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AN ANALYSIS OF WILLIAM WALTON'S CONCERTO
FOR VIOLIN AND ORCHESTRA

THESIS

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

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By

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CHAPTER I

WILLIAM WALTON AND HIS VIOLIN CONCERTO

Biography

"William Walton, born at Oldham in Lancashire on 29th March, 1902, has now reached middle life and has established himself as the leading English composer of his generation."¹ He belongs to no school and he is largely self-taught. His father was his earliest teacher in music. As a youth, he was choirboy at Oxford Cathedral, where Basil Allchin, the assistant organist, tells that, "he filled reams of manuscript paper with notes, mostly cast in the form of big motets for double choir; these somewhat baffled his choirmasters, but he was encouraged to continue along these (certainly not aimless) lines."² In due course the Dean of Christ Church who at the time was Thomas Banks Strong, took a hand in shaping his career. At sixteen he matriculated at Christ Church and during his Oxford days had some instruction from Sir Hugh Allen. He has had no systematic formal teaching and he can be said to be self-taught after boyhood. Unlike other composers who had picked up their training for themselves, such as Elgar and

¹Frank Howes, The Music of William Walton (London, 1942), p. 7.

²Ibid.

Boughton, Walton was not late in maturing sufficiently to make his mark as a young man. In 1918, his Piano Quartet (of the same year) was performed and subsequently published; in 1923 he secured international recognition at the Salzburg meeting of the International Society of Contemporary Music. When he was twenty-seven he produced a master work in the Viola Concerto, and by the time he was thirty-three had written a powerful symphony.

There is a sense however in which he was not fully mature when he appeared before the public as a fully fledged composer. His early years as a musician coincided with the post-Armistice conditions which were marked by a furious passion for dancing, the vogue of jazz, a cynical wit, and an anti-romantic outlook.³

Walton has always been persona grata with the juries who choose the works for the International Festivals of Contemporary Music, and to them romance was taboo because it was not contemporary. Music, like manners, had to be hard-boiled. But, in the 'thirties this prohibition relaxed somewhat and the relaxation coincided with the development of Walton's own temperament, in which there is plainly a strain of brooding and almost melancholy feeling that is quite different from the sharp intelligence and smart exterior which are other conspicuous features of his style. A comparison of the Viola Concerto with Facade shows this difference.

Walton took away from his Christ Church days no more technical equipment than an ingrained ability to write for

³Howes, op. cit., p. 8.

voices, but the friendship with Sacheverell Sitwell, which was afterwards extended to the other members of that talented and artistic family, and the helpful influence of the Dean, were of incalculable value to him. His musical career did not, however, develop along the academic lines that radiate from Oxford.

The landmarks in Walton's career are the appearances of his works in the programmes of the International Festivals of Contemporary Music, and it was from these meetings abroad that his fame began to spread through England, though the authorities of the Leeds Festival must have the credit for recognizing his significance and including works from his pen in their solidly orthodox programmes.⁴

After the performance of his String Quartet at the first of the International Society of Contemporary Music Festivals at Salzburg in 1923, Walton's name subsequently appeared at Zurich in 1926 with the Portsmouth Point overture, at Siena in 1928 with Facade, at Liege in 1930 with the Viola Concerto, and at Amsterdam in 1933 with Belshazzar's Feast. By this time his position at home had already been established, since Belshazzar's Feast had had its first performance at the Leeds Festival of 1928.

As an executant Walton is a capable conductor of his own works, but unlike his friend and contemporary, Constant Lambert, with whom he has much in common in his general taste and outlook upon music, he has never plunged into the hurly-burly of practical music-making.⁵

For a good many years he lived with the Sitwells and has subsequently spent much of his time quietly in the country.

⁴D. Hugh Ottaway, "Walton and the Nineteen Thirties," Monthly Musical Record, LXXXI (January, 1951), 7.

⁵Howes, op. cit., p. 8.

"It is always something of a surprise--though there is no real reason why it should be--that a person of such quiet manner and of such retiring habits produces music so charged with electric power."⁶

The passing of the 'thirties left Walton at the cross-roads: "his Violin Concerto (1939) scarcely sustained the positive, forward urge of the Symphony, and it was difficult to surmise his future direction."⁷ During the war years he was largely concerned with music for films. He wrote his first film score in 1935 for the picture, Escape Me Never, produced by Elizabeth Bergner. A year later he prepared the music for his first Shakespeare film, As You Like It. "Henry V needs no introduction; even the lay press critics, normally immune to the appeals of music, have something to say about this score."⁸ He first collaborated with Sir Laurence Olivier in 1944 in the Olivier production of Henry V, and again in 1949 for his third Shakespearian score, Hamlet. Of this relationship with Olivier, Walton said, "The closest collaboration was maintained between Laurence Olivier and myself, and some of my musical ideas were evolved from suggestions by

⁶Howes, op. cit., p. 9.

⁷Ottaway, op. cit., p. 7.

⁸Hans Rosenwald, "Speaking of Music," Music News, XLII (December, 1950), 7.

Laurence Olivier."⁹ His film music has conquered a great many admirers for him, and even though his output is small, yet his international position is firmly established, ". . . and many consider him the most important English composer today. He has not only an exquisite melodic sense but perfect control of form and . . . consistently good critical judgment."¹⁰ The film score to Richard III (again with Olivier) and his opera Troilus and Cressida (both of 1954) are representative of his latest work.

Violin Concerto

The Violin Concerto was commissioned by Jascha Heifetz, who reserved it for his own performance exclusively for two years. In the spring of 1939 the composer visited the violinist in America to incorporate into the solo part Heifetz's own suggestions for presenting the substance of the music in the most effective light that violin technique could cast upon it. The last touch was put to the score in New York on June 2, 1939. Six months later (on December 7) it received its first performance at Cleveland, Ohio, under Artur Rodzinski. It was subsequently given with success by other American conductors, including Eugene Goossens, who recorded it with the Cincinnati Orchestra and Heifetz in the solo part. The Concerto's journey

⁹William Walton, "The Music of Hamlet," Film Music Notes, VIII (March and April, 1949), 4.

¹⁰Rosenwald, op. cit., p. 7.

to England, where it was first performed at a Philharmonic concert at the Albert Hall on November 1, 1941, did not escape the hazards of war. "Heifetz's own proofs bearing his own bowing and fingering of the solo part were lost in the Atlantic, but a photographic copy made in New York as a precaution was safely delivered by air to the Oxford University Press in London."¹¹ A set of gramophone records was also lost in transit, so that neither the composer nor Henry Holst, who together undertook its first presentation to an English audience, had heard the work before the concert.

Views of the Violin Concerto vary from one extreme to the other.

. . . but the raw material of emotional experience seems rather too much in the foreground, moving before our eyes (or more correctly, ears) in a swiftly changing panorama; it is not wholly assimilated, or translated, into a balanced formal structure. This particularly applies to the finale, with its violent contrasts, where the note of uncertainty derives from the outward face of the movement rather than from its inner being. In this respect the work is not on the same level as the Viola Concerto . . . , in which the mood is conveyed by the whole shape and substance of the music, the more surely in that form and lyrical expression in the Violin Concerto bring many telling moments, but the total effect is not as deeply satisfying as might be expected from a knowledge of previous achievements The singing, "romantic" two outer movements, provide a certain spiritual link with the works of the post-war period.¹²

The Violin Concerto, in contrast to the above, perhaps more than any other work shows his style at its best. As Hubert J.

¹¹Howes, op. cit., p. 10.

¹²Ibid.

Foss says, "In the three movements . . . are summed up the elements from which, in other forms, have been distilled with romance, the brilliance, the satire of his earlier works."¹³

¹³Rosenwald, op. cit., p. 7.

CHAPTER II

AN ANALYSIS OF THE FIRST MOVEMENT OF WALTON'S VIOLIN CONCERTO

This analysis of the Violin Concerto by William Walton uses the revised score.¹ The original version of the Violin Concerto was written in 1939 and had its first performance on December 7, 1939, by Heifetz and the Cleveland Symphony Orchestra under the direction of Artur Rodzinski (as described in Chapter I). Since that date the concerto has been revised by the composer. The revisions are embodied in the above score bearing the date, 1945.

The entire concerto comprises 1,000 measures of music, these measures being disproportionately divided into three movements. Upon timing the revised version as recorded in R. C. A. Victor album LM 1121 with Heifetz in the solo part and the composer conducting the Philharmonia Orchestra, it is found that the first movement of 284 measures contains eleven minutes of music, the second movement of 252 measures contains five minutes of music, and the third movement of 464 measures contains eleven minutes.

¹William Walton, Concerto for Violin and Orchestra, full score (London, 1945).

The instrumentation of the accompanying orchestra follows:

2 Flauti (2nd changing to Piccolo)
 2 Oboi (2nd changing to Corno Inglese)
 2 Clarinetti (1n A)
 2 Fagotti
 4 Corni
 2 Trombe (1n B^b)
 3 Tromboni
 Timpani
 Tamburo militare, Piatti, Tamburino, Xylophone
 Percussion (2 players)
 Arpa
 Violini I
 Violini II
 Viole
 Violoncelli
 Contra-Bassi

The Exposition

The first movement is in a fairly regular sonata form, the exposition of which consists of seventy-four measures and contains a nineteen measure Hauptsatz² (principal member) and its twenty-five measure transition, and a thirty measure

²Sir Donald Francis Tovey, "Sonata Form," Encyclopaedia Britannica, 14th edition, uses the German terms Hauptsatz and Seitensatz as the most preferred terms for the principal and subordinate members respectively.

Seitensatz (subordinate member). The development embraces three parts, (1) consisting of fifty-eight measures development on the Hauptsatz, (2) consisting of sixty-four measures development on the Seitensatz, and (3) consisting of thirty-four measures development on the Hauptsatz. The recapitulation consists of a restatement of fifty-four measures on the Hauptsatz.

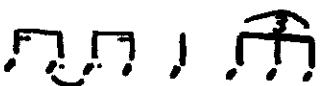

Rhythmic Analysis of the Hauptsatz

The objectives in the rhythmic analysis of the present work are (1) to derive from the resultant rhythms³ of each measure the frequency in which different rhythms occur, and (2) to derive from the frequency in which the different rhythms occur, or from the most composite form of the rhythms in case of similar rhythms, the rhythm (or rhythms) that are most representative of the sections in which they occur.

The different rhythms of each measure of the Hauptsatz, derived from the resultant rhythms of each measure in this section, are shown in their frequency of occurrence in Table I.

TABLE I

FREQUENCY OF OCCURRENCE OF DIFFERENT RESULTANT RHYTHMS IN THE HAUPTSATZ

Rhythms	Frequency of Occurrence
(1) 	1
(2) 	2

³Joseph Schillinger, Theory of Rhythm, Book I of System of Musical Composition (New York, 1946).

TABLE I--Continued

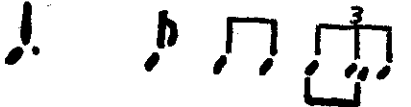
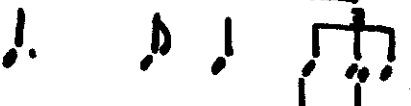
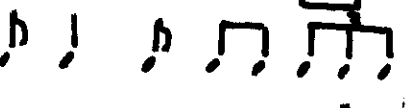
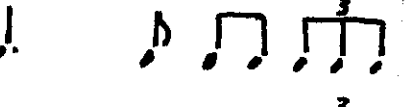
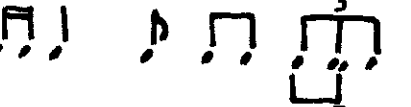
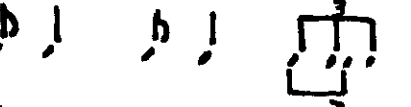
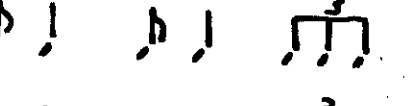
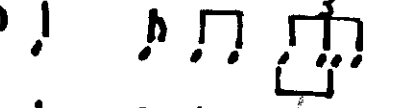
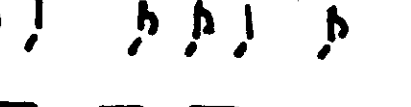

Rhythms		Frequency of Occurrence
(3)		1
(4)		2
(5)		2
(6)		2
(7)		1
(8)		1
(9)		2
(10)		2
(11)		2
(12)		1

Table I reveals a strikingly similar relationship between all the rhythms of the Hauptsatz. Table I also shows that (1) except in rhythm number 12, Walton has not made use of a new rhythmic sound falling on the strong part of the second beat, (2) the maximum complexity of each rhythm quite uniformly occurs during the fourth beat and (3) no individual rhythm is used more than two times. Most representative of the different rhythms, determined by the most composite form of similar rhythms, is that of number 10, and therefore

rhythm number 10 can be considered as the rhythmic basis of the Hauptsatz.

Rhythmic Analysis of the Transition

The different rhythms of each measure of the transition (derived from the resultant rhythms of each measure of the transition) are shown in their frequency of occurrence in Table II. Table II also shows the rhythms from the Hauptsatz (see Table I above) that are used again in the transition and accumulates their number of occurrences from the beginning of the concerto.

TABLE II

FREQUENCY OF OCCURRENCE OF RHYTHMS IN THE TRANSITION
AND THE ACCUMULATION OF RHYTHMS USED FROM THE
BEGINNING OF THE CONCERTO

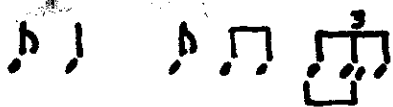
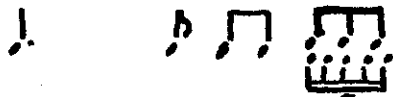
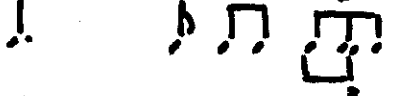
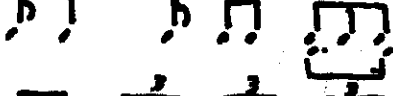
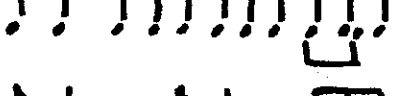

Rhythms	Frequency of Occurrence of Different Rhythms	Cumulative from the Beginning of the Concerto
⁴ ⁴ (13) 	3	5
(14) 	1	1
(15) 	2	3
(16) 	1	1
(17) 	1	1
(18) 	3	5

Table II reveals a still further similar relationship between all rhythms, both in the transition and between all rhythms from the beginning of the movement. Table II also reveals that, to rhythm number 24, excepting rhythm number 17, (1) Walton has again (as in the Hauptsatz) not made use of a new sound falling upon the strong part of the second beat, (2) the complexity of each rhythm, again quite uniformly, occurs during the fourth beat, and (3) no rhythm is used in the transition more than three times. In only five instances Walton has used rhythms that were used in the Hauptsatz, and the most frequent recurrence of any rhythm, from the beginning of the concerto is but five times; i.e., rhythm numbers 13 and 18, which in the Hauptsatz (shown in Table I) were rhythm numbers 10 (the most representative rhythm of the Hauptsatz) and 9 (which is but a slightly less composite form of the most representative rhythm of the Hauptsatz). Therefore, the most representative rhythm of the transition, determined by the above frequency of occurrence is that of rhythm number 13, the rhythm of the first measure of the transition.

Melodic Material of the Hauptsatz and Its Transition

The Hauptsatz consists of two themes sounding simultaneously. (See Figure 1.) After two introductory measures, the solo violin states, in measure 3 (with its anacrusis), the principal theme, Figure 1a. This theme, much as the above representative rhythm, is destined to become a principal stylistic feature of the entire concerto.



Fig. 1--Principal themes of the Hauptsatz, mm. 3-18.
(a is the principal theme and b is the countertheme.)

One measure after the entrance of the solo violin, a counter-theme, Figure 1b, is stated in the bassoons and 'celli. The transition, beginning at measure 20 and extending to the Seitensatz at measure 45, is a development of Figure 1 (both themes).

Harmonic Analysis of the Hauptsatz and Its Transition

Walton's harmonies are such that conventional analysis is valid; however, the extreme use of strong tension intervals, particularly sevenths and ninths and their inversions, gives

rise to the theory that a harmonic fluctuation (or tension) analysis is more valid. Further, an analysis of harmonic degree progression and tonality are necessary to the understanding of Walton's tonality plan.⁴

Harmonic fluctuation.--In applying Hindemith's methods of determining harmonic fluctuation, many unique problems, particularly the determination of chordal and non-chordal tones, are encountered. It is beyond the scope of the present work to evaluate Hindemith's methods, but rather it is the intention of this work to make clear the technique of application of Hindemith's methods used in this analysis. Non-chordal tones are easily accountable in triadic harmony (group I, the single group V augmented triad and the single group VI diminished triad); however, in non-triadic harmony (all other groups, i.e., II, III, IV, V, and VI, excepting the single group V augmented triad and the single group VI diminished triad), it is very difficult to distinguish between chordal and non-chordal tones. Further, a chord of one group, with the addition of a tone considered as a non-chordal tone, can become a chord of another group, e.g., a triad (c, e and g) belongs to group I; upon the addition of the tone a, this triad may be considered to contain the tone a as a non-chordal tone, the classification of which still

⁴For analyses of harmonic fluctuation, degree progression and tonality, the principles set forth by Paul Hindemith in his Craft of Musical Composition, Vol. I (New York, 1945), are used.

belongs to group I; however, upon consideration of the tone a as a part of the chord, the classification is that of group III. This type of ambiguity exists whenever a triad has one or additional notes sounding with it. For practical application in the present work, non-chordal tones are not considered; a chord will be defined as a vertical sonority, including all those notes sounding on the strongest part of the beat unit, but excluding those sounding between the strongest parts of consecutive beat units. Further, a chord is indicated on every beat unit, i.e., on every conducted beat unit, e.g., for measure 1, four conducted beat units are used; therefore, four chords are indicated. In determining the conducted beat unit, standard conducting practices are used, aided by metronomic indications in the score, and the unit of conducted beat therein; e.g., for measure 1, a quarter note constitutes one conducted beat unit. Exceptions to this practice are indicated specifically in the score; e.g., for measure 183, the score specifically indicates three conducted beat units.

The harmonic fluctuation of the Hauptsatz and its transition may be seen in its classification of chords and their frequency of occurrence in Table III.

TABLE III

CLASSIFICATION OF CHORDS AND FREQUENCY OF OCCURRENCE
OF HARMONIC FLUCTUATION IN THE HAUPTSATZ AND
ITS TRANSITION

Classification of Chords	Frequency of Occurrence
I ₁	39

TABLE III--Continued

Classification of Chords	Frequency of Occurrence
I ₂	2
II _a	1
II _{b1}	0
II _{b2}	0
II _{b3}	0
III ₁	52
III ₂	22
IV ₁	34
IV ₂	21
V	1
VI	6

Table III reveals an extremely frequent use of high tension chords, particularly chords of group III₁ and group IV₁. Group III₂ and group IV₂ (also of high tension) combined with the above most frequent high tension chords reveal that more than 50 per cent of the chords used in the Hauptsatz and its transition are of high tension. Table III further reveals that 129 of the 178 chords used contain seconds or sevenths (or both) and that 34 of the 178 chords used specifically contain minor seconds or major sevenths. Group III chords do not ascertain the specific size of seconds or sevenths; but upon closer observation of the score, the group III chords used reveal the use of minor seconds or major sevenths in a majority of instances.

Harmonic degree progression.---The harmonic degree progression is used throughout the entire concerto in determining tonality (see Appendix). The harmonic degree progression in the Hauptsatz and its transition reveal that: measures 1 through 8 have a tonality of B; measures 9 through 16 have a tonality of E; measures 17 through 23 have a tonality of B; measures 24 through 30 have a tonality of C#; measures 31 through 42 have a tonality of B; and measures 42 through 44 have a tonality of A^b (which is the beginning tonality of the Seitensatz).

Rhythmic Analysis of the Seitensatz

The different rhythms of each measure of the Seitensatz are shown in their frequency of occurrence in Table IV. Table IV also shows the rhythms from the beginning of the concerto that are used again in the Seitensatz and accumulates their number of occurrences.

TABLE IV

FREQUENCY OF OCCURRENCE OF RHYTHMS IN THE SEITENSATZ
AND THE ACCUMULATION OF RHYTHMS USED FROM THE
BEGINNING OF THE CONCERTO

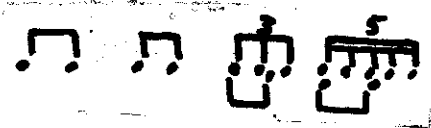
Rhythms	Frequency of Occurrence of Different Rhythms	Cumulative from the Beginning of the Concerto
⁴ ⁴ (32) 	8	8

TABLE IV--Continued

Rhythms	Frequency of Occurrence of Different Rhythms	Cumulative from the Beginning of the Concerto
(33) 	6	7
(34) 	1	1
(35) 	1	1
(36) 	1	1
(37) 	2	2
(38) 	2	2
(39) 	1	1
(40) 	2	2
(41) 	2	2
¹² ⁸ (42) 	2	2
⁹ ⁸ (43) 	1	1
³ ⁴ (44) 	1	1

Table IV reveals that the Seitensatz uses only one previous resultant rhythm, number 33, which was rhythm number 12 of the Hauptsatz; this rhythm was not used in the transition. Rhythm number 43 is the first instance of a two-measure rhythm, considered so by virtue of the tie over the bar line. In this section, Walton has consistently used a new rhythmic sound on every beat except on the second beat of rhythm number 39 and the second beat of the second measure of rhythm number 43. The frequency of occurrence of rhythm number 32 asserts it as the most representative rhythm of the Seitensatz and consequently may be considered the rhythmic basis of this section.

Melodic Material of the Seitensatz

The theme of the Seitensatz is Figure 2, as stated by the first violins and flutes beginning at measure 45. A highly ornamental version of this theme, stated by the solo violin, begins at measure 54. Two other statements of this theme may be seen beginning at measures 62 and 66, after which a five-measure transition (measures 70 through 74) leads into the development.



Fig. 2--Principal theme of the Seitensatz, mm. 45-48, in the flutes and violins.

Harmonic Analysis of the Seitensatz

Harmonic fluctuation.--In determining the harmonic fluctuation in the Seitensatz, the same technique of application of Hindemith's methods is used, as was done in the Hauptsatz and its transition (see Table III). The harmonic fluctuation in the Seitensatz may be seen in its classification of chords and their frequency of occurrence in Table V.

TABLE V

CLASSIFICATION OF CHORDS AND FREQUENCY OF OCCURRENCE OF HARMONIC FLUCTUATION IN THE SEITENSATZ

Classification of Chords	Frequency of Occurrence
I ₁	1
I ₂	1
II _a	0
II _{b1}	0
II _{b2}	6
II _{b3}	0
III ₁	26
III ₂	3
IV ₁	39
IV ₂	19
V	0
VI	4

Table V again (as in Table III) reveals an extremely frequent use of high tension chords. Eighty-seven of the

ninety-eight chords used belong to the highest tension groups (III_1 , III_2 , IV_1 and IV_2). Table V also reveals that fifty-eight of the chords belong to group IV which contains the interval of a major seventh or its inversion. Group IV chords outrank the next most frequent group (III) by twenty-nine chords.

Harmonic degree progression.--The harmonic degree progression (see Appendix) reveals that: measures 44 through 53 have a tonality of A; measures 54 through 57 have a tonality of F; measures 58 through 60 have a tonality of E; measures 61 through 72 have a tonality of A^b; and measures 71 through 74 have a tonality of B^b. The development at measure 75 has a beginning tonality of B^b.

Summary of the Exposition

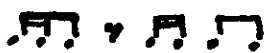
Tables I, III, and IV reveal that Walton has reiterated his rhythms sparsely. The exposition is forty-four measures in length and Walton has used forty-four different rhythms. Perhaps this is coincidental and perhaps not. In any case, the rhythmic factors determined above agree with Walton's apparent inability to tolerate identical statements of his themes, e.g., in the solo violin, beginning at measures 3, 11, 21, 29, and 37. These are but a few of the many examples of Walton's Bergsonian and Protean type themes, i.e., the themes and the rhythms continually evolve and re-create themselves.

The interval of the major seventh, both harmonically and melodically, asserts itself through frequency of occurrence as a principal stylistic feature of the exposition. It is well to add at this point, that through its frequency of occurrence throughout the entire concerto, the major seventh asserts itself to be one of the primary stylistic features of the concerto; i.e., a glance at the score at almost any point throughout the three movements reveals the use of a major seventh either melodically or harmonically.

The Development

Rhythmic Analysis

Fifty-one measures of the development use the resultant rhythm of twelve sixteenth-notes ($3/4$ time), two measures use the same resultant rhythm excepting for an eighth-note and two sixteenth-notes on the first beat (instead of four sixteenth-notes), and five measures use the resultant rhythm



. The former of these rhythms, by reason of frequency of occurrence, may be considered the rhythmic basis of the development. An accent on the first and fourth eighth-notes (rather, the first and seventh sixteenth-notes), and in many instances an accent on the second, fourth, and sixth eighth-notes constitutes an important element of the rhythmic style of this section. The tempo indication is given as $\text{♩} = \text{M. M. 184}$. With sixteenth-notes sounding most

of the time, at the above tempo, it is needless to say that the development is an extremely frenzied section.

Melodic Material

The first part of the development section (measures 75-133) is a development of Figure 1a, the second part (measures 133-197) is a development of Figure 2, and the third part (measures 197-231) is a development of Figure 1b. At the end of the first part occurs the major cadenza of the first movement, which usually, in sonata form, occurs at the end of the movement. The chief element of the first part of the development, in addition to the above rhythmic considerations, is the rhythmic mutation as shown in Figure 3.



Fig. 3--Rhythmic mutation of the second measure of Figure 1a, mm. 76, 77, and 78, in the woodwinds.

Upon a first hearing, the listener is apt to be so confused by the various rhythmic aspects (to say nothing of the extremely fast tempo), as not to recognize Figure 3 as a mutation of Figure 1a. After careful consideration, however, it is ascertained that the second full measure of Figure 1a is the essential ingredient in this first part of the development, i.e., the second full measure of Figure 1a as shown in its rhythmic change in Figure 3 above. The second part of

the development, after the cadenza, is an augmentation of Figure 2 (given here as Figure 4), contrasting with the first part in that it is considerably slower and that the dynamic level is lower.



Fig. 4--Augmentation of Figure 2, mm. 133-139, in the solo violin.

Part three of the development consists principally of the material shown in Figure 1b (as shown in its rhythmic change in Figure 5) and short appearances of Figure 3. Figure 5 is in an extremely fast tempo; this tempo is resolved into a slow tempo, at a transitional cadenza, which leads into the recapitulation.



Fig. 5--Rhythmic mutation of Figure 1b, mm. 197-201, in the bassoons.

The transitional cadenza states a twelve-tone row two and one half times, the first statement of which is shown here in Figure 6.



Fig. 6--Tone row, mm. 223-226, in the solo violin.

Harmonic Analysis

Harmonic fluctuation.--The harmonic fluctuation in the development may be seen in its classification of chords and their frequency of occurrence in Table VI.

TABLE VI.

CLASSIFICATION OF CHORDS AND FREQUENCY OF OCCURRENCE OF HARMONIC FLUCTUATION IN THE DEVELOPMENT

Classification of Chords	Frequency of Occurrence
I ₁	14
I ₂	11
II _a	4
II _{b1}	3
II _{b2}	14
II _{b3}	0
III ₁	18
III ₂	26
IV ₁	28
IV ₂	56
V	0
VI	2

Table VI reveals that 128 of the 176 chords used in the development belong to groups III and IV (chords of the highest tension). As in all previous tables of harmonic fluctuation, here too, the most predominant dissonant interval used is that of the major seventh, i.e., 84 chords of group IV (as well as an indeterminate number of chords of group III) contain either a major seventh or its inversion.

Harmonic degree progression.--The first part of the development reveals a highly chromatic series of tonalities, the details of which are shown in the Appendix. The second part reveals a predominant tonality of C, and the third part reveals a tonality of G.

Summary of the Development

The principal aspects of the development section are the various rhythmic mutations, thematic development and the extreme use of high tension chords. The tempi alternate from very fast to slow to very fast in the three sections; the movement in general demands exceptional technical proficiency, i.e., extreme technical demands are made of both the soloist and the orchestral performers.

The Recapitulation

Rhythmic and Melodic Material

The principal element of the recapitulation is that of Figure 1 and Figure 6. Figure 6 is first seen in the recapitulation at measures 245-246 (in the flutes) as an accompanying

figure and is subsequently stated in full or in part enough times to consider it as an important element of the recapitulation. Figure 2 (the principal theme of the Seitensatz) is not recapitulated as an independent structure, but rather only in fragmentary appearances throughout this section. The rhythmic basis may be considered the same in this section as in the exposition, however taking into consideration the rhythm of Figure 6 (the tone row theme). The only new melodic material in the recapitulation is that contained in Figure 6, which was originally introduced at the end of the development section.

Harmonic Analysis

Harmonic fluctuation.--The harmonic fluctuation of the recapitulation may be seen in its classification of chords and their frequency of occurrence in Table VII.

TABLE VII

CLASSIFICATION OF CHORDS AND FREQUENCY OF OCCURRENCE OF HARMONIC FLUCTUATION IN THE RECAPITULATION

Classification of Chords	Frequency of Occurrence
I ₁	24
I ₂	20
II _a	1
II _{b1}	11
II _{b2}	0
II _{b3}	0
III ₁	43
III ₂	16
IV ₁	17
IV ₂	36
V	0
VI	0

Table VII reveals a very frequent use of high tension chords. This characteristic use of high tension chords constitutes one of the principal elements of the entire concerto. So obvious have they become, that further analysis (from this point of view) is deleted from the remainder of the present work, i.e., a sampling of harmonic fluctuation at almost any point throughout the entire concerto reveals a frequent use of high tension chords, and an analysis thereof seems superfluous.

Harmonic degree progression.--The harmonic degree progression (which like the above harmonic fluctuation is deleted from the remainder of the present work) in this section reveals a tonality of E from measures 231 through 250; a tonality of B from measures 250 through 262; a tonality of E from measures 263 through 268; and a tonality of B (the original and most predominant tonality of this movement) from measures 268 through 274 (the end of the first movement).

Summary of the Recapitulation

As in the exposition (and development), the interval of the major seventh, both harmonically and melodically asserts itself through frequency of occurrence to be one of the principal stylistic features of this section. A sparse reiteration of rhythms, different versions of themes and the introduction of a new theme (Figure 6) are outstanding features of the recapitulation. The tonality is quite predominantly

that of B. Tonality, in fact, is easily ascertained, and from this point of view, the concerto is quite conventional, i.e., not atonal. Even though a tone row theme is predominant in the recapitulation, it follows traditional techniques rather than those of Schoenberg. The reiteration of Figure 1 without a predominant reiteration of Figure 2 leaves Figure 1 as a thoroughly important theme (particularly Figure 1b), i.e., more important in its relative position in the first movement than is customary in sonata form. This is justified by the cyclic treatment of Figure 1b in the third movement.

CHAPTER III

AN ANALYSIS OF THE SECOND MOVEMENT
OF WALTON'S VIOLIN CONCERTO

The second movement of Walton's Violin Concerto is an irregular Scherzo and Trio; its irregularity principally consists of a second theme in the Scherzo. The principal member (or first part) of the Scherzo is based on Figure 7.

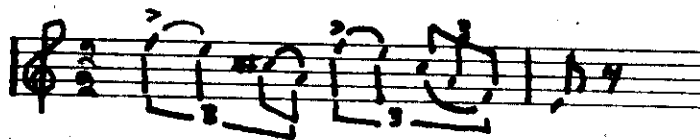


Fig. 7--Melodic basis of the principal member, m. 1, tutti.

The principal member is forty-two measures in length, and its rhythmic basis may be considered to be the tarantella figure, first appearing in the solo violin at measure 3 (see Figure 11a), which is the first of several nationalistic ideas that are incorporated into this movement. At measure 21, a secondary rhythmic basis of the principal member, that of a salterello figure (essentially the same as that figure in the last movement of Mendelssohn's Italian Symphony (see Figure 8) is used.

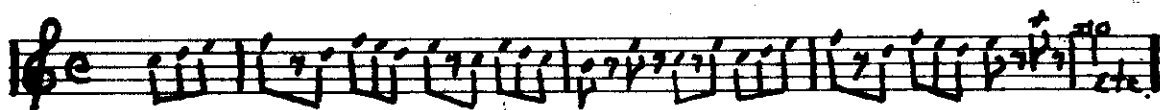


Fig. 8--Salterello figure in Mendelssohn's Italian Symphony, mm. 7-10, in the flutes.

The subordinate member (or second part) of the Scherzo is in a waltz tempo and appears also to be characteristically Italian. The principal theme of the subordinate member may be seen in Figure 9.

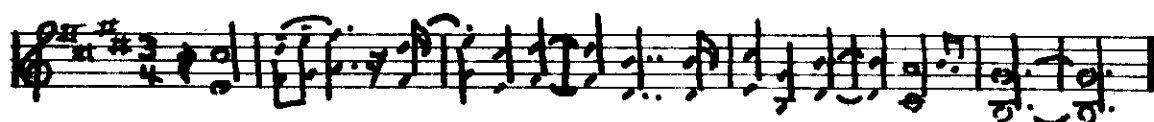


Fig. 9--Principal theme of the subordinate member, mm. 46-53, in the solo violin.

The Trio, subtitled Canzonetta, has two principal ideas, that of Figure 10 and a continuation of the tarantella figure.



Fig. 10--Principal theme of the Trio, mm. 102-106, in the solo horn.

The scale used in Figure 10 is "Hexatonic a"¹ which is characteristically English. Consequently, this section of the second movement may be considered a hybrid of Italian and English musical characteristics.

In addition to the above, a principal stylistic feature of this movement is again Walton's apparent inability to tolerate identical statements of his themes. Developed from the motif of measure 1 are six such non-identical statements of themes which are shown in Figure 11

¹Cecil Sharp, English Folk Songs from the Southern Appalachians (London, 1952), I, xxxii.



Fig. 11--Non-identical statements of themes of the Scherzo, developed from Figure 7. a begins at m. 2, b begins at m. 14, c begins at m. 33, d begins at m. 72, e begins at m. 168, and f begins at m. 199. All of these statements are in the solo violin.

The Scherzo's return (after the Trio) is not a da capo. This section abandons the tarantella and salterello figures,

and in their place appears the rhythm of Figure 10e and Figure 10f. This section is much like a development section in its exploitation of the principal and subordinate member themes and ends with a short codetta on the tarantella figure of the principal member.

CHAPTER IV

ANALYSIS OF THE THIRD MOVEMENT
OF WALTON'S VIOLIN CONCERTO

The third movement consists of an exposition, development, and recapitulation, but as the second movement, is not so regular as the first movement.

The Exposition

The principal theme of the Hauptsatz in this movement is that of Figure 12.



Fig. 12--Principal theme of the Hauptsatz, mm. 1-5, in the 'celli and contra bassi.

The principal theme of the Seitensatz is that of Figure 13.



Fig. 13--Principal theme of the Seitensatz, mm. 64-71, in the solo violin.

An outstanding characteristic of the exposition is the tempo relationship of the two principal members; the Hauptsatz is in a vivace tempo and the Seitensatz is approximately four times as slow. The length of the former is sixty-three measures and the latter is only seventeen measures. The tempo ratio approximately equalizes the length of these sections into proportionate balance.

Perhaps the character of the Seitensatz is indicative of some later (and unusual) occurrences of themes in this concerto, i.e., the extremely flexible character, the extreme romanticism (particularly through the use of the melodic interval of the major seventh, which is already reminiscent of the first movement), the contrasting slower tempo and the introduction of an elaborate triplet figure in measure 66, all tend to bridge to the development (in quite adequate character) as a continuation of the style of the first movement, which appears to be important in the development of the cyclic form of this concerto.

The Development

The extreme length of the development section is unusual in sonata form. The development begins at measure 81 and extends to measure 233, a total of 152 measures. In fact, the entire movement, of apparent formal necessity, is unusually long. The length of the movement is 464 measures, with an approximately equal distribution of slow and fast tempi. Although the 152 measures of the development comprise almost exactly one third of the total number of measures in the movement, tempo considerations cause the development to be actually much longer than a measure count would indicate. The first part of the development is regular in its development of the Hauptsatz material. At measure 215, the second part of the development, occurs a restatement of the Seitensatz, which usually occurs in the recapitulation in sonata form. The

theme of the Hauptsatz, in this section, is linked together with the restatement of the Seitensatz. This may be considered a restatement of the Seitensatz rather than a restatement of the Hauptsatz principally because the tempo is that of the Seitensatz. The theme of the Hauptsatz, being about four times as slow as it was in the exposition takes on a completely different character, i.e., the character of the Seitensatz. It is this slow tempo which gives the development its disproportionate length. This slower section of the development leads, at measure 233, into the recapitulation.

The Recapitulation

The recapitulation section begins with a usual recapitulation of the Hauptsatz which extends to measure 341. At measure 341, extending to a cadenza at measure 375, the principal theme (Figure 1a) of the first movement is recapitulated instead of a usual recapitulation of the Seitensatz. At this slower tempo, approximately the same tempo as the Seitensatz, the principal theme of the last movement is knitted together (contrapuntally) with the first theme of the first movement, the latter being the primary counterpart to the former by virtue of the intensification of the first movement first theme in parallel sixths (in the solo violin); apparently this is a device used by Walton in intensifying themes in his string writing.¹ An ad lib. cadenza begins at measure 375

¹Howes, The Music of William Walton, p. 11.

and extends the length of the remainder of this section, i.e., to the coda at measure 401. Some of the time this cadenza is accompanied and some of the time it is not. At measure 377, the theme (this time intensified in parallel thirds in the solo violin), is that of the Seitensatz of the third movement. At measure 377 and 378, a fragment of the theme of the Seitensatz of the first movement (in the solo 'cello) is linked with the Seitensatz theme of the last movement (in the solo violin). At measure 380 (again in thirds), the theme is that of the Hauptsatz of the third movement, but this occurrence is at the slower tempo (the cadenza in its entirety is in the slower tempo). At measure 382, the theme is that of Figure 1a again, then almost immediately (at measure 386), the theme is that of the last movement Seitensatz again. At measures 390 through 400 (in the solo violin) exists a hybrid of Figure 1 and the last movement Seitensatz. At measure 401, extending to the end of the concerto (at measure 464), is a coda which draws principally upon the last movement Hauptsatz material, but which (at measure 413) reiterates the tarantella rhythm of the second movement (the only apparent linkage between the second movement and either of the other movements). The concerto ends on a tonic major chord in B, with a melodic major seventh sounding on the up beat.

CHAPTER V

SUMMARY AND CONCLUSIONS

The rhythmic analyses (derived from the rhythm tables of Chapter II) reveal:

1. Walton used rhythms sparingly.
2. Walton's rhythms constitute an evolutionary state of re-creation, i.e., Walton's rhythms are in empathy with each other.

The harmonic analyses (derived from the harmonic fluctuation tables of Chapter II) reveal:

1. The most frequent chords of any classification occur in groups III and IV (chords of the highest tension).
2. The most frequent dissonant interval used is that of the major seventh.

The melodic material of the first and third movements are closely related to each other from a contrapuntal point of view. The melodic material of the independent second movement is of Italian and English (principally Italian) origin. There is one twelve tone row (in the first movement) and that row is not developed along Schoenbergian lines. Perhaps one of the most vital stylistic features of Walton's themes is the numerous non-identical statements of them.

Tonality presents no particular problems. Walton's use of a tonal center throughout the various sections of the concerto reflects a possible affinity with tonality, even though in sonata form (the first movement), these tonalities as related to each other are not used in a conventional way, i.e., Walton apparently does not follow the conventional plan in regard to tonic and dominant relationships in this instance of sonata form; for example, in the first movement the themes are in the relationship of B and A^b. However, the Violin Concerto is tonal music in the sense of key feeling and tonal center; more specifically, the concerto is not (again in the Schoenbergian sense) atonal music.

The form of the Idea¹ is developed in a cyclic way, beginning with a first movement sonata form, which is fairly regular, except for the importance placed on the principal theme in the recapitulation (of the first movement), proceeding through an irregular (or new) form in the Scherzo and Trio of the second movement, epitomizing the Neapolitan or Italian ideas and displaying unique solo violin and orchestral techniques, and arriving at the apparent climax of the cyclic work in the recapitulation cadenza of the irregular (or new) sonata form of the last movement. It appears that Walton has used form as a means of best developing the Idea, and in the process of this has created a new, overall,

¹Arnold Schoenberg, Style and Idea (New York, 1950), p. 49: ". . . the totality of a piece is the idea."

kind of form that best suits his purposes, i.e., he has possibly evolved a form that is subservient to the Idea, the Idea being principally romantic in character.

That Walton was a disturbing figure, bent on overturning ancient idols, was an opinion prevalent in the 1920's,²

. . . and it [this opinion] remains to be explained in musical terms. One fact is of immense significance. To be a successful rebel, it is essential that there exist a powerful musical tradition against which one may rebel. Without a convention there is no conflict to lend impetus to unconventionality: rebellion is strangled at birth, even before it has been conceived. Although Vaughn Williams and his many minor disciples had comfortably established themselves as a school by the time Walton had reached a stage of musical maturity, it was hardly possible to speak of a firmly-based English tradition (a position attained and consolidated in the 1930's and 40's-- composers of a generation slightly later than Walton's have benefitted from this time lag).

To find an extreme case to illustrate this theme of the artist reacting against an established tradition, we need only turn to Schoenberg. Nobody could dispute that the Viennese tradition was a very active and creatively determining factor in the shaping of Schoenberg's genius. It is, of course, obvious that Schoenberg, as we know him, could never have existed outside his historical environment--which is not at all the same thing as saying, "History made Him." Nor, to be sure, did history make Walton; "rather was he a consequence of the absence of a determining historical situation." There was a lack of a real English tradition against which he could react; and it is suggestive that where the folk element is introduced into his music, the street song in Siesta for instance or the trio theme in the violin concerto's second movement, it is always of European (usually Italian) parentage. "Certainly Walton never showed a desire to affirm himself in English folk-song."³

²Donald Mitchell, "Some Observations on William Walton," Chesterian, XXVI (January, 1952), 35-38.

³Ibid.

Perhaps the best (and most concise) summary of the Violin Concerto is projected from the thoughts of Walton in his own words:

I welcome all experiment that enriches the vocabulary and idiom of music; and I hail as the great ones of the earth those who use newly won symbols significantly in an act of lyrical expression. But we shall do well to remember that they are simply creating new effects to express life as it is experienced today. The older masters did no less for their generation.⁴

⁴William Walton, cited in Hans Rosenwald, "Contemporary Music," Music News, XLII (December, 1950), 6-7..

APPENDIX

FIRST MOVEMENT HARMONIC DEGREE PROGRESSION AND TONALITY

Exposition- Hauptsatz Transition

1-8 9-12 13-16 17-19 20-22 23 24

25 26 27 28-30 31 32 33 34

35 36 37 38 39 40 41 42

43 44 45 Seitensatz 46 47 48 49

50 51 52 53 54 55 56 57

50 51 52 53 54 55 56 57

58 59 60 61 62 63 64 65

58 59 60 61 62 63 64 65

66 67 68 69 70 71 72

66 67 68 69 70 71 72

73 74 *Development-First Part* 75 76 77 78 79 80

73 74 *Development-First Part* 75 76 77 78 79 80

81 82 83 84 85 86 87 88 89

90 91 92 93 94 95 96 97 98

99 100 101 102 103 104 105 106

107 108 109 110 111 112 113 114 115

The musical score is written on three staves (treble, middle, and bass clefs) and is divided into four systems. Each system contains measures 81-89, 90-98, 99-106, and 107-115 respectively. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and phrasing slurs. The handwriting is in black ink on a white background.

Second Part

116 117 118 119-121 122 133-136 137 138

139 140 141-143 144 145 146 147 148

149 150 151 152 153 154-156 157 158

159 160 161-163 164 165-168 169 170 171

172 173 174 175 176 177 178 179 180

181 182 183 184 185 186 187 188

189 190 191 192 193 194 195

196 197 198 199 200 201 202

(b o)

(b o)

(b o)

(b o)

203 204 205 206 207 208 209

210 211 212 213 214 215 216

217 218 231-236 237-240 241 242 243

244 245 246-248 249 250 251

The musical score is written on three staves. The top staff contains measures 203-209, 210-216, 217-218, and 244-251. The middle staff contains measures 219-243. The bottom staff contains measures 246-248. The notation includes various musical symbols such as notes, rests, and bar lines. Some measures contain specific markings like '12/8' or '4/4'.

Handwritten musical notation on a page numbered 52. The notation is organized into four systems, each with a treble clef staff and two bass clef staves. The notes are numbered 253 through 274.

System 1 (Measures 253-257):

- Measure 253: Treble clef staff has a half note G#4. Bass clef staves have whole notes G2 and F2.
- Measure 254: Treble clef staff has a half note A4. Bass clef staves have whole notes G2 and F2.
- Measure 255: Treble clef staff has a half note B4. Bass clef staves have whole notes G2 and F2.
- Measure 256: Treble clef staff has a half note C5. Bass clef staves have whole notes G2 and F2.
- Measure 257: Treble clef staff has a half note D5. Bass clef staves have whole notes G2 and F2.

System 2 (Measures 258-264):

- Measure 258: Treble clef staff has a half note E5. Bass clef staves have whole notes G2 and F2.
- Measure 259: Treble clef staff has a half note F5. Bass clef staves have whole notes G2 and F2.
- Measure 260: Treble clef staff has a half note G5. Bass clef staves have whole notes G2 and F2.
- Measure 261: Treble clef staff has a half note A5. Bass clef staves have whole notes G2 and F2.
- Measure 262: Treble clef staff has a half note B5. Bass clef staves have whole notes G2 and F2.
- Measure 263: Treble clef staff has a half note C6. Bass clef staves have whole notes G2 and F2.
- Measure 264: Treble clef staff has a half note D6. Bass clef staves have whole notes G2 and F2.

System 3 (Measures 265-270):

- Measure 265: Treble clef staff has a half note E6. Bass clef staves have whole notes G2 and F2.
- Measure 266: Treble clef staff has a half note F6. Bass clef staves have whole notes G2 and F2.
- Measure 267: Treble clef staff has a half note G6. Bass clef staves have whole notes G2 and F2.
- Measure 268: Treble clef staff has a half note A6. Bass clef staves have whole notes G2 and F2.
- Measure 269: Treble clef staff has a half note B6. Bass clef staves have whole notes G2 and F2.
- Measure 270: Treble clef staff has a half note C7. Bass clef staves have whole notes G2 and F2.

System 4 (Measures 271-274):

- Measure 271: Treble clef staff has a half note D7. Bass clef staves have whole notes G2 and F2.
- Measure 272: Treble clef staff has a half note E7. Bass clef staves have whole notes G2 and F2.
- Measure 273: Treble clef staff has a half note F7. Bass clef staves have whole notes G2 and F2.
- Measure 274: Treble clef staff has a half note G7. Bass clef staves have whole notes G2 and F2.

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