BRITISH PASTORAL STYLE AND E. J. MOERAN’S FANTASY QUARTET,
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS
OF SELECTED WORKS OF J. S. BACH, B. BRITTEN,
L. FOSS, G. HANDEL, A. MARCELLO, E. RUBBRA,
C. SAINT-SAENS, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

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Denton, Texas
August, 1986
British musical style changed dramatically after 1880 primarily due to factors which may be subsumed under the general heading of nationalism. This change from an essentially Germanic style has been termed the British musical renaissance by many writers on the subject. Within this new musical language, several distinctive substyles arose. One of these, British pastoral style, has been alluded to by Frank Howes and others, but these allusions do not contribute to an understanding of the works purportedly belonging to that style. It is the purpose of this study to define British pastoral style and examine its relation to the British musical renaissance. The method employed for defining style will be that of Jan LaRue's as described in his Guidelines for Style Analysis.

What is British pastoral style? Judging from the literature, British pastoral style is a type of British music written between 1900 and 1950 which evokes pastoral images, especially those associated with the British landscape. A stylistic analysis of selected works will define British pastoral style through enumeration and discussion of the style's musical constituents. A more refined definition of British pastoral style is achieved by an in-depth analysis.
of E. J. Moeran's *Fantasy Quartet*, which represents a large portion of British pastoral music, that is, works featuring the oboe.

Finally, an examination of British pastoral style's relation to the British musical renaissance will reveal reasons for this particular manifestation of British musical style.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music
presents
Tedrow Lewis Perkins
OBOE RECITAL
assisted by:
Carol Leone, Piano
Beverley Simms, Piano
Claudia Perot, Flute

Monday, April 5, 1982
4:00 P.M.
Concert Hall

PROGRAM

Sonata in G minor BWV1020
Allegro
Adagio
Allegro

Concerto for Oboe and Strings
Introduzione
Siciliana
Allegro
Allegro Giusto

Oboe Concerto
Moderato-Allegro
Andante
Moderato-Allegro

INTERMISSION

Duo for Flute and Oboe
Allegro
Adagio
Vivace

Temporal Variations
Theme
Oration
March
Exercises
Commination
Chorale
Waltz
Polka
Resolution

Presented in partial fulfillment of the requirements for the
degree of Doctor of Musical Arts
North Texas State University
School of Music

presents

Tedrow Lewis Perkins
Graduate Oboe Recital

assisted by:

Carol Leone, Piano

Monday, June 20, 1983
6:30 P.M.

Concert Hall

Program

Concerto in D minor ...........................  Allessandro Marcello
   Andante e Spiccato
   Adagio
   Presto

Concerto in C major ............................  Ernst Eichner
   Allegro Tempo Giusto
   Larghetto
   Allegro Moderato

Intermission

Sonata in C ....................................  Edmund Rubbra
   Con Moto
   Elegy: Lento
   Presto

Soli .............................................  Carlos Chávez
   Nancy King-Sanders, clarinet
   Greg Morton, bassoon
   William Schmid, trumpet

Music for Chief Joseph ........................  Greg Steinke
   Brian Brink, Bob Conger, John Seidel, Charles Stolfus, trombones

Presented in partial fulfillment of the requirements for the
degree of Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

TEDROW LEWIS PERKINS, Oboe

Assisted by
Carroll Thompson, Harpsichord
Donna Tan Meinecke, Piano
Anna Dryer, Violin
Paul Kirkpatrick, Violoncello

Ardyth Scott Corliss, Flute
Nancy King-Sanders, Clarinet
Greg Morton, Bassoon
Barbara Adamcik, Horn

Monday, July 1, 1985  6:30 p.m.  Concert Hall

Sonata in F. ........................ Georg Friedrich Handel
Adagio
Allegro
Adagio
Menuet
Bourree anglaise

Quintet in D, Opus 22. ........................ Johann Christian Bach
Allegro
Andantino
Allegro assai

Sonate ............................... Camille Saint-Saens
Andantino
Ad libitum - Allegretto
Molto allegro

Intermission

Presages ............................... Elisabeth Lutyens
Recitative and variations

Summer Music ........................... Samuel Barber

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
North Texas State University
School of Music

Lecture Recital

TEDROW L. PERKINS, Oboe

Assisted by
Anna Dryer, Violin
Joni Baczewski, Viola
Carol Harlos, Violoncello

Monday, April 14, 1986  4:00 p.m.  Recital Hall

"British Pastoral Style and E. J. Moeran's
Fantasy Quartet"

Intermission

Fantasy Quartet ......................... E. J. Moeran

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
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Chapter I

INTRODUCTION

The British Musical Renaissance

British musical style changed dramatically after 1880 primarily due to factors which may be subsumed under the general heading of nationalism. This change from an essentially Germanic style has been termed the British musical renaissance by many writers on the subject. The term British musical renaissance will be used here to refer to the period of British musical history corresponding approximately to the years 1880 to 1950. Historically, the British musical renaissance is characterized by the development of state-supported schools for the teaching of composition and performance, an interest in early British music and folk-song, and by increased financial support for the cultivation of British music. Musically, the conscious rejection of German romanticism, as marked by the music of Mendelssohn and Brahms, is the single-most important stylistic aspect of the British musical renaissance. The void thus created was filled by various influences. One such influence came from Germany itself in the expanded harmonic vocabulary, rhythmically-differentiated contrapuntal textures, and fluid formal
structures of Wagner and Liszt. In an effort to break away from the Germanic stranglehold, British composers searched their own musical past. The inspiration of Britain's Elizabethan music and folksong provided composers with fresh melodic, rhythmic, harmonic, and formal possibilities. Another major influence on British musical style after 1900 was that of impressionism. Aside from the school of English impressionists, i.e., Bax, Scott, Goossens, et al., impressionism affected much of the music of British composers not usually associated with the movement, such as Vaughan Williams, Holst, and Britten. After 1920 the growing influence of neo-classicism further changed the character of Britain's art music.

British musical style during the first half of the twentieth century is distinct from that of other nationalities because of the unique treatment of these above-mentioned influences. Within this broad musical language several distinctive substyles arose; for instance, English impressionism and the English folksong school. Another substyle, British pastoral, has been alluded to by authors Frank Howes, Leon Goossens, and others, but has yet to be adequately defined. It is the purpose of this study to define British pastoral style and examine its relation to the British musical renaissance. Special attention will be given to E. J. Moeran's Fantasy Quartet, which, it will be argued,
represents a major proportion of British pastoral music, namely, solo or chamber works featuring the oboe.
Chapter II

BRITISH PASTORAL STYLE

British pastoral style has been alluded to in literature concerning the British musical renaissance, but these allusions do not aid in an understanding of the works purportedly belonging to that style. The earliest reference to a unified style, to this writer's knowledge, is found in Deryck Cooke's essay, "Delius: A Centenary Evaluation," from the year 1962, which states:

But Delius's style is a non-national amalgam of influences from the various countries with which he had connexions. It blends together Scandinavian elements from Grieg, features of the Negro music of Florida, aspects of the German style of Wagner, procedures from French impressionism, and has at times a strong English pastoral idiom which Delius may possibly have originated.

This statement contains two important ideas germane to the topic at hand: (1) Delius's influence on British pastoral style, and (2) his exclusion from that style because of the non-national character of his music.

Christopher Palmer reinforces these ideas in his book, Delius: Portrait of a Cosmopolitan, in which he convincing-

ly argues that Delius was not a member of any one style or school because of his cosmopolitan background. Palmer also refers to Delius's influence on English pastoral style through his use of folk-like melody. With regard to Delius's Song of the High Hills, Palmer states:

Once the origins of this and many another like passage is appreciated it becomes easier to understand why Delius's music has been superficially associated with that of the English "Pastoral" School: Grieg and Vaughan Williams, and Delius at second hand via Grieg, all extracted nourishment from the common stockpot of folk monody.  

In addition to folksong, Palmer cites triplet figuration and repetition as essential components of pastoral style, because they are such important constituents of folksong. If Delius's music exerted a direct influence on British pastoral style as Cooke and Palmer suggest, then 1900, the date of Delius's first successful compositions, may serve to define the beginning of this new style.

The next earliest reference to British pastoral style is found in Frank Howes's book, The English Musical Renaissance, published in 1966. Howes makes several significant statements regarding pastoral style. Referring to the music of Edmund Rubbra, Howes states:

His music in general is more meditative than dramatic, so that many of his works in all categories declare their allegiance to what may be called the English pastoral style, . . .

Howes also likens this style to the English landscape, describing the music as "gentle, undramatic, but strong and persistent." Last, Howes states that the music of Butterworth, Moeran, Warlock, Hadley, Rubbra, and Finzi better represents pastoral style than the music of Elgar, Bliss, Walton, and Rawsthorne, but he does not explain his statement.

Leon Goossens in his book, Oboe, from the year 1977, alludes to pastoral style through his remark that oboe concertos by Vaughan Williams, Rutland Boughton, Cyril Scott, and Eugene Goossens belong to the English pastoral school. Considering the wide diversity of stylistic expression among this group of compositions, it seems Goossens is basing his statement solely on the fact that all of these works feature the oboe. The oboe has been traditionally associated with pastoral music-making because of the close connection between it and primitive reed pipes. This affinity undoubtedly

4. Ibid., 261. 5. Ibid., 262.
ly prompted Goossens's remark.

Peter Pirie in his book, *The English Musical Renaissance*, from the year 1979, suggests that British pastoral style was stillborn. The reason for such a harsh judgement lies in the conservative nature of British music. It is true that "Britain adopted a folk-nationalistic style well after other European countries had abandoned it," but that does not mean British pastoral style is moribund as a consequence. Pirie states that the English musical renaissance, proper, ended in 1939, and he implies that pastoral style died with it. Yet, if a close connection exists between British pastoral style and Vaughan Williams's compositional style prior to 1935, as Pirie suggests, then 1950 might better represent the end of this style period, since Vaughan Williams did not completely forsake pastoral style after 1939, and since his influence continued well into the 1950's.

Additional support for 1950 as end of this style period comes from Martin Cooper's review of George Stratton's oboe concerto, performed at the Three Choirs Festival in 1952. Judging from Cooper's review, pastoral pieces were still being written as late as 1952, yet pastoral cliches

were considered passe by this time. 8

A tentative definition of British pastoral style, based on the characteristics summarized above, might read as follows: a type of British music written between 1900 and 1950 which evokes pastoral images, especially those associated with the landscape. The oboe is a particularly effective communicator of pastoral style. Before proceeding with a stylistic analysis of select examples of British pastoral music, it is necessary to define more precisely the term pastoral and discuss what is meant by pastoral images.

The Term "Pastoral"

The term pastoral is defined by Grove's Dictionary of Music and Musicians, sixth edition, as a literary, dramatic, or musical genre. The literary or dramatic forms of the pastoral, described by Ellen Harris as "shepherds and shepherdesses engaged in amorous pursuits against an idyllic pastoral background," 9 were seldom set to music by British composers in the first half of the twentieth century. The influence of the literary and dramatic genre on the music of this period cannot be neglected, however, especially as an

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archaizing element in neo-classic music. Furthermore, the musical motifs traditionally associated with the dramatic genre remained important sources for evoking pastoral imagery. A systematic study has yet to be written, but these features might include compound meters, pedal points, conjunct melodic motion, slow harmonic changes, the use of the pastoral-like instruments flute and oboe, and imitations of nature. Since there are so few British compositions directly influenced by the dramatic pastoral, it would be wise to look elsewhere for an explanation of the term.

A more plausible interpretation of pastoral may be found in the broader yet related meaning which refers to agricultural or rural scenery. Considering the importance of rural imagery in British art and literature during this period, it is very probable that this meaning is the one most applicable. Rural imagery has been an important concern of British artists since the late eighteenth century as illustrated by the landscapes of Turner and Constable. Nature, a prominent theme of Romantic artists, was portrayed in the landscapes of the Pre-Raphaelites with a precision that rivaled photography. This short-lived movement gave way to sentimental depictions of pastoral imagery by Victorian-era artists, which in turn succumbed to impressionistic and abstract representations of landscapes in the twentieth century.
Rural imagery was an equally important concern of late nineteenth- and early twentieth-century British writers. In the novels of Thomas Hardy and D. H. Lawrence, pastoral imagery was used to reflect the mood of the characters and the situations in which the characters found themselves. Georgian poetry, also profoundly affected by pastoral imagery, was an important source of inspiration for the British composer, especially A. E. Housman's *A Shropshire Lad*. Authors Davis and Lauterbach describe Georgian poetry as fundamentally:

... placid in tone, largely unconcerned with such realities as the war, industrialization, and poverty, and [it] often dealt with rural subject matter.¹⁰

Not limiting her remarks to the Georgian poets, Margaret Drabble believes that pastoral imagery is a result of disillusionment with Britain's changing culture brought about by industrialization.¹¹ The English writer and critic Havelock Ellis reinforces this idea with his observations concerning the nature of the dramatic pastoral:

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When we consider that question, we see that however artificially unreal the pastoral, . . . it arose primarily as a reaction against an artificially unreal and dissolving culture. 12

If Britain's rural and cultural environment concerned British artists and writers, it follows that British composers would be concerned with it as well. But how could Britain's landscape and culture be expressed in musical terms? In order to evoke Britain's landscape and culture, the British composer relied on musical motifs connected with Britain's rural environment, namely folksong. British folksong became linked with a rural landscape as the industrialization of Britain created an increasingly wide gap between a rural and urban culture. The music of farmer and shepherd was kept alive in the countryside, and therefore connected in the mind of the British urbanite with the countryside. The incorporation of folksong or folk-like melodic material in British art music of the twentieth century then made it possible to evoke images of the British landscape and rural culture, but folksong alone did not guarantee such an evocation. 13 The stylistic analysis of British pastoral music that follows attempts to disclose what other means were used.


13. These ideas are expressed in reference to Delius's and Vaughan Williams's nature-mysticism by Christopher Palmer, op. cit, 149-50.
by British composers to suggest landscape in music.

**Analysis of British Pastoral Music**

The method employed for analysis is that of Jan LaRue's as described in his *Guidelines for Style Analysis*. When attempting a stylistic definition of an undefined style of music, though, the obvious question arises: what pieces shall be considered? In order to avoid a circular discussion of the matter, the works chosen for analysis are either entitled *Pastorale* or include the word *pastoral* in their title. They include:

Arthur Bliss: *Pastoral* for clarinet and piano.  
Eugene Goossens: *Pastorale* and *Harlequinade*.  
John Ireland: *Concertino Pastorale*.  
Cyril Scott: *Concerto for Oboe and String Orchestra*.  
Ralph Vaughan Williams: *Concerto for Oboe and Strings*.  

Even from this small list of compositions, it is clear that more than one means of expression exists. In some cases contradictions of stylistic features occur, such as diatonic versus chromatic melodic material. When such contradictions arise, stylistic traits essential to pastoral style will be determined by referring to the tentative definition of pastoral style given above. For example, Sir
Arthur Bliss's *Pastoral: Lie Strewn the White Flocks* is a musical setting of poems from various sources all dealing with pastoral topics. The *Pastoral* is set in neo-classic manner with several references to pastoral musical motifs, such as compound meters, prominent use of the flute, and imitation of birdsong; yet Bliss avoids any use of melodic material reminiscent of folksong, an essential ingredient for the evocation of pastoral imagery. Since this piece does not meet the requirements of pastoral style as discussed above, it will not contribute as strongly to a more refined definition of style as will other works. It must be remembered that the result is a composite definition; no single work will demonstrate all of the characteristics listed below, whereas some pieces may demonstrate only a few characteristics. With this method in mind, the following characteristics are listed and discussed below.

LaRue's first style category, sound, consists of the components timbre, dynamics, and fabric. British pastoral style as demonstrated in the works cited above is most effectively communicated through a primarily string sound. Emphasis is given to the individual instrumental colors of flute, oboe, and viola, and less often to the natural horn, natural trumpet, clarinet, and textless voice. The piano is not an effective communicator of pastoral style, and as a result solo song with piano accompaniment is not a signifi-
cant genre within this style. In general, instrumental treatment is conservative; high instrumental tessituras and virtuosity are avoided.

Dynamically, softer levels predominate. A somewhat exaggerated example may be found in the first movement of Vaughan Williams’s *Pastoral Symphony* which contains dynamic levels of *piano* or softer for ninety percent of its duration. Special earmarks of pastoral style include the expression markings *niente*, *morendo*, and *decrescendo* at the end of sections or movements.

Fabric is defined by LaRue as the "continuous web of combined textures and dynamic levels." LaRue offers helpful terminology for describing fabrics used prior to the Romantic era, but nothing for fabrics found in nineteenth- and twentieth-century music. The term homogenous best describes British pastoral style's fabric. Individual textures change in rapid succession, but often these changes are subtle. Contrapuntal textures predominate, but counterpoint is harmonically conceived, made possible by an expanded harmonic vocabulary. A favorite textural device used in this music is chordal parallelism. Another especially characteristic texture of this music is the rhythmically-free melodic line accompanied by a sustained chord or open interval.

Harmony, the second style category, encompasses all vertical structures and linear combinations such as counterpoint. British pastoral harmony is a mixture of impressionistic harmonic usage and the distinctive nationalistic phenomenon known as neo-modality. Impressionistic techniques include coloristic or non-functional use of harmony and an expanded chordal vocabulary in which chords of the added second and sixth are considered consonant. Neo-modality refers to the use of modes, as opposed to major or minor scales, for the formation of melodic material. The modes are marked by a flat seventh scale degree; the absence of the leading-tone to tonic directionality allows for several tonal centers to assert themselves, thus undermining traditional tonal relationships. Continuity is assured, but movement is more difficult to perceive. In fact, one important feature of this music is its static harmonic rhythm.

Counterpoint, an important component of pastoral style, consists of melodic fragments combined over slow harmonic movement. The primary difference between French impressionistic and British pastoral contrapuntal techniques lies in the nature of the individual melodic fragments and the type of vertical combinations considered acceptable to each style. British pastoral style employs modal scales, producing a diatonic harmonic language, whereas French impressionism draws more heavily on exotic and whole-tone
scales, producing a more chromatic harmonic vocabulary. British pastoral harmonic style is not dissonant by early twentieth-century harmonic standards, but dissonance does occur through the use of poly-modality and false relations.

The most important aspect of melody, the third style category, is the influence of British folksong on the music of this style. Like the folksong idiom it invokes, British pastoral melody is built from modal, gapped, or pentatonic scales. Melodies contain much repetition, are limited in range, are rhythmically simple, and are written in a vocal rather than instrumental style. Melodic material tends toward short fragments, rather than full-blown statements of themes or folk-tunes. Constant Lambert criticized folksong-inspired composition with his comment, "To put it vulgarly, the whole trouble with a folksong is that once you have played it through there is nothing much you can do except play it over again and play it rather louder."¹⁵ This charge may not be leveled against pastoral style, however, since it rarely employs folksongs or imitations of folksongs in their entirety.

Proceeding now to rhythm, the fourth style category, British pastoral rhythmic treatment appears to be stubbornly conservative. It is distinguished by a regularity of pulse,

surface rhythms containing little if any syncopation, and a moderate to slow tempo. Progressive features of this style include diverse and everchanging combinations of surface rhythm, flexible combinations of meter indicative of irregular phrase structure, and macro-rhythms of harmonic, textural, or sonic change which foster stasis rather than movement. Two exceptions to the above description are the complete freedom of pulse found in the copious, almost obligatory cadenza passages which mark this style, and in the regular phrase structure which occurs when dance- or folk-tunes are quoted or imitated in their entirety.

LaRue divides growth, his final category of style, into shape and movement. Shape refers to form, whereas movement refers to techniques that create form. British pastoral style is distinguished by subtle modular changes which obfuscate formal divisions. The term rhapsodic is sometimes used to describe this procedure, but LaRue would probably use the term non-concinnous. These subtle sectional differences are caused by the self-imposed strictures placed on the composer in the other parameters of style outlined above. For example, British pastoral harmony rejects traditional tonal syntax and accompanying tenets concerning tonal unity; sections are thereby not differentiated, or for that matter unified, by tonal means. Because of the limited pool of melodic and rhythmic choices, thematic or melodic con-
contrast is reduced, again diminishing sectional differences. An example of this limited thematic contrast may be found in the first movement of Vaughan Williams's *Concerto for Oboe and Strings* in which a section of a melody from the second theme of a rondo (measure 21, oboe line) is derived from the inversion of a section from the opening theme (measures 5-6, oboe line). Without this emphasis on sectional differences a more even flow is achieved, but this sameness of style characteristics can easily result in monotony. This condition is responsible for and manifested in the reduced scope of these works. Vaughan Williams's *Pastoral Symphony*, the paradigm of pastoral style, is in this sense completely atypical.

The results of the above analysis reveal the two most important characteristics of British pastoral style to be (1) the delicate blending of impressionistic, nationalistic, and neo-classic style traits, and (2) the maintenance of a pastoral affect, that is, a gentle, meditative mood. Concerning the blending of style traits, the use of impressionistic techniques is easily documented; the non-functional use of harmony, expanded chordal vocabulary, fragmented melodic treatment, and fluid formal construction are important features common to both impressionism and British pastoral style. Nationalistic traits are found most noticeably in the parameters of melody and rhythm, because of the impor-
tance of British folksong for the creation of this style. Neo-classicism affects pastoral style in less obvious ways; to be sure, British pastoral style could just as easily be labeled neo-romantic. But to use Hughes's definition of neo-classicism as expressed in his book, *A History of European Music*, the following neo-classic elements appear in pastoral style: (1) the reference to or use of techniques or materials from the pre-nineteenth-century past, (2) the avoidance of excessive chromaticism, and (3) the avoidance of romantic sentiment.¹⁶ The first characteristic, reference to pre-nineteenth-century techniques or materials, is found in the contrapuntal and rhythmic similarities between British pastoral style and British sixteenth-century choral polyphony. Certainly the use of false relations stems from this earlier music. The second characteristic, avoidance of excessive chromaticism, has already been mentioned under the heading of harmony. Since British folksong is diatonic in nature and since this melodic material is evenly distributed throughout the basically contrapuntal fabric, it follows that pastoral style would avoid excessive chromaticism to ensure the integrity of the folk-like material. Finally, romantic sentiment is eschewed through melodic fragmenta-

tion, conservative instrumental treatment, and monotonous modular changes. One of pastoral style's most salient features is the British penchant for understatement, which cannot be equated with sentiment necessarily, but which does contrast markedly with the romantic proclivity for exaggeration.

More a symptom of understatement than a technique in its own right, the maintenance of a pastoral affect is the other essential ingredient of pastoral style. This pastoral affect is maintained in order to evoke the gentle, undramatic British landscape. Folksong has already been singled out as a necessary component for the evocation of the British landscape, but repetition and impressionistic techniques are equally essential. Christopher Palmer states that "the musical symbols of nature tend to [imitate] this same [nature's] 'unmonotonous monotony', an everchanging sameness, a non-repetitive repetition." This statement explains in part British pastoral style's character in which monotony is considered more a virtue than a vice.

The characteristics described above may serve as a standard by which other works may be compared. The process of comparison and redefinition is neverending; this list provides only a beginning for the comprehension of this

unique phase in the history of twentieth-century British music.
In order to examine British pastoral style in greater detail, a representative example has been chosen for analysis. On cursory examination E. J. Moeran's Fantasy Quartet for oboe and strings seems to belong to this style because of the predominant use of folk-like melodic material, conservative instrumental treatment, contrapuntal fabric, and prominent use of the oboe. The oboe, with the sole exception of the flute, evokes pastoral images as no other instrument can. Whether or not the composer intended to write in this style, he could not disregard these pastoral associations. Howes's previously-cited remark that Moeran's music better represents pastoral style than the music of Bliss, Elgar, et al., further supports the choice of this work for analysis. Before proceeding with an analysis of this work a brief biography, a summary of Moeran's compositional style, and a few words concerning the phantasy are needed to better understand Moeran's Fantasy Quartet.

Ernest John Moeran was born in Heston, England on December 31, 1894. He learned to play violin and piano at an early age and later continued his studies at the Royal Col-
lege of Music in 1913. After eighteen months of study Moe-
ran left school to fight in World War I. He received a se-
vere head injury in 1917, which some feel may have been re-
sponsible for his erratic behavior and eventual death. He
was subsequently released from the service in 1919. Moeran
studied composition from 1920 to 1923 with John Ireland, who
along with Delius, greatly affected his compositional style.
Moeran was a collector of folksong and made two significant
contributions to the Journal of the English Folksong Soci-
ety. In 1923 Moeran began his mutually-beneficial relation-
ship with Peter Warlock. From Warlock, Moeran gained a
greater knowledge and appreciation of England's early music.
Moeran died on December 1, 1950 after suffering a heart at-
tack.

From these experiences and influences certain elements
of Moeran's compositional style might be predicted. Taking
into account Moeran's interest in England's early music and
the influence of Delius and John Ireland on his composi-
tional style, one might expect his music to be more contrapuntal
and chromatic than the norm established for British pastoral
style. Upon analysis of the Fantasy Quartet, this indeed
seems to be the case. The influence of folksong on the mu-
ic of Moeran reveals itself in this quartet through the use
of pentatonic melody. Another important aspect of Moeran's
work not explained by the brief biography given above is his
reliance on pastoral scenery for musical inspiration.

The phantasy, as defined in *Grove's Dictionary*, sixth edition, is:

The name for English chamber music pieces written for competitions established in 1905 by Walter Wilson Cobbett in association with the Musicians' Company. The rules of the competition stipulated that the composition, intended as a modern equivalent of the Elizabethan viol fantasy, must be in one movement, although different sections were admissible.¹⁸

The Elizabethan viol fantasy was characterized by contrapuntal fabrics and often a through-composed, amorphous formal design. Moeran's *Fantasy* employs a contrapuntal fabric, but the shape, a combination of ternary and sonata designs, lacks the organic growth usually associated with the sixteenth-century genre.

The revival of the phantasy reflected Britain's desire to rid itself of a Germanic approach to musical composition, especially in the parameter of musical shape. This revival was both a nationalistic and neo-classic phenomenon; nationalistic in the desire to establish a uniquely British musical language, and neo-classic in the reference to pre-nineteenth-century compositional techniques. Coupled with the impressionistic techniques Moeran learned from Delius and

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Ireland, his **Fantasy Quartet** displays all three musical style traits that constitute British pastoral style.

The instrumentation of the phantasies written for Cobbett's competitions usually consisted of strings alone, or strings with piano. Moeran's choice of instrumentation, oboe and string trio, is unusual, but not without precedent. Benjamin Britten composed a phantasy in the year 1932 for this same combination. It is very probable that Moeran knew this work, since both works were written for Leon Goossens; but aside from the dedication, instrumentation, and a few superficial resemblances, there is little similarity between these two works.

**Analysis of Moeran's Fantasy Quartet**

As might be expected, characteristics of Moeran's **Fantasy Quartet** conform to and differ from the stylistic norm. In the category of sound, Moeran stays within the bounds of British pastoral style in both timbre and fabric. Dynamically, Moeran strays from the norm by employing **forte** and **fortissimo** dynamic levels for a large portion of the piece. This greater emphasis on loud dynamics produces a certain degree of intensity which is not in keeping with the reflective nature of pastoral style; the **fortissimo** ending in **presto** tempo is totally uncharacteristic. Likewise, the choice of a chamber ensemble in unusual, for the "strong and
persistent" character of the British landscape is much better realized by a full complement of strings. Moeran compensates for the loss of weight and sonic force by creating a more active fabric in the strings. For instance, the opening sonority, an F minor seventh chord, is disguised by the sixteenth-note figuration in the violin and viola (Ex. 1). It is possible that Moeran's loud dynamic levels are an attempt to compensate for the loss of sonic force naturally present in larger ensembles. Viewed in this light, his use of loud dynamics may not be wholly anomalous.

Example 1. Active fabric. E. J. Moeran's Fantasy Quartet, measures 1-5.
In the category of harmony, Moeran barely remains within the bounds of pastoral style. He employs non-functional harmonic syntax, which is in keeping with the norm, but transcends the limits of neo-modality through the use of extensive chromaticism. Neo-modality implies a diatonic harmonic language, for if extensive chromaticism is added, the modal character of the melodic material is lost. Moeran approaches the limit of excessive chromaticism through abrupt shifts of mode, the use of poly-modality, and through extensive use of false relations. An example of these abrupt shifts of mode may be seen in the oboe line before and after rehearsal number 2 (Ex. 2). At first the melody establishes the dorian mode built on F, then leaps to a scale emphasizing B minor. Bi-modality is an acceptable trait of pastoral style, but Moeran's simultaneous use of melodic material outlining E, F, and C# minor chords at rehearsal number 10 seems a bit unorthodox. The dense harmonic structure, stressing eight different pitches, does not change for eleven measures. Such dense, static harmonies here and elsewhere may be Moeran's equivalent of the pastoral's traditional slow harmonic rhythm.

The false relation, a technique found in sixteenth-century English choral polyphony, provided a means for adding chromaticism to an otherwise diatonic harmonic language. Vaughan Williams used false relations to move from one tonal center to another, as did Moeran, but Moeran carried this use of false relations to an extreme by creating passages of indeterminate tonality. An example of such a passage may be found at rehearsal number 8 (Ex. 3). Moeran produces a maximum number of false relations by juxtaposing major triads with parallel minor triads, and by moving triadic roots by minor third or tritone.


In addition, Moeran employs a great deal of imitation in this work, no doubt in reference to the imitative fabrics of the Elizabethan fantasy. Because of the primarily contrapuntal fabric, it is difficult to assess this work's chordal vocabulary, but Moeran's harmonic language in gener-
al is dense. The use of chromaticism as described above makes his harmonic style more pungent than the norm.

Disregarding the abrupt shifts of mode, Moeran's melodic style stems from the use of pentatonic or gapped scale patterns. His melodic treatment is primarily cellular; that is, melodic fragments are combined in contrapuntal fashion to the detriment of thematic processes and lyric melody. The technique of fragmentation and synthesis may be illustrated through an analysis of the opening melody (Ex. 4). The gapped-scale figure in measure 3, pitches F, A♭, B♭, C, generates the initial figures for many of the melodies in this quartet. Various melodies arising from this opening gesture produce a uniformity of melodic material similar to that found in the viol fantasy. Overuse of the entire opening melodic phrase, however, hinders movement. An example of a rhythmic transformation of the opening melody may be found in example 5.


A powerful contributor to a unified whole is the ubiquitous rhythmic motive \( \frac{\text{C}}{\text{C}} \), indicated by motive X in example 4. Slight variations of this figure abound in this work. When syncopated, this rhythm generates a propulsion that is usually absent from pastoral pieces, but this figure is not so complex as to be considered abnormal. Moreover, rhythmic characteristics typical of British pastoral style are all present: static harmonic rhythm, fluid phrase structure, triplet figuration, moderate to slow tempi, and rhythmically-free cadenza-like passages.

Within the category of growth, British pastoral style should above all exhibit fluid movement. Formal design need not necessarily follow a predetermined structure; it is of secondary importance to a pastoral affect and imaginative pictorial writing. As was stated earlier, melody and rhythm contribute to a unified structure in this quartet, but fluid movement is hampered by sections of contrasted moods, contrasted textures, and by the wholesale repetition of a large
portion of this piece. These features divide the work into sections, thereby disturbing the flow of the work. Briefly, the quartet divides into four sections (Ex. 6). The opening portion displays two distinct moods, one reflective, the other energetic and forceful. The second portion subjects the reflective opening melody to various treatments. The third section repeats the first with slight adjustments. After a short cadenza, the work ends with a fast folk-like dance which serves as coda. The ternary design, A B A with coda, is obvious, but a case could also be made for a quasi-sonata design because of the opposing moods of the A section and the development-like quality of the B section. The tonal areas and the repetition of the opening section without a tonal resolution of the second theme group do not confirm this assumption, however.

Example 6. Graphic representation of the formal design and tonal areas of Moeran's Fantasy Quartet.
A small number of deviations from the stylistic norm are to be expected, but too many stylistic anomalies occur in this quartet to consider it a representative example of British pastoral style. The most notable deviation from the norm is that a pastoral affect is not maintained throughout. The deviation from the stylistic norm for British pastoral style, then, is not technical, but esthetic.
Chapter IV

CONCLUDING REMARKS

The discussion of Moeran's *Fantasy Quartet* should present a clearer picture of the stylistic components of British pastoral music, but the role of pastoral style within the British musical renaissance has yet to be determined. For an answer to pastoral style's role in the first half of the twentieth century, esthetic rather than technical features of the style must be examined. Why did this style emerge as it did and when it did? Why was there a fusion of impressionistic, nationalistic, and neo-classic style traits? These are the questions that need to be answered.

A link between artistic expression and Britain's decaying rural and cultural environment has already been mentioned. Twentieth-century artists reflected the view that the industrial revolution was no longer considered completely beneficial. The changing culture and environment due to industrialization resulted in a detached treatment of pastoral imagery. As Margaret Drabble put it, "Pastorals in the twentieth century have become cold indeed."\(^{19}\) The effects of World War I, which posed an even greater threat to culture and environment as the British knew it, may also be
discerned in art and literature of this period. After World War I British composers addressed these concerns in a new music which depicted the British environment, lamented the impending loss of the environment, and feared for the future of the environment. These three concerns are symbolized by the blend of impressionistic, nationalistic, and neo-classic style characteristics. Impressionism made it possible to portray landscape in musical terms. The nationalistic use of folksong and folk-like melodic material not only stamped this music as distinctly British, but it also invoked feelings of nostalgia for the fading rural culture. Finally, the cool, detached style traits of neo-classicism depicted concern for the future, if only through the mutual fear induced by this type of music (fear of the new or different) and by the future (fear of the unknown).

Peter Warlock's derogatory simile comparing Vaughan Williams's *Pastoral Symphony* with "a cow looking over a gate" may best epitomize British pastoral style. The comment intimates that pastoral style indeed evokes pastoral imagery, but it disregards the gentle protest contained therein, a protest prompted by the fading rural culture.


With a cautionary suspicion of labels and descriptions, the following definition of British pastoral style is offered: a type of British music written primarily between 1920 and 1950 which evokes pastoral imagery through the delicate blending of impressionistic, nationalistic, and neo-classic style traits. This balance is generated by the desire of the composer to depict the British rural and cultural environment, lament this environment's impending loss, and fear for its future.
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