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“The Landscape Is Empty”: The Lateness of Pastoral Conventions in the Music of Frank Bridge, Gustav Holst, and Ralph Vaughan Williams, 1910-1930

THESIS

submitted in partial satisfaction of the requirements
for the degree of

MASTER OF FINE ARTS

in Musicology

by

Philip Paul Bixby

Thesis Committee:

Associate Professor Amy Bauer, Chair
Assistant Professor Nicole Grimes
Professor David Brodbeck

2019

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DEDICATION

to

Dr. Elliott Antokoletz

in memoriam

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ABSTRACT OF THE THESIS

"The Landscape is Empty": The Lateness of Pastoral Conventions in the Music of Frank Bridge, Gustav Holst, and Ralph Vaughan Williams, 1910-1930

by

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Master of Fine Arts in Musicology

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This thesis explores a shift in the treatment of musical pastoralism by several English composers in the 1920s. The pastoral, whether literary or musical, carries with it connotations of tranquility, nostalgia, and idealism. In the early twentieth century, many composers in England became interested in their nation's folksong revival, resulting in a musical idiom that often translated the expected affective connotations of the pastoral into their compositions. On the surface, these connotations seen to suggest a mode of expression antithetical to the goals of musical modernism. However, after the First World War, the composers analyzed in this thesis began to reformulate the techniques associated with musical pastoralism. By using Theodor Adorno's lateness discourse as an interpretive framework, the writer shows how Frank Bridge, Gustav Holst, and Ralph Vaughan Williams fracture the conventions of the pastoral mode after the war, divorcing them from their expected relationships with teleological formal structures. This post-war pastoralism, rather than resting comfortably in the conventional associations of the pastoral, instead expresses the fragmentation and alienation of the subject in modernity. This reveals a striking critical distance, a distrust of the pastoral's previous meanings, and a robust (yet subtle) manifestation of aesthetic modernism.

INTRODUCTION

"No longer does he gather the landscape, deserted now, and alienated, into an image."

- Theodor W. Adorno, "Late Style in Beethoven"

"There is no sunshine. The landscape is empty."

- Imogen Holst, *The Music of Gustav Holst*

The subject of pastoralism in twentieth-century English music is ubiquitously acknowledged yet rarely described with any meaningful degree of exactitude by scholars. Eric Saylor's recent book on pastoralism is perhaps the most successful endeavor to trace the lineage of this musical phenomenon in England and to advocate for its value in the larger context of twentieth-century modernism.[1] Saylor observes an affective shift in English musical pastoralism after the First World War, a move towards a more distant and ambiguous expressive ethos. However, by focusing primarily on the social conditions that influenced the pastoral idiom during this period, he leaves little room for detailed consideration of particular pieces of music. This paper takes Saylor's observations as a point of departure, attempting to expand our understanding of musical pastoralism in the 1920s through an historical and theoretical analysis of the pastoral in the works of specific English composers. I argue the following three claims: (1) that English pastoralism in music can be delineated and described by a set of structural and affective conventions; (2) that several important English composers began to treat pastoral

[1] Eric Saylor, *English Pastoral Music: From Arcadia to Utopia, 1900-1955* (Champaign: University of Illinois Press, 2017).

conventions more ambivalently during the 1920s, and this difference can be observed in how pastoral devices interact with formal archetypes, harmonic structures, and affective expectations in a given piece; and (3) that the ambivalence, alienation, fragmentation, and lack of agency exhibited by pastoral conventions in these pieces constitute a "late" English pastoralism. Using the Adornian discourse of lateness as a starting point, I further argue that the historical awareness and sense of loss in late English pastoralism reveal a surprisingly modernist sensibility where one might not have been originally suspected.

This is not to say that late English pastoralism manifests itself monolithically in the 1920s. Some English composers continue to utilize pastoral conventions in an idyllic, unselfconscious manner more indicative of pre-war tendencies. However, other composers such as Frank Bridge, Gustav Holst, and Ralph Vaughan Williams turn towards a strikingly self-aware treatment of the pastoral idiom in many of their works during this period, something that would have been highly unusual in their compositions before the war. Their optimistic engagement with pastoral conventions, often involving the emulation of English folksong in straightforward harmonizations and forms, shifts into a more ambiguous approach in the wake of the First World War, in which what was once idealized becomes emotionally detached, isolated, and musically reified.

The first chapter of this thesis broadly explores the conventions of musical pastoralism and their association with English music in the first decade-and-a-half of the twentieth century, beginning with the descriptions of the pastoral presented in literary theory and musical topic theory. The conventional treatment of the pastoral established in English music before the First World War will serve as a template for comparing treatments of pastoralism after the war. To establish as clearly as possible what these conventions might be, I will examine pre-war English

pastoralism from the perspective of multiple musical parameters – melody, harmony, phrasing, rhythm, and (where applicable) instrumentation. I will then show the conventional treatment of these pastoral markers in a piece by George Butterworth, an English composer closely aligned with both the aesthetics of pastoralism and the English folksong revival in the early twentieth century. The second chapter will turn to the discourse on lateness, beginning with Theodor Adorno's discussion of Beethoven's late style and concluding with more recent scholarly attempts at defining lateness. While several musicologists and philosophers have related lateness to the life-conditions of individual artists, I am more interested in establishing lateness as a phenomenon contingent upon larger historical circumstances that affect musical conventions more generally. In this section, I explore the relationship between lateness and aesthetic modernism, and I venture a definition of late English pastoralism in terms of the musical parameters discussed above, situating the pastoral within a particular modernist framework. In my third and fourth chapters, I analyze particular works by Bridge, Holst, and Vaughan Williams that are largely considered by scholars to have pastoral elements, showing the extent to which these composers conform to the expectations of pastoralism established in the first chapter. These chapters will take into account post-war works by each composer, demonstrating a noticeable evolution in the treatment of the pastoral during the 1920s. My analyses show the differences (sometimes marked, sometimes subtle) in the use of pastoral conventions compared to instantiations of pastoralism before the war. While pre-war works tended to conform in many ways to standard pastoral expectations, the later works of these composers indicate an awareness of the historical nature of these conventions, manipulating them in ways that display an ambivalence towards and mistrust of their previous meanings. Taken together, these analyses

show at a technical level how these manipulations constitute the late pastoral in English music, placing these pieces squarely within a unique modernist aesthetic.

Chapter 1: The Pastoral

Pastoralism in twentieth-century English music is by no means an isolated, *sui generis* phenomenon. Its conventions build from earlier (and more general) pastoralist conventions that manifest in the works of many European composers from the Renaissance through the nineteenth century. The entire notion of pastoralism can in fact trace its lineage back to the sentiments expressed in classical pastoral literature, captured perhaps most famously in the *Idylls* of Theocritus and the *Eclogues* of Virgil. In the following paragraphs, I draw from literary theory and musical topic theory in order to delimit the techniques associated with pastoralism and to show the literary-historical antecedents of conventions that became increasingly common in English music around 1900. Pastoralism is a subject most often approached by scholars of literature, and their theories will provide a productive entry point into musical discussions of the pastoral idiom. While there is some debate in literary theory as to whether the pastoral ought to be conceived as a discrete genre of literature, in this section I propose that the concept of mode, not genre, provides the most accurate and productive analogue to musical manifestations of pastoralism.

Echoing familiar discourses around form and content, Wellek and Warren see genre as a term describing a set of conventionalized formal structures and subjects. In *Theory of Literature*, they define genre as "a grouping of literary works based, theoretically, upon both outer form (specific meter or structure) and also upon inner form (attitude, tone, purpose – more crudely, subject and audience)."[2] For a group of works to be collectively considered as part of a genre, they must all display similar objective formal patterns at a broad level as well as similar expressive devices and subject matter at a more local level of analysis. The example often given

[2] René Wellek and Austin Warren, *Theory of Literature* (New York: Harcourt & Brace, 1956), 221.

for a quintessentially generic category is the Gothic novel, in which standardized plot structure is filled by "a limited and continuous subject matter or thematics" and "an aesthetic intent."[3] According to Alpers, a genre is "a literary form that has clear superficial features or marks of identification and that is sufficiently conventional or rule-governed."[4] His discussion of genre clarifies an important facet of the concept: beyond superficial features, a genre is indeed governed by a conventionalized formal design, and thus any grouping of literary works labeled a genre ought to be unified by that same architecture as its outer form (in addition to whatever topics or moods constitute its standardized inner form).

The pastoral poses a challenge to generic classification, since pastoral subject matter (the lives of shepherds or rural folk) is present across multiple distinct genres of literature, and thus does not appear to be bounded by a particular formal archetype. For example, one can see pastoral subject matter manifest in comedies, romances, and several genres of poetry, destabilizing any easy classification of a hypothetical pastoral genre.[5] As Alpers notes, "if all these [genres] are pastoral, then we are certainly right to say that pastoral is not a genre. Rather, it seems to be one of the types of literature… which have generic-sounding names but which are more inclusive and general than genres proper."[6] For this reason, many literary theorists choose to classify the pastoral not as a genre but rather as a mode.[7] It is important to note that there is no clear boundary between the concepts of genre and mode, and in fact they are often historically dependent upon one another: what begins as a clear-cut genre may, as it becomes obsolete, evolve into a mode, an expression of subject matter that was once bound to a strict formal design

[3] Wellek and Warren, *Theory of Literature*, 223.
[4] Paul Alpers, *What Is Pastoral?* (Chicago: University of Chicago Press, 1996), 45.
[5] Harold E. Toliver, *Pastoral Forms and Attitudes* (Berkeley: University of California Press, 1971), 5.
[6] Alpers, *What Is Pastoral?*, 46.
[7] Alpers, *What Is Pastoral?*, 44.

(Fowler calls this "a selection or abstraction from kind [genre]").[8] Regarding the nature of literary modes, scholars range widely in their opinions on how modes ought to be defined. Some definitions are unhelpfully similar to genre, focusing equally on inner form (images and ideas) and broad organizational frameworks. On the other end of the spectrum is the claim that literary mode is only inner form, referring to "feelings and attitudes as such, as distinguished from their realization or manifestation in specific devices."[9] In this view, a mode is entirely divorced from anything structural, and is merely a feeling or aura exuded by the work. However, I believe a temperate middle-ground for literary mode can also be found, one that can accurately describe the special relationship between the pastoral's technical features and its affective connotations or subject matter. Whereas a genre fills a relatively abstract skeletal mold with an inner subject matter, the pastoral mode implies the contingency of technical devices and a specific subject, ethos, and expression. This means that the outer form of the pastoral mode must refer to local structural techniques of a passage that can immediately suggest a particular subject matter, as opposed to an overarching formal model into which (theoretically) any subject matter could be fitted (as the outer form of a genre might imply). This localized outer form is confirmed by Cohen's thoughtful explication of mode as "a range of special poetic uses of conventionalized figures, images, ideas, and syntactical, metrical, and organizational structures."[10] Importantly, syntactical and metrical structures are local signifiers as opposed to large narrative architectures. In addition, the mutual implication of a mode's outer technique and inner ethos is discussed by Alpers, who explains that, in a mode, "the ethos of a work informs its technique and…

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[8] Alastair Fowler, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Cambridge: Harvard University Press, 1982), 56.
[9] Alpers, *What Is Pastoral?*, 47.
[10] Ralph Cohen, "The Augustan Mode in English Poetry," *Eighteenth-Century Studies*, v. 1/1 (1967): 32.

techniques imply an ethos."[11] Given all of this, it makes sense now that the pastoral mode may appear in a work that would be generically classified as a comedy (for example, Shakespeare's *As You Like It*), as long as certain conventional technical devices and pastoral subjects are introduced (shepherds, the city-countryside polarity, etc.). Treating the pastoral as a mode solves the problem of the generic proliferation of pastoral subject matter that we encountered earlier. Not bound to any overarching form, the pastoral mode is free to manifest at particular moments within a work or to fully inhabit a work of whatever genre without usurping the identity of that genre, simply by using specific technical devices and subjects to signal its presence. As we will see, this will become relevant for musical instances of the pastoral that also appear across multiple genres of composition (sonata, rondo, etc.).

It remains to be explored what exactly this pastoral mode seeks to express – that is, what its distinguishing aesthetic quality or inner attributes might be. Pastoralism, in its most conventional instantiations, is primarily concerned with expressing an idealized view of the rural, the glorification of the countryside in implicit or explicit contrast to the urban.[12] Toliver considers the basic expression of the pastoral mode to be a series of potential oppositions – especially nature versus urban society – that can be emphasized with varying degrees of severity.[13] Thus, how a writer or artist chooses to treat this polarity gives rise to substantial variation within pastoral attitudes. In its simplest and most conventional form, a writer may use the pastoral mode in an essentially idealistic and escapist way, celebrating "the ethos of nature" against the "ethos of the town or city."[14] Sales sees this type of pastoralism as seeking refuge

[11] Alpers, *What Is Pastoral?*, 49.
[12] Terry Gifford, *Pastoral* (London: Routledge, 1999), 2.
[13] Toliver, *Pastoral Forms and Attitudes*, 3.
[14] Gifford, *Pastoral*, 4.

both in rural values and also in the past, in order to escape the conflicts of the present.[15] However, a distinction can be drawn between this type of idealistic pastoralism and that which acknowledges the tensions within the countryside itself, foregrounding the contradictions and conflicts between city and country as well as themes of loss and separation.[16] This division between a conventional, idyllic pastoral attitude[17] and its modernist reformulation has been articulated by a number of scholars under a number of different terminologies. Leo Marx refers to it as the division between the sentimental pastoral and the complex pastoral,[18] Toliver calls it the pure idyll versus naturalism,[19] while Saylor christens it soft pastoralism *contra* hard pastoralism: one is "sentimental, romantic, nostalgic"[20] while the other is "free from escapist trappings."[21] This reveals an extreme diversity in the potential utilization of the pastoral mode. It can be used to depict a landscape entirely devoid of conflict, it can emphasize and explore the conflict between the countryside and the city, or it can even critically interrogate the idealization of the rural in the first place.[22] The idea of a hard pastoral will be integral to our discussion of pastoral lateness in English music, as composers in the 1920s begin to critically engage with the idealistic connotations of the pastoral through formal and harmonic manipulations of conventionalized musical devices.

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[15] Roger Sales, *English Literature in History, 1780-1830: Pastoral and Politics* (London: Hutchinson, 1983), 17.
[16] Alpers, *What Is Pastoral?*, 92.
[17] "Idyll" can be understood as a subcategory of sentimental poetry as delineated by Friedrich Schiller. The idyll expresses a rupture, a dissatisfaction with the real and simultaneously an attraction to the ideal through a harmony of the individual with his/her environment. In this technical sense, conventional pastoralism (in literature or music) expresses a sentiment analogous to the poetic idyll, defining the ideal of the countryside in contrast to the urban. See the discussion of the idyll in Nicole Grimes, *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge: Cambridge University Press, 2019), 81-5.
[18] Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (Oxford: Oxford University Press, 1964), 25.
[19] Toliver, *Pastoral Forms and Attitudes*, 4.
[20] Saylor, *English Pastoral Music*, 13.
[21] Saylor, *English Pastoral Music*, 15.
[22] Gifford, *Pastoral*, 11.

How might parallels be drawn between the pastoral literary mode and manifestations of pastoralism in music? Since a mode implies the contingency of local structural features and affective signification, musical topic theory's discussion of the pastoral may be a useful place to begin. The musical structures that constitute the pastoral topic have been discussed by several theorists such as Raymond Monelle and Robert Hatten. Monelle explores the history of pastoral musical conventions in depth, though his disquisition provides little space for specifically English manifestations of these conventions. In his descriptions, he mentions several pastoral musical features: extended pedal points or drones, leisurely melodic material presented in parallel thirds, and compound meters often emphasizing trochaic (long-short) rhythms. In addition, the melodic content of pastoral music often evokes the simplicity of folk music and rustic dance tunes, with their clear associations with the rural landscape.[23] In orchestral contexts, these melodies are often associated with flute or oboe timbres.[24] When Monelle digresses into English musical pastoralism, the "modal and gapped scales of English folksong" become foregrounded in his analysis.[25] Monelle states that "the aspects that the Germans had removed [from the pastoral topic] in order to make the material acceptable to the salon became the very features that guaranteed the authenticity" of the English pastoral.[26] These features specifically include modal (as opposed to tonal) cadences and a lack of modulations.[27] It should be noted that these English features of pastoralism are not unrelated to more general features – references to

[23] Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral* (Bloomington: Indiana University Press, 2006), 230.
[24] Monelle, *The Musical Topic*, 5.
[25] Monelle, *The Musical Topic*, 268.
[26] Monelle, *The Musical Topic*, 270.
[27] It should be acknowledged that a revived interest in Elizabethan-era music (for example, the anthems of Thomas Tallis) in early twentieth-century Britain was occurring at the same time as the English folksong revival, and this contributed to the manifestation of some of these musical characteristics in the works of several English composers. However, it was specifically the folksong revival whose musical characteristics were explicitly associated with pastoralism, given folksong's clear relationship to the English countryside.

folksong and modality are commonplace in many examples of the pastoral topic. But these musical characteristics became increasingly emphasized in English music of the early twentieth century. For Monelle, the objective structural features (or "signifiers") of the pastoral musical topic imply ("signify") an accompanying set of images and affective states: "courtly shepherdesses, sunlit tranquility, peaceful landscapes."[28] Others have generalized these literary images to a particular musical ethos implied by pastoral devices, an ethos characterized by a "gentle, meditative mood."[29] This mutual implication of signifiers and signifieds returns us to our understanding of the pastoral mode, in which local structural features (like those listed by Monelle) imply a specific ethos. Importantly, this mode (topical markers and their contingent ethoi) can occur within various musical genres – for example, Monelle analyzes pastoralism within pieces as generically diverse as Beethoven's sixth symphony and Brahms's *Serenade*, Op. 11,[30] further evidencing the validity of a literary-modal approach to pastoralism in music.

Eric Saylor explicitly discusses musical pastoralism in terms of literary mode, and with a special dedication to the English pastoral tradition. Through an analogue to literary mode, he focuses on the important dual nature of the pastoral in music, its outer and inner form, its compositional-stylistic indicators and its affective significations.[31] In so doing, he generates a list of musical-structural attributes of pastoralism that signify a particular ethos, a "corresponding emotional quality" of "gentle understatement, restraint, and calm."[32] These attributes cover a huge range of musical parameters and include prolonged harmonic stasis, generally triadic harmony, chordal parallelism, modal scales and pentatonicism (often in evocation of folksong),

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[28] Monelle, *The Musical Topic*, 5.
[29] Tedrow L. Perkins, "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*" (DMA dissertation, University of North Texas, 1986), 18.
[30] Monelle, *The Musical Topic*, 248.
[31] Saylor, *English Pastoral Music*, 17.
[32] Saylor, *English Pastoral Music*, 20.

parallel thirds, rhapsodic melodies, compound meters or other gently flowing rhythms, and quiet dynamics.[33] Saylor's list of pastoral attributes intersects with many of the features of musical pastoralism discussed by Monelle, and also resonates with Tedrow Perkins's description of English pastoral devices.[34] Importantly, Saylor makes the claim that, like its literary counterpart, "musical pastoralism is more akin to an expressive mode than a discrete genre. That is, its manifestation requires the presence of certain distinctive musical effects, but not every possible effect must be present to invoke the pastoral mode."[35] In other words, musical pastoralism, if we accept that it is sufficiently analogous to a literary mode, can manifest subtly through the manipulation of just a few structural parameters, or it can manifest more evidently. In either case, the use of these particular compositional techniques is conventionally expected to evoke an ethos of calm, reserve, and nostalgia. The conventionality of this expectation becomes evident when we consider the fact that English pastoralism (with its folksong-inspired flavor) was initially viewed in contrast to modernist attitudes and styles, and thus the austerity of the hard pastoral would have been understood as an aberration and not as a natural variant of the conventional approach to musical pastoralism. Saylor notes that, for many composers, "folk song represented both an entirely new musical tradition and a source of innovative stylistic practices that offered a refreshing alternative to continental modernism. Eventually, some composers freed these technical novelties from their folk origins and forged them anew as the idiom that came to be known as 'pastoral.'"[36]

Beyond the simple relationship between topical markers and ethos in the pastoral mode, we ought to also examine the conventional usage of the pastoral within a large formal-generic

[33] Saylor, *English Pastoral Music*, 19-20.
[34] Perkins, "British Pastoral Style," 9-11.
[35] Saylor, *English Pastoral Music*, 17.
[36] Saylor, *English Pastoral Music*, 138-9.

architecture. Historical precedent for the formal treatment of the pastoral topic is provided by Robert Hatten, specifically in his discussion of the first movement of Beethoven's Piano Sonata, Op. 101. He calls this conventional usage of the pastoral the "pastoral expressive genre" (not to be confused with the literary term "genre" discussed above).[37] In this piece, the composer introduces the pastoral mode by means of clear topical markers within the first few bars, including the rocking compound meter, static harmonies, and smoothly diatonic melody in parallel thirds. Importantly for Hatten, "a movement or a multimovement work need not remain exclusively in the pastoral; but if the pastoral acts as a frame, it can be said to govern the expressive genre as a whole."[38] This means that even if these pastoral signifiers (local structural parameters) do not permeate every bar of a piece, as long as they act as meaningful musical agents within the piece we can understand the work as treating pastoral expression in a conventional manner. This is relevant for his analysis of the first movement of Beethoven's Op. 101, a piece in which the pastoral topical markers eventually give way to a more tragic mood, but return to the appropriate ethos or affective state of calm by the end of the movement. The functional framework of the pastoral topic, according to Hatten, "coordinat[es] formal features and expression,"[39] thus demonstrating the contingency of the pastoral's outer form (technical devices) and inner form (ethos), drawing them into harmony and providing an affective resolution to the movement. Beethoven's pastoralism here is successfully conventional because its features are reflected throughout the movement: "Pastoral conventions, cued in emblematic fashion by the first two measures, account for many local features – the undercutting of climaxes

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[37] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 91.
[38] Hatten, *Musical Meaning in Beethoven*, 91-2.
[39] Hatten, *Musical Meaning in Beethoven*, 92.

and resolutions, and the use of pedal points."[40] In other words, the pastoral topical markers and their accompanying ethos have agency within the form, affecting the shape and direction of the piece's phrases and providing an expressive goal and resolution within the sonata architecture. Once again, the analogue to literary pastoralism is relevant: the pastoral mode inhabits Beethoven's sonata movement, infusing it with a particular ethos of the countryside by way of local structural devices that function comfortably within the formal telos of the sonata genre. While this pastoral expressive genre is designed to be applied to works of the German tradition, I find that English composers of the early twentieth century inherited these same formal expectations for the pastoral mode, and this can be seen in a close analysis of their treatment of the pastoral topic.

From our explorations of literary theory and musical topic theory, we can now begin to formulate criteria for the conventional usage of pastoralism in English music, taking into account both topical signifiers and their expected affect. At the level of local technical devices, we should anticipate the pastoral mode to be introduced via the topical markers discussed above by Monelle, Hatten, and Saylor: rhapsodic melodies (often emulating English folksong), predominantly diatonic or modal pitch content, parallel triadic harmonies, compound rhythms, relatively quiet dynamics, etc. As in a literary mode, not every one of these topical markers needs to be present for the pastoral to be evoked, and in fact we will often find just two or three of these technical devices at play in our examples of English pastoralism. However, I believe – given the historically meaningful nature of these musical devices – that it will be quite clear when a pastoral evocation is achieved in these pieces. These devices ought to also imply an ethos of calm, reserve, and rural tranquility. In addition to topical markers and their contingent affects,

[40] Hatten, *Musical Meaning in Beethoven*, 92.

we would expect the conventional use of pastoralism in English music to conform to Hatten's "expressive genre" of the pastoral. In this case, the pastoral mode would be introduced by its technical signifiers (implying the conventional pastoral ethos) at the outset of a piece. Even if pastoral devices are not ubiquitous throughout the piece, the pastoral mode would frame the piece by providing justification for formal events and would deliver affective closure through a return to the appropriate pastoral ethos by the piece's end. By ascribing to these criteria, a piece of music can unambiguously evoke the pastoral in a purposeful, teleological way, in which the pastoral topic is endowed with agency to influence the course of a piece of music and to frame its emotional arc.

A brief analysis of *The Banks of Green Willow* (1913) by George Butterworth, utilizing the criteria above, will elucidate the successfully conventional deployment of the pastoral mode in pre-war English music. I have chosen this piece for several reasons. First, it is an historically neutral example for the purposes of my project: Butterworth was killed in battle during the First World War, and thus we are unsure the direction his music would have taken in the 1920s. Because of this, his music will not be at the crux of my argument in the remainder of this paper. Secondly, Butterworth's music is largely acknowledged to be a quintessential part of the English pastoral tradition in music before World War I. Saylor explains that the "gently flowing rhythms, modally inflected harmonies, and lyrical melodies present in many of [his] works placed Butterworth among the leading figures of pastorally oriented music,"[41] while Howes calls *The Banks of Green Willow* "among the first fruits of the nationalist movement based on folksong."[42] Butterworth frequently reinforces the pastoral nature of his pieces through descriptive titles and tempo markings, often with explicit references to the English countryside or to general pastoral

[41] Saylor, *English Pastoral Music*, 72.
[42] Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966), 83.

imagery (for example, *The Banks of Green Willow* is subtitled an "Idyll"). Additionally, Butterworth's extensive activity as a folksong collector[43] infused his melodies with the character of English rural song, further evidencing his pastoralist leanings. Lastly, the simple, straightforward nature of Butterworth's compositional idiom will provide a clear and useful template for the comparison and examination of the music of Bridge, Holst, and Vaughan Williams later in this paper.

The Banks of Green Willow follows a roughly ternary design; each of its major sections is delineated by a change in tempo and general character. Importantly, however, all three sections are determined by the pastoral devices that begin the piece and continue developing from start to finish, giving the work an incredibly homogeneous sound. The techniques that Butterworth chooses to utilize are those that spring most naturally from the English folksong revival (of which he was a major participant) – in other words, the clear evocation of the pastoral through the use of modality, dotted rhythms, and predominantly strophic melodic material indicative of folk music. The A section begins with a solo clarinet theme (mm. 1-8) that exhibits many of the topical markers associated with the pastoral.

Figure 1.1: Butterworth, *The Banks of Green Willow*, mm. 1-8.

[43] Michael Dawney, "George Butterworth's Folk Music Manuscripts," *Folk Music Journal*, v. 3/2 (1976): 100.

One might first point out the conjunction of a leisurely tempo (marked *Comodo*), completely diatonic pitch material, quiet dynamics, and continuously flowing rhythm in 3/4 time. The lilting, folksong rhythm is emphasized by the dotted figure at the beginning of several bars, giving the melody a fluid forward momentum. The downward cadential gesture in measure 8, briefly delaying the arrival of the tonic, also adds the flavor of English folksong, as does the recurring strophic organization of the tune and its repetitions into eight-bar phrases. With the second iteration of the theme, other instruments join in, providing a counter-melody and pizzicato grounding for the primary melody. The theme flowers in an uncomplicated manner, unfolding a joyous yet reserved affect, holding as it does to basic diatonic harmonies that recur in predictable patterns. When chromaticism is finally introduced (m. 18, a G-natural) after the second statement of the theme, it adds a Mixolydian inflection to the surrounding A major and then introduces (via descending parallel first-inversion triads) a harmonic and melodic detour: an incomplete statement of the main melody in G major (beginning in measure 21) that, after a climb into the upper register, calmly gives way to a new melody on the oboe (a distinctly pastoral timbre) in D Dorian (mm. 28-32).

Figure 1.2: Butterworth, *The Banks of Green Willow*, mm. 28-31.

This melody, though distinct from the original theme, shares many of its features, especially the dotted rhythmic figure on the downbeat that occurs several times. This single statement then leads into a fragment of the main theme in F-sharp Aeolian (mm. 33-34) before we return to a

stable A major (m. 37). This simple overview shows that the larger A section of *The Banks of Green Willow* (mm. 1-50) can be subdivided into a nested AA'BA" form – a standard song form – in which the small As are statements of the main theme in A major and the small B is a contrasting section with new and varied melodic material. Each of these sections is driven by the pastoral techniques at play, with folk-like melodies and dance-like rhythms growing organically and consistently from the opening clarinet theme.

When the expansive B section enters (mm. 51-101, *Animato agitato*), Butterworth treats us to a rather traditional development of both of the melodies introduced in the A section – alternating them, fragmenting them, and contextualizing them in a plethora of different key areas. This is achieved against a pulsating rhythmic ostinato in 9/8 that emphasizes dotted figures from the piece's opening. This more energetic dance rhythm unmistakably evokes the pastoral through compound meter, a modally flattened scalar seventh, and the folk-like character of its articulation (one might recall Butterworth's deep involvement with English folk dancing as an inspiration[44]). Strong modal cadences consummate the B section (mm. 90-93). These cadences lead into the C section (mm. 102-162), presenting a new theme in A Dorian that grows gradually from the diminuendo of the surrounding textures. This nostalgic and rhapsodic modal theme is accompanied by a dominant pedal and harp coloring and is also played alternately on the oboe and the flute, wind timbres frequently associated with the pastoral topic.

[44] Dawney, "George Butterworth's Folk Music Manuscripts," 99.

Figure 1.3: Butterworth, *The Banks of Green Willow*, mm. 105-114.

This melody may appear to our ears to be totally original, but in many ways it represents an organic continuation of the melodic material and organizational logic of the previous sections. For example, it brings back the Dorian mode that was introduced early in the piece by the oboe, drawing a timbral and harmonic connection to the A section. It also shares many melodic gestures in common with both A-section themes (though its rhythm is significantly more regular). At a deeper level, this new Dorian collection fully realizes the harmonic and melodic implications of the chromaticism introduced in the A section. The A section was, for the most part, grounded in A major. But in its third strophe, G-natural and C-natural intruded upon A major, and F-sharp was touched upon as a tonal center. These deviations within pitch collections in the A section reflect the new A-Dorian melodic material of the C section, with its lowered third (C-natural), lowered seventh (G-natural), and raised sixth (F-sharp), all necessary ingredients for the A-Dorian mode. In other words, Butterworth has prepared our ears for the arrival of this theme in A-dorian long before it actually appears. This compositional strategy, achieved by means of pastoral devices, provides an affective continuity and thematic agency to the melody of the C section, perhaps the most overtly pastorally-coded section of the piece.

In *The Banks of Green Willow*, Butterworth successfully captures the essence of pre-war English pastoralism by fulfilling the various criteria associated with the pastoral mode. At the

level of technical devices ("outer" form), one finds diatonic folksong melodies, modal harmonies, and pedal tones throughout the piece. Regarding the "inner" affect, these technical devices reliably imply an ethos of reserve, calm, and tranquility, as would be expected in a piece of soft pastoralist music. Most importantly, a sense of agency is produced by the theme as it evolves. The primary theme, after its original statement, is integrated into the formal processes of the piece, naturally giving way to new themes and sections. This gives the theme a sense of inner necessity; its pastoral features frame the entire arc of the work by justifying key events within the form. By the end, we are returned to the idyllic landscape of the opening, caressed by a quiet horn and pedal tonic pizzicati in the strings as our melody – a constant thread throughout the piece – wends peaceful and hushed on the oboe. In this way, Butterworth implements Hatten's pastoral expressive genre in the most conventional manner in this piece. The pastoral mode acts to frame the piece's larger architecture and to successfully maintain the expected pastoral ethos.

Chapter 2: The Lateness Discourse

But what happens when the pastoral's idealism fails, when there is a disjunction between technique and ethos, or when the pastoral mode loses its teleological drive and organic integration within a piece? In this chapter, I call this the late pastoral, which I will define as a more broadly conceived understanding of Saylor's hard pastoralism. Building upon the theories of Theodor Adorno, Michael Spitzer, and Robert Spencer, I provide a background on the concept of artistic lateness and then proceed to trace this discourse into the twentieth century, exploring the consanguineous relationship between lateness and aesthetic modernism. From this, I discuss how lateness can quite accurately apply to the treatment of pastoral conventions in modernist English music of the 1920s. Both lateness and modernism are slippery and speculative terms in musicological discourse, and it is hoped that by clearly delineating how I plan to use these terms, we can avoid entangling ourselves in the inevitable web of conflicting meanings that accompany them.

Any discussion of artistic lateness must begin with Adorno's descriptions of Beethoven's late style. In "Late Style in Beethoven," one of Adorno's earlier essays, he claims that late works "lack all the harmony that the classicist aesthetic is in the habit of demanding from works of art."[45] "Harmony" here could refer to several things – a sense of harmonic resolution, perhaps, or an organically developing form. The classical aesthetic would certainly expect formal balance and the resolution of harmonic tension, something that late works might deny. But beyond these diffuse interpretations, Adorno is more interested in the role of conventions in the late works, a role that diverges strikingly from that of musical conventions in Beethoven's middle-period works. In a middle-period work such as the Fifth Symphony (1808), the composer's subjectivity

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[45] Theodor W. Adorno, "Late Style in Beethoven," in *Essays on Music*, edited by Richard Leppert (Berkeley: University of California Press, 2002), 564.

exercises control over objective musical material, resulting in a work of art that demonstrates the consequentiality of the individual subject's freedom in the world. For example, when Beethoven introduces a simple motif in his symphony, that motif has long-term agency within the movement, shaping subsequent material and developing itself organically as the piece progresses. In this work, musical conventions are actually the natural outgrowth of agential musical processes. Though classical conventions are definitely at play (for example, the second theme group does indeed cadence in the relative major), the fact that the procession of melodies coherently produces a logical formal structure distracts from the conventional nature of the music. We notice, instead, the teleological drive of the music, its developmental directedness, and the formal relevance and connectedness of every musical move made by the composer.

In contrast, in Beethoven's late compositions "one finds formulas and phrases of convention scattered about" in his forms.[46] According to Adorno, late Beethoven's conventions are "bald [and] undisguised," resulting in a "fragment[ed]" musical surface.[47] This occurs because the composer's subjectivity no longer exerts mastery or control over the objective musical materials of the piece; instead, "the hand of the master sets free the masses of material that he used to form."[48] If middle-period Beethoven endowed his themes with the agency to shape the subsequent trajectory of a piece of music, late Beethoven allows themes, motifs, and conventional figures to be presented in isolation, renouncing their organic continuity with the surrounding musical structures and drawing attention to their artificiality as conventions. As Adorno states, late Beethoven's conventions "break free of subjectivity, they splinter off. And as splinters, fallen away and abandoned, they themselves finally revert to expression."[49] In other

[46] Adorno, "Late Style in Beethoven," 565.
[47] Adorno, "Late Style in Beethoven," 566.
[48] Adorno, "Late Style in Beethoven," 566.
[49] Adorno, "Late Style in Beethoven," 566.

words, these fragments of conventional melody, harmony, and other musical gestures are broken off from the organic unity of the piece, fracturing the sense of logical coherence in the work. Adorno also writes that Beethoven "no longer… gather[s] the landscape, deserted now, and alienated, into an image."[50] This metaphor vividly captures the distinction between middle- and late-period Beethoven: the sense of wholeness in the middle period is replaced in the late works by a sense of alienation achieved through isolated, non-developing, and baldly exposed musical conventions. The alienation of these conventions, their breaking away from the expected organic whole of the piece, is made clear through "caesuras [and] sudden discontinuities" that create the "fractured landscape" of the late works.[51] In this way, the lateness of Beethoven is captured in his refusal to bring about the harmonious synthesis of musical conventions and his own subjectivity. At least in the case of Beethoven, Adorno sees a major contributing factor to artistic lateness to be the composer's confrontation with his own mortality. However (and this will be discussed in more detail later), it is important to understand that his concept of lateness extends beyond the physical and psychological health of the individual composer. Lateness in art may more broadly reflects a lateness of culture, and thus the inability of the artist to express the wholeness of the musical composition when faced with the realization of the individual's lack of freedom, his alienation, within the world.[52]

In his well-known essay on the *Missa Solemnis*, Adorno sets out a more specific account of Beethoven's artistic lateness. In the *Missa*, we see once again the principle of non-development in Beethoven's late works. Adorno fixates on the fact that, even though motifs

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[50] Adorno, "Late Style in Beethoven," 567.
[51] Adorno, "Late Style in Beethoven," 567.
[52] This roughly intersects with the distinction between *Spätstil* and *Alterstil* in the German language. While *Alterstil* simply refers to an individual composer's style in old age, *Spätstil* represents something more profound – an artistic maturity that reflects a larger cultural milieu.

reappear, they do not evolve in any substantial way. They might be recontextualized within a different tempo or harmonization, but they do not participate in the musical development that we would anticipate in a classical form. Adorno delineates these late qualities through a series of negative statements regarding the *Missa*'s style. He claims that "the motifs do not change with the dynamic pull of the composition – it has no such pull," and that "the formal organization of the whole work is not that of a process developing through its own impetus – it is not dialectical."[53] This is far from the teleological forms of middle-period Beethoven, in which the confrontation between two opposing themes would trigger the development of both and their synthesis at the piece's conclusion. In the *Missa*, we instead are confronted with a musical structure that is strikingly static, with repeated blocks of music that eschew "the organizational principle of development."[54] Beethoven's treatment of fugal techniques epitomizes the composer's late style. In late Beethoven the fugue is not used unselfconsciously. Instead of treating the fugue as a natural, organic means of musical development (as an early eighteenth-century composer might have), Beethoven problematizes and objectifies fugal moments in the *Missa*, drawing attention to the artificial and historically contingent nature of the convention. Adorno states that "at the historical moment of Beethoven's creativity,... that form of musical organization [the fugue]... was no longer valid. With it disappeared a harmony of the musical subject and the musical forms which had permitted something akin to naiveté." Thus the fugue became "mediated and problematic – an object of reflection."[55] The fugal moments, alienated within the piece, fail to be synthesized and contribute to a sense of organic wholeness for the

[53] Theodor W. Adorno, "Alienated Masterpiece: The *Missa Solemnis*," in *Essays on Music*, edited by Richard Leppert (Berkeley: University of California Press, 2002), 574.
[54] Adorno, "Alienated Masterpiece," 574.
[55] Adorno, "Alienated Masterpiece," 575.

work. As we will see, this failure of organic integration, whether formal or harmonic, is reflected in English music of the 1920s as well, specifically in that music's treatment of the pastoral mode.

Beethoven's lateness also has more far-reaching implications for Adorno. Regarding the *Missa*, Adorno writes that "in its aesthetic form, the work asks what and how one may sing of the absolute without deceit, and because of this, there occurs that compression which alienates it and causes it to approach incomprehensibility."[56] For Adorno, the alienation of conventions in the music itself is indicative of a larger anti-idealism and lack of faith on the part of the composer, a realization of the impossibility of the synthesis of the individual subject and the objective world. There are "mutually contradictory forces" in the late works,[57] static, reified musical conventions like fugue that cannot be rationalized within a developmental classical form. In late works, a sense of totality emerging from the organic and developmental cooperation of all the musical parts, in which every musical motif and event has agency to drive the formal procedures, is abandoned. Symphonic successes – the reconciliation of thematic and harmonic polarities – are no longer understood as valid compositional options. The conciliatory relationship between objective musical material and subjectivity does not truthfully represent the individual subject in the modern world. Adorno indicates that "the musical experience of the late Beethoven must have become mistrustful of the unity of subjectivity and objectivity, the roundness of symphonic successes, the totality emerging from the movement of all the parts; in short, of everything that gave authenticity… to the works of his middle period."[58] For these reasons, "the late Beethoven's demand for truth rejects the illusory appearance of the unity of subjective and objective, a concept practically at one with the classicist idea."[59] From the perspective of

[56] Adorno, "Alienated Masterpiece," 577.
[57] Adorno, "Alienated Masterpiece," 578.
[58] Adorno, "Alienated Masterpiece," 580.
[59] Adorno, "Alienated Masterpiece," 581.

lateness, the triumphant unity of teleological classical forms is a sham, and thus a late work avoids the dialectical resolutions expected of the classical aesthetic. From this, one can see how Adorno arrives at the conclusion that the reification and alienation of musical conventions in late works could be a reflection of the individual's own alienation in the world, a recognition of his own lack of freedom and agency.

Scholars such as Michael Spitzer and Robert Spencer have continued the discussion of artistic lateness into the present day. Spitzer, for one, clarifies much of Adorno's metaphorical language regarding lateness. Describing middle-period Beethoven, he writes that "Beethoven's forms are not static jelly molds, but contextually defined logical functions."[60] In other words, in a piece like Beethoven's Fifth Symphony, the musical terms introduced define the form; the form is a logical process deriving from the interaction of the musical terms, and not simply an ossified architecture imposed upon the musical materials. Of course, this is not entirely true in Beethoven's middle-period works – Beethoven is indeed working within conventional forms. But the organic musical procedures give rise to and manipulate those conventions, and this dynamism draws attention away from the static objectivity that a convention might entail. As Spitzer puts it, "the 'true synthesis' in music is played out between musical logic and convention, or the subjectivity of artistic play with the objectivity of inherited forms."[61] Here, there is an interaction and reconciliation between objective tradition and composerly subjectivity, a synthesis achieved dialectically in Beethoven's middle-period recapitulations.[62] Beethoven's late-period works differ drastically from this teleological model. Beethoven's late works draw our attention toward static conventional structures by denying them the participation in organic

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[60] Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006), 46.
[61] Spitzer, *Music as Philosophy*, 47.
[62] Spitzer, *Music as Philosophy*, 48.

development that we expect. This means that late works display "a retreat from a dynamic, teleological type of temporality," favoring "abrupt harmonic shifts" and "formal fragmentation" over coherent modulations.[63] For Spitzer, as for Adorno, this inorganicism has larger implications. Lateness, through the reification of musical convention, dispels the illusion of unity between the composer's subjective impulse and objective traditional structures, and thus the expressivity of the convention itself, alienated and isolated within the piece's now fractured form, becomes manifest. This allows the music to perform a critical function, specifically a critique of what Spitzer calls "the semblance of aesthetic unity, of 'harmony.'"[64]

Other statements by Spitzer are equally suggestive, reinforcing many of the technical features of lateness at which Adorno only hints. He recognizes that late works lack the "teleological surge of the middle-period works,"[65] and this is partially due to the conventions that Beethoven chooses to reify. On the one hand, some traits of Beethoven's late style – fugue and variations in particular – are at some level already "antithetical to the dramatic spirit of the classical, especially as played out in the tonal and thematic contrasts of sonata form."[66] Fugue, with its perpetual motion, and variation, with its cyclical blocks of music, contain features that are not immediately amenable to the developmental impetus of classical sonata form. Thus, these particular conventions contain seeds of the very stasis that characterizes the late style. In addition, Beethoven plays "with the empty shells or clichés of the [tonal] language" and interrogates "the very building blocks of the language."[67] This reveals an historical consciousness – an awareness of its place in history – on the part of the late work of art. By

[63] Spitzer, *Music as Philosophy*, 55.
[64] Spitzer, *Music as Philosophy*, 63.
[65] Michael Spitzer, "Notes on Beethoven's Late Style," in *Late Style and its Discontents: Essays in Art, Literature, and Music*, edited by Gordon McMullan and Sam Smiles (Oxford: Oxford University Press, 2016), 200.
[66] Spitzer, "Notes on Beethoven's Late Style," 194.
[67] Spitzer, "Notes on Beethoven's Late Style," 194.

drawing attention to and asserting the object-like and non-developmental status of conventions, late style critiques tradition's faith in those tacitly accepted features of art, demonstrating the untenability of their aesthetic reconciliation. By critically engaging with the building blocks of the musical language, late works reveal a surprisingly modernist attitude.

Useful for our purposes, Spencer explicitly connects the concept of lateness with aesthetic modernism. He understands much of what characterizes a modernist aesthetic as the full realization of late features in the works of composers such as Beethoven. Specifically, he speaks of modernist music's "formal eschewal of reconciliation," a phrase strongly reminiscent of Adorno's lateness discourse.[68] As Spencer understands aesthetic modernism, musical polarities and antagonisms set up in a piece are not synthesized or reconciled by the piece's close, revealing the inadequacy and impotence of traditional structures. This is nearly equivalent, at least stylistically, to what Adorno saw in the lateness of Beethoven. More broadly, artistic modernism is a "clarification or magnification of those conflicts and contradictions [of a modernizing society]."[69] As European society of the late nineteenth and early twentieth centuries rapidly developed, this resulted in art that tended to embody the "alienation and fragmentation of bourgeois society."[70] The transient, historically contingent nature of traditions became ever more obvious to artists confronted with rapid technological and scientific progress, a progression that challenged many paradigms that were before taken for granted. (This hyper-acute sensitivity to linear time is central to Călinescu's exploration of aesthetic modernism discussed below.) For Spencer, this has direct ramifications on modernist art, art that realizes the latent seeds of lateness by critically engaging with the conventions of the past. He claims that "the discordance

[68] Robert Spencer, "Lateness and Modernity in Theodor Adorno," in *Late Style and its Discontents: Essays in Art, Literature, and Music*, edited by Gordon McMullan and Sam Smiles (Oxford: Oxford University Press, 2016), 226.
[69] Spencer, "Lateness and Modernity in Theodor Adorno," 220.
[70] Spencer, "Lateness and Modernity in Theodor Adorno," 225.

one hears in late works has less to do with the artist's incapacity or his struggle against death than with the impossibility of realizing the ideal of harmony in works of art."[71] In the modern world, musical works respond accordingly with creations that fail to rationalize their own structural and harmonic contradictions. Spencer's statements support but also modify Adorno's stance – Spencer is not particularly interested in the plight of the individual composer and his mortality, but rather with lateness as a larger reflection of historical circumstance on the very construction of a work of art. In this paper, I take this more liberal view of lateness, since I am interested in tracing the lateness of particular pastoralist conventions in the works of several composers.

Importantly, the word "modern" has, since the middle of the nineteenth century, referred to two concepts – one being the modernization of society during and after the industrial revolution, and the other being the artistic response to that modernizing process.[72] (For simplicity, I will refer to the first as modernity, the second as modernism or aesthetic modernism). Modernism and modernity are dialectically opposed concepts, although they are intimately related. Călinescu, in his exhaustive cross-media account of modernity, defines aesthetic modernism as "a crisis concept involved in a threefold dialectical opposition to tradition, to the modernity of bourgeois civilization (with its ideals of rationality, utility, and progress), and, finally, to itself, insofar as it perceives itself as a new tradition or form of authority."[73] In other words, modernist art tends to oppose both traditional aesthetic norms and the ideas and concepts promoted by modern society, specifically the scientistic faith in

[71] Spencer, "Lateness and Modernity in Theodor Adorno," 225.
[72] Matei Călinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press, 1987), 5.
[73] Călinescu, *Five Faces of Modernity*, 10.

technological progress, reason, and unity.[74] Aesthetic modernism, being often an "outright rejection of bourgeois modernity,"[75] challenges the idealism of modernity with art reflecting the crisis, fragmentation, and alienation experienced by the individual in a modernized world. This relates quite lucidly to the concept of lateness discussed above, strengthening the modernist connection to the lateness discourse. In both late works and modernist works, the roundness and unity of traditional aesthetic forms are fractured, leaving musical conventions unincorporated, defamiliarized, and alienated. According to Călinescu, modernism's oppositional attitude is made possible by a particular type of time consciousness, an awareness of the historically contingent nature of tradition. This indicates that modernist art is not simplistically obsessed with the new for its own sake, but rather is acutely aware of its place in history, using that self-awareness to both reflect the condition of the individual in modernity and to attempt to break free from the hegemonic constraints of tradition. Indeed, modernism invokes the "paradoxical possibility of going beyond the flow of history through the consciousness of historicity in its most concrete immediacy, in its presentness."[76] This time consciousness is also a feature of late art, as Edward Said explains. According to him, late art is "fully conscious, full of memory, and also very (even preternaturally) aware of the present."[77] Statements like this begin to clarify the close relationship between lateness and modernism. The modern artist's critical historical awareness can affect the work's formal constructions and other aesthetic qualities directly. Spender confirms this, noting that "modern art is that in which the artist reflects awareness of an unprecedented modern situation in form and idiom."[78] In other words, the form of a piece of

[74] Călinescu, *Five Faces of Modernity*, 45.
[75] Călinescu, *Five Faces of Modernity*, 42.
[76] Călinescu, *Five Faces of Modernity*, 50.
[77] Edward W. Said, *On Late Style* (London: Bloomsbury Publishing, 2006), 14.
[78] Stephen Spender, *The Struggle of the Modern* (Berkeley: University of California Press, 1963), 89.

modernist art can be a direct manifestation of the artist's historical consciousness, a consciousness that ruptures the conventions of tradition, exposing their fractured and untenable state in the face of modernity. In a similar way, late works express themselves through ruptured conventions, refusing to organically integrate the shards of musical tradition that they utilize, leaving them alienated and fossilized within a broken musical form.

One need only look to recent projects by Marianne Wheeldon (on late Debussy)[79] and Edward Said (on lateness in general) to see the utility of an approach to twentieth-century modernist repertoire through the lens of lateness. As Said points out, these phenomena are intimately linked, as Beethoven's lateness, "alienated and obscure, becomes the prototypical modern aesthetic form."[80] I believe that the concept of lateness derived from Adorno (and others) translates effectively into much artistic modernism of the early twentieth century, and modern treatments of pastoral conventions in English music more specifically. In the context of the disharmonious world, pastoral conventions are subject to that same disharmony and discontinuity that one finds in late works, expressing the impossibility of reconciling the idealism of tradition with the alienation of modernity. As Gifford shows, a critical usage of the pastoral has the potential of "exposing the distance between reality and the pastoral convention when that distance is so conspicuous as to undermine the ability of the convention to be accepted as such."[81] This indicates a clear failure of pastoral idealism in a modernist context. However, I am not proposing the exact synonymy between the late pastoral and some diffuse and overarching theory of modernism. Although lateness is certainly a more narrow concept than modernism, it exemplifies one particular aesthetic approach to the challenge of modernity. The late treatment of

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[79] Marianne Wheeldon, *Debussy's Late Style* (Bloomington: Indiana University Press, 2009).
[80] Said, *On Late Style*, 14.
[81] Gifford, *Pastoral*, 128.

pastoral conventions represents a modernist attitude that is more subtle but no less incisive than the full-throated critiques of tradition that one finds in, for example, the music of Arnold Schoenberg. Rather than drastically reformulating the harmonic language of the past, late English pastoralism often maintains the language of pre-war pastoralism sufficiently enough that the topic is phenomenologically perceptible and immediately recognizable. For this reason, I choose to frame late English pastoralism within what J. P. E. Harper-Scott calls "reactive modernism." This species of modernism exists between the poles of "faithful modernism" which "confidently asserts the possibility of a new, post-tonal artistic configuration" and "obscure modernism" which "utterly rejects the abandonment of tonality and willingly submits to the aesthetic blandishments of the pure commodity."[82] An example of faithful modernism would be the post-tonal compositions of Anton Webern or Pierre Boulez, music whose very harmonic and formal building blocks extrovertedly repudiate traditional structures and unambiguously reflect the modern alienated subject. Obscure modernism would encompass most forms of popular music, music that capitalizes upon the commercial potential of tradition and ignores the crisis of modernity. Clearly, late English pastoralism in music by Bridge, Holst, and Vaughan Williams does not fit comfortably into either of these extremes. Late English pastoralism engages openly with both traditional classical form and the technical devices associated with the pastoral mode, and instead of obliterating conventions, it fractures those conventions more subtly. In reactive modernism, "the tonal past is irrecoverably broken, even when tonality somehow seems to linger…. Tonality is broken, but the new world can be accommodated to existing conditions, to create a post-tonal music that is less unpalatable than the revolutionary examples [e.g.

[82] J. P. E. Harper-Scott, "Reactive Modernism," in *The Routledge Research Companion to Modernism in Music*, edited by Björn Heile and Charles Wilson (London: Routledge, 2019), 155.

Schoenberg].”[83] Although Harper-Scott fixates specifically upon harmony in his argument, the tenets of reactive modernism can easily be broadened to account for both formal conventions and musical topics as combinations of harmonic, rhythmic, and melodic features associated with a particular signification.[84] In that case, we can see late English pastoralism as an irrecoverable breakage of the pastoral mode and its formal expectations, even while its conventions are still being referenced in the music. Affectively, this often results not in “modernism in its more aggressively angular or dissonant form, but [in] distance, abstraction, and remoteness,”[85] an aesthetic orientation that is, critically, no less responsive to the crisis of modernity.

According to Harper-Scott, “the reactive subject is embodied in works which adopt some of the new expressive possibilities but accommodate them to existing formal archetypes.”[86] In other words, the presence of traditional structures like sonata form, as we find in late English pastoral music (and late Beethoven for that matter), may still be clearly articulated. But within these forms, subtle moments of crisis occur as conventions become reified, indicating a modernist aesthetic. Importantly, “both faithful and reactive aesthetics are responses to the essential trauma of modernity; they simply articulate their trauma differently.”[87] Reactive modernism, as embodied in the late pastoralism of Bridge, Holst, and Vaughan Williams is thus no less modernist than the musical revolutions of the Second Viennese School. It embodies equally well the individual subject’s alienation and fragmentation in the modern world, even as it represents that crisis through a subtle subversion of tradition rather than a full-scale assault on tradition. Reactive modernism returns “again and again to the traumatic loss of wholeness that

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[83] Harper-Scott, “Reactive Modernism,” 157.
[84] Of course, Harper-Scott’s harmonic examples of reactive modernism also have ramifications for the formal structures of those pieces. These musical parameters are inevitably contingent upon one another.
[85] Daniel M. Grimley, “Landscape and Distance: Vaughan Williams, Modernism, and the Symphonic Pastoral,” in *British Music and Modernism, 1895-1960*, edited by Matthew Riley (Farnham: Ashgate Publishing Ltd., 2010), 165.
[86] Harper-Scott, “Reactive Modernism,” 159.
[87] Harper-Scott, “Reactive Modernism,” 162.

pre-modernist music was able to rely on."[88] Likewise, late works question the wholeness and teleological successes of traditional forms by reifying conventions, turning them from agential musical material into static friezes of isolated expressivity. Reactive modernist music, like late music, fails to produce a unified and organic musical structure, drawing attention to the impossibility of reconciling tradition with the new conditions of modernity. For these reasons, I believe reactive modernism provides the most accurate frame for the late English pastoral, what we might now see as a broader conceptual contextualization and explication of Saylor's hard pastoralism explored in chapter one. As Saylor notes, "the modernity of the pastoral comes from the ability of artists to rework its conventional signifiers in ways that would be relevant to (or reflective of) contemporary culture."[89] The reworking of pastoral conventions in this manner, reflecting the fragmented condition of the individual under modernity, can be seen as an incisive indicator of aesthetic modernism. Likewise, in his examples of reactive modernist music (a piano piece by Poulenc and Schnittke's *Stille Nacht*), Harper-Scott demonstrates how these composers play with conventions of the tonal tradition, fracturing the harmonic logic at key moments in order to create a self-contradictory whole in which all the parts cannot be synthesized. This translates especially well, as we will see, into the late treatment of pastoral conventions by Bridge, Holst, and Vaughan Williams, in which the expectations of the pastoral mode are subverted when its conventions are reified, often in ways that splinter the anticipated formal or harmonic logic of the composition.[90]

[88] Harper-Scott, "Reactive Modernism," 163.
[89] Saylor, *English Pastoral Music*, 59.
[90] It should be noted that manifestations of the "faithful" modern subject also appear in some of the English works that I will be analyzing in the following chapters. For example, Bridge and Holst both embrace a dissonant, post-tonal harmonic language in many of their later works, and this reformulation of tonality is certainly more akin to Schoenberg's critical approach. However, I believe reactive modernism is the most accurate frame for understanding the modernist treatment of the pastoral mode specifically. When I refer to the late pastoralism in Bridge, Holst, and Vaughan Williams as "modernist," I mean it in this discrete sense. This does not diminish the possibility that other modernist frameworks might better account for other aspects of these pieces, beyond their treatment of pastoralism.

One might see early twentieth-century English music as being too far removed from the classical (and inevitably Germanocentric) aesthetic concerns that plagued Adorno. However, upon closer investigation several striking parallels begin to emerge in the comparison between the lateness discourse and the trajectory of English pastoral music in the modern era. I argue here that the concept of lateness maps usefully onto the particular brand of reactive modernism employed by some English composers in their treatment of pastoral conventions after the First World War. As discussed in the first chapter of this paper, the technical devices associated with the pastoral mode already suggest a harmonic stasis that, like fugal devices in late Beethoven, might lend themselves to reification and alienation within a larger formal framework. Before proceeding into the analytical portion of this paper, it will be worthwhile to plainly set forth my definition of late English pastoralism. From the first chapter, we learned that the pastoral mode in music can be understood as arising from the interaction of several technical parameters – harmonic drones, rhapsodic melodies, compound rhythms, etc. – contingent and mutually implicated with an accompanying ethos of tranquility and reservation. In addition, the conventional treatment of the pastoral mode conforms to a pastoral expressive genre. The pastoral frames the expressive arc of the composition by actively participating in the developmental processes of the piece. In this current chapter, we have explored the concept of lateness and its intersection with aesthetic modernism, specifically reactive modernism. Through my analyses, I hope to show how the late treatment of pastoral conventions by English composers takes place. Specifically, I suggest that treatments of the pastoral mode by these composers can be considered late when one or more of the following conditions are met: (1) several technical devices of the pastoral are present, but the expected ethos is denied or subverted by some additional musical feature; (2) the pastoral mode is juxtaposed inorganically and

statically with other musical material, resulting in a locally fractured musical surface; or (3) several pastoral techniques are present, but the pastoral mode is reified and isolated within a form and is denied the agency to participate in the developmental processes implied by that formal archetype. The first of these conditions is relatively straightforward. For example, one could imagine a scenario in which trochaic rhythms and a modal oboe melody are presented, outwardly signaling a pastoral mode, but these features are accompanied by dissonant harmonies from another key. In this case, the harmonic context works contrary to the affective expectation of the rhythmic and melodic parameters, resulting in an ethos not of calm and reservation, but of tense anxiety. The second condition is essentially contiguous with Spitzer's observation of late Beethoven choosing to "juxtapose contrasting ideas or sections directly."[91] In this case, the pastoral mode may be consistently present, but is continually objectified through formal juxtaposition with other musical material, without transitional connective tissue. The third condition follows naturally from the second condition, but represents an exacerbation of it. Under this condition, not only is the pastoral mode reified, it is also broken off and alienated from any sense of teleology within an architectonic formal design. In formal frameworks like rondos or sonatas, the late pastoral may be a static afterthought in the form instead of an active participant. This is the most extreme version of the late English pastoral, encapsulated, as we will see, in the post-tonal works of Holst and Bridge. Many of the pieces that I will examine touch upon all of these conditions to varying degrees, which, I believe, will make their pastoral and modernist qualities equally apparent.[92]

[91] Spitzer, "Notes on Beethoven's Late Style," 195.

[92] I am aware that any mention of "affect" and "ethos" is often fraught with subjective overtones. For this, my defense is a recourse to the roots of the pastoral mode itself, a mode so driven by convention (both in literature and in music) that an expected ethos, an inner form, has essentially congealed around its outer technical features. Thus, describing pieces as deforming or departing from this referential ethos is not an historically irresponsible course to take. However, the reader will be thankful that most of my analytical energy will ultimately be focused on outer formal features of late English pastoralism.

Chapter 3: Frank Bridge

The compositional trajectory of Frank Bridge's oeuvre provides us with a vivid account of the evolution of pastoral conventions in English music towards an aesthetic of lateness. Of the three composers whose works I examine in this paper, Bridge displays the most radical and explicit stylistic development. Born in 1879, Bridge studied composition with Charles Villiers Stanford[93] at the Royal College of Music and, in his earliest works, was highly influenced by Stanford's Germanic compositional values, namely a Brahmsian emphasis on structure and organic development.[94] His early works (c. 1900-1910) are often characterized as romantic, though tinged with the occasional impressionistic flourish.[95] Bridge's penchant for sumptuous impressionist harmony became more evident in the works composed directly before and during the First World War – perhaps most exemplified in the suite *The Sea* of 1911 (likely a reference to Debussy's *La Mer*) – and it is in these works where we see the most obvious engagement with the devices and ethos of the English pastoral tradition. However, unlike his compatriots Holst and Vaughan Williams, Bridge was not a direct participant in the English folksong revival, and is thus rarely discussed in relation to pastoral music. I hope to show that this neglect is unfounded, since it is evident that Bridge engaged with pastoralist conventions throughout his mature output, albeit more subtly than many other English composers. By the 1920s, Bridge's compositional idiom had shifted drastically towards a more dissonant, expressionistic style that alienated a large percentage of his earlier audience.[96] There are several reasons for this change. One could easily point to Bridge's growing fascination with continental modernism, especially the prickly

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[93] The influence of Charles Villiers Stanford (1852-1924), who received the majority of his musical education in Leipzig and Berlin, may help to explain the seemingly Teutonic formal concerns in the music of his many students from the Royal College of Music.
[94] Anthony Payne, *Frank Bridge: Radical and Conservative* (London: Thames Publishing, 1984), 12.
[95] For a discussion of Bridge's relationship to impressionism, see Christopher Palmer, *Impressionism in Music* (New York: Charles Scribner's Sons, 1973), 161-4.
[96] Payne, *Frank Bridge*, 13.

expressionism of Alban Berg and the atonal late works of Alexander Scriabin.[97] However, more important for Bridge's accelerated shift, I believe, was the violence and trauma of the First World War itself. Though he did not serve in the war, many of Bridge's friends and fellow composers from the Royal College of Music (Ivor Gurney, Arthur Bliss, and Ernest Farrar, to name a few) were slaughtered or injured in battle. Benjamin Britten indicated that the seed of discontent sown by the war "grew and grew until the horrible protest of the Piano Sonata. The whole of Bridge's musical world was now shattered – unlimited possibilities, harmonically and texturally especially, became possible."[98] Bridge was a committed pacifist, and this is evidenced both in his personal correspondence and in the dedications of several of his works to those killed during the war (the *Lament*, the Piano Sonata, *Oration*, etc.).[99]

Despite the dearth of discussion on Bridge and the English pastoral tradition, this chapter seeks to show the clear development of Bridge's compositional interaction with pastoralist conventions. I investigate four pieces: the tone poem *Summer* (1914-15), the Cello Sonata (1913-17), the Piano Sonata (1921-24), and the tone poem *There is a Willow Grows Aslant a Brook* (1927). These pieces, I argue, demonstrate a radical evolution in Bridge's treatment of pastoral devices and expectations in his music, from a successful and conventional pastoral expressive genre before the war (a soft pastoralism) to the fractured and alienated late pastoral in the works of the 1920s (a hard pastoralism). By taking a more global view of Bridge's output, we can observe this gradual shift towards late pastoralism, perhaps a symptom of Bridge's broader transition into a fragmented modernist aesthetic. In order to analytically show how Bridge is

[97] Fabian Huss, *The Music of Frank Bridge* (Woodbridge: The Boydell Press, 2015), 89.
[98] Quoted in Byron Adams, "Sea Change: A Meditation upon Frank Bridge's *Lament: To Catherine, Aged 9, 'Lusitania' 1915*," in *The Sea in the British Musical Imagination*, edited by Eric Saylor and Christopher M. Scheer (Woodbridge: The Boydell Press, 2015), 60.
[99] Adams, "Sea Change," 56.

treating pastoral conventions in his works, I will primarily rely upon form analyses of each composition, observing the construction of pastoral techniques, how they interact with larger formal architectures, and what ethoi they generate.

Frank Bridge completed his tone poem *Summer* in 1915, though he began working on it over a year prior. According to Hopwood, "*Summer* is, arguably, the work in which Bridge participates most fully in the English pastoral tradition."[100] In some ways, *Summer* is an eclectic piece, displaying a clear pastoral orientation but also Bridge's multifarious influences at the time of its composition.[101] The piece's harmonic language – bursting with extended tertian chords, unresolved dissonances, and octatonic and acoustic material – shows a clear deference to the rich, extended harmonies of Debussy and Scriabin. However, its constant motivic development, formal coherence, and overall organic construction indicate a deeper deference to Brahms and Stanford. Most striking in *Summer* for our purposes is Bridge's use of techniques associated with musical pastoralism. With this work, Bridge adheres strongly to a conventional usage of the pastoral mode: the introduction of pastoral devices early in the piece function to frame the expressive arc of the entire composition, giving the piece a consistent pastoral ethos of calm and reservation. This is achieved most obviously through the clear agency of pastoral devices within the rondo architecture of the piece, in which each return of material provides a continuous flowering and development of the pastoral theme introduced at the piece's outset.

As mentioned, *Summer* is cast in a rough rondo form, more accurately an ABA'CB'A" structure.[102] The initial appearance of the A material (mm. 1-11) features pattering ostinati in the

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[100] Paul Andrew Hopwood, "Frank Bridge and the English Pastoral Tradition" (PhD dissertation, University of Western Australia, 2007), 115.
[101] Huss, *The Music of Frank Bridge*, 98.
[102] Huss, *The Music of Frank Bridge*, 100.

strings and colorful flourishes in the winds, harp, and celesta, without the clear presentation of a melody.

Figure 3.1: Bridge, *Summer*, m. 1.

In measures 6 and 9, a languid, chromatic cadential figure appears, anticipating both the mood and the harmony of the B material. The exploratory and restless ostinati of the A section eventually give way to a slower tempo, ushering in the first appearance of the B theme (mm. 12-37). At this moment, the pastoral orientation of *Summer* becomes truly evident. The hushed dynamics, tonic drone on F, tranquil compound-meter accompaniment, and static harmony (a dominant-ninth) entreat the entrance of a plaintive and sinuous oboe melody (m. 13), all obvious devices signifying the pastoral topic at this moment. The oboe's leisurely melody is particularly striking; its most characteristic feature is a grace-note ornament attacking the (flattened) seventh of the F-acoustic collection (m. 15), giving it an improvisatory, folksong-like quality.[103]

[103] The acoustic scale (a major scale with raised scale-degree four and lowered scale-degree 7) suggests both the Lydian and the Mixolydian modes.

Figure 3.2: Bridge, *Summer*, mm. 13-16.

Bridge states this theme four times during the B section, each time re-orchestrating it, increasing the density and chromaticism of the surrounding harmony, and adding a counter-melody (see m. 29). As in Butterworth's *The Banks of Green Willow*, Bridge's pastoral theme already begins to develop during its initial presentation. Even so, this first B section functions fundamentally to exposit the primary melodic material of the whole tone poem, while remaining abstractly grounded in the tonic of F major. With the four statements of the theme, two adhere to the F-acoustic collection (mm. 12-28), while the third is presented in A acoustic (mm. 29-33) and the fourth in C acoustic (mm. 34-37). The tonal centers of these statements spell out the tonic triad in F major, and thus give this B section a sense of tonic centricity and an expositional quality despite the various surface-level embellishments and accompanimental figurations.

The return of the A material (mm. 38-55) brings back the light-hearted jauntiness of the opening, though this time Bridge uses this section to begin developing his themes. Fragments of the B theme appear in the horns in various keys, eventually becoming full-fledged transformations of the theme during the highly developmental C section (mm. 56-76). In an organic fashion, various fragments of the original languid oboe melody are conjoined and flower into an extended line, touching upon both pentatonic and octatonic collections while retaining many of the characteristic melodic gestures of the B section (most notably the initial upward minor-third and the idiosyncratic off-beat grace-note). These pastoral motifs are counterpointed and modulated throughout the C section in a continuous compound meter. However, the agency of pastoral devices in *Summer* becomes especially evident with the return of the B theme (mm. 77-103).

As in the initial B section, here in B' the theme appears four times. However, this time the teleological drive of our initial pastoral elements becomes clear both at the level of melodic treatment and at the level of harmonic direction. Related to melody, the first two statements of the theme are extended, and the first features accompanimental material in the winds derived from the A section (the pattering winds in sixteenth notes). By this point in the piece, the consequences of the expositional and developmental materials become evident: having traversed both A and B material, the pastoral topic reconciles them into a seamless and radiant expression (mm. 77ff).

Figure 3.3: Bridge, *Summer*, mm. 77-79.

The second statement of the B theme, instead of combining A and B material, combines B with itself in four-voice *stretto* counterpoint, fixating obsessively on the characteristic grace-note figure (mm. 85ff).

Figure 3.4: Bridge, *Summer*, mm. 85-87.

This counterpoint leads us to a climactic moment in the piece, in which the full orchestra enriches the melody with flourishes from the harp. The third (mm. 95ff) and fourth statements (mm. 100ff) provide a *denouement* to the climax of the second statement, presenting only the first half of the theme and gradually thinning out the texture in preparation for the final entrance of A material (m. 104). Harmonically, this return of the B section begins remotely from F major, but progresses through a series of keys that prepare for the return of F in the A” section. It begins in B acoustic for the first one-and-a-half statements, then breaks into a complex sequence of keys during its melodic climax (the second half of the second statement, mm. 90ff), eventually arriving on E. This leads to the last two statements which, like the initial B section, are tonally grounded on the pitches A and C. This gives the B’ section a sense of goal-direction towards F that is fully driven by and integrated with the pastoral devices introduced at the outset of the piece.

In these ways, *Summer* shows Bridge engaging with English pastoral conventions in a direct, straightforward manner. All the technical devices of the pastoral mode are present – the rhapsodic oboe, the triplet accompaniments, the hushed dynamics, and the folk-like melodic gestures. These devices are combined to produce an ethos of reserve and tranquility, explicit in Bridge’s expressive indications throughout the score. But more significantly, the pastoral expressive genre is successfully fulfilled by the agential treatment of the pastoral mode within *Summer*’s formal architecture. The pastoral devices are developed throughout the piece, shaping all the musical materials after their initial presentation and driving the expressive arc from beginning to end. This is especially evident in the B’ section, in which the pastoral melodies reach the consummation of their thematic potential through contrapuntal development. By these

methods, *Summer*, like Butterworth's *The Banks of Green Willow*, displays a fully conventional usage of the pastoral mode in English music.

With the Cello Sonata, Bridge begins to digress from the conventional treatment of pastoralism. The gestation of this two-movement sonata was strangely extended for Bridge. He began sketching the piece in 1913, and most likely had completed the first movement before or at the beginning of the First World War.[104] The first movement is a fairly conventional essay in sonata form, with a clear first theme group in D minor that leads to the second theme in F major. The recapitulation, however, is reversed, and the primary theme occurs in the "wrong" key of G minor, and must await a proper return at the end of the second movement in D minor/major. These types of cyclical or arch forms would become particularly common in Bridge's works of the 1920s. Compared to the first movement, the second movement is harmonically ambiguous and mysterious, suggesting a later composition date (perhaps concentrated in 1916). However, it is to this bizarre second movement that I turn my analysis. The second movement of the sonata is a transitional work both in terms of Bridge's harmonic language and in his treatment of pastoral conventions, with which it engages very explicitly.

After the "romantic outpourings" of the first movement, the second movement's "strained yet contemplative" tone appears dreamlike and distant.[105] The movement's ambiguous tonality and floating harmonies are established at the outset, with an amorphous chromatic melody in the piano that does little to confirm the implied F-minor tonality of the key signature (mm. 1-8). Measures 1 through 28 constitute a melodically unified section of this movement, characterized by several statements of the descending piano theme with intermittent statements in the cello. At measure 29, the cello is finally allowed to sing a quiet and continuous *adagio*

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[104] Huss, *The Music of Frank Bridge*, 116.
[105] Huss, *The Music of Frank Bridge*, 119.

tune, accompanied by a new texture in the piano characterized by consecutive perfect fifths. This continues until measure 69, alternating motivic statements between cello and piano and maintaining a harmonically vague atmosphere. At measure 70, the piano intones a short return to the descending chromatic melody of the opening, mistily harmonized with chromatic parallel triads (mm. 70-73). This gives the entirety of measures 1 through 73 a sense of closure and coherency, a kind of rounded binary structure of A (mm. 1-28), B (mm. 29-69), and A' (mm. 70-73) emphasized by both the organization of melodic material and the consistently chromatic piano textures.

At this point, the tempo suddenly shifts to *Andante con moto* and the whole character of the piece transforms. Huss notes that "the effect is one of immense relaxation, a sensation emphasized by the overtly pastoral character of the material."[106] The unambiguously pastoral nature of this section is confirmed by Bridge in several ways. Firstly, the time signature switches to 9/8, which, combined with the tranquil tempo, provides a flowing, trochaic compound rhythm to the cello's melody. Secondly, the melody itself is completely modal, conforming to the Bb-Dorian scale. Finally, the accompaniment in the piano becomes steady and processional, composed entirely of parallel root-position triads underpinned by a constant fifth drone on B-flat and F (mm. 74-84). The complete lack of musical preparation is precisely what makes this section so striking. Nothing in the misty and diffuse opening of the movement could have prepared us for the confident assertion of pastoral devices and affect at this moment.

[106] Huss, *The Music of Frank Bridge*, 123.

Figure 3.5: Bridge, Cello Sonata, mvt. II, mm. 74-77.

As quickly as it arrived, the pastoral mode is obliterated by the central scherzo in A minor (mm. 85-163). This scherzo develops melodic material from the A section, completely neglecting the recently introduced pastoral melody. However, directly after the scherzo, the pastoral mode returns in a way that confirms its agential nature within the form of the piece. Firstly, the pastoral melody in the cello reappears simultaneously with the B material in the piano in an exquisite contrapuntal combination (mm. 164-171).

Figure 3.6: Bridge, Cello Sonata, mvt. II, mm. 167-171.

This confirms the integrated relationship between the pastoral melody and the melodic material of the more ambiguous opening of the movement, a fact that would not have been suspected given the pastoral's initial appearance (when it was sharply contrasted with the opening). In addition, the contrapuntal return of the pastoral and the B melody initiates the reversed return (a typical feature of Bridge's beloved arch forms) of the remainder of the sonata, consisting of the A material now in the cello (mm. 197-225) and finally the correct-key statement of the primary theme of the first movement (mm. 244ff). Between these two returns, the pastoral mode makes one last appearance and functions transitionally, organically connecting the A theme of the second movement with the primary theme of the first movement (mm. 226-243). All of this is emphasized harmonically – the pastoral's first appearance in the recapitulation (mm. 164ff) is in C, the relative major of the scherzo's A minor and the dominant of the movement's primary key (F minor). At its final appearance (mm. 226ff), it returns to F, rounding out the second

movement proper and providing a linkage (as the relative key of D minor) to the real recapitulation of the first movement's main theme.[107] This fascinating usage of the pastoral mode confirms its identity as an agent of formal coherence within the sonata as a whole.

Figure 3.7: Bridge, Cello Sonata, mvt. II, mm. 241-243.

Bridge's treatment of the pastoral mode here is similar to, but also differs significantly from, its treatment in *Summer*. As in *Summer*, the pastoral mode appears explicitly and then returns in a way that confirms its relevance to the larger formal architecture of the piece. However, whereas *Summer* presented a continuous and successful pastoral expressive genre (in which the pastoral mode was never really abandoned at any point in the form), the second movement of the Cello Sonata gives us a pastoral that only becomes formally meaningful halfway through the piece. Its initial appearance is shrouded in mystery, sounding like an isolated and unconnected passage of modal melody alienated within a larger chromatic context. This alienation is dispelled by the clear functional return of the pastoral, but until that point its relevance to the piece's logic was uncertain. Additionally, the pastoral mode, while acting as a clear connective tissue between themes, does not extend its affect or technical devices to the

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[107] Huss, *The Music of Frank Bridge*, 123.

piece's close, and thus cannot be said to fulfill the pastoral expressive genre as delineated by Hatten. This contrasts with *Summer*, in which the pastoral melody was fully thematic and not merely transitional, connective music. Unlike the consistently reserved ethos of *Summer*, the pastoral in the Cello Sonata has the function of "a temporary reprieve amid more unstable material."[108] Regardless, even if the sonata is not a consistently pastoral piece, Bridge's treatment of the pastoral mode still remains fairly conventional, giving it an agency that makes it an integral part of the form. However, the Cello Sonata also points the way towards a more modernist, late treatment of the pastoral, in which the constructedness of the topic is emphasized through formal alienation and distortion, as if viewing the past "through the lens of a remote and hazy pastoral vision."[109]

As many scholars and listeners have perceived, Frank Bridge's compositions of the 1920s differ quite radically from those before the war. This is particularly evident in his harmonic language, which comes to favor bitonal hexachords as the standard harmonic unit instead of the unadorned triad. Regarding Bridge's stylistic shift, Huss explains that tonal features "are no longer essential in actively shaping and articulating structure in line with a conventional, functional paradigm, but seem rather like a local stylistic trope.… His earlier style could no longer be used unselfconsciously, having become musically and expressively irrelevant."[110] This kind of self-conscious employment of tonality, alienated within a more post-tonal context, applies equally to Bridge's treatment of pastoral conventions in the 1920s, a treatment that was adumbrated in the Cello Sonata. Bridge's Piano Sonata, completed in 1924, contains some of the most piquant manifestations of English pastoral lateness from this period. The sonata was a

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[108] Huss, *The Music of Frank Bridge*, 124.
[109] Huss, *The Music of Frank Bridge*, 124.
[110] Huss, *The Music of Frank Bridge*, 124.

watershed moment in Bridge's compositional career. After decades of piano writing in a diatonic idiom heavily informed by French impressionism and the romanticism of Stanford, Bridge's harmonic and formal structures in his piano works evolved rapidly in the wake of the war, culminating in the acerbic chromaticism and fractured forms characteristic of the piano sonata and many other works of the 1920s. The Piano Sonata is cast in three continuous movements, the first of which (analyzed below) roughly follows a sonata architecture. However, its deviations from and deformations of that form result in some of the movement's most striking features as they relate to the late pastoral, such as the piece's slow introduction, reversed recapitulation, and several sections that fall outside the traditional sonata space.[111]

The piece begins with a slow introduction (mm.1-41) whose most notable feature is its contrasting blocks of unusually static musical material. The piano intones a pedal G-sharp against which Bridge presents a melodic fragment (mm. 4-7) that will provide the groundwork for the primary theme group of the sonata. This melody is harmonized exclusively with minor triads, all in 6-3 position. After a deafening silence, the music changes completely, giving us the first glimpse of the pastoral mode (mm. 11-14).

[111] The concept that musical material can be located outside traditional sonata space within an ostensibly sonata-form piece has precedent in Seth Monahan, *Mahler's Symphonic Sonatas* (Oxford: Oxford University Press, 2015). Monahan's analysis of Mahler's radical treatment of sonata form has recourse to the classical conventions of the form set forth in James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006). Hepokoski and Darcy also address so-called parageneric spaces, spaces in ostensibly sonata-form structures that lie outside of the teleology of those forms (spaces such as the coda). My analyses take these concepts as a starting point.

Figure 3.8: Bridge, Piano Sonata, mvt. I, mm. 11-12.

Huss calls this an “elegiac topic” that is “an important link to several earlier and later works,” though he does not discuss to what works it might refer.[112] This *Andante ben moderato* moment reveals itself to be a pastoral evocation predominantly through its melodic features. The melody is, initially, entirely diatonic and in the major mode, before it begins to sequence downward. In the right hand, the melody is harmonized by a chain of parallel first-inversion major triads, a typical feature of pastoralist harmony. However, these triads are undercut by the persistent major-seconds in the left hand, which produce the composite pentachord (02458).[113] This pentachord is the only harmony in this pastoral section, and is always presented in 7-5-3-2 position, allowing the major triad subset to be clearly audible in the upper voices. The most compelling evidence for hearing these measures as pastoral, however, comes from Bridge’s clear allusion to the melodic gestures of the pastoral theme in *Summer*. The defining feature of that melody was its downward-resolving grace-note figuration, and this feature is replicated with the same interval content and metrical placement in this melody from the Piano Sonata, becoming the melody’s most recognizable gesture. This allusion to an explicitly pastoral piece here brings with it a particular affect of reservation (with its *Andante* tempo and *teneramente* expression), but one that is qualitatively darker and more ambiguous than that of *Summer*. The slow

[112] Huss, *The Music of Frank Bridge*, 140.
[113] Set-class 5-26.

introduction proceeds with another iteration each of the inchoate primary theme (mm. 17-25) and the pastoral melody (mm. 30-41), each confined to one set-class, (037) versus (02458). It is in the nature of slow introductions to simply reveal or predict thematic materials without developing them, so the pastoral's non-developmental treatment here is understandable. However, it is when the dynamism of the sonata is in full force that the true lateness of pastoral conventions is revealed in this movement.

As mentioned with regard to the Cello Sonata, during the 1910s Bridge began to develop a taste for palindromic, arch-like formal structures in his pieces, and the Piano Sonata is no exception. Its sonata architecture is deployed in such a way that the recapitulation is reversed, with the second theme group appearing before the first, and even the order of the melodies within the first theme group being the opposite from their presentation in the exposition. Though scholars have disagreed about formal boundaries in this movement, I find Bridge's sonata structure quite lucidly demarcated. The exposition runs clearly from measure 42 to 112, and is composed of a primary theme group (mm. 42-65), transition (mm. 66-71), and secondary theme group (mm. 72-112). The development (mm. 153-227) manipulates motivic material from both theme groups through fragmentation and sequencing. The reversed recapitulation presents the secondary theme group (mm. 272-290) followed by the primary theme group (mm. 291-335). Though this music is predominantly post-tonal in its harmonic language, vestigial tonal features and gravity around particular pitches become evident under closer scrutiny, and provide a reasonable basis upon which to ground the above formal interpretation. For example, the expositional primary theme group gravitates around the pitch B, confirmed both by gesturally emphasized pedal tones (e.g. mm. 44, 46) as well as the stunning cadential gesture at the theme group's close (mm. 62-65). This "cadence" states a bass motion from F-sharp to B, a vestigial

emblem of tonality that concludes the theme, harmonized in the upper register by one of Bridge's quintessential (01478) pentachords[114] (the superimposition of a major and minor triad with roots separated by a minor second). Another cadential moment occurs at the end of the second theme group, this time on C and harmonized by another textbook Bridge harmony, the so-called "Bridge chord" (023679)[115] composed of the superimposition of a minor triad and a major triad separated by major-second (mm. 106-107). These bitonal harmonies are ubiquitous in the piano sonata, and the relationship of the roots of the component triads (by minor or major second) manifests at larger levels of tonal organization. These features function to demarcate formal boundaries in a way that pays homage to the usual expectations of sonata form.

The reader may have noticed that my outline of Bridge's sonata form left some measures unaccounted for (specifically, mm. 113-152 and mm. 228-271). These two passages, disposed on either side of the development, reprise the pastoral mode from the slow introduction, but in a way that emphasizes its alienation from the surrounding music. Although Huss[116] and Kennett[117] would disagree, I believe that there is substantial evidence to suggest that these passages do not participate in the sonata's teleological drive, but instead fall outside traditional sonata space. First of all, the character of these passages is markedly different from anything else in the movement outside the slow introduction. After the persistently unstable rhythms, motivic fragmentation, and biting harmony of the second theme group, the pastoral melody emerges out of the haze of the exposition's final cadence (mm. 112-114), couched within the same tranquil setting of swaying (02458) chords as in the introduction.

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[114] Set-class 5-22.
[115] Set-class 6-Z29.
[116] Huss, *The Music of Frank Bridge*, 141.
[117] Chris Kennett, "Segmentation and Focus in Set-Generic Analysis," *Music Analysis*, v. 17/2 (1998): 145.

Figure 3.9: Bridge, Piano Sonata, mvt. I, mm. 112-114.

Bridge allows a continuation (variously three or four bars) to grow out of the pastoral melody, and eventually these continuations become their own *Andante con moto* theme within this section (mm. 135-140) before leading into final frantic statements of the pastoral melody (mm. 141-152), obsessively centered on G-sharp and always harmonized with (02458). The isolation of the pastoral topic is made more compelling by the complete absence of (02458) in the surrounding sonata material; this frozen harmony, in its distinctive 7-5-3-2 voicing above the bass, is emblematically associated with the pastoral in this piece.

Secondly, the developmental treatment of motifs in the sonata conspicuously excludes the melodic material from these pastoral interludes, and thus it seems unlikely that the pastoral melody would be, as Huss suggests, the second theme. This is most obvious when one examines the development section, which begins unambiguously with a fragmentation of the downward arpeggio gesture from the true second theme group (mm. 153-155). Importantly, the development section develops motifs only from the first and second theme groups, and does not even go so far as to reference the pastoral melody. If the pastoral melody were the second theme, it would be reasonable to expect that it would receive attention in the development section like the first theme group. Instead, Bridge's pastoral in this piece is an abandoned, reified, non-developmental moment inserted between the second theme and the development. It is for these

reasons that traditional formal interpretations of the pastoral mode in this piece fail. If one claims that the pastoral melody is the second theme, then one must also accept that it is preceded by a full forty-six bars of transition that introduce a wealth of new melodic material, material that, in sharp contrast to the pastoral melody, is treated thematically by the development section. This seems to be a highly unlikely scenario. If one claims that the pastoral is actually the beginning of the development, then one would have to accept that this part of the development section introduces melodic material that appears nowhere else in the sonata structure – also an unlikely interpretation.[118] Thus, it is most reasonable to conclude that these non-developmental pastoral sections are not part of the sonata architecture at all, instead falling outside that structure and occupying a languid no-man's land surrounded on all sides by the brutal, chaotic sonata proper.

However, one might predict that the introduction of the pastoral in this piece will function in a similar way to that of the Cello Sonata, in which the pastoral arose seemingly from nothing and only later (after the developmental scherzo) proclaimed its formal agency in the sonata through counterpoint with the second theme and motivic linkage with the first. At the analogous moment in the Piano Sonata (mm. 228-235), the pastoral melody, instead of revealing an affinity with or formal relevance to the sonata structure, has been changed from the outside in. The melody enters on the same pitch-class (E) that it did in measure 113. However, this time the pastoral (02458) harmonies have been replaced by dissonant (023679) hexachords chords on D, originating from the violent end of the development section (m. 226).

[118] Of course, these parageneric scenarios are not entirely unheard-of in the repertoire. In fact, they occur in works by Beethoven, including several of the late string quartets. However, it is very uncommon for Frank Bridge to introduce thematic material in this way within his sonata forms.

Figure 3.10: Bridge, Piano Sonata, mvt. I, mm. 228-229.

The pastoral melody, once simply diatonic, has been distorted (on the fourth beat of m. 228) to conform to the Bridge-chord harmony. As Huss notes, “the melodic and harmonic content of [the pastoral melody] is altered, now using Bridge chords, suggesting an assertion of collection over pitch or key, linking with the pervasive Bridge chords of the previous section.”[119] From here until measure 271, the pastoral gradually regains its original harmonic support, and, though slightly more extended, follows a nearly identical trajectory to that of the pre-development interlude. But from the beginning of the recapitulation (m. 272) to the end of the piece, the pastoral melody, as well as its emblematic harmonies, are completely absent.

The treatment of pastoral devices in Bridge’s Piano Sonata is qualitatively different from his more conventional use of the pastoral mode in the earlier pieces. This new, modernist, hard approach to the pastoral, in which the pastoral topic is alienated from other musical material within a form and fails to act as a meaningful agent of musical development, constitutes an explicit example of the late English pastoral. In the Cello Sonata, Bridge provided a pretext for this lateness – a pastoral moment introduced *sui generis* and then abandoned. However, the pastoral in that piece eventually developed and revealed its formal coherence with the remainder of the work. In the Piano Sonata, this is very much not the case. The pastoral mode appears only

[119] Huss, *The Music of Frank Bridge*, 142.

three times, in the slow introduction and in the two spaces adjacent to the development section. These three appearances are formally unconnected to the sonata-form structure, and thus the pastoral does not participate as a musical agent to help drive the sonata's teleology. In this way, the pastoral is alienated and isolated from the other musical materials of the movement in terms of form. Likewise in terms of harmony – the pastoral's usual pentachord (02458) is not explicitly used elsewhere in the movement. Instead, the sonata proper relies harmonically on the two bitonal constructions mentioned above that demarcate major sections in the form. Melodically, the pastoral tune, with its diatonic outline and tender grace-note figure, is not clearly related to any motifs in the sonata proper. When the pastoral melody is re-harmonized with dissonant hexachords after the development, the effect is tragic; the chaos and turbulence of the sonata has bled over into the pastoral, draining it of its expected ethos and transforming it into something more distant and alien. This is the opposite of what occurred affectively in the Cello Sonata, where the second appearance of the pastoral topic was a flowering outward instead of a collapsing inward. The pastoral expressive genre is soundly denied in the Piano Sonata, as pastoral techniques and ethos are relegated to isolated moments of non-development and non-agency, what Ben Earle calls Bridge's move from "development to stasis."[120] The traditional musical language of the pastoral has been fossilized, reified, and laid bare in a self-consciously modernist way by Bridge,[121] revealing the late pastoral in one of its most compelling instantiations.

As a final example confirming Bridge's late treatment of pastoral conventions, I turn now to the tone poem *There Is a Willow Grows Aslant a Brook* for small orchestra, composed in

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[120] Ben Earle, "Modernism and Reification in the Music of Frank Bridge," *Journal of the Royal Musical Association*, v. 141/2 (2016): 387.
[121] Earle, "Modernism and Reification in the Music of Frank Bridge," 379.

1927. By its very title, this piece already possesses a dark subtext. It references a line from Act IV of William Shakespeare's *Hamlet*, specifically the section concerning the death of Ophelia, who drowns either by suicide or as the result of insanity.[122] According to Hopwood, *There Is a Willow* belongs to "a strain of dark pastoral that runs through the English pastoral tradition."[123] One could say that this piece continuously alludes to the pastoral topic through its languid tempo, pervasive trochaic rhythms in 12/8 time, and extended pedal points. However, the high level of dissonance coupled with isolated moments of consonant quasi-folk melody indicate a late pastoral, a self-aware and critical treatment of pastoral conventions.

The form of *There Is a Willow* is quite sectional, following what some have termed a rondo form of ABACA'D. Huss claims that "the structure of the work (a rondo) is simple and effective, the outer sections centering on a C#-D# Bridge chord [(023679)], with the central rondo section being modelled on the first but moving instead towards a corresponding E-F# Bridge chord. The 'old tunes' episodes [the B and C sections] tend to feature coloristic triadic harmony, often with suggestions of modal coloring."[124] The first part of Huss's observation is almost an understatement – Bridge's harmonic framework for the first two A sections is extremely static (though animated by surface level chromatic movement in the strings). In the initial A, the piece rests for eight measures upon a G-sharp pedal against A in the melody line, suggesting the simultaneity of G-sharp-major and A-minor triads (an important pentachord in Bridge's post-tonal harmonic language[125]). In measure 9, the bass sinks to a pedal C-sharp-minor triad, above which finally materializes a D-sharp-major triad (m. 13), and thus the (023679) hexachord so favored by Bridge. The unambiguous arrival on this hexachord acts almost like a

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122 Hopwood, "Frank Bridge and the English Pastoral Tradition," 119.
123 Hopwood, "Frank Bridge and the English Pastoral Tradition," 119.
124 Huss, *The Music of Frank Bridge*, 168.
125 Set-class 5-22.

cadence, rounding off the first A section with assistance from secondary parameters such as the decrease in dynamics and the attenuation of accompanimental motion. This A section, though seemingly suggesting the pastoral through the technical features mentioned above, subverts the pastoral affect through the use of an unrelentingly dissonant and murky harmonic background. Bridge sets pastoral rhythmic parameters and pedal points at odds with the harmonic framework, and thus creates a strikingly dark and mysterious ethos that contradicts our expectations for the pastoral mode.

Figure 3.11: Bridge, *There Is a Willow Grows Aslant a Brook*, mm. 11-13.

With the B section (mm. 17-36), the tempo shifts to *Poco allegretto* and the beginnings of a pastoral dance in a compound 6/8 meter are intimated. This shift is striking – the orchestra is pared down to oboe melody and harp accompaniment, and the dissonant pentachords and

hexachords are abandoned in favor of triads suggesting B-flat Dorian (mm. 17-19). The modal flavor of the melody, its rhythmic outline, and the oboe timbre all function together to successfully evoke the pastoral. However, the strings interject with the (023679) Bridge chord built on A (mm. 20-21).

Figure 3.12: Bridge, *There Is a Willow Grows Aslant a Brook*, mm. 17-21.

The oboe attempts once again to play its melody, elaborating it with a characteristic pastoral grace-note in measure 24, but each time the hexachords interrupt the continuity of the melodic line. The diffuse chromatic harmonies eventually win out and bring in a return of the A section (mm. 37-50), this time a minor third higher than its initial appearance. After coming to rest on a (023679) hexachord on E (m. 49), the top portion of this bitonal construction, the F-sharp-major triad, breaks off, and the open fifth (F#-C#) in the harp becomes the accompaniment to another conventionally pastoral folk dance (mm. 53-60). This C section is the most overtly pastoral moment in the entirety of *There Is a Willow*; the pedal tonic fifth in the harp, the jaunty oboe tune in the F-sharp-Dorian mode, and the *con moto* dance tempo in 6/8 are all techniques clearly associated with the pastoral mode.

Figure 3.13: Bridge, *There Is a Willow Grows Aslant a Brook*, mm. 53-55.

However, this melody is spun out hastily, never settling or cadencing, and eventually becomes re-appropriated by the Bridge chord in measure 61. While the pastoral melodies of sections B and C do eventually return (in mm. 74-77), they are splintered and smothered by the prevailing dissonant harmonies of the A section.

Figure 3.14: Bridge, *There Is a Willow Grows Aslant a Brook*, mm. 74-76.

Hopwood describes this moment in the following way: "the tunes [Ophelia] sings are snatches of the songs sung in the B and C sections, although here rhythmically displaced, halted, fragmented."[126] The pastoral melodies do not return after bar 77; the remainder of the piece (mm.

[126] Hopwood, "Frank Bridge and the English Pastoral Tradition," 232.

81-118) is a lugubrious, processional dirge in the violas dominated by the C-sharp hexachord, perhaps suggesting a lament for the drowned Ophelia.

How might we understand Bridge's treatment of pastoral conventions in *There Is a Willow Grows Aslant a Brook*? In some sense, this piece utilizes pastoral devices more consistently than either the piano or cello sonatas. However, when one observes the formal and harmonic treatment of those devices, the lateness of the pastoral reveals itself. Here we should return to Earle's observation of Bridge's move from development to stasis in his later works.[127] *There Is a Willow* is composed of non-developing, static blocks of music. The A sections each gravitate around a single (023679) hexachord, and their melodic material is composed primarily of repeated fragments that circle around a pedal pitch. These pedal tones and accompaniment in compound meter suggest the pastoral, even as that suggestion is called into question by the perpetual darkness of the harmonies. Given this context, the more traditionally pastoral sections (B and C) stand out glaringly – their textures are thinner, their melodies are diatonic, and their harmonies are (mostly) triadic and consonant. These sections also feature the oboe in a melodic role, which occurs nowhere else in the piece. Their swifter, dance-oriented tempi might suggest that these pastoral melodies have the potential to develop, to break out of the static harmonies of the A sections. However, this developmental impulse is subverted every time, as the pastoral oboe is reclaimed by the orchestra's dissonant harmonies and thick textures, confirming this pastoral material's lack of agency. This "reduction of material to fragments"[128] is a common feature of Bridge's later works, and in this work fragmentation and stasis are indeed the norm. Like the Piano Sonata, *There Is a Willow* presents clear moments of traditional pastoralism that are alienated within the formal architecture of the work. With the final appearance of the pastoral

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[127] Earle, "Modernism and Reification in the Music of Frank Bridge," 387.
[128] Earle, "Modernism and Reification in the Music of Frank Bridge," 395.

melodies (mm. 74-77), the tenebrous textures and C-sharp hexachord are omnipresent, and the melodies themselves have been reduced to pathetic fragments. This moment sounds like an ironic inversion of the polyphonic flowering of the pastoral mode in the Cello Sonata. In *There Is a Willow*, musical materials from the A, B, and C sections are played simultaneously, but the pastoral melodies are merely sonic detritus, shards floating on the surface of the murky harmonic waters of the A section and showing no melodic or harmonic reconciliation with the A material. This is more similar to the post-development interlude in the Piano Sonata, in which the pastoral melody was infected by the dissonant hexachords that ended the development section. In *There Is a Willow*, the expected pastoral ethos in sections B and C never affects the surrounding A sections, which subvert their own pastoral character through the use of dissonant harmony. It is here that we see perhaps the furthest extreme of Bridge's late English pastoralism. The piano sonata presented the static pastoral topic alienated within a teleological form. In this tone poem, the pastoral topic is alienated within an already non-developing and static formal framework. No melodies are treated organically, only splintered or replaced with new ones. This is not only antithetical to the expectations of the pastoral expressive genre in particular, but also to the expectations of goal-oriented classical forms in general, thus revealing Bridge's modernist attitude at its most committed. Given this critical attitude, it seems almost appropriate that the piece ends with a dirge (section D, mm. 81-118), a formal conclusion that renounces every technical device associated with the pastoral mode.

Through an analysis of pastoral techniques and formal structures in four pieces by Frank Bridge, this chapter has shown the radical progression of Bridge's treatment of the English pastoral mode and its conventions. Beginning with the traditional pastoral expressive genre evident in *Summer*, we observed the gradual subversion of pastoral ethoi and the alienation of the

pastoral mode in the Cello Sonata through the Piano Sonata and *There Is a Willow Grows Aslant a Brook*, revealing a move towards an aesthetic of lateness. As Huss notes, "Bridge's distortion of pastoral, since the transitional period, is in line with the post-war shift away from a comforting vision of benign nature, to one that is indifferent and uncanny."[129] In addition, Bridge's reformulation of the pastoral was part of a general trend not only in English music but in English visual art of the same period, a period in which the "shock of a garden gate opening to a battlefield"[130] called into question the idealistic associations of pastoral art and fomented the beginnings of a hard pastoralism. Downes indicates that, besides its evocations of nostalgia and reactionary escapism, the musical pastoral "can also sustain and intensify the problematic relationship of man and nature," revealing "cultural anxieties of the present."[131] One can understand Bridge's late pastoralism as a reflection of these very anxieties in musical terms: a critical response to the crisis of the war and the modern world that necessitated a subversion of pastoralist convention.

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[129] Huss, *The Music of Frank Bridge*, 177.

[130] Ann P. Linder, "Landscape and Symbol in the British and German Literature of World War I," *Comparative Literature Studies*, v. 31/4 (1994): 354.

[131] Stephen Downes, "Modern Maritime Pastoral: Wave Deformations in the Music of Frank Bridge," in *British Music and Modernism, 1895-1960*, edited by Matthew Riley (Farnham: Ashgate Publishing Ltd., 2010), 99.

Chapter 4: Gustav Holst and Ralph Vaughan Williams

While the music of Frank Bridge provides perhaps the most lucid and robust account of late English pastoralism, this lateness finds its way into the works of other composers who might not be immediately associated with a modernist attitude. In this chapter, I analyze the treatment of pastoral conventions in Gustav Holst's *Egdon Heath* (1927) and Ralph Vaughan Williams's *A Pastoral Symphony* (1921), two works that subtly, but no less effectively, manifest the formal and affective alienation of the pastoral that we observed so strikingly in Bridge's works. Holst and Vaughan Williams were lifelong friends, and both, unlike Bridge, participated extensively in the English folksong revival.[132] Their music has often been strongly identified with, and considered foundational for, the English pastoral tradition of the early twentieth century. Additionally, they were both veterans of the First World War. For these reasons, I believe these two composers provide the most relevant case-studies for showing that the late pastoral represents a more widespread modernist phenomenon in English music during the 1920s than may be initially anticipated.

Gustav Holst composed the symphonic poem *Egdon Heath* in 1927. The work was inspired by and dedicated to the novelist and poet Thomas Hardy, one of England's most well-known writers in the naturalistic vein. The austerity and darkness of Hardy's writings may offer a clue to interpreting the way Holst treats pastoralism in this piece. On the title page of the score, Holst chooses to quote Hardy's description of the Heath: "A place perfectly accordant with man's nature – neither ghastly, hateful, nor ugly: neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony."[133] This view of the English countryside is notably ambivalent; Hardy describes it in

[132] Howes, *The English Musical Renaissance*, 83.
[133] Quoted in Saylor, *English Pastoral Music*, 140.

bleak, unwavering, almost indifferent terms, in accordance with an un-idealized view of nature. In Holst's music, this austerity is reflected musically through a late treatment of pastoralist conventions.

According to Eric Saylor, *Egdon Heath* reveals "the degree to which the application and understanding of the concept [of musical pastoralism] changed over the first quarter of the twentieth century."[134] Saylor classifies the piece as a true hard pastoral, in which the idealization of the folk and the countryside is replaced by a harsher, naturalistic reality. Holst achieves this affective departure through a number of techniques, including disjunct melodies and acerbic harmonies derived from interlocking tritones and octatonic scales. However, it is in the formal treatment of conventional pastoral topical markers that Holst's *Egdon Heath* resonates with the trend of late English pastoralism described earlier. Holst creates a "bleak and uncompromising soundscape," presenting "several conventions of the pastoral style in unfamiliar guises."[135] This becomes most obvious when one considers the formal structure of *Egdon Heath*, which is decidedly sectional and composed of juxtaposed blocks or patches of thematic material that regularly eschew classically developmental impulses. This especially applies to those moments of the piece when the pastoral mode becomes evident. In these instances, Holst transforms the familiar trappings of the pastoral into something otherworldly and disturbing, imbuing them with an ethos of cold distance.

Egdon Heath's highly paratactic form begins with an eerie, plangent, and sinuous bass line in 7/4 punctuated by thematic fragments in the winds, a melody that renounces any sense of tonal center (it is primarily octatonic) as well as any sense of downbeat. This ambiguous opening introduces us to the mysterious atmosphere that will permeate the remainder of the piece. The

[134] Saylor, *English Pastoral Music*, 136.
[135] Saylor, *English Pastoral Music*, 141.

harmonic confusion engendered by the initial bars' octatonicism is, Saylor notes, "a far cry from the conjunct and modally diatonic design that one would expect" from a piece that has pretensions toward pastoralism.[136] In fact, no technical features of the pastoral mode are present at the piece's opening, and the pastoral ethos is studiously avoided. We are instead confronted with a dark, foreboding soundscape, absent of all peaceful reservation associated with the English pastoral tradition. The ambiguous bass line is eventually taken up by the rest of the string section in canonic imitation, leading to a *Poco animato* B section that introduces a rising melodic figure in the winds and brass (mm. 24ff). This prepares the C section (*Poco allegro*) in 15/8, composed of running string triplets over which the winds intone an upward-surging melodic gesture outlining the set (0167).[137] This highly dissonant and fractured motif is as far as possible from a rhapsodic pastoral melody. When the brass enter in chorale fashion at measure 57 (*Andante maestoso*), the rising stepwise B melody returns in a new guise, this time counterpointed with a diatonic walking bassline. Though far from traditional developmental techniques, this section does transform previous musical material in a way that suggests development, displaying the formal relevance of a thematic fragment by re-introducing it. Holst fixates on this melody (whose most salient characteristic is its rising fourth and dotted figure), continuing to sequence it and to add other counter-melodies (mm. 78-96). At measure 97, the C section's (0167) melodic fragment returns, this time preparing a new haunting melody in parallel fourths (mm. 104-119), a ritualistic incantation of a theme that grows naturally out of the (0167) tetrachord of the previous motif. Imogen Holst calls this melody a "lament,"[138] perhaps because of its mournful character and chromatic inflections. However, beneath the dissonant tetrachord,

[136] Saylor, *English Pastoral Music*, 141.
[137] Set-class 4-9.
[138] Imogen Holst, *The Music of Gustav Holst* (Oxford: Oxford University Press, 1986), 83.

intimations of a folksong begin to sound, especially in the theme's modal cadential gestures (e.g. mm. 106-107).

After this bleak and atmospheric music, Holst suddenly interjects an unexpected pastoral moment beginning in measure 120, a moment whose attributes strongly correspond with the modernist attitude of the late English pastoral. This pastoral section in *Egdon Heath* roundly contradicts many of the expectations – both formal and affective – associated with a traditional implementation of the pastoral mode. Holst's "ghostly pastoral folk-tune"[139] invokes several technical features of pre-war English pastoralism explicitly. The section is entirely in a compound meter (6/8), and its rhythms emphasize trochaic metrical patterns. Additionally, if one considers only the winds' melody line in isolation, the melody conforms to a modal scale, D-flat Mixolydian, whose melodic character effectively evokes the cadential gestures of an English folksong (e.g. m. 123). Taken by themselves, these musical characteristics would be sufficient to hear this portion of the piece as a conventional evocation of the pastoral mode. However, when other characteristics are taken into account, this seemingly innocuous music reveals its true lateness. Firstly, the harmonic context of the pastoral melody is strikingly austere. The melody is doubled in parallel fourths in the flutes and bassoons, a harmonic accompaniment that feels anemic and bare, almost organum-like, sharply contrasting with the expected richness of traditional pastoral harmonizations. Saylor explains that the folk melody is "made strange" by this bleak harmonization,[140] demonstrating that the familiar expectations of pastoralism are being subverted by this musical parameter. Likewise, Imogen Holst sees this passage as "a ritual that tries in its own way to withstand the slighting forces of nature" that surround it.[141] This is

[139] Michael Short, *Gustav Holst: The Man and His Music* (Oxford: Oxford University Press, 1990), 254.
[140] Saylor, *English Pastoral Music*, 142.
[141] Holst, *The Music of Gustav Holst*, 104.

indicative of a hard pastoral, in which nature and the countryside are viewed as more antagonistic, rather than sympathetic, toward human agency. Expanding our view to the other instruments involved in this section, we hear a pedal tone in the cellos and a countermelody in the higher strings. Although the pedal tone is an important topical marker of the pastoral, this drone is on the pitch D, and thus conflicts dissonantly with the prevailing D-flat folksong in the winds. The cold colorlessness of the harmony creates an ethos of distance and alienation where, based on the pastoral conventions present, we would expect peace and reservation. Like the return of the pastoral in Frank Bridge's Piano Sonata, here the pastoral mode has been infected by the bleak post-tonal harmonies surrounding it (specifically the interlocking fourths of the C section).

Figure 4.1: Holst, *Egdon Heath*, mm. 120-129.

Regarding formal coherence in this piece, Annika Forkert recognizes that "what is very well detectable [in *Egdon Heath*] are the strongly hewn themes 1 to 3 [A, B, and C] and their unmistakable characteristic intervals, rhythms, or motives. It is these that hold the piece together and… create a sense of logical succession through their changing appearance and reappearance in sections."[142] Indeed, the first three themes reappear throughout the tone poem, and their primary motifs give way to new melodic content. This contrasts with moments in which "organic growth plays little part,"[143] no more evident than at the introduction of the pastoral mode. One might first point to the fact that the pastoral folk-tune's character was not prepared by any of the previous thematic material, nor does it reappear anywhere else in the piece. Besides the initial falling major second in the violins, the tune's lilting, diatonic theme in compound meter resembles no other motif in *Egdon Heath*, emphasizing its formal alienation within the piece's larger architecture. The only real connection with previous material is the omnipresence of fourths that brood statically in the background of the majority of the piece. Furthermore, the introduction of this new pastoral theme has no effect on the outcome of the piece. Rather than integrating the new pastoral tune, Holst instead returns to the haunting 7/4 opening, the B theme, and the dissonant C motif. At the piece's coda, these three primary themes are overlaid and compressed into thirteen measures,[144] and the piece ends with a final melodic statement of the (0167) C motif. The thematic agency of the first three themes contrasts noticeably with the ossified pastoral dance passage, giving it an even more profound sense of isolation and stasis within the form. Even though Holst does not traditionally develop his material, he has emphasized the relevance of certain themes by returning to them, sometimes in different guises.

[142] Annika Forkert, "British Musical Modernism Defended Against Its Devotees" (PhD dissertation, Royal Holloway, University of London, 2014), 157.
[143] Short, *Gustav Holst*, 412.
[144] Forkert, "British Musical Modernism Defended Against Its Devotees," 158.

This is not the case for the pastoral melody. In *Egdon Heath*, the pastoral has no agency within the piece's formal structure. It effects no developmental change or recurrence, instead appearing as a fossilized convention, a memory of what the pastoral used to be. Through the formal and harmonic alienation of the pastoral mode, this tone poem fails to achieve the conventional expectations of the pastoral expressive genre.

This formal and affective isolation of the pastoral in *Egdon Heath* is in line with the overarching trend of late pastoralism in the 1920s and coincides with Holst's mature modernist style more specifically. In his discussion of Holst's works of the 1920s, Scheer claims that the composer's "style took a decided turn towards austerity and modernity."[145] Through an analysis of the *First Choral Symphony* (1925) – another work with alienated pastoral moments – Scheer notices Holst directly and actively "stretching and breaking artistic conventions,"[146] displaying the composer's interest in continental modernism during the 1920s. This subversion of convention applies equally to Holst's treatment of pastoral conventions here in *Egdon Heath*. As a composer deeply ingrained within the English pastoral tradition and the folksong revival, Holst was no stranger to the traditional application of the pastoral mode in music. One need only look to early pieces such as the *St. Paul's Suite* (1912) to witness the successful and uncomplicated implementation of Hatten's pastoral expressive genre, in which the introduction of the pastoral topic frames the piece formally and affectively. After the tragedy of the First World War, we see the general shift in Holst's style that Scheer describes. It is at this time that Holst begins to treat pastoral conventions in a way indicative of lateness in several of his pieces. As seen in *Egdon Heath*, the introduction of pastoral features is accompanied by an immediate subversion of their

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[145] Christopher M. Scheer, "'A Direct and Intimate Realization': Holst and Formalism in the 1920s," in *British Music and Modernism, 1895-1960*, edited by Matthew Riley (Farnham: Ashgate Publishing Ltd., 2010), 116.
[146] Scheer, "'A Direct and Intimate Realization,'" 123.

expected function and ethos within the piece. The pastoral topic in *Egdon Heath* denies the listener any sense of developmental, teleological direction as well as denying any thematic integration with the remainder of the piece. It is reified as a shard of a pre-war tradition, hollowed and drained of its tranquility through its formal alienation and its conjunction with dissonant, stark harmonies. In Short's formal diagram of the piece, he cannot resist labelling this moment outside the architectural logic that governs the recurrence of the other thematic fragments.[147] Forkert (whose formal understanding of the piece sympathizes with Short's) understands *Egdon Heath*'s general breakage of formal expectations as a signifier of its modernism.[148] However, she does not specifically take into account the formal treatment of pastoralism in this piece, and she does not include the folk melody of measures 120 to 130 in her catalogue of *Egdon Heath*'s six themes.[149] While Forkert is certainly correct in claiming that the rupturing of formal conventions is as compelling an indicator of a modernist aesthetic as the rupturing of harmony, I believe she does not go far enough with her analysis. Holst's defiance of the expectations of classical form coincides with his allusions to the pastoral tradition, and this must be taken into account in order to gain a broader understanding of how Holst is engaging with the past – not simply the classical past, but also the pre-war English pastoral tradition. In these ways, Holst's *Egdon Heath* provides a compelling example of the late English pastoral, in which objectified conventions revert to pure expression, having been sheared of all developmental impetus and goal-orientation within a form. Indeed, as Edmund Rubbra commented (in an uncanny but certainly unintentional echo of Adorno), Holst became "more

[147] Short, *Gustav Holst*, 417.
[148] Forkert, "British Musical Modernism Defended Against Its Devotees," 140.
[149] Forkert, "British Musical Modernism Defended Against Its Devotees," 143-4.

interested in letting the light of the intellect play upon the sensuous nature of pure sound than in architectural design."[150]

As a final exploration of late English pastoralism, I would be remiss not to acknowledge the proverbial elephant in the room, Ralph Vaughan Williams's *A Pastoral Symphony* of 1921. Often analyzed, interpreted, and misrepresented since its premiere, *A Pastoral Symphony* is now largely understood to be, at least in part, an aesthetic response to the First World War. Eric Saylor indicates that after the war, Vaughan Williams "faced a crisis that was both existential and spiritual: either forge a new mode of musical expression that would be creatively honest and culturally meaningful in the postwar world or begin a slow but inexorable descent into artistic irrelevance."[151] Vaughan Williams's solution to this dilemma was *A Pastoral Symphony*, a work that approaches pastoral conventions in a radically new way. Rather than demonstrating the aesthetic bankruptcy of idealistic pre-war pastoralism through the outright formal alienation of conventions, Vaughan Williams reinvents the language of English pastoralism from the inside out, transforming it into a robust vehicle for modernist expression. Unlike Holst and Bridge, Vaughan Williams implements pastoral conventions ubiquitously in *A Pastoral Symphony*, alluding constantly to pre-war melodic and harmonic devices associated with the topic. However, these musical materials are presented and organized in a way that reflects a deeper modernist commitment, a lateness that can still be observed at the levels of harmony and form. As Ben Earle observes, this piece shows us "a composer concerned with the linking together of varied repetitions of heterogeneous fragments, not with the spinning out of homogeneous paragraphs from smaller units."[152] As we will see, the late pastoralism of Vaughan Williams demonstrates

[150] Quoted in Short, *Gustav Holst*, 413.
[151] Saylor, *English Pastoral Music*, 155.
[152] Earle, "Modernism and Reification in the Music of Frank Bridge," 371.

that the alienation of pastoral conventions can still occur even when those conventions are omnipresent on the musical surface.

Ottaway states that "there is nothing [in *A Pastoral Symphony*] of that… pre-war liberal optimism which made the *Sea Symphony* what it is and contributed to the richness and variety of its successor."[153] Indeed, the unsettling and dark character of *A Pastoral Symphony* is a far cry from the robust choral elegance of Vaughan Williams's first excursion into the symphonic genre (1909). But what exactly contributes to this character? Saylor indicates that "many conventions of musical pastoralism are present, such as the streams of parallel triads that open the first movement... and the restricted dynamics and modally inflected harmonic language present throughout the work."[154] These conventions also often preserve the expected pastoral ethos; a sense of quiet reservation and tranquility hovers – at least superficially – over the entire piece. Given this consistent use of pastoral devices and affect in this piece, Vaughan Williams operates within the confines of the pastoral expressive genre while subverting its component elements more subtly. In my analysis below, I hope to show how this innovative re-imagining of the pastoral occurs in the second movement. As Grimley observes, a closer analysis of Vaughan Williams's post-war pastoralism "suggests a more complex, multi-layered musical vision, one ultimately predicated on a sense of loss and abstraction."[155]

Vaughan Williams's unique flavor of late pastoralism becomes evident within the first twelve bars of this movement. The opening melody is played on a solo horn and encompasses only the pitches of the C-major-pentatonic scale. The folk-like, rhapsodic quality of this melody in the context of a triple meter strongly suggests the pastoral mode (mm. 2-7). Taken on its own,

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[153] Hugh Ottaway, *Vaughan Williams Symphonies* (Seattle: University of Washington Press, 1972), 24.
[154] Saylor, *English Pastoral Music*, 86.
[155] Grimley, "Landscape and Distance," 148.

the horn's tranquil, bittersweet theme would constitute an uncontroversial example of a combination of melodic and rhythmic techniques associated with the pastoral mode. However, when we take into account the string accompaniment, the seeming simplicity of this passage becomes muddied. The strings hold an unwavering and almost imperceptibly quiet drone, an expected pastoral accompaniment. However, this drone is on an F-minor triad in root position, whose pitch-classes F and A-flat create dissonant clashes against the C-major-pentatonic collection of the horn. This is emphasized by the horn's rhythmic emphasis on the pitch G, conflicting starkly with the A-flat in the highest voice of the string chord (e.g. mm. 2-4) and creating a sense of "separateness" between the theme and its accompaniment.[156] As Grimley notes, the opening paragraph "obstinately refuses to settle in a single tonality,"[157] suggesting F, C, and perhaps G as possible tonal centers in conflict. This ambiguity is made more extreme by the strings' cadential figuration after the horn completes its melody. Beginning in measure 8, a series of first-inversion minor triads slide upward through multiple tonalities, eventually culminating in the alternation between F minor and D minor, both underpinned by the original bass F (mm. 11-12). While the presentation of the horn's thematic material was comfortably pentatonic, the chromaticism and modal ambiguity arising from the interaction of melody and accompaniment undercuts the sense of stability and tranquility implied by the musical texture and the other pastoral techniques.

[156] Ottaway, *Vaughan Williams Symphonies*, 25.
[157] Grimley, "Landscape and Distance," 163.

Figure 4.2: Vaughan Williams, *A Pastoral Symphony*, mvt. II, mm. 1-11.

After this opening, the piece begins to flower into a contrapuntal texture that develops motivic ideas from the horn's melody (mm. 22-66). While this B section is more consonant and conventional than the piece's opening, it almost systematically avoids root-position triads, giving it a slightly unstable and roaming quality. At section C (mm. 67-85), the music finally settles upon a root-position E-flat-major triad in the strings that holds as a pastoral drone. Above this, a solo natural trumpet performs a startlingly new fanfare theme in E-flat Mixolydian *senza misura* (mm. 67-74). The static texture of this moment, as well as its instrumentation, references the atmosphere of the opening of the movement. However, as Grimley discusses, "the most consciously beautiful and poised passage in the whole symphony [the trumpet solo] is… a deeply

ambivalent gesture, a pastoral topic whose meaning has been thoroughly reconfigured, both through its relationship with a particular historical musical tradition, and through its own local context."[158] Vaughan Williams's placement of this overtly pastoral moment breaks the developmental flow of the previous B section by introducing a totally non-developmental texture and a new melody, a gesture that casts aside the developmental impulse of the horn's theme. Though the C section is not more or less pastoral than the previous section, it is juxtaposed with the B section in a way that emphasizes an extreme distance and alienation along multiple musical parameters. After the stasis of the trumpet solo, the horn theme struggles to reassert itself (m. 75), but this quickly fizzles into a second iteration of the ambivalent string "cadence" that we heard at the opening. The music consequently attempts to resume the flowing polyphony of the B section, as if the C section had not occurred (mm. 86-111).

Figure 4.3: Vaughan Williams, *A Pastoral Symphony*, mvt. II, mm. 67-73a.

[158] Grimley, "Landscape and Distance," 163.

The unambiguous return of the A section that ends the piece's arch-like form (mm. 112-128) constitutes an incredible example of pastoral lateness in its discreet subversion of the pastoral expressive genre. At this moment, an apparent harmonic and melodic reconciliation occurs. Whereas the opening created a harmonic disjunction between melody and drone, here both conform to the same tonality. The chordal drone in the strings rests upon an F-major triad, instead of the opening's F minor. Above this, the horn plays the fanfare melody of the C section in F Mixolydian, while the clarinet plays the original horn theme in F-major pentatonic (a subset of F Mixolydian). Thematically, the seemingly isolated and unintegrated fanfare from the C section is reconciled here with the movement's primary theme through counterpoint, creating what appears to be a successful demonstration of its formal relevance. This would, on the surface, fulfill the criteria of Hatten's pastoral expressive genre, since both the horn and fanfare melodies have demonstrated their formal agency, framing the expressive arc of the composition by returning at the piece's conclusion with the appropriate pastoral ethos (clearly indicated by the *Molto tranquillo* tempo marking). However, after a few bars the string accompaniment begins to tell a different story. Though beginning on F major, the string drone begins to step downward by whole-steps, becoming E-flat major, D-flat major, and finally C-flat major. This progressively removes the strings further outside the F-Mixolydian collection. By measure 118, the root pitch-class of the accompaniment (C-flat major) is a full tritone away from the tonal center (F) of the counterpointed themes, creating an excruciating harmonic disjunction between melodies and accompaniment. What began as an apparent thematic and textural synthesis has broken down into irreconcilable layers, and the music emphasizes this with a third and final ambivalent cadential gesture on first inversion minor triads, detached fragments of sound with no sense of tonal grounding. In this way, Vaughan Williams pays lip-service to the conventional

expectations of the pastoral expressive genre while creating unresolvable harmonic conflicts at this important formal moment to subvert the sense of reconciliation achieved by the melodies. Through these deeper conflicts, *A Pastoral Symphony*'s lateness becomes explicit. The symphony's "invocation of the pastoral tradition is emptied and drained of many of its original codes and meanings,"[159] reflecting a modernist aesthetic through the late treatment of pastoral conventions.

Figure 4.4: Vaughan Williams, *A Pastoral Symphony*, mvt. II, mm. 112-121.

[159] Grimley, "Landscape and Distance," 174.

From the second movement of *A Pastoral Symphony*, we can see how Vaughan Williams's approach to late pastoralism differs from that of Bridge and Holst. Rather than relegating pastoral conventions to isolated moments within a formal framework, Vaughan Williams is in continuous dialogue with the pastoral tradition, saturating his musical language with the technical conventions of pre-war pastoralism. Instead of denying the agency of pastoral techniques in *A Pastoral Symphony*, Vaughan Williams crafts a pastoral language of abstraction in which "elements of the traditional pictorial pastoral are re-invoked and affirmed, while juxtaposed against a strange new alienating context."[160] Saylor corroborates this, stating that Vaughan Williams's "modernism [in the 1920s] consists primarily of allusions to past practices in a new and often unfamiliar contemporary context."[161] This style of pastoral invocation is ever-present in the symphony. Yet, the affirmation of the pastoral is simultaneously contradicted by the music's more ambivalent and alienating moments of formal and harmonic schism. Thus, it is "in this more ambivalent response to ideas of the pastoral [that] lie elements of Vaughan Williams's modernity."[162] This modernism, rather than rejecting or explicitly isolating the techniques of the pre-war pastoral, embraces those techniques but reformulates them in a way that reflects their structural tensions within the symphonic genre and their subtle irreconcilability with one another. Grimley points out that "there is a fundamental aesthetic or structural tension between the conservative, retrospective quality that we conventionally associate with the idea of the pastoral, and the notion of a progressive, forward-looking symphonic vehicle of the type presented here."[163] This careful subversion of the pastoral expressive genre demonstrates

[160] Grimley, "Landscape and Distance," 160.
[161] Saylor, *English Pastoral Music*, 85-6.
[162] Grimley, "Landscape and Distance," 149.
[163] Grimley, "Landscape and Distance," 159.

Vaughan Williams's late pastoralism, a manifestation of lateness that is slightly different from, but no less effective than, other English composers' music of the same period.

CONCLUSION

By examining the phenomenon of musical pastoralism through the lens of the lateness discourse, this thesis has advocated for the relevance of English music of the 1920s within the larger milieu of early twentieth-century modernist art. However, I do not intend to extol the English response to the crisis of modernity at the expense of other manifestations of aesthetic modernism during this period. Certainly the radical reformulations of tonality undertaken by the Second Viennese School or the glorification of dissonance by the American ultra-moderns constitute more phenomenologically visceral examples of a modernist attitude in music. Rather, I intend merely to show the validity and historical meaningfulness of the English pastoral response, how composers after the First World War manipulated the conventions of the pre-war pastoral to modernist ends. If anything, such an investigation ought to complexify our understanding of musical modernism to account for music that does not outright reject the formal conventions or harmonic language of the past. As Rupprecht explains, many English modernists were "artists who, viewed close-up, transcend the simplistic categories of everyday cultural parlance," requiring a more nuanced approach to the concept of modernism and its various aesthetic manifestations.[164] Additionally, the investigations in this paper ought to challenge any assumption of a binary opposition between the faithful atonalist and the uncritical commodity musician in the modern era.

As Eric Saylor explains, "initially, the quiet understatement of pastoralism was not considered a promising vehicle for such [modernist] reinvention. This was particularly true among more hardline modernists, who argued that the cataclysmic events of the Great War

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[164] Philip Rupprecht, *British Musical Modernism: The Manchester Group and their Contemporaries* (Cambridge: Cambridge University Press, 2015), 20.

rendered pastoralism irrelevant, even offensive, as a method of engaging with the world."[165] Musical pastoralism's associations with idealism, romanticism, and uncritical nostalgia would certainly appear anathema to modernist expression. Yet, as we saw in our discussion of pastoral literary theory, pastoral significations possess a number of immanent but covert tensions – a fundamental polarity between city and country, a sense of loss and separation. When the musical pastoral is reified, fragmented, and alienated within a piece (in other words, made late), it can be used to compellingly express a modernist attitude by foregrounding those tensions, performing a critical function upon its previously naively accepted conventions. This comfortably coincides with Harper-Scott's theory of reactive modernism, a modernism that manifests in the subtle fracturing of harmonic and formal conventions rather than the wholesale elimination of those conventions. Bridge, Holst, and Vaughan Williams persuasively express this modernist aesthetic in their works of the 1920s, works that do not expunge pastoral techniques from their musical language, but rather render them expressively transformed through formal and harmonic manipulations. This technical transformation of the musical pastoral carries with it a powerful transformation of the expected pastoral ethos. As Matthew Riley notes, works like Vaughan Williams's *A Pastoral Symphony* "present a re-conception of the pastoral mode in the wake of the First World War, now emptied of its traditional meaning and speaking instead of remembrance and loss."[166]

Late English pastoralism in music can also be understood as part of a larger English cultural response to modernity in the arts. As Riley explains, critiques of modernity in English art happened in "more covert or ambivalent ways" compared to the aggressive critiques arising

[165] Saylor, *English Pastoral Music*, 58.
[166] Matthew Riley, "Introduction," in *British Music and Modernism, 1895-1960*, edited by Matthew Riley (Farnham: Ashgate Publishing Ltd., 2010), 11.

from the continental avant-garde.[167] This was also specifically the case in much English visual art from the post-war period. According to David Peters Corbett, English painters' works "did not develop an overtly critical vocabulary" like painters in France and Germany.[168] One could think of the war-related paintings of Paul Nash as an example of English visual art working within relatively established conventions of landscape painting. But, significantly, a critical language is still present, even if it is not overt. Nash's ash-shrouded landscapes speak to a crisis, even as he continues to exercise the painterly techniques of his forebears. Like Nash, composers of late English pastoral music utilize pre-war pastoral techniques in order to effect a subtle critique, looking with suspicion upon both the pastoral's idealistic connotations and its conventional associations with goal-oriented formal structures. These composers are (to use Arnold Whittall's clever phrase) "dramatizing the distance between past and present,"[169] revealing a deep affinity with the modernist attitudes of continental composers from the same period and a sympathy with Adorno's "deep distrust of idealist aesthetics."[170]

From this research, one can conclude that late English pastoralism represents no less valid a manifestation of aesthetic modernism than continental rejections of tonality. This makes any portrait of composers such as Bridge, Holst, and Vaughan Williams more intriguing and complex, since these English composers are often considered quite accessible by listeners and are rarely addressed in the same breath as Schoenberg and Stravinsky. Hopefully, research into late English pastoralism can open the way for further investigations into more divergent and subtle musical manifestations of modernist aesthetics, specifically those that demonstrate their

[167] Riley, "Introduction," 6.
[168] David Peters Corbett, *The Modernity of English Art, 1914-1930* (Manchester: Manchester University Press, 1997), 1.
[169] Arnold Whittall, "Foundations and Fixations: Continuities in British Musical Modernism," in *The Routledge Research Companion to Modernism in Music*, edited by Björn Heile and Charles Wilson (London: Routledge, 2019), 357.
[170] Alastair Williams, *New Music and the Claims of Modernity* (London: Routledge, 1997), 77.

modernism primarily through the subversion of formal expectations. Such an inquiry ought to create a pretext for developing better analytical methods for approaching that twentieth-century repertoire which is neither functionally tonal nor atonal, but that manages to embody the anxieties of modernity by some language in between.

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