THE SONGS OF LENNOX BERKELEY: A LECTURE RECITAL
TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF
F.P. SCHUBERT, G. FAUÈRE, C. DEBUSSY, F. POULENC,
M. RAVEL, H. WOLF, J.S. BACH, G.F. HANDEL,
I. STRAVINSKY, 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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The English art song in the 20th-century presents a performance challenge unique in the solo song repertoire. Unlike the corresponding bodies of German *Lied* and French *mélodie,* which proceeded from a well-ingrained national tradition of music and poetry, the English art song had no such background. The many British composers who have contributed to the song literature of this century reflect varied backgrounds and influences. These have a bearing on the realization of an appropriate performing style for their music.

The group of composers who became active after World War I inherited a mixed tradition of adherence to German Romanticism, French Impressionism, neo-classicism and English chauvinism. While many of the composers can be readily aligned with one or another of the influences, the truly English composer derives his style from the synthesis of them all.

Lennox Berkeley combined his English heritage with the French background of his mother's family, largely self-taught musical skills and an innate sensitivity to poetry to become one of the most prominent song
composers of this century. He trained with Nadia Boulanger, gaining exposure to the formal and melodic techniques of Faure and the neo-classicism of Stravinsky. Berkeley composed a total of seventy-eight solo songs. His acceptance and furtherance of a fundamentally traditional songmaker's craft place him more directly in the post-war line of succession of English song than Benjamin Britten, whose innovative musical techniques place him in the vanguard of new music.

This document explores those aspects of Berkeley's life and work that contribute to his compositional choices. It provides an overview of all of Berkeley's known solo songs as well as a more detailed analysis of Five Songs (Walter de la Mare), Five Poems (W.H. Auden) and Another Spring. Appendix A contains a complete catalog of the songs and Appendix B lists the songs by poet. The paper illustrates the qualities of Berkeley's songs which justify his inclusion among the most successful art song composers of this century.
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

ROBERT HANSEN, tenor
JOHN TARVER, piano

in a

Graduate Voice Recital

Program

DIE SCHÖNE HÜLLERIN

Franz Peter Schubert
(1797-1828)

poetry of Wilhelm Müller

Das Wandern
Wohin?
Halt!
Danksagung an den Bach
Am Pfersabend
Der Neugierige
Ungeduld
Norgensgruss
Des Müllers Blumen
Tränenregen
Nein!

intermission

Pause
Mit dem grünen Lauterbande
Der Jäger
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockne Blumen
Der Müller und der Bach
Des Bachs Wiegenlied

This recital is presented in partial fulfillment of the requirements for
the degree Doctor of Musical Arts

Monday, December 1, 1986
6:15 PM
Recital Hall
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

ROBERT HANSEN, tenor
JOHN TARVER, piano

in a
Graduate Voice Recital

Program

L’horizon chimerique, Opus 118, 1922
La mer est infinie
Je me suis embarqué
Diane, Sélène
Vaissseaux, nous vous aurons aimés

Chevaux de bois (1865)
Chevaux de bois (1886)
Le son du cor s’afflige (1891)
La mer est plus belle (1891)

intermission

La statue de bronze (1918)
Daphnes (1918)
Le chapeleur (1918)

Avant le cinema (1931)
1904 (1931)
Montparnasse (1946)
Roussolende (1954)
Parisianna (1954)
Jouer du bugie
Vous n’écrivez plus?

L’histoire naturelles (1906)
Le paon
Le grillon
Le cygne
Le martin-pêcheur
La pintade

This recital is presented in partial fulfillment of the
requirements for the degree Doctor of Musical Arts

Monday, March 30, 1987
5:00 PM
CONCERT HALL
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents
ROBERT HANSEN, tenor
JOHN TARVER, piano
in a
Graduate Voice Recital
Program
I
Komm, Jesu, komm zu deiner Kirche
from Nun komm der heiden Heiland
Vo far guerra
from Rinaldo
I'll Sail Upon the Dog-star
from A Fool's Preference
II
Malinconia, Ninfa gentile
Almen se non pos'sio
Vanne, o rosa fortunata
III
Fussreise
Verborgenheit
In der Frühe
Auf einer Wanderung
IV
Here I stand...Since it is not by fortune
from The Rake's Progress
V
The Boatman's Dance
Long Time Ago
Simple Gifts
At the River
I Bought Me a Cat
arr. Aaron Copland
(b. 1890)
This recital is presented in partial fulfillment of the
requirements for the degree Doctor of Musical Arts
Monday, June 15, 1987  5:00 PM  CONCERT HALL
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

ROBERT HANSEN, tenor
JOHN TARVER, piano

in a
Lecture-Demonstration Recital

The Songs of Lennox Berkeley

Lecture

I. Introduction
II. Biography
III. An Overview of the Songs
IV. Berkeley's Musical Language

Demonstration

Five Songs, (Walter de la Mare), Opus 28, (1948)

The Horseman
Mistletoe
Poor Henry
The Song of the Soldiers
Silver

Five Poems, (W. H. Auden), Opus 53, (1958)

Lauds
O lurcher-loving collier
What's in your mind?
Eyes, look into the well
Carry her over the water

Another Spring, (Walter de la Mare), Opus 93, (1977)

Poetry
Another Spring
Afraid

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts

Monday, July 13, 1987  8:30 PM  Concert Hall
ACKNOWLEDGEMENTS

The exploration of these works has been generously aided by Sir Lennox and Lady Berkeley, Sheila MacCrindle of Chester Music, Ltd., The British Music Information Center, Paul Wilson of the Britten-Pears Library, Peter Dickinson, Joan Redding and Nigel Wickens.

The musical examples are reprinted with the kind permission of Chester Music, Ltd.
CHAPTER I

THE ENGLISH ART SONG IN THE TWENTIETH CENTURY

The English art song in the 20th century presents a performance challenge unique in the solo song repertoire. Unlike the corresponding bodies of German Lieder and French mélodie, which proceeded from a well-ingrained national tradition of music and poetry, the English art song had no such background. The many British composers who have contributed to the song literature of this century reflect varied backgrounds and influences that most certainly have a bearing on the realization of an appropriate performing style for their music.

The group of composers who became active during and after World War I inherited a mixed tradition of adherence to German Romanticism, French Impressionism, neo-classicism and English chauvinism. While many of the composers can be readily aligned with one or another of these influences, their truly English style derives from the synthesis of them all. For certain English composers, the response to these influences led
to international prominence. Other composers, such as Lennox Berkeley, while less widely known, have made significant contributions to the English art song.

British song composers in this century reflect diverse backgrounds. Their songs suggest that the truly English style assimilates the various influences from outside England and applies them to the native traditions of folk song, Tudor and Elizabethan counterpoint, the vocal works of Purcell, and English poetry. Although the music bears an unmistakably English stamp, the components of the cosmopolitan musical syntax must be understood in order to obtain the best performance of the songs.

English art music in general suffered a well documented stale period from the time of Handel's death in 1758 until the late 19th-century. The art song declined even earlier, with the death of Purcell in 1695.

Solo song during the reign of Victoria offered

1. The reference is to Holst, Vaughan-Williams and Britten, whose music has been the subject of much commentary. The music of lesser-known composers offers perhaps a keener insight into English compositional style.

little of serious worth. The royalty ballad dominated
the genre, relegating the form to a commercial status.3
The ballad writers placed little importance on the
marriage of text and music and did nothing to raise the
musical standards of the day.

Composers ... made no attempt at stretching the
intellectual faculties, either musical or poetic,
and had no use for personal style in any way
remotely contemporary.4

Stated quite simply, 19th-century England did not
understand the aesthetic relationship between poetry
and music. In fact, England lacked any musical
response to the entire romantic movement until about
1880. The 19th-century nationalistic movements on the
continent went unmatched in England, except for a brief
period in the years leading up to and including World
War I.5

The rise of a modern school in England resulted
from a series of events and the strength of several
personalities. Musical scholars recognized the need
for education of both the public and the profession to

3. The royalty ballad involved a scheme whereby the
publisher paid royalties to the singer to promote
a song in concerts. For a full discussion, see
Stephen Banfield, Sensibility and English Song, 2
4. Banfield I, 12.
5. This notion is fully discussed in Howes, 230-248.
enable England to engender and sustain serious composers. The rivalry created in the late 19th-century by the founding of the Royal College of Music fostered competition with the older, more traditional Royal Academy of Music. A fertile, but highly academic dialogue emerged, involving Hubert Parry, C.V. Stanford and Alexander MacKenzie.

The musical outlook fostered by these scholar/composers drew its influence from their German training. "Parry and Stanford with their German training hoped to grow an English tree by planting German cuttings in English soil."6

Stanford's influence as an educator and Parry's social and cultural impact inspired a renewed interest in serious music in England. Stanford managed to infuse music into the universities, giving the scholarly aspects of the art new prominence and status.7 During his career, he taught many of the significant composers whose contributions to serious music in England have become well established. Among his pupils he counted John Ireland, Herbert Howells, Gustav Holst and Ralph Vaughan-Williams.

Parry, though also an influential teacher,

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6. Howes, 68.
7. See Howes, 149-162.
contributed equally through his compositions. Most notably, Parry raised the standard regarding the choice of poetry suitable for serious song composition. The royalty ballad had never reached beyond the maudlin and sentimental poetry of the Victorian age. Many of the nineteenth-century composers who contributed to the rise of serious music similarly failed to recognize the importance of high quality poetry to their success. Parry set a new standard, reflecting an increasing interest among musical and literary circles in England's Tudor and Elizabethan past, by choosing texts from Shakespeare and Dowland, as well as his contemporaries Coleridge and Christina Rossetti.

The German influence never faded from either Parry's or Stanford's music, and therefore established a solidly German legacy for song composers after the turn of the century.

The demise of the Victorian age and the upsurge of the Edwardian era engendered a period of decadence in the aesthetic community and a feeling of insecurity. It was a period, perhaps more than any other, of susceptibility to wide-ranging influences: with so much Romantic experience to catch up on, composers


were attempting, after their digestion of Brahms and Wagner, to absorb the nationalist styles of Tchaikovsky, his fellow Russians, Dvorak, Grieg, Verdi and Smetana, all of whom had been heard in London from the 1880s, and for the first time to imbibe the French spirit of the period between Gounod and Debussy. . . . It was also an era of remarkable receptivity to poetry, and settings began to appear of the Pre-Raphaelites, Swinburne, Stevenson, de la Mare, Hardy, Housman, [and] Dowson. . . . Developments were further moulded by the rediscovery of folksong. . . . It was not, however, an age which distinguished readily between the shallow and the profound: sensation was often more highly prized than sensibility.10

The barrage of outlooks and influences on musical style in England motivated several diverse schools of thought. Several composers led the emergence from the Victorian age, each pursuing different goals and influences. The songs written by these post-Victorian composers necessarily reflect these differences. The composers' commitment to these goals provided the framework within which the next generation of composers could define an English style of song writing.

In their pursuit of a truly English national style, Ralph Vaughan-Williams and Gustav Holst emancipated English music from the shackles of mediocrity. Neither composer fell prey to the excesses of romanticism prevalent on the continent. Instead, they assimilated the English folk-song tradition and the heritage of earlier English music. That vision

10. Banfield. 90.
guided them toward establishing a nationalistic style for the first time in several centuries.

Yet another group of composers derived a broader cosmopolitanism during the early Edwardian years. A small group of composers including Roger Quilter, Percy Grainger, Henry Balfour Gardiner and Cyril Scott studied with Ivan Knorr at the Frankfurt Conservatory.11 Although the German influence figured heavily in the development of these composers, they also learned the Russian style from Knorr. Knorr had spent his formative years living in Russia. His students emerged from their continental training free of German nationalism. The Frankfurt group contributed little of major importance to the solo song repertoire in England. To be sure, Quilter composed prolifically for the voice. His gift for melody and quaint sentimentality masked what modern scholars now recognize as a limited talent. However, his songs did enjoy considerable acceptance as an immediate successor to the royalty ballad.12

Another member of the Frankfort group opened a new tributary to the mainstream of British song in the 20th-century. Cyril Scott pursued a more revolutionary

11. See Howes, 192 ff.
12. See Banfield I, 110 ff.
path than his colleagues by following the example of Debussy in his extended use of chromatic harmony and exoticism. He also grew very attached to the symbolist movement in France, and especially to the poetry of Baudelaire. Such an undeniable French influence in British music heretofore had been virtually nonexistent. Although Scott's songs failed to achieve any lasting popularity, he passed his legacy on to his pupil Edmund Rubbra, who has contributed memorably to English song.13

Other composers allied in principal with the Frankfort group differed by eschewing the notion of a musical style free of nationalism. This group sought to find an English nationalism within the context of the romanticism that had eluded previous generations. Members of the eclectic group varied in their commitment to the romantic and, in so doing, allowed other sources of influence to manifest themselves in their music. Arnold Bax adhered unrepentingly to full-blown romanticism. John Ireland exhibited less drastic romantic tendencies in his music by infusing it with folk-song elements and modern compositional techniques. The truly 20th-century English song style may well have had its genesis in this group of

13. See Banfield II, 331-334.
The movement of the post-Victorian composers led in four directions. Holst and Vaughan-Williams advocated a national style; the Frankfort group developed a cosmopolitan view; Cyril Scott admitted the influence of the French poets and composers; and Arnold Bax and John Ireland espoused a more purely Romantic outlook.

Political circumstances interrupted the evolving styles and aided Vaughan-Williams and Holst in achieving a spirit of nationalism. The isolation of England from the continent during World War I forced composers to draw inspiration from within their own boundaries. An understandably negative attitude toward Germany virtually suffocated that country's influence for a period of several years, creating a vacuum in which the diverse sources of influence could stabilize.

Once the war had ended, the composers returned to the four lines of musical development that had begun before the war, bringing with them the new generation of musicians. The war ultimately had little effect on the development of English song. "The inter-war fruition of the English sensibility was not so much an escapist reaction to the horrors of war as the

continuation and maturing of lines of development begun in the pre-war era."

The wounds of the war healed quickly and the generation of composers that became active between the world wars returned to the European mainstream that Holst and Vaughan-Williams had spurned. A nationalistic trend, independent of outside influence, never established itself as a school of composition. Instead, a movement evolved that hovered between the neo-classical ideals of Stravinsky and an anti-Romantic modernism which strongly resisted the tonal innovations of the second Viennese school. Within this movement, composers retained individual identities reflective of the various compositional viewpoints pursued by their predecessors.

Lennox Berkeley, by virtue of his French training, carried the Gallic influence into England. It did not, however, impede his development of a personal and characteristically English style.

Such qualities as we have been accustomed to associate with Gallic countries—polish, economy, clarity and graciousness—are evident, among others in his music, and since they are qualities which have been none too common in the twentieth

century renaissance of English composition, they are refreshingly welcome.16

Clearly, Berkeley eschewed the brand of nationalism associated with Vaughan-Williams and his generation. His compositions do not consciously reflect late romantic ideals, the revival of madrigal techniques, or "... that type of 'nationalism' which forces folk-tunes through the sieve of the English Hymnal."17 Even with his French training, Berkeley follows in the succession of British composers of the mid-twentieth century.


CHAPTER II

BIOGRAPHY

Lennox Berkeley was born May 12, 1903, in Boars Hill, near Oxford. His family moved to Oxford when he was six, and there he spent much of his childhood and young adulthood. Berkeley's maternal ancestry was French. As a result of frequent trips to visit his mother's family in France, Berkeley became bilingual while a child. His father, a naval officer, possessed great enthusiasm for music. Although there were no accomplished musicians in the family, the family library included all of the Beethoven piano sonatas on pianola rolls. Berkeley had little or no formal musical training as a child or as a young man. He did improvise at the piano, and he made naive efforts at composition.

Berkeley attended Gresham's School, Holt, where he preceded two notable personalities who would become significant in his life: W.H. Auden and Benjamin Britten. In 1922, he entered Merton College, Oxford, where he read French, Old French and Philology. He earned the BA degree in 1926.
While at Oxford, Berkeley established what were to become long and cherished friendships with poets Cecil Day-Lewis and W.H. Auden. Day-Lewis entered Wadham College in 1923 and Auden entered Christ Church in 1925. Berkeley's strictly avocational interest in composing led him to set two of Auden's early poems. Early in 1926, at a program for the Oxford University Musical Union and Club, in the Holywell Rooms, Cecil Day-Lewis gave the first public performance of Berkeley's first three songs.

This was not an unblemished triumph. Cecil had "no trouble" with a setting of DuBellay's "The Thresher", which he regarded as "one of the most musical pieces of song writing produced during our period". This was followed by two "rather unmelodious" settings of Auden poems, one appropriately called "Trippers" and telling of some passengers in a motor coach. Cecil did much tripping during rehearsals with Lennox Berkeley, and on the day stalled completely: "I just managed to limp through the first, but in the second I broke down and had to start again, the song being received by the audience with a sustained outburst of silence." 2

Day-Lewis' assessment of the musical worth of the songs must have been accurate: "The Thresher" became Berkeley's first published work ("D'un vanneur de ble,"

1. These were probably the first settings of Auden's poetry. See Banfield, 389.

Oxford University Press, 1927). The manuscripts of the two Auden settings have been lost or destroyed. In fact, "Trippers" does not appear among Auden's published works and no record can be found that identifies the third song.

One of the earliest influences in Berkeley's musical development was Maurice Ravel. "When I was a boy, and certainly when I was at Oxford, I was much attracted to his music. It was that, partly, which made me want to go and study in France."3 Late in 1926 or early in 1927, Berkeley had the opportunity to meet Ravel, who was in London to conduct some of his works. The French composer looked at some of Berkeley's scores and advised him to go to Paris to study with Nadia Boulanger.

Berkeley began studies with Boulanger in 1927. He remained with her until 1932. During the first year, he did nothing but exercises in traditional counterpoint and ear-training. Though he found the year frustrating at the time, in retrospect, he appreciated the regimen. The influence of Ravel continued to be strong.

During my time in Paris I used to see him fairly often and he very kindly took an interest in what I was doing. I remember going to see him at his house just outside Paris. I've never ceased to love Ravel's music and to find something that's very close to me -- something in his music that helped me to find myself in mine.4

While he lived in Paris, Berkeley had the opportunity to meet Stravinsky, Roussel, Milhaud, Honegger and also Poulenc, with whom he developed a lifelong friendship. In 1936, one year after he returned to London, Berkeley met Benjamin Britten at a festival of the International Society for Contemporary Music in Barcelona, where both composers had works performed. They formed a friendly and long-lasting relationship, which began with their collaboration on an orchestral suite, "Mont Juic," and continued with Berkeley's contribution of pieces to the Aldeburgh Festival in the 1950s, '60s and '70s.

In 1942, Berkeley joined the staff of the music department at the BBC as an orchestral program builder. While at the BBC, he became acquainted with his co-worker Freda Bernstein, whom he married in 1946. That same year he won the Coldland Fellowship for Music and became a professor of composition at the Royal Academy of Music. He retained that post until 1968.

4. Ibid.
His students at the RAM included Richard Rodney Bennett, David Bedford, John Tavener and Nicholas Maw.

Following World War II, Berkeley developed an interest in vocal composition, and it is from this period that most of his songs emanate. He also ventured into opera in the 1950s and produced three in all. Of these, his one-act opera, "A Dinner Engagement," has achieved international success.

Berkeley was awarded the Commander of the British Empire in 1957 and the Cobbett Medal in 1962. In 1973 he was awarded the Papal Knighthood of St. Gregory and the following year he was knighted by Queen Elizabeth II. He has been named honorary fellow at Merton College and at the Royal Northern College of Music.

Following his retirement from the RAM, Berkeley continued to compose music in all genres, including work on his second full-length opera. However, an illness contracted in 1983 left the composer mentally confused, and his compositional voice has fallen silent.
CHAPTER III

AN OVERVIEW OF THE SONGS

Berkeley composed prolifically for the voice. A total of seventy-eight solo songs can be found among his published and unpublished works, as well as two solo cantatas and settings of four Ronsard sonnets for two tenors and piano. Several facts frustrate the task of discovering the full scope of Berkeley's work. He dated manuscripts only occasionally and he distributed them widely. Berkeley views his own work modestly, and has lost or destroyed many manuscripts. Of the scores he has rejected he said "I generally lose them, sometimes purposely, in that I'm not interested in them anymore."1 Hence, such works as may exist from the late '20s and early '30s will likely remain hidden for some time.

Of the seventy-eight solo songs and four duets, fifty-nine have been published. Nine of those songs are out of print. In addition, Chester Music rents some previously published songs and some that have not

1. Dickinson, Twenty British Composers, 23.
been published. Of the twenty-three known remaining songs, only the two Auden settings of 1925 are lost. Berkeley almost certainly wrote more songs during his studies in Paris, but no manuscripts have been discovered and the composer has always been vague about the scope of his work during that period.

Berkeley composed most of the solo songs in sets; only nineteen of the songs stand alone. For the sake of an overview of his works for solo voice, the songs may be divided into three groups: those with French texts, the individual songs, and the sets. Berkeley's interest in the genre spanned his entire compositional life, with the greatest concentration occurring in the '40s and '60s.

Settings of French Texts

Considering his background, we should not be surprised that French poetry held strong attraction for Berkeley. He chose French poetry for twenty-one of his songs, including his first and his last. His earliest surviving song is a DuBellay poem, "D'un vanneur de bie," composed in 1925, also known by its English title, "The Thresher." The last, "Sonnet," was composed in the spring of 1982. The combination of his childhood exposure to French culture, his admiration of Ravel and the prospect of study in Paris with
Boulangere contributed to a concentration of French settings in Berkeley's early songs.

Tombeaux, a 1926 cycle of five Cocteau poems, may have been among the pieces Berkeley shared with Ravel prior to his departure for Paris. The beautifully hand decorated manuscript is among the works held in the Berkeley archive at Chester Music in London. (See Appendix C.) Also in the twenties, he set Trois Poèmes de Vildrac, which were given their premiere in Paris by Sophie Wyss in 1929. Two more French settings appeared in 1940. "Ode du premier jour de Mai," poetry of Jean Passerat, and "Tant que mes yeux," of Louise Labé were also premiered by Sophie Wyss.

The sonnets of Ronsard captured Berkeley's interest on two occasions. Two sets of sonnets figured prominently in Berkeley's song literature. The first set, Opus 40, consists of four duets for tenors.

This setting of four Ronsard Sonnets was originally written in response to a commission from Peter Pears who first performed it with Hugues Cuénod in 1952 [sic]. It remained unpublished until Sir Peter told me he would like to perform it again at the 1977 [sic] Aldeburgh Festival and I seized the opportunity of re-writing it. There is no
change in the thematic material; in fact most revised passages affect only the piano part.2

The revisions actually involved more than Berkeley implied. Each of the songs increased in length by between four and thirteen measures. The piano accompaniments underwent considerable simplification and clarification. Otherwise, the melodic and contrapuntal character of the songs remained intact.

The second setting of Ronsard sonnets resulted from a commission from the Proms Concerts. Berkeley chose four different poems as the vehicle for a cycle cast in symphonic form for tenor and orchestra.

The four movements correspond to those of a symphony, but on a much smaller scale.

The theme with which the work opens appears in different forms in all four songs. After a short orchestral introduction consisting of this main theme followed by another figure (in 5/4 time), the soloist enters with a rhythmical variant of the opening. The second song begins with a new version, this time quiet and sustained, of the original tune. This song takes roughly the same shape as the first, ending with a return to the music with which it began.

Another transformation of the main theme, now passionate, and spread over a wider compass,

2. Notes by the composer from the program book for the 1978 Aldeburgh Festival, at which Peter Pears and Ian Partridge gave the first performance of the revised version. Berkeley mistook the date of the original premiere, which actually occurred March 8, 1953 on a BBC Third Program broadcast. It is unclear if the revised version was intended for performance in 1977 and postponed, or if a typographical error went undetected. However, the revised version had its first performance on June 14, 1978 at the Maltings.
provides the material for most of the third song. The last starts with the voice unaccompanied. This is yet another variation of the initial idea. The music here is calm and sustained, but it soon gives way to a rather quicker tempo, and gradually broadens into the more expansive mood with which the work ends.\(^3\)

Berkeley conducted the premiere of *Four Ronsard Sonnets*, Opus 62, with Peter Pears and the BBC Orchestra at the Royal Albert Hall on August 9, 1963. The score bears the dedication "In affectionate memory of Francis Poulenc," who had died in January of that year.

Berkeley composed his only setting of an Apollinaire poem as a memorial to Francis Poulenc. He wrote the song in Mouton in August, 1963 and the earliest known performance was given by Meriel Dickinson on a BBC broadcast recital in 1974. The brief song of twenty-nine measures sets a poem that expresses a fitting tribute to the French composer:

\[\ldots\text{En s'en allant làbas le paysan chantonne}\
\ldots\text{Une chanson d'amour et d'infidélité}\
\ldots\text{Qui parle d'une bague et d'un coeur que l'on brise}\
\ldots\text{Oh l'automne \ldots a fait mourir l'été \ldots .4}\]

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3. Notes by the composer for Proms Concert program booklet for the premiere performance.

4. Yonder goes the singing peasant
A song of love and infidelity
That speaks of a trick and a broken heart
Oh autumn has killed the summer
Nearly twenty years elapsed before Berkeley set another French text. Once again the choice honored a longtime friend, but for a more joyous occasion. Berkeley composed "Sonnet," a Louise Labé poem, for the Aldeburgh Festival’s observance of the eightieth birthday of the French tenor, Hugues Cuénod. The concert had been suggested by Peter Pears, who asked Berkeley to contribute the song. Nan Guptill, a student in the Britten-Pears school at Aldeburgh, sang the first performance at the birthday concert on June 26, 1982.

"Sonnet" is the last work Sir Lennox completed before illness prevented him from composing. Significantly, he began and ended his composing career with song settings of French texts, reflecting both his deep interest in the form and his family heritage.

Individual Songs

Nineteen of Berkeley’s songs stand separately, belonging to no set. Only eight of these have been published. The remaining eleven include early works that Berkeley did not pursue and some songs written later for specific occasions.

"D’un vanneur de blé" has been discussed in chapter two, as have the two rejected Auden settings from Berkeley’s Oxford days. Between 1935 and 1938, Berkeley composed only three songs. A setting of
Herrick’s “How Love Came In” was published by Boosey and Hawkes, but has long been out of print.

Manuscripts for two songs not included in the current list of Berkeley’s complete works were found by this author in the archive at Chester Music. The manuscript of “Eleven-fifty,” a setting of a Patrick O’Malley poem, bears the date October, 1938. The use of the bass clef for the vocal part indicates that Berkeley intended a low male voice to sing the song. However, the limited musical materials—a series of arpeggiated diminished seven chords and an ostinato bass rhythm—limited any melodic development. The piece must simply have been an exploration of the potential of these simple materials.

The fact that Berkeley dated the manuscript of “Eleven-fifty” proves useful in determining the date of a companion song. Berkeley dedicated a setting of another Auden poem, “Lay your sleeping head, my love,” “to Benjamin.” The dedication proves that the piece could not have been written prior to 1936, the year in which Berkeley met Britten. Because the manuscript paper and the calligraphy style match the O’Malley

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6. That is to say, Benjamin Britten.
setting, it can be safely surmised that the Auden song was done at approximately the same time. Hence the song can be dated 1937 or 1938 with some certainty. The song's 118 measures contain melodic treatment worthy of the dedication, although it is clearly youthful when compared with Berkeley's more mature songs.

Five songs, dating from 1939 and 1940, have been grouped as Opus 14, Number 2 by Peter Dickinson. No reason other than the publication of the five songs in those two years justifies the grouping. Two of the songs belong to the French settings. Oxford University Press published "Tant que mes yeux" and Chester published "Ode du premier jour de Mai." Chester also published two English settings: a Patrick O'Malley poem called "The Beacon Barn" and an English translation of Garcia Lorca's "The Bells of Cordoba." Boosey and Hawkes published a setting of Auden's "Night covers up the rigid land." The songs display such varied musical content that the grouping is clearly a matter of expedience.

The Britten-Pears Library in Aldeburgh holds autographed manuscripts of two unpublished songs.

7. Berkeley did not assign opus numbers to his compositions. That task was assigned to Peter Dickinson, who prepared the first (and only) list of works.
written in 1943. Cecil Day Lewis' poem "Lullaby" provided the inspiration for one and W.B. Yeats' "The Ecstatic" inspired the second. The songs share in common an ABA form, comparable length and virtually identical vocal ranges. Similar harmonic treatment of diverse texts suggests that the pieces may have been intended as a set. While neither bears a dedication, the nature of the vocal writing suggests that Berkeley wrote them for Peter Pears.

The songs may have particular significance in moving Berkeley into his maturity as a song writer, a milestone he achieved after 1945. Both invite comparison with Britten's cycle On This Island, which was composed in 1937 and which Berkeley certainly knew. Because both manuscripts were in Britten's possession at the time of his death and had been given to him in 1943, it seems probable that Berkeley sought his colleague's assessment of the songs. Berkeley acknowledged his indebtedness to Britten for encouraging his individuality as a composer.

Due to many conflicting influences, I was rather tied up in knots; he was able to undo them for me and encourage me to be myself, to write, in fact, the kind of music I really wanted to write, regardless of what the fashionable idiom of the time might be. I have done so ever since. 8

Traditional English ballad captured Berkeley's attention only once, in a setting of "The Lowlands of Holland." The circumstances of its composition are vague, but it is known that Berkeley wrote it in London in 1947 and Sophie Wyss gave the first performance in July of that year. Although Berkeley composed the melody for his setting, the AABCA formal structure clearly delineates the strophes and creates the feeling of a folk ballad.

By 1946 Berkeley turned his attention to song sets. He did, however, add two individual songs to his catalog in later years. Peter and Meriel Dickinson discovered a setting of Robert Bridge's "So Sweet Love Seemed" and performed it in a BBC broadcast concert in 1959. Two facts suggest that Berkeley probably composed the song earlier. The traditional strophic structure and tonal character of the piece resemble more closely Berkeley's earlier works than those he composed in late '50s and early '60s. Furthermore, Berkeley revised the song extensively prior to the broadcast performance. However, the artists rejected the revised version in favor of the original and Berkeley agreed to let the song stand as he had first written it.9

Berkeley wrote his last English-language single song as a birthday present for Leslie Boosey on his ninetieth birthday, July 26, 1977. The very brief song sets a quatrain provided by Vivian Ellis. Berkeley clearly did not intend the song to figure among his serious works.

Song Sets

The maturity of his compositional style led Berkeley to integrate his choices of poetry into song sets. Only six of the fifty-two songs composed after 1946 do not belong to a set. Berkeley composed ten English song sets, six of which were commissioned works. Of the ten sets, only the Five Herrick Poems have yet to be published. The other sets remain easily available from Chester Music.

Berkeley had experimented with the song set early in his career with the Cocteau settings of 1926. He wrote his first English cycle in 1939 and 1940, choosing as texts four A.E. Housman poems. The Housman songs allow a unique glimpse of the composer's process because two different manuscripts exist. A signed manuscript at Chester Music contains the title "4 Songs/Lennox Berkeley/(Poems of A.E. Housman)." Several slips of blue paper tucked in the signature of the manuscript contain French translations of the poems in the composer's handwriting. Obvious errors in
prosody and in text suggest that the manuscript represents sketches of the intended finished product. Berkeley revised the four songs, correcting the prosody problems, and added a fifth. He gave the completed manuscript to Peter Pears in 1940. Pears apparently set it aside and forgot it; it was not until 1976 or 1977 that he found it and gave it to Ian Partridge, who believes he gave the first performance of the songs. Chester Music ultimately published the set in 1983 with further minor revisions and correct texts.

The second of Berkeley’s English song sets was written for and dedicated to Pierre Bernac and Francis Poulenc. Poetry of Walter de la Mare provided texts for the set Five Songs, which Berkeley wrote in 1946. Another set, Four Poems of St. Teresa of Avila, has become one of Berkeley’s most enduring works.

St. Teresa was a Carmelite nun in the 16th century. Her vocation carried her to Avila, Spain, where she wrote extensively on matters of faith. Her grace and wisdom brought her the respect of the church and she was canonized in 1622, only forty years after her death. Berkeley, a devout Catholic, drew inspiration from St. Teresa’s poetry, and chose four for the set. He wrote the songs for mezzo-soprano and

string orchestra in order to maximize his ability to express the poetry.

The Four Poems of St. Teresa of Avila were first heard in a BBC broadcast in 1949, but they were composed two years earlier. The first interpreter was Kathleen Ferrier, who went on to give many more performances, through which this song cycle soon became one of Berkeley's best-known works. . . . The vocal line, in its relatively simple, unornate outline, reflects directly the contrasting moods of these poems with perfect appositeness. There are, however, several subtle touches of word-setting, nuance and colour, and in each song the string accompaniment imaginatively and resourcefully completes the characterization in images which, like those of the vocal line, are always assured and direct.11

The simplicity and clarity of the score create an elegant and moving effect. The Four Poems of St. Teresa of Avila betray Berkeley's training with Boulanger and are not dissimilar in effect from Copland's Appalachian Spring or Barber's Adagio for Strings.


11. From program notes by David Cox for an August, 1984 Royal Albert Hall performance of the songs. Susan Kessler, mezzo-soprano and the BBC Welsh Orchestra gave the performance.
All of Berkeley's song sets after 1953 were commissioned works. Alice Esty, a wealthy New York soprano with a keen interest in contemporary song, asked Berkeley to write a set of songs for her. He responded with Five Poems of W.H. Auden in 1958. Esty gave the first performance in New York in 1958.

In 1962, the Cheltenham Festival commissioned Autumn's Legacy. For the set, Berkeley chose the theme of autumn and collected, with the help of Edward Sackville, seven suitable poems of different poets. Richard Lewis and Geoffrey Parsons gave the first performance.

The poems have been chosen as expressing a variety of moods connected with aspects of nature, and the human feelings that seem to have an affinity with certain landscapes. The object has been to unify by music the scenes described in the poems, whether they are purely imaginary or inspired by actual vision. The title was chosen because the poems that refer directly to nature were clearly inspired by that particular season, and the subjective poems seem to convey an autumnal atmosphere. . . . The cycle is dedicated to Lord Sackville who helped with the choice of the poems.12

Peter Pears commissioned Berkeley to write a set of songs for voice and guitar for the 1965 Aldeburgh Festival. Berkeley returned to the poetry of De la Mare and selected five poems which he grouped as Songs

12. From notes by the composer for the premiere performance at Cheltenham in 1962.
of the Half-Light. Peter Pears and Julian Bream gave the first performance of the songs on June 22, 1965.13

In 1971, Peter Dickinson and his sister, mezzo-soprano Meriel Dickinson, organized an evening of poetry readings and song settings of the works of e.e. cummings for the Park Lane Group. This group was one of many societies formed in England at mid-century to support performances of contemporary music. For the occasion, they asked Berkeley to compose a set of songs for Meriel using the poet's words. Berkeley responded not with settings of e.e. cummings, but with Five Chinese Songs. It was too late to alter plans for the program, so the Chinese songs joined a concert otherwise devoted to the poems of e.e. cummings. Peter Dickinson attributes the change not to any dislike on Berkeley's part of e.e. cummings, but rather to his vague and somewhat abstruse nature.14 Little doubt of Britten's influence on the composition may be admitted: Berkeley knew Britten's Chinese settings (1957), and even used one of the same poems.15

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13. It may be inferred that the choice of the performing forces further demonstrates Berkeley's admiration of Britten, who had written songs for voice and guitar. It may also be true that the choice merely continues a tradition passed down from the lutenists.


15. Wu-Ti, "The Autumn Wind."
Sir Lennox was very much drawn to the severely simple but nevertheless highly emotional characteristics of the Chinese words. Throughout his career two of the most prominent stylistic hallmarks have been an understatement of expression and a lucidity of texture. The opportunity to make sparing use of notes is therefore gladly taken. The resulting delicate vocal lines are set in relief quite beautifully by the alternation of the harp-like figuration with the gentle counterpoint in the piano. The Chinese texts give the cycle as a whole an air of melancholy. The first three poems refer to the plight of separated lovers whilst the cycle ends with two verses which concern loneliness.16

Another commission from Peter Pears for the Aldeburgh Festival inspired Berkeley to set Five Herrick Poems for tenor and harp. The set includes five brief songs, four of a serious nature followed by a humorous song. Pears sang the songs with harpist Osian Ellis on June 19, 1974 at Aldeburgh.

Berkeley’s last song cycle, Another Spring, resulted from a commission for the Chichester 902 Festivities in 1977.17 The cycle contains three settings of poems of Walter de la Mare. He dedicated the cycle to Dame Janet Baker, who, with Geoffrey Parsons, gave the first performance of the songs on July 20, 1977.


17. The 902 designates the 902 years of the Chichester Cathedral.
CHAPTER IV

BERKELEY'S MUSICAL LANGUAGE

Certain characteristics exist in the songs of the post-war British composers that define the English style. Simplicity and lyricism inspired by English folk-song, economy of melodic and harmonic resources, avoidance of overly dense textures, a rational and non-effusive reserve, and careful maintenance of good prosody identify the English style. Yet each composer who belongs to this stylistic school retains the influences of his background and training, and therefore cannot be rigidly stereotyped. Lennox Berkeley's musical language hybridizes his French heritage and training and the influence of the English style that evolved from the late 19th-century into the post World War I era.

Many composers influenced Berkeley during his training in Paris. His studies with Boulanger instilled in him the traditions of Fauré. His contacts with Ravel, Poulenc, Roussel, Honneger, Milhaud and Stravinsky enhanced his experience with the
neoclassical and modern movements. His exposure to
Beethoven and Chopin taught him the Romantic
traditions.

A fair observation about his style and influences
can be made by examining a link which, although it
may at first seem rather tenuous, starts with CPE
Bach, passes to Mozart, to Chopin, Faure, Ravel,
Poulenc, Stravinsky and, for this purpose, ends
with Berkeley. . . . The common denominator is not
in the kind of music they wrote . . . but the type
and flavor. All these composers are noted for their
preoccupation with formal structures.1

Berkeley perceived that individuality of language,
economy of means, clarity of expression, and subtlety
and refinement of thought characterized the English
style in his generation.2 Thus he rejected the
attempts at an English nationalism espoused by
Vaughan-Williams and the density of the post-Romantic
style. He also viewed modernism warily. Though he
felt it wrong to close one's ears to serious
experiments in sound, he once wrote:

... it is a great mistake to suppose that music
written according to more traditional methods has
no longer any validity. . . . The most disquieting
aspect that a great deal of the new music presents
is its suppression of the human element.3

1. Roger Steptoe, "Contemporary Composer Series: Lennox

2. Lennox Berkeley, "Alan Rawsthorne," *Composer*, 42
(Winter, 1971-72), 70.

(Spring, 1972), 19.
Berkeley's music occupies a middle ground between the tastes of the preceding generation and the tonal experiments of the second Viennese school.

His work does not belong to the avant garde, nor to provincial nationalism, and he has never been interested in striking out on new paths of tonal or atonal organisation. His musical inheritance, unpretentiously European, finds its center of gravity somewhere in the English Channel. 4

Berkeley's musical language emerged from the synthesis of these influences and his own sensibilities.

Berkeley adhered to the traditional craft of the song maker. He learned the time-tested formula from Boulanger, who in turn received it from Fauré. This neoclassical model extends back from Fauré to Schubert. In that he accepted the basically French formula and furthered it as a means of preserving the songwriter's craft, Berkeley may be more directly in the post-war line of succession of English song than Britten, who wrote in a much more innovative style.5

Berkeley generally formulated his songs on a pantonal arch girded by strong melody and bass, using

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5. This notion is advanced and well argued by Banfield II, 388-392.
rhythmic and melodic cells as the structural elements.
The development of the songs occurs through the
repetition of these elements as the harmonic plan
unfolds. Even his earliest songs demonstrate his
inclination toward the smooth, stepwise voice leading
and clear cadential passages that pervade the songs of
Fauré. These values remained with Berkeley throughout
his composing career.

Berkeley continually reaffirmed the primacy of
tonality in his music. "... I've always had a sort
of tonal center—I can't do without it. To me, it's
essential to music." He viewed harmony strictly as a
product of counterpoint; of the layers of activity
within the framework of melody and bass. As he
matured, the complexity of his technique moved beyond
Fauré toward Stravinsky, particularly in his treatment
of tonal aspects. Berkeley elaborated in an interview
with Peter Dickinson:

My music has always been fundamentally tonal,
though it is true that I felt the need to explore
more dissonant harmony round about the period you
mention [late 1960s and early '70s] and still use
it, though I think I have managed to incorporate it
in my usual style in some of my later music. ... When the feeling I want to convey in a particular
piece seems to demand it, I use traditional harmony
... at the risk of being accused of eclecticism
by the critics. I don't think this need destroy

5. Michael Oliver, "Lennox Berkeley—A Profile."
Gramophone, LVII (July, 1973), 178.
unity of style because I believe that traditional harmony can be used in an individual manner. . . . My attitude to harmony is that it should always be the result of the horizontal movement of parts and not thought of as an alignment of individual chords. This gives point to harmony and enables one to employ chords like the dominant 13th . . . which otherwise sound too sugary. The same is true of a tendency in the opposite direction, i.e. dissonant harmony, if that expression is not a contradiction in terms. In other words, I want music to be above all contrapuntal—if it is good counterpoint then harmony will take care of itself. 7

Numerous devices appear in Berkeley’s counterpoint that obscure tonality. His mature works rely heavily on the development of melodic and rhythmic motives. Within melodic cells, either the first or second notes of a pair may be the harmony note. He might misalign the outer voices and then introduce non-harmonic tones to soften the sonority, without modal implications. In short, compositions whose vertical organization suggests atonality are in fact tonal by virtue of the linear structure of the music.

Song composition, by definition, highlights melody. Berkeley’s melodic writing displays considerable finesse, but the effectiveness of his writing derives from the harmonic treatment of the vocal line.

Berkeley's subtle harmonic technique is cleverly used to flavor his melodies: the blend is one of his most recognizable fingerprints, and the elements are finely controlled in the song cycles.8

Fauré's influence on Berkeley does not stop with the harmonic and melodic structure of his songs. The songs also demonstrate a conciseness of form reminiscent of the French master. "My musical language doesn't lend itself to long drawn-out development. I express myself better in a more condensed manner and thus find it easier to unify."9 Perhaps Berkeley's greatest strength as a composer is his "ability to tailor forms according to his material and to manage the procedures and techniques best suited to the shape and content of his ideas."10

Berkeley spoke very candidly about his compositional process with characteristic modesty and circumspection.11 The process actually resembled the music it produced, for Berkeley composed deliberately, carefully and methodically. His ideas came from working, suggested by the atmosphere he wanted to

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10. Ibid.

produce or the medium he chose. He readily admitted composing at the piano. He notated inaccurately without it. More importantly, actual sound provided further stimulus. He viewed analysis skeptically as the

... fusion of a technical process with one that is instinctive, though it may alternatively suggest that analytical ingenuity has over-reached itself and established connections that the composer never intended. 12

The nature of the music that has resulted from this musical language and compositional process has been summarized by Berkeley himself in his assessment of Fauré’s music.

The more closely one examines his music, the more one is brought to realize that the extreme sobriety of his manner hides a talent of a highly individual kind. There is an element of understatement in his music which has limited his public appeal. And it demands a correspondingly greater effort on the part of the listener than does music of a more extrovert character. 13

A composer must ultimately grapple with his responsibility to his listening audience, whether he concludes that it should be considered in his art or not. Berkeley wrote:

12. Ibid., 17.

Can the composer do anything to help the listener? He clearly cannot modify what he feels to be his true musical language in order to please the public, but he can make sure that his intention is to communicate something that is of vital importance to him, and that he is not indulging in a purely cerebral exercise.

Though the ear of the listener may not be ready for it at the time it is written, if a composer gives expression to something genuinely heard in the ear's imagination, he will in the end awaken a response.14

Berkeley viewed composition as an intimate personal expression. He imparted his poetic sensibility to his songs. The resulting song literature provides a rich variety of musical sound inspired by poetic imagery.

Five Songs of Walter de la Mare, Five Poems of W. H. Auden and Another Spring typify Berkeley’s style as a songwriter. The thirteen songs found in the three sets illustrate Berkeley’s musical language and his poetic sensibility. Because they span Berkeley’s mature composing life, the songs also demonstrate the increasing refinement of his art.

Five Songs, Opus 26

Berkeley completed Five Songs in London, in June, 1946. They are the first five of thirteen settings of the poetry of Walter de la Mare. Berkeley dedicated the set to Pierre Bernac and Francis Poulenc, who gave the first performance in January, 1947. The group includes “The Horseman,” “Mistletoe,” “Poor Henry,” “The Song of the Soldiers” and “Silver.” All of the poems appeared in De la Mare’s collection entitled Peacock Pie (1913).

“The Horseman” provides a clear illustration of Berkeley’s preservation of the French formula of song
writing. He constructed a harmonic arch which spans from G minor at the beginning through D major, A major, B-flat minor/major, D minor and back to G minor in just thirty-one measures. The Moderato (\( \frac{3}{4} = 112 \)) tempo assures that the changes in harmony are heard briskly. Two rhythmic motives and one melodic figure serve as the structural elements of the song. (See Example 1.) The relentless gallop of the horse finds expression in the constant eighth-note movement, reinforced by the second rhythmic device of ostinato triads on each beat of the sung measures. The melodic motive of a rising fourth followed by a step-wise descent to the sixth below is introduced in the fourth measure. This device provides the contrapuntal material for the interludes

and the vehicle for movement from one tonal center to the next. The five-measure ostinato firmly establishes the G minor tonality in the accompaniment. Curiously, the vocal melody sounds much more like B-flat major, which modulates immediately to D minor, introducing three of the tonal centers in the arch within the first five measures of the song. The first interlude, built on a melodic motive heard sequentially in the soprano, tenor, bass and soprano voices, picks up the D minor tonal area. The interlude leads to D major at the next vocal entrance by way of the dominant, A major. The second vocal phrase ends in A major. The interlude pattern repeats, starting in A major and moving to B-flat minor, again by way of its dominant. (See Example 2.) Berkeley accomplishes this abrupt change by the enharmonic substitution of D-flat for C-sharp in the melodic motive, allowing the inner voices to complete the B-flat minor triad. The bass line leads to an F, causing a very brief misalignment of the tonic upper voices over the dominant bass. The voices

converge in a dominant-seventh chord, leading to the cadence in B-flat minor on the downbeat.

Once again, the vocal line proceeds ambiguously in either B-flat melodic minor or F major as the accompaniment moves through B-flat major to D minor. (See Example 3.) The D minor anticipates a dominant function leading to the final cadence. As a prolongation device, Berkeley creates a balloon in the harmonic arch by leading a quick excursion through a series of ascending fourths from D to G to C to F, reaching the G minor cadence one measure before the

Example 3. "The Horseman," mm. 18–31
vocal cadence. The melody courses its path to a cadence on the second degree of the E-flat major scale, viewed as the sub-dominant of the relative B-flat major. The accompaniment picks up the line and resolves it to a G minor cadence using the melodic motive.

In contrast to the relentless motion of "The Horseman," the second song in the set conveys a hushed sense of wonder. "Mistletoe" evokes the "still and shadowy air" of a mysterious kiss under the mistletoe. The poem describes a candle lit room after a party with imagery of lurking shadows and "pale green fairy mistletoe." Berkeley responds to the shadows with syncopated rhythms in the vocal line. He represents the mysterious mistletoe with a slow triplet figure as the singer contemplates a phantom kiss. An interplay of the opposite tonal poles of F-sharp major and C major expresses the poem's eeriness. The thirty-nine measure song in 2/2 time conforms to an ABA form. The opening section in F-sharp major leads to a middle section in C major, girded by the brief presence of G major and F major, before returning to the F-sharp major of the final cadence. The opening measures (shown in Example 4) contain a figure of modulatory
nature, which prepares the movement between the opposite tonal poles.

Example 4. "Mistletoe," mm. 1-4

"Poor Henry" presents the onerous spectre of a child swallowing his medicine. Berkeley's laconic setting captures both the child's attitude toward the dreaded task and a sense of the watchful parent who will allow no escape. The dry humor of the song culminates with a carefully constructed dominant-thirteenth chord (shown in Example 5) to accompany the

Example 5. "Poor Henry," mm. 28-39
text "Sleek with the bloom of health — next week?!" The song demonstrates the economical means which Berkeley consistently applied in his songs.

The fourth song illustrates Berkeley at a point closest to the English tradition of composers like Gerald Finzi. "The Song of the Soldiers" creates a similar feeling to Finzi's settings of Thomas Hardy poetry in the cycle Earth and Air and Rain, which had appeared ten years earlier. The poem portrays the march of a soldier against the roaring sea in cold, steely images. Berkeley chose a virile melody for the voice that interacts with a counter-melody in the piano. He indicates a tempo of "Allegro. Tempo di marca,\textsuperscript{a} The relentless quarter-note rhythm of the bass sustains the steady tempo of the march. The D minor tonality of the bass undergirds the opening A minor vocal line (shown in Example 8), establishing a pattern of juxtaposed tonic and dominant that continues through the song. The fabric is punctuated with the

Example 8. "The Song of the Soldiers,"
m. 1-4

THE SONG OF THE SOLDIERS

\textsuperscript{a} As I sat mourning by the frozen dyke.
tonally unrelated trumpet calls to accentuate the last line of the poem, "And behind me roared the drums, / Rang the trumpets of the sea."

"Silver" ends the set with a somber mood. The poem paints a picture of a moon-bathed night in quiet and still imagery. Berkeley, in turn, bathed a restlessly flowing melody in a wash of oscillating eighth notes. The musical fabric is dense with enharmonic changes that create a constantly moving, other-worldly atmosphere. Berkeley insisted that music should be contrapuntal and that harmony would result from good counterpoint. The shift from G-flat major to B minor shown in Example 7 demonstrates his application of that technique.

Example 7. "Silver," mm. 7-10.

In spite of their dedication, Berkeley's De la Mare settings do not demonstrate any particular musical influence of Poulenc. The affinity with the French composer lies in the lyrical and sensitive treatment of the poetry.
Five Poems, Opus 53

In 1958, New York soprano Alice Esty commissioned Berkeley to write a set of songs. Esty had commissioned works from other composers, including Poulenc's *Le Travail du Peintre*, which she premiered in 1958. Berkeley chose to set five poems of W. H. Auden, a poet whom he knew at Oxford and whose poetry he had set when both were very young artists. Esty gave the first performance of *Five Poems* in Carnegie Hall on March 26, 1959. Her program included four contemporary song cycles that she had commissioned, including her second performance of the Poulenc. The performance did not go well.

Miss Esty's generosity in promoting modern song literature can be commended—the Poulenc cycle has already demonstrated its worth. But Berkeley's music—dense, somber and ironic—had difficulties beyond the singer's limited vocal resources; it will have to wait for other performances to determine its merit.

Fortunately, other performances did occur and the Auden songs have come to be regarded as one of Berkeley's most successful sets.

The first song, "Lauds," from *Horae Canonicae*, provides an opportunity to see how Berkeley derived formal structure from the poetry. The poem employs a

conceit in which a twenty-one line poem is created from only nine lines of text, as in a roundelay. The text is divided into seven three-line strophes, with the same line, "In solitude for company," ending each verse. The second line of the first strophe becomes the first line of the third strophe, the second line of the second strophe becomes the first line of the fourth strophe, and so on. The second line of the last strophe is the first line of the poem, completing the cyclic effect.

Among the leaves the small birds sing;  
The crow of the cock commands awaking;  
In solitude, for company.

Bright shines the sun on creatures mortal;  
Men of their neighbours become sensible;  
In solitude, for company.

The crow of the cock commands awaking;  
Already the mass-bell goes dong-ding;  
In solitude, for company.

Men of their neighbours become sensible;  
God bless the Realm, God bless the people;  
In solitude, for company.

The structure inspired Berkeley to use melodic cells to match the repeated lines of text, which provide the formal organization of the song. They are unified by a motoric continuum of sixteenth notes juxtaposed with a dotted rhythmic figure in the accompaniment. The 6/8 meter provides a lilt that sustains the motion of the overtly bitonal song.
The most frequently repeated line of text, "In solitude, for company," recurs seven times. Berkeley created a melodic motive of ambiguous character and varied it slightly with each repetition in order to propel the counterpoint. The preservation of the same melody for each of the other repeated lines of text reinforces the melodic unity of the song. An exact repetition of the opening line of the song rounds out the structure, followed by an unaccompanied echo of "In solitude, for company." The interplay of these structural elements provides a joyous celebration of the dawn.

"O lurcher-loving collier" provides a quiet contrast to the joyous opening of the cycle. The poem comes from the collection Night Mail. Berkeley's setting of the succinct poem derives its inspiration from the music of the verse, rather than from a desire to evoke the scene. The poem captures the urgency imparted to love relationships in a mining town where the work week kept lovers apart except on Sunday. The poem builds to a climactic outburst: "Course for her heart and do not miss." Berkeley captures the sense in a yearning and uncharacteristically expansive phrase. The Andante (♩=about 42) tempo indication may be too slow to allow the gently surging syncopation of the piano accompaniment to achieve its effect. (See
Example 8. An increased tempo also helps to express the breathless urgency of the anticipated parting of the lovers (shown in Example 9).

Example 8. "O lurcher-loving collier,"
mm. 1-4.

Example 9. "O lurcher-loving collier,"
mm. 19-20.

"What's in your mind," from the collection Poems, 1933, is an older person's gently mocking, mildly ironic questioning of a casually-acquired young companion, presumably the morning after a night of love-making. Berkeley treats the poem playfully. The simple conversation that opens the poem inspired a very simple unison counter-melody in the accompaniment. As the conversation becomes more involved, the texture thickens, expressing with mock grandeur the slightly sarcastic lines "Rise with the wind, my great big
serpent" and "Strike for the heart and have me there."
The trailing off of the accompaniment in both its
movement and its volume tells at once that the speaker
merely mocks the pretended sincerity of the affair.

The harmonic arch also reflects progression from
simple sentiment to the increasingly mocking questions.
A solid G major opening evolves to a dramatic C-sharp
minor for the line "Change me with terror." The irony
of the G against the F-sharp and D-sharp at the final
cadence underscores the tone of the poem. The tempo
marking in the printed score, $J = 50-54$, is an error.
The manuscript indicates that it should be $J = 92$.
Berkeley purposely indicated the tempo should be
flexible, to allow the mocking and playful quality to
receive full expression.

The mood of bitterness and the tragedy of
senseless loss of "Eyes look into the well" inspired
Berkeley to a highly dissonant and tortured
contrapuntal fabric. The poem, from *The Dark Valley*,
expresses in fragmentary and uncomplicated lines the
disregard for human life that accompanies war: soldiers
rape a young girl and drown her in a brook. Berkeley's
setting strives to color each line of verse in its own
right, resulting in a song of varying texture unified
by the darkness of mood. The clustered, distorted
final cadence enhances the image of "One the soldiers
took, / And spoiled and threw away."

"Carry her over the water," a poem from Paul Bunyon, contrasts markedly from the preceding song. The poetry paints a fantastic picture of a wedding at which the fish are the photographers, the frogs and horses sing, the furniture prays and the streets and houses are the congregation. The poem is a three stanza roundelay. Berkeley employed similar melodic material for each of the poem’s three stanzas, almost creating a strophic form. The melodic cell associated with the repeated text, "Sings agreeably," varies slightly with each repetition yet provides unity to the structure of the song. The strong F major tonality of the first phrase of each stanza and at the final cadence stabilizes an otherwise ambiguous harmonic plan that contains moments of atonality and whole tone scales.

**Another Spring, Opus 83, No. 1**

Berkeley returned to the poetry of Walter de la Mare for the last song set he wrote. He chose three poems for *Another Spring*, which he composed in 1977.

These songs, commissioned by the Chichester Festival for the concert in honour of Dean Walter Hussey’s retirement, are dedicated to Dame Janet Baker. The three poems are by Walter de la Mare with whom I have long felt a certain affinity. They come from a volume called *The Inward Companion* in which most of the poems were written.
late in his life and are a good example of his gift for saying a great deal in very few words. 2

Dame Janet Baker and Geoffrey Parsons gave the first performance of the songs on July 20, 1977 at Chichester Cathedral.

“Poetry,” a devoutly religious text, contrasts the agony of secular life with the succor of spiritual life. The song shows Berkeley’s skill at illuminating the sense of a poem at its most lucid and refined level. The first four measures of the song establish the poetic conflict. (See Example 10.) Though the song has no key signature, a pedalpoint on E and the opening melodic phrase leave no doubt of the E major tonality. Berkeley uses E major to represent the tranquility of “this garden of the Lord’s.” Tonally unrelated chords violate the peaceful atmosphere to depict the “stagnant gloom” of life. The materials found in the opening unfold through the song, becoming thick in texture and then momentarily dissolving in fatigue. All trace of anguish disappears with the passage of the day and the song ends serenely in E major.

2. Lennox Berkeley, record jacket notes for “Another Spring,” performed by Francis Loring and Colin Horsley (Meridian E77017).
The second poem of the set is "Another Spring," which aptly provides the title for the cycle. The poem poses the questions:

What though the first pure snow-drop wilt and die? . . .
What though, then, sweet as welling time wins on
The early roses in thy cheeks shall ail?
When they have bloomed, it's not thyself shall wan. . . .
That self's thine own. And all that age can bring
Love will make lovely. Then another Spring!

The poem expresses life's constant changes and promise in the aging process. Berkeley mixes the major and minor modes to express conflicting attitudes toward advancing age. He uses the familiar device of a motoric rhythm to propel the counterpoint, pausing in the headlong motion only to ponder our "earthly fate." A series of augmented triads depicts life's "perpetual change" before the motion resumes. A notational error in measure twenty-two of the score cheats the bar of one-half of a beat. (See Example 11.) The error also appears in the autograph.
The error may be corrected by changing the dotted quarter-note to a half-note or by inserting an eighth-rest. The latter option provides an opportunity for a strong consonant on “dust” and a crisp attack on “are in perpetual change,” and may be the stronger solution.

For the final song of the set, Berkeley chose an epitaph of a seven-year-old girl. “Afraid” expresses the parents’ grieving concern for the child’s fear of darkness and their invocation to the “light of the world” to draw near. Berkeley uses D-flat major to impart a hopeful and accepting mood. A cluster of intervals of the second (shown in Example 12) reflects a moment of anguish. The actual invocation of the Lord is accomplished by the contrapuntal building of a thirteenth chord. An unaccompanied prayer, “remember that small fear,” builds again to an eleventh chord on G-flat. The expansive melodic line gradually contracts to a D-flat major cadence with the thirteenth added in reference to God’s presence.
The De la Mare and Auden settings demonstrate Berkeley's musical idiom. Even the most complex contrapuntal textures retain a firm tonal center. Non-tonal fragments appear only as a device to express a particular portion of the text. In all the songs, he achieves structural unity through the use of melodic and rhythmic cells. The sets share in common his careful and economical rendition of the poetry.

Economy of means, clarity of expression, subtlety and refinement of thought, and, above all, individuality of language characterize the songs of Lennox Berkeley. His works do not seek to revolutionize musical language, nor are they echoes of a former generation. The songs aspire to give expression to the composer's response to the poetry. Berkeley felt it his primary responsibility to communicate thoughts of personal significance in his own language. His rich and varied musical vocabulary has produced songs of consummately English style with universal humanistic appeal.
APPENDIX A

CATALOG OF SOLO SONGS

(Unless otherwise indicated, songs are not gender specific.)

Title: D’un vanneur de blé
Opus: none
Set/Cycle: none
Poet: DuBellay, Joachim
Date of Composition: 1925
Place of Composition: Oxford
Premier date: 1926
Premier place: Holywell Rooms, Oxford
Premier artists: Cecil Day Lewis and Berkeley
Occasion: Oxford University Musical Club and Union
Publisher: OUP
Date of Publication: 1927
Dedication: John Greenidge
Voice: medium w/ piano

Title: Trippers
Opus: none
Set/Cycle: none
Poet: Auden
Date of Composition: 1925
Place of Composition: Oxford
Premier date: 1926
Premier place: Holywell Rooms, Oxford
Premier artists: Cecil Day Lewis and Lennox Berkeley
Occasion: Oxford University Musical Club and Union
Publisher: lost
Date of Publication: none
Dedication: unknown
Voice: medium w/ piano
Title: ?? no. 1
Opus: none
Set/Cycle: none
Poet: Auden
Date of Composition: 1925
Place of Composition: Oxford
Premier date: 1926
Premier place: Holywell Rooms, Oxford
Premier artists: Cecil Day Lewis and Berkeley
Occasion: Oxford University Musical Club and Union
Publisher: lost
Date of Publication: none
Dedication: unknown
Voice: medium w/ piano

Title: Le Tombeau de Sappho
Opus: none
Set/Cycle: Tombeaux (1)
Poet: Cocteau
Date of Composition: 1926
Place of Composition: Oxford?
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: student composition
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: medium w/ piano

Title: de Socrate
Opus: none
Set/Cycle: Tombeaux (2)
Poet: Cocteau
Date of Composition: 1926
Place of Composition: Oxford?
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: student composition
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: medium w/ piano
Title: d'un fleuve
Opus: none
Set/Cycle: Tombeaux (3)
Poet: Cocteau
Date of Composition: 1928
Place of Composition: Oxford?
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: student composition
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: medium w/ piano

Title: de Narcisse
Opus: none
Set/Cycle: Tombeaux (4)
Poet: Cocteau
Date of Composition: 1926
Place of Composition: Oxford?
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: student composition
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: medium w/ piano

Title: de Don Juan
Opus: none
Set/Cycle: Tombeaux (5)
Poet: Cocteau
Date of Composition: 1926
Place of Composition: Oxford?
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: student composition
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: medium w/ piano
Title: Sur quel arbre du ciel
Opus: none
Set/Cycle: Trois Poèmes de Vildrac (1)
Poet: Vildrac
Date of Composition: 1929
Place of Composition: Paris
Premier date: 1929(?)
Premier place: Paris
Premier artists: Sophie Wyss
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: Mademoiselle Boulanger
Voice: high w/ piano

Title: Le caillou chaud de soleil
Opus: none
Set/Cycle: Trois Poèmes de Vildrac (2)
Poet: Vildrac
Date of Composition: 1929
Place of Composition: Paris
Premier date: 1929?
Premier place: Paris
Premier artists: Sophie Wyss
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: Mademoiselle Boulanger
Voice: high w/ piano

Title: Cet enfant de jadis
Opus: none
Set/Cycle: Trois Poèmes de Vildrac (3)
Poet: Vildrac
Date of Composition: 1929
Place of Composition: Paris
Premier date: 1929?
Premier place: Paris
Premier artists: Sophie Wyss
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: Mademoiselle Boulanger
Voice: high w/ piano
Title: How Love Came In
Opus: none
Set/Cycle: none
Poet: Herrick
Date of Composition: 1935
Place of Composition: London
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: not known
Publisher: Boosey
Date of Publication: 1936
Dedication: not known
Voice: medium w/ piano

Title: Eleven-Fifty
Opus: none
Set/Cycle: none
Poet: O'Malley, Patrick
Date of Composition: October, 1938
Place of Composition: London
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: none
Voice: low male voice w/ piano

Title: Lay your Sleeping Head, My Love
Opus: none
Set/Cycle: none
Poet: Auden
Date of Composition: October (?), 1938
Place of Composition: London
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: to Benjamin
Voice: medium w/ piano
Title: Night covers up the rigid land  
Opus: 14, no. 2  
Set/Cycle: none  
Poet: Auden  
Date of Composition: 1939  
Place of Composition: London  
Premier date: not known  
Premier place: not known  
Premier artists: not known  
Commission/Occasion: none  
Publisher: Boosey  
Date of Publication: 1939  
Dedication: none  
Voice: medium w/ piano

Title: Bells of Cordoba  
Opus: 14, no. 2  
Set/Cycle: none  
Poet: Lorca  
Date of Composition: 1940  
Place of Composition: London  
Premier date: not known  
Premier place: not known  
Premier artists: not known  
Commission/Occasion: none  
Publisher: Chester  
Date of Publication: 1940  
Dedication: Mrs. J.L. Behrend  
Voice: medium high w/ piano

Title: The Beacon Barn  
Opus: 14, no. 2  
Set/Cycle: none  
Poet: O'Malley, Patrick  
Date of Composition: 1940  
Place of Composition: London  
Premier date: not known  
Premier place: not known  
Premier artists: not known  
Commission/Occasion: none  
Publisher: Chester  
Date of Publication: 1940  
Dedication: Ursula Nettleship  
Voice: medium w/ piano
Title: Ode du premier jour de Mai  
Opus: 14, no. 2  
Set/Cycle: none  
Poet: Passerat, Jean  
Date of Composition: 1940  
Place of Composition: London  
Premier date: not known  
Premier place: not known  
Premier artists: Sophie Wyss (?)  
Commission/Occasion: none  
Publisher: Chester  
Date of Publication: 1945  
Dedication: Sophie Wyss  
Voice: medium w/ piano

Title: Tant que mes yeux  
Opus: 14, no. 2  
Set/Cycle: none  
Poet: Labé, Louise  
Date of Composition: May 8-10, 1940  
Place of Composition: London  
Premier date: not known  
Premier place: not known  
Premier artists: Sophie Wyss (?)  
Commission/Occasion: none  
Publisher: OUP  
Date of Publication: 1941  
Dedication: Sophie Wyss  
Voice: medium high w/ piano

Title: The half moon westers low  
Opus: 14, no. 3  
Set/Cycle: Five Housman Songs (1)  
Poet: Housman  
Date of Composition: 1940  
Place of Composition: London  
Premier date: 1978 (?)  
Premier place: not known  
Premier artists: Ian Partridge (?)  
Commission/Occasion: given to Peter Pears  
Publisher: Chester  
Date of Publication: 1983  
Dedication: Peter Fraser  
Voice: high w/ piano
Title: The street sounds
Opus: 14, no. 3
Set/Cycle: Five Housman Songs (2)
Poet: Housman
Date of Composition: 1940
Place of Composition: London
Premier date: 1976 (?)
Premier place: not known
Premier artists: Ian Partridge (?)
Commission/Occasion: given to Peter Pears
Publisher: Chester
Date of Publication: 1983
Dedication: Peter Fraser
Voice: high w/ piano

Title: He would not stay for me
Opus: 14, no. 3
Set/Cycle: Five Housman Songs (3)
Poet: Housman
Date of Composition: 1940
Place of Composition: London
Premier date: 1976 (?)
Premier place: not known
Premier artists: Ian Partridge (?)
Commission/Occasion: given to Peter Pears
Publisher: Chester
Date of Publication: 1983
Dedication: Peter Fraser
Voice: high w/ piano

Title: Look not in my eyes
Opus: 14, no. 3
Set/Cycle: Five Housman Songs (4)
Poet: Housman
Date of Composition: 1940
Place of Composition: London
Premier date: 1976 (?)
Premier place: not known
Premier artists: Ian Partridge (?)
Commission/Occasion: given to Peter Pears
Publisher: Chester
Date of Publication: 1983
Dedication: Peter Fraser
Voice: high w/ piano
Title: Because I like you better
Opus: 14, no. 3
Set/Cycle: Five Housman Songs (S)
Poet: Housman
Date of Composition: 1940
Place of Composition: London
Premier date: 1976 (?)
Premier place: not known
Premier artists: Ian Partridge (?)
Commission/Occasion: given to Peter Pears
Publisher: Chester
Date of Publication: 1983
Dedication: Peter Fraser
Voice: high w/ piano

Title: The ecstatic
Opus: none
Set/Cycle: none
Poet: Day-Lewis, Cecil
Date of Composition: 1943
Place of Composition: not known
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: not known
Publisher: unpublished, MS at Britten-Pears Library
Date of Publication: none
Dedication: none
Voice: high w/ piano

Title: Lullaby
Opus: none
Set/Cycle: none
Poet: Yeats
Date of Composition: 1943
Place of Composition: London
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: none
Publisher: unpublished, MS at Britten-Pears Library
Date of Publication: none
Dedication: none
Voice: high w/ piano
Title: The Horseman
Opus: 26
Set/Cycle: Five Songs (1)
Poet: De la Mare
Date of Composition: 1946
Place of Composition: London
Premier date: January, 1947
Premier place: not known
Premier artists: Pierre Bernac and Francis Poulenc
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: Bernac and Poulenc
Voice: medium w/ piano

Title: Mistletoe
Opus: 26
Set/Cycle: Five Songs (2)
Poet: De la Mare
Date of Composition: 1946
Place of Composition: London
Premier date: January, 1947
Premier place: not known
Premier artists: Bernac and Poulenc
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: Bernac and Poulenc
Voice: medium w/ piano

Title: Poor Henry
Opus: 26
Set/Cycle: Five Songs (3)
Poet: De la Mare
Date of Composition: 1946
Place of Composition: London
Premier date: January, 1947
Premier place: not known
Premier artists: Bernac and Poulenc
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: Bernac and Poulenc
Voice: medium w/ piano
Title: The Song of the Soldiers
Opus: 26
Set/Cycle: Five Songs (4)
Poet: De la Mare
Date of Composition: 1946
Place of Composition: London
Premier date: January, 1947
Premier place: not known
Premier artists: Bernac and Poulenc
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: Bernac and Poulenc
Voice: medium w/ piano

Title: Silver
Opus: 26
Set/Cycle: Five Songs (5)
Poet: De la Mare
Date of Composition: 1946
Place of Composition: London
Premier date: January, 1947
Premier place: not known
Premier artists: Bernac and Poulenc
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: Bernac and Poulenc
Voice: medium w/ piano

Title: If, Lord, Thy love for me is strong
Opus: 27
Set/Cycle: Four Poems of St. Teresa of Avila (1)
Poet: St. Teresa of Avila
Date of Composition: 1947
Place of Composition: London
Premier date: 1949
Premier place: BBC broadcast
Premier artists: Kathleen Ferrier
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1948
Dedication: John Greenidge
Voice: contralto w/ strings
Title: Shepherd, shepherd, hark that calling
Opus: 27
Set/Cycle: Four Poems of St. Teresa of Avila (2)
Poet: St. Teresa of Avila
Date of Composition: 1947
Place of Composition: London
Premier date: 1949
Premier place: BBC broadcast
Premier artists: Kathleen Ferrier
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1947
Dedication: John Greenidge
Voice: contralto w/ strings

Title: Let mine eyes see Thee
Opus: 27
Set/Cycle: Four Poems of St. Teresa of Avila (3)
Poet: St. Teresa of Avila
Date of Composition: 1947
Place of Composition: London
Premier date: 1949
Premier place: BBC broadcast
Premier artists: Kathleen Ferrier
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1947
Dedication: John Greenidge
Voice: contralto w/ strings

Title: Today a shepherd and our kin
Opus: 27
Set/Cycle: Four Poems of St. Teresa of Avila (4)
Poet: St. Teresa of Avila
Date of Composition: 1947
Place of Composition: London
Premier date: 1949
Premier place: BBC broadcast
Premier artists: Kathleen Ferrier
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1947
Dedication: John Greenidge
Voice: contralto w/ strings
Title: The Lowlands of Holland
Opus: none
Set/Cycle: None
Poet: traditional
Date of Composition: 1947
Place of Composition: London
Premier date: July, 1947
Premier place: London (?)
Premier artists: Sophie Wyss
Commission/Occasion: not known
Publisher: Chester (on hire)
Date of Publication: 1947
Dedication: none
Voice: medium w/ piano

Title: Epitaph of Thomas
Opus: 38
Set/Cycle: Three Greek Songs (1)
Poet: Sappho
Date of Composition: 1951
Place of Composition: London
Premier date: March 15, 1953
Premier place: Morley College
Premier artists: Iris Kells and John Gardner
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1953
Dedication: none
Voice: medium w/ piano

Title: Spring Song
Opus: 38
Set/Cycle: Three Greek Songs (2)
Poet: Antipater
Date of Composition: 1951
Place of Composition: London
Premier date: March 15, 1953
Premier place: Morley College
Premier artists: Iris Kells and John Gardner
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1953
Dedication: none
Voice: medium w/ piano
Title: To Aster
Opus: 38
Set/Cycle: Three Greek Songs (3)
Poet: Plato
Date of Composition: 1951
Place of Composition: London
Premier date: March 15, 1953
Premier place: Morley College
Premier artists: Iris Kell and John Gardner
Commission/Occasion: not known
Publisher: Chester
Date of Publication: 1953
Dedication: none
Voice: medium w/ piano

Title: Lauds
Opus: 53
Set/Cycle: Five Poems (1)
Poet: Auden
Date of Composition: 1958
Place of Composition: London
Premier date: March 26, 1959
Premier place: Carnegie Hall
Premier artists: Alice Esty
Commission/Occasion: Alice Esty
Publisher: Chester
Date of Publication: 1960
Dedication: Mrs. Alice Esty
Voice: medium w/ piano

Title: Lurcher-loving collier
Opus: 53
Set/Cycle: Five Poems (2)
Poet: Auden
Date of Composition: 1958
Place of Composition: London
Premier date: March 26, 1959
Premier place: Carnegie Hall
Premier artists: Alice Esty
Commission/Occasion: Alice Esty
Publisher: Chester
Date of Publication: 1960
Dedication: Mrs. Alice Esty
Voice: medium w/ piano
<table>
<thead>
<tr>
<th>Title: What's in your mind</th>
<th>Opus: 53</th>
</tr>
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<tbody>
<tr>
<td>Set/Cycle: Five Poems (3)</td>
<td>Poet: Auden</td>
</tr>
<tr>
<td>Date of Composition: 1958</td>
<td>Place of Composition: London</td>
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<tr>
<td>Premier date: March 26, 1959</td>
<td>Premier place: Carnegie Hall</td>
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<td>Premier artists: Alice Esty</td>
<td>Commission/Occasion: Alice Esty</td>
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<tr>
<td>Publisher: Chester</td>
<td>Date of Publication: 1960</td>
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<tr>
<td>Dedication: Mrs. Alice Esty</td>
<td>Voice: medium w/ piano</td>
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<table>
<thead>
<tr>
<th>Title: Eyes look into the well</th>
<th>Opus: 53</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set/Cycle: Five Poems (4)</td>
<td>Poet: Auden</td>
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<td>Place of Composition: London</td>
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<td>Publisher: Chester</td>
<td>Date of Publication: 1960</td>
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<tr>
<td>Dedication: Mrs. Alice Esty</td>
<td>Voice: medium w/ piano</td>
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<table>
<thead>
<tr>
<th>Title: Carry her over the water</th>
<th>Opus: 53</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set/Cycle: Five Poems (5)</td>
<td>Poet: Auden</td>
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<tr>
<td>Date of Composition: 1958</td>
<td>Place of Composition: London</td>
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<tr>
<td>Premier date: March 26, 1959</td>
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<td>Premier artists: Alice Esty</td>
<td>Commission/Occasion: Alice Esty</td>
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<tr>
<td>Publisher: Chester</td>
<td>Date of Publication: 1960</td>
</tr>
<tr>
<td>Dedication: Mrs. Alice Esty</td>
<td>Voice: medium w/ piano</td>
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</table>
Title: So Sweet Love Seemed
Opus: none
Set/Cycle: none
Poet: Bridges, Robert
Date of Composition: 1959 (?)
Place of Composition: London
Premier date: 1959
Premier place: BBC broadcast
Premier artists: Meriel and Peter Dickinson
Commission/Occasion: none
Publisher: unpublished, MS at Chester Music
Date of Publication: c. 1958
Dedication: none
Voice: medium w/ piano

Title: The Mighty Thoughts of an Old World
Opus: 58
Set/Cycle: Autumn's Legacy (1)
Poet: Beddoes, T. Lovell
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1962
Dedication: Edward Sackville
Voice: high w/ piano

Title: All Night a Wind of Music
Opus: 58
Set/Cycle: Autumn's Legacy (2)
Poet: Beddoes, T. Lovell
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano
Title: Lesbos
Opus: 58
Set/Cycle: Autumn's Legacy (3)
Poet: Durrell, Lawrence
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano

Title: Tonight the Winds Begin to Rise
Opus: 58
Set/Cycle: Autumn's Legacy (4)
Poet: Tennyson
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano

Title: Hurrahing in Harvest
Opus: 58
Set/Cycle: Autumn's Legacy (5)
Poet: Hopkins, Gerald Hanley
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano
Title: Rich Days
Opus: 58
Set/Cycle: Autumn's Legacy (8)
Poet: Davies, W. H.
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano

Title: When we were Idlers
Opus: 58
Set/Cycle: Autumn's Legacy (7)
Poet: Coleridge, Hartley
Date of Composition: 1962
Place of Composition: London
Premier date: 1962
Premier place: Cheltenham
Premier artists: Richard Lewis and Jeffrey Parsons
Commission/Occasion: Cheltenham Festival
Publisher: Chester
Date of Publication: 1963
Dedication: Edward Sackville
Voice: high w/ piano

Title: Counting the beats
Opus: 60, no. 4
Set/Cycle: none
Poet: not known
Date of Composition: 1963
Place of Composition: London
Premier date: not known
Premier place: not known
Premier artists: not known
Commission/Occasion: not known
Publisher: Thames
Date of Publication: 1963
Dedication: not known
Voice: high w/ piano
Title: Ce premier jour de Mai
Opus: 62 (62a)
Set/Cycle: Four Ronsard Sonnets II (1)
Poet: Ronsard
Date of Composition: 1963
Place of Composition: London
Premier date: August 9, 1963
Premier place: London
Premier artists: Peter Pears/BBC Orchestra/Berkeley
Commission/Occasion: Proms Concerts Commission
Publisher: Chester
Date of Publication: 1963
Dedication: In affectionate memory of Francis Poulenc
Voice: tenor w/ orchestra (w/ chamber orchestra)

Title: Je sens une douceur
Opus: 62 (62a)
Set/Cycle: Four Ronsard Sonnets II (2)
Poet: Ronsard
Date of Composition: 1963
Place of Composition: London
Premier date: August 9, 1963
Premier place: London
Premier artists: Pears/BBC Orch/ Berkeley
Commission/Occasion: Proms Concerts Commission
Publisher: Chester
Date of Publication: 1963
Dedication: Poulenc
Voice: tenor w/ orchestra (w/ chamber orchestra)

Title: Ma fièvre croît toujours
Opus: 62 (62a)
Set/Cycle: Four Ronsard Sonnets II (3)
Poet: Ronsard
Date of Composition: 1963
Place of Composition: London
Premier date: August 9, 1963
Premier place: London
Premier artists: Pears/BBC Orch/ Berkeley
Commission/Occasion: Proms Concerts Commission
Publisher: Chester
Date of Publication: 1963
Dedication: Poulenc
Voice: tenor w/ orchestra (w/ chamber orchestra)
Title: Yeux, qui versez en l'âme  
Opus: 62 (62a)  
Set/Cycle: Four Ronsard Sonnets II (4)  
Poet: Ronsard  
Date of Composition: 1963  
Place of Composition: London  
Premier date: August 9, 1963  
Premier place: London  
Premier artists: Pears/BBC Orch/ Berkeley  
Commission/Occasion: Proms Concerts Commission  
Publisher: Chester  
Date of Publication: 1963  
Dedication: Pouleno  
Voice: tenor w/ orchestra (w/ chamber orchestra)

Title: Automne  
Opus: 60, no.3  
Set/Cycle: none  
Poet: Apollinaire  
Date of Composition: August, 1963  
Place of Composition: Mouton  
Premier date: not known  
Premier place: not known  
Premier artists: not known  
Commission/Occasion: death of Poulenc  
Publisher: Chester (for hire)  
Date of Publication: 1963  
Dedication: in memory of Francis Poulenc  
Voice: medium w/ piano

Title: Rachel  
Opus: 65  
Set/Cycle: Songs of the Half-light (1)  
Poet: de la Mare  
Date of Composition: 1964  
Place of Composition: London  
Premier date: June 22, 1965  
Premier place: Aldeburgh  
Premier artists: Peter Pears and Julian Bream  
Commission/Occasion: comm. Peter Pears  
Publisher: Chester  
Date of Publication: 1966  
Dedication: Peter Pears  
Voice: high w/ guitar
Title: Full Moon
Opus: 65
Set/Cycle: Songs of the Half-Light (2)
Poet: de la Mare
Date of Composition: 1964
Place of Composition: London
Premier date: June 22, 1965
Premier place: Aldeburgh Festival
Premier artists: Peter Pears and Julian Bream
Commission/Occasion: comm. Peter Pears
Publisher: Chester
Date of Publication: 1966
Dedication: Peter Pears
Voice: high w/ guitar

Title: All that's past
Opus: 65
Set/Cycle: Songs of the Half-Light (3)
Poet: de la Mare
Date of Composition: 1964
Place of Composition: London
Premier date: June 22, 1965
Premier place: Aldeburgh Festival
Premier artists: Peter Pears and Julian Bream
Commission/Occasion: comm. Peter Pears
Publisher: Chester
Date of Publication: 1966
Dedication: Peter Pears
Voice: high w/ guitar

Title: The Moth
Opus: 65
Set/Cycle: Songs of the Half-Light (4)
Poet: de la Mare
Date of Composition: 1964
Place of Composition: London
Premier date: June 22, 1965
Premier place: Aldeburgh Festival
Premier artists: Peter Pears and Julian Bream
Commission/Occasion: comm. Peter Pears
Publisher: Chester
Date of Publication: 1966
Dedication: Peter Pears
Voice: high w/ guitar
Title: The Fleeting
Opus: 65
Set/Cycle: Songs of the Half-Light (5)
Poet: de la Mare
Date of Composition: 1964
Place of Composition: London
Premier date: June 22, 1965
Premier place: Aldeburgh Festival
Premier artists: Peter Pears and Julian Bream
Commission/Occasion: comm. Peter Pears
Publisher: Chester
Date of Publication: 1966
Dedication: Peter Pears
Voice: high w/ guitar

Title: People hide their love
Opus: 78
Set/Cycle: Five Chinese Songs (1)
Poet: Wu-Ti (464-549)
Date of Composition: 1971
Place of Composition: London
Premier date: March 22, 1971
Premier place: Purcell Room
Premier artists: Meriel and Peter Dickinson
Commission/Occasion: Park Lane Group commission
Publisher: Chester
Date of Publication: 1975
Dedication: Meriel and Peter Dickinson
Voice: medium w/ piano

Title: The autumn wind
Opus: 78
Set/Cycle: Five Chinese Songs (2)
Poet: Wu-Ti (157-87 BC--Han dynasty)
Date of Composition: 1971
Place of Composition: London
Premier date: March 22, 1971
Premier place: Purcell Room, London
Premier artists: Meriel and Peter Dickinson
Commission/Occasion: Park Lane Group commission
Publisher: Chester
Date of Publication: 1975
Dedication: Meriel and Peter Dickinson
Voice: medium w/ piano
Title: Dreaming of a dead lady  
Opus: 78  
Set/Cycle: Five Chinese Songs (3)  
Poet: Shen-Yo (441-513 or 841-913)  
Date of Composition: 1971  
Place of Composition: London  
Premier date: March 22, 1971  
Premier place: Purcell Room, London  
Premier artists: Meriel and Peter Dickinson  
Commission/Occasion: Park Lane Group commission  
Publisher: Chester  
Date of Publication: 1975  
Dedication: Meriel and Peter Dickinson  
Voice: medium w/ piano

Title: Late Spring  
Opus: 78  
Set/Cycle: Five Chinese Songs (4)  
Poet: Yang-Knang  
Date of Composition: 1971  
Place of Composition: London  
Premier date: March 22, 1971  
Premier place: Purcell Room, London  
Premier artists: Meriel and Peter Dickinson  
Commission/Occasion: Park Lane Group commission  
Publisher: Chester  
Date of Publication: 1975  
Dedication: Meriel and Peter Dickinson  
Voice: medium w/ piano

Title: The Riverside Village  
Opus: 78  
Set/Cycle: Five Chinese Songs (5)  
Poet: Ssu-Kung Shu  
Date of Composition: 1971  
Place of Composition: London  
Premier date: March 22, 1971  
Premier place: Purcell Room, London  
Premier artists: Meriel and Peter Dickinson  
Commission/Occasion: Park Lane Group commission  
Publisher: Chester  
Date of Publication: 1975  
Dedication: Meriel and Peter Dickinson  
Voice: medium w/ piano
Title: Now is your turne, my dearest
Opus: 89
Set/Cycle: Five Herrick Poems (1)
Poet: Herrick
Date of Composition: 1974
Place of Composition: London
Premier date: June 19, 1974
Premier place: Aldeburgh
Premier artists: Peter Pears and Osian Ellis
Commission/Occasion: Aldeburgh Festival
Publisher: Chester
Date of Publication: 1974
Dedication: Peter Pears
Voice: high w/ harp

Title: Dearest of Thousands
Opus: 89
Set/Cycle: Five Herrick Poems (2)
Poet: Herrick
Date of Composition: 1974
Place of Composition: London
Premier date: June 19, 1974
Premier place: Aldeburgh
Premier artists: Peter Pears and Osian Ellis
Commission/Occasion: Aldeburgh Festival
Publisher: Chester
Date of Publication: 1974
Dedication: Peter Pears
Voice: high w/ harp

Title: These Springs were Maidens
Opus: 89
Set/Cycle: Five Herrick Poems (3)
Poet: Herrick
Date of Composition: 1974
Place of Composition: London
Premier date: June 19, 1974
Premier place: Aldeburgh
Premier artists: Peter Pears and Osian Ellis
Commission/Occasion: Aldeburgh Festival
Publisher: Chester
Date of Publication: 1974
Dedication: Peter Pears
Voice: high w/ harp
Title: My God, Look on Me
Opus: 89
Set/Cycle: Five Herrick Poems (4)
Poet: Herrick
Date of Composition: 1974
Place of Composition: London
Premier date: June 19, 1974
Premier place: Aldeburgh
Premier artists: Peter Pears and Osian Ellis
Commission/Occasion: Aldeburgh Festival
Publisher: Chester
Date of Publication: 1974
Dedication: Peter Pears
Voice: high w/ harp

Title: If Nine Times you your Bridegroom Kiss
Opus: 89
Set/Cycle: Five Herrick Poems (5)
Poet: Herrick
Date of Composition: 1974
Place of Composition: London
Premier date: June 19, 1974
Premier place: Aldeburgh
Premier artists: Peter Pears and Osian Ellis
Commission/Occasion: Aldeburgh Festival
Publisher: Chester
Date of Publication: 1974
Dedication: Peter Pears
Voice: high w/ harp

Title: Poetry
Opus: 93, no. 1
Set/Cycle: Another Spring (1)
Poet: de la Mare, Walter
Date of Composition: 1977
Place of Composition: London
Premier date: July 20, 1977
Premier place: Chichester Cathedral
Premier artists: Janet Baker and Geoffrey Pratley
Commission/Occasion: Chichester 902 Festivities
Publisher: Chester
Date of Publication: 1978
Dedication: Janet Baker
Voice: medium w/ piano
Title: Another Spring
Opus: 93, no. 1
Set/Cycle: Another Spring (2)
Poet: de la Mare
Date of Composition: 1977
Place of Composition: London
Premier date: July 20, 1977
Premier place: Chichester Cathedral
Premier artists: Janet Baker and Geoffrey Pratley
Commission/Occasion: Chichester 902 Festivities
Publisher: Chester
Date of Publication: 1978
Dedication: Janet Baker
Voice: medium w/ piano

Title: Afraid
Opus: 93, no. 1
Set/Cycle: Another Spring (3)
Poet: de la Mare
Date of Composition: 1977
Place of Composition: London
Premier date: July 20, 1977
Premier place: Chichester Cathedral
Premier artists: Janet Baker and Geoffrey Pratley
Commission/Occasion: Chichester 902 Festivities
Publisher: Chester
Date of Publication: 1978
Dedication: Janet Baker
Voice: medium w/ piano

Title: Four Score Year and Ten
Opus: none
Set/Cycle: none
Poet: Ellis, Vivian
Date of Composition: July 26, 1977
Place of Composition: London
Premier date: July 26, 1977 (?)
Premier place: not known
Premier artists: not known
Commission/Occasion: Leslie Boosey's 90th birthday
Publisher: unpublished, MS at Chester Music
Date of Publication: none
Dedication: "to Leslie Boosey on his 90th birthday"
Voice: medium w/ piano
Title: Sonnet
Opus: 102
Set/Cycle: none
Poet: Labé, Louise
Date of Composition: 1982
Place of Composition: London
Premier date: June 26, 1982
Premier place: Aldeburgh
Premier artists: Nan Guptill
Commission/Occasion: Pears, for birthday of Hugues Cuénod

Publisher: Chester
Date of Publication: 1982
Dedication: Hugues Cuénod
Voice: high w/ piano
# APPENDIX B

## SONGS LISTED BY POETS

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| St. Teresa of Avila | If, Lord, Thy love for me is strong  
Shepherd, shepherd, hark that calling  
Let mine eyes see Thee  
Today a shepherd and our kin |
| Tennyson        | Tonight the Winds Begin to Rise                                      |
| Traditional     | The Lowlands of Holland                                               |
| Unknown         | Counting the beats                                                   |
| Vildrac         | Sur quel arbre du ciel  
Le caillou chaud de soleil  
Cet enfant de jadis |
| Wu-Ti           | The autumn wind                                                      |
| Wu-Ti           | People hide their love                                               |
| Yang-Knang      | Late Spring                                                          |
| Yeats           | Lullaby                                                              |
APPENDIX C

FRONTISPICE OF TOMBEAUX

TOMBEAUX
QUATRE CHANTS SUR DES POEMES
de
Jean Cocteau

LENNOX BERKELEY
BIBLIOGRAPHY

Books and Articles


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———. “Five Songs (Walter de la Mare),” manuscript in the Chester Music Archive, London.


———. “Four Ronsard Sonnets, (op. 40),” manuscript in the Britten-Pears Library, Aldeburgh.
"Four score year and ten," manuscript in the Chester Music Archive, London.

"Four Sonnets, (op. 62A)," manuscript in the Chester Music Archive, London.

"Lay your sleeping head, my love," manuscript in the Chester Music Archive, London.

"Lullaby," manuscript in the Britten-Pears Library, Aldeburgh.

"Tombeaux," manuscript in the Chester Music Archive, London.


Interviews


Programs, Pamphlets, Record Notes and Archival Notes


Program notes for "Four Sonnets," performed by Peter Pears and the BBC Orchestra, conducted by the composer in Royal Albert Hall, August 9, 1963.
Cox, David. Program notes for "Four Poems of St. Teresa of Avila," performed by Susan Kessler and the BBC Welsh Orchestra in the Royal Albert Hall, August, 1974.


Seventy-fifth Birthday Concert for Sir Lennox Berkeley, program booklet prepared by Park Lane Group, May 12, 1978.