death in 1936, there were few song cycles mixing his work with that of other writers. In the Decline, however, he is anthologized more frequently and with poets ranging from John Skelton (?1460–1529) to James Joyce (1882–1941).

#### The Renewal (from c.1980)

Since 1980, there has been a yearly average of about ten *Shropshire Lad* settings—about three times as many as in the Decline and twice as many as in the

Flourishing. Research for this thesis found about 250 settings by eighty-five composers in the period, most previously uncatalogued. Settings for voice and piano remain predominant.

The increase in composition has been stimulated by the interest of some of Britain's best performers (initially Graham Trew), many commercial audio recordings, the popular media (including Iain Burnside's *Voices* programme on BBC Radio 3), individual local and national amateurs and, not least, competitions and commissions (principally those of the Housman Society and the English Poetry and Song Society).

The three streams of development identifiable in the Decline (ultra-conservatism, mainstream tonal and atonal) continue throughout the Renewal, although with much less emphasis on the ultra-conservative and increasing use of twentieth-century techniques. Yet major international movements (such as *musique concrète*, total serialism, indeterminacy and minimalism) are still absent from the *Shropshire Lad*'s atonal stream. Unlike the music of the Flourishing, the music of the Renewal is not modernist.

However, there are new developments in the atonal stream. Three textural subcategories seem to have emerged: the harmonic (including the homophonic and the homorhythmic), the rhythmically layered and the polyphonic. Cedric Peachey's 'Into my heart an air that kills' (2003) is an example of the harmonic, Matthew Slater's 'The Day of Battle' (2001) of the homophonic and homorhythmic, David Matthews's 'Loveliest of trees' (1996) of the rhythmically layered and Ned Bigham's 'Blue Remembered Hills' (1996) of the polyphonic.

Over all the streams in the Renewal, there are many compositional differences as compared with the Decline and Flourishing. Scale (in terms of ensemble size and

duration) is one. Larger performing forces are less exceptional than previously. An example is Gordon Carr's 'Lovers' Ills' from *Seeds That Never Grow* (rev. 1986) for divisi chorus, brass, piano and percussion. Length is another aspect of scale: there is a higher proportion of long cycles (although not longer than previously) for both solo voice and chorus.

Another mark of the Renewal lies in diverse and sometimes reactionary approaches to Housman's text. An important assumption underlying this thesis is that composers attempt to express musically the meanings they perceive in Housman's poems. Most recent composers still follow traditional practice by, for example, fitting musical accents to poetic accents. Two composers—Michael Finnissy and Allan Moore—give an initial impression that they are unconcerned about the relationship between text and music. In Finnissy's 'In my own shire' from *Silver Morning* (1993), the vocal line at first seems not to emphasize important words or to mimic Housman's meanings. Yet, line-by-line rather than word-by-word, the listener can hear (and see, with the aid of the score) correspondences between musical and textual rhymes and phrase shapes that unify quasi-improvised successions of notes.

Moore dismisses Housman's poetry as banal. He claims, rather, to have chosen it for its rhyme schemes and the sound of individual words.<sup>11</sup> Nevertheless, there is evidence that he also demonstrates care for meaning. For example, he fragments text to interfere with versification. Yet in performance, fragmentation in 'The Immortal Part' from *Chill Heart of England* (1985–86), for example, becomes an exaggerated *rallentando*, well fitted to a final thought about 'enduring bone'.

Diversity of both style and genre is the biggest distinguishing mark of the Renewal. Some settings are virtuosic and modernist. These tend to be by academics with ready access to professional performers and willing audiences. Simon Bainbridge's 'Tis time, I think, by Wenlock town' (1996) is an example. Far more settings, however, are for amateurs or semi-professionals. Schoolteachers (such as Martin Bussey) compose for their students. Under the auspices of the British Academy of Composers and Songwriters, regional composer associations (such as the North-West Composers Association, of which John R. Williamson is a member) promote village concerts of locally composed music. Community composers (such as Will Carnell) prepare several versions of a setting to accommodate different local performing groups.

The choral repertoire requires new uses of the voice. For example, in Ludwig Hoffman-Engl's 'If truth in hearts that perish' (2004), textual fragmentation is compounded with deliberate vocal distortions: singers whisper pitched phrases and repeat sibilants. Even conservative choral composers make original use of form. In his 'The Cherry' (2004), Peter Teague places the three stanzas of 'Loveliest of trees' in a rondo form, so that the first stanza becomes a refrain. The result is a radical change in the poems' progression. Housman moves from beauty to mortality, but Teague returns to and ends with beauty.<sup>12</sup>

Hybridism further enhances stylistic diversity. For example, there is the East-West confluence in Liz Sharma's choral *Three Songs* (2004), Polly Bolton's folk-classical compact disc *Loveliest of Trees* (1996) and John Williams's third stream compact disc *Jacqui Dankworth and New Perspectives* (1996). These latter two albums are also examples of collaborative composition, new to *A Shropshire Lad* when they



appeared. In addition, they indicate the rise of the full-time, freelance composer-performer, financially dependent on developing competence in a range (much wider than before) of musical disciplines.

Purely popular styles occur in settings by folk musicians Michael Raven and Dave Webber. The filigree of Raven's guitar accompaniments is reminiscent of Elizabethan lute music. In contrast, Webber's hearty, unaccompanied singing feigns spontaneity while he delivers carefully wrought melodies.

Arrangements are another form of retrospection in the period of Renewal. For example, in the early 1990s Jonathan Rathbone orchestrated George Butterworth's *Six Songs* and also arranged individual songs by Butterworth and John Ireland for chamber vocal ensemble. Especially in these latter arrangements, recorded by the Swingle Singers, Rathbone has helped to popularize established recital repertoire.

#### The Later All-*Shropshire Lad* Cycles

The seven all-*Shropshire Lad* cycles for solo voice from both the Decline and the Renewal enabled a detailed investigation of composers' selecting and ordering of poems from Housman's collection. The author used the analyses of B. J. Leggett to develop a consistent literary approach.<sup>13</sup> There are two broad categories. First, there are the developmental cycles by Al Summers, Gordon Lawson, Mervyn Horder and Geoffrey Allen. They are concerned, more or less, with the Lad's growth from callow farmhand to urban stoic. Second, there are the thematic cycles by Paul Adrian Rooke, Robin Field and Allan Moore. These are concerned, not with maturation, but with themes such as the transience of love and the compensation of natural beauty. External evidence indicates that composers chose instinctively from a common group of less than half the sixty-three

poems, responding primarily musically. Although poems appear out of Housman's order and sometimes with meanings changed, the analyses show that each cycle does have a clear programme.

The musical analyses of the cycles reveal diversity of compositional technique: tonality as either organizing or symbolic principle, free atonality, eclecticism (the simultaneous use of contrasting, non-integrated techniques) and newer chordal constructions. Yet it is clear that each composer wanted to create a large-scale, unified work. In this respect, the later cycles differ from at least some of the earlier ones, such as Redgrave Cripps's, who gave suggestions in his *Nine Songs* (1914) for forming subgroups from a set having merely 'a sort of basic unity of sentiment'.<sup>14</sup> Although the *Shropshire Lad* cycles of Arthur Somervell and Ralph Vaughan Williams are highly unified, among the cycles of the Decline and Renewal there seems to be a more general concern for 'cycle-hood', Patrick McCreless's term for the audible quality that distinguishes 'a real cycle' from 'a mere collection'.<sup>15</sup>

### Venues

Compositional diversity in the Renewal has resulted in a fragmenting of audiences and different kinds of venue. In the Flourishing, Housman settings could be heard in home, school, assembly room and concert hall. They are still heard in those places, but may now also be heard in car and bus (through the personal audio player), campus recital room, club, tavern and (in the cases of Nicholas Marshall and David Downes) theatre.<sup>16</sup> While the general popularity of *A Shropshire Lad* has not returned to the level it achieved in the Flourishing, in the last quarter-century its settings have spread into more areas than formerly of private, social and cultural life.

### Further Research

The thesis is strongest in both published and unpublished settings by living composers and published settings by deceased composers.<sup>17</sup> It also lists some settings by deceased composers not previously known to have set Housman; Clifford Curzon and Philip Radcliffe are examples. Given teams of local volunteers and a sizeable budget, more unpublished settings by deceased composers could almost certainly be found in libraries, archives and even private homes throughout Britain.

Finally, this thesis makes known hundreds of previously uncatalogued settings of *Shropshire Lad* poems. Among them is a wide diversity of genre and style at different levels of difficulty. All the composers are competent and they include some of Britain's more important and best known. It is the author's wish, therefore, that his work will lead to an expansion of the Housman repertoire and eventually, perhaps, the Housman canon.

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<sup>1</sup> Bryan N. S. Gooch and David S. Thatcher, *Musical Settings of Victorian and Modern British Literature: A Catalogue* (New York and London: Garland, 1976).

<sup>2</sup> Trevor Hold, 'Flowers to Fair: *A Shropshire Lad*'s Legacy of Song', in Alan W. Holdon and J. Roy Birch (eds.), *A. E. Housman: A Reassessment* (London: Macmillan, 2000).

<sup>3</sup> Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20<sup>th</sup> Century* (Cambridge: CUP, 1985); and 'Housman and the Composers', *Housman Society Journal*, 13 (1987), 14–22.

<sup>4</sup> Banfield (1987), 14.

<sup>5</sup> One exception is the author's 'A Shropshire Lad in British Music: A First Survey and Catalogue of Settings for More Than One Voice', in *Housman Society Journal*, 30 (2004), 85–109.

<sup>6</sup> See Ch. 3.

<sup>7</sup> See 'Numerical Evidence for the Decline' in Ch. 4.

<sup>8</sup> Banfield (1987), 14.

<sup>9</sup> The term *ultra-conservative* has been used throughout the thesis to distinguish settings in this category from somewhat conservative settings, such as those by John Raynor. Raynor's free use of dissonance and an occasional degree of tonal ambiguity place his settings in the mainstream.

<sup>10</sup> See Ch. 4.

<sup>11</sup> Email message to author, 26 Aug. 2004.

<sup>12</sup> See Ch. 10.

<sup>13</sup> B. J. Leggett, *Housman's Land of Lost Content* (Knoxville, Tennessee: University of Tennessee Press, 1970); and id., *The Poetic Art of A. E. Housman* (Lincoln and London: University of Nebraska Press, 1964).

<sup>14</sup> A. Redgrave Cripps, 'Composer's Note', in *Nine Songs from 'A Shropshire Lad'* (London: Stainer & Bell, 1932).

<sup>15</sup> Patrick McCreless, 'Song Order in the Song Cycle: Schumann's *Liederkreis*, op. 39', in *Music Analysis*, 5 (Mar. 1986), 5–28.

<sup>16</sup> Nicholas Marshall composed 'Blue Remembered Hills' as incidental music for a performance of Dennis Potter's play of the same name (Torbay Amateur Operatic and Dramatic Society, 1993). David Downes's 'The Rusted Wheel of Things' (1993) is for dance.

<sup>17</sup> For more details, see 'Research Methodology' in Ch. 1.

## Catalogue 1: Settings Listed by Period and Genre

Composers' settings are listed here chronologically by period: the Flourishing (to c.1940), the Decline (c.1940 to c.1980), and the Renewal (from c.1980). They are also divided by genre: solo voice and piano, solo voice and ensemble, solo voice and orchestra, solo voice unaccompanied, monologues, soundscapes, settings for more than one voice and non-vocal settings inspired by particular poems. Each title—whether of a one-page song, cycle or orchestral rhapsody—is a separate work. The type of solo voice (such as baritone or high voice) is given only when indicated on the score. Lost, incomplete and destroyed settings, as well as juvenilia, are indicated. Popular settings (jazz, folk and hybrids) have their own categories.

In the left-hand column, unbracketed numbers are years of composition, and bracketed numbers are years of first publication. Undated compositions appear at the end of a section.

A difficulty for later entries arises from changes in the publishing business. In the early twentieth century, well-known houses handled published settings. Now, however, many settings, computer typeset, are available through small online publishers or composers' own websites. The distinctions between published, self-published and unpublished are thus often blurred.

Housman's Roman number is added to a composer's title when it differs from the poem's title or first line.

The author believes that compositions marked with an asterisk (\*) are included for the first time in a *Shropshire Lad* music catalogue. They do not appear in Gooch and Thatcher (1976), Banfield (1985), Lewis (1997) or Pilkington (2003).

The few blanks indicate where information is still missing. Further details about compositions are given in Catalogue 3.

Abbreviations are those used in *Grove Music Online* (2005).

### The Flourishing (to c.1940)

#### Solo Voice and Piano

(1904)	Stephen Adams	'When I was one-and-twenty'
(1904)	Arthur Somervell	<i>A Shropshire Lad</i> (II, XIII, XIV, XXI, XXII, XXXV, XXXVI, XLIX, XL, XXIII)
(1905)	Dalhousie Young	'Bredon Hill'
(1906)	Hilda M. Dowden	* <i>Six Songs</i> . 5: LII.
(1906)	H. Balfour Gardiner	'The Recruit'
(1907)	Ivor Gurney	'On your midnight pallet lying'
(1908)	H. Balfour Gardiner	<i>Two Lyrics</i> . 2: XIII.
1908–21 (1926)	Ivor Gurney	<i>The Western Playland (and of Sorrow)</i> (IV, II, LIV, XVII, XXVI, XXVII, XL, X)
(1910)	Graham Peel	<i>Songs of a Shropshire Lad</i> (IV, VI, II, XXIV)
(1911)	George Butterworth	<i>Six Songs from 'A Shropshire Lad'</i> (II, XIII, XV, XLIX, XXIII, XXVII)
(1911)	Graham Peel	'In summertime on Bredon'
(1911)	Graham Peel	'Soldier, I wish you well'
(1911)	Frances Weir	'Where Roses Fade' (LIV)
(1912)	George Butterworth	'Bredon Hill' and <i>Other Songs</i> (XXI, XX, VI, XXXV, LIV)

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(1913)	Hugh Priestley-Smith	<i>From the West Country</i> (II, XXXVI, XXXII, XL, XLIX)
1913–1917	Arthur Alexander	*Unnamed cycle of six songs. 4: XLIX; 5: XVIII.
1913?	Peter Warlock	‘Remembered Spring’ (XXXIX); ‘The Cherry Tree’ (II) (both lost)
1914	Arthur Bliss	‘Wenlock Edge’ (XXXIX)
(1914)	Alfred Redgrave Cripps	<i>Five Shropshire Lad Songs</i> (XXIX, XIII, XV, XXII, LVII)
(1914)	Frank Lambert	‘The street sounds to the soldiers’ tread’
(1915)	Margaret Boyle	<i>Songs of Regret</i> (XXXIX, XL)
(1915)	Jules Josir	‘With rue my heart is laden’
c.1915 (1920)	Willie B. Manson	<i>Three Poems from ‘A Shropshire Lad’</i> (LVIII, II, XLIX)
1916 (1994)	E. J. Moeran	<i>Four Songs from ‘A Shropshire Lad’</i> (LV, LVIII, XXV, LII)
1916	Morfydd Owen	*‘The street sounds to the soldiers’ tread’
(1916)	Aston Tyrrold	‘Soldier, I wish you well’
(1917)	H. S. Goodhart-Rendel	<i>Four Songs from ‘The Shropshire Lad’</i> [sic] (XLIX, III, XXIX, LVIII)
1917	Ivor Gurney	‘On Wenlock Edge’
(1917)	Janet Hamilton	‘By Wenlock Town’ (XXXIX)
(1917)	John Ireland	‘The Heart’s Desire’ (X, stanzas 3–5)
1917 (1923)	Morfydd Owen	‘When I came last to Ludlow’
1918	Ivor Gurney	‘The Cherry Tree’ (II)
(1918)	Janet Hamilton	‘With rue my heart is laden’
(1919)	Janet Hamilton	‘The Cherry Tree’ (II)
(1919)	Janet Hamilton	‘Bredon Hill’
(1919)	John Ireland	‘Hawthorn Time’ (XXXIX)
(1920)	Thomas Armstrong	* <i>Five Short Songs</i> . 2: XL.
(1920)	Arnold Bax	<i>Three Songs</i> . 1: LII; 3: XIII.
1920 (1923)	Ivor Gurney	<i>Ludlow and Teme</i> (VII, LII, XXXIX, XXIII, XXXV, XIII, XXIX)
(1920)	Christabel Marillier	‘A Farewell’ (XXXIV, stanza 1 only)
1920 (1924)	E. J. Moeran	<i>Ludlow Town</i> (VII, VIII, XXIV, XXIII)
1921 (1924)	Armstrong Gibbs	‘When I was one-and-twenty’
(1921)	John Ireland	<i>The Land of Lost Content</i> (XXIX, XV, XVII, XXXIII, XXII, LVII)
(1921)	Henry G. Ley	‘Far in a western brookland’
(1923)	Muriel Herbert	‘Loveliest of trees’
(1923)	Henry G. Ley	‘White in the moon the long road lies’
(1923)	Christabel Marillier	‘Loveliest of trees’
(1923)	C. W. Orr	<i>Two Songs from ‘A Shropshire Lad’</i> (XXXIX, II)
(1923)	C. W. Orr	‘The Carpenter’s Son’
(1923)	C. W. Orr	‘When the lad for longing sighs’

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(1923)	Geoffrey Wilde	'The Lads at Ludlow Fair' (XXIII)
(1923)	Stanley Wilson	'The street sounds to the soldiers' tread'
(1924)	Arthur Bliss	'When I was one-and-twenty'
1924–27 (1927)	C. W. Orr	<i>Five Songs from 'A Shropshire Lad'</i> (LIV, XXV, XVIII, XXVII, XI)
(1925)	Hubert Foss	'The New Mistress'
(1925)	Hilda Milvain	'The Lenten Lily' [ <i>sic</i> ] (XXIX)
(1925)	C. W. Orr	'When I was one-and-twenty'
1925–27; rev. 1947, 1967, 1973	Freda Swain	<i>The Lost Heart</i> (XX, XXXVI, XXXIX, LII [lost]) (order unknown)
1925 [major rev. of 1916] (1926)	E. J. Moeran	'Far in a western brookland'
1925 (1926)	E. J. Moeran	''Tis time, I think, by Wenlock town'
(1925)	Kendal Taylor	'White in the moon'
1926	Erik Chisholm	*'The Offending Eye' (XLV)
(1926)	Edwin C. Rose	<i>Two Songs</i> . 2: XL.
1927?	H. K. Andrews	*'Into my heart an air that kills'
1927 (2003)	Benjamin Burrows	<i>Thirteen Songs of A. E. Housman</i> . 3: XXXVI; 4: LII; 7: XXI; 10: XXXII; 11: XXVII.
1927–28	Freda Swain	Seven settings from <i>A Shropshire Lad</i> ' (lost)
(1928)	Christabel Marillier	'The Lent Lily'
Mostly 1920s	Gerald Finzi	Fragments for XIV, XV, XVII, XIX, XXII, XXIII, XXIV, XL, XLI and LII
1931	Warwick Braithwaite	'Loveliest of trees'
1931 (1932)	E. J. Moeran	'Loveliest of trees'
1931 (1957)	E. J. Moeran	'Oh fair enough are sky and plain' (version 1 of 3)
1931–34 (1994)	E. J. Moeran	'Oh fair enough are sky and plain' (version 2 of 3)
(1932)	Robert Ainsworth	'On the idle hill of summer'
(1932)	Patrick Cory	'The Ploughman' (VII)
(1932)	Alfred Redgrave Cripps	<i>Nine Shropshire Lad Songs</i> (V, XVI, XXVII, XL, LII, XXXV, LIV, XLIX, XXIII)
1934 (1994)	E. J. Moeran	'Oh fair enough are sky and plain' (version 3 of 3)
(1934)	C. W. Orr	<i>Cycle of Songs from 'A Shropshire Lad'</i> (XXVI, XII, XXIX, VIII, XX, LXI, VII)
(1934)	Humphrey Procter-Gregg	'The Land of Lost Content' (XL) <sup>1</sup>
1934	Colin Ross	*'Into my heart'
1934	Colin Ross	*'From far, from eve'
(1934)	Charles Woolley	'Loveliest of trees'
(1936)	Alan de Beer	'When I was one-and-twenty'

(1936)	Alan Gray	'Bredon Hill'
1936 (1937)	C. W. Orr	'The lads in their hundreds'
(1938)	Teresa del Riego	'The Cherry Tree' (II)
(1938)?	Charles Woolley	'When I was one-and-twenty'
(1939)	David Branson	'Look not in my eyes'
(1939)	David Branson	'The Unseen Spring' (XXXIX)
1939	Gerald Cockshott	'The Cherry Tree' (II) (score not found)
(1939)	George J. Whitaker	<i>Seven Songs</i> . 4: XXI.
c.1939	David Branson	<i>Three Poems</i> (II, XI, IV) (score not found)
1940 (1983)	Lennox Berkeley	<i>Five Housman Songs</i> . 2: XXII; 4: XV.
1940	Rutland Boughton	'The street sounds to the soldiers' tread'
(1940)	C. W. Orr	<i>Three Songs from 'A Shropshire Lad'</i> (XL, LV, V)
(1940)	C. W. Orr	'The Isle of Portland'
n.d.	Thomas Dunhill	'The Isle of Portland'
n.d.	Herbert Howells	'Far in a western brookland' and others unspecified (destroyed <sup>2</sup> )
n.d.	Peter Pope	* <i>Eleven Songs from 'A Shropshire Lad'</i> (V, XIII, XXIX, II, XXIII, LIV, XXXI, XV, XXXIX, XXI, LII)
n.d.	Humphrey Procter-Gregg	*'With rue my heart is laden'

### Solo Voice and Chamber Ensemble

1908–09, rev. 1946 (1946)	Ralph Vaughan Williams	<i>On Wenlock Edge</i> (XXXI, XXXII, XXVII, XVIII, XXI, L) (T, pf, str qt ad lib)
1920 (1923)	Ivor Gurney	<i>Ludlow and Teme</i> (VII, LII, XXXIX, XXIII, XXXV, XIII, XXIX) (T, pf, str qt)
1908–21 (1926)	Ivor Gurney	<i>The Western Playland (and of Sorrow)</i> (IV, II, LIV, XVII, XXVI, XXVII, XL, X) (Bar, pf, str qt)

### Solo Voice and One Orchestral Instrument

1927, rev. 1954 (1954)	Ralph Vaughan Williams	<i>Along the Field</i> . 2: XXVI; 6: V; 8: LIV. (v, vn)
n.d.	Ralph Vaughan Williams	*'The Soldier' (XXII) <sup>3</sup> (v, vn)

### Orchestral Song

1906	H. Balfour Gardiner	'The Recruit' (v, orch) (lost)
1906	H. Balfour Gardiner	'When the lad for longing sighs' (Bar, orch) (lost)
1923 (1994)	Ralph Vaughan Williams	<i>On Wenlock Edge</i> (XXXI, XXXII, XXVII, XVIII, XXI, L) (T, orch)
n.d.	Humphrey Procter-Gregg	*'The land of lost content' (XL) (v, orch) <sup>4</sup>

### Monologues

(1915)	Kingsford Shortland	*'Bredon Hill' (spkr, pf)
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### Mixed Voices

- (1928) Stanley Wilson 'When I was one-and-twenty' (SAB, unacc.)  
 (1930) C. Corbett Sumsion 'Loveliest of trees' (SCTB div., pf)  
 (1933) C. Corbett Sumsion 'The New Mistress' (mixed vv div., unacc.)  
 (1933) C. Corbett Sumsion 'The winds out of the west land blow' (mixed vv, unacc.)  
 (1935) George Dyson *Three Songs of Courage*. 3: IV. (SATB, pf/org)  
 (1936) Douglas J. Twigg 'Bredon Hill' (SATB div., pf)  
 (1936) S[amuel?] Ward-Casey 'In summertime on Bredon' (SATB div., unacc.)  
 (1939) Reginald Johnson 'In summertime on Bredon' (SCTB div., unacc.)

### Men's Voices

- (1913) Hugh Priestley-Smith 'A Winter Requiem' (XLVI) (ATBB, unacc.)  
 Pre-1918 Ernest Farrar *Three Part Songs* (XVIII, XIII, XLIX) (ATBB, unacc.)  
 (1929) Stanley Wilson "'Terence, this is stupid stuff' (TTBB, Bar solo, pf)  
 (1929) Stanley Wilson *Four Songs from 'A Shropshire Lad'* (XXII, II, XXIII, XXIX) (TTBB div., Bar solo, pf)  
 (1930) C. Corbett Sumsion 'Far in a western brookland' (TTBB, unacc.)  
 (1930) C. Corbett Sumsion 'When I was one-and-twenty' (TTBB, unacc.)  
 (1930) C. Corbett Sumsion 'Look not in my eyes' (TTBB, unacc.)  
 (1930) C. Corbett Sumsion 'Oh fair enough are sky and plain' (TTBB, unacc.)  
 (1930) C. Corbett Sumsion 'Is my team ploughing' (men's chorus, T solo, unacc.)  
 (1931) Hugh Robertson 'In summertime on Bredon' (TTBB, unacc.)  
 (1939) Norman Stone 'Ludlow Fair' (XXIII) (TTBB, unacc.)

### Women's Voices

- (1934) Thomas Armstrong 'Tis time, I think, by Wenlock town' (3-pt women's or children's vv div., pf)

### Children's Voices

- (1934) Thomas Armstrong 'Tis time, I think, by Wenlock town' (3-pt children's or women's vv div., pf)

### Unison Voices

- (1934) George Dyson 'Reveille' (with pf/org or orch)

### Non-Vocal

- 1912 (1981) George Butterworth *A Shropshire Lad: Rhapsody for Orchestra*  
 1927 (1928) John Ireland 'Epilogue: Spring will not Wait' (XXXIX), from *We'll to the Woods No More* (pf solo)  
 (1921) Ernest Farrar \*[Three] *English Pastoral Impressions* (orch suite). 2: XXI; 3: 'Over the Hills and Far Away' [after XXXV<sup>5</sup>].  
 (1922) Arthur Baynon \**A Shropshire Lad* (Five Sketches for Piano after Verses by A. E. Housman) (pf solo)  
 (1941) John Ireland *Three Pastels*. 1: XV, stanza 2.

## The Decline (c.1940 to c.1980)

### Solo Voice and Piano

1943	John Kirk	'Far in a western brookland'
1944, rev. 1973	Christopher Shaw	*'The Cherry Tree' (II)
1944	O. M. Jardine (Monica Landauer)	*'Loveliest of trees'
1944	O. M. Jardine (Monica Landauer)	*'When I was one-and-twenty'
1944	O. M. Jardine (Monica Landauer)	*'Oh, when I was in love with you'
1945	John Raynor	'With rue my heart is laden' (1 <sup>st</sup> setting)
1946	John Raynor	'The Nettle' (XVI)
1947	John Raynor	'The Aspen' (XXVI)
1947	John Raynor	'Look not in my eyes'
1947	John Raynor	'Loveliest of trees' (1 <sup>st</sup> setting)
1947	John Raynor	'Bredon Hill'
1947	John Raynor	'With rue my heart is laden' (2 <sup>nd</sup> setting)
1947	John Raynor	'White in the moon the long road lies' (1 <sup>st</sup> setting)
1947	John Raynor	'Think no more, lad'
1947	John Raynor	'Far in a western brookland'
1947	John Raynor	'Into my heart an air that kills'
1947	John Raynor	'On Wenlock Edge'
1947	John Raynor	'Hughley Steeple'
1947	John Raynor	'March'
1948	John Raynor	'The Lent Lily'
1948	John Raynor	'When I came last to Ludlow'
1948	John Raynor	'Oh fair enough are sky and plain'
(1948)	Humphrey Searle	<i>Two Songs of A. E. Housman</i> . 1: XXXV.
1949	Geoffrey Wilde	'When I was one-and-twenty'
1940s (1995)	Malcolm Boyle	* <i>Four Love Lyrics</i> . 1: II.
1951	Brian Blyth Daubney	*'Loveliest of trees'
1951	Kenneth Leighton	<i>Six Songs of Spring</i> . 1: II.
c.1952	John R. Weeks	*'Far in a western brookland' (student exercise)
1953	John Raynor	'Loveliest of trees' (2 <sup>nd</sup> setting)
1953	Douglas Steele	*'The Lent Lily' (lost)
1954	Philip Radcliffe	*'Song from <i>A Shropshire Lad</i> ' (XXIII)
(1954)	Lawrence Ta'Bois	'Loveliest of trees'

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(1954)	Leslie Woodgate	'Loveliest of trees'
1956	James Brown	'White in the moon the long road lies'
1957	Trevor Hold	*'Loveliest of trees' (lost)
1957	Gordon Lawson	* <i>A Shropshire Lad</i> (XXIII, LIV, XVIII, XL, XLIX)
1958	John Raynor	<i>Two Housman Songs</i> (XI, XV)
1959–1960, 1976	Robin Field	<i>When I was One-and-Twenty</i> (XIII, XL, LXI, LII, XVI, II)
1960	John Raynor	'Loveliest of trees' (3 <sup>rd</sup> setting)
1960 (1971)	John Raynor	<i>Eleven Songs</i> . 11: XXI.
1960	John Raynor	'White in the moon' (2 <sup>nd</sup> setting)
1960	John Raynor	'The lads in their hundreds'
1960	John Raynor	'With rue my heart is laden'
1961	John Raynor	'The Lent Lily'
1962, rev. 1969	Gordon Dyson	*'Loveliest of trees'
(1963)	Colin Ross	'The Cherry Hung with Snow' (II)
1964 (1983)	John Jeffreys	'If it chance your eye offend you'
1964 (1990)	John Jeffreys	'When I was one-and-twenty'
1964 (1990)	John Jeffreys	'With rue my heart is laden'
1965 (1971)	John Raynor	<i>Eleven Songs</i> . 10: II. (last setting)
1965	John Raynor	'The Lent Lily'
1965	John Raynor	'From far, from eve and morning'
1965	John Raynor	'Look not in my eyes'
1966 (1995)	Geoffrey Allen	* <i>Bredon Hill</i> (LVIII, II, XVII, IV, XXXV, XXXVI, XXXIX, XXI)
1966	Douglas Steele	*'Loveliest of trees'
1966 (1987)	Douglas Steele	'When I was one-and-twenty'
1967, rev. 1984 (1989)	John Mitchell	*'Tis time, I think, by Wenlock town'
1968 (1983)	John Jeffreys	'Tis time, I think'
1968 (1990)	John Jeffreys	'When I came last to Ludlow'
	John Jeffreys	*'Far Country' (XL)
1970–74	Leslie Russell	'Into my heart an air that kills' (score not found)
1970–74	Leslie Russell	'The Lent Lily' (score not found)
1970–1974	Leslie Russell	'Ludlow Town' (VII) (score not found)
1970–1974	Leslie Russell	'With grief my heart is laden' [ <i>sic</i> ] (LIV) (score not found)
1972 (1972)	Robin Holloway	<i>Georgian Songs</i> . 2: LIV.
1978 (1987)	Douglas Steele	'The Land of Lost Content' (XL)
1979	Kenneth Kirby	*'Tis time, I think, by Wenlock town'
1970s	Christopher Gibbs	*'Wenlock Town' (XXXIX)
(1980)	Mervyn Horder	<i>A Shropshire Lad</i> (II, V, XXIX, XIII, XXXVI)

1980	Kenneth Kirby	*‘When I was one-and-twenty’
1981	Kenneth Kirby	*‘With rue my heart is laden’
n.d.	Clifford Curzon	*‘When I came last to Ludlow’ (incomplete)
n.d.	Gordon Dyson	*‘Into my heart an air that kills’
n.d.	Gordon Dyson	*‘White in the moon the long road lies’
n.d.	Gordon Dyson	*‘When I was one-and-twenty’
n.d.	Philip Radcliffe	*‘The Land of Lost Content’ (XL)
n.d.	Philip Radcliffe	*‘From far, from eve and morning’
n.d. (1987)	Douglas Steele	‘Loveliest of trees’

### Solo Voice and Chamber Ensemble

1966 (1966)	Robin Holloway	<i>Four Housman Fragments</i> . 1: XL.
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### Solo Voice and One Orchestral Instrument

1975, rev. 1995	Frank Bayford	* <i>The Passéd Time</i> . 6: XXXIX. (T, ob)
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### Solo Voice, Unaccompanied

1961	Joyce Barrell	<i>Two Songs</i> . 2: XLIX. (S, A or T)
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### Orchestral Song

1955	Richard Stoker	*‘Golden Friends’ (LIV) (v, str)
1968 (1970)	Michael Rose	* <i>Summer Music</i> [cant.]. 6: XXXV. (T, orch)

### Mixed Voices

(1942)	Hugh Robertson	‘In summertime on Bredon’ (2 <sup>nd</sup> setting) (SCTB div., unacc.)
(1943)	Hugh Robertson	‘Loveliest of trees’ (mixed chorus or qt, unacc.)
(1950)	L. J. White	<i>Two Part Songs from ‘A Shropshire Lad’</i> (XIII, II) (SATB, unacc.)
(1978)	Keith Clark	* <i>Three Songs from ‘A Shropshire Lad’</i> (LIV, XIII, LII) (T, SATB div., unacc.)
1978	Geoffrey Hanson	* <i>Now Welcom Somer</i> . 5: XXXV. (SATB div., unacc.)

### Women’s Voices

1967	Joscelyn Godwin	* <i>Carmina Amoris</i> [cant.]. XIII. (SA and insts)
1971	Joyce Barrell	‘Think no more, lad. (SSA, unacc.)

### Children’s Voices

1963	Gordon Dale	*‘Loveliest of trees’ (2-pt children’s vv, pf)
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### Arrangements

1977	David Owen Norris	*‘The Recruit’ by Henry Balfour Gardiner (v, orch)
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### Non-Vocal

1941 (1942)	Julius Harrison	<i>Bredon Hill</i> (rhapsody) (vn, orch or vn, pf red.)
1960s, rev. 1971	James Langley	* <i>The Coloured Counties</i> (idyll) (orch)
1973	Robin Field	<i>Far in a Western Brookland</i> (diptych, no. 2)

## The Renewal (from c.1980)

### Solo Voice and Piano

1980	Jeremy White	'On Wenlock Edge the wood's in trouble' (score not found)
1976–1983, rev. 2004	Al Summers	* <i>A Shropshire Lad</i> (II, XI, XVIII, XXVII, XXXVI, XXXIX, XL, XLV, LVIII, LIX)
1984 (1993)	John Mitchell	*'Field and Lane' (v)
1985	John R. Williamson	'The Recruit'
1985–86	Allan Moore	* <i>Chill Heart of England</i> (LX, XXIII, II, XLIII, XII, VII, XIV)
1987	Martin Leadbetter	*'Tis time, I think by Wenlock town'
1987	Martin Leadbetter	*'When I was one-and-twenty'
1987	Martin Leadbetter	*'This time of year a twelvemonth past'
1987	Martin Leadbetter	*'The Lent Lily'
1987	Martin Leadbetter	*'White in the moon'
1987	Martin Leadbetter	*'I hoed and trenched and weeded'
1989	Richard Knight	*'One and Twenty' (XIII)
1992	Thomas Pitfield	*'Rue' (LIV)
1993 (1997)	John R. Williamson	'The Ploughman'
1995 (1995)	Humphrey Clucas	* <i>Airs and Dances. 2: XL.</i>
1995	Brian Blythe Daubney	*'March'
1995	Brian Blythe Daubney	*'The Lent Lily'
1995	John R. Williamson	'White in the moon the long road lies'
1995	Charles Evans	*'Into my heart an air that kills'
c.1995	Mollie Gerrard	*'When I was one-and-twenty'
1996	Duncan Elliott	*'Reveille'
1996	Laurence Armstrong Hughes	* <i>The Wood of Dreams: Nine Poems of A. E. Housman. 2:</i> XIV; 6: LII; 7: IV; 9: XXXIX.
1996	Richard Sisson	* <i>So Heavy Hangs the Sky. 1: II.</i>
1997	Raewyn Bailey	*'Tis time, I think, by Wenlock town'
1997	Peter Thompson	*'When I was one-and-twenty'
1997	Roy Teed	*'Far from my love' (XXXVI)
1997	David Crocker	*'When I was one-and-twenty'
1997	Geoffrey Kimpton	*'The Lent Lily'
1997	Thomas Rees	*'Bredon Hill'

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1997	Joseph Vella	*“Farewell to barn and stack and tree’
1997	Margaret Wegener	*‘Look not in my eyes’
1997	John R. Williamson	‘Think no more, lad’
1997–98	Frank Harvey	*‘On the idle hill of summer’
1997–98	Frank Harvey	*‘With rue my heart is laden’
1998, rev. 2002	John R. Williamson	*‘The Isle of Portland’
1998	John R. Williamson	‘It nods and curtseys and recovers’
c.1998	Andrew McBirnie	* <i>Two Housman Songs</i> . 1: II.
1990–99	David Arditti	* <i>Thoughts of Youth</i> . 3: II.
1999	Paul Adrian Rooke	* <i>When I was in Love with You</i> (II, XIII, XVIII, XXI, XXVII, XL, LIV, LVII, II)
1990s	Raewyn Bailey	*‘Say, lad, have you things to do?’
Late 1990s	Martin Bussey	* <i>Blue Remembered Hills</i> . 1: IV; 3: XL; 4: XVIII; 5: XXXVI.
2002	Jeffrey Joseph	* <i>Luck and Other Songs</i> . 4: XIII.
2002	Will Carnell	* <i>A Song of the Open Road</i> . 2: IX.
2002	Martin Leadbetter	*‘The street sounds to the soldiers’ tread’
2003 (2004)	Michael Berkeley	* <i>Nettles</i> . 1: XVI.
2003	John McLain	*‘Into my heart’
2003	John R. Williamson	*‘The New Mistress’
2003, rev. 2005	Cedric Peachey	*‘Into my heart an air that kills’
2003	Thomas Rees	*‘The Merry Guide’
2003	David Lewiston Sharpe	*‘Far in a western brookland’
2004	John Jeffreys	*‘The Far Country’ (XL)
2004	John Jordan	*‘Oh see how thick the goldcup flowers’
2004	John Jordan	*‘On moonlit heath and lonesome bank’
2004	John Jordan	*‘It nods and curtseys and recovers’
2004	Alexander Lawson	*‘Loveliest of trees’
1974, rev. 2004	Ronald Corp	* <i>The Music of Housman</i> (twelve songs to poems by A. E. Housman). 1: XL; 2: XVIII; 3: XVI; 4: LVII; 5: LX; 12: XL.
2005	Brian Blythe Daubney	*‘Gaze not in my eyes’ (XV)
2005	Brian Blythe Daubney	*‘Loveliest of trees’
2005	Brian Blythe Daubney	*‘Reveille’
2005	Brian Blythe Daubney	*‘Bredon Hill’
2005	Brian Blythe Daubney	*‘Far in a western brookland’
2005	Brian Blythe Daubney	*‘Soldier, I wish you well’ (XXII)
2005	Brian Blythe Daubney	*‘White in the moon’
2005	Brian Blythe Daubney	*‘From far, from eve and morning’
2005	Brian Blythe Daubney	*‘When the lad for longing sighs’

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2005	Brian Blythe Daubney	*“‘Is my team ploughing’
2005	Brian Blythe Daubney	*‘Twice a week the winter thorough’
2005	Brian Blythe Daubney	*‘On the idle hill of summer’
2005	Brian Blythe Daubney	* <i>The Land of Lost Content</i> , Two Interlinked Poems. 1: LIV; 2: XL.
2005	John R. Weeks	*‘Far in a western brookland’
2006	Stephen Duro	*“‘Is my team ploughing’
2006	Robin Field	* <i>Two Housman Songs</i> . 1: XXXII; 2: XVIII.
2006	J. Hubert Smith	*‘The Aspen Tree’ (XXVI)
2006	John R. Williamson	*‘Oh, when I was in love with you’
2006	John R. Williamson	*‘The lads in their hundreds’
2006	John Metcalf	* <i>In Time of Daffodils</i> . 1: ‘The Lent Lily’
n.d., rev. 2002	John R. Williamson	*‘Now hollow fires burn out to black’
n.d., rev. 2002	John R. Williamson	*‘When I came last to Ludlow’
n.d., rev. 2002	John R. Williamson	*‘With rue my heart is laden’
Illegible	Martin Leadbetter	*‘Oh fair enough are sky and plain’
n.d.	Desmond Hayes-Lynge	*‘A Grecian Lad’ (XV)
n.d.	Desmond Hayes-Lynge	*‘Bredon Hill’
n.d.	Desmond Hayes-Lynge	*‘Hughley Steeple’
n.d.	Desmond Hayes-Lynge	*‘Keeping Sheep by Moonlight’ (IX)
n.d.	Desmond Hayes-Lynge	*‘The Recruit’
n.d.	Desmond Hayes-Lynge	*‘Be still, my soul, be still’ (XLVIII)
n.d.	Christopher Collingwood	*
n.d.	Peter Crump	*
n.d.	Michael Easton <sup>6</sup>	*
n.d.	Paul Edwards	*
n.d.	David Golightly	*‘Blue Remembered Hills’ (XL)
n.d.	Martin Leadbetter	*“‘Is my team ploughing’
n.d.	Frederick Naftel	*‘Loveliest of trees’
n.d.	Frederick Naftel	*‘Clun’ (L)
n.d.	Frederick Naftel	*‘Bredon Hill’
n.d.	Thomas Rees	*‘The Immortal Part’
n.d., rev. n.d.	John R. Williamson	*‘Keeping Sheep by Moonlight’ (IX)
n.d., rev. n.d.	John R. Williamson	“‘Is my team ploughing’
n.d., rev. n.d.	John R. Williamson	‘When I watch the living meet’

n.d., rev. n.d.	John R. Williamson	'The Carpenter's Son'
n.d., rev. n.d.	John R. Williamson	*'Look not in my eyes, for fear'
n.d.	John R. Williamson	*'March'
n.d.	John R. Williamson	*'Others, I am not the first'
n.d.	John R. Williamson	*'If truth in hearts that perish'
n.d.	John R. Williamson	*'Twice a week the winter thorough'
n.d.	John R. Williamson	*'From far, from eve and morning'
n.d.	John R. Williamson	*'When the lad for longing sighs'
n.d.	John R. Williamson	*'Oh fair enough are sky and plain'
n.d.	John R. Williamson	*'I hoed and trenched and weeded'
n.d.	John R. Williamson	*'Loveliest of trees'
n.d.	John R. Williamson	*'Hughley Steeple'
n.d.	John R. Williamson	*'In valleys of springs of rivers'
n.d.	John R. Williamson	*'Tis time, I think, by Wenlock town'
n.d.	John R. Williamson	*'Oh see how thick the goldcup flowers'
n.d.	John R. Williamson	*'Farewell to barn and stack and tree'
n.d.	John R. Williamson	*'The street sounds to the soldiers' tread'
n.d.	John R. Williamson	*'Say, lad, have you things to do?'
n.d.	John R. Williamson	'1887' ('From Clee to heaven the beacon burns')
n.d.	John R. Williamson	*'On your midnight pallet lying'
n.d.	John R. Williamson	*'The Day of Battle'
n.d.	John R. Williamson	*'On the idle hill of summer'
n.d.	John R. Williamson	*'Far in a western brookland'
n.d.	John R. Williamson	*'Reveille'
n.d.	John R. Williamson	*'Along the field as we came by'
n.d.	John R. Williamson	*'There pass the careless people'
n.d.	John R. Williamson	*'The winds out of the west land blow'
n.d.	John R. Williamson	*'Westward on the high-hilled plains'
n.d.	John R. Williamson	*'This time of year a twelvemonth past'
n.d.	John R. Williamson	*'On Wenlock edge the wood's in trouble'
n.d.	John R. Williamson	*'The Lent Lily'
n.d.	John R. Williamson	*'In summertime on Bredon'

### **Solo Voice and Chamber Ensemble**

1981	John Mitchell	*'Flowers' (LXIII) (T, str qt)
1993	David Downes	* <i>The Rusted Wheel of Things</i> (CD). 11: x. (v, insts)
(1993)	Michael Finnissy	* <i>Silver Morning</i> . 2: XLI. (T, str qt)
(1996)	Simon Bainbridge	*'Tis time, I think' (S, str qt)



(1996)	David Matthews	* <i>Two Housman Songs</i> (II, LII) (v, str qt)
(1996)	Howard Skempton	*'Into my heart an air that kills' (S, str qt)
1999	Jenny Gould	* <i>Two Songs from 'A Shropshire Lad'</i> (LIV, XLIX) (T, str qt)
2001	Ned Bigham	*'Into my heart an air that kills' (T, str qt)
2001	Michael Csanyi-Wills	*'The Yoeman' (VII) (T, str qt)
2001	Neil Crossland	*'Into my heart an air that kills' (T, str qt)
2001	Milton Mermikides	*'The Cherry Tree' (II) (T, str qt)
2001	Matthew Slater	*'The Day of Battle' (T, str qt)
2006	Roland Freeman	* <i>Those Blue Remembered Hills</i> . 3: XL. (Ct, str qt)

### Solo Voice and One Orchestral Instrument

1983?	John Dankworth	*'When I was one-and-twenty' (C, cl)
2004	Matthew King	*'Oh, when I was in love with you' (T, hn)
2004	Howard Skempton	* <i>Three songs for Jennie</i> . 3: XXXII. (T, hp)

### Solo Voice, Unaccompanied

1997	Martin Bussey	* <i>Blue Remembered Hills</i> . 3: XL. (Bar)
2006	Robin Field	* <i>Two Housman Songs</i> (XXXII, XVIII) (T)

### Orchestral Song

2006	John Metcalf	* <i>In Time of Daffodils</i> . 1: 'The Lent Lily' (Bar)
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### Monologues

1996	John Shepherd	* <i>Loveliest of Trees</i> (CD). (II, XVIII, XII, XXVI, XXI, XXXIV, LVI, XXIX, LVII) (spkr, pf, synths) <sup>7</sup>
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### Mixed Voices

1984	Richard Shephard	* <i>Three Housman Settings</i> (II, XXXVI, X) (SATB chorus div., unacc.)
1986	Gordon Carr	* <i>Seeds That Never Grow</i> [6 Housman poems]. 2: VI. (SATB chorus div., 6-pt brass, pf, perc)
1986	Derek Healey	* <i>Before the World is Old: Seven Songs from 'The Shropshire Lad'</i> [sic] (II, XLIX, XII, V, XXXVI, VI, XXXIX) (SATB chorus div., pf ad lib)
1992	John Gardner	*'Loveliest of trees, the cherry now' (SATB chorus, unacc.)
1993	Nicholas Marshall	*'Blue Remembered Hills' (XL) (SATBarB, unacc.)
1996	John Gardner	* <i>Three Poems from 'A Shropshire Lad'</i> (XL, XLIX, LIV) (SATB chorus, unacc.)
1996, rev. 2005	John R. Williamson	*'When I was one-and-twenty' (SATB, pf)
1996, rev. 2005	John R. Williamson	*'Loveliest of trees' (SATB, pf)
2000	Derek Holman	* <i>The Swete Sesoun: Five Songs for Choirs and Piano</i> . 2: II. (SATB chorus div., unacc.)

- |      |                     |  |
|------|---------------------|--|
| 2002 | Will Carnell        | * <i>A Song of the Open Road</i> [cant.]. 2: IX. (SATB div., wind qnt, pf)                           |
| 2004 | Ludger Hofmann-Engl | * <i>Three Poems from Housman's 'A Shropshire Lad'</i> (xxxiii, xxxiv, ii) (SATB chbr choir, unacc.) |
| 2004 | Liz Sharma          | * <i>Three Songs from 'A Shropshire Lad'</i> (ii, iv, lii) (SATB, E-flat sax or other solo inst)     |

### Women's Voices

- |      |               |  |
|------|---------------|--|
| 2001 | Robert Latham | *'Loveliest of trees' (SSA, pf)                    |
| 2004 | Peter Teague  | *A Bittersweet Bouquet (xxix, ii, v) (SA div., pf) |
| n.d. | Joyce Barrell | 'Think no more, lad' (SSA, unacc.)                 |

### Children's Voices

- |      |              |  |
|------|--------------|--|
| 2002 | Will Carnell | *Song of the Open Road [cant.]. 2: IX. (SSA, pf) |
|------|--------------|--|

### Equal Voices

- |      |                |   |
|------|----------------|---|
| 2003 | Barry Ferguson | *'The quietest places under the sun' (L, 1 <sup>st</sup> stanza only) |
|------|----------------|---|

### Vocal Duets

- |      |               |  |
|------|---------------|--|
| 2002 | Harvey Brough | * <i>A Song of Love</i> [12 poems]. 4: XIII/'To his coy mistress'. (A,T, str, gui) |
|------|---------------|--|

### Arrangements

- |       |                   |  |
|-------|-------------------|--|
| 1991? | Jonathan Rathbone | *From <i>Six Songs from 'A Shropshire Lad'</i> by George Butterworth. 1: xxiii (SSAATTBB, unacc); 2: xv. (SATTB, unacc.) |
| 1991? | Jonathan Rathbone | *'The Heart's Desire' in <i>We'll to the Woods No More</i> by John Ireland. (x, stanzas 3–5) (vocal ens, unacc.)         |
| 1991? | Jonathan Rathbone | * <i>Six Songs from 'A Shropshire Lad'</i> by George Butterworth (Bar, orch)   |

### Non-Vocal

- |        |                 |  |
|--------|-----------------|--|
| 1996   | Steve Dunachie  | * <i>Loveliest of Trees</i> [CD]. 'May Fair' [Prelude to xxiii] (vns, synths, s sax)   |
| 1996   | John Shepherd   | * <i>Loveliest of Trees</i> [CD]. 'The Day of Battle' (Northumbrian smallpipes, vn, sopranino rec, pf, synths, gui, bass, drums) |
| c.1998 | Andrew McBirnie | * <i>Two Housman Songs</i> . 1: ii (arr. for tuba, pf)   |
| n.d.   | Colin Touchin   | *'Yon Twelve-Winded Sky' (xxxii) (fl,db,vib)   |

### Folk

- |                          |               |   |
|--------------------------|---------------|---|
| 1981 (1993)<br>rev. 2000 | Dave Webber   | *From <i>Summer Dusk on Country Lanes</i> (2 <sup>nd</sup> edn.). "'Is me team a-ploughing'           |
| (1994)                   | Michael Raven | * <i>A Shropshire Lad</i> (xxxI, xxi, xxxiv, xxvi, xxvii, iii, liii, v, li, viii, xxxix, ix) (v, gui) |
| 1996                     | Polly Bolton  | * <i>Loveliest of Trees</i> (CD). v (v, unacc.)   |
| 1996                     | Michael Raven | 'Loveliest of trees' (v, chord symbols)   |

### Third Stream

- |      |                |  |
|------|----------------|--|
| 1996 | Patrick Gowers | * <i>Jacqui Dankworth and New Perspectives</i> (CD). 'Stupid Stuff' (LXII) (v, jazz-classical ens) |
| 1996 | Andrea Vicari  | * <i>Jacqui Dankworth and New Perspectives</i> (CD). XXXV (v, jazz-classical ens)                  |
| 1996 | Dick Walter    | * <i>Jacqui Dankworth and New Perspectives</i> (CD). XXXVI (v, jazz-classical ens)                 |

### Folk-Pop-Classical Hybrid

- |      |                |   |
|------|----------------|---|
| 1996 | Steve Dunachie | * <i>Loveliest of Trees</i> (CD). (VII, VIII, XL, LII, LVIII) (v, folk-pop-classical ens)                   |
| 1996 | John Shepherd  | * <i>Loveliest of Trees</i> (CD). (II, IX, XIII, XXIII, XXXIV, LVI, XXXVI, LIV) (v, folk-pop-classical ens) |

### Pop-Rock

- |      |               |                    |
|------|---------------|--------------------|
| 2006 | Chris Edwards | *'On Wenlock Edge' |
|------|---------------|--------------------|

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<sup>1</sup> John Turner gives '1920/1930' as the composition period for both 'The Land of Lost Content' and 'With rue my heart is laden'. 'Humphrey Procter-Gregg: List of Compositions', *Manchester Sounds*, 4 (2003-4), 103.

<sup>2</sup> Howells's destruction of his *Shropshire Lad* manuscripts is a favourite Housman anecdote. See C. Palmer, *Herbert Howells* (Sevenoaks, Kent: Novello, 1978), 16.

<sup>3</sup> The composer withdrew this setting from *Along the Field*.

<sup>4</sup> This piece is an orchestration of the version for solo voice and piano, but it is not clear which came first.

<sup>5</sup> See Robert Hamilton, *Housman the Poet* (Folcroft, Pa.: Folcroft Press, 1953, rpt. 1969), 62. The connection is also discussed in Ch. 3.

<sup>6</sup> Before his death in 2004, Easton said he had 'many settings'. They have not yet been located.

<sup>7</sup> These performances are from folk singer Polly Bolton's compact disc, *Loveliest of Trees*. Yet they are listed here because they are in the tradition of the nineteenth-century and early twentieth-century monologue.

## Catalogue 2: Settings Listed by Poem

This catalogue lists chronologically all the found British settings of each *Shropshire Lad* poem. They are not divided into period or genre. Titles of song cycles are in bracketed italics. See Catalogue 3 for full bibliographic information about each setting. It seems that three poems (XXVIII, XXXVII and XLIV) have not yet been set. Musical abbreviations are those used in *Grove Music Online* (2005).

### I: '1887'

1. n.d.: John R. Williamson, Bar, pf

### II: 'Loveliest of trees, the cherry now'

1. 1904: Arthur Somervell (*ASL*), v, pf
2. 1910: Graham Peel (*Songs of a SL*), v, pf
3. 1911: George Butterworth (*Six Songs from 'ASL'*), v, pf
4. 1913: Hugh Priestley-Smith (*From the West Country*), v, pf
5. 1913: Peter Warlock, v, pf (lost)
6. c.1915: Willie B. Manson, v, pf
7. 1918: Ivor Gurney, v, pf (not found)
8. 1918: Janet Hamilton, v, pf
9. 1923: Muriel Herbert, v, pf
10. 1923: Christabel Marillier, v, pf
11. 1923: C. W. Orr (*Two Songs from 'ASL'*), v, pf
12. 1926: Ivor Gurney (*The Western Playland*), Bar, pf
13. 1926: Ivor Gurney (*The Western Playland*), Bar, pf, str qt
14. 1929: Stanley Wilson (*Four Songs from 'ASL'*), TTBB, Bar solo, pf
15. 1930: C. Corbett Sumsion, SCTB, pf
16. 1931: Braithwaite, Warwick, T, pf
17. 1931: E. J. Moeran, v, pf
18. 1934: Charles Woolley, v, pf
19. 1938: Teresa del Riego, v, pf, vn obbl
20. c.1939: David Branson (*Three Poems*), v, pf
21. 1939: Gerald Cockshott, v, pf, (not found)
22. 1943: Hugh Robertson, mixed chorus or qt
23. 1944: O. M. Jardine, v, pf
24. 1944, rev. 1973: Christopher Shaw, v, pf
25. 1947: John Raynor, op. 133 (1<sup>st</sup> setting), v, pf
26. 1940s: Malcolm Boyle, (*Four Love Lyrics*), v, pf
27. 1950: L. J. White (*Two Part Songs from 'ASL'*), SATB, unacc.
28. 1951: Brian Blyth Daubney, v, pf
29. 1951: Kenneth Leighton (*Six Songs of Spring*), Bar, pf
30. 1953: John Raynor, op. 389 (2<sup>nd</sup> setting), v, pf
31. 1953: Douglas Steele, v, pf (lost)
32. 1954: Lawrence Ta'Bois, v, pf
33. 1954: Leslie Woodgate, v, pf
34. 1957: Trevor Hold, v, pf(?) (lost)
35. 1959–60: Robin Field (*When I was One-and-Twenty*), v, pf
36. 1960: John Raynor, op. 565 (3<sup>rd</sup> setting), v, pf
37. 1963: Gordon Dale, op. 17, no. 2, 2-pt children's vv
38. 1963: Colin Ross, v, pf
39. 1966: Geoffrey Allen (*Bredon Hill*), v, pf
40. 1966: Douglas Steele, v, pf
41. 1971: John Raynor, op. 656 (last setting), v, pf
42. 1980: Mervyn Horder (*ASL*), v, pf
43. 1976–c.1983, 'reconstructed' 2004: Al Summers (*ASL*), CT or Bar, pf
44. 1984: Richard Shephard (*Three Housman Settings*), SATB, unacc.
45. 1985–1986: Allan Moore (*Chill Heart of England*), med.–high v, pf
46. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib

47. 1991(?): Jonathan Rathbone (arr.), (*Six Songs from ASL* by Geo. Butterworth), Bar, orch
48. 1992: John Gardner, SATB, unacc.
49. 1996: David Matthews (*Two Housman Songs*), v, str qt
50. 1996: Michael Raven, v, chord symbols
51. 1996: John Shepherd, monologue
52. 1996: John Shepherd, v, str, pf, synths
53. 1996: Richard Sisson, Bar or T, pf
54. 1996: John R. Williamson, SATB, pf
55. 1998: Andrew McBirnie (*Two Housman Songs*), med. v, pf; arr. for tuba, pf
56. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
57. 2000: Derek Holman (*The Swete Sesoun*), SATB, unacc.
58. 2001: Robert Latham, SSA, pf
59. 2001: Milton Mermikides, T, str qt
60. 2004: Ludger Hofman-Engl (*Three Poems from Housman's 'ASL'*), SATB, unacc.
61. 2004: Alexander Lawson, v, chord symbols
62. 2004, rev. 2005: Frederick Naftel, v, pf
63. 2004: Liz Sharma (*Three Songs from 'ASL'*), SATB, a sax
64. 2004: Peter Teague (*A Bittersweet Bouquet*), SA, pf
65. 2005: Brian Blythe Daubney, v, pf
66. n.d.: James Butt, v, pf
67. n.d.: Peter Pope, (*Eleven Songs from 'A Shropshire Lad'*), v, pf
68. n.d.: Douglas Steele, v, pf
69. n.d.: John R. Williamson, S or Bar, pf

### III: 'The Recruit'

1. 1906: Balfour Gardiner, v, pf
2. 1906: Balfour Gardiner, v, orch (lost)
3. 1917: Harry Stuart Goodhart-Rendel (*Four Songs from 'The Shropshire Lad' [sic]*), v, pf
4. 1977: David Owen Norris, arr. of Balfour Gardiner, v, orch
5. 1985: John R. Williamson, Bar, pf
6. 1994: Michael Raven, v, chord symbols
7. n.d., Desmond Hayes-Lynge, Bar, pf

### IV: 'Reveille'

1. 1910: Graham Peel (*Songs of a SL*), v, pf
2. 1926: George Dyson, unis. vv, pf/org; 1935: unis. vv, orch (lost)
3. 1926: Ivor Gurney (*The Western Playland*), Bar, pf
4. 1917: Harry Stuart Goodhart-Rendel (*Four Songs from 'The Shropshire Lad' [sic]*), v, pf
5. 1935: George Dyson (*Three Songs of Courage*), SATB, pf/org or orch
6. c.1939: David Branson (*Three Poems*), v, pf
7. 1966: Geoffrey Allen (*Bredon Hill*), v, pf
8. 1996: Duncan Elliott, Bar, pf
9. 1996: Laurence Armstrong Hughes (*The Wood of Dreams*), T, pf
10. 1990s: Martin Bussey (*Blue Remembered Hills*), Bar or T, pf
11. 2004: Liz Sharma (*Three Songs from 'ASL'*), SATB, a sax
12. 2005: Brian Blythe Daubney, v, pf
13. n.d., John R. Williamson, Bar, pf

### V: 'Oh see how thick the goldcup flowers'

1. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
2. 1940: C. W. Orr (*Three Songs from ASL*), v, pf
3. 1954: Ralph Vaughan Williams (*Along the Field*), v, vn
4. 1980: Mervyn Horder (*ASL*), v, pf
5. 1984: John Mitchell, high v, pf
6. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
7. 1994: Michael Raven (arr.) (*ASL*), v, chord symbols, tablature
8. 1996: Polly Bolton, v, unacc.
9. 2004: John Jordan, Bar, pf
10. 2004: Peter Teague (*A Bittersweet Bouquet*), SA, pf
11. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf
12. n.d.: John R. Williamson, Bar, pf

**VI: ‘When the lad for longing sighs’**

1. 1906: Balfour Gardiner, Bar, orch (lost)
2. 1910: Graham Peel (*Songs of a SL*), v, pf
3. 1912: George Butterworth (*Bredon Hill and Other Songs*), v, pf
4. 1923: C. W. Orr, v, pf
5. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
6. 1986: Gordon Carr (*Seeds that Never Grow*), SATB, 6-pt brass, pf, perc
7. 2005: Brian Blythe Daubney, v, pf
8. n.d.: John R. Williamson, Bar, pf

**VII: ‘When smoke stood up from Ludlow’**

1. 1920: E. J. Moeran (*Ludlow Town*), v, pf
2. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf
3. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf, str qt
4. 1932: Patrick Cory, v, pf
5. 1934: C. W. Orr (*Cycle of Songs from ‘ASL’*), v, pf
6. 1993: John R. Williamson, Bar, pf
7. 1996: Steve Dunachie (*Loveliest of Trees*), v, backing vv, str, guis
8. 2001: Michael Casanyi-Wills, T, str qt, pf

**VIII: ‘Farewell to barn and stack and tree’**

1. 1920: E. J. Moeran (*Ludlow Town*), v, pf
2. 1934: C. W. Orr (*Cycle of Songs from ‘ASL’*), v, pf
3. 1994: Michael Raven, v, chord symbols
4. 1996: Steve Dunachie, v, backing v, str, gui, s sax, pf
5. 1997: Joseph Vella, Bar, pf
6. n.d.: John R. Williamson, Bar, pf

**IX: ‘On moonlit heath and lonesome bank’**

1. 1994: Michael Raven (*ASL*), v, chord symbols
2. 1996: John Shepherd (*Loveliest of Trees*), v, backing v, pf, synths
3. 2002: Will Carnell (*A Song of the Open Road*), v, pf; or SATB, wind qt, pf; or SATB, pf; or SSA (children’s vv), pf
4. 2004: John Jordan, Bar, pf
5. n.d. John R. Williamson, Bar, pf
6. n.d. Desmond Hayes-Lynge, Bar, pf

**X: ‘March’**

1. 1926: Ivor Gurney (*The Western Playland*), Bar, pf; or Bar, pf, str qt
2. 1947: John Raynor, op. 168, v, pf
3. 1984: Richard Shephard (*Three Housman Settings*), SATB, unacc.
4. 1991(?): David Downes (‘The rusted wheel of things’), electroacoustic
5. 1995: Brian Blyth Daubney, v, pf
6. n.d.: John R. Williamson, Bar, pf

**XI: ‘On your midnight pallet lying’**

1. 1907: Ivor Gurney, v, pf
2. 1927: C. W. Orr (*Five Songs from ‘ASL’*), v, pf
3. c.1939: David Branson (*Three Poems*), v, pf
4. 1958: John Raynor (*Two Housman Songs*), op. 513, v, pf
5. 1976–c.1983, ‘reconstructed’ 2004: Al Summers (*ASL*), Ct or Bar, pf
6. n.d.: John R. Williamson, Bar, pf

**XII: ‘When I watch the living meet’**

1. 1934: C. W. Orr (*Cycle of Songs from ‘ASL’*), v, pf
2. 1985–86: Allan Moore (*Chill Heart of England*), med.-high v, pf
3. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
4. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
5. n.d.: John R. Williamson, Bar, pf

**XIII: ‘When I was one-and-twenty’**

1. 1904: Stephen Adams, v, pf
2. 1904: Arthur Somervell (*ASL*), Bar, pf
3. 1908: Balfour Gardiner (*Two Lyrics*), v, pf

4. 1911: George Butterworth (*Six Songs from 'ASL'*), v, pf
5. 1914: Alfred Redgrave Cripps (*Five SL Songs*), v, pf
6. pre-1918: Ernest Farrar (*Three Part Songs*), ATBB, unacc.
7. 1920: Arnold Bax (*Three Songs*), v, pf
8. 1921: Armstrong Gibbs, v, pf
9. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
10. 1924: Arthur Bliss, v, pf
11. 1925: C. W. Orr, v, pf
12. 1928: Stanley Wilson, op. 37, no. 1, SAB, unacc.
13. 1930: C. Corbett Sumsion, TTBB, unacc.
14. 1936: Alan de Beer, v, pf
15. [1938]: Charles Woolley, v, pf
16. 1944: O. M. Jardine, v, pf
17. 1949: Geoffrey Wilde, v, pf
18. 1950: L. J. White (*Two Part Songs from 'ASL'*), SATB, unacc.
19. 1959–60: Robin Field (*When I was One-and-Twenty*), v, pf
20. 1964: John Jeffreys, v, pf
21. 1966: Douglas Steele, v, pf
22. 1967: Joscelyn Godwin (*Carmina Amoris*), SA, insts
23. 1978: Keith Clark (*Three Songs from 'ASL'*), SATB, unacc.
24. 1980: Mervyn Horder (*ASL*), v, pf
25. 1980: Kenneth Kirby, v, pf
26. 1983(?): John Dankworth, C, cl
27. 1987: Martin Leadbetter, v, pf
28. 1989: Richard Knight, v, pf
29. 1991(?): Jonathan Rathbone (arr.), (*Six Songs from ASL* by Geo. Butterworth), Bar, orch
30. c.1995: Mollie Gerrard, v, pf
31. 1996: John Shepherd (*Loveliest of Trees*), v, str, pf, synths
32. 1996: John R. Williamson, SATB, pf
33. 1997: David Crocker, Bar, pf
34. 1997: Peter Thompson, op. 70, v, pf
35. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
36. 2001: Jeffrey Joseph (*Luck and Other Songs*), T, pf
37. 2002: Harvey Brough (*A Song of Love*), AT solos, str, gui,
38. n.d.: Gordon Dyson, v, pf
39. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf

**XIV: 'There pass the careless people'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1920s: Gerald Finzi (frag.)
3. 1985–86: Allan Moore (*Chill Heart of England*), med.–high v, pf
4. 1996: Laurence Armstrong Hughes (*The Wood of Dreams*), T, pf
5. n.d., John R. Williamson, Bar, pf

**XV: 'Look not in my eyes, for fear'**

1. 1911: George Butterworth (*Six Songs from 'ASL'*), v, pf
2. 1914: Alfred Redgrave Cripps (*Five Shropshire Lad Songs*), v, pf
3. 1921: John Ireland, v, pf
4. 1920s: Gerald Finzi (frag.)
5. 1930: C. Corbett Sumsion, TTBB, unacc.
6. 1939: David Branson, v, pf
7. 1940: Lennox Berkeley, v, pf
8. 1941: John Ireland (*Three Pastels*), pf solo
9. 1947: John Raynor, op. 131, v, pf
10. 1957: John Raynor (*Two Housman Songs*), op. 520, v, pf
11. 1965: John Raynor, op. 659, v, pf
12. 1991(?): Jonathan Rathbone (arr.) (from *Six Songs from 'ASL'* by George Butterworth), vocal ens, unacc.
13. 1991(?): Jonathan Rathbone (arr.) (*Six Songs from 'ASL'* by George Butterworth), Bar, orch
14. 1997: Margaret Wegener, Bar, pf
15. 2005: Brian Blythe Daubney ('Gaze not in my eyes'), v, pf

16. n.d.: Desmond Hayes-Lynge, T, pf
17. n.d.: Peter Pope, v, pf
18. n.d.: John R. Williamson, Bar, pf

**XVI: 'It nods and curtseys and recovers'**

1. 1932: Alfred Redgrave Cripps (*Nine Shropshire Lad Songs*), v, pf
2. 1946: John Raynor, v, pf
3. 1959–60: Robin Field, v, pf
4. 1998: John R. Williamson (*Nettles*), Bar, pf
5. 2003: Michael Berkeley, S, pf
6. 2004: Ronald Corp (*The Music of Housman*), T, pf
7. 2004: John Jordan, Bar, pf

**XVII: 'Twice a week the winter thorough'**

1. 1926: Ivor Gurney (*The Western Playland*), Bar, pf; or Bar, pf, str qt
2. 1966: Geoffrey Allen (*Bredon Hill*), T, pf
3. 2005: Brian Blythe Daubney, v, pf
4. n.d.: John R. Williamson, Bar, pf

**XVIII: 'Oh, when I was in love with you'**

1. 1908–09: Ralph Vaughan Williams (*On Wenlock Edge*), T, pf, str qt ad lib
2. 1913: Arthur Alexander (unnamed cycle), v, pf
3. pre-1918: Ernest Farrar (*Three Part Songs*), ATBB, unacc.
4. 1923: Ralph Vaughan Williams (*On Wenlock Edge*), T, orch
5. 1924–27: C. W. Orr (*Five Songs from 'ASL'*), v, pf
6. 1944: O. M. Jardine, v, pf
7. 1957: Gordon Lawson (*ASL*), Bar, pf
8. 1976–c.1983; 'reconstructed' 2004: (*ASL*), Ct or Bar, pf
9. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
10. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
11. late 1990s: Martin Bussey (*Blue Remembered Hills*), Bar or T, pf
12. 2004: Ronald Corp (*The Music of Housman*), T, pf
13. 2004: Matthew King, T, hn
14. 2006: John R. Williamson, Bar, pf
15. 2006: Robin Field (*Two Housman Songs*), T, unacc.

**XIX: 'To an Athlete Dying Young'**

1. 1920s: Gerald Finzi (frag.)

**XX: 'Oh fair enough are sky and plain'**

1. 1912: George Butterworth (*Bredon Hill*), v, pf
2. 1925–27: Freda Swain (*The Lost Heart*), v (Bar or Mez), pf
3. 1930: C. Corbett Sumsion, TTBB, unacc.
4. 1931: E. J. Moeran (version 1 of 3), v, pf
5. 1931–34(?): E. J. Moeran (version 2 of 3), v, pf
6. 1934: E. J. Moeran (version 3 of 3), v, pf
7. 1934: C. W. Orr (*Cycle of Songs from 'ASL'*), v, pf
8. 1948: John Raynor, op. 187, v, pf
9. illegible: Martin Leadbetter, v, pf
10. n.d.: John R. Williamson, Bar, pf

**XXI: 'Bredon Hill'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1905: Dalhousie Young, v, pf
3. 1908–09: Ralph Vaughan Williams (*One Wenlock Edge*), T, pf, str qt ad lib
4. 1911: Graham Peel, v, pf
5. 1912: George Butterworth (*'Bredon Hill' and Other Songs*), v, pf
6. 1915: Kingsford Shortland, spkr, pf
7. 1919: Janet Hamilton, v, pf
8. 1921: Ernest Farrar (*English Pastoral Impressions*, op. 26), no. 2, orch
9. 1922: Arthur Baynon (*ASL*, no. 5), pf solo
10. 1923: Ralph Vaughan Williams (*One Wenlock Edge*), T, orch
11. 1927: Benjamin Burrows, v, pf
12. 1931: Hugh Roberton, TTBB, unacc. (1<sup>st</sup> setting)



13. 1936: Alan Gray, v, pf
14. 1936: Douglas J. Twigg, SATB, pf
15. 1936: S[amuel?] Ward-Casey, SATB, unacc.
16. 1936: Reginald Johnson, SCTB, unacc.
17. 1939: George Whitaker (*Seven Songs*), v, pf
18. 1941: Julius Harrison (*Bredon Hill*), vn, orch
19. 1942: Hugh Roberton, SCTB, unacc. (2<sup>nd</sup> setting)
20. 1947: John Raynor, op. 134, v, pf
21. 1960: John Raynor (*Eleven Songs*, no. 11), op. 568, v, pf
22. 1966: Geoffrey Allen, (*Bredon Hill*, op. 10), T, pf
23. 1960s: James Langley (*The Coloured Counties*), orch
24. 1994: Michael Raven (arr.) (*ASL*), v, chord symbols, tablature
25. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
26. 1997: Thomas Rees, v, pf
27. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
28. 2005: Brian Blythe Daubney, v, pf
29. n.d.: Desmond Hayes-Lynge, Bar, pf
30. n.d.: Frederick Naftel, v, pf
31. n.d. Peter Pope (*Eleven Songs from 'ASL'*), v, pf
32. n.d.: John R. Williamson, Bar, pf

**XXII: 'The street sounds to the soldiers' tread'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1914: Alfred Redgrave Cripps (*Five SL Songs*), v, pf
3. 1914: Frank Lambert, v, pf
4. 1916: Morfydd Owen, v, pf
5. 1921: John Ireland (*The Land of Lost Content*), v, pf
6. 1923: Stanley Wilson, v, pf
7. 1929: Stanley Wilson (*Four Songs from 'ASL'*), TTBB, pf
8. 1920s: Gerald Finzi (frag.)
9. 1940: Rutland Boughton, v, pf
10. 1940: Lennox Berkeley (*Five Housman Songs*), v, pf
11. 2002: Martin Leadbetter, B, pf
12. 2005: Brian Blythe Daubney ('Soldier, I wish you well'), v, pf
13. n.d.: Ralph Vaughan Williams, v, vn
14. n.d.: John R. Williamson, Bar, pf

**XXIII: 'The lads in their hundreds to Ludlow come in for the fair'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1911: George Butterworth (*Six Songs from 'ASL'*), v, pf
3. 1920: E. J. Moeran (*Ludlow Town*), v, pf
4. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
5. 1923: Geoffrey Wilde, v, pf
6. 1929: Stanley Wilson (*Four Songs from 'ASL'*), TTBB, Bar solo, pf
7. 1920s: Gerald Finzi (frag.)
8. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
9. 1936: C. W. Orr, v, pf
10. 1939: Norman Stone, TTBB, unacc.
11. 1954: Philip Radcliffe, v, pf
12. 1957: Gordon Lawson (*ASL*), Bar, pf
13. 1960: John Raynor, op. 570, v, pf
14. 1985–86: Allan Moore (*Chill Heart of England*), med.–high v, pf
15. 1991(?): Jonathan Rathbone (arr.) (*Six Songs from 'ASL'* by George Butterworth), vocal ens, unacc.
16. 1991(?): Jonathan Rathbone (arr.) (*Six Songs from 'ASL'* by George Butterworth), Bar, orch
17. 1996: Steve Dunachie (*Loveliest of trees*), vns, synths, s sax
18. 2006: John R. Williamson, Bar, pf
19. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf

**XXIV: 'Say, lad, have you things to do?'**

1. 1910: Graham Peel (*Songs of a Shropshire Lad*), v, pf
2. 1920: E. J. Moeran (*Ludlow Town*), v, pf

3. 1920s: Gerald Finzi (frag.)
4. 1990s: Raewyn Bailey, Bar, pf
5. n.d.: John R. Williamson, Bar, pf

**XXV: ‘This time of year a twelvemonth past’**

1. 1916: E. J. Moeran (*Four Songs from ‘ASL’*), v, pf
2. 1924–27: C. W. Orr (*Five Songs from ‘ASL’*), v, pf
3. 1987: Martin Leadbetter, v, pf
4. n.d.: John R. Williamson, Bar, pf

**XXVI: ‘Along the field as we came by’**

1. 1926: Ivor Gurney (*The Western Playland*), Bar, pf or Bar, pf, str qt
2. 1934: C. W. Orr (*Cycle of Songs from ‘ASL’*), v, pf
3. 1927, rev. 1954: Ralph Vaughan Williams (*Along the Field*), v, vn
4. 1947: John Raynor, op. 130, v, pf
5. 1994: Michael Raven (arr.), v, chord symbols, tablature
6. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
7. 2006: J. Hubert Smith, Bar, pf
8. n.d., John R. Williamson, Bar, pf

**XXVII: “‘Is my team ploughing’**

1. 1908–09: Ralph Vaughan Williams (*On Wenlock Edge*), T, pf, str qt ad lib
2. 1911: George Butterworth (*Six Songs from ‘ASL’*), v, pf
3. 1923: Ralph Vaughan Williams (*On Wenlock Edge*), T, orch
4. 1924–27: C. W. Orr (*Five Songs from ‘ASL’*), v, pf
5. 1926: Ivor Gurney (*The Western Playland*), Bar, pf or Bar, pf, str qt
6. 1927: Benjamin Burrows, v, pf
7. 1930: C. Corbett Sumsion, men’s chorus, T solo, unacc.
8. 1932: Patrick Cory, v, pf
9. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
10. 1976–c.1983, ‘reconstructed’ 2004: Al Summers (*ASL*), Ct or Bar, pf
11. 1991(?): Jonathan Rathbone (arr.), (*Six Songs from ASL* by Geo. Butterworth), Bar, orch
12. 1993: Dave Webber (*Summer Dusk on Country Lanes*, 2<sup>nd</sup> ed.), v
13. 1993: John R. Williamson, Bar, pf
14. 1994: Michael Raven (arr.) (*ASL*), v, chord symbols, tablature
15. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
16. 2005: Brian Blythe Daubney, v, pf
17. 2006: Stephen Duro, Bar, pf
18. n.d.: Martin Leadbetter, v, pf
19. n.d.: John R. Williamson, Bar, pf

**XXVIII: ‘The Welsh Marches’**

**XXIX: ‘The Lent Lily’**

1. 1914: Alfred Redgrave Cripps (*Five SL Songs*), v, pf
2. 1917: Harry Stuart Goodhart-Rendel (*Four Songs from ‘ASL’*), v, pf
3. 1921: John Ireland (*The Land of Lost Content*), v, pf
4. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
5. 1925: Hilda Milvain, v, pf
6. 1928: Christabel Marillier
7. 1929: Stanley Wilson (*Four Songs from ‘ASL’*), TTBB, Bar solo, pf
8. 1934: C. W. Orr (*Cycle of Songs from ‘ASL’*), v, pf
9. 1948: John Raynor, op. 185, v, pf
10. 1953: Douglas Steele, v, pf (lost)
11. 1961: John Raynor, op. 588, v, pf
12. 1965: John Raynor, op. 657, v, pf
13. 1970–74: Leslie Russell, v, pf
14. 1980: Mervyn Horder (*ASL*), v, pf
15. 1987: Martin Leadbetter, v, pf
16. 1995: Brian Blyth Daubney, v, pf
17. 1996: John Shepherd, spkr, synths
18. 1997: Geoffrey Kimpton, v, pf
19. 2004: Peter Teague (*A Bittersweet Bouquet*), SA, pf

20. 2006: John Metcalf (*In Time of Daffodils*), Bar, pf or orch
21. n.d.: John R. Williamson, Bar, pf

**XXX: 'Others, I am not the first'**

1. n.d.: John R. Williamson, Bar, pf

**XXXI: 'On Wenlock Edge the wood's in trouble'**

1. 1908–09: Ralph Vaughan Williams (*On Wenlock Edge*), T, pf, str qt ad lib
2. 1917: Ivor Gurney, v, pf
3. 1923: Ralph Vaughan Williams (*On Wenlock Edge*), T, orch
4. 1947: John Raynor, op. 142, v, pf
5. 1980: Jeremy White (not found)
6. 1994: Michael Raven (arr.) (*ASL*), v, chord symbols, tablature
7. 2006: Chris Edwards, v, pf
8. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf
9. n.d.: John R. Williamson, Bar, pf

**XXXII: 'From far, from eve and morning'**

1. 1908–09: Ralph Vaughan Williams, (*On Wenlock Edge*), T, pf, str qt ad lib
2. 1913: Hugh Priestley-Smith (*From the West Country*), v, pf
3. 1923: Ralph Vaughan Williams, (*On Wenlock Edge*), T, orch
4. 1927: Benjamin Burrows, v, pf
5. 1934: Colin Ross, v, pf
6. 1965: John Raynor, op. 658, v, pf
7. 2004: Howard Skempton (*Three Songs for Jennie*), T, hp
8. 2005: Brian Blythe Daubney, v, pf
9. 2006: Robin Field (*Two Housman Songs*), T, unacc.
10. n.d.: Philip Radcliffe, v, pf
11. n.d.: Colin Touchin, fl, db, vib
12. n.d.: John R. Williamson, Bar, pf

**XXXIII: 'If truth in hearts that perish'**

1. 1921: John Ireland (*The Land of Lost Content*), v, pf
2. 2004: Ludger Hofmann-Engl (*Three Poems from Housman's 'ASL'*), SATB, unacc.
3. n.d.: John R. Williamson, Bar, pf

**XXXIV: 'The New Mistress'**

1. 1920: Christabel Marillier (stanza 1),
2. 1925: Hubert Foss, v, pf
3. 1933: C. Corbett Sumsion, mixed vv, unacc.
4. 1994: Michael Raven, v, chord symbols, gui tablature
5. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
6. 1996: John Shepherd (*Loveliest of Trees*), v, backing v, vn, pf, synths, drum set
7. 2003: John R. Williamson, Bar, pf

**XXXV: 'On the idle hill of summer'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1912: George Butterworth (*'Bredon Hill' and Other Songs*), v, pf
3. 1921: Ernest Farrar (*English Pastoral Impressions*, no. 3), orch
4. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
5. 1932: Robert Ainsworth, v, pf
6. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
7. 1948: Humphrey Searle (*Two Songs of A. E. Housman*), v, pf
8. 1966: Geoffrey Allen (*Bredon Hill*, op. 10, no. 1), T, pf
9. 1970: Michael Rose (*Summer Music*), T, orch
10. 1978: Geoffrey Hanson (*Now Welcom Somer*), SATB, unacc.
11. 1996: Andrea Vicari (*Jacqui Dankworth and New Perspectives*), v, jazz-classical ens
12. 1997–98: Frank Harvey, Bar, pf
13. 2005: Brian Blythe Daubney, v, pf
14. n.d., John R. Williamson, Bar, pf

**XXXVI: 'White in the moon the long road lies'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1913: Hugh Priestley-Smith (*From the West Country*), v, pf

3. 1922: Arthur Baynon (*ASL*), pf solo
4. 1923: Henry G. Ley, v, pf
5. 1925–27: Freda Swain (*The Lost Heart*), v (Bar or Mez), pf
6. 1925: Kendal Taylor, v, pf
7. 1926: Benjamin Burrows, v, pf
8. 1947: John Raynor, op. 137 (1<sup>st</sup> setting), v, pf
9. 1956: John Brown, v, pf
10. 1960: John Raynor, op. 569 (2<sup>nd</sup> setting), v, pf
11. 1966: Geoffrey Allen (*Bredon Hill*), T, pf
12. 1980: Mervyn Horder (*ASL*), v, pf
13. 1976–c.1983, ‘reconstructed’ 2004: Al Summers (*ASL*), Ct or Bar, pf
14. 1984: Richard Shephard (*Three Housman Settings*), SATB, unacc.
15. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
16. 1987: Martin Leadbetter, v, pf
17. 1995: John R. Williamson, Bar, pf
18. 1996: John Shepherd (*Loveliest of Trees*), v, vn, rec, pf, synths, gui, b, drum set
19. 1996: Dick Walter (*Jacqui Dankworth and New Perspectives*), v, jazz-classical ens
20. 1997: Roy Teed, Bar, pf
21. Late 1990s: Martin Bussey (*Blue Remembered Hills*), Bar or T, pf
22. 2005: Brian Blythe Daubney, v, pf
23. n.d.: Gordon Dyson, v, pf

**XXXVII: ‘As through the wild green hills of Wyre’**

**XXXVIII: ‘The winds out of the west land blow’**

1. 1933: C. Corbett Sumsion, mixed vv, unacc.
2. n.d., John R. Williamson, Bar, pf

**XXXIX: ‘’Tis time, I think, by Wenlock town’**

1. 1913: Peter Warlock (lost)
2. 1914: Arthur Bliss, v, pf
3. 1915: Margaret Boyle (*Songs of Regret*),
4. 1917: Janet Hamilton, v, pf
5. 1919: John Ireland, v, pf
6. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
7. 1923: C. W. Orr (*Two Songs from ‘ASL’*), v, pf
8. 1925–27: Freda Swain (*The Lost Heart*), v (Bar or Mez), pf
9. 1925: E. J. Moeran, v, pf
10. 1928: John Ireland, pf solo
11. 1934: Thomas Armstrong, SSA, pf
12. 1939: David Branson, v, pf
13. 1966: Geoffrey Allen (*Bredon Hill*), T, pf
14. 1967, rev. 1984: John Mitchell, high v, pf
15. 1968: John Jeffreys, v, pf
16. 1975: Frank Bayford (*The Passéd Time*, op. 11), T, ob
17. 1979: Kenneth Kirby, v, pf
18. 1970s: Christopher Gibbs, v, pf
19. 1976–c.1983, ‘reconstructed’ 2004: Al Summers (*ASL*), Ct or Bar, pf
20. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
21. 1987: Martin Leadbetter, v, pf
22. 1994: Michael Raven (arr.) (*ASL*), v, chord symbols, tablature
23. 1996: Simon Bainbridge, S, str qt
24. 1996: Laurence Armstrong Hughes (*The Wood of Dreams*), T, pf
25. 1997: Raewyn Bailey, Bar, pf
26. n.d.: Peter Pope (*Eleven Songs from ‘ASL’*), v, pf
27. n.d.: John R. Williamson, S or Bar, pf

**XL: ‘Into my heart an air that kills’**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1913: Hugh Priestley-Smith (*From the West Country*), v, pf
3. 1915: Margaret Boyle (*Songs of Regret*), v, pf
4. 1920: Thomas Armstrong (*Five Short Songs*), v, pf

5. 1926: Edwin C. Rose (*Two Songs*), v, pf
6. 1927: H. K. Andrews, v, pf
7. 1934: Humphrey Procter-Gregg, v, pf
8. 1940: C. W. Orr (*Three Songs from 'ASL'*), v, pf
9. 1947: John Raynor, op. 141, v, pf
10. 1957: Gordon Lawson (*ASL*), Bar, pf
11. 1959–60: Robin Field (*When I was One-and-Twenty*), v, pf
12. 1966: Robin Holloway (*Four Housman Fragments*), S, vn, perc
13. 1970–74: Leslie Russell, v, pf
14. 1978: Douglas Steele, v, pf
15. 1993: Nicholas Marshall, SATBarB, unacc.
16. 1995: Humphrey Clucas (*Airs and Dances*), Ct, pf
17. 1995: Charles Evans, Bar, pf
18. 1996: Steve Dunachie (*Loveliest of Trees*), v, pf, euph, s sax, gui
19. 1996: John Gardner (*Three Poems from 'ASL'*, op. 226), SATB, unacc.
20. 1996: Howard Skempton, S, str qt, pf
21. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
22. 2001: Ned Bigham, T, str qt
23. 2001: Neil Crossland, T, str qt
24. 2003, rev. 2005: Cedric Peachey, v, pf
25. 2004: Ronald Corp (*The Music of Housman*), T, pf
26. 2004: John Jeffreys ('The Far Country'), high v, pf
27. 2005: Brian Blythe Daubney, v, pf (*The Land of Lost Content*, Two Interlinked Poems)
28. 2005: Roland Freeman (*Those Blue Remembered Hills*), Ct, str qt
29. n.d.: Gordon Dyson, v, pf
30. n.d.: Philip Radcliffe, v, pf

**XLI: 'In my own shire, if I was sad'**

1. 1993: Michael Finnissey (*Silver Morning*), T, str qt
2. 1920s: Gerald Finzi (frag.)

**XLII: 'The Merry Guide'**

1. 2003: Thomas Rees, v, pf

**XLIII: 'The Immortal Part'**

1. 1985–86: Allan Moore (*Chill Heart of England*), med.-high v, pf
2. n.d. Thomas Rees, v, pf

**XLIV: 'Shot? So quick, so clean an ending?'**

**XLV: 'If it chance your eye offend you'**

1. 1926: Erik Chisholm, v, pf
2. 1964: John Jeffreys, v, pf
3. 1976–c.1983, 'reconstructed' 2004: Al Summers, Ct or Bar, pf

**XLVI: 'Bring, in this timeless grave to throw'**

1. 1913: Hugh Priestley-Smith, ATBB, unacc.

**XLVII: 'The Carpenter's Son'**

1. 1923: C. W. Orr, v, pf
2. n.d., rev. John R. Williamson, Bar, pf

**XLVIII: 'Be still, my soul, be still; the arms you bear are brittle'**

1. n.d.: Desmond Hayes-Lynge, med. v, pf

**XLIX: 'Think no more, lad; laugh, be jolly'**

1. 1904: Arthur Somervell (*ASL*), Bar, pf
2. 1911: George Butterworth (*Six Songs from 'ASL'*), v, pf
3. 1913: Arthur Alexander (unnamed cycle), v, pf
4. 1913: Hugh Priestley-Smith (*From the West Country*), v, pf
5. c.1915: Willie B. Manson (*Three Poems from 'ASL'*), v, pf
6. 1917: Harry Stuart Goodhart-Rendel (*Four Songs from 'The Shropshire Lad'*) [sic], v, pf
7. pre-1918: Ernest Farrar (*Three Part Songs*), ATBB, unacc.
8. 1932: Alfred Redgrave Cripps (*Nine Shropshire Lad Songs*), v, pf
9. 1947: John Raynor, op. 138, v, pf
10. 1957: Gordon Lawson (*ASL*), Bar, pf

11. 1961: Joyce Barrell (*Two Songs*), v (S, A or T), unacc.
12. 1971: Joyce Barrell, SSA, unacc.
13. 1986: Derek Healey (*Before the World is Old*), SATB, pf ad lib
14. 1996: John Gardner (*Three Poems from 'ASL'*), SATB, unacc.
15. 1991(?): Jonathan Rathbone (arr.), (*Six Songs from ASL* by Geo. Butterworth), Bar, orch
16. 1997: John R. Williamson, Bar, pf
17. 1999: Jenny Gould (*Two Songs from 'A Shropshire Lad'*), T, str qt

**L: 'In valleys of springs of rivers'**

1. 1908–09: Ralph Vaughan Williams (*On Wenlock Edge*), T, pf, str qt ad lib
2. 1922: Arthur Baynon (*ASL*), pf solo
3. 1923: Ralph Vaughan Williams (*On Wenlock Edge*), T, orch
4. 2003: Barry Ferguson (preface only), round for four equal vv, unacc.
5. n.d. Frederick Naftel, v, pf
6. n.d.: John R. Williamson, Bar, pf

**LI: 'Loitering with a vacant eye'**

1. 1994: Michael Raven, v, chord symbols, gui tablature

**LII: 'Far in a western brookland'**

1. 1906: Hilda Dowden (*Six Songs*), v, pf
2. 1916: E. J. Moeran (*Four Songs from 'ASL'*), v, pf
3. 1920: Arnold Bax (*Three Songs*), v, pf
4. 1921: Henry G. Ley, v, pf
5. 1923: Ivor Gurney (*Ludlow and Teme*), T, pf or T, pf, str qt
6. 1925–27: Freda Swain (*The Lost Heart*), v (Bar or Mez), pf (lost)
7. 1925: E. J. Moeran, v, pf (major revision of 1916 version)
8. 1927: Benjamin Burrows, v, pf
9. 1920s: Gerald Finzi (frag.)
10. 1930: C. Corbett Sumsion, TTBB, unacc.
11. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
12. 1943: John Kirk, v, pf
13. 1947: John Raynor, op. 139, v, pf
14. c.1952–53: John R. Weeks (exercise for William Lloyd Webber) (lost)
15. 1959: Robin Field (*When I was One-and-Twenty*), v, pf
16. 1973: Robin Field (*Far in a Western Brookland*), small orch
17. 1978: Keith Clark (*Three Songs from 'ASL'*), SATB, unacc.
18. 1996: Steve Dunachie (*Loveliest of Trees*), v, str, s sax, pf
19. 1996: Laurence Armstrong Hughes (*The Wood of Dreams*), T, pf
20. 1996: David Matthews (*Two Housman Songs*), high v, str qt
21. 2003: David Lewiston Sharpe, high v, pf
22. 2004: Liz Sharma (*Three Songs from 'ASL'*), SATB, s sax
23. 2005: Brian Blythe Daubney, v, pf
24. 2005: John Weeks, v, pf
25. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf
26. n.d.: Herbert Howells (destroyed by composer)
27. n.d., John R. Williamson, Bar, pf

**LIII: 'The True Lover'**

1. 1994: Michael Raven (*ASL*), v, chord symbols, gui tablature

**LIV: 'With rue my heart is laden'**

1. 1911: Frances Weir, v, pf
2. 1912: George Butterworth (*'Bredon Hill' and Other Songs*), v, pf
3. 1915: Jules Josir, v, pf
4. 1918: Janet Hamilton, v, pf
5. 1922: Arthur Baynon, pf solo
6. 1926: Ivor Gurney (*The Western Playland*), Bar, pf or Bar, pf, str qt
7. 1927: C. W. Orr (*Five Songs from 'ASL'*), v, pf
8. 1920–30: Humphrey Procter-Gregg, B-Bar, pf
9. 1932: Alfred Redgrave Cripps (*Nine SL Songs*), v, pf
10. 1945: John Raynor, op. 72 (1<sup>st</sup> setting), v, pf
11. 1947: John Raynor, op. 136 (2<sup>nd</sup> setting), v, pf

12. 1954: Ralph Vaughan Williams (*Along the Field*), v, vn
13. 1955: Richard Stoker, v, str
14. 1957: Gordon Lawson (*ASL*), Bar, pf
15. 1960: John Raynor, op. 571 (3<sup>rd</sup> setting), v, pf
16. 1964: John Jeffreys, v, pf
17. 1972: Robin Holloway (*Georgian Songs*, op. 19), Bar, pf
18. 1970–74: Leslie Russell, v, pf
19. 1978: Kenneth Clark (*Three Songs from 'ASL'*), T solo, SATB
20. 1981: Kenneth Kirby, v, pf
21. 1992: Thomas Pitfield, v, pf
22. 1996: John Gardner (*Three Poems from 'ASL'*, op. 226), SATB, unacc.
23. 1996: John Shepherd (*Loveliest of Trees*), v, str, pf, synths
24. 1997–98: Frank Harvey, Bar, pf
25. 1999: Jenny Gould (*Two Songs from 'A Shropshire Lad'*), T, str qt
26. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
27. 2005: Brian Blythe Daubney, v, pf (*The Land of Lost Content*, Two Interlinked Poems)
28. n.d.: Peter Pope (*Eleven Songs from 'ASL'*), v, pf
29. n.d., rev. 2002: John R. Williamson, Bar, pf

**LV: 'Westward on the high-hilled plains'**

1. 1916: E. J. Moeran (*Four Songs from 'ASL'*), v, pf
2. 1940: C. W. Orr (*Three Songs from 'ASL'*), v, pf
3. n.d.: John R. Williamson, Bar, pf

**LVI: 'The Day of Battle'**

1. 1996: John Shepherd (*Loveliest of Trees*), spkr, synths
2. 1996: John Shepherd (*Loveliest of Trees*), v, Northumbrian Smallpipes, str, rec, pf, synths, gui, b
3. 2001: Matthew Slater, T, str qt
4. n.d., John R. Williamson, Bar, pf

**LVII: 'You smile upon your friend today'**

1. 1921: John Ireland (*The Land of Lost Content*), v, pf
2. 1996: John Shepherd (*Loveliest of Trees*), skpr, synths
3. 1999: Paul Adrian Rooke (*When I was in Love with You*), high v, pf
4. 2004: Ronald Corp (*The Music of Housman*), T, pf

**LVIII: 'When I came last to Ludlow'**

1. c.1915: Willie B. Manson (*Three Poems from 'ASL'*), v, pf
2. 1916: E. J. Moeran (*Four Songs from 'ASL'*), v, pf
3. 1917: Harry Stuart Goodhart-Rendel (*Four Songs from 'The SL [sic]'*), v, pf
4. 1917: Morfydd Owen, v, pf
5. 1948: John Raynor, op. 186, v, pf
6. 1966: Geoffrey Allen (*Bredon Hill*), T, pf
7. 1968: John Jeffreys, v, pf
8. 1976–c.1983; 'reconstructed' 2004: Al Summers (*ASL*), Ct or Bar, pf
9. 1996: Steve Dunachie (*Loveliest of Trees*), v, pf, euph, s sax, gui
10. n.d.: Clifford Curzon, v, pf
11. n.d., rev. 2002: John R. Williamson, v, pf

**LIX: 'The Isle of Portland'**

1. 1940: C. W. Orr, v, pf
2. pre-1946: Thomas Dunhill
3. 1976–c.1983, 'reconstructed' 2004: Al Summers (*ASL*), Ct or Bar, pf
4. 1998, rev. 2002: John R. Williamson, Bar, pf

**LX: 'Now hollow fires burn out to black'**

1. 2004: Ronald Corp (*The Music of Housman*), T, pf
2. n.d., rev. 2002: John R. Williamson, v, pf

**LXI: 'Hughley Steeple'**

1. 1934: C. W. Orr (*Cycle of Songs from 'ASL'*), v, pf
2. 1947: John Raynor, v, pf
3. 1976: Robin Field (*When I was One-and-Twenty*), v, pf
4. n.d.: Desmond Hayes-Lynge, Bar, pf

5. n.d.: John R. Williamson, Bar, pf

**LXII: “Terence, this is stupid stuff”**

1. 1929: Stanley Wilson, TTBB, Bar solo, pf
2. 1996: Patrick Gowers, v, jazz-classical ens

**LXIII: ‘I hoed and trenched and weeded’**

1. 1981: John Mitchell, T, str qt
2. 1987: Martin Leadbetter, v, pf
3. n.d.: John R. Williamson, Bar, pf



## Catalogue 3: Settings Listed by Composer

This catalogue lists *Shropshire Lad* settings by composer and gives full bibliographic information. It tells how the author obtained authorized copies and, when known, gives details of commissions, dedications and first performances. It also gives discographical information about popular settings. Housman's Roman number appears when a composer's title differs from the poem's title or first line. Publishers and living composers can be found with the help of the Internet, the *British and International Music Yearbook*, the various national Music Information Centres or the British Music Society. Blanks indicate where information was not forthcoming, despite repeated requests. *LP*, *MP* and *AP* refer to Housman's *Last Poems*, *More Poems* and *Additional Poems*.

The author believes that compositions marked with an asterisk (\*) are included for the first time in a *Shropshire Lad* catalogue. They do not appear in Gooch and Thatcher (1976), Banfield (1985), Lewis (1997) or Pilkington (2003).

Abbreviations are those used in *Grove Music Online* (2005).

### **Adams, Stephen (alias for Maybrick, Michael) (1844–1913)**

Title: 'When I was one-and-twenty'  
Score: v, pf  
Published: 1904, Boosey  
Purchase: File copy not found

### **Ainsworth, Robert L.**

Title: 'On the idle hill of summer'  
Score: v, pf, 5 pp.  
Published: 1932, Boosey  
Purchase: Boosey & Hawkes, custom pr.

### **Alexander, Arthur (1891–1961)**

Title: \*Unnamed cycle of six songs (1913–17). 4: 'Think no more, lad'; 5: 'Oh, when I was in love with you'  
Other text: James Stephens, Robert Bridges, W. B. Yeats  
Score: v, pf, 2+2 pp., comp.'s autograph  
Composed: Oct? 1913, Bromley, Kent; 6 Mar. 1917, London NW  
Purchase: Swain-Alexander Trust

### **Allen, Geoffrey (1927–)**

Title: \**Bredon Hill*, op. 10. 1: 'When I came last to Ludlow'; 2: 'Loveliest of trees'; 3: 'Twice a week the winter thorough'; 4: 'Reveille'; 5: 'On the idle hill of summer'; 6: 'White in the moon'; 7: 'Tis time, I think, by Wenlock town'; 8: 'Bredon Hill'  
Score: T, pf, 36 pp.  
Composed: 1966, Perth, Australia  
Published: 1995, Keys Press, Perth, Australia  
Purchase: Keys Press

### **Andrews, H(erbert) K(ennedy) (1904–1965)**

Title: \*'Into my heart an air that kills'  
Score: v, pf, 2 pp., comp.'s holograph  
Composed: 1927?  
Purchase: Royal College of Music Library, with authorization

### **Arditti, David (1964–)**

Title: \**Thoughts of Youth*, op. 2. 3: 'Loveliest of trees'  
Other text: Lord Byron, Longfellow, Thomas Hood  
Score: Bar, pf, 2 of 13 pp., cptr typeset  
Composed: 1990–99  
First perf.: 2 May 1999, Nigel Cassidy (Bar), Olivia Travers (pf), Stanmore Church, London  
Purchase: comp.

**Armstrong, Thomas (1898–1994)**

Title: \**Five Short Songs*. 2: 'Into my heart an air that kills'  
Other text: Robert Bridges, Alec de Candole, Philip Sidney, Alfred Tennyson  
Score: v, pf, 2 pp.  
Dedication: 'A.S.O.'  
Published: 1920, Sydney Acott  
Purchase: British Library, with authorizing letter from A. M. Heath & Co., Lond.  
Title: "'Tis time, I think, by Wenlock town'  
Score: 3-pt women's (or children's?) vv (div.), pf, 4 pp.  
Dedication: "For Ursula Bradstock"  
Published: 1934, Curwen  
Purchase: William Elkin, ex-stock

**Bailey, Raewyn (1948–)**

Title: \*"'Tis time, I think, by Wenlock town'  
Score: Bar, pf, 4 pp., cptr typeset  
Composed: 1997 (for EPSS competition)  
Purchase: comp.  
Title: \*'Say, lad, have you things to do?'  
Score: Bar, pf, 3 pp., cptr typeset  
Composed: 1990s  
Purchase: comp.

**Bainbridge, Simon (1952–)**

Title: \* "'Tis time, I think'  
Score: S, str qt  
Composed: 1996  
Commission: by The Housman Society, for *ASL* centenary  
First perf.: 20 July 1996, Mary Wiegold (S), Composers Ensemble (str qt), Ludlow Assembly Rooms  
Purchase: Novello, Special Order Edition

**Barrell, Joyce (1917–1989)**

Title: *Two Songs*, op. 18. 2: 'Think no more, lad'  
Other text: from *LP*  
Score: v (S, A or T), unacc., 2 pp., comp.'s holograph  
Composed: Oct. 1961  
Dedication: 'For Dora' (Alto version only)  
Purchase: Britten-Pears Library, with permission of Margaret Barrell  
Title: 'Think no more, lad', op. 46  
Score: SSA, unacc., 4 pp., comp.'s holograph  
Composed: 1971  
Dedication: 'For Pamela Cook and the Cantamus Ensemble'  
Purchase: Britten-Pears Library, with permission of Margaret Barrell

**Bax, Arnold (1883–1953)**

Title: *Three Songs*. 1: 'Far in a western brookland'; 3: 'When I was one-and-twenty'  
Other text: S. MacCarthy alias Bax  
Score: v, pf, 5+4=9 pp.  
Dedication: 1: 'To Frederic Austin'; 3: 'To Harriet Cohen'  
Published: 1920, Enoch; 1994, Thames  
Purchase: William Elkin, ex-stock

**Bayford, Frank (1941–)**

Title: \**The Passéd Time*, op. 11. 6 of 6: "'Tis time, I think, by Wenlock town'  
Other texts: Spenser, Raleigh, Shelley, Meredith, from *MP*  
Score: T, ob, cptr typeset  
Composed: 1975, rev. 1995  
Purchase: comp.

**Baynon, Arthur (1889–1954)**

Title: \**A Shropshire Lad* (Five Sketches for Piano after Verses by A. E. Housman). 1: 'Wenlock Town'; 2: 'In Valleys of Springs of Rivers'; 3: 'White in the moon the long road lies'; 4: 'With rue my heart is laden'; 5: 'The Bredon Bells'  
Score: pf solo, 6 pp.  
Dedication: 'To Oscar Scillitoe Esq'  
Published: 1922, Augener  
Purchase: Stainer & Bell, authorized photocopy

**Berkeley, Lennox (1903–1989)**

Title: *Five Housman Songs*, op. 14, no. 3. 2: 'The street sounds to the soldiers' tread'; 4: 'Look not in my eyes, for fear'  
Score: v, pf, 4+3 pp.  
Dedication: 'To Peter Fraser'  
Composed: 1940  
Published: 1983, Chester  
Purchase: ChesterNovello, ex-stock

**Berkeley, Michael (1948–)**

Title: \**Nettles*. 1 of 2: 'Nettles' (xvi)  
Other text: Edward Thomas  
Score: S, pf, typeset  
Composed: 9/VIII/03, Wales  
Commission: by 21<sup>st</sup> Presteigne Festival  
First perf.: 25 Aug. 2003, Gillian Keith, S; Simon Lepper, pf; St Andrew's Church  
Purchase: OUP, print on demand

**Bigham, Ned (1966–)**

Title: \*'Blue Remembered Hills' (XL)  
Score: T, str qt, 4 pp., 'amended at rehearsal 20/6/01'  
Composed: 2001  
Commission: by Solaris [string] Quartet  
First perf.: 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St. Lawrence Parish Church, Ludlow  
Purchase: comp.

**Bliss, Arthur (1891–1975)**

Title: 'Wenlock Edge' (xxxix)  
Score: v, pf, 3 pp., holograph  
Composed: 1914  
Purchase: Bliss Archive, Cambridge Univ. Library, with permission of Lady Bliss  
Title: 'When I was one-and-twenty'  
Score: v, pf  
Published: 1924, G. Ricordi, New York  
Purchase: British Library, with authorizing letter from Lady Bliss

**Bolton, Polly (1950–)**

Title: \**Loveliest of trees*. 'Oh see how thick the goldcup flowers'  
Score: v, unacc.  
Recording: 1996, *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (CD, unidentified), Lanes End Studio, Farlow, nr. Kidderminster  
Purchase: comp.

**Boughton, Rutland (1878–1960)**

Title: 'The street sounds to the soldiers' tread'  
Score: v, pf, 2 pp., comp.'s holograph  
Composed: '20.10.40'  
Purchase: British Library, with authorizing letter from Rutland Boughton Trust

**Boyle, Malcolm (1902–1976)**

Title: \**Four Love Lyrics*. 1: ‘Loveliest of trees’  
Score: v, pf, 3 pp.  
Other text: Philip Sidney, Thomas Hood, Shelley  
Composed: 1940s  
Dedication: ‘For Ruby’  
Published: 1995, Paraclete Press, Orleans, Mass.  
Purchase: Paraclete, ex-stock

**Boyle, Margaret**

Title: [Two] *Songs of Regret*. 1: ‘’Tis time, I think, by Ludlow town’; 2: ‘Into my heart an air that kills’  
Score: v, pf, 9 pp.  
Published: 1915, Weekes  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Braithwaite, Warwick (1896–1971)**

Title: \*‘Loveliest of trees’  
Score: T, pf, 2 pp., comp.’s autograph  
Composed: 1931  
Purchase: Alexander Turnbull Library, Wellington, NZ, with permission of Nicholas Braithwaite

**Branson, David (1909–)**

Title: ‘Look not in my eyes’  
Score: v, pf, 4 pp.  
Dedication: ‘To Carol Squire’  
Published: 1939, OUP  
Purchase: Banks, Oxford Music on Demand

Title: ‘The Unseen Spring’ (XXXIX)

Score: v, pf, 3 pp.  
Dedication: ‘To Cecile Lanyon’  
Published: 1939, OUP  
Purchase: Banks, Oxford Music on Demand

Title: *Three Poems*. 1: ‘The Wild Cherry’ (II); 2: ‘Reveille’; 3: ‘On your midnight pallet lying’  
v, pf

Score: c.1939  
Composed: score not found  
Location: Gooch and Thatcher 3517; Lewis (2004) 102.003, 104.001, 111.001  
Source:

**Brough, Harvey (1957–)**

Title: \**A Song of Love* [12 poems]. 4: ‘When I was one-and-twenty’/‘To his coy mistress’.  
Other text: Andrew Marvell, Anon., Ben Okri, Shakespeare, Edmund Waller, John Donne, Emily Dickinson, Michael Drayton, Robert Herrick  
Score: AT solos, str, gui, 13 pp., cptr typeset  
Composed: May 2002  
First perf.: 27 June 2002, Jaqueline Dankworth, v; Harvey Brough, v and gui; Peter Hanson and Matthew Ward, vn; Nell Catchpole, va; Ben Davis, vc; Julian Siegel, db; St. Edmund’s Church, Southwold, Suffk.  
Purchase: Comp.

**Brown, James (1923–2004)**

Title: ‘White in the moon the long road lies’  
Score: v, pf, 3 pp., comp.’s autograph  
Composed: 1956  
Purchase: Leeds Univ. Library, with comp.’s permission

**Burrows, Benjamin (1891–1966)**

Title: *Thirteen Songs of A. E. Housman*. 3: 'The Long Road' (XXXVI); 4: 'The Poplars' (LII); 7: 'Bredon Hill'; 10: 'From far, from eve and morning'; 11: "'Is my team ploughing'  
Other text: from *LP*  
Score: v, pf, 4+3+6+2+4=19 pp., cptr typeset  
Composed: Mar.–Apr. 1927  
Published: 2003, Green Man Press  
Purchase: Cedric Lee, Green Man Press

**Bussey, Martin (1958–)**

Title: \**Blue Remembered Hills*. 1: 'Reveille'; 3: 'Into my heart'; 4: 'Oh, when I was in love with you'; 5: 'White in the moon'  
Other text: from *MP*.  
Score: Bar or T, pf, 18 pp., cptr typeset  
Composed: late 1990s (3: 8 Aug. 1997; 4: 21 July 1997)  
Purchase: comp.

**Butt, James (1929–2003)**

Title: \*'Loveliest of trees'  
Score: v, pf, 2 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.'s daughter, Myscha Aiken

**Butterworth, George (1885–1916)**

Title: *Six Songs from 'A Shropshire Lad'*. 1: 'Loveliest of trees'; 2: 'When I was one-and twenty'; 3: 'Look not in my eyes, for fear'; 4: 'Think no more, lad'; 5: 'The lads in their hundreds'; 6: "'Is my team ploughing'

Score: v, pf, 23 pp.  
Published: 1911, Augener  
Purchase: Stainer & Bell, ex-stock

Title: *'Bredon Hill' and Other Songs*. 1: 'Bredon Hill'; 2: 'Oh fair enough are sky and plain'; 3: 'When the lad for longing sighs'; 4: 'On the idle hill of summer'; 5: 'With rue my heart is laden'

Score: v, pf, 19 pp.  
Composed: 1912, Augener  
Purchase: Stainer & Bell, ex-stock  
Title: *A Shropshire Lad: Rhapsody for Orchestra*  
Score: orch, 24 pp. (Eulenburg pocket score, no. 1382)  
Composed: 1912  
First perf.: 1913, Arthur Nikisch (cond.), Leeds Festival  
Purchase: Boosey & Hawkes

**Carnell, Will (1938–)**

Title: \**A Song of the Open Road* [cant.]. 2: 'On moonlit heath'  
Other text: G. K. Chesterton, Robert Frost, H. C. Beeching, Ogden Nash, John Betjeman, Rudyard Kipling

Score: v, pf, 5 pp., cptr typeset  
Composed: 2002  
Purchase: Westerleigh Publications

Title: \**A Song of the Open Road* [cant.]. 2: 'On moonlit heath'  
Other text: G. K. Chesterton, Robert Frost, H. C. Beeching, Ogden Nash, John Betjeman, Rudyard Kipling

Score: SATB (div.), wind qnt, pf, 6 pp., cptr typeset; or SATB (div.), pf, 8 pp., cptr typeset  
Composed: 2002  
First perf.: Mar.–Apr. 2003, Lustleigh Village Choir, Ashburton Singers and insts  
Purchase: Westerleigh Publications

**Title:** \**Song of the Open Road* [cant.]. 2: 'On moonlit heath'  
**Other text:** G. K. Chesterton, Robert Frost, H. C. Beeching, Ogden Nash, John Betjeman, Rudyard Kipling  
**Score:** SSA, pf, 6 pp., cptr typeset  
**Composed:** 2002  
**First perf.:** Junior choir, King Edward VI College, Devon  
**Purchase:** Westerleigh Publications

**Carr, Gordon (1943–)**

**Title:** \**Seeds That Never Grow* [6 Housman poems]. 2: 'Lovers' Ills' (VI)  
**Other text:** from *LP* and *AP*  
**Score:** SATB chorus (div.), 6-pt brass, pf, perc, 53 pp., comp.'s autograph.  
**Composed:** 1986, Canterbury  
**Commission:** Rosslyn Hill Choir; funds from Greater London Arts.  
**First perf.:** 9 Nov. 1986, Rosslyn Hill Choir and Opus 16/George Woodcock, pf: Richard Dunster-Sigtermans, ad hoc brass, Rosslyn Hill Chapel, Hampstead, Lond.  
**Purchase:** comp.

**Chisholm, Erik (1904–1971)**

**Title:** \*'The Offending Eye' (XLV)  
**Score:** v, pf, 3 pp.  
**Composed:** 1926  
**Purchase:** Scottish Music Information Centre

**Clark, Keith (1927–)**

**Title:** \**Three Songs from 'A Shropshire Lad'*. 1: 'With rue my heart is laden'; 2: 'When I was one-and-twenty'; 3: 'Far in a western brookland'  
**Score:** T, SATB (div.), unacc. 16 pp.  
**Published:** 1978, Roberton  
**Purchase:** Goodmusic, ex-stock

**Clucas, Humphrey (1941–)**

**Title:** \**Airs and Dances*. 2: 'Into my heart an air that kills'  
**Other texts:** from *LP* and *MP*, Théodore de Banville  
**Score:** Ct, pf, 18 pp., cptr typeset  
**Composed:** 2: 1995; remainder: 2002  
**Dedication:** 'for Simon Gay'  
**Published:** 2: *Through Time and Place to Roam* (Salzburg: Univ. of Salzburg, 1995), pp. 66–67  
**Purchase:** complete cycle from comp.

**Cockshott, Gerald (1915–1979)**

**Title:** 'The Cherry Tree' (II)  
**Score:** v, pf  
**Composed:** 1939  
**Location:** score not found  
**Source:** Gooch and Thatcher 3276

**Collingwood, Christopher**

**Title:** \*  
**Score:**  
**Composed:**  
**Dedication:**  
**Purchase:** Fagus Music

**Corp, Ronald (1951–)**

**Title:** \**The Music of Housman* (twelve songs to poems by A. E. Housman). 1: 'Into my heart an air that kills'; 2: 'Oh, when I was in love with you'; 3: 'It nods and curtsseys and recovers'; 4: 'You smile upon your friend today'; 5: 'Now hollow fires burn out to black'; 12: 'Into my heart an air that kills'  
**Score:** T, pf, pp., cptr typeset  
**Composed:** July–Aug. 1974, rev. 2004  
**Purchase:** comp.

**Cory, Patrick**

Title: 'The Ploughman' (VII)  
Score: v, pf, 8 pp.  
Dedication: 'To C. I. Record'  
Published: 1932, Boosey  
Purchase: Boosey & Hawkes, custom print

**Cripps, Alfred Redgrave (1882–1950)**

Title: *Five Shropshire Lad Songs*. 1: 'The Lent Lily'; 2: 'When I was one-and-twenty'; 3: 'Look not in my eyes'; 4: 'The street sounds to the soldiers' tread'; 5: 'You smile'

Score: v, pf, 20 pp.  
Published: 1914, Stainer & Bell  
Purchase: Stainer & Bell, authorized photocopy

Title: *Nine Shropshire Lad Songs*. 1: 'Oh see how thick the goldcup flowers'; 2: 'It nods and curtseys and recovers'; 3: "'Is my team ploughing'; 4: 'Into my heart'; 5: 'Far in a western brookland'; 6: 'On the idle hill of summer'; 7: 'With rue my heart is laden'; 8: 'Think no more, lad'; 9: 'The lads in their hundreds'

Score: v, pf, 37 pp.  
Published: 1932, Augener  
Purchase: Stainer & Bell, authorized photocopy

**Crocker, David (1943–)**

Title: \*'When I was one-and-twenty'  
Score: Bar, pf, 2 pp., comp.'s holograph  
Composed: 27 June 1997 (English Poetry and Song Society competition entry)  
Purchase: comp.

**Crossland, Neil (1967–)**

Title: \*'Into my heart an air that kills'  
Score: T, str qt, 2 pp., cptr typeset  
Composed: 11–13 May 2001  
Commission: by Solaris [string] Quartet  
First perf.: 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St. Lawrence Parish Church, Ludlow  
Purchase: comp.

**Crump, Peter (1928–)**

Title: \*  
Score:  
Composed:  
Dedication:  
Purchase: comp.

**Csanyi-Wills, Michael (1975–)**

Title: \*'The Yoeman' (VII)  
Score: T, str qt, pf, 9 pp., cptr typeset  
Composed: 2001  
Commission: by Solaris [string] Quartet  
Dedication: 'For The Solaris Quartet'  
First perf.: 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St. Lawrence Parish Church, Ludlow  
Purchase: comp.

**Curzon, Clifford (1907–1982)**

Title: \*'When I came last to Ludlow'  
Score: v, pf, 2 pp., comp.'s holograph (inc.)  
Composed: n.d.  
Purchase: British Library, with authorization

**Dale, Gordon (1935–2001)**

Title: \*‘Loveliest of trees’, op. 17, no.2  
Score: 2-pt children’s vv, pf, 3 pp., comp.’s holograph  
Dedication: ‘For Warboys School’  
Composed: 1963  
Purchase: Piper Publications, custom pr.

**Dankworth, John (1927–)**

Title: \*‘When I was one-and-twenty’  
Score: C, cl  
First recorded: 6 Apr. 1983, Carnegie Hall, NYC (RCA Victor, long playing vinyl, 09026-61665-2, 1984)  
Purchase: comp.

**Daubney, Brian Blyth (1929–)<sup>1</sup>**

Title: \*‘Loveliest of trees’ (1<sup>st</sup> setting)  
Score: v, pf, 3 pp., cptr typeset  
Composed: 1951  
Purchase: comp.

Title: \*‘March’  
Score: v, pf, 5 pp., cptr typeset  
Composed: Aug. 1995  
Purchase: SibeliusMusic website

Title: \*‘The Lent Lily’  
Score: v, pf, 3 pp., cptr typeset  
Composed: Aug. 1995  
Purchase: SibeliusMusic website

Title: \*‘Gaze not in my eyes’ (xv)  
Score: v, pf, 2 pp., cptr typeset  
Composed: Nov. 2005  
Purchase: comp.

Title: \*‘Loveliest of trees’ (2<sup>nd</sup> setting)  
Score: v, pf, 2 pp., cptr typeset  
Composed: Nov. 2005  
Purchase: comp.

Title: \*‘Reveille’  
Score: v, pf, 2½ pp., cptr typeset  
Composed: Nov. 2005  
Purchase: comp.

Title: \*‘Bredon Hill’  
Score: v, pf, 4 pp., cptr typeset  
Composed: Nov. 2005  
Purchase: comp.

Title: \*‘Far in a western brookland’  
Score: v, pf, 3½ pp., cptr typeset  
Composed: Nov. 2005  
Purchase: comp.

Title: \*‘Soldier, I wish you well’ (xxii)  
Score: v, pf, 2½ pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.

Title: \*‘White in the moon’  
Score: v, pf, 2 pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.

Title: \*‘From far, from eve and morning’  
Score: v, pf, 1 p., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.



- Title: \*'When the lad for longing sighs'  
Score: v, pf, 2 pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.
- Title: \*'Is my team ploughing'  
Score: v, pf, 3 p., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.
- Title: \*'Twice a week the winter thorough'  
Score: v, pf, 2 pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.
- Title: \*'On the idle hill of summer'  
Score: v, pf, 2½ pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.
- Title: \**The Land of Lost Content*, Two Interlinked Poems. 1: 'With rue my heart is laden'; 2: 'Into my heart an air that kills'  
Score: v, pf, 3 pp., cptr typeset  
Composed: Dec. 2005  
Purchase: comp.

**de Beer, Alan**

- Title: 'When I was one-and-twenty'  
Score: v, pf, 3 pp.  
Dedication: 'To my mother'  
Published: 1936, Chester  
Purchase: British Library, without authorizing letter; copyright holder not found.

**del Riego, Teresa (1876–1968)**

- Title: 'The Cherry Tree' (II)  
Score: v, pf, fl or vn obbl, 5 pp.  
Performers: 'Sung by Miss May Busby'  
Published: 1938, Murdoch, Murdoch  
Purchase: British Library, with authorizing letter from International Music Publications

**Dowden, Hilda M.**

- Title: \**Six Songs*. 5: 'Far in a western brookland'  
Other texts: Ethna Carbery (Anna MacManus)  
Score:  
Published: 1906, Laudy & Co.  
Purchase: Copyright owner not found.

**Downes, David (1967–)**

- Title: \**The Rusted Wheel of Things* (X) (for contemporary dance)  
Other texts:  
Score:  
Published:  
Purchase:

**Dunachie, Steve**

- Title: \**Loveliest of Trees*. 'May Fair' (prelude to 'The Lads in their hundreds')  
Score: vns, synths, s sax (multi-track)  
Performers: comp. (vn, synths), Paul Dunmall (s sax)  
Recording: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (CD, unidentified, 1996), Lanes End Studio, Farlow, nr Kidderminster  
Purchase: Polly Bolton



**Title:** \**Loveliest of Trees*. 'When smoke stood up from Ludlow'; "'Farewell to barn and stack and tree'; 'Into my heart an air that kills'; 'Far in a western brookland'; 'When I came last to Ludlow'  
**Score:** v, backing vv, s sax, euph, str, guis, pf (multi-track)  
**Performers:** Polly Bolton (v), Kevin Dempsey (gui), comp. (vn, va, gui, pf), Paul Dunmall (s sax), John Hughes (euph)  
**Recording:** 1996, *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (CD, unidentified), Lanes End Studio, Farlow, nr Kidderminster  
**Purchase:** Polly Bolton

**Dunhill, Thomas (1877–1946)**

**Title:** 'The Isle of Portland'  
**Score:**  
**Published:** pre-1946  
**Source:** Gooch and Thatcher, 3245

**Duro, Stephen (1939–)**

**Title:** \*"'Is my team ploughing'  
**Score:** Bar, pf  
**Composed:** 2006  
**Purchase:** comp.

**Dyson, George (1883-1964)**

**Title:** 'Reveille'  
**Score:** unison vv, pf/org, 3 pp.; or unison vv, orch (lost)  
**Published:** 1926, Edward Arnold, pf/org; 1935, orch  
**Purchase:** Music Sales, custom pr.  
**Title:** *Three Songs of Courage*. 3: 'Reveille'.  
**Score:** SATB, pf/org, 5 pp. of 16 pp.; or SATB, orch  
**Published:** 1935, Novello  
**Purchase:** Music Sales, pf/org ex-stock

**Dyson, Gordon (1939–)**

**Title:** \*'Loveliest of trees'  
**Score:** v, pf, 7 pp., comp.'s autograph  
**Composed:** 1962, rev. 1969  
**First perf.:** 1962, Dartington Arts Centre (private)  
**Purchase:** comp.  
**Title:** \*'Into my heart an air that kills'  
**Score:** v, pf, 4 pp., comp.'s holograph  
**Composed:** n.d.  
**Purchase:** comp.  
**Title:** \*'White in the moon the long road lies'  
**Score:** v, pf, 9(?) pp., comp.'s autograph  
**Composed:** n.d.  
**Purchase:** comp.  
**Title:** \*'When I was one-and-twenty'  
**Score:** v, pf  
**Composed:** n.d.  
**Purchase:** comp.

**Easton, Michael (1954–2004)**

**Title:** \*  
**Score:**  
**Composed:**  
**Dedication:**  
**Purchase:**

**Edwards, Chris**

**Title:** \*'On Wenlock Edge'  
**Score:** v, pf  
**Composed:** 2006  
**First perf.:** Mar. 2006, Fiona Jones (v), comp. (pf), Bromsgrove School, Worcs.  
**Purchase:** comp.

**Edwards, Paul**

Title:

Score:

Composed:

Dedication:

Purchase: Fagus Music

**Elliott, Duncan**

Title: \*'Reveille'

Score: Bar, pf, 5 pp., comp.'s holograph

Composed: May 1996

Location: Graham Trew

**Evans, Charles (1941–)**

Title: \*'Into my heart an air that kills'

Score: Bar, pf, 3 pp., cptr typeset

Composed: 1995

Dedication: 'for Paul'

Purchase: Fagus Music

**Farrar, Ernest (1885–1918)**

Title: *Three Part Songs*, op. 29. 1: 'Oh, when I was in love with you'; 2: 'When I was one-and-twenty'; 3: 'Think no more, lad'

Score: ATBB, unacc., 10 pp., comp.'s holograph

Composed: pre-1918

Purchase: Bodleian Library, Oxford, with authorization

Title: \*[Three] *English Pastoral Impressions*, op. 26 [orch suite]. 2: 'Bredon Hill'; 3: 'Over the Hills and Far Away' [after 'On the idle hill of summer'<sup>2</sup>]

Score: orch, 12+17 pp of 42 pp.

Dedication: 'To R. Vaughan Williams'

Published: 1921, Stainer & Bell

Purchase: Stainer & Bell, authorized photocopy

**Ferguson, Barry (1942–)**

Title: \*'The quietest places under the sun' (L, 1<sup>st</sup> stanza only)

Score: Round for four equal vv, unacc., 1 p., comp.'s autograph

Composed: 7 June 2003, unperf.; a 1982 setting is lost.

Purchase: comp.

**Field, Robin (1935–)**

Title: *When I was One-and-Twenty*. 1: 'When I was one-and-twenty'; 2: 'The Land of Lost Content' (XL); 3: 'Hughley Steeple'; 4: 'Far in a western brookland'; 5: 'The Nettle' (XVI); 6: 'Loveliest of trees'

Score: v, pf, 23 pp.

Composed: 15 Nov. 1959 to 10 July 1960; 3 (9 Dec. 1976) replaces an earlier song.

Purchase: comp.

Title: \**Far in a Western Brookland* (diptych). 1: 'The Starlit Fences' (LII, stanza 4, line 1); 2: 'The Glimmering Weirs' (LII, stanza 4, line 2)

Score: small orch, 31 pp., comp.'s autograph (12–13 min.+ 4 min.); computer typeset post-2002

Composed: 7 Mar. 1973, Ellergreen

Purchase: comp.

Title: \**Two Housman Songs*. 1: 'From far' (XXXII); 2: 'When I was in love with you' (XVIII)

Score: T, unacc., 1+1 pp.

Composed: 15 June 2006, Ellergreen

Dedication: 'for Gary Higginson'

First perf:

Purchase: comp.

**Finnissy, Michael (1946–)**

Title: \**Silver Morning*. 2: 'In my own shire, if I was sad'  
Other texts: from *LP*  
Score: T, str qt, 12 of 23 pp., holograph  
Commission: South West Arts  
First perf.: 15 July 1995, Toby Spence (T), Julius Drake (pf), Kreutzer String Qt, Cheltenham Music Festival  
Published: 1993, OUP

**Finzi, Gerald (1901–1956)**

Poems: fragments of XIV, XV, XVII, XIX, XXII, XXIII, XXIV, XL, XLI and LII  
Composed: mostly 1920s  
Location: Finzi Trust(?)  
Source: *Housman Society Newsletter*, Sep. 2001

**Foss, Hubert (1899–1953)**

Title: 'The New Mistress'  
Score: v, pf, 7 pp.  
Dedication: 'To John Goss'  
Published: 1925, OUP  
Purchase: Banks, Oxford Music on Demand

**Freeman, Roland (1927–)**

Title: \**Those Blue Remembered Hills*. 3 of 3: 'Into my heart an air that kills'  
Score: Ct, str qt  
Composed: 2005  
Purchase: comp.

**Gardiner, H. Balfour (1877–1950)**

Title: 'The Recruit'  
Score: v, pf, 5 pp.  
Published: 1906, Goodwin & Tabb  
Purchase: Britten-Pears Library, with authorizing letter from Music Sales

Title: *Two Lyrics*. 2: 'When I was one-and-twenty'  
Other text: Shelley  
Score: v, pf, 3 of 5 pp.  
Perf.: 'Sung by Mr. William Higley'  
Published: 1908, Goodwin & Tabb  
Purchase: Univ. of Sheffield Library, with authorizing letter from Music Sales  
Title: 'When the lad for longing sighs'  
Score: Bar, orch (lost)  
Perf.: 1906, Queen's Hall, Lond.  
Source: Banfield (1985), p. 234

**Gardner, John (1917–)**

Title: \*'Loveliest of trees, the cherry now', op. 200  
Score: SATB chorus, unacc., 9 pp., (1¾ min.), comp.'s (?) holograph  
Composed: 1992  
First perf.: 4 Apr. 1992, Allegri Singers/Louis Halsey, Kingston Parish Church, Surrey  
Purchase: comp.  
Title: \**Three Poems from 'A Shropshire Lad'*, op. 226. 1: 'Into my heart an air that kills'; 2: 'Think no more, lad; laugh, be jolly'; 3: 'With rue my heart is laden'  
Score: SATB chorus, unacc., 7 pp., cptr typeset  
Composed: 1996  
Dedication: 'For Norman Morris and the Reading Phoenix Choir'  
First perf.: 7 June 1997, Reading Phoenix Choir/Norman Morris, Wellington College, Berks.  
Purchase: comp.

**Gerrard, Mollie (1927–)**

Title: \*'When I was one-and-twenty'  
Score: v, pf, 1p., cptr typeset  
Composed: c.1995  
Purchase: comp

**Gibbs, Armstrong (1889–1960)**

Title: 'When I was one-and twenty'  
Score: v, pf, 4 pp.  
Composed: 1921  
Published: 1924, Curwen; 1998, Novello  
Purchase: ChesterNovello, ex-stock

**Gibbs, Christopher (1938–)**

Title: \*'Wenlock Edge' (xxxix)  
Score: v, pf, 2 pp., cptr typeset  
Composed: 1970s, Ludlow  
Purchase: comp

**Godwin, Joscelyn (1945–)**

Title: \**Carmina Amoris* [cant.]. 'When I was one-and-twenty'  
Score: SA and insts in two spatially separated groups, 8 pp. of 37 pp., comp.'s autograph  
Dedication: 'This work is written especially for Thomas Sokol and the Cornell University Chorus, and is dedicated to my loved ones, past, present and future'.  
Composed: 1967  
View: Cornell University Chorus library, USA

**Golightly, David**

Title:\* \**Blue Remembered Hills*.  
Other text:  
Score:  
Composed:  
Purchase: comp.

**Goodhart-Rendel, Harry Stuart (1887–1959)**

Title: *Four Songs from 'The Shropshire Lad'* [sic]. 1: 'Think no more, lad'; 2: 'The Recruit'; 3: 'The Lent Lily'; 4: 'When I came last to Ludlow'  
Score: v, pf, 13 pp.  
Published: 1917, Weekes  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Gould, Jenny**

Title: \**Two Songs from 'A Shropshire Lad'*. 1: LIV; 2: XLIX  
Score: T, str qt,  
Composed: 12.12.99  
Commission: by Solaris [string] Quartet  
First perf.: 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St. Lawrence Parish Church, Ludlow  
Purchase: comp.

**Gowers, Patrick (1936–)**

Title: "'Terence, this is stupid stuff'  
Score: v, jazz-classical ens  
First perf.: 28 June 1996, St Laurence's Church, Ludlow  
Recording: 1996, *Jacqui Dankworth and New Perspectives* (Spotlite Jazz CD SPJ 559), Gateway Studios, Kingston Univ., Kingston-Upon-Thames  
Purchase: CD: Spotlite Jazz

**Gray, Alan (1855–1937)**

Title: 'Bredon Hill'  
Score: v, pf, 6 pp.  
Published: 1936, OUP  
Purchase: Banks, Oxford Music on Demand

**Gurney, Ivor (1890–1937)**

Title: 'On your midnight pallet lying'  
Score: v, pf, 3 pp.  
Composed: Nov. 1907  
Published: 1998, Thames  
Purchase: William Elkin

- Title: 'On Wenlock Edge'  
Score: v, pf, 4 pp., holograph perhaps by Marion Scott<sup>3</sup>  
Composed: Nov. 1917, Arras, Ypres  
Purchase: Gloucestershire County Council Libraries and Information, with authorization
- Title: 'The Cherry Tree' (II)  
Score: v, pf  
Composed: 1918  
Location: score not found  
Source: Gooch and Thatcher, 3285
- Title: *Ludlow and Teme*. 1: 'When smoke stood up from Ludlow'; 2: 'Far in a western  
brookland'; 3: "'Tis time, I think, by Ludlow town'; 4: 'Ludlow Fair' (XXIII); 5: 'On the  
idle hill of summer'; 6: 'When I was one-and-twenty'; 7: 'The Lent Lily'  
Score: T, pf, 37 pp. or T, pf, str qt, 39 pp.  
Dedication: 'To the memory of Margaret Hunt'  
Composed: Christmas 1920, St. Michaels, High Wycombe  
Published: 1923, Stainer & Bell  
Purchase: Stainer & Bell, ex-stock
- Title: *The Western Playland (and of Sorrow)*. 1: 'Reveille'; 2: 'Loveliest of trees'; 3: 'Golden  
Friends' (LIV); 4: 'Twice a week'; 5: 'The Aspens' (XXVI); 6: "'Is my team ploughing';  
7: 'The Far Country' (XL); 8: 'March'  
Score: Bar, pf, 37 pp. or Bar, pf, str qt, 54 pp.  
Dedication: 'To "Hawthornden"'  
Composed: 1908–21, Gloucester, Lond., Crickley Hill, High Wycombe  
Published: 1926, Stainer & Bell  
Purchase: Stainer & Bell, ex-stock

**Hamilton, Janet**

- Title: 'By Wenlock Town' (XXXIX)  
Score: v, pf, 3 pp.  
Composed: Oct. 1917  
Published: 1918, Winthrop Rogers  
Purchase: Boosey & Hawkes, custom print
- Title: 'The Cherry Tree' (II)  
Score: v, pf, 4 pp.  
Composed: Oct. 1918  
Published: 1919, Winthrop Rogers  
Purchase: Boosey & Hawkes, custom print
- Title: 'Bredon Hill'  
Score: v, pf, 7 pp.  
Composed: May 1918  
Published: 1919, Winthrop Rogers  
Purchase: Boosey & Hawkes, custom print
- Title: 'With rue my heart is laden'  
Score: v, pf, 2 pp.  
Published: 1918, Winthrop Rogers  
Purchase: Boosey & Hawkes, custom print

**Hanson, Geoffrey (1939–)**

- Title: \**Now Welcom Somer*. 5 of 7: 'On the idle hill of summer'  
Other text: Geoffrey Chaucer, Christina Rossetti, Robert Louis Stevenson, William E. Henley,  
Gervase Hardy, William Morris  
Score: SATB (div.), unacc., 4 pp., cptr typeset 2004  
Composed: 1978  
First perf.: 22 June 1978, Square Singers of St. James's/comp, St. James's Church Piccadilly, Lond.  
Purchase: comp.

**Harrison, Julius (1885–1963)**

Title: *Bredon Hill* (rhapsody)  
Score: vn, orch or vn pf red., 14 pp. (pf red.), (12¼ min.); stanza 2 of XXI appears under title.  
Composed: 5 May 1941, Malvern  
Dedication: 'To Winifred Barrows, Lawnside, Malvern'  
Published: 1942, Hawkes  
Purchase: Boosey & Hawkes, ex-stock

**Harvey, Frank (1939–)**

Title: \*'On the idle hill of summer'  
Score: Bar, pf, 4 pp., cptr typeset  
Composed: 1997–98  
Purchase: comp.  
Title: \*'With rue my heart is laden'  
Score: Bar, pf, 1p., cptr typeset  
Composed: 1997–98  
Purchase: comp.

**Hayes-Lynge, Desmond**

Title: \*'A Grecian Lad' (xv)  
Score: T, pf,  
Composed:  
Purchase: comp.  
Title: \*'Bredon Hill'  
Score: Bar, pf,  
Composed:  
Purchase: comp  
Title: \*'Hughley Steeple'  
Score: Bar, pf,  
Composed:  
Purchase: comp.  
Title: \*'Keeping Sheep by Moonlight' (ix)  
Score: Bar, pf,  
Composed:  
Purchase: comp.  
Title: \*'The Recruit' (excerpt)  
Score: Bar, pf,  
Composed:  
Purchase: comp.  
Title: \*'Be still my soul, be still' (XLVIII)  
Score: med. v, pf,  
Composed:  
Purchase: comp.

**Healey, Derek (1936–)**

Title: \**Before the World is Old: Seven Songs from 'The Shropshire Lad'* [sic]. 1: 'Loveliest of trees'; 2: 'Think no more, lad'; 3: 'When I watch the living meet'; 4: 'Oh see how thick the goldcup flowers'; 5: 'White in the moon the long road lies'; 6: 'When the lad for longing sighs'; 7: "'Tis time, I think, by Wenlock town'  
Score: SATB chorus (div.), pf ad lib, 20 pp., (15 min.), comp.'s autograph  
Composed: 1986  
First perf.: 13 Mar. 1987, The Chamber Singers/James A. Miller, Marla Lowen (pf), Central Lutheran Church, Eugene, Oregon, USA  
Purchase: Canadian Music Centre

**Herbert, Muriel**

Title: 'Loveliest of trees'  
Score: v, pf, 3 pp.  
Dedication: 'To Mr. and Mrs. F. C. Nicholls'  
Published: 1923, Augener  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Hofmann-Engl, Ludger (1964–)**

Title: \**Three Poems from Housman's 'A Shropshire Lad'*. 1: 'In truth in hearts that perish'; 2: 'Oh, sick I am to see you'; 3: 'Loveliest of trees, the cherry now'  
Score: SATB chbr choir, unacc., 3+7+3 pp., cptr typeset  
Composed: 2004  
Purchase: Composers' Library (Kevin Bates)

**Hold, Trevor (1939–2004)**

Title: \*'Loveliest of trees'  
Composed: 1957  
Location: lost  
Source: comp.

**Holloway, Robin (1943–)**

Title: *Four Housman Fragments*, op. 7. 1: 'Into my heart an air that kills'  
Other texts: from *MP*  
Score: S, cl, vn, pf, perc, comp.'s holograph  
Composed: May 1966, New College, Oxford  
Dedication: 'To Hugh Kyte'  
Published: 1966, OUP (not typeset)  
Purchase: comp.  
Title: *Georgian Songs*, op. 19. 2: 'With rue my heart is laden' v, pf, 14 pp.  
Other texts: Edmund Blunden; Walter de la Mare; James Stephens; Housman, *MP*; Frances Cornford  
Score: Bar, pf, 3 of 73 pp. comp.'s holograph  
Dedication: 'to Philip Grierson'  
Composed: 1972  
Published: 1972, OUP  
Purchase: Boosey & Hawkes, authorized custom pr.

**Holman, Derek (1931–)**

Title: \**The Swete Sesoun: Five Songs for Choirs and Piano*. 2: 'Loveliest of trees'  
Other text: Anon., William Blake, Robert Herrick, Thomas Dekker  
Score: SATB chorus (div.), unacc., 4 pp. of 29 pp., cptr typeset  
Dedication: 'To Margaret'  
Composed: 2000  
Commission: 'Commissioned by The Exultate Singers of Toronto through a grant from The Canada Council for the Arts'.  
Purchase: comp., via Canadian Music Centre.

**Horder, Mervyn (1910–1998)**

Title: *A Shropshire Lad*. 1: 'Loveliest of trees'; 2: 'Goldcups' (v); 3: 'The Lenten Lily' [*sic*] (XXIX); 4: 'When I was one-and-twenty'; 5: 'White in the moon'  
Score: v, pf, 14 pp.  
Published: 1980, Lengnick  
Purchase: Complete Music

**Howells, Herbert (1892–1983)**

Title: 'Far in a western brookland' and others unspecified (n.d.)  
Location: Destroyed by composer.  
Source: C. Palmer (1978), 16

**Hughes, Laurence Armstrong (1952–)**

Title: \**The Wood of Dreams: Nine Poems of A. E. Housman*. 2: 'There pass the careless people'; 6: 'Far in a western brookland'; 7: 'Reveille'; 9: 'Tis time, I think, by Wenlock town'  
Other text: from *LP* and *MP*  
Score: T, pf, 4+4+6+3 pp., cptr typeset  
Composed: 1996  
Purchase: SibeliusMusic website



**Ireland, John (1872–1969)**

- Title: 'The Heart's Desire' (x, stanzas 3–5)  
Score: v, pf, 4 pp.  
Published: 1917, Winthrop Rogers  
Purchase: Stainer & Bell, ex-stock
- Title: 'Hawthorn Time' (XXXIX)  
Score: v, pf, 3 pp.  
Published: 1919, Winthrop Rogers  
Purchase: Stainer & Bell, ex-stock
- Title: *The Land of Lost Content*. 1: 'The Lent Lily'; 2: 'Ladslove' (xv); 3: 'Goal and Wicket' (xvii); 4: 'The Vain Desire' (xxxiii); 5 'The Encounter' (xxii); 6: 'Epilogue' (lvii)  
Score: v, pf, 17 pp.  
Published: 1921, Augener  
Purchase: Stainer & Bell, ex-stock
- Title: 'Epilogue: Spring will not Wait' (xxxix) from *We'll to the Woods No More*  
Score: pf solo, 4 pp.  
Composed: 'for February 22nd 1927'  
Published: 1928, OUP  
Purchase: Stainer & Bell, ex-stock
- Title: *Three Pastels*. 1: 'A Grecian Lad' (xv, stanza 2)  
Other texts: Book of Psalms, Shakespeare  
Score: pf solo, 3 pp., ('re-written from an early MS'); xv, stanza 2 appears under title  
Published: 1941, Gallaird  
Purchase: Stainer & Bell, ex-stock

**Jardine, O. M. (Landauer, Monica)**

- Title: \*'Loveliest of trees'  
Score: v, pf, 2 pp., holograph by Bryan Boulter  
Composed: 1944  
Location: Bryan Boulter (bryan.boulter@cps.gsi.gov.uk)
- Title: \*'When I was one-and-twenty'  
Score: v, pf, 1 p., holograph by Bryan Boulter  
Composed: 1944  
Location: Bryan Boulter (bryan.boulter@cps.gsi.gov.uk)
- Title: \*'Oh, when I was in love with you'  
Score: v, pf, 2 pp., holograph by Bryan Boulter  
Composed: 1944  
Location: Bryan Boulter (bryan.boulter@cps.gsi.gov.uk)

**Jeffreys, John (1927–)**

- Title: 'If it chance your eye offend you'  
Score: v, pf, 2 pp.  
Composed: 24–27 Oct. 1964, Cheshunt  
Published: 1983, *Book of Songs* (unedited facsimile edition), Robertson  
Purchase: Goodmusic
- Title: 'When I was one-and-twenty'  
Score: v, pf, 2 pp. (2 min.)  
Composed: Oct. 1964  
Published: 1990, *Third and Last Book of Songs* (unedited facsimile edition), Robertson  
Purchase: Goodmusic
- Title: 'With rue my heart is laden'  
Score: v, pf, 2 pp. (2 min.)  
Composed: Oct. 1964, Cheshunt  
Dedication: 'To Dr. André Lequet'  
Published: 1990, *Third and Last Book of Songs* (unedited facsimile edition), Robertson  
Purchase: Goodmusic

- Title: 'Tis time, I think'  
Score: v, pf, 2 pp.  
Composed: 7 Feb. 1968, Upshire  
Dedication: 'for Willard Cobb'  
Published: 1983, *Book of Songs* (unedited facsimile edition), Robertson  
Purchase: Goodmusic
- Title: 'When I came last to Ludlow'  
Score: v, pf, 2 pp. (2 min. 20 sec.)  
Composed: 7 Feb. 1968, Upshire  
Published: 1990, *Third and Last Book of Songs* (unedited facsimile edition), Robertson  
Purchase: Goodmusic
- Title: \*'Far Country' (XL)  
Score: high v, pf, 2 pp.  
Composed: 26–30 July 2004, Stansfield  
Dedication: 'for James Gilchrist'  
Published: 2006, Robertson  
Purchase: Goodmusic

**Johnson, Reginald**

- Title: 'In summertime on Bredon'  
Score: SCTB (div.), unacc., 10 pp.  
Dedication: 'For Miss D. Kindersley and her singers'  
Published: 1939, Elkin  
Purchase: Music Sales, custom pr.

**Jordan, John (1937–)**

- Title: \*'Oh see how thick the goldcup flowers'  
Score: Bar, pf, 5 pp., comp.'s holograph (4 min.)  
Composed: 12 Jan. 2004  
Purchase: comp.
- Title: \*'On moonlit heath and lonesome bank'  
Score: Bar, pf, 2 pp., comp.'s holograph (4½ min.)  
Composed: 16 Jan. 2004  
Purchase: comp.
- Title: \*'It nods and curtseys and recovers'  
Score: Bar, pf, 2 pp., comp.'s holograph (1 min., 10 sec.)  
Composed: 18 Jan. 2004  
Purchase: comp.

**Joseph, Jeffrey (1952–)**

- Title: \**Luck and Other Songs*. 4: 'When I was one-and-twenty'  
Other text: Dennis McHarrie, Edmund Blunden, W. B. Yeats, John Betjeman, Ernest Dowson  
Score: T, pf, 3 pp., comp.'s holograph  
Composed: Spring, 2002  
Dedication: for Mark Bushby  
Purchase: comp.

**Josir, Jules**

- Title: 'With rue my heart is laden'  
Score: v, pf, 2 pp.  
Published: 1915, Weekes  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Kimpton, Geoffrey (1927–)**

- Title: \*'The Lent Lily'  
Score: v, pf, 4 pp., cptr typeset  
Composed: 1997(?) (for EPSS competition, 1997)  
Purchase: comp.

**King, Matthew (1967–)**

- Title: \*'Oh, when I was in love with you'  
Score: T, hn in F (notated in C), 2 pp., cptr typeset  
Composed: 12 Jan. 2004  
Purchase: comp.

**Kirby, Kenneth (1928–)**

Title: \*'Tis time, I think, by Wenlock town'

Score: v, pf, 3 pp., comp.'s holograph

Composed: 1979

Dedication: 'To Sylvia' (comp.'s late wife)

Purchase: Musicair, c/o Georgina Colwell

Title: \*'When I was one-and-twenty'

Score: v, pf, 3 pp., comp.'s holograph

Composed: 1980

Purchase: Musicair, c/o Georgina Colwell

Title: \*'With rue my heart is laden'

Score: v, pf, 2 pp., comp.'s holograph

Composed: 1981

Purchase: Musicair, c/o Georgina Colwell

**Kirk, John**

Title: \*'Far in a western brookland'

Score: v, pf, 3 pp., comp.'s autograph

Composed: 15 Mar. 1943

Purchase: Scottish Music Centre

**Knight, Richard**

Title: \*'One and twenty' (XIII)

Score: v, pf

Composed: 1989

First perf.: Mar. 2006, James Hubbard (v), comp. (pf), Bromsgrove School, Worcs.

Purchase: comp.

**Lambert, Frank**

Title: 'The street sounds to the soldiers' tread'

Score: v, pf, 4 pp.

Performers: 'Sung by Miss Evie Greene'

Published: 1914, Stainer and Bell

Purchase: British Library, with authorizing letter from Stainer & Bell

**Langley, James (1927–1994)**

Title: \**The Coloured Counties* (idyll)

Score: orch, 14 pp, (6 min., 20 sec.), comp.'s holograph; (XXI, stanza 2 under title)

Composed: 1960s, rev. 1971

Perf.: broadcast late 1970s, Ernest Tomlinson, cond.

Purchase: Light Music Society, with authorization

**Latham, Robert (1942–)**

Title: \*'Loveliest of trees'

Score: SSA, pf, 9 pp. octavo, cptr typeset

Dedication: 'Written for Andy Moore and the Blockley Ladies Choir'

Commission: Blockley Ladies Choir

Composed: 2001

Purchase: comp.

**Lawson, Alexander (1929–)**

Title: \*'Loveliest of trees'

Score: v, chord symbols, comp.'s holograph

Composed: 2004

Purchase: comp.

**Lawson, Gordon (1931–)**

Title: \**A Shropshire Lad*. 1: 'The lads in their hundreds'; 2: 'With rue my heart is laden'; 3: 'Oh, when I was in love with you'; 4: 'Into my heart an air that kills'; 5: 'Think no more, lad; laugh, be jolly'

Score: Bar, pf, (8 min.), comp.'s autograph

Composed: 18 July 1957, Ellesmere

Purchase: comp., Alicante, Spain

**Leadbetter, Martin (1945–)**

- Title: \*'Tis time, I think, by Wenlock town'  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 19 July 1987  
Purchase: comp.
- Title: \*'When I was one-and-twenty'  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 14 June 1987  
Purchase: comp.
- Title: \*'This time of year a twelvemonth past'  
Score: v, pf, 4 pp., comp.'s autograph  
Composed: 28 June 1987  
Purchase: comp.
- Title: \*'The Lent Lily'  
Score: v, pf, 4 pp., comp.'s autograph  
Composed: 12 June 1987  
Dedication: 'for Vera'  
Purchase: comp.
- Title: \*'White in the moon'  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 22 June 1987  
Purchase: comp.
- Title: \*'I hoed and trenched and weeded'  
Score: v, pf, 1 pp., comp.'s autograph  
Composed: 26 July 1987  
Purchase: comp.
- Title: \*'The street sounds to the soldiers' tread'  
Score: B, pf, 3 pp., comp.'s autograph  
Composed: 6 Dec. 2002  
Dedication: 'for Kevin Whittingham'  
Purchase: comp.
- Title: \*'Oh fair enough are sky and plain'  
Score: v, pf, 2 pp., comp.'s autograph  
Composed: illegible  
Purchase: comp.
- Title: \*'Is my team ploughing'  
Score: v, pf, 5 pp., comp.'s autograph  
Composed: n.d.  
Purchase: comp.

**Leighton, Kenneth (1929–1962)**

- Title: \**Six Songs of Spring*. 1: 'Loveliest of trees'  
Other text: James Joyce, Walter de la Mare, Francis Thompson, John Masefield, Rupert Brooke  
Score: Bar, pf, 2 of 21 pp.  
Composed: 1951  
Purchase: Reid Music Library, Univ. of Edinburgh, with permission of The Kenneth Leighton Trust

**Ley, Henry G. (1887–1962)**

- Title: 'Far in a western brookland'  
Score: v, pf, 3 pp.  
Dedication: 'To my Wife'  
Published: 1921, Stainer & Bell  
Purchase: British Library, with authorizing letter from Stainer & Bell
- Title: 'White in the moon the long road lies'  
Score: v, pf, 3 pp.  
Dedication: 'To my Wife'  
Published: 1923, Stainer & Bell  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Lydiate, Frederick (1906–1978)**

Title:

Source: Lewis

**Manson, Willie B. (1896–1916)**

Title: *Three Poems from 'A Shropshire Lad'*. 1: 'When I came last to Ludlow'; 2: 'Loveliest of trees'; 3: 'Think no more, lad'

Score: v, pf, 12 pp.

Composed: c.1915

Published: 1920, Boosey

Purchase: Boosey & Hawkes, custom print

**Marillier, Christabel**

Title: 'A Farewell' (XXXIV, stanza 1 only)

Score:

Published: 1920, Curwen

Purchase:

Title: 'Loveliest of trees'

Score: v, pf, 4 pp.

Published: 1923, Boosey

Purchase: Boosey & Hawkes, custom print

Title: 'The Lent Lily'

Score:

Published: 1928, Chappell

Purchase:

**Marshall, Nicholas (1942–)**

Title: \*'Blue remembered hills' (XL)

Score: SATBarB, unacc., 4 pp., cptr typeset

Composed: 1993

First perf.: 1993, Torbay Amateur Operatic and Dramatic Society, Little Theatre, Baddacombe, Torquay

Purchase: comp.

**Matthews, David (1943–)**

Title: \**Two Housman Songs*. 1: 'Loveliest of trees'; 2: 'Far in a western brookland'

Score: v, str qt, 5+4 pp., (11 min.)

Composed: 1996

Commission: 1. by Housman Society for *ASL* centenary. (2. written later 'as a companion piece'.)

First perf.: 20 July 1996, 1: Mary Wiegold (S), Composers Ensemble, Ludlow Assembly Rooms

Published: 1996, Faber

Purchase: Faber, Faberprint

**McBirnle, Andrew (1971–)**

Title: \**Two Housman Songs*. 1: 'Loveliest of trees'

Other text: from *AP*

Score: med. v, pf, 5 pp., holograph

Composed: c.1998

Purchase: comp.

Title: \**Two Lyrics after Housman*. 1: 'Loveliest of trees'

Score: tuba, pf (arr. of version for v, pf)

Composed: c.1998

First perf.: 14 May 1998, Robert O'Byrne (tuba), Philip Drew (pf), Portsmouth Grammar School

Purchase: comp.

**McLain, John (1933–)**

Title: \*'Into my heart'

Score: v, pf, 4 pp., holograph

Composed: 2003

Dedication: 'To my friend Cynthia'

Purchase: comp.

**Mermikides, Milton (1971–)**

Title: \*'The Cherry Tree' (II)  
Score: T, str qt, 5 pp.  
Composed: 2001  
Commission: by Solaris [string] Quartet  
Dedication: 'For The Solaris Quartet'  
First perf.: 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St. Lawrence Parish Church, Ludlow  
Purchase: comp.

**Metcalfe, John (1946–)**

Title: \**In Time of Daffodils*. 1: 'The Lent Lily'  
Other text: William Wordsworth, Amy Lowell, Robert Herrick, John Keats,  
Score: Bar, pf  
Composed: 2006  
Commission: by Jeremy Huw Williams with funds from Arts Council of Wales and National Lottery  
First perf.: 7 Feb. 2006, Jeremy Huw Williams (Bar), Nigel Foster (pf), St. David's Hall, Cardiff  
Purchase: Composer

**Metcalfe, John (1946–)**

Title: \**In Time of Daffodils*. 1: 'The Lent Lily'  
Other text: William Wordsworth, Amy Lowell, Robert Herrick, John Keats,  
Score: Bar, orch  
Composed: 2006  
Commission: BBC Radio 3  
First perf.: 29 Sept. 2006, Jeremy Huw Williams (Bar), BBC National Orchestra of Wales/Jac van Steen, St. David's Hall, Cardiff  
Purchase: Composer

**Milvain, Hilda (1897–1981)**

Title: 'The Lenten Lily' [sic] (XXIX)  
Score: v, pf  
Published: 1925, Boosey  
Purchase:

**Mitchell, John (1946–)**

Title: \*'Tis time, I think, by Wenlock town'  
Score: high v, pf, 2 pp., cptr typeset  
Composed: 5 Feb. 1967; rev. 11 June 1984  
Purchase: Modus

Title: \*'Field and Lane' (v)  
Score: high v, pf, 5 pp., cptr typeset  
Composed: Aug. 1984, Palmarsh, Kent  
Purchase: Modus

Title: \*'Flowers' (LXIII)  
Score: T, str qt, 6 pp., cptr typeset  
Composed: 14 Jan. 1981, Palmarsh, Kent  
Purchase: comp.

**Moeran, E. J. (1894–1950)**

Title: *Four Songs from 'A Shropshire Lad'*. 1: 'Westward on the high-hilled plains'; 2: 'When I came last to Ludlow' ('On the Road to Ludlow'); 3: 'This time of year a twelvemonth past'; 4: 'Far in a western brookland'  
Score: v, pf, 19 pp.  
Composed: 1916  
Published: 1994, Thames  
Purchase: William Elkin

**Title:** *Ludlow Town*. 1: 'When smoke stood up from Ludlow' ('The Blackbird'); 2: 'Farewell to barn and stack and tree'; 3: 'Say, lad, have you things to do?'; 4: 'The lads in their hundreds' ('Ludlow')

**Score:** v, pf, 19 pp.

**Composed:** 1920

**First perf.:** 17 Dec. 1924, John Goss (v), G. O'Connor Morris (pf), Wigmore Hall, Lond.,

**Published:** 1924, OUP; 1994, Thames

**Purchase:** William Elkin

**Title:** 'Far in a western brookland'

**Score:** v, pf, 4 pp.

**Composed:** 1925 (major rev. of 1916 version)

**Published:** 1926, Winthrop Rogers; 1994, Thames

**Purchase:** William Elkin

**Title:** "'Tis time, I think, by Wenlock town'

**Score:** v, pf, 3 pp.

**Composed:** 1925

**Published:** 1926, Joseph Williams; 1994, Thames

**Purchase:** William Elkin

**Title:** 'Loveliest of trees'

**Score:** v, pf, 3 pp.

**Composed:** 1931

**Dedication:** 'To George Parker'

**Published:** 1932, Curwen; 1994, Thames

**Purchase:** William Elkin

**Title:** 'Oh fair enough are sky and plain' (version 1 of 3)

**Score:** v, pf, 4 pp.

**Composed:** June 1931

**Dedication:** 'To George Parker'

**Published:** 1957, Joseph Williams; 1994, Thames

**Purchase:** William Elkin

**Title:** 'Oh fair enough are sky and plain' (version 2 of 3)

**Score:** v, pf, 3 pp.

**Composed:** 1931–34(?)

**Published:** 1994, Thames

**Purchase:** William Elkin

**Title:** 'Oh fair enough are sky and plain' (version 3 of 3)

**Score:** v, pf, 3 pp.

**Composed:** 1934

**Published:** 1994, Thames

**Purchase:** William Elkin

**Moore, Allan (1954–)**

**Title:** \**Chill Heart of England*. 1: LX; 2: XXIII; 3: II; 4: XLIII; 5: XII; 6: VII; 7: XIV

**Score:** med.-high v, pf, 24 pp., holograph

**Composed:** 1 Aug. 1985 to 6 June 1986, Ealing

**Dedication:** 'To the glory of God'

**First perf.:** Feb. 1988, Carol Bishop (S), Karen Kingsley (pf), Southampton Art Gallery

**Purchase:** comp.

**Naftel, Frederick (1956–)**

**Title:** \*'Loveliest of trees'

**Score:** v, pf, pp.,

**Composed:**

**Purchase:** comp.

**Title:** \*'Clun' (L)

**Score:** v, pf, pp.,

**Composed:**

**Purchase:** comp.

Title: \*'Bredon Hill'  
Score: v, pf, pp.,  
Composed:  
Purchase: comp.

**Norris, David Owen (arr.) (1953–)**

Title: \*'The Recruit' by Henry Balfour Gardiner  
Score: v, orch  
Arranged: 1977  
Purchase: comp.?

**Orr, Charles Wilfred (1893–1976)**

Title: *Two Songs from 'A Shropshire Lad'*. 1: 'Tis time, I think, by Wenlock town';  
2: 'Loveliest of trees, the cherry'

Score: v, pf, 4 pp.  
Dedication: 1: 'To Philip Watson'; 2: 'To Heller Nicholls'  
Published: 1923, Chester  
Purchase: ChesterNovello

Title: 'The Carpenter's Son'

Score: v, pf, 5 pp.  
Dedication: 'To Philip Heseltine'  
Published: 1923, Chester

Purchase: Music Sales, authorized photocopy

Title: 'When the lad for longing sighs'

Score: v, pf, 3 pp.  
Dedication: 'To W. S. Drew'  
Published: 1923, Chester

Purchase: Music Sales, authorized photocopy

Title: 'When I was one-and-twenty'

Score: v, pf, 4 pp.  
Dedication: 'To F. Waterfield'  
Published: 1925, Chester

Purchase: Music Sales, authorized photocopy

Title: *Five Songs from 'A Shropshire Lad'*. 1: 'With rue my heart is laden'; 2: 'This time of year';  
3: 'Oh, when I was in love with you'; 4: 'Is my team ploughing'; 5: 'On your midnight  
pallet lying'

Score: v, pf, 15 pp.  
Dedication: 3: 'To Helga Baumann'  
Composed: 1924–27

Published: 1927, OUP

Purchase: Goodmusic (Roberton), print to order

Title: *Cycle of Songs from 'A Shropshire Lad'*. 1: 'Along the field'; 2: 'When I watch the living  
meet'; 3: 'The Lent Lily'; 4: 'Farewell to barn and stack and tree'; 5: 'Oh fair enough are  
sky and plain'; 6: 'Hughley Steeple'; 7: 'When smoke stood up from Ludlow'

Score: v, pf, 37 pp.

Dedication: 1: 'To W. R. Collett'; 2: 'To Walter Legge'; 3: 'To Dorothy Treseder'; 4: 'To Arnold Bax';  
5: 'To Maud Gaddum'; 6: 'To Richard Lynex'; 7: 'To Sinclair Logan'

Published: 1934, Chester

Purchase: Music Sales, authorized photocopy

Title: 'The Lads in their hundreds'

Score: v, pf, 4 pp.  
Dedication: 'To Sydney Northcote'  
Composed: 1936

Published: 1937, Stainer & Bell

Purchase: Goodmusic (Roberton), authorized photocopy

Title: *Three Songs from 'A Shropshire Lad'*. 1: 'Into my heart an air that kills'; 2: 'Westward  
on the high-hilled plains'; 3: 'Oh see how thick the goldcup flowers'

Score: v, pf, 14 pp.  
Published: 1940, Chester

Purchase: Music Sales, authorized photocopy



**Title:** 'The Isle of Portland'  
**Score:** v, pf, 4 pp.  
**Dedication:** 'To Robert Rowell'  
**Published:** 1940, Chester  
**Purchase:** Music Sales, authorized photocopy

**Owen, Morfydd (1891–1918)**

**Title:** \*'The street sounds to the soldiers' tread'  
**Score:** v, pf, 3 pp., comp.'s holograph  
**Composed:** July 1916, 23 Grosvenor Road, Westminster S.W.  
**Purchase:** Rhian Davies

**Title:** 'When I came last to Ludlow'  
**Score:** v, pf, 1 p.  
**Composed:** May 1917  
**Published:** 1923, Anglo-French Music; n.d., OUP  
**Purchase:** Banks, Oxford Print on Demand

**Peachey, Cedric (1947–)**

**Title:** \*'Into my heart an air that kills'  
**Score:** v, pf, 4 pp., cptr typeset  
**Composed:** 4 Oct. 2003, Putney; rev. 24 Nov. 2005, Putney  
**Dedication:** 'To Mr Rod Moulds'  
**First perf.:** 25 Feb. 2006, Nicholas Watts (T), James Longford (pf), Michael Nott Rotunda, Portsmouth Grammar School  
**Purchase:** SibeliusMusic

**Peel, Graham (1878–1937)**

**Title:** [Four] *Songs of a Shropshire Lad*. 1: 'Reveille'; 2: 'When the lad for longing sighs'; 3: 'Loveliest of trees'; 4: 'Say, lad, have you things to do?'

**Score:** v, pf, 10 pp.  
**Published:** 1910, Chappell  
**Purchase:** British Library, with authorizing letter from Banks

**Title:** 'In summertime on Bredon'  
**Score:** v, pf, 5 pp.  
**Published:** 1911, Chappell  
**Purchase:** International Music Publications, ex-stock

**Title:** 'Soldier, I wish you well'  
**Score:** v, pf, 3 pp.  
**Published:** 1911, Chappell  
**Purchase:** British Library, with authorizing letter from International Music Publications

**Pitfield, Thomas (1903–1999)**

**Title:** \*'Rue' (LIV)  
**Score:** v, pf, 2 pp., (1¾ min.), comp.'s autograph  
**Composed:** 1992  
**Purchase:** Archivist, Royal Northern College of Music, with authorization

**Pope, Peter (1917–1991)**

**Title:** \**Eleven Songs from 'A Shropshire Lad'*. 1: 'Oh see how thick the goldcup flowers'; 2: 'When I was one-and-twenty'; 3: ''Tis spring; come out to ramble'; 4: 'Loveliest of trees'; 5: 'The lads in their hundreds'; 6: 'With rue my heart is laden'; 7: 'On Wenlock Edge the wood's in trouble'; 8: 'Look not in my eyes'; 9: ''Tis time, I think, by Wenlock town'; 10: 'In summertime on Bredon'; 11: 'Far in a western brookland'

**Score:** v, pf, 62 pp., cptr typeset  
**Composed:** n.d. on MS  
**Purchase:** Micropress (Ro and Michael Hancock-Child)

**Priestley-Smith, Hugh (1888–??)**

Title: *From the West Country*. 1: 'Loveliest of trees'; 2: 'White in the moon'; 3: 'From far, from eve and morning'; 4: 'Into my heart an air that kills'; 5: 'Think no more, lad; laugh, be jolly'  
Score: v, pf, 17 pp.  
Composed: 'Birmingham, March, 1913'  
Published: 1913, Joseph Williams  
Purchase: Stainer & Bell, authorized photocopy  
Title: 'A Winter Requiem' (XLVI)  
Score: ATBB, unacc., 5 pp.  
Composed: Nov. 1913, rev. Nov. 1914  
Published: W. H. Priestley & Sons, 1915  
Dedication: 'To the Barfield Choir, Birmingham'  
Location: British Library; copyright holder not found.

**Procter-Gregg, Humphrey (1895–1980)**

Title: 'The Land of Lost Content' (XL)  
Score: v, pf, 4 pp.  
Published: 1934, Stainer & Bell  
Purchase: Stainer & Bell, authorized photocopy  
Title: \*'With rue my heart is laden'  
Score: B-Bar, pf, 2 pp., comp.'s holograph  
Composed: n.d.  
Purchase: Henry Watson Music Library, Manchester Central Library, with authorization  
Title: \*'The Land of Lost Content' (XL)  
Score: v, orch, 7 pp., comp.'s autograph  
Composed: n.d.  
Purchase: Henry Watson Music Library, Manchester Central Library, with authorization

**Radcliffe, Philip (1905–1986)**

Title: \*'Song from *A Shropshire Lad*' (XXIII)  
Score: v, pf, 3 pp. comp.'s holograph  
Composed: 13–17 June 1954, Cambridge  
Purchase: King's College Library, Cambridge, with authorization  
Title: \*'The Land of Lost Content' (XL)  
Score: v, pf, pp., comp.'s holograph  
Composed:  
Purchase: King's College Library, Cambridge, with authorization  
Title: \*'From far, from eve and morning'  
Score: v, pf, pp. comp.'s holograph  
Composed:  
Purchase: King's College Library, Cambridge, with authorization

**Rathbone, Jonathan, arr. (c.1955–)**

Title: \**Six Songs from 'A Shropshire Lad'* by George Butterworth. 1: 'The lads in their hundreds'; 2: 'Look not in my eyes'  
Score: 1: SSAATTBB, unacc. (2:07 min.); 2: SATTB (1:42 min.).  
Composed: 1991(?)  
Purchase: Peters Edition  
Recorded: Swingle Singers, *Pretty Ringtime*, SWINGCD 9 (1994)  
Title: \*'The Heart's Desire' (x, stanzas 3–5) by John Ireland  
Score: vocal ens, unacc. (2:06 min.)  
Composed: 1991(?)  
Purchase: Peters Edition  
Recorded: Swingle Singers, *Pretty Ringtime*, SWINGCD 9 (1994)  
Title: \**Six Songs from 'A Shropshire Lad'* by George Butterworth.  
Score: Bar, orch, cptr typeset  
Composed: 1991(?)  
Purchase: Peters Edition

**Raven, Michael (1938–)**

Title: *A Shropshire Lad*. 5: “‘Is my team ploughing’ (stanzas 1, 2, 5–8)  
Score: v, chord symbols, 1 p.  
Published: 1994, Michael Raven, *A Shropshire Lad: Housman Songs and Welsh Folk Tunes and Harp Music Arranged for Guitar*. (Ashley, Market Drayton: Michael Raven, n.d.)  
Recorded: 1994, *A Shropshire Lad: Michael Raven and Joan Mills*. (Michael Raven MR69, 1994)  
Purchase: score: Anglo-American Dance Service; CD: comp.  
Title: \*‘Loveliest of trees’  
Score: v, chord symbols, 1 p.  
First Rec.: 1996 (CD, *Taming the Dragon’s Strings*)  
Recorded: 1998, *My Old Friend; Michael Raven [gui] and Joan Mills [v]* (Michael Raven CD MR80, 1998)  
Purchase: comp.

**Raven, Michael (arr.) (1938–)**

Title: \**A Shropshire Lad*. ‘On Wenlock Edge the wood’s in trouble’; ‘Bredon Hill’; ‘[The] New Mistress’; ‘Along the field as we came by’; ‘Ludlow Recruit’ (III); ‘[The] True Lover’; ‘Goldcup Flowers’ (v); ‘Loitering with a vacant eye’; ‘Farewell to barn and stack and tree’; ‘Wenlock Edge’ (XXXIX); ‘Shrewsbury Jail’ (IX)  
Score: v, chord symbols, tablature, 2–3 pp. ea.  
Published: 1994, Michael Raven, *A Shropshire Lad: Housman Songs and Welsh Folk Tunes and Harp Music Arranged for Guitar*. (Ashley, Market Drayton: Michael Raven, n.d.)  
Recorded: 1994, *A Shropshire Lad: Michael Raven and Joan Mills*. (Michael Raven MR69, 1994)  
Purchase: score: Anglo-American Dance Service; CD: comp.

**Raynor, John (1909–1970)**

Title: ‘With rue my heart is laden’, op. 72 (1<sup>st</sup> setting)  
Score: v, pf, 2 pp. comp.’s autograph  
Composed: 16 May 1945  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: \*‘The Nettle’ (XVI), op. 112  
Score: v, pf, 2 pp. comp.’s autograph  
Dedication: ‘To Frank Batten’?  
Composed: 15 Oct. 1946  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: ‘The Aspen’, op. 130, (XXVI)  
Score: v, pf, 6 pp. comp.’s autograph  
Dedication: ‘To Donald’  
Composed: 11 Feb. 1947  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: ‘Look not in my eyes’, op. 131  
Score: v, pf, 5 pp. comp.’s autograph  
Composed: 13 Feb. 1947  
Dedication: ‘To Donald’  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: ‘Loveliest of trees’, op. 133 (1<sup>st</sup> setting)  
Score: v, pf, 4 pp. comp.’s autograph  
Composed: 10 Mar. 1947  
Dedication: ‘To Donald’  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: ‘Bredon Hill’, op. 134  
Score: v, pf, 7 pp. comp.’s autograph  
Dedication: ‘To Douglas’  
Composed: 10–18 Mar. 1947  
Purchase: Colles Library, Royal School of Church Music, with permission  
Title: \*‘With rue my heart is laden’, op. 136  
Score: v, pf, 5 pp. comp.’s autograph  
Composed: 7 May 1947  
Purchase: Colles Library, Royal School of Church Music with permission

- Title: 'White in the moon the long road lies', op. 137 (1<sup>st</sup> setting)  
Score: v, pf, 5 pp. comp.'s autograph  
Composed: 12 May 1947  
Purchase: Colles Library, Royal School of Church Music with permission
- Title: \*'Think no more, lad', op. 138  
Score: v, pf, 3 pp. comp.'s autograph  
Composed: 13 May 1947  
Purchase: Colles Library, Royal School of Church Music with permission
- Title: 'Far in a western brookland', op. 139  
Score: v, pf, 4 pp. comp.'s autograph  
Composed: 15 May 1947  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'Into my heart an air that kills', op. 141  
Score: v, pf, 3 pp. comp.'s autograph  
Composed: 19 May 1947  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'On Wenlock Edge', op. 142  
Score: v, pf, 7 pp. comp.'s autograph  
Composed: 20 May 1947  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'Hughley Steeple', op. 162  
Score: v, pf, 5 pp. comp.'s autograph  
Composed: 16 Sep. 1947  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'March', op. 168  
Score: v, pf, 6 pp. comp.'s autograph  
Composed: 16–17 Oct. 1947  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'The Lent Lily', op. 185  
Score: v, pf, 4 pp., comp.'s holograph (fair copy)  
Composed: 1948  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \*'When I came last to Ludlow', op. 186  
Score: v, pf, 5 pp. comp.'s autograph  
Dedication: 'To Ernest & Douglas'  
Composed: 28 May 1948  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \*'Oh fair enough are sky and plain', op. 187  
Score: v, pf, 3 pp. comp.'s autograph  
Composed: 31 May 1948  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \*'Loveliest of trees', op. 389 (2<sup>nd</sup> setting)  
Score: v, pf, 3 pp. comp.'s autograph  
Composed: 24 Mar. 1953  
Dedication: 'For Owen'  
Purchase: Colles Library, Royal School of Church Music with permission
- Title: *Two Housman Songs*. 1: 'On your midnight pallet lying', op. 513; 2: 'Look not in my eyes', op. 520  
Score: v, pf, 4+3 pp. comp.'s autograph  
Composed: 16 July 1958, 21 Nov. 1958  
Purchase: Colles Library, Royal School of Church Music with permission
- Title: \*'Loveliest of trees', op. 565 (3<sup>rd</sup> setting)  
Score: v, pf, 3 pp. comp.'s autograph  
Dedication: 'For Peter Giacanelli' (?)  
Composed: 4 Apr. 1960  
Purchase: Colles Library, Royal School of Church Music, with permission

- Title: \**Eleven Songs*. 11: 'Bredon Hill', op. 568  
Score: v, pf, 5 pp.  
Composed: 19–20 May 1960  
Dedication: 'for My Olwen'  
Published: 1971, Galliard  
Purchase: Stainer & Bell, authorized photocopy
- Title: \*'White in the moon', op. 569 (2<sup>nd</sup> setting)  
Score: v, pf, 4 pp. comp.'s autograph  
Composed: 31 May 1960  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \*'The lads in their hundreds', op. 570  
Score: v, pf, 5 pp. comp.'s autograph  
Composed: 9 June 1960  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \*'With rue my heart is laden', op. 571  
Score: v, pf, 2 pp. comp.'s autograph  
Composed: 9 June 1960  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: 'The Lent Lily', op. 588  
Score: v, pf, 4 pp. comp.'s holograph (fair copy)  
Composed: 16 Mar. 1961  
Purchase: Colles Library, Royal School of Church Music, with permission
- Title: \**Eleven Songs*. 10: 'Loveliest of trees', op. 656 (last setting)  
Score: S or T, pf, 3 pp.  
Composed: 31 Mar. 1965  
Published: 1971, Galliard  
Purchase: Stainer & Bell, authorized photocopy
- Title: \*'The Lent Lily', op. 657  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 5 Apr. 1965  
Purchase: Colles Library, Royal School of Church Music, with authorization
- Title: \*'From far, from eve and morning', op. 658  
Score: v, pf, 2 pp., comp.'s autograph  
Composed: 6 Apr. 1965  
Purchase: Colles Library, Royal School of Church Music, with authorization
- Title: \*'Look not in my eyes', op. 659  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 26–27 Apr. 1965  
Purchase: Colles Library, Royal School of Church Music, with authorization

**Rees, Thomas (1917–)**

- Title: \*'Bredon Hill'  
Score: v, pf, 6 pp., comp.'s holograph  
Composed: 1997  
Purchase: comp.
- Title: \*'The Merry Guide'  
Score: v, pf, 10 pp., comp.'s holograph  
Composed: 2003  
Purchase: comp.
- Title: \*'The Immortal Part'  
Score: v, pf, pp., holograph  
Composed: ?  
Purchase: comp.

**Roberton, Hugh (1874–1952)**

- Title: 'In summertime on Bredon'  
Score: TTBB, unacc. (with Tonic Sol-fa notation), 7 pp.  
Published: 1931, Roberton  
Purchase: Goodmusic, ex-stock

Title: 'In summertime on Bredon' (2<sup>nd</sup> setting)  
Score: SCTB (div.), unacc., 7 pp.  
Published: 1942, Roberton  
Purchase: Goodmusic/Roberton Publications, custom pr.  
Title: 'Loveliest of trees'  
Score: mixed chorus or qt, unacc., 3 pp.  
Published: 1943, Paxton  
Purchase: British Library, with authorising letter from Goodmusic/Roberton Publications

**Rooke, Paul Adrian (1945–)**

Title: \**When I was in Love with You*. 1: 'Loveliest of trees'; 2: 'When I was one-and-twenty'; 3: 'Oh, when I was in love with you'; 4: 'On Bredon' (XXI); 5: "'Is my team ploughing'; 6: 'Into my heart an air that kills'; 7: 'With rue my heart is laden'; 8: 'You smile upon your friend today'; 9: 'Loveliest of trees' (reprise)  
Score: high v, pf, 43 pp., cptr typeset  
Dedication: 'for Gem, whose lovely voice inspired me to keep writing, with love'  
Composed: 9–14 May 1999, Peterborough and Hitchin  
Purchase: comp.

**Rose, Edwin C.**

Title: *Two Songs*. 2: 'The Far Country' (XL)  
Other text: 'O bone Jesu'  
Score:  
Published: 1926, Curwen  
Purchase:

**Rose, Michael (1934–)**

Title: \**Summer Music* (cantata). 6 of 10: 'On the idle hill of summer'  
Other texts: *Carmina Burana*; William Blake; anon., 15<sup>th</sup> cent.; John Skelton; John Clare; Philip Sidney  
Score: T, SATB, strings, piano duet, perc., 9 of 59 pp. (vocal score); 6 is for T and orch  
Dedicatees: E[dward] O[sborne Rose] and D[orothy] M[ay Rose]  
Published: 1970, Novello  
First perf.: 1968–1972, Bedford Choral Society/Roy Rimmer, Woburn Parish Church  
Purchase: ChesterNovello, special order

**Ross, Colin (1911–1993)**

Title: \*'Into my heart'  
Score: v, pf, 3 pp., comp.'s autograph  
Composed: 1934  
Purchase: Gary Prior, Steyning Music Society  
Title: \*'From far, from eve'  
Score: v, pf, 4 pp., comp.'s autograph  
Composed: 1934  
Purchase: Gary Prior, Steyning Music Society  
Title: 'The Cherry Hung with Snow' (II)  
Score: v, pf, 3 pp.  
Published: 1963, Curwen  
Purchase: Music Sales, Ashdown/Curwen Special Order Edition

**Russell, Leslie**

Title: 'Into my heart an air that kills'  
Score: v, pf  
Composed: 1970–74  
Source: Gooch and Thatcher, 3237  
Location: not found  
Title: 'The Lent Lily'  
Score: v, pf  
Composed: 1970–74  
Source: Gooch and Thatcher, 3263  
Location: not found

Title: 'Ludlow Town' (VII)  
Score: v, pf  
Composed: 1970–74  
Source: Gooch and Thatcher, 3467  
Location: not found  
Title: 'With grief my heart is laden' [sic] (LIV)  
Score: v, pf  
Composed: 1970–74  
Source: Gooch and Thatcher, 3501  
Location: not found

**Searle, Humphrey (1915–1982)**

Title: *Two Songs of A. E. Housman*, op. 9. 1: 'March Past' (XXXV)  
Other text: from *MP*  
Score: v, pf, 4 pp. (about 2½ min.)  
Dedication: 'To John Ireland'  
Published: 1948, Stainer & Bell  
Purchase: Stainer & Bell, authorized photocopy

**Sharma, Liz**

Title: \**Three Songs from 'A Shropshire Lad'*. 1: 'The Cherry Tree' (II); 2: 'Reveille'; 3: 'Far in a western brookland'  
Score: SATB, E-flat sax or other solo inst, 12 pp., (approx. 5 min.), cptr typeset  
Composed: 2004  
Purchase: comp.

**Sharpe, David Lewiston (1976–)**

Title: \*'Far in a western brookland'  
Score: high v, pf, 5 pp., cptr typeset  
Composed: 2003  
Dedication: Georgina Peek  
Purchase: comp.

**Shaw, Christopher (1922–1995)**

Title: \*'The Cherry Tree' (II)  
Score: v, pf, 3 pp., comp.'s holograph  
Composed: May 1944; rev. 7 Mar. 1973  
Dedication: 'To P.D.W.'  
Purchase: David Drew, with permission of The Estate of Jean and Christopher Shaw

**Shepherd, Richard (1945–)**

Title: \**Three Housman Settings*. 1: 'Loveliest of trees'; 2: 'White in the moon'; 3: 'The Sun at noon to higher air'  
Score: SATB chorus (div.), unacc., 14 pp., comp.'s holograph  
First perf.: Canticle Choir  
Composed: 1984  
Purchase: comp.

**Shepherd, John**

Title: \* *Loveliest of Trees*. 'Loveliest of trees'; 'Oh, when I was in love with you'; 'When I watch the living meet'; 'Along the field as we came by'; 'Bredon Hill'; 'The New Mistress'; 'The Day of Battle'; 'The Lent Lily'; 'You smile upon your friend today'  
Performers: Nigel Hawthorne (spkr), comp. (pf and synths, improv.)  
Recording: 1996, *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (CD, unidentified), Lanes End Studio, Farlow, nr. Kidderminster  
Purchase: CD: Polly Bolton

**Title:** \**Loveliest of Trees*. 'Loveliest of trees'; 'On moonlit heath and lonesome bank'; 'When I was one-and-twenty'; 'The lads in their hundreds'; 'The New Mistress'; 'White in the moon'; 'With rue my heart is laden'  
**Score:** v, backing vv, fl, recs, Northumbrian smallpipes, s sax, euph, elec b, drum set, str, guis, pf, synths (multi-track)  
**Performers:** Polly Bolton (v), Steve Dunachie (vn, va), Andy Edwards (drums), comp. (pf, synth, gui, elec b), Laura Shepherd (fl, rec),  
**Recording:** 1996, *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne* (CD, unidentified), Lanes End Studio, Farlow, nr. Kidderminster  
**Purchase:** CD: Polly Bolton

**Shortland, Kingsford**

**Title:** \*'Bredon Hill'  
**Score:** spkr, pf, 5 pp.  
**Published:** 1915, Reynolds  
**Purchase:** British Library, with authorizing letter from EMI Music

**Sisson, Richard (1947–)**

**Title:** \**So Heavy Hangs the Sky*. 1 of 7: 'Loveliest of trees, the cherry now'  
**Other text:** from *LP, MP* and *AP*  
**Score:** Bar or T, pf, 4 of 15 pp., cptr typeset  
**Composed:** 1996  
**Commission:** William Dodds, for 1996 Harrogate Festival  
**First perf.:** Jeffrey Lloyd-Roberts (T), Iain Burnside (pf)  
**Purchase:** comp.

**Skempton, Howard (1947–)**

**Title:** 'Into my heart an air that kills'  
**Score:** S, str qt, pf, 8 pp.  
**Composed:** June 1996  
**Commission:** by Housman Society for *ASL* centenary  
**First perf.:**  
**Published:** 1996, OUP  
**Purchase:** OUP

**Title:** \**Three Songs for Jennie*. 3: 'From far, from eve and morning'  
**Other text:** Geoffrey Hill, Molly Holden  
**Score:** T, hp  
**Composed:** Oct. 2004  
**Commission:** 'Commissioned as a tribute to Jennie McGregor-Smith by her friends at Bromsgrove Concerts'  
**First perf.:** 11 Mar. 2005, James Gilchrist (T), Alison Nicholls (hp), Bromsgrove Festival  
**Purchase:** comp.

**Slater, Matthew**

**Title:** \*'The Day of Battle'  
**Score:** T, str qt  
**Composed:** 2001  
**Commission:** by Solaris [string] Quartet  
**Dedication:** 'Dedicated to my dear friends – The Solaris Quartet'  
**First perf.:** 29 June 2001, John McGregor Murray (T), Mark Wilson, Neil McTaggart (vv), Morgan Goff (va), Nick Allen (vc), St Lawrence Parish Church, Ludlow  
**Purchase:** comp.

**Smith, J. Hubert (1935–)**

**Title:** \*'The Aspen Tree' (xxvi)  
**Score:** Bar, pf  
**Composed:** 2006  
**First perf.:**  
**Purchase:** free from comp.'s website



**Somervell, Arthur (1863–1937)**

**Title:** *A Shropshire Lad*. 1: ‘Loveliest of trees’; 2: ‘When I was one-and-twenty’; 3: ‘There pass the careless people’; 4: ‘In summertime on Bredon’; 5: ‘The street sounds to the soldiers’ tread’; 6: ‘On the idle hill of summer’; 7: ‘White in the moon the long road lies’; 8: ‘Think no more, lad; laugh, be jolly’; 9: ‘Into my heart an air that kills’; 10: ‘The lads in their hundreds’

**Score:** Bar, pf, 39 pp.  
**Published:** 1904, Boosey  
**Purchase:** Boosey & Hawkes, ex-stock

**Steele, Douglas (1910–1999)**

**Title:** \*‘The Lent Lily’  
**Score:** v, pf (lost)  
**Composed:** 1953  
**Source:** John Turner  
**Title:** \*‘Loveliest of trees’  
**Score:** v, pf (lost)  
**Composed:** 1953  
**Perf.:** ‘. . . sung at a concert in Bolton by one of the Statutory Choir tenors . . .’  
**Source:** John Turner  
**Title:** \*‘Loveliest of trees’ (‘a different setting from the published one’) [See n.d. version below.]  
**Score:** v, pf  
**Composed:** 1966  
**Source:** John Turner  
**Title:** ‘When I was one-and-twenty’  
**Score:** v, pf, 2 pp.  
**Composed:** 28 Aug. 1966  
**Published:** 1987, Forsyth (*Music by Douglas Steele*, vol. 2, *Selected Songs*)  
**Purchase:** Forsyth, ex-stock  
**Title:** ‘The Land of Lost Content’ (XL)  
**Score:** v, pf, 1 p.  
**Composed:** 22 Sep. 1978  
**Dedication:** ‘For Martin Picken’  
**Published:** 1987, Forsyth  
**Purchase:** Forsyth, ex-stock  
**Title:** ‘Loveliest of trees’  
**Score:** v, pf, 3 pp.  
**Composed:** n.d.  
**Dedication:** ‘For Martin Pickens’  
**Published:** 1987, Forsyth  
**Purchase:** Forsyth, ex-stock

**Stoker, Richard (1938–)**

**Title:** \*‘Golden Friends’ (LIV)  
**Score:** v, str, 6 pp., comp.’s autograph  
**Composed:** 9 Dec. 1955 (‘on my father’s birthday’)  
**Purchase:** comp.

**Stone, Norman**

**Title:** ‘Ludlow Fair’ (XXIII)  
**Score:** TTBB, unacc. (with Tonic Sol-fa notation), 10 pp.  
**Published:** 1939, Ascherberg, Hopwood & Crew  
**Purchase:** Banks, custom pr.

**Summers, Al (1957–)**

**Title:** \**A Shropshire Lad*. 1: II; 2: XI; 3: XVIII; 4: XXVII; 5: XXXVI; 6: XXXIX; 7: XL; 8: XLV; 9: LVIII; 10: LIX  
**Score:** Ct or Bar, pf, 28 pp., cptr typeset  
**Composed:** 1976–c.1983, ‘reconstructed’ 2004  
**Purchase:** comp.

**Sumsion, C. Corbett (1890–c.1943)**

- Title: 'Loveliest of trees'  
Score: SCTB (div.), pf (with Tonic Sol-fa notation), 3 pp.  
Published: 1930, Stainer & Bell  
Purchase: British Library, with authorizing letter from Stainer & Bell.
- Title: 'Far in a western brookland'  
Score: TTBB, unacc. (with Tonic Sol-fa notation), 4 pp.  
Published: 1930, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.
- Title: 'When I was one and twenty'  
Score: TTBB, unacc. (with Tonic Sol-fa notation), 4 pp.  
Published: 1930, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.
- Title: 'Look not in my eyes'  
Score: TTBB, unacc. (with Tonic Sol-fa notation), 4 pp.  
Published: 1930, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.
- Title: 'Oh fair enough are sky and plain'  
Score: TTBB, unacc. (with Tonic Sol-fa notation), 3 pp.  
Published: 1930, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.
- Title: "'Is my team ploughing'  
Score: men's chorus, T solo, unacc., 4 pp.  
Published: 1930, Curwen  
Purchase: British Library, with authorizing letter from Music Sales.
- Title: 'The New Mistress'  
Score: mixed vv (div.), unacc., 4 pp.  
Published: 1933, Chester  
Purchase: Music Sales, custom pr.
- Title: 'The winds out of the west land blow'  
Score: mixed vv, unacc., 7 pp.  
Dedication: 'To Shropshire Lads'  
Published: 1933, Chester  
Purchase: Music Sales, custom pr.

**Swain, Freda (1902–1985)**

- Title: *The Lost Heart*. 'Oh fair enough are sky and plain'; 'White in the moon'; 'Tis time, I think, by Wenlock town'; 'Far in a western brookland' [lost] (order unknown)  
Score: v (Bar or Mez), pf, 3+3+2+? pp., comp.'s holograph or autograph  
Composed: 1925–27; rev. 1947, 1967, 1973  
Purchase: David Stevens, Swain-Alexander Trust
- Title: '7 settings from *A Shropshire Lad*'  
Composed: 1927–28  
Location: lost  
Source: *Grove* 5

**Ta'Bois, Lawrence**

- Title: 'Loveliest of trees'  
Score: v, pf, 3 pp.  
Dedication: 'To Lorna Whipp'  
Composed: 1954, Apex, Lond.  
Location: British Library; copyright holder not found.

**Taylor, Kendal (1905–1999)**

- Title: 'White in the moon'  
Score: v, pf, 4 pp.  
Dedication: 'To D.M.L.'  
Published: 1925, OUP  
Purchase: Banks, Oxford Music on Demand

**Teague, Peter (1949–)**

Title: \**A Bittersweet Bouquet*. 1: 'The Lent Lily'; 2: 'The Cherry' (II); 3: 'The Goldcup Flowers' (V)  
Score: SA (div.), pf, 20 pp., cptr typeset  
Dedication: 'For the Isbourne Singers, Winchcombe'  
Commission: The Isbourne Singers  
Composed: 2004  
Purchase: comp., Brightstowe Music

**Teed, Roy (1928–)**

Title: \*'Far from my love' (XXXVI)  
Score: Bar, pf, 11 pp., comp.'s holograph  
Composed: 9 June 1997  
Purchase: comp.

**Thompson, Peter (1955–)**

Title: \*'When I was one-and-twenty', op. 70  
Score: v, pf, 24 pp., holograph  
Composed: 4–5 May 1997  
Dedication: 'To Bill Crymble'  
Purchase: Fand Music

**Touchin, Colin**

Title: \*'Yon Twelve-Winded Sky' (XXXII)  
Score: fl, db, vib  
Composed: n.d.  
Purchase: comp.

**Twigg, Douglas J.**

Title: 'Bredon Hill'  
Score: SATB (div.), pf, 10 pp.  
Published: 1936, Banks  
Purchase: Banks, custom pr.

**Tyrrold, Aston (alias for Corbett-Smith, Arthur)**

Title: 'Soldier, I wish you well', op. 15, no. 3  
Score: v, pf, 4 pp.  
Dedication: 'To my comrades in the "Gunners"'  
Published: 1916, Weekes  
Purchase: British Library, with authorizing letter from Stainer & Bell

**Vaughan Williams, Ralph (1872–1958)**

Title: *On Wenlock Edge*. 1: 'On Wenlock Edge'; 2: 'From far, from eve and morning'; 3: "'Is my team ploughing'; 4: 'Oh, when I was in love with you'; 5: 'Bredon Hill'; 6: 'Clun' (L).  
Score: T, pf, str qt ad lib, 46 pp.  
Composed: 1908–09, rev. 1946  
First perf.: 15 Nov. 1909, Gervase Elwes (T), Frederick Kiddle (pf), Schwiller Qt, Aeolian Hall, Lond.  
Published: 1946, Boosey  
Purchase: Boosey & Hawkes, ex-stock

Title: *On Wenlock Edge*. 1: 'On Wenlock Edge'; 2: 'From far, from eve and morning'; 3: "'Is my team ploughing'; 4: 'Oh, when I was in love with you'; 5: 'Bredon Hill'; 6: 'Clun' (L).  
Score: T, orch, 83 pp. (B&H pocket score)  
Arranged: 1923  
First perf.: 24 Jan. 1924, John Booth (T), Royal Philharmonic Soc. Orch/comp., Queen's Hall, Lond.  
Purchase: Boosey & Hawkes, ex-stock

Title: *Along the Field*. 2: 'Along the field'; 6: 'Goodbye' (v); 8: 'With rue my heart is laden'  
Score: v, vn  
Composed: 1927; rev. 1954  
First perf.: 24 Oct. 1927, Joan Elwes (S), Grotrian Hall, Lond.  
Published: 1954, OUP  
Purchase: OUP, ex-stock

Title: \*'The Soldier' (XXII)  
Score: v, vn, 2 pp., holograph  
Composed: n.d.  
Location: British Library

**Vella, Joseph (1939–)**

Title: \*‘Farewell to barn and stack and tree’  
Score: Bar, pf, 5 pp., cptr typeset  
Composed: 1997  
Purchase: comp.

**Vicari, Andrea (1965–)**

Title: ‘On the idle hill of summer’  
Score: v, jazz-classical ens  
First perf.: 28 June 1996, St Laurence’s Church, Ludlow  
Recording: 1996, *Jacqui Dankworth and New Perspectives* (Spotlite Jazz CD SPJ 559), Gateway Studios, Kingston Univ., Kingston-Upon-Thames  
Purchase: Score: comp.; CD: Spotlite Jazz

**Walter, Dick (1946–)**

Title: ‘White in the moon the long road lies’  
Score: v, jazz-classical ens  
First perf.: 28 June 1996, St Laurence’s Church, Ludlow  
Recording: 1996, *Jacqui Dankworth and New Perspectives* (Spotlite Jazz CD SPJ 559), Gateway Studios, Kingston Univ., Kingston-Upon-Thames  
Purchase: Score: comp.; CD: Spotlite Jazz

**Ward-Casey, S[amuel?]**

Title: ‘In summertime on Bredon’  
Score: SATB (div.), unacc., 10 pp.  
Dedication: ‘To A. E. Hall Esq., President, Doncaster Choral Union’  
Published: 1936, Banks  
Purchase: British Library, with authorizing letter from Banks

**Warlock, Peter (alias for Philip Heseltine) (1894–1930)**

Titles: ‘Remembered Spring’ (xxxix); ‘The Cherry Tree’ (ii)  
Composed: 1913(?)  
Location: both lost  
Source: Foreman (1987), 121

**Webber, Dave (1953–)**

Title: \**Summer Dusk on Country Lanes* (2<sup>nd</sup> edn.). ‘“Is me team a-ploughing’  
Score: v, 2 pp.  
Composed: 1981  
Published: 1993, rev. 2000 (Wadebridge, Cornwall: Lyngham House Music)  
Recorded: Dave Webber and Anni Fentiman, *Away from it All* (Old and New Tradition CD ONTCD2022, 2022)  
Purchase: comp.

**Weeks, John R. (1934–)**

Title: \*‘Far in a western brookland’  
Score: student exercise for harmony tutor William Lloyd Webber  
Composed: ‘c.1952/3’  
Location: lost  
Source: comp.  
Title: \*‘Far in a western brookland’  
Score: v, pf  
Composed: 2005  
Source: comp.

**Wegener, Margaret (1920–)**

Title: \*‘Look not in my eyes’  
Score: Bar, pf, 4 pp., (approx. 4 min.) cptr typeset  
Composed: 1997 (for EPSS competition, 1997)  
First perf.: 6 Nov. 2001, Mark Rowlinson (Bar), Peter Lawson (pf), RNCM  
Purchase: Da Capo Music

**Weir, Frances (1878–1960)**

Title: 'Where Roses Fade' (LIV)  
Score: v, pf, 5 pp.  
Published: 1911, Elkin  
Purchase: Music Sales, authorized photocopy

**Whitaker, George J.**

Title: *Seven Songs*. 4: 'In summertime on Bredon'  
Other text: Ernest Dowson; John Lydgate; from the Japanese, tr. Clara A. Walsh; Walther von der Vogelweide, tr. Synge; Algernon Swinburne.  
Score: v, pf  
Published: 1939, Lowe & Brydone  
Location: Copyright owner not found.

**White, Jeremy**

Title: 'On Wenlock Edge the wood's in trouble'  
Score:  
Composed: 1980  
Location: not found  
Source: *Housman Society Journal* (vol. 18), pp. 51–63

**White, L. J.**

Title: *Two Part Songs from 'A Shropshire Lad'*. 1: 'When I was one-and-twenty'; 2: 'Loveliest of trees'  
Score: SATB, unacc., 4 pp.  
Published: 1950, OUP  
Purchase: Banks's Oxford Music Archive Service, custom, pr.

**Wilde, Geoffrey**

Title: 'The Lads at Ludlow Fair' (XXIII)  
Score: v, pf  
Published: 1923, Ridley  
Location: British Music Information Centre; copyright holder not found.  
Title: 'When I was one-and-twenty'  
Score: v, pf, holograph  
Composed: 1949  
Location: British Music Information Centre; copyright holder not found.

**Williamson, John R. (1929–)**

Title: 'The Recruit'  
Score: Bar, pf, 8 pp., holograph  
Composed: 1985  
Purchase: comp.  
Title: 'The Ploughman'  
Score: Bar, pf, 5 pp., cptr typeset  
Composed: 1993  
Published: 1997, *The British Contemporary Music Anthology 1996–97* (Wolverhampton, UK: Frontier Press), no. 16  
Purchase: tutti.co.uk

Title: 'White in the moon the long road lies'  
Score: Bar, pf, 4 pp., cptr typeset  
Composed: 1995

Purchase: tutti.co.uk

Title: \*'When I was one-and-twenty'  
Score: SATB, pf, 8 pp., 2½ min., comp.'s holograph  
Composed: 1996, rev. Mar. 2005  
First perf.: 1998, Nigel Shaw Singers/Nigel Shaw, comp. (pf), Chester Music Festival  
Purchase: comp.

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Catalogue 3

- Title: \*'Loveliest of trees'  
Score: SATB, pf, 7 pp., 2½ min., comp.'s holograph  
Composed: 1996, rev. Apr. 2005  
First(?) perf.: 21 June 1998, Nigel Shaw Singers/Nigel Shaw, comp. (pf), Gresford Parish Church, nr. Wrexham
- Purchase: comp.  
Title: 'Think no more, lad'  
Score: Bar, pf, 3 pp., cptr typeset  
Composed: 1997  
Purchase: Da Capo
- Title: \*'The Isle of Portland'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: 1998, rev. 2002  
Purchase: comp.
- Title: 'It nods and curtseys and recovers'  
Score: Bar, pf, 2 pp., cptr typeset  
Composed: 1998  
Purchase: Da Capo
- Title: \*'The New Mistress'  
Score: Bar, pf, 7 pp., comp.'s holograph  
Composed: Dec. 2003  
Purchase: comp.
- Title: \*'Oh, when I was in love with you'  
Score: Bar, pf  
Composed: 2006  
Purchase: comp.
- Title: \*'The lads in their hundreds'  
Score: Bar, pf  
Composed: 2006  
Purchase: comp.
- Title: \*'Now hollow fires burn out to black'  
Score: v, pf, 5 pp., comp.'s holograph  
Composed: n.d., rev. 2002  
Purchase: comp.
- Title: \*'When I came last to Ludlow'  
Score: v, pf, 3 pp., comp.'s holograph  
Composed: n.d., rev. 2002  
Purchase: comp.
- Title: \*'With rue my heart is laden'  
Score: Bar, pf, 2 pp., comp.'s holograph  
Composed: n.d., rev. 2002  
Purchase: comp.
- Title: \*'Keeping Sheep by Moonlight' (ix)  
Score: Bar, pf, pp., comp.'s holograph  
Composed: n.d., rev.  
Purchase: comp.
- Title: "'Is my team ploughing'  
Score: Bar, pf, pp., comp.'s holograph  
Composed: n.d., rev.  
Purchase: comp.
- Title: \*'When I watch the living meet'  
Score: Bar, pf, pp., comp.'s holograph  
Composed: n.d., rev.  
Purchase: comp.
- Title: \*'The Carpenter's Son'  
Score: Bar, pf, pp., comp.'s holograph  
Composed: n.d., rev.  
Purchase: comp.

- Title: \*'Look not in my eyes, for fear'  
Score: Bar, pf, pp., comp.'s holograph  
Composed: n.d., rev.  
Purchase: comp.
- Title: \*'March'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Others, I am not the first'  
Score: Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'If truth in hearts that perish'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Twice a week the winter thorough'  
Score: Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'From far, from eve and morning'  
Score: Bar, pf, 3 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'When the lad for longing sighs'  
Score: Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Oh fair enough are sky and plain'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'I hoed and trenched and weeded'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Loveliest of trees, the cherry now'  
Score: S or Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.,  
Purchase: comp.
- Title: \*'Hughley Steeple'  
Score: Bar, pf, 7 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'In valleys of springs of rivers'  
Score: Bar, pf, 9 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Tis time, I think, by Wenlock town'  
Score: S or Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Oh see how thick the goldcup flowers'  
Score: Bar, pf, 10 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.

- Title: \*'Farewell to barn and stack and tree'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'The street sounds to the soldiers' tread'  
Score: Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Say, lad, have you things to do?'  
Score: Bar, pf, 4 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: '1887' ('From Clee to heaven the beacon burns')  
Score: Bar, pf, 11 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'On your midnight pallet lying'  
Score: Bar, pf, 3 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'The Day of Battle'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'On the idle hill of summer'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Far in a western brookland'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Reveille'  
Score: Bar, pf, 7 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Along the field as we came by'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'There pass the careless people'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'The winds out of the west land blow'  
Score: Bar, pf, 6 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'Westward on the high-hilled plains'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.
- Title: \*'This time of year a twelvemonth past'  
Score: Bar, pf, 5 pp., comp.'s holograph  
Composed: n.d.  
Purchase: comp.



Title: \*'On Wenlock Edge the wood's in trouble'  
Score: Bar, pf, 7 pp., comp.'s holograph'  
Composed: n.d.  
Purchase: comp.  
Title: \*'The Lent Lily'  
Score: Bar, pf, 5 pp., comp.'s holograph'  
Composed: n.d.  
Purchase: comp.  
Title: \*'In summertime on Bredon'  
Score: Bar, pf, 12 pp., 4¼ min., comp.'s holograph'  
Composed: n.d.  
Purchase: comp.

**Wilson, Stanley (1899–1953)**

Title: 'The street sounds to the soldiers' tread'  
Score: v, pf  
Published: 1923, Ridley  
Location: British Library; copyright owner not found  
Title: 'When I was one-and-twenty', op. 37. no. 1.  
Score: SAB, unacc., 4 pp.  
Published: 1928, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.  
Title: "'Terence, this is stupid stuff', op. 41  
Score: TTBB, Bar solo, pf, 16 pp.  
Published: 1929, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.  
Title: *Four Songs from 'A Shropshire Lad'*, op. 40. 1: 'The street sounds to the soldiers' tread';  
2: 'The Cherry Tree' (II); 3: 'Ludlow Fair' (XXIII); 4: 'The Lent Lily'  
Score: TTBB (div.), Bar solo, pf, 22 pp.  
Published: 1929, Stainer & Bell  
Purchase: Stainer & Bell, custom pr.  
Title: 'Far in a western brookland'  
Score: TTBB, unacc.  
Published: n.d., Stainer & Bell  
Location: not in British Library online catalogue or Copac  
Source: Lewis

**Woodgate, Leslie (1902–1961)**

Title: \*'Loveliest of trees'  
Score: v, pf, 5 pp.  
Dedication: 'To Roy Bowyer Yin'  
Published: 1954, Cramer  
Purchase: British Library, with authorizing letter from Cramer

**Woolley, Charles**

Title: 'Loveliest of trees'  
Score: v, pf  
Published: 1934, Novello  
Purchase:  
Title: 'When I was one-and-twenty'  
Score: v, pf, 3 pp.  
Published: [1938], Novello  
Purchase:

**Young, Dalhousie (1866–1921)**

Title: 'Bredon Hill'  
Score: v, pf, 5 pp.  
Performers: 'Sung by H. Gregory Last and J. Campbell McInnes'  
Published: 1905, Weekes  
Purchase: British Library, with authorizing letter from Stainer & Bell

<sup>1</sup> Daubney subsequently issued his settings from 2005 in an album entitled *Settings of A. E. Housman* (Newhaven Press).

<sup>2</sup> See Robert Hamilton, *Housman the Poet* (Folcroft, Pa.: Folcroft Press, 1953, rpt. 1969), 62. The connection is also discussed in Ch. 1.

<sup>3</sup> A note in another hand says, 'This version probably 1924 or 1925'.

## Composer Bibliographies

This section alphabetically lists British composers who have set poems from *A Shropshire Lad* since 1940. The sources it cites are chiefly biographical, but include relevant writings by composers themselves. General references precede individual composer entries. Sometimes, the only information about a particular composer is from a website or an inlay card for a compact disc and may be cursory and anonymous. Where no sources appear, repeated enquiries have yet to be fruitful.

The typographical style of this section, including the capitalizing of authors' names, adheres to *The Oxford Style Manual* (2003).

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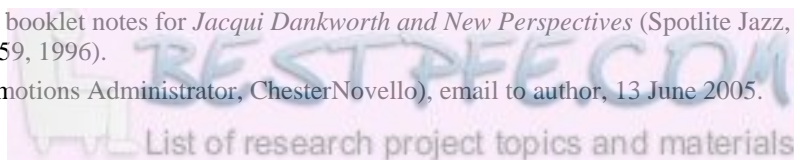
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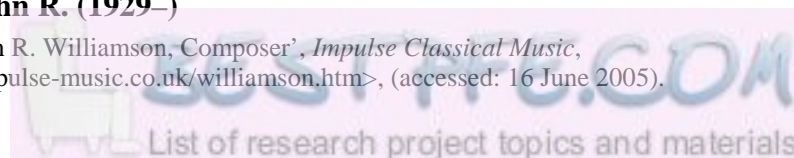
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## Appendix: Towards a Discography

Because this thesis is score-based, the author did not attempt to develop a comprehensive discography. However, the following compact discs and cassettes came to light during the research. Not all could be collected. They are of British *Shropshire Lad* settings composed after 1940. Some recordings are commercial and some private; consequently, the recording quality and the performance standard vary. A couple of recordings are of electroacoustic realizations. There are likely many more private recordings in the possession of composers.

The discography is divided into settings for solo voice (with accompaniment by piano, other solo instrument, chamber group or orchestra), mixed voices, monologues, folk and folk hybrid, jazz (third stream), arrangements and non-vocal compositions inspired by *A Shropshire Lad*. Within each division, the recordings are listed by composer and chronologically by date of recording. Undated recordings appear at the ends of divisions. Abbreviations are those used in *Grove Music Online* (2005).

### Solo Voice

#### John Raynor, (1909–1970)

Title: *Berkeley, Ireland, John Raynor*  
ASL setting: 'Loveliest of trees', 'Bredon Hill'  
Performers: Ian Partridge (T), Jennifer Partridge (pf)  
Recorded: 15 May 1978, Maida Vale,  
Broadcast: 25 September, 1978, BBC Radio 3  
Location: Ian Partridge says that the recording 'definitely exist[s] in the BBC archives'

#### Dankworth, John (1927–)

Title: *Cleo at Carnegie*  
ASL setting: 'When I was one-and-twenty'  
Score: C, cl  
Recorded: 6 Apr. 1983, Carnegie Hall, New York City  
Label: RCA Victor, LP (09026-61665-2, 1984)

#### Mervyn Horder (1910–1998)

Title: *Mervyn Horder: 40 Songs*  
ASL settings: *Five Songs from 'A Shropshire Lad'*. 1: 'Loveliest of trees'; 2: 'Goldcups' (v); 3: 'The Lenten Lily' [sic] (XXIX); 4: 'When I was one-and-twenty'; 5: 'White in the moon'  
Performers: Peter Allanson (Bar), Stephen Betteridge (pf)  
Recorded: 1987, Woodford, Essex  
Format: CD  
Label: Symposium 1039  
Purchase: Symposium

#### David Downes (1967–)

Title: *The Rusted Wheel of Things*  
ASL setting: 'The Rusted Wheel of Things' (x) (track 11 of 12)  
Performers: David Downes, v and insts  
Recorded: 1993  
Format: CD  
Label: White Cloud WCL11011-2  
Purchase: DiscorD Distribution

#### Mervyn Horder

Title: '*A Shropshire Lad*', *Complete in Verse and Song*  
ASL setting: 'White in the moon the long road lies'  
Performers: Anthony Rolfe Johnson (T), Graham Johnson (pf)  
Recorded: 1995  
Format: CD  
Label: Hyperion CDA66471/2 (1995); Hyperion Dyad CDD22044 (2001)  
Purchase: Hyperion Records

**John Jeffreys (1927–)**

Title: *Of Fire and Dew*  
ASL settings: 'When I came last to Ludlow', 'If it chance your eye offend you'  
Performers: Jonathan Vera (Bar), Shelley Katz (pf)  
Recorded: May and July 1998  
Format: CD  
Label: Somm, SOMMCD 218 (1999)  
Purchase: Somm

**John R. Williamson (1929–)**

Title: *Twelve Housman Songs*  
ASL settings: 'The Isle of Portland', 'Now hollow fires burn out to black', 'When I came last to Ludlow', 'With rue my heart is laden', 'It nods and curtseys'  
Performers: Nigel Shaw (Bar), comp. (pf)  
Recorded: 5 Sept. 1999, Woodford, Essex  
Format: CD  
Label: Dunelm Records, DRD0133  
Purchase: Dunelm Records

**Paul Adrian Rooke (1945–)**

Title: *When I was in Love with You*  
ASL settings: 1: 'Loveliest of trees'; 2: 'When I was one-and-twenty'; 3: 'Oh, when I was in love with you'; 4: 'On Bredon' (xxi); 5: "'Is my team ploughing'; 6: 'Into my heart an air that kills'; 7: 'With rue my heart is laden'; 8: 'You smile upon your friend today'; 9: 'Loveliest of trees' (reprise)  
Performers: Gemma Maple (S), comp. (pf)  
Recorded: 1999, St Katherine's Church, Ickleford, Hertfordshire  
Format: cassette  
Label: private  
Purchase: comp.

**Humphrey Searle (1915–1982)**

Title: *The English Tenor Repertoire*, vol. 2  
ASL setting: 'March Past' (xxxv)  
Performers: Gordon Pullin (T), Roger Fisher (pf)  
Recorded: 1999, the music room, The Old Chapel, Trelogan, Flintshire, Wales  
Format: CD  
Label: Stewart Orr Sound Services, SOSS CD 291 (1999)  
Purchase: Gordon Pullin

**Ralph Vaughan Williams (1872–1958)**

Title: *The English Tenor Repertoire*, vol. 3  
ASL settings: *Along the Field*. 2: 'Along the field'; 6: 'Goodbye' (v); 8: 'With rue my heart is laden'  
Performers: Gordon Pullin (T), Beth Spendlove (vn)  
Recorded: 2000  
Format: CD  
Label: Stewart Orr Sound Services, SOSS CD 294 (2000)  
Purchase: Gordon Pullin

**Jenny Gould (1977–)**

Title: *Two Songs from 'A Shropshire Lad'*  
ASL setting: 1: 'With rue my heart is laden'; 2: 'Think no more, lad; laugh, be jolly'  
Performers: John Murray (T), Solaris [string] Quartet  
Recorded: June 2001, Ludlow, Shropshire  
Format: CD  
Label: private  
Purchase: comp.

**Michael Csanyi-Wills (1975–)**

Title: 'The Yoeman'  
ASL setting: 'When smoke stood up from Ludlow'  
Performers: John Murray (T), Solaris [string] Quartet  
Recorded: July 2001, Ludlow, Shropshire  
Format: cassette  
Label: private  
Purchase: comp.

**Margaret Wegener (1920–)**

Title: *Music to my Listening: Songs of Margaret Wegener*  
ASL setting: 'Look not in my eyes'  
Performers: Steven Varcoe (Bar), Nigel Foster (pf)  
Recorded: 3 January 2002, Culford School, Bury St. Edmunds, Suffolk  
Format: CD  
Label: Musica Ariosa  
Purchase: Georgina Colwell, Musical Ariosa

**Michael Berkeley (1948–)**

Title: *A Garland for Presteigne*  
ASL setting: 'Nettles' (XVI)  
Performers: Gillian Keith (S), Simon Lepper (pf)  
Recorded: 3–4 January 2004, Dukes Hall, Royal Academy of Music, London  
Format: CD  
Label: Metronome, MET CD 1065  
Purchase: Presteigne Festival

**Gordon Dyson (1939–)**

Title: *Songs by Gordon Dyson*  
ASL settings: 'Loveliest of trees', 'Into my heart an air that kills', 'White in the moon the long road lies', 'When I was one-and-twenty'  
Performers: Gordon Pullin (T), John Cooper (pf)  
Recorded: February 2004, Prior's Croft Barn, Withersdale Street, Harleston, Norfolk  
Format: CD  
Label: Stewart Orr Sound Services, SOSS CD 348 (2004)  
Purchase: Gordon Pullin

**John R. Williamson (1929–)**

Title: *Twelve More Housman Songs*  
ASL settings: 'The Ploughman' (VII), 'Keeping Sheep by Moonlight' (IX), 'The Recruit', 'White in the moon the long road lies', '“Is my team ploughing”, 'When I watch the living meet', 'Look not in my eyes, for fear', 'The Carpenter's Son'  
Performers: Nigel Shaw (Bar), comp. (pf)  
Recorded: 2004, Woodford, Essex  
Format: CD  
Label: Dunelm Records, DDD LC-12952  
Purchase: Dunelm Records

**John R. Williamson (1929–)**

Title: *Twelve More Housman Songs*  
ASL settings: 'The Ploughman' (VII), 'Keeping Sheep by Moonlight' (IX), 'The Recruit', 'White in the moon the long road lies', '“Is my team ploughing”, 'When I watch the living meet', 'Look not in my eyes, for fear', 'The Carpenter's Son'  
Performers: Nigel Shaw (Bar), comp. (pf)  
Recorded: 2004, Woodford, Essex  
Format: CD  
Label: Dunelm Records, DDD LC-12952  
Purchase: Dunelm Records

**John Dankworth**

Title: *Once Upon a Time*  
ASL setting: 'When I was one-and-twenty'  
Score: C, cl  
Recorded: 2005  
Format: CD  
Label: Qnote (QNT10108, 2005)  
Purchase: Qnote, <<http://www.qnote.co.uk>>

**Cedric Peachey (1947–)**

Title: 'Into my heart an air that kills'  
Performers: Nicholas Watts (T), James Langford (pf)  
Recorded: 25 Feb. 2006, Michael Nott Rotunda, Portsmouth Grammar School, Portsmouth, Hampshire  
Format: mp3 file  
Available: Sibelius Music, <<http://sibeliusmusic.com>>, accessed 7 Mar. 2006.

**Brian Blythe Daubney (1929–)**

Title: *15 Songs to Poems by A. E. Housman*  
ASL settings: 1: 'Loveliest of trees' (1950); 2: 'March' (1995); 3: 'The Lent Lily' (1995); 5: 'Gaze not in My Eyes' (xv) (2005); 6: 'Loveliest of trees' (2005); 7: 'Reveille' (2005); 8: 'Bredon Hill' (2005); 9: 'About the glimmering weirs' (LII) (2005); 10: 'Never ask me whose' (xxvii) (2005); 11: 'Soldier, I wish you well' (xxii) (2005); 12: 'White in the moon' (2005); 13: 'From far, from eve and morning' (2005); 14: 'When the lad for longing sighs' (2005); 15: 'With rue my heart is laden' (2005)  
Performers: electroacoustic realization  
Recorded: Apr. (?), 2006  
Format: CD  
Label: private  
Available: comp.

Title: *Shropshire Lads*  
ASL setting: 'The Land of Lost Content', Two Interlinked Poems (LIV, XL)  
Performers: Stephen Foulkes (Bar), David Bednall (pf)  
Recorded: 2 June 2006, Art Gallery, Holburne Museum, Sydney Gardens, Bath, Somerset  
Format: CD  
Label: Dunelm (DRD0262)  
Available: Dunelm

**Stephen Druro (1939–)**

Title: *Shropshire Lads*  
ASL setting: "'Is my team ploughing'  
Performers: Stephen Foulkes (Bar), David Bednall (pf)  
Recorded: 2 June 2006, Art Gallery, Holburne Museum, Sydney Gardens, Bath, Somerset  
Format: CD  
Label: Dunelm (DRD0262)  
Available: Dunelm

**Margaret Wegener (1920–)**

Title: *Shropshire Lads*  
ASL setting: 'Look not in my eyes'  
Performers: Stephen Foulkes (Bar), David Bednall (pf)  
Recorded: 2 June 2006, Art Gallery, Holburne Museum, Sydney Gardens, Bath, Somerset  
Format: CD  
Label: Dunelm (DRD0262)  
Available: Dunelm



**John R. Williamson (1929–)**

Title: *Lads of Love and Sorrow*  
ASL settings: ‘The lads in their hundreds’; ‘On your midnight pallet lying’; ‘Hughley Steeple’; ‘Others, I am not the first’; ‘Farewell to barn and stack and tree’; ‘When the lad for longing sighs’; ‘O hoed and trenched and weeded’; ‘The New Mistress’; ‘Oh see how thick the goldcup flowers’; ‘In valleys of springs of rivers’ (L); ‘March’.  
Performers: Mark Rowlinson (Bar), David Jones (pf)  
Recorded: 8 May and 12 June 2006, Methodist Church, Alderley Edge, Cheshire  
Format: CD  
Label: Dunelm Records (DRD0265)  
Available: Dunelm Records

**John Metcalf (1946–)**

Title: *In Time of Daffodils*  
ASL setting: ‘The Lent Lily’  
Performers: Jeremy Huw Williams (Bar), BBC National Orchestra of Wales/Grant Llewellyn  
Recorded: 20 and 21 Dec. 2006, Brangwyn Hall, Swansea, Wales  
Format: CD  
Label: Signum Classics (SIGCD103)  
Available: Signum Records

**Allan Moore (1954–)**

Title: *Chill Heart of England.*  
ASL settings: 1: LX; 2: XXIII; 3: II; 4: XLIII; 5: XII; 6: VII; 7: XIV  
Performers: Gordon Pullin (T), comp. (pf)  
Recorded: n.d., n.p.  
Format: cassette  
Label: private  
Purchase: comp.

**Martin Leadbetter (1945–)**

Title: *Leadbetter: Miscellaneous Pieces*  
ASL settings: ‘When I was one-and-twenty’, ‘’Tis time, I think, by Wenlock town’  
Performers: John Bantick (T), unidentified (pf)  
Recorded: n.d., Hertfordshire  
Format: cassette  
Label: private  
Purchase: comp.

**John Raynor (1909–1970)**

Title: [A John Raynor Recording]  
ASL settings: ‘Far in a western brookland’, ‘Hughley Steeple’, ‘Into my heart an air that kills’, ‘On Wenlock Edge’  
Performers: Graham Trew (Bar), John Alley (pf)  
Recorded: n.d., n. p.  
Format: tape  
Label: private  
Repository: British Music Information Centre

**Benjamin Burrows (1891–1966)**

Title: *Songs of Benjamin Burrows and Brian Blyth Daubney*  
ASL setting: ‘Bredon Hill’  
Performers: Dennis Sheppard (T), Brian Daubney (pf)  
Recorded:  
Format: cassette  
Label: British Music Society, BMS 403  
Purchase: British Music Society

## Mixed Voices

### Gordon Carr (1943–)

Title: *Seeds that Never Grow*  
ASL setting: 2: 'Lovers' Ills' (vi)  
Performers: Rosslyn Hill Choir and Opus 16, ad hoc brass, Richard Sigtermans (pf), George Woodcock (cond.)  
Recorded: Sunday, 9 Nov. 1986, Rosslyn Hill Chapel, Hampstead, London  
Format: cassette  
Label: private  
Purchase: comp.

### Jonathan Rathbone (arr.) (c.1955–)

Title: *Pretty Ring Time*  
ASL arr.: *Six Songs from 'A Shropshire Lad'* by George Butterworth. 1: 'The lads in their hundreds'; 2: 'Look not in my eyes'. 'The Heart's Desire' (x, stanzas 3–5) by John Ireland  
Performers: The Swingle Singers  
Recorded: July–Aug. 1994, St Mary's Church, Walthamstow, Essex  
Format: CD  
Label: The Swingle Singers, SWINGCD 9 (1994)  
Purchase: The Swingle Singers

## Monologues

### John Shepherd

Title: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne*  
ASL settings: 'Loveliest of trees'; 'Oh, when I was in love with you'; 'When I watch the living meet'; 'Along the field as we came by'; 'Bredon Hill'; 'The New Mistress'; 'The Day of Battle'; 'The Lent Lily'; 'You smile upon your friend today'  
Performers: Nigel Hawthorne (spkr), comp. (pf, synth)  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

## Folk and Folk Hybrid

### Michael Raven (arr.) (1938–)

Title: *A Shropshire Lad*  
ASL settings:<sup>1</sup> 'On Wenlock Edge the wood's in trouble'; 'Bredon Hill'; '[The] New Mistress'; 'Along the field as we came by'; 'Ludlow Recruit' (III); '[The] True Lover'; 'Goldcup Flowers' (v); 'Loitering with a vacant eye'; 'Farewell to barn and stack and tree'; 'Wenlock Edge' (XXXIX); 'Shrewsbury Jail' (IX)  
Performers: Joan Mills (v), Michael Raven (gui)  
Recorded: 11 Sept. 1976, Great Hall, Penrhyn Castle; Dec. 1993, Ashley, Market Drayton, Shropshire  
Format: CD  
Label: Michael Raven MR69  
Purchase: Michael Raven

### Polly Bolton (1950–)

Title: *Loveliest of Trees*  
ASL setting: 'Oh see how thick the goldcup flowers'  
Performer: Polly Bolton (v), unaccomp.  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

**Steve Dunachie**

Title: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne*  
ASL settings: 'When smoke stood up from Ludlow'; "'Farewell to barn and stack and tree'; 'Into my heart an air that kills'; 'Far in a western brookland'; 'When I came last to Ludlow'  
Performers: Polly Bolton (v), Kevin Dempsey (gui), comp. (vn, va, gui, pf), Paul Dunmall (s sax), John Hughes (euph)  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

**John Shepherd**

Title: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne*  
ASL settings: 'Loveliest of trees'; 'On moonlit heath and lonesome bank'; 'When I was one-and-twenty'; 'The lads in their hundreds'; 'The New Mistress'; 'The Day of Battle'; 'White in the moon'; 'With rue my heart is laden'  
Performers: Polly Bolton (v), Andy Edwards (drums), Steve Dunachie (vn, va), comp. (pf, synth, gui, elec b), Laura Shepherd (fl, rec)  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

**Michael Raven**

Title: *My Old Friend*  
ASL setting: 'Loveliest of trees'  
Performers: Joan Mills (v), Michael raven (gui)  
Recorded: 1998  
Format: CD  
Label: Michael Raven, MR80 (1998)  
Purchase: Michael Raven

**Dave Webber (1953–)**

Title: *Away From It All*  
ASL setting: "'Is me team a-ploughing'  
Performers: Dave Webber, Anni Fentiman (vv)  
Recorded: 2002, MARS, Bellingdon, Buckinghamshire  
Format: CD  
Label: Old and New Tradition, ONTCD2022 (2000)  
Purchase: Anni Fentiman

**Jazz (Third Stream)**

**Patrick Gowers (1936–)**

Title: *Jacqui Dankworth and New Perspectives*  
ASL setting: "'Terence, this is stupid stuff'  
Performers: Jacqueline Dankworth (C), jazz-classical ens  
Recorded: 1996, Gateway Studios, Kingston University, Kingston-Upon-Thames, London  
Format: CD  
Label: Spotlight Jazz, SPJ (CD) 559 (1996)  
Purchase: Spotlight Jazz

**Andrea Vicari (1965–)**

Title: *Jacqui Dankworth and New Perspectives*  
ASL setting: 'On the idle hill of summer'  
Performers: Jacqueline Dankworth (C), jazz-classical ens  
Recorded: 1996, Gateway Studios, Kingston University, Kingston-Upon-Thames, London  
Format: CD  
Label: Spotlight Jazz, SPJ (CD) 559 (1996)  
Purchase: Spotlight Jazz

**Dick Walter (1946–)**

Title: *Jacqui Dankworth and New Perspectives*  
ASL setting: 'White in the moon the long road lies'  
Performers: Jacqueline Dankworth (C), jazz-classical ens  
Recorded: 1996, Gateway Studios, Kingston University, Kingston-Upon-Thames, London  
Format: CD  
Label: Spotlite Jazz, SPJ (CD) 559 (1996)  
Purchase: Spotlite Jazz

**Non-Vocal**

**Julius Harrison (1885–1963)**

Title: *Samuel Coleridge-Taylor, Violin Concerto, Legend, Romance; and Julius Harrison, Bredon Hill*  
ASL setting: *Bredon Hill*, Rhapsody for Violin and Orchestra  
Score: v, orch  
Performers: Lorraine McAslan (v), London Philharmonic Orchestra/Nicholas Braithwaite, Watford Town Hall, Herfordshire  
Recorded: 1994  
Format: CD  
Label: Lyrita, SRCD.317  
Purchase: Lyrita

**Steve Dunachie**

Title: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne*  
ASL setting: 'May Fair' (prelude to 'The Lads in their hundreds')  
Performers: comp. (vn, synth), Paul Dunmall (s sax)  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

**John Shepherd**

Title: *Loveliest of Trees: The Polly Bolton Band with Nigel Hawthorne*  
ASL setting: 'The Day of Battle' (LVI)  
Performers: Sue Dunne (Northumbrian Smallpipes), Steve Dunachie (vn), Andy Edwards (drums), comp. (pf, synth, gui, bass), Laura Shepherd (sopranino rec)  
Recorded: 1995–96, Lanes End Studio, Farlow, nr Kidderminster, Worcestershire  
Format: CD  
Label: SHEP CD01  
Purchase: Polly Bolton

**Ernest Farrar (1885–1918)**

Title: *Ernest Farrar: Orchestral Works*  
ASL setting: 'Bredon Hill' (*English Pastoral Impressions*, op. 26, no. 2)  
Score: Orch.  
Performers: Philharmonia Orch./Alasdair Mitchell  
Recorded: 1996, Blackheath Concert Halls, London  
Format: CD  
Label: Chandos, DDD 95115958629  
Purchase: Amazon.com

**James Langley (1927–1994)**

Title: *British Light Music: World Premieres*  
ASL setting: 'The Coloured Counties' (Idyll for Orchestra) (xxi)  
Performers: Royal Ballet Sinfonia/Gavin Sutherland  
Recorded: 1–2 Apr. 1998, Whitfield St. Studios, London  
Format: CD  
Label: ASV Digital, White Line Classics, CD WHL 2116 (1999)  
Purchase: Sanctuary Classics

**Julius Harrison (1885–1963)**

Title: *Julius Harrison, Bredon Hill; and Hubert Clifford, Serenade for Strings*  
ASL setting: *Bredon Hill*, Rhapsody for Violin and Orchestra  
Score: v, orch  
Performers: Matthew Trusler (v), BBC Concert Orchestra/Barry Wordsworth  
Recorded: 5–6 July 2006, The Colosseum, Town Hall, Watford, Hertfordshire  
Format: CD  
Label: Epoch, CDLX 7174  
Purchase: Epoch

**Robin Field (1935–)**

Title: *Far in a Western Brookland* (Diptych for Orch)  
ASL settings: 1<sup>st</sup> movt: ‘The Starlit Fences’ (LII); 2<sup>nd</sup> movt: ‘The Glimmering Weirs’ (LII)  
Performers: electroacoustic realization  
Recorded: n.d.  
Format: CD  
Label: private  
Purchase: comp.

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<sup>1</sup> Raven says that he ‘fitted’ the texts of these songs to traditional tunes. When asked to, he did not give the origin of the tunes.

## Works Cited

This section lists all the works cited throughout the thesis. Many other works were consulted, but are not listed. Typographical style, including the capitalizing of authors' names, adheres to *The Oxford Style Manual* (2003).

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The author possesses numerous letters and emails from composers, composers' relatives and friends, researchers and writers, media people, academics, administrators, archivists, librarians and retailers. He also has a large collection of published and unpublished music scores.

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- Lakeland Composers
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