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A LONG SELL:
THE DISPROPORTIONATE APPEAL OF FRANK BRIDGE'S MUSIC
TO FAMILIAR LISTENERS, AND ITS IMPACT UPON HIS RECEPTION,
1912-36.

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A long sell: The disproportionate appeal of Frank Bridge's music to familiar listeners, and its impact upon his reception, 1912-36.

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Abstract

The thesis of this research project is that the music of Frank Bridge (1879-1941) is characterised by recurring effects that are disproportionately appealing to familiar listeners, and that these effects have had a significant impact on the shape of his critical reception. Two types of effect are described, which arise respectively out of genre and hierarchical structure, and are suggested by selected reviews of Bridge's music.

The composer's treatment of genre is presented as subtle, complex, and misleading, creating what this thesis defines as *generic misdirection*, suggestions of genre within a musical work that act to veil a more fundamental and counter-generic aesthetic. These features are linked to the historical generic sensitivities of interwar British listeners, and potential effects on the listening experience are described. Similarly, the musical structures of Bridge's later works are shown to be deceptively simple, partially veiled behind an appearance of complexity that arises out of surface features of lesser importance. This effect is argued to possess an ongoing significance for listeners, a likely influence on the experiences of present-day hearers of Bridge's music.

These effects are presented as an important part of understanding Bridge's history and music, relevant to its dissemination and scholarly understanding. They also provide valuable new insights into the role of genre and structure in music listening, reception, and composition, and for the developing relationship between criticism and new music.

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Introduction

The subject of this thesis, Frank Bridge (1879-1941) was a British composer, performer, and conductor. His compositional development, the focus of this thesis, began with the broad styles of late-romanticism and impressionism and progressed towards a modernist and post-tonal idiom.¹ Starting in 1900 and ending at the beginning of the World War II, Bridge's career spanned wide-ranging musical, cultural, social and political developments, and his career also bears the marks of reaction and reinvention in the face of these developments.

This thesis focuses on the relationship between Bridge's music and the experiences of its listeners, with a focus on historical listeners from the period 1915-36, and the impact of this relationship on his decline in critical favour and subsequent revival. The reception of Bridge's music has, from its creation to the present day, undergone drastic change. Early reception during Bridge's lifetime was generally characterised by a decline from qualified praise to entrenched scepticism. A recurring theme in criticism recognises a general skill and quality to Bridge's music, yet diagnoses various forms of under-effectiveness, including: shallowness, cerebralism, a lack of memorability or profundity, greater interest to performers than listeners, and, more positively, growing appeal for returning listeners.

In contrast, Bridge's music has undergone a growing posthumous revival (c.1966 –), and later reception has often reversed the themes of earlier reception. Characterisations of lasting power are now more common than those of under-effectiveness; with judgements of shallowness, cerebralism, lack of memorability, and performer-orientation giving way to those of profundity, emotional intensity, and invention. Bridge's later stylistic modernisation has also become an important means of his music's revival. It is clear that Bridge's music has been significantly more successful with the listeners, critics, and analysts of late 20th century Britain than those from within his own lifetime.

Summary, scope, and layout of Thesis

This thesis proposes that these changing critical responses point to, and are explained by, a disproportionate appeal of Bridge's music to those who listen repeatedly and attentively, and its resistance to immediate perception and appreciation. This relationship between music and listeners is defined as existing within two main sites: first, generic misdirection, where Bridge's music

¹ For large-scale summaries of Bridge's life and musical development, see the following studies, among others: M. Amos, 'A Modernist in the Making?': *Frank Bridge and the Cultural Practice of Music in Britain, 1900-1941*, Unpublished PhD dissertation, University of Oxford, 2010 (biography); T. Bray, *Frank Bridge: A Life in Brief*, online e-book (biography); F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015 (stylistic survey); A. Payne, *Frank Bridge – Radical and Conservative*, London: Thames Publishing, rev. edition, 1999 (stylistic survey).

surreptitiously undermines the associations of its genres; second, the situating of simple, accessible, and elegant effects behind complex surface features. These phenomena are alike in initially suggesting a more complex musical text than that which emerges once the music is familiar, thus establishing a greater range in appeal to the well-acquainted listener.² They can contribute to understanding the critical failure of Bridge's music in inter-war British musical culture, where the concert hall and initial impressions possessed greater importance, and to understanding the subsequent improvement in reception post-1960, when the efforts of the Bridge revival, along with the greater availability of recorded music, encouraged the repeated and attentive listening that the music benefits from.

Selected works from the String Sextet onwards are analysed to define and explore the development of this relationship between Bridge's music and listeners, and the generic and structural qualities that comprise it. These analytical subjects have been identified according three main criteria: **1)** indications from a range of historical reviews and studies that listeners found these works to be particular examples of the lack of immediate appeal of Bridge's music; **2)** specific suggestions from these reviews and studies of musical details responsible for this effect, such as thematic, textural, harmonic and other features; **3)** significance to Bridge's career, which has limited these subjects to substantial works written primarily for the concert hall. These criteria have been chosen with the aim of making analytical starting points relevant to the experiences of Bridge's historical listeners, as described in historical reviews and studies – avoiding forcing historical listeners into entirely present-day analytical assumptions, whilst remaining open to the insights available from a range of music analysis.

Two main genres have been chosen as case studies of genre-based appeals to familiar listeners in Bridge's music (described above), for the practical reasons of their long-term impact on Bridge's musical development, and their exploration in earlier scholarship, which provides helpful shoulders for this study to stand on. These are Sonata form³ and English pastoralism, both of which are

² These phenomena could be illustrated thus: the complication of genres and use of complex, inessential surface colouring could be compared to a countryside landscape viewed from a train going past a leafless hedge. The branches of the hedge initially obscure the view behind, but as time goes on the eye becomes adjusted to perceiving the view through its copious gaps. Eventually the observer may appreciate the novelty of the effect without resenting the obscuring effect of the hedge.

³ This thesis treats Sonata form as a wider genre than the mere "external plan" to which forms are often reduced.^[a] It takes its cue from the definition of fundamental purpose and character of Sonata form offered by Donald Tovey, Charles Rosen, and Anthony Payne^[b], with additional reference to the range of variants identified by Hepokoski and Darcy.^[c]

[a] See L. Dreyfus, *Bach and the Patterns of Invention*, Harvard University Press, 1966, p.135 onwards.

[b] See D. Tovey, 'Some Aspects of Beethoven's Art Forms', *Music and Letters*, Vol. 8 No. 2, Apr. 1927, pp.131-155; Payne, *op. cit.*, p.23; and C. Rosen, *Sonata Forms*, W. W. Norton: New York, 1980.

[c] See J. Hepokoski and W. Darcy, *Elements of Sonata Theory*, Oxford University Press, 2006.

substantially present in a number of works, providing the opportunity to assess the development of these appeals in Bridge's music over multiple works.

Chapters I to III chart the development of Bridge's alternative aesthetic vision to that of mainstream Sonata form, its growth out of music that initially suggests the form's conventional use, and the effects of this generic misdirection on listeners attuned to the conventions of the form. These chapters study, respectively, the String Sextet (1906-12), String Quartet no. 2 (1915), and the Cello Sonata (1913-17), assessing the development of these effects across three chamber works of similar scope, spanning a substantial period of Bridge's career, with the latter two works showing the beginnings of his journey away from tonal and late-romantic norms.

Chapter IV addresses more briefly a smaller range of works showcasing the development of a generically ambiguous, yet rich, form of English pastoralism, in *Summer* (1914-15) and *Two Poems (I)* (1915), and *Enter Spring* (1928). Analyses of the two former works describe their attempt to reconcile the conventions of the English pastoral with Bridge's widening expressive interests, resulting again in idioms that suggest the genre but fail to satisfy its fundamental expectations: a similar misdirection to that of the Sonata forms of the preceding chapters. A discussion of the much later third work explores a failed attempt to conventionally re-engage with the genre, using a musical language far more developed towards experimentalism and eclecticism. This chapter's analyses and findings show Bridge's interest in reworking and complicating a wider range of cultural material than that identified in chapters I to III, encompassing very different subject matter.

Chapter V concludes the musical analysis of this thesis by assessing the development in Bridge's music of the structural phenomenon described earlier, which is held to produce a similar effect on listening experiences as the generic effects discussed in the prior chapters. *Two Poems (I)*, the *Rhapsody Trio*, and Piano Trio no. 2, form the subjects of an analytical investigation of the relationship between fundamental structure and surface details in Bridge's post-tonal works. As Bridge's surface increases in complexity with the maturing of this musical language, fundamental structures are found to remain simple, elegant, and accessible in essence, continuing to take their cue from traditional harmonic relations, in spite of Bridge's idiosyncratic treatment. It is argued that the more complex surface harmony, with its plethora of bitonal, whole-tone, octatonic, and quartal features, only partially disguises these effects, forming a thicket through which these fundamental effects are 'seen' more fully with each hearing. This chapter forms the crux of the thesis, showing a continuing relationship of gradual appeal between Bridge's music and its hearers, with qualities that ensure that today's listeners will also benefit from repeated and attentive listening – a finding with significant implications for the present-day revival and dissemination of these works.

In a short epilogue, contributions of these findings to understanding Bridge's music and his reception are summarised, along with their place within wider Bridge research. It is argued that these findings are best understood alongside the broader and more cautious picture of Bridge's music, history, and life that has emerged through recent scholarship; as a small but significant part of a multi-faceted group of social, cultural, and personal factors. Wider implications of these findings as a case study of the impact, constraints, and development of music reception, are also drawn.

Relationship with Bridge scholarship and background literature

The reliance of Bridge's music on repeated and attentive listening, and some of the features summarised above, have been referenced in a number of historical reviews and in Anthony Payne's studies,⁴ but have yet to receive detailed examination.⁵ A number of studies provide helpful insights into the genres and structures of Bridge's music; these include Payne's insights into Bridge's chamber music style,⁶ Hopwood's extended study of his music's contact with the English Pastoral Tradition,⁷ and Huss's recent book, which elaborates on Bridge's reworking of Sonata conventions in some detail.⁸ The specific effects of these features on the experiences of Bridge's listeners, however, are not the focus of these studies. This thesis thus charts a historically significant yet under-explored phenomenon in Bridge's music and reception.

This thesis also participates in a growing critical understanding of Bridge's life and music. Recent years in Bridge scholarship have seen a valuable broadening of inquiry and an avoidance of understanding his music in relation to a narrow set of criteria. Studies have shown the significance of a widening set of compositional influences, cultural pressures, ideological movements, and personal aims. This thesis connects with this trend – which is particularly well represented by Hopwood's, Burnell's, Amos's, and Huss's studies⁹ – introducing a neglected yet significant facet of Bridge's music and reception that should be understood alongside, and co-dependently with, the wide range covered by these studies.

⁴ See Payne, *op. cit.*, see also A. Payne, 'Frank Bridge: the Early Years', *Tempo*, No. 106, Sep. 1973, pp.18-25; and A. Payne, 'Frank Bridge: the Last Years', *Tempo*, No. 107, Dec. 1973, pp.11-18.

⁵ See Table 1, Appendix A for a list and thematic analysis of reviews comprising this theme in criticism. Payne's studies come closest to definition, describing a strong "discretion and privacy" within Bridge's idiom, resulting in its "power to move ... not fully reveal[ing] itself immediately", but the scope of these studies did not provide for detailed and critical exploration. See Payne, *op. cit.*, p.8.

⁶ Payne, *op. cit.*.

⁷ P. Hopwood, *Frank Bridge and the English Pastoral Tradition*, unpublished PhD dissertation, University of Western Australia, 2007.

⁸ See F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015, pp.121-124 and other passages.

⁹ See M. Amos, 'A Modernist in the Making?': *Frank Bridge and the Cultural Practice of Music in Britain, 1900-1941*, Unpublished PhD dissertation, University of Oxford, 2010; C. Burnell, *The anxiety of memory: Frank Bridge's late works and inter-war British Modernism*, unpublished PhD dissertation, Queen's University Belfast, 2009

In its interpretation and analysis of genre in chapters I to IV, this thesis builds on an understanding of musical genres detailed by Jeffery Kallberg,¹⁰ applying the concept of a collection of expectations and associations that govern communication and understanding between composer and listener, to reconstruct the potential experiences of the hearers of Bridge's music. Certain Bridge studies mentioned above provide valuable aid in defining the generic associations at work in his music; in addition to these, studies by Donald Tovey, Charles Rosen, and James Hepokoski and Warren Darcy assist in understanding the relationship of Bridge's chamber works to Sonata form conventions.¹¹ This thesis also connects the concept of "Sonata deformation" in Hepokoski and Darcy to the broader, more fundamental purposes of Sonata style described by Rosen, providing in-depth study of the effects of certain deformations on the overall character of the style.¹²

The concept of musical structure adopted by chapter V – particularly of different hierarchical levels – is developed from Richard Cohn and Douglas Dempster's insights into the potential for multiple, complementary levels of fundamental structure.¹³ In this framework, a fundamental musical structure is held to be of essential importance to a work, but not necessarily exclusive importance. In this chapter, different fundamental effects are sometimes discussed alongside and with reference to each other, such as the tonal and motivic backgrounds of the Piano Trio no. 2. These structures are held to be unifying effects of foremost importance, indispensable to the effect of the musical text as a whole, and of greater significance than other surface features. Cohn and Dempster's framework is developed primarily to aid understanding of fundamental structures, while the musical surface itself receives less attention than in their original article.

Limits of study, possibilities for future development

This thesis is presented as a starting point in the understanding of its topic. A more thorough and comprehensive exploration of the relationship between Bridge's music and its listeners, and the reasons for its gradual appeal, await fuller study, beyond of the scope of this project. By necessity, this thesis presents a small number of case studies, limited to genres and works that appear more significant to Bridge's career and reception during the period of study. The discussion is thus limited to ways in which listeners have been influenced by issues surrounding Sonata form, English pastoralism, and hierarchical structure; other pressures, both musical and extra-musical, could be

¹⁰ J. Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *19th-Century Music*, Vol. 11 No. 3, Spring 1988, pp.238-261.

¹¹ Tovey, *op. cit.*, Rosen, *op. cit.*, Hepokoski and Darcy, *op. cit.*

¹² For a discussion of the concept of Sonata deformations see Hepokoski and Darcy, *op. cit.*, 614-622.

¹³ R. Cohn and D. Dempster, 'Hierarchical Unity, Plural Unities: Toward a Reconciliation'; in P. Bohlman and K Bergeron (ed.), *Disciplining Music: Musicology and its Canons*, Chicago: University of Chicago Press, 1992.

added to the discussion. Future studies might also go further in contextualising the findings of this thesis, describing in detail their relationship to the range of other influences.

I. Tonal misdirection: lyrical and gradual reworking of Sonata form in the String Sextet in E \flat (1906-12)

Introduction

How many of those who have listened to Bridge's chamber music will say that they really know it? He is difficult for the mere listener to get to know.¹

To sum up, the real essence of this Times Lit[erary] Sup[plement] notice, is to prove that Vaughan Williams is a better composer than I am. I am sure I can't help it.²

The above review, and Bridge's response, illustrates the growing critical scepticism towards his music during the 1920s-30s, and his frustrations at his inability to change this. The String Sextet in E \flat major (1912), reviewed above in the *Times Literary Supplement* in 1921, is one of the earlier works to which critical reception raised doubts about his music's communication to listeners. A similar case occurred in the reception of the slightly later String Quartet no. 2 (1915). Whilst far more positive than the above response to the Sextet, reviews nonetheless characterised the communication of the Quartet to its hearers as particularly gradual, requiring multiple hearings.³

These reviews do not focus on the presence of unconventional features in Bridge's music, as reviews of his late, post-tonal works would. There is no mention of the 'ultra-modern', atonal, dissonant, or any specifically divisive or unpopular content. Reception shows few signs of considering these works to lie outside of boundaries of British late-romantic chamber music. Rather this theme in criticism suggests that critics' difficulties with the communication of Bridge's music went beyond mere surface features, and concerned more hidden and fundamental aspects of his style.

In Anthony Payne's later study of Bridge's works he describes a lack of drama and dynamism in Bridge's musical vision:

His was not a vision of drama, conflict and dynamic progress, rather of lyrical unfolding in closed forms, hence his tendency to remove the first-subject repeat to the end of the movement, lessening the dramatic impact of the reinstatement of the home key, which was now associated with more relaxed material, and transforming the first subject's appearances into the static foundations of an arch where traditionally they had formed dynamic events on a musical journey. The use of thematic integration can be seen as a

¹ *Times Literary Supplement*, 10/03/21, p.158.

² Frank Bridge to Edward Speyer, 12/03/21; quoted in T. Bray, *Frank Bridge: A Life in Brief*, online e-book, p.63. Accessed on 30/01/2016 at http://trevor-bray-music-research.co.uk/Bridge%20LinB/ch6_63.html.

³ See *The Times* 10/12/15, p.5D; the *Times Literary Supplement* 24/08/16, p.404A-B; and *The Times*, 18/06/17, p.11D. See also the compilation of reviews in Appendix A, and the introduction to this thesis.

compensation for the lack of a purposefully dramatic sonata progress, just as in its different way it was for the Second Viennese School.⁴

Payne's comments refer to earlier chamber works following the *Phantasie String Quartet* (1905), and specifically the String Sextet. Payne's study is the first to devote both length and academic rigour to advancing a deeper understanding of Bridge's music, and his characterisation of Bridge's aesthetic vision comes across as an expansion of the perspectives outlined by the reviews of the Sextet and Quartet, reinforcing the significance of the theme in early reception referred to in the introduction.

Payne also suggests a paradigm through which they may be viewed, Sonata style. His analysis of Bridge's vision centres on the idea of "purposefully dramatic sonata progress", Bridge's disengagement from this idea, and his use of alternatives. Payne does not regard this approach as a shortcoming, yet what he identifies as its replacements are far subtler resources. The thematic integration and structural alterations identified by Payne, and the language he uses to describe them ("static", "relaxed", and "lyrical" as opposed to "drama, conflict and dynamic progress") all suggest effects of lesser immediacy and power on the listener – particularly a historical listener more highly attuned to the normative presence of sonata progress in late romantic music, rather than a more eclectic present-day listener.

Payne's description and assessment of Bridge's treatment of "sonata progress" is reinforced by comparison with the pianist and critic Charles Rosen's study of the genre.⁵ Describing Sonata practice as an "equivalent for dramatic action ... [featuring] a dynamic closure analogous to the denouement of eighteenth-century drama",⁶ Rosen highlights both the easy appeal of the genre to listeners, and the fundamental character of a historical genre that had grown to prominence within music practice and theory. Thus Payne's analysis raises the possibility that Bridge's early works complicate both the direct appeal of the Sonata style, and the generic expectations and associations that signpost its use. Both of these practices had the potential to cause confusion for those conditioned to a normative treatment of the genre.

This chapter assesses potential effects upon period listeners from Bridge's treatment of Sonata form in the String Sextet. First the significance of Sonata form genre to interwar British music and reception is outlined. Following this, its fundamentals and conventions, and the collection of expectations they may have created for period listeners, are summarised, with reference to studies by Tovey, Rosen, Hepokoski and Darcy, Kallberg, and other reviews and writings.⁷ These are seen to crystallise around the idea of "dramatic and

⁴ A. Payne, *Frank Bridge – Radical and Conservative*, London: Thames Publishing, rev. edition, 1999, p.23.

⁵ C. Rosen, *Sonata Forms*, W. W. Norton: New York, 1980.

⁶ Rosen, *op. cit.*, p.9-10.

⁷ See D. Tovey, 'Some Aspects of Beethoven's Art Forms', *Music and Letters*, Vol. 8 No. 2, Apr. 1927, pp.131-155; Rosen, *op. cit.*; J. Hepokoski and W. Darcy, *Elements of Sonata Theory*, Oxford University Press, 2006; and J. Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *19th-Century Music*, Vol. 11 No. 3, Spring 1988, pp.238-261.

purposeful sonata progress” described in Payne’s study of Bridge,⁸ and the related principles of contrast, conflict and resolution, and thematic and tonal oppositions. This background governs the analyses of the String Sextet and the String Quartet no. 2, which take place in this chapter and the next, respectively. These analyses present evidence for considering both works as presenting ‘Sonata deformations’ (to use Hepokoski and Darcy’s term) that surreptitiously change the fundamental character of the form, moving into counter-generic territory that is veiled behind a number of more conventional features. This thesis defines this phenomenon as generic misdirection: a musical text which, through certain generic features, initially suggests an aesthetic quite different from its fundamental and final one.

Sonata form and interwar British listening

The presence, and influence, of a broad conception of Sonata form in interwar British music reception, can be seen from a number of sources. Frequent reference in longer period writings on music shows that many of its concepts, such as exposition, development, recapitulation, transition, and first and second subjects, were second nature to many writers and constituted a framework by which much musical structure was interpreted. Indeed, this framework is critiqued in certain writings as excessively standardised and prescriptive, suggesting that Sonata form functioned at times as an uncritical set of standards in the interpretation of music, and that it operated as a generic framework exerting a “persuasive force ... guid[ing] the responses of listeners”.^{9 10}

The music analyst and theorist Donald Tovey provides a noteworthy illustration of this in his *Some Aspects of Beethoven’s Art Forms*.¹¹ Tovey spends some time and detail refuting a prescriptive thematic conception of Sonata form, showing how many of Beethoven and Mozart’s Sonatas used a multiplicity of themes, displayed varying levels of thematic unity within sections, or otherwise departed from the clichéd formal standard. Yet Tovey also appears to affirm the broader vision of Sonata form as a “dramatic and purposeful

⁸ Payne, *op. cit.*, p.23.

⁹ See Kallberg *op. cit.*, p.243.

¹⁰ See, for example, Froggatt’s study of varying treatment of the second subject, Farwell’s argument for viewing Sonata form as an ultimate goal towards which various forms historical forms had striven, Carner’s assessment of a slow “process of degeneration” in uses of the form following Beethoven, Cripps’s comparison between Chopin’s works and Sonata form, and Illife’s analysis of Bach organ preludes according to a concept of “early Sonata form”. The latter three articles in particular show the continued influence of the theoretical form even upon the study of music with significant differences. The writings of Donald Tovey, meanwhile, offer a thorough critique of an excessively standardised and thematically defined conceptions of Sonata form presented by music theory and criticism. Tovey himself presents an understanding of the more fundamental character of Sonata form similar to that used by these chapters, also found in Rosen’s *Sonata Forms*.

(A. Froggatt, ‘The Second Subject in Sonata Form’, *The Musical Times*, Vol. 68 No. 1009, Mar. 1927, pp.230-232; A. Farwell, ‘Sonata Form and the Cabbala’, *The Musical Quarterly*, Vol. 27 No. 1. Jan. 1941, pp. 26-37; M. Carner, ‘Some Observations on Schumann’s Sonata Form’, *The Musical Times*, Vol. 76 No. 1112, Oct. 1935, pp. 884-886; A. R. Cripps, ‘Chopin as a Master of Form (Continued)’, *The Musical Times*, Vol. 55 No. 860, Oct. 1914, pp. 613-615; F. Illife, ‘The Construction as to Form of Bach’s Forty-Eight Preludes’, *Proceedings of the Musical Association*, 23rd Sess. (1897), pp. 57-66; Tovey, *op. cit.*; Rosen, *op. cit.*)

¹¹ Tovey, *op. cit.*

... progress” as defined by Payne’s and Rosen’s writings referred to above.¹² In dealing with lyrical themes within a Sonata, Tovey writes that “The principle the composer acts on is that at all events dramatic continuity must be maintained and that these passages of repose must not relapse into mere strophic songs”, confirming both the normality of lyrical “passages of repose” and the fundamental principle of “dramatic continuity”.¹³ The interplay of drama and continuity (or, in Payne’s terms, drama and purpose) is seen again later in Tovey’s argument: “whether, in short, the whole composition is written on one theme or on a dozen, are questions entirely secondary to the proportions and contrasted movements of the phrases.”¹⁴ The broader principle or character of Sonata form (or style, or genre, as the term ‘form’ is now seen to refer not to an external plan but something broader) that Tovey alludes to is thus notably consistent with Payne’s and Rosen’s later definitions.

Nor is this limited to Tovey’s writings. Other, less noted writings from the period suggest a similar vision of Sonata form to that of Tovey, Payne, and Rosen. Carner’s assessment of Schumann’s fusion of “elements that belong to the *Lied*-form” with Sonata form hinge upon Carner’s idealisation of “the stirring conflict between the two themes ... the appeasing of which represents the most powerful force in the sonata form”, as well as the “dramatic conflict” provided by the development section.¹⁵ In an article that particularly lionises the form, Farwell describes it as positing “a masculine principle, balanced and contrasted with a feminine principle, through which creativeness is set in motion”, a more subdued description that suggests the same process of growth through opposition and conflict. Along with the more prescriptive descriptions of Sonata form referred to earlier, these suggest a certain horizon of expectations surrounding musical works that engaged with it, where listeners might have expected a form which presented and developed its materials in ways that fulfilled the principle of a dramatic, oppositional, dynamic and purposeful musical narrative.¹⁶ Listeners attuned to Sonata forms may also have expected an inclusion and satisfying treatment of some of the features associated with the form – whether that be tonal or thematic opposition, reconciliation of tonal or thematic material, a striving towards the tonic, second subject lyricism, development procedures, or others. This is not to say that music which denied these expectations was automatically subjected to criticism, but rather that these expectations formed an important influence on the critical reception of works which appeared to engage with Sonata form. And when music from this period simultaneously suggests the meeting of these expectations whilst

¹² Payne, *op. cit.*, p.23.

¹³ Tovey, *op. cit.*, p.140-141.

¹⁴ Tovey, *op. cit.*, p.141.

¹⁵ Carner, *op. cit.*, p.885.

¹⁶ This description is synthesised from Payne’s, Rosen’s, and Tovey’s descriptions, and each of the terms carries a substantial amount of overlap. Tovey talks about “dramatic continuity” and the “contrasted movements of phrases” as more primary matters for Sonata forms, which also implies an energetic and purposeful growth of material. Similarly, Payne’s and Rosen’s emphasis of drama and dynamism suggest oppositional material and an energetic and purposeful growth of material.

undermining them in subtle, not easily discernible ways, these expectations can be seen as potentially problematic for listeners to such music.

Generic misdirection

By both invoking and undermining generic expectations, this type of musical work may focus attention onto its generic features and revolve interpretation around them, distracting attention away from its more counter-generic features, particularly if the latter are more subtle than the former. As a result, the work's lack of satisfaction of the full range of generic expectations, or of the genre's fundamental character, may dominate a listener's attention, even if the genre is not central to understanding and appreciating the work. Such a work subtly frustrates what Kallberg calls the "generic contract", where "the listener consents to interpret some aspects of the piece in a way conditioned by this genre" in response to the composer "agree[ing] to use some of [its] conventions, patterns, and gestures".¹⁷ Kallberg envisages that generic contracts may be "broken" and "frustrated",¹⁸ and effects of generic misdirection can be deduced from considering certain ways this might take place, particularly when these ways are subtle.

This can be illustrated through the following scenarios: a perception of a work's genre may enable listeners to more quickly perceive and assess it based on the pattern of many similar works they have heard, which subconsciously makes them prepared for effects of a certain nature and range. When a work clearly satisfies a number of these expectations, the listener more easily makes sense of its musical effects.¹⁹ When a work clearly denies the majority of these expectations, the listener is made aware that it aims to do something different and independent of the usual genre. When a listener perceives that a work clearly aims to satisfy these expectations but falls short, they have used generic expectations as a shortcut to judging the work on its own terms.

However, when a work initially and/or most apparently suggests that it intends to fulfil generic expectations, but more surreptitiously pursues a counter-generic course, then generic expectations may cause the listener to judge it on fundamentally *wrong* terms. In this case an effect of generic misdirection has occurred: the listener has followed a shortcut to understanding, appreciating, and judging the work, but the shortcut has not taken him to the work's most important features.

Generic misdirection cannot be easily overcome when the music is unfamiliar, just as the desire to use a well-known route is proportionally greater when the territory is unknown. When the landscape becomes familiar, a navigator is emboldened to plot a route based on their knowledge of it, rather than of the map

¹⁷ Kallberg, *op. cit.*, p.243.

¹⁸ *Ibid.*

¹⁹ Of course, an excessively familiar treatment of generic expectations might expose itself to accusations of cliché.

they had when they entered it. Thus only a listener willing to get to know a musical work on its own terms, and wary of using well-known patterns to judge it, will overcome the effects of generic misdirection. This may arise from the attentiveness and open-mindedness of a first-time listener, but it is more likely to arise from a listener who has already returned to and familiarised himself with the work, enough to distance himself from the pressures of genre.

The expectations of genre can thus be seen as a potentially significant barrier to the process that Adorno calls structural listening: the “ability as sounds unfold to think that unfolding in its necessity with one’s ears”, and the “ideal of the necessary unfolding of music from the individual to the whole, without which the individual is indeterminate”.²⁰ The influence of genre upon listening can play havoc on this process of attentive and referential musical listening. The listener no longer merely listens to the “unfolding of music from the individual to the whole”, but rather listens to an unfolding from the individuals of this music to the wholes of other music, and from the individuals of other music to the whole of this music. The listener listens structurally, but not to only the music he hears directly, but also using a selective conception of structure suggested to him by genre.

A truly successful structural listener must thus actively question the influence of genre, much of which would be subconscious, based on the patterns suggested by numerous other works and ideas that lurk within the memory. The structural listener acts at a disadvantage when genre is concerned, and at a particular disadvantage when hearing works that create generic misdirection. Such works are *unusually* reliant upon a genre-questioning type of structural listening on the part of the listener, as the suggestions of genre influence them in a direction different from that to which the fundamental “unfolding” of the music should ideally lead.

Examples of the interaction between Sonata form genre, selected works, and British interwar criticism

Prior to applying this theory of generic misdirection to Bridge’s music, examples of music favoured by interwar British music criticism because of the broad generic character in Sonata form described earlier, can be seen from the following works, both historical and contemporary, and their reviews. Each case contributes to show how works from classical to late romantic periods could be united by Sonata form genre, in musical qualities and critical perception.

By returning to Tovey’s writings we find a number of works referenced, which he presents as representative of Sonata form’s broader character *in spite* of significant structural differences, which he is

²⁰ T. Adorno, *Der getreue Korrepetitor*, S. Fischer, 1963. These translated quotes have been taken from a translation blog by Marc Hiatt: <https://uebersetzen.wordpress.com/2008/04/23/adorno-on-listening-to-new-music-an-excerpt-from-the-faithful-repetiteur/>.

at pains to highlight. This can be seen in the following two quotes, which form part of Tovey's characterisation of "the main false issues that have misled students and music lovers as to the nature of musical forms in general":²¹

But when musical theorists wonder at the "bad proportion" of the first movement of Beethoven's sonata, Op. 111 ... their idea of musical proportion corresponds to no fact in the genuine sonata style. ... In the sonata style three things are fundamental ... [these] are key system, and phrase rhythm, both of which can be reduced to technical analysis; and dramatic fitness, which can be discussed only descriptively and analogically, but which constitutes the all-pervading distinction between the sonata style and the earlier non-dramatic, architectural and decorative styles which culminated in Bach and Handel.²²

As the balance of sonata forms (or any forms) depends on principles other than grouping of themes, so does the much-talked-of "logical coherence" in great sonata styles also lie elsewhere. ... The power to make the most of all possible derivatives of one theme grows with the power to use a totally new theme in an unexpected position. Perhaps the most advanced of all Beethoven's works is the Quartet in A minor, Op. 132. ... [Here] in the first movement there occurs in the development section (i.e., just where orthodoxy expects logic to be most evident) a theme which it is futile to try to derive from anything heard before or to connect with anything heard later.²³

In the first quote, in the midst of a series of rebuttals to a more prescriptive, theme-oriented, formalist view of Sonata form, Tovey unites the form's broader character to three fundamentals; with the last, "dramatic fitness", Tovey refers to the generic character described earlier. Following this, as his argument unfolds he brings together three very different Beethoven works, among others: the op. 111 Piano Sonata, the op. 132 Quartet in A minor, and the op. 97 Trio in B flat major, which Tovey refers to later. The thematic idiosyncrasies of each are summarised, whilst their appropriateness as representatives of the form is also affirmed.

Similarly, other writers with related conceptions of Sonata form can also be seen to collectively bring together a diverse variety of musical examples. As with Tovey's article, the connecting theme is a generic conception of the form where dramatic, oppositional, dynamic and purposeful qualities are central. To take another, contemporaneous commentary on Beethoven's works, Gustav Ernest is another writer to characterise the historical development of Sonata form according to the qualities of drama, presenting the *Appassionata* and *Moonlight* sonatas as representative of Beethoven's adaptation of the form towards a more "strongly dramatic character".²⁴ In another article indicative of a similar view of the genre, A. Brent-Smith compares Brahms' treatment of the form to that of Beethoven, characterising the former's themes as lesser in "virility and rhythmic distinction", whilst holding that he achieved these qualities through alternative means, affirming the legitimacy of his approach.²⁵ A related view of Brahms and Sonata form

²¹ Tovey, *op. cit.*, p.134.

²² *Ibid.*

²³ *Ibid.*, p.135.

²⁴ See G. Ernest, 'Some Aspects of Beethoven's Instrumental Forms', *Proceedings of the Musical Association* (1903), p.78.

²⁵ See A. Brent-Smith, Johannes Brahms, 1833-1897, *The Musical Times*, Vol. 74, No. 1080 (Feb., 1933), pp. 115.

can be found in an extended programme note quoted in an article by Frank Howes. This note assesses the movements of the Symphony no. 4 from the standpoint of drama and tragedy:

After three movements so full of dramatic incident, what finale is possible ? And how will the tragic note regain the domination after the triumph of the third movement ? . . . Brahms chose the form of Variations on a ground for this finale, because dramatic activity (always on the ebb in finales, alike in drama and music, no matter what surprises effect the denouement) was fully exploited in the other three movements; so that he desired a finale that was free to express tragic emotion without being encumbered by the logical and chronological necessities of the more dramatic sonata forms.²⁶

By selecting two of the works referred to by these writings and employing some cursory musical analysis, we may see how they each musically fulfil the generic expectation of ‘dramatic, oppositional, dynamic and purposeful musical growth’,²⁷ through a variety of distinct approaches and in the midst of other differences. The Beethoven and Op. 132 Quartet and the Brahms Violin Sonata no. 3, subjects in two of the above articles, provide suitable examples for this task, affording a useful range in instrumental forces, length, and chronology. This analytical exploration serves as a background for the following analysis of Bridge’s String Sextet, showing the variety of ways in which music could pursue invention and individuality whilst fulfilling the character of Sonata form genre, in contrast to Bridge’s approach, which entered the realm of generic misdirection.

Brahms Violin Sonata no. 3, first movement

In the first movement of the Violin Sonata no. 3, Brahms does very much according to Brent-Smith’s judgement, with both main themes being “built upon melodies which could be sung, ... not characterised by rhythmic, harmonic, or dynamic features that render them unvocal”.²⁸ Brent-Smith’s insight into how Brahms achieves Sonata-form drama in alternative ways, in his “creat[ing] an unexpected energy by devising a vigorous counter-subject to the lovely but rather restrained first theme”,²⁹ really applies more widely to the thematic and even tonal development of the movement as a whole. Thus we see in the second subject as well an injection of intensity with the entry of the violin, following the piano’s initial statement. Here Brahms uses the two instruments to create a vivid change in tone colour, enlivening the thematic area:

²⁶ See F. Howes, ‘Programme Notes’, *The Musical Times*, Vol. 71 No. 1046, Apr. 1, 1930, pp. 305-308.

²⁷ See p. 4 above.

²⁸ Brent-Smith, *op. cit.*, p.115.

²⁹ *Ibid.*

Example 1.1: Brahms Violin Sonata no. 3, first movement, 2nd subject area: piano and violin statements. The entrance of the violin creates a striking change in intensity and tone colour.

Similarly, following this peak in intensity there is a corresponding reaction in the opposite extreme, with the Second subject dying away thematically, dynamically and rhythmically, paving the way for the development section, much of which is understated. Nonetheless Brahms makes a clear thematic separation of the second subject ending and development beginning.

A particular example of Brahms' use of an unexpected 'other' in his Sonata form in order to fulfil the dramatic character of the form occurs towards the end of the central, developmental portion of the movement. Here Brahms appears to present a clear point of return for the 1st subject, where the first violin statement receives a full recapitulation, with a subdued accompaniment based on development material. At the point where the "vigorous counter-subject" entered in the exposition, however, Brahms brings in a surprise modulation to F# minor, heightening the drama of the moment and using distantly related harmony to inject a contrast and tension beyond anything previously achieved by the tonic-mediante dialogue in the movement. This use of added harmonic conflict is continued further throughout the recapitulation, with the 2nd subject recapitulated in the tonic major. At first this appears to be a point of harmonic and thematic repose, but it is followed by a further transition back to the 1st subject in D minor, reasserting the latter as structural tonic and creating a tension between the tonic major and minor. The movement ends tentatively in D major, with flattened 6ths and 7ths creating a final reminder of this tension.³⁰

³⁰ This recapitulation structure is actually reminiscent of Bridge's in the String Quartet no. 2, and Brahms has been posited as a possible influence on early Bridge by Anthony Payne, albeit less clear than other influences. There are nonetheless important distinctions between these two works, particularly in the amount of developmental motivic processes throughout the first

Example 1.2: Brahms Violin Sonata no. 3, first movement, recapitulation: striking modulations and harmonic tension

D minor → F# minor



→ D major



→ D minor



We can see, then, that the structure of this movement creates dramatic conflict and growth through the interrupting role of a number of musical 'others' that create distance from the lyrical sound-world of the primary thematic areas and keys themselves. This is not to deny a tension between these tonal and thematic areas, nor the presence of more conventional means of Sonata development, but rather to observe that Brahms indeed ensures a suitably constant and impressive stream of Sonata-form drama through the use of these additional means. Each section is also kept fairly short, with a particular stream of the tonal and thematic punctuations during the late development and recapitulation, helping the movement to consistently retain and renew the attention of its hearers, and satisfy the expectation of hearing the form develop through drama.

This Sonata is thus a notable example of the positive potential of Sonata form as genre to both composer and critic alike. The genre's fundamental character is flexible enough to have afforded Brahms the freedom to explore a number of less normative means, whilst the generic expectation of a dramatic narrative, seen at work in Brent-Smith's reflections, provided a shortcut to understanding the function of the various interruptions.

Beethoven String Quartet no. 15, Op. 132, first movement

Tovey refers to the Op. 132 Beethoven Quartet to provide an example of apparently arbitrary thematic logic in a Sonata-form development section, in order to demonstrate that "the much-talked-of "logical coherence" in great sonata styles also lie elsewhere" – rather than being based in thematic relationships.³¹ As with the Brahms Sonata no. 3, Tovey's characterisation of this idiosyncratic treatment of textbook thematic procedures is somewhat iceberg-like. The whole of the Op. 132 first movement presents a Sonata drama that goes far beyond the confines of the stereotypical formal plan, using a variety of procedures to engineer dramatic development, and creating a fascinating structural development as a result. A side-effect of this is that in one way the movement is too eventful to be followed straightforwardly at every point, which sometimes limits the contrasts and tensions from achieving heightened dramatic power. This side-effect is actually reminiscent of one of the effects of generic misdirection found in Bridge's Cello Sonata (1917), in the extreme punctuating force of its central theme, as discussed in chapter III. However, there is a substantial difference of effect between the two works in at least one respect: the exposition and recapitulation sections of the Cello Sonata provide only subtle thematic and tonal contrasts when compared to those of this quartet.

This overview of the first movement will focus on two oppositions, one from each subject area. In the introduction and first subject, there is an interplay between two types of material that could be termed 'subdued↔rapid'; similarly, there is a second subject interplay that is characterised here as 'song-like↔impassioned'. There is a similarity between the two polarities, but they are sufficiently distinct to be separately designated in this way, and from these distinctions the different sections generate their individual idioms. The second subject is characterised by the major key and a general lyricism that ranges between regular, song-like phrases, to impassioned stretches that break away from the regularity and confines of the former. The introduction and first subject contrast with the second in particular with their 'subdued' material, whilst the 'rapid' material is more similar to the 'impassioned' passages.

These oppositions create an impulsive and striving quality to the development of the exposition, from which the work derives its "dramatic fitness", to use Tovey's expression. Whilst ensuring a larger-scale contrast between the two subject areas, these oppositions also create a more constant tension and release. As mentioned earlier, this has a side-effect of sometimes limiting the immediacy of the music's

³¹ Tovey, *op. cit.*, p.135.

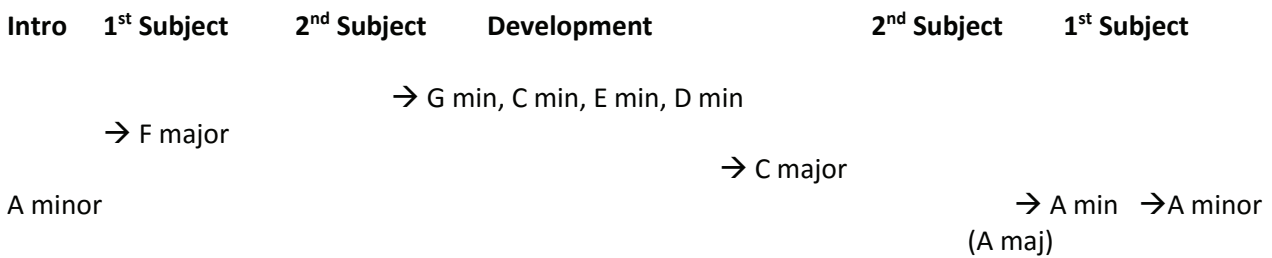
dramatic impact. Like the Brahms Sonata, the thematic areas are divided by this treatment, and interact with an alternative source of contrast and growth. This is taken to a far greater extent in this music, resulting in a diminishing of the thematic unity of the areas. Hence Tovey's observations about the limits of thematic connectiveness in the development can be seen to be true of the primary materials of the whole movement, and his assertion of the greater importance of the dramatic Sonata-form fundamental is also confirmed. This movement's thematic connections are less strong *because* of its pursuit of this Sonata fundamental through alternative means.

Example 1.3a: Beethoven String Quartet no. 15, first movement, introduction and 1st subject area: interplay between 'subdued' and 'rapid' material

Example 1.3b: Second subject area: interplay between 'song' and 'impassioned' material

The movement's tonal development reflects this oppositional quality of its primary materials, and also provides the sublimation and resolution for it. The movement's harmony is characterised by restlessness, with the first subject quietly but quickly modulating away from the tonic, to F major. Resolution and strong affirmation of the tonic arrives unusually late within the movement, following the full second subject recapitulation, which returns in C major, and even the return of the first subject in A minor is complicated by a short interruption by the tonic major. The harmony of the first movement is thus characterised by a number of modulations that renew suspense, creating a sense of restlessness and striving that achieves a belated but substantial resolution, with the end of the first subject and Coda.

Example 1.4: Beethoven String Quartet no. 15: significant modulations in the first movement



As with the Brahms Sonata, it is easy to speculate how Sonata form drama as a generic *expectation* may have aided reception of the Op. 132 Quartet. If, as this analysis suggests, the constancy of opposition and restlessness limits the immediacy of the movement's growth as a whole, then an expectation of a form that would thrive on growth through dramatic conflict may have aided listeners' understanding and acceptance of this feature. Speculation aside, the genre appears to provide a flexible bridge between the Quartet's invention and the interests of critics and listeners, with the music's often innovative and personal approach appearing more representative of Sonata form, and more appealing to listeners of this period, in light of the genre's most fundamental associations of drama, opposition, and dynamism.

Contemporary works and their reception

The review quoted in Howes' article discussed above, and its similar characterisation of Brahms' treatment of Sonata form in the case of the fourth symphony, also provides a starting point for a discussion of the influence of the genre on works contemporary to Bridge and their reception, which have a distinct cultural context. Following the review's discussion of Brahms' fourth Symphony and its fulfilment of the genre, Howes turns to the Bax Oboe Quintet, quoting a different review, and presenting an argument that it should be interpreted very differently, in relation to both the genre and the metaphor of drama:

Drama is not the only art which may be invoked to illuminate the logic of music. The first movement of Bax's Oboe Quintet has been thus described by another writer:

'The whole work being designed on a small scale, the composer judiciously chose for the first movement instead of the customary sonata form, the more terse one usually associated with the minuet or scherzo and often described by the formula ABA. The tempo molto moderato represents the first and third sections and the allegro moderato the intervening trio. There is this difference, however, that the former is not simply repeated at its second occurrence, but that its material is recast. A better comparison would therefore be found in pictorial art; the first and last sections would thus represent the two wings of a triptych, identical in size and treatment and similarly framed, yet not alike, and the middle portion the centre panel. . . . The allegro moderato offers the complete contrast of life and action to the fantastic and contemplative sections that flank it.'³²

It is clear that structurally alone the Bax Quintet creates a clear distance from conventional Sonata form (as observed by the review's identification of Ternary form), but it also seems that its relationship to the

³² Howes, *op. cit.*, p.308.

genre's fundamental character also served to establish this distance. The descriptions "small scale" and "terse", and the choice of pictorial art as a metaphor, each serve to suggest a more static musical effect, rather than one that thrives on dynamic growth. Here we see a negative example of Sonata form's genre aiding perception of a contrary work, an application of the hypothesis stated earlier, that "when a work clearly denies the majority of [generic] expectations, the listener is made aware that it aims to do something different and independent of the usual genre".³³ Even though an affiliation with sonata form genre would be a likely choice for a chamber music opening movement, by making clear an alternative approach, a work need not have been disadvantaged by the influence of the genre on critics and listeners. The influence of the genre may even have helped to clarify works that clearly aimed to be different, aiding their hearers' understanding of them with their contrast to an established norm.

Edwin Evans' comments on another Bax work, the Piano Quintet, suggest the possibility of a more complex and problematic relationship with Sonata form genre, possibly one that is closer to that of the Bridge works discussed in more detail below. Evans describes the Quintet in ways that suggest reservations that might be raised against it, ones that Evans does not appear to hold himself but which, for whatever reason, he chooses to allude to:

Its form is large, but, as already stated, it is filled with substance. In place of the unnecessary insistence upon material already amply unfolded, for which so many precedents have been created in the highest quarters, there is a constant accretion of new interest. If any impression of length results, it is due not to imperfect proportions—the work is broad as well as long—but to the difficulty, in these days, of giving prolonged and concentrated attention. Except for those works for which tradition imposes respect, modern audiences are disinclined to make the necessary effort.³⁴

It appears likely from these comments that the work was open to the criticism of excessive length, and possibly also a failure to fully appreciate its "accretion of new interest" and "proportions". This chimes with another critic's briefer characterisation of the "general features of [Bax's] style", one of which is "its spreading, proliferous form".³⁵ Although not conclusive, there is sufficient common ground here with the discourse surrounding Sonata form genre to suggest a tension between the form of the Piano Quintet's opening movement and the expectations imposed by the genre. As with the Oboe Quintet, Evans implies a certain distance from Sonata form practice – "In place of the unnecessary insistence upon material already amply unfolded, for which so many precedents have been created ... there is a constant accretion of new interest".³⁶ However, it is possible that this distance is of a subtler nature in this work than in the Oboe Quintet – Sonata form works with large developments and, as with the Beethoven Op. 132, a delaying of tonal resolution, might underplay their repetition of material, whilst remaining fairly near to the spirit of the genre. Whatever the precise circumstances, Evans' comments indicate that the form of the Piano

³³ See p.5 above.

³⁴ E. Evans, 'Arnold Bax', *The Musical Quarterly*, Vol. 9, No. 2, Apr. 1923, p.175.

³⁵ A. K. H., 'New Bax Sonata', *The Musical Times*, Vol. 69, No. 1019, Jan. 1928, p. 67

³⁶ Evans, *op. cit.*, p.175.

Quintet might be less than clear to some listeners, and his description of the form suggests that it may have been considered problematic when compared with the expectations of Sonata form genre.

Another article by Evans suggests, however, an additional feature of relevance to the relationship between Bax's music, reception, and Sonata form, one which shows the delicate environment in which different genres operate and compete for influence. Towards the end of an overview of Bax's works, Evans refers to his "delineation of his beloved Irish scenery and folk-lore" as a recurring feature of his style, and his assertion that "one would have expected to find the Irish tone-poems among his [favourite works]" suggests that Bax's reception was more widely coloured by this perception of a programmatic or pictorial "Irish" element in his music.³⁷ This perception may well have proved more influential on his reception than Sonata-based expectations, adding a further complication. In spite of this, these writings on Bax's music at least illustrate the possibility of British music of the time being rendered problematic, uncertain and confusing for listeners because of the generic pressures of Sonata form – suggesting a possible case of the "generic misdirection" described earlier, an opposite issue to genre's action as a flexible aid to appreciation, as seen in the Brahms and Beethoven works above.

The role of Bax's association with Irish folklore in influencing his reception also suggests a crucial issue for Bridge's reception, one that connects to the review quoted at the beginning of this chapter. In his review of the String Sextet, the *Times Literary Supplement* critic draws attention to, amongst other things, a lack of memorable or striking features, something which this thesis presents as explicable by the work's relationship with Sonata form genre. However, the critic's unfavourable comparison of the work with the Vaughan Williams *Phantasy Quintet* also again raises the issue of additional generic pressures like those on Bax's music and reception, and their presence or absence in the case of the music of Vaughan Williams and Bridge. In the case of the former, a clear generic pressure of some influence immediately comes to mind: that of English Pastoralism. It is easy to see how this may have aided appreciation of the *Phantasy Quintet*. Certain comments from the review, such as "One may ... recall how that opening viola tune winds its way through the sharply contrasted movements", and "certain mannerisms of harmony ... letting the three upper parts play the tune together at the three intervals of the major triad" have a hint of the features of the pastoral genre.^{38 39}

Just as pertinent, however, is the *lack* of a similar programmatic or pictorial association in the reception of Bridge. Bridge's music is often unaccompanied by any such recurring theme, and his works are often defined in his reception according to abstract qualities: of form, technique, harmony, etc.. One of the more significant themes in his reception, from early on, is how his name is particularly associated with chamber music. Thus in Bridge's case his works are likely to have been associated with the kind of music that was

³⁷ E. Evans, 'Modern British Composers. II. Arnold Bax (Continued)', *The Musical Times*, Vol. 60, No. 914, Apr. 1919, p.155.

³⁸ See *Times Literary Supplement*, 10/03/21, p.158.

³⁹ See chapter IV for a more detailed discussion and a definition of English Pastoralism and its associated features.

particularly likely to incorporate Sonata conventions. It can then be seen how the influence of Sonata form genre, already seen in positive and negative forms in the above examples, was of special significance to and influence on Bridge's reception.

Bridge and Sonata form genre

It is the following chapters' proposal that Bridge's music provides particular examples of Sonata-form based generic misdirection in the String Sextet, String Quartet no. 2, and the Cello Sonata. In starting an exploration of these effects it is important to note that both structure and Sonata form genre are crucial to understanding each work's expression, and Bridge's style more generally. A number of studies of Bridge's music have noted the importance of structure to his musical language, and this can be seen from the control, balance, and symmetry with which his musical structures are developed, often in a clearly sectional manner. Whilst it is true that structure can be over-emphasised in attempts to understand a musical work – as seen in Subotnik and others' critiques⁴⁰ of Adorno's idealisation of the "unfolding of music from the individual to the whole"⁴¹ – it is on safe ground to hold that structure is *a* highly important principle for understanding *certain effects* of Bridge's music.

Similarly, the presence of Sonata form in, and its influence on Bridge's music is significant. It is clear that Bridge constructed many chamber works to present a personal design, but it is also clear that many of these designs possess significant relationships with the form. The broad influence of Sonata form ideas is particularly noticeable in earlier works' more consistent use of development sections, which Bridge scholar Fabian Huss identifies as initially problematic for the composer, and which Bridge would later reduce.⁴² This shows a certain regard for the form and its conventions during his early works, even in the case of aspects less well suited to his long-term stylistic development. The influence of Sonata form is also noticeable in Bridge's use of particularly lyrical second themes in a number of works (including those discussed later in these chapters), as well as comparatively assertive primary themes. As already indicated, Bridge's response to the influence of Sonata form can be seen to change through his career, and he moves further away in his final chamber works from the mid-1920s onwards.

Two adaptations of the form recur frequently in Bridge's music, and represent long-running standards in his Sonata-form works. The first is in his condensing of the form with the other movements of a traditional Sonata, with slow and scherzo movements separating a Sonata exposition and recapitulation. This results in such forms as those seen in the first part of Ex. 1.5. The development section is the most frequent casualty

⁴⁰ See A. Dell'Antonio (ed.), *Beyond Structural Listening?: Postmodern Modes of Hearing*, University of California Press, 2004, p.4.

⁴¹ Adorno, *op. cit.*. This quote is taken from a translation blog by Marc Hiatt:

<https://uebersetzen.wordpress.com/2008/04/23/adorno-on-listening-to-new-music-an-excerpt-from-the-faithful-repetiteur/>

⁴² See F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015, p.62.

of this type of form, with the multi-movement structure leaving first and second subjects most prominent within the work, and conventional slow and scherzo movement themes taking the place of development.

As indicated by the titles of the works representing this form in Ex. 1.5, it participates in a broader type of form that gained prominence in early 20th century British music, the single movement 'Phantasy' championed by Walter Willson Cobbett. Cobbett presented this as an alternative to Sonata form that was not intended to "replace" the form, but to provide a complementary model for 20th century chamber works, one which was "conceived on a less ambitious scale" and reminiscent of the older 17th-century "fancy". More specifically,

It was stipulated that the Phantasy was to be performed without a break, and to consist of sections varying in tempo and rhythm; in short, to be (like the Fancies) in one-movement form and not to last more than twelve minutes. The parts were to be of equal importance.⁴³

The phantasy form was thus intended to provide a distinct area of expression for chamber music, and can be seen to have enjoyed a significant period of success in the range of works generated by Cobbett's competitions and commissions that incorporated much of his vision for the form.

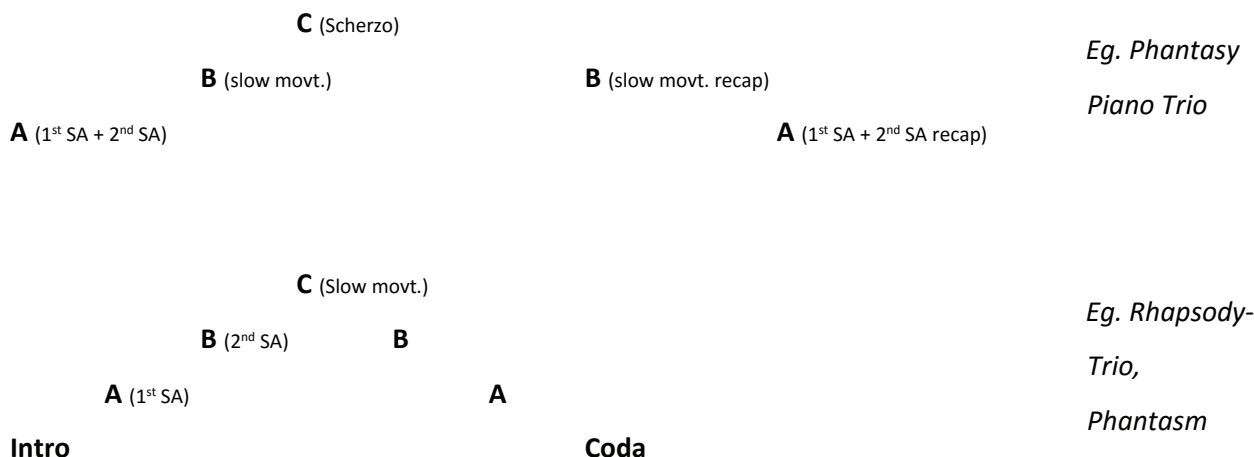
If the Phantasy was intended to create a distinct genre to Sonata form, in Bridge's hands its nature is sometimes more nuanced. The *Phantasie String Quartet* (1905) seems straightforward enough in its distinctiveness of form and genre: "[the work] is unique in Bridge's output in consisting of three compact, self-contained sections with minimal cyclical elements".⁴⁴ In commenting on later Phantasies, however, Huss observes their shared use of arch-form, a significant point of unity with Bridge's explorations of Sonata form. The similarities between the two Bridge forms can be seen in the *Phantasy Piano Trio* (1907), which features a Sonata form exposition and recapitulation, with *Andante* and *Scherzo* sections taking the place of a development, and a tonal interplay between C minor/Eb major, A major, and A minor/C major. Although far from a conventional Sonata form, the Trio is something of a hybrid, and these two features connect it to the broader perspective of Sonata form genre given by Tovey and others. In the case of Bridge, then, the label and form of *Phantasy* does not always indicate different generic considerations to those of Sonata form, and the boundaries between the two are blurred.

⁴³ 'British Chamber Music', *The Musical Times*, Vol. 52, No. 818 (Apr. 1, 1911), pp. 242-243

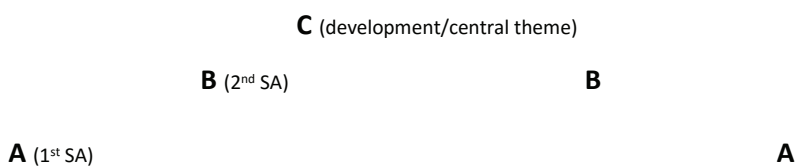
⁴⁴ F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015, p.30.

Example 1.5: Recurring Sonata form alterations in Bridge's music

Single-movement sonatas:



Reversed recapitulation sonata movement:



The second, even more widespread adaptation of Sonata form in Bridge's works can be seen in most of the examples of the first: the reversal of subject areas upon recapitulation. This can be seen across a number of different works, making it one of Bridge's most consistent stylistic choices. The reversal of subject areas creates an arch structure, and arch principles are frequent in Bridge's music on a number of structural levels.⁴⁵ In his single movement Sonata forms, the arch principle often defines the whole form, resulting in an aesthetic of gradual change and return.

In spite of these alterations to normative (or stereotypical) Sonata structure, on a number of levels Bridge's interest in exploring the potentialities of Sonata form genre can be seen consistently across such works. The first/second subject interplay, subject as it is to a number of complications (as noted in these chapters), remains a fertile ground from which much of his music is generated. The same can be said for the roles of exposition and recapitulation, which, while transformed by the reversal of subjects, retain some of their traditional function and impact. A number of works contain distinctive development sections, even when

⁴⁵ For fuller discussion of arch principles in Bridge's technique see G. Harrison, *The Late Style of Frank Bridge*, unpublished PhD dissertation, Bangor University, 2003.

their usual role is shared with additional areas, such as in the Piano Sonata, String Quartet no. 3, and *Rhapsody-Trio*.

Sonata form is thus an important means of expression within Bridge's works, and the effects explored by this chapter and the next were made possible by his longstanding interest in both the form and its reinvention.

Analysis

The following analyses of Bridge's treatment of Sonata form genre revolve around this chapter's earlier description of the genre's fundamental character of dramatic, oppositional, and dynamic growth, as synthesised from the writings of Tovey, Carner, Rosen and Payne, as well as lesser but still significant period conceptions of the form's content, such as second subject lyricism, first subject assertiveness, developmental procedures, and clear resolution to the tonic.⁴⁶ These form a lens through which this chapter interprets the generic communication of the *Sextet* to its early listeners. The tonal and sectional development of movements from the *Sextet* are compared with these generic expectations of the form. The *Sextet* is seen to deviate significantly, redefining the form according to subtler distinctions, whilst keeping certain structural features recognisable. A number of moments within the first and last movements are argued to generically misdirect listeners, unintentionally encouraging them to interpret the work according to a wrong set of priorities.

String Sextet

Significant features from the *Sextet* provide examples of this misdirecting combination of generic and counter-generic musical effects, of likely significance to Bridge's critics and listeners. In the opening movement the transition theme, second subject, and recapitulation in particular work together to create an effect quite distinct from that of the traditional Sonata form aesthetic. This creates an effective alternative to this aesthetic, characterised by gradual growth, predominant lyricism, and integration of materials – one which, however, exists in tension with the expectations suggested by the original genre.

First movement: 1st subject thematic unity

The opening movement of the *Sextet* begins with music fairly characteristic of a Sonata form first subject, with subtle suggestions of alternative priorities that are further developed in successive sections. The initial development of the first movement's opening subject is thematically simple, but motivically rich (see Ex. 1.6). Its first sub-theme uses two linked phrases, **A** and **A₁**, with the latter developed to the point of

⁴⁶ See pp. 3-5 and footnote 15 above.

exhaustion, through upwards sequencing in its final measures. At this point, Bridge chooses to interrupt using a new sub-theme, **B**, which is only subtly related to the preceding material. This is soon followed by further new material (**C**), before an eventual return to the opening sub-theme (**A**).

A → A₁ → B → C → A

Once the relationship between this first subject area with the second is clear, it can be seen to be fairly representative of Bridge's common practice for such sections. As a first subject, this section bridges the more assertive, energetic and striving qualities conventionally found in a Sonata form with Bridge's preference for relaxed tempo, general lyricism, and continuous thematic development. The gestural and textural qualities of the section as a whole gently contrasts with the more leisurely and intensely lyrical second subject area, when the two are directly compared. An appreciation of this contrast requires, however, a good memory of the two sections, as a short but powerful transition prevents their easy comparison.

The opening subject area subtly deviates from the strong identity characteristic of an opening thematic and tonal area. Like Huss's characterisation of the work as a whole, the ultimate impact of this area is one of a "relaxed sense of unfolding", which avoids the assertiveness that often distinguishes a primary thematic area from an introduction.⁴⁷ Its harmonic and sub-thematic structure suggests modulation and departure at the end of **B** and **C**, only to return back to the original key and mood, with the concluding return to sub-theme **A** presented in a subdued manner. The thematic proliferation also leaves no single melody dominating the subject, again undermining the strength of its unity and identity. The subject, then, is also reminiscent of a traditional Sonata form introduction in certain respects, balanced between tentative and assertive, meandering and dynamic, moderate and dramatic. Yet its structural role is that of first subject, as the remainder of the movement, particularly the recapitulation, makes clear.

⁴⁷ Huss, *op. cit.*, p.62.

Example 1.6: String Sextet, opening movement, first subject: thematic structure

The musical score is divided into four sections: A, A₁, B (interruption), and C. Section A is marked 'Allegro moderato (♩ = 108)' and 'f espress'. Section A₁ is marked 'f espress'. Section B is marked 'B (interruption)' and 'ff pesante'. Section C is marked 'C' and 'pp dolce'. The score is for six strings (Violins I, Violins II, Violas, Cellos, Double Basses, and Contrabasses).

Role of transition theme

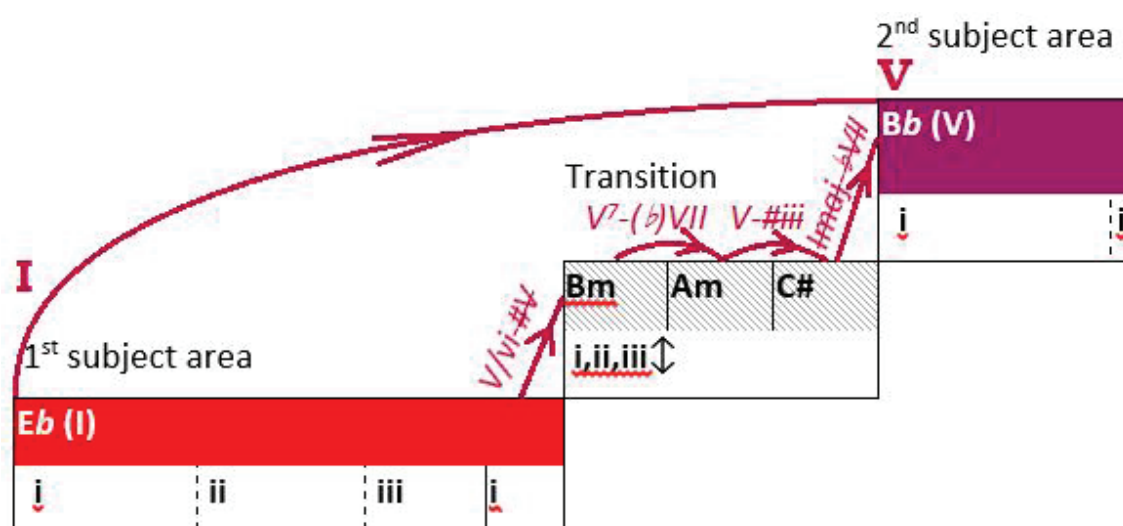
The transitional theme that follows the first subject is particularly distinct and self-contained. It possesses no clear origin from first subject material and uses three distant keys from the tonic of the movement: B minor, A minor, and C# minor. Certain features suggest its transitory nature: the early modulation and failure to settle on a single prominent key, and the way the thematic material is rapidly sequenced, fragmented, and transformed.

The transition, however, functions as much as a distinct structural block as it does a period of unstable transformation from first to second subject, owing to its lack of thematic growth out of the first subject, its distinct and consistent mood (a strong contrast to the gentility and moderation of the first subject), and the tonal contrast created by its use of distant minor keys. As a result, only when the second subject is familiar can the transitional theme be confidently assigned to its lesser structural role. Moreover, the heightened contrast of the transition – tonal, gestural, textural, and thematic – transforms the large-scale

structure away from binary opposition and resolution, incorporating a shorter but strong additional point of contrast within the movement, which also returns during the development.

This section is not without precedents within the numerous deformations of Sonata form in works created before the Sextet.⁴⁸ The Transition's distancing of the Sextet from Sonata style is subtle and does not by itself suggest a fundamental departure – a reason why the Sextet's use of genre misdirects, rather than immediately and clearly opposes, in its response to a listener's generic expectations. The significance of the transition's structural effect is only fully seen when qualities of the second subject and recapitulation become apparent, the working together of which alter the aesthetic fundamentals of the genre far more drastically, bringing the form to centre on gradual and integrated musical growth.

Example 1.7: String Sextet, opening movement: momentary contrast and linking role of the transition theme



- Related keys**
- Distant keys**
- Sub-theme**
- Modified common chord**

Role of second subject area

The material brought in by the entrance of the second subject area is closer to the gestures and key of the opening subject area (a characteristic also noted by Payne),⁴⁹ whilst retaining a degree of contrast. Partly

⁴⁸ For examples of this kind of Transition section modulation, see Hepokoski and Darcy, *op. cit.*, p.95: "An independent transition, often ignited by P's PAC in the tonic key, may begin either by continuing in the tonic ... or by plunging at once into a new tonal area, often by the submediant following a tonally overdetermined P-space".

⁴⁹ Payne, *op. cit.*, p.23.

because of the strong change brought to the music by the Transition theme, and partly because of significant similarities with the first subject, the second subject functions as much as a return to the aesthetic of the opening, as it does as a new point of structural contrast within the movement. This is perhaps the first point of significant departure from Sonata style in the first movement, as it turns away from the thematic and tonal conflict and resolution that is characteristic of more normative Sonata forms. This relationship of similarity between the two subjects, along with the short and fleeting nature of the contrast brought about by the Transition, means that thematic and tonal contrast does not achieve the structural prominence that it conventionally does in Sonata form. The first and second subjects occupy the most prominent places within the structure of the Sextet's opening movement, and thus it is defined most substantially by two relatively similar themes.

The similarity between the two subject areas is seen most strongly in the latter's tonal structure. Three features link the new key of the dominant (B^b major) back to that of the opening (E^b major). The first is the prominent 5-note chord dwelt on by the initial stages of the theme, which combines the chords of tonic, subdominant and dominant in B flat major (B^b, E^b, and F⁹⁻⁵). The tonic of the first subject (E^b) is thus enclosed in that of the second (see Ex. 1.8a).

The ending of this theme's first statement forges a second tonal similarity between the two subjects, finishing on an Fm⁶-Cm⁶ progression in the relative minor (c) of the first subject. A similar effect is created on a larger scale towards the end of the whole second subject area. Here an extended pedal on F sets up a dominant in B flat major that fails to resolve, and the harmonies on top emphasise E flat, resulting in E^b Lydian and E^b Aolian modalities dominating the melody, again bringing the second subject towards the tonal centre of the first.⁵⁰ The second subject conclusion and the beginning of the development section finally shift the tonal centre to B^b, but retain E^b minor-based modality, resulting in B^b Phrygian harmony. This contributes yet further to the Sextet's gradual and integrated development of material, with Bridge combining the tonality of the second subject with modality based on the first subject tonic.

The lack of clear tonal contrast between the two subjects is increased yet further by the moderately greater complexity of second subject harmony. B flat is not established clearly in the manner of the first subject E flat, owing to the prominent opening 5-note chord, as well as subsequent secondary minor^{#6} and dominant chords (see Ex. 1.8b). These create frequent triadic extensions and modulations within the theme, weakening its grounding in a single key – the chords convey an ongoing and shifting harmonic tension that

⁵⁰ This harmony over F is an example of what Hepokoski and Darcy term an "essential expositional closure", where a cadence confirms the new key of the second subject. In this extended harmonic block, the Sextet appears to imply a build to a dramatic cadential confirmation of B^b tonality, only to gradually avoid fulfilling this implication and revert to tonic, followed by tonic minor, tonality.

never fully resolves into a stable tonality. This also relates the second subject to the aesthetic of the subsequent development section, preparing the way for the frequent tonal changes that predominate in it, and furthering the sense that a gradual and integrated progression governs growth from one section to the next.

Example 1.8a: String Sextet, opening movement, second subject: 5-note tonic including first subject tonic – I, IV, and V in B \flat major

The image shows a musical score for a String Sextet. The first subject tonic is marked with a red bracket and labeled '1st subject tonic'. The second subject tonic is marked with a purple bracket and labeled '2nd subject 5-note tonic'. The notation includes a red bracket labeled 'V⁹⁻⁵' and a purple bracket labeled 'I⁷⁻³'.

Example 1.8b: Harmonic and tonal development of the second subject, 1st statement

Section/bar no.	6.1-4	6.3-4	6.5-6	6.7-8
Modal change	#1		#4	b6 (#4)
Harmony	B \flat maj7-5(+2)+4+6 → G 7 b 6 /B \flat	→ Cm 7 +4 → E \flat maj 7 +2 → E \flat b 6 +2	B \flat maj7-5+4+6 → Gm $^{\sharp 6}$ →	E \flat m $^{\sharp 6}$ (maj7) → D 7 +9 →
Section/bar no.	6.9-10	6.11-12	6.13-14	6.15
Modal change	#4	#1 (#7)		(#1)
Harmony	Gm $^{\sharp 6}$ (d) → Fm $^{\sharp 6}$ →	(Cm-G 7 -) Cm $^{\sharp 6}$ (Cm-G 7 -) Cm $^{\sharp 6}$	Cm →	(Cm maj7-E \flat b 7)

B \flat major

G minor

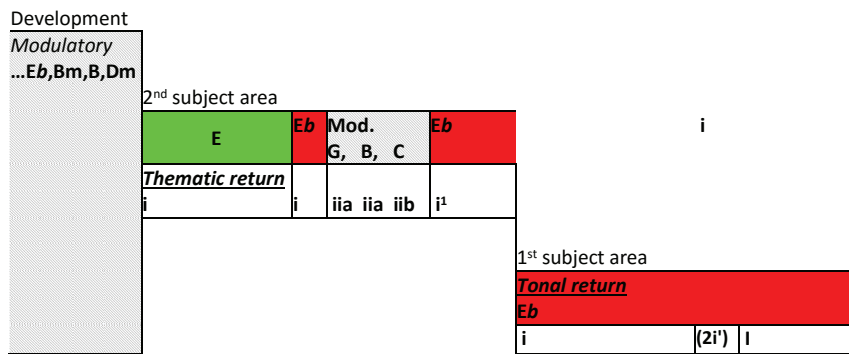
C minor

Recapitulation: staggered tonal and thematic resolution

As the movement arrives at the recapitulation, the second subject is further used to bring about gradual change and integration of material. Here Bridge complicates its traditional tonal function by initially bringing back the subject in E major, saving a return to E flat major for the second statement of the theme, which is itself only fleetingly established owing to frequent modulations (see Ex. 1.9). Clear tonal resolution of the movement is thus delayed until the return of the first subject. This means that once again, the second subject is characterised by a more complex and modulatory tonal definition than that of the first, making it a transitionary middle point between the development and the first subject (the latter of which concludes the movement. Moreover, these fleeting forays into the tonic key pre-empt, and thus undermine, the dramatic power of simultaneous return of first subject and tonic key.

As a result of these effects, the recapitulation is also structurally moulded to again establish an aesthetic of lyrical and gradual growth, even more so than the exposition, which was at least punctuated by the drama of the Transition theme. This unifies the movement at large around this aesthetic, which predominates in the exposition, parts of the development, and especially recapitulation, punctuated by occasional and subservient moments of contrast during the development and transition sections.

Example 1.9: String Sextet, opening movement, recapitulation: tonal and thematic return



Development and transition: apparent affirmation of Sonata form

In spite of the opening movement's journey towards this aesthetic, these infrequent moments of more conventional Sonata style serve to remind listeners of Sonata style, and suggest its continued use. First subject, transition, and development section qualities convey these momentary messages of conventionality, thus establishing the tension between suggestions of Sonata form conventionality and the movement's ultimate arrival at a different aesthetic. This has the effect of obscuring the latter behind an apparently conservative setting; for listeners attenuated to the suggested genre, the fleeting moments of conservatism might initially appear more significant and essential to the music as a whole. The structure of the opening movement thus encourages listeners to hear the work differently from its fundamental aesthetic. In other words, listeners not only had to overcome the Sextet's complications and distortions away from the conventional, but they were also faced with impressions that the work was intended to affirm the conventional. These raised a significant and surreptitious barrier to easy understanding and appreciation of the Sextet, as they set up competing and irreconcilable expectations for listeners – between affirmation of Sonata form and an alternative vision, between the use of genre and individualism, and between conservatism and experimentalism.

Second and third movements

In the second movement Bridge uses a comparatively simple Ternary form with clearly defined thematic contrasts, and a brief thematic integration during the coda. This form adopts a standard practice in Bridge's chamber works in using a Ternary combination of the type of the slow and scherzo movements often found in four-movement Sonatas, quartets, and symphonies. With greater economy of themes, simplicity of form, and clearly defined contrasts, this movement does not attempt a similar reworking of Sonata aesthetics to the opening movement. Perhaps this is why the *Times Literary Supplement* reviewer found this to be the most appealing part of the Sextet:

... throughout the Vaughan Williams work [*Phantasy Quintet*] there is something unmistakably present which we miss in the two bigger movements of the [Bridge] sextet, though we seem to catch a fugitive glimpse of it in the middle movement. ... The second movement of the sextet, indeed, impresses one as coming nearer to the personal quality than anything else. The dropping phrase of four notes gives it a stronger heart-beat and unifies the free movement of the melody. The whole movement ... seems evidence that he has it in him to go further and to put the stamp of a clear individuality on that sense of musical appositeness which has hitherto distinguished his chamber music.⁵¹

Naturally for a conclusion, the third movement reflects both preceding movements in certain respects. Using a type of Sonata rondo form and written to a shorter timescale, as with the middle movement it incorporates stronger thematic contrasts than the opening movement, but through the second half it also features a similar gradation and integration of materials to that of the opening movement. This again results in an undermining of sectional and thematic contrasts and identities, and again this is particularly caused by the movement's tonal scheme.

Third movement: tonal development from development section towards end of recapitulation

Similarly to the opening movement, Bridge declines to provide a simple recapitulation in the third movement, using until near its end a similar style to that of the development. The return of the second subject is the strongest point of contrast in this part of the movement, yet modulates chromatically and is not recapitulated in full. All thematic returns following the exposition feature a greater level of modulation, extension, alteration, and textural complexity.

The change from development to recapitulation is strikingly similar to that in the opening movement, discussed above, with comparable effects of gradual tonal change. Instead of a simultaneous return of second subject and tonic, Bridge again staggers the two, and only tentatively re-establishes the tonic key towards the end of the subject. The return of introductory themes that follows the second subject modulates away from the tonic, delaying its conclusive return until later in the movement (see Ex. 1.10b-c

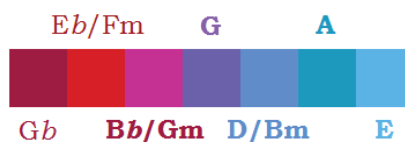
⁵¹ *Times Literary Supplement*, 10/03/21, p.158.

and 1.11). The resulting tonal similarities between development and second subject recapitulation are compounded by the subtle textural complication during the latter, owing to a *piano* intrusion of the first movement 2nd subject (see Ex. 1.10a).

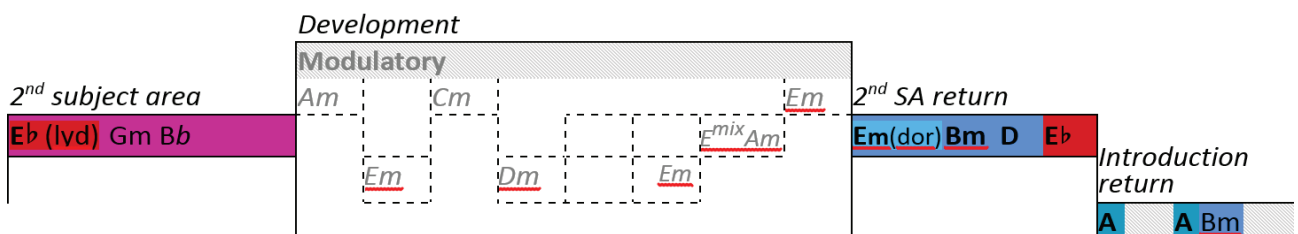
Example 1.10a: String Sextet, third movement: continued contrapuntal texture from development to second subject recapitulation

Key:

Modulations
/tonal ambiguity



Example 1.10b: Third movement tonal structure: second subject, development, second subject return, introduction return



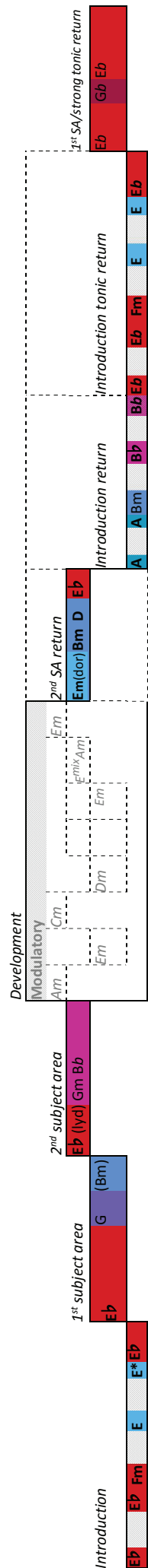
Example 1.10c: Third movement tonal structure: introduction return and first subject conclusion. Note the large stretches of modulation and tonal ambiguity, and the interruption of E major following the tonic return.



This delaying of conclusive tonic reintroduction is continued in the recapitulation of the introduction themes. Again Bridge avoids returning a thematic area together with the tonic, and the return to tonic emerges in the middle of this section. These themes are in any case highly modulatory and tonally ambiguous, further underplaying the significance of the tonic harmony when it appears in the recapitulation, giving it the appearance of a passing modulation (see Ex. 1.10c).

Tonic return is only conclusively established with the first subject return that concludes the movement, where thematic and tonal return occur simultaneously (see Ex. 1.10c and 1.11). This delaying of full resolution makes for an effective and dramatic release in tension, but it is short-lived compared to the predominant modulations, alternative keys, and tonal ambiguity of the movement, and is again pre-empted by the more tentative returns to tonic in the previous sectional returns. Bridge thus extensively imitates the recapitulation strategy of the first movement, replicating its staggered, integrated, and gradual progression between sections from development to ending, and again creating an alternative to the fundamental character of Sonata form. This again takes place in the midst of certain more conventional features, such as the higher sectional contrasts in the exposition, and the clear lyricism of the second subject. This makes the third movement, like the first, problematic for listeners expecting either affirmation of Sonata conventions or an audible contrast to the form – rather than surreptitious departure underneath frequent appearances of conservatism, the aesthetic on which much of the Sextet centres.

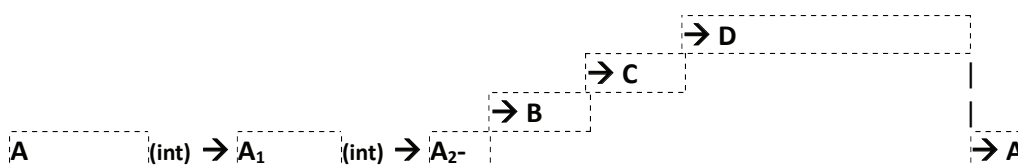
Example 1.11: String Sextet, third movement: full tonal structure. Note the three points of thematic return and the extension of development tonal processes.



Foreshadowing of future aesthetics and technique

A number of these counter-generic features in the Sextet foreshadow similar and stronger effects in later works. The sub-thematic proliferation seen in its opening theme is used more extensively and significantly in the Cello Sonata and Piano Sonata, where its effect of undermining thematic identity is heightened as a result (see Ex. 1.12). The latter work also expands the role of transition theme yet further than in the Sextet, into a stable thematic section equivalent to first and second subjects. The use of an extended triad as an equivalent for key-chord is also built upon in works such as the *Two Poems (I)*, Piano Sonata, and Piano Trio no. 2. The use of gradual and integrated tonal development is increased in subsequent chamber works, as Bridge progresses away from functional tonality as a dominant means of musical unity.

Example 1.12: Cello Sonata, second movement, 1st subject: thematic structure



The Sextet is thus a significant work in the long-term development of Bridge's music, showcasing important trends in his techniques and aesthetics. The seeds of Bridge's future style can be found here, and his treatment of Sonata form genre, and its misdirection through combinations of the conventional with subtler alternatives, is not an unusual phenomenon. Rather it represents the early stages of an aesthetic that would come to dominate his music. Future works would explore the potential of these combinations to an increasing depth and extent, as the following chapters demonstrate in their analyses of the String Quartet no. 2, Cello Sonata, and Piano Sonata.

II. Thematic misdirection: expanded reworkings of Sonata form in the String Quartet no. 2 (1915)

Introduction

We cannot attempt here to develop further our consideration of Mr. Bridge's fine and thoughtful work, but we believe the oftener it is heard the more its qualities will be appreciated ...¹

The greatest artist is, of course, the man who instantly snatches his audience away into his own world and keeps them exploring ever more deeply into the imaginative regions of his mind. Secondly there is the artist who, having that power of sudden captivation—in other words, genius—is yet liable to lose his hold and drop his hearers back into a commonplace world; and thirdly there is the type (if not genius it is something very near to it) which only gradually weaves its spell about the hearer, but never relinquishes it. This is the type to which most of Frank Bridge's music, and especially this latest quartet, belongs. The hearer takes a little time to assimilate himself to its sinuous contrapuntal lines and its subtleties of harmony, but once tuned to it he cannot put it from him.²

Of all of Bridge's works, the String Quartet no. 2 (1915) engendered the greatest number of reviews that make comments suggestive of an appeal that required repeated listening for its full appreciation (see Appendix A). This is partly because much of this reception was positive, recognising the potential and value of additional hearings. The *Times Literary Supplement* review, however, shows the uphill battle Bridge's music faced in winning this recognition. Though positive, the review places the value of "gradually" appealing music behind the "genius" of instant captivation, and even behind music with intermittent moments of instant captivation – regardless of how such listening experiences are transformed with future hearings.

Two possibilities are suggested by the range of positive reviews of the 2nd Quartet: first, a greater general and immediate appeal, responsible for the praise of a number of reviewers; secondly, a continuation of the phenomenon where certain musical qualities acted to prevent instant and easy appreciation of the whole of the work's appeal. From initial appearances the Quartet could be argued to be a more successful balance between immediate and long-term types of appeal in Bridge's music. With analysis of its relationship to Sonata form, and to the aesthetic of the Sextet, however, a significant range of subtle and counter-generic appeal can be found, disproportionately suited to the familiar or attentive listener. This range of features is of similar significance to the Quartet as their equivalents were to the Sextet, suggesting they continued to occupy an important position in Bridge's stylistic development.

This chapter presents such an analysis, assessing the relationship between generic and counter-generic features in the String Quartet no. 2's treatment of Sonata form, and the continuities, developments, and changes from the Sextet's approach. The Quartet is found to extend the strength of the type of counter-

¹ *The Times*, 10/12/15, p.5D

² *Times Literary Supplement*, 24/08/16, p.404A-B

generic features discussed in chapter I, transforming development and recapitulation structure further away from the fundamental Sonata-form aesthetic of dramatic, oppositional, and dynamic growth. This increases the tension inherent in the Quartet between generic and counter-generic features. The latter features still remain subtler, however, particularly compared with certain generic features, such as the second subject, first subject opening, and transition opening in the first movement. Sonata form genre thus appears to be established whilst being surreptitiously undermined, and the 2nd Quartet is argued to continue and increase the phenomenon of generic misdirection, with its consequent effects upon listeners.

Analysis

Written three years later than the Sextet, in the String Quartet no. 2 the influence of the Sextet's aesthetic of gradual, lyrical, and integrated growth can be seen, alongside the later work's advancements in technique and subtle progression towards a less tonally defined style. Each movement makes clear reference to Sonata form – the opening movement in particular, owing to the nature of its second subject. A particular connection with the Sextet can be seen in the Quartet's treatment of development and recapitulation tonal structure, which is transformed in a similar way, and is central to the work's creation of generic misdirection. Two additional effects of importance are the Quartet's extended thematic development, which gradually fragments and dissipates certain themes, and the lyrical connection between the primary subject areas, both of which undermine the clear roles and identities of Sonata-form themes.

Exposition: first subject and transition

The opening movement's first two thematic sections are both more substantial and more economic when compared with their counterparts in the String Sextet. A result of the motivic and tonal development of these sections is to undermine clear thematic and sectional unity. The initial statement of each theme is succinct, but these are succeeded by increasing fragmentation and dissipation, and a progression away from tonal definition (see examples 2.1 and 2.2). Themes are split up into smaller and less distinctive motives which interact flexibly, moving away from thematic unity and towards an aesthetic of continuous development. There are moments of effective contrast within these sections, especially with the introduction of the first transition theme, but the whole tends towards a slow and ponderous development of material. First subject and transition are also thematically integrated, with much of the latter material growing out of the opening motives (see Ex. 2.2).

Example 2.1 shows the thematic structure and development in the first movement 1st subject. The initial theme is contained and lyrical, but inconclusive, climaxing on a form of imperfect cadence ($A \rightarrow C^1$). Subsequent development of the theme is increasingly fragmented and athematic ($c^1, c^2, c^3, b^1+c^4, a^2$). New thematic material follows ($D \rightarrow E$), which more quickly dissipates in a similar fashion (d^1, b^2, a^5, b^3).

Example 2.2 shows a similar thematic structure and development in the Transition. The opening and final themes provide effective moments of contrast, but thematic development is substantially characterised by fragmentation and integration with first subject material. This is seen in the extensive motivic overlaps between first subject (1S), and T_{1-4} , as well as between the transition sub-themes.

Thus again the initial aesthetic is one of a lyrical, relaxed, and ponderous first subject, which is at times as much reminiscent of an introduction section as it is of a primary thematic area. In contrast to the Sextet, these qualities are generated not only from the relationships between sub-themes but from their smaller-scale development. The Quartet further parts ways from the Sextet in its Transition, where the section more quickly returns to an aesthetic close to that of the first subject, owing to its lack of modulation away from the tonic. The opening of the 2nd Quartet thus extends the aesthetic principles seen in the Sextet into new territory, defining a greater range of material and its development, and a larger proportion of the music as a result.

Example 2.1: String Quartet no. 2, first movement, 1st subject: thematic structure and development

- Key:
- A primary motive
 - A¹ primary variation of motive
 - a² smaller developmental variation
 - a+b motivic combination

The musical score is presented in two systems. The first system shows the initial thematic structure with motives A, B, C, and B1. Motive A is a primary motive, B is a primary variation of motive A, C is a smaller developmental variation, and B1 is a motivic combination. The second system shows the development of these motives into more complex variations labeled D, D1, E, (E), a4, d1, b2, a5, and b3. The notation includes treble clefs, key signatures of one flat, and various musical symbols such as slurs, brackets, and dynamic markings.

Exposition: second subject

Along with the contrasts provided by first and fourth transition themes (T_1 and T_4), it is the second subject that most particularly engages with Sonata form genre, suggesting it as an aesthetic paradigm for the work, even in the midst of surrounding features that undermine the genre. The second subject is almost cliché in its affirmation of Sonata-form conventions, with quintessentially lyrical gestures, melody and accompaniment texture, and strongly tonal harmony, with clear and regular cadential points.

The second subject counter-balances the first subject and transition's subtle journey away from a Sonata-form aesthetic. However, there is one problematic structural effect that arises from the second subject's relationship with these previous sections, which is the lyrical quality it shares with the previous themes. Both the first subject and transition material also feature significant lyricism of gesture and texture, so that whilst the second subject introduces a notable degree of textural and tonal contrast, it also creates an important continuity with the previous sections. The second subject is by far the most distinct material within the movement, but the predominance of lyricism throughout the exposition ensures a substantial uniformity of character throughout the movement, reducing the impact of this moment of thematic distinctiveness on the dynamism of the movement as a whole. This limits the second subject's potential to bring about a conventional Sonata aesthetic.

The potential problems of this approach, for listeners attuned to the generic expectations of Sonata form, can be seen from reactions during this period to a similar predominance of lyricism in Schumann's and Schubert's Sonata-form works. Tovey, Salzer, and Carner all regarded a predominant use of lyricism as alien to the effectiveness of the form, in the process affirming the superiority of the Sonata-form aesthetic described in chapter 1.³ Lyricism in Schumann's "chief themes" was held by Carner to prevent the "stirring conflict between the two themes—a conflict the appeasing of which represents the most powerful force in the sonata form".⁴ Su Yin Mak's study of "Schubert's Sonata Forms and the Poetics of the Lyric" notes that for Tovey, excessive lyricism in Schubert's large works displaced "the time required *ex hypothesi* for dramatic action";⁵ Mak also describes how Salzer's "negative assessment of Schubert's sonata practice" stems from its lyricism being insufficiently constrained by a "forward-driving force [that] prevents the excessive development of a single key, begets dramatic tensions in the music, and ensures a unified

³ See D. Tovey, 'Tonality', *Music & Letters*, Vol. 9 No. 4, Oct. 1928, pp. 341-363; S. Y. Mak, 'Schubert's Sonata Forms and the Poetics of the Lyric', *The Journal of Musicology*, Vol. 23 No. 2, 2006, p.263-306; and M. Carner, 'Some Observations on Schumann's Sonata Form', *The Musical Times*, Vol. 76, No. 1112, Oct. 1935, pp. 884-886.

⁴ Carner, *op. cit.*, p.885.

⁵ Quoted in Mak, *op. cit.*, p.263.

coherence.”⁶ The relevance of these critiques to the lyricism of first and second subjects in Bridge’s String Quartet no. 2 is clear: for these period writers at least, such a dominant level of lyricism undermined Sonata form genre in a fundamental way.

From development to recapitulation and conclusion: First subject and tonic return

As mentioned earlier, the later stages of the Quartet’s first movement forge a significant connection with equivalent points in the Sextet’s first and third movements. The tonal and thematic development through these sections of the movement undermines sectional contrast, and the establishment of clear Sonata form recapitulation.

The opening of what appears to be a recapitulation occurs at 13.15, with a subdued Cello restatement of the first subject in the tonic key. In contrast to the Sextet, simultaneous return of tonic and exposition material does occur, but this is undermined in new ways. Neither first subject nor its tonic material is recapitulated in full, with modulation and thematic development occurring earlier and moving in different directions compared with the exposition statement. These interruptions to the theme are volatile and thematically diverse, containing fragments of transition and second subject, and as a result they return the music to the processes and character of the development section. This, along with the quiet and understated dynamic and texture of this first subject recapitulation, causes it to come across as much as a temporary interlude within a continuation of the development, as it does a moment of decisive recapitulation and resolution.

The final first subject statement is separated from this one by the second subject, the return of which functions similarly to its exposition statement in both lyricism and conventionality. The second subject restatement is also characterised by tonic return, albeit in the major. Less usually, the modulation to tonic major does not provide a lasting sublimation of the tonal and thematic scheme, but eventually modulates back to the tonic minor. According to Huss, Bridge’s use of the tonic major in this way can be thought of as an extension of the development section’s tonal processes and a preparation for the return of the original tonic minor.⁷ Thus the use of the tonic major could be another principle of recapitulating material gradually, rather than simultaneously.

After establishing the recapitulation with the second subject, and the return of the tonic minor with the transition, Bridge might be expected to follow this by concluding the work with a pronounced restatement of the first subject in the tonic minor. Instead, the work concludes with a short coda which uses a truncated form of the first subject. Having arrived back at the tonal and thematic

⁶ *Ibid*, p.266.

⁷ See F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015, pp.121 onwards.

starting point, Bridge appears to have no desire to dwell upon it. The point of ultimate rest in this movement is, as with the Sextet, understated, fleeting, and pre-empted by the lesser points of return earlier in the recapitulation. Tonal and thematic resolution are thus again of reduced structural prominence and importance, with a gradual progression back to exposition material and an ongoing lyricism taking a more central role in defining the movement's journey to its end.

Second and third movements

The second movement uses a similar, simple ternary form to that of its equivalent in the Sextet, reversing the structural contrasts found there, so that its outer sections are characterised by Scherzo material, which surrounds a slow, lyrical inner section. This movement thus has a similar form to that of the Sextet, and its role within the multi-movement structure is also one of comparative simplicity and conventionality. There is, however, one noteworthy difference, in that tonal and thematic connections are forged with the following third movement, in the constant fast-moving background drones as well as a tonal link with the opening of the latter movement (B minor to E major). This brings about a higher level of multi-movement integration than that found in the Sextet's movements. This movement nonetheless stands in contrast to the more nuanced and counter-generic aesthetics of those which surround it.

The third movement is yet more structurally nuanced than the opening movement of the Quartet. As already noted, a fast-moving rhythmic drone dominates the music, which unites formal sections. Themes are short and alternate rapidly, and as a result of both choices the rhythmic continuity dominates the foreground as much as thematic and sectional divisions. The exposition second subject and two quotations from the first movement are consequently the most prominent moments of contrast within the structure of the third movement, temporary and isolated interludes within a sea of the similar and subtly distinguished (see Ex. 2.4).

Example 2.4 presents the themes of first subject, transition, second subject and second transition. In these excerpts the rhythmic continuity across exposition themes can be clearly seen. 1_B through T_1 , and A_1 through $2T_{A1}$ all share prominent quaver-based movement, uniting both subject areas and transitions around this feature. The first subject and second transition themes are short, fast-changing, and subtly distinguished, with only T_2 and the first 2^{nd} subject theme providing striking contrast.

Example 2.4: String Quartet no. 2, third movement: rhythmic continuity across exposition themes

The musical score for String Quartet no. 2, third movement, illustrates rhythmic continuity across exposition themes. The score is divided into two systems. The first system contains measures 1-10, and the second system contains measures 11-20. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system is labeled with '1s: A' and '1B'. The second system is labeled with '1C', '1D', '1E', 'T1', 'T2 (Mv. 1 1s)', '2s: A', '2T: A (1s: B)', and 'A1'. The score also includes the word 'pizz.' (pizzicato) and 'cresc.' (crescendo).

The tonal characterisation of exposition themes is similarly subtle. The first subject area begins in the dominant (D major), with the G major tonic gradually affirmed in its later parts (see Ex. 2.4, **1S: A** through **D**). This foreshadows and pre-empts the second subject dominant tonality of D. The second subject in turn reinforces this connection through its synthesis of G and D major harmony in its opening (see Ex. 2.5: **2S: A**). The tonal contrast brought about by the second subject arises as much from its chromatic and tonally ambiguous harmony as it does from its key, but in this the subject is also linked with the transition harmony preceding it (see Ex. 2.5: **2S: T₂** and **A**). These three sections are thus substantially connected, with little in the way of strong opposition.

Example 2.5: String Quartet no. 2: tonal connections between 1st subject and 2nd subject, and between Transition and 2nd subject

The musical score for Example 2.5 is divided into three main sections: the first subject (1S), the second subject (2S), and the transition (T₂). The first subject (1S) is in D major, with the G major tonic gradually affirmed. The second subject (2S) is in D major, with the G major tonic gradually affirmed. The transition (T₂) is in D major, with the G major tonic gradually affirmed. The score includes annotations for '1S: A', '2S: A', 'T₂ (Mv. 1 1s)', and various harmonic labels like 'V (D major) + C', 'I (G major) harmony over V (D) pedal', and 'Tonic harmony established'.

1S: A
 V (D major) + C
 I (G major) harmony over V (D) pedal
 Tonic harmony established

2S: A
 G major: I^{M7} (I⁷) I^{M7} vi I^{M7} ii V⁶
 D major: I⁶ (IV⁷) IV^{M7} ii I⁶

T₂ (Mv. 1 1s)
 Chromatic harmony in 2nd subject and transition

Development and recapitulation sections are similarly related by a tonal scheme characterised by frequent modulations and fleeting resolutions. In the first return of the second subject area, Bridge begins in F major, modulating to the tonic for the section's next recapitulation statement (see Ex. 2.6). The moment of tonal resolution at this point is, however, interrupted by a C minor fragment of the opening movement 1st subject, followed by a return to the third movement 1st subject, which fails to resolve to a single key, modulating through various shades of B major, E_b major, C minor, C major, F minor, F_♯ major and B major, as well as much tonal ambiguity. It is only with the integration of first and second subject material that the music rests upon the tonic key, and even here

Conclusion

The String Quartet no. 2 deepens and extends Bridge's reworking of Sonata form away from dramatic, oppositional, and dynamic growth and towards the aesthetic of gradual, lyrical, and integrated musical growth, increasing the range of effects by which this is achieved. This is once again done within a context that retains some of the large-scale markers of Sonata form, particularly in first movement transition material and lyrical, self-contained second subjects. Bridge's counter-generic features are again subtler than these more conventional markers, requiring greater familiarity to be discerned, and thus achieve less prominence, even as they characterise a greater range of the musical resources. The effect of misdirection also found in the Sextet is thus present and heightened here, with the Quartet's full range of resources and overarching aesthetic gradually emerging, to an increasingly familiar listener, from underneath a deceptive initial impression of Sonata form generic conventionality.

Chapter III: genre, structure, and memory: old and new challenges to listeners in the Cello Sonata (1913-17)

Introduction

Its grip on the audience is such that on first hearing one is apt to resent the inevitable interruptions which arise from the necessity for preserving the shape of the work. It is only when the form is familiar that one realises the need for a punctuation the first impression of which is that it errs on the side of excess. As always is the case of works whose foremost quality is breadth, a great deal depends on the interpretation which, if not sympathetic and intelligent, might easily give the impression of loosely-knit fragments.¹

Writing about the Cello Sonata, Edwin Evans' comments above are perhaps the most detailed critical reflection on the topic of this thesis, the disproportionate appeal of Bridge's music to familiar listeners. Coming in the context of the most extended assessment of Bridge's works from his lifetime, it is not surprising that Evans should bring a special level of critical reflection to bear, but these comments are also a natural response to the music of the Cello Sonata. The second movement of the work features a heightened variety of themes, which often 'interrupt' each other, failing to achieve a harmonic or melodic sense of closure. This movement also concludes by returning to the music of the first movement, synthesising its main theme with its own music, further connecting to Evans' interpretation that the purpose of the Sonata's interruptions are to "[preserve] the shape of the work".

Evans' comments raise the possibility of a more extensive set of challenges to listeners and gradual appeals within the Cello Sonata, similar to the layered depths of gradual and integrated development, and persistent lyricism, found in the previous chapters' analyses of the *Sextet for Strings* and String Quartet no. 2. Although Evans does not mention Sonata form explicitly, the Cello Sonata's relationship to the form is likely to be of relevance to his comments, given both its title and the widespread conceptions of the form within British music reception, explored in chapter 1. The music in the Cello Sonata is perhaps yet more complex and wide-ranging than that of the previous two works, owing to a greater range in its harmonic resources, some of which stretch the boundaries of late-romantic tonality.² It also suggests from its musical text a division of composition date between the two movements, as noted by Paul Hindmarsh.³ The work is known to have been started

¹ E. Evans, 'Modern British Composers. I. Frank Bridge', *The Musical Times*, Vol. 60, No. 912, Feb. 1919, pp. 57.

² Seen later in this chapter and in F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015, and C. Burnell, *The anxiety of memory: Frank Bridge's late works and inter-war British Modernism*, unpublished PhD dissertation, Queen's University Belfast, 2009.

³ P. Hindmarsh, *Frank Bridge: A Thematic Catalogue*, Faber Music, 1983.

in 1913 and completed in 1917, and there are significant differences in style and occasionally technique between the two movements.

This chapter focuses its analysis on the second, concluding movement of the Sonata, assessing its place within the development of Bridge's subtly counter-generic and progressively appealing Sonata form. The relationship of this movement to the first is not overlooked, and forms an important part of the work's departures from conventional Sonata genre. Of particular significance to this chapter's findings are the fragmented and only subtly distinguished thematic structure of the second movement exposition, the replacing of much of the development with a short Central theme, the nature of the tonal contrasts differentiating larger formal sections, and the kaleidoscopic tonal structure, which achieves a very different effect to the tonal opposition of more conventional Sonatas. The Cello Sonata is seen to again develop the techniques and aesthetic found in the works discussed in the two preceding chapters, and also to direct these towards the incorporation of post-tonal resources, paving the way for the establishment of his later, substantially post-tonal, musical language.

Background

The context of Bridge's life and attitudes at the time of the Sonata suggests a personalisation of his musical language, as well as an increasing distance from, or even critique of, wider culture. The Cello Sonata was written between 1913 and 1917, a long period of composition, during which Bridge tackled a number of other works. This timescale was characteristic of Bridge's period of transition between late romantic and post-tonal styles, which contrasts with often shorter periods of composition for earlier works. Bridge scholar Fabian Huss identifies five other works from this period that show this type of compositional process: *Summer* (1914-15), *A Prayer* (1916-18), *The Christmas Rose* (1919-1929), the Piano Sonata (1921-24), and the String Quartet no. 3 (1925-27).⁴ The reasons for these slow periods of composition seems likely to have been partly a result of personal dissatisfaction, for Ethel Bridge quotes him in 1923 as discarding "nearly everything" he wrote.⁵

Other information about the Sonata suggests this context of personalisation and cultural distancing. Mark Amos charts a significant shift in Bridge's career activities from 1913 onwards in favour of conducting and composer-conductor "appearances", thus reducing the predominance of less prestigious publishing and performing work.⁶ The move away from writing conservative miniatures

⁴ See Huss, *op. cit.*, p.90.

⁵ Frank Bridge to Marjorie Fass, 29 May 1923; quoted in Huss, *op. cit.*, p.90.

⁶ See M. Amos, 'A Modernist in the Making?': *Frank Bridge and the Cultural Practice of Music in Britain, 1900-1941*, Unpublished PhD dissertation, University of Oxford, 2010, p.108.

towards the far more experimental short piano works of *Three Poems* (1913), *4 Characteristic Pieces* (1917), and *The Hour Glass* (1919-20), suggests a desire to establish compositional individuality even in his more modest works. Furthermore, there is some evidence that parts of the Cello Sonata second movement were inspired by personal reflections on World War I, suggestive of socio-political dissatisfaction.⁷ The context of Bridge's life and career surrounding the Cello Sonata, then, reinforces the impression of a compositional approach willing to go beyond listeners' expectations of its form, to achieve a fuller and more personal range of expression. The Cello Sonata is situated in a part of Bridge's career where he was willing to push his mixing of familiar forms with new aesthetic possibilities further than before.

Analysis

Exposition: development from forms and aesthetics of String Quartet no. 2 and String Sextet

First subject area

As with the relationship between the 2nd Quartet and the String Sextet, a large-scale connection between the Cello Sonata and the Quartet is in the tonal scheme of their closing movements. Otherwise dissimilar in tempo, gestures, and character, the two movements feature a similar level of modulation and tonal ambiguity in parts of their exposition and recapitulation, again undermining the more oppositional definition of Sonata-form themes and sections (see Ex. 3.1). This begins subtly and within the resources of tonal harmony; in the first subject, a lasting key-centre is constantly undermined, first through modulation, and then additionally through an extensive use of parallel harmonic movement and harmonic extensions. There are occasional moments of bitonality and tonal ambiguity, brought about by divergent development of Cello and Piano melodic and harmonic lines.

A second development in the Cello Sonata on the techniques discussed in the previous chapter is the thematic structure of its first subject, which is again similar to that of third movement of the Quartet, as well as the opening theme of the Sextet, in the proliferation of its smaller themes. Here this is taken further than in the previous two works; the themes comprising the first subject are no longer as short or subservient to the wider subject area, but receive a more substantial development and take on a more self-contained presence.

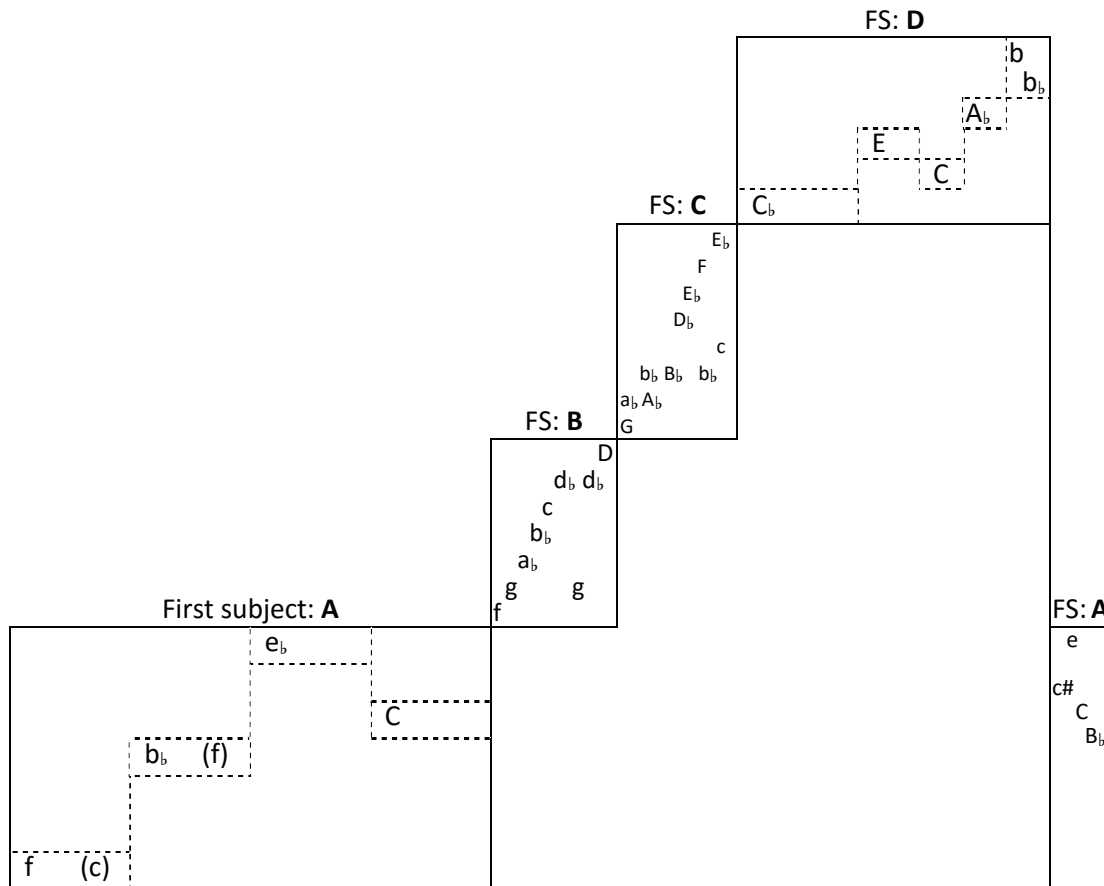
⁷ Bridge scholar Paul Hindmarsh quotes the following recollections of Antonia Butler: "I first played the sonata with a contemporary pianist of his called Ada May Thomas ... She told me that during the First World War, when he was writing the slow movement, he was in utter despair over the futility of war and the state of the world generally and would walk round Kensington in the early hours of the morning unable to get any rest or sleep – and that the idea of the slow movement really came into being during that time." See Hindmarsh, *op. cit.*, p.97.

As a result, the unity of the first subject area is both tonally and thematically weakened. Conversely, however, the contrasts between its smaller themes, and the many tonal areas modulated to, are often subtle, and easily overlooked. After an assured first theme, by far the most characteristic of a first subject, the entrances of successive themes are understated. Tonal contrasts are rendered less significant by the high level of modulation, parallelism, and harmonic extension outlined above, and a consistent dynamic and texture throughout much of the exposition further smooths the impact of thematic changes. The result is a lengthy opening subject that lacks both a strong overall identity and a clear differentiation of its individual themes.

A listener's capacity to grasp the identity and expressive power of the first subject is best secured through a good memory of all its resources, when the full variety of themes, contrasts, and relationships can be perceived; as well as with distance from the initial expectations of a united and striking first subject suggested by Sonata form.⁸ To use an analogy, the musical painting of the second movement exposition is akin to an exploration of dusk shadings, with delicate transitions to and from similar varieties of blue, green, and grey. Until the eyes are adjusted to the dusk light, the full picture will be imperceptible to an observer; a parallel process takes place as the listener becomes familiar with the structure and development of this music. The palette of the movement is eventually widened, away from its dusk-like shadings, by the entrance of the central theme, but this has to wait until the close of this substantial exposition, after the brief second subject continues the first subject area's exploration of understated, subtly differentiated shades of material.

⁸ The same can be said of the movement's recapitulation, of which a similar range of resources, and the effect of a symmetrical reversing of the exposition journey, also benefit from familiarity with the music.

Example 3.1: Cello Sonata, second movement, 1st subject area: tonal and thematic structure



f: minor key D: major key (c): More temporary key

Second subject

The second subject (which is a single theme, rather than the type of broader subject area provided by the first subject) arrives after the four-theme first subject discussed above, and consists of a short and fleeting interlude, further quieter and more subdued than the first subject. It is harmonically supported by an altered B \flat key, Mixolydian in its melody, but replacing I harmonic centrality with I^{7sus2+4}, a more ambiguous chord which, like the tonic of the Sextet second subject, contains more than one key-chord simultaneously: B \flat , A \flat , and even F $_m$.⁹ The greatest structural significance of the second subject to the movement is its harmonic stability, which, after the increasing modulations and harmonic complexity towards the end of the first subject, brings the movement closer to the

⁹ This chord also contains an F minor triad, connecting it to the first subject tonic, but such is the effect of the constant modulation and tonal ambiguity of the first subject that this connection is far less significant than it is in the Sextet.

aesthetic with which it began. It does this through harmony that comes near to providing a stable key, and, as noted by Burnell, possesses qualities suggestive of pastoral music.¹⁰

These distinguishing features ensure that the second subject models the type of lyrical moment more fully provided in the second subjects of more conventional Sonatas. However, in the wider development of the movement, the second subject carries a reduced weight and significance. It is dwarfed by both the preceding first subject and the following central theme – more of an interlude than an equivalent thematic area. It does little to prepare for the following central theme, and shares many dynamic and harmonic qualities with the first subject. Within the wider musical development, then, its main effect is to reinforce the general aesthetic of the first subject, continuing its subdued identity and understated contrast – an impression which is confirmed by its initial recapitulation in counterpoint with the latter's themes.¹¹ The second subject creates a token alternative space to the first, but ultimately proves to be subservient.

Central theme

The effect of the central theme following the second subject is jarring, and without an existing knowledge of the work the listener might hear it as the beginning of a new movement or a permanent change, so strong is its disconnect from the preceding music. As indicated earlier, this section provides a strong harmonic contrast, not only in key but also in chord-colours and modality, developing techniques found in the more complex parts of the String Quartet no. 2, *Summer*, and *Two Poems*.

The key of the central theme oscillates between different modalities on A (an immediate and unprepared change of tonal centre), with the theme starting with minor qualities and shifting to an emphatic A major, then returning to the opening modality, followed by further such changes. The opening modality (Ex. 3.2a) is highly chromatic and sharply articulated – affirming Hindmarsh's description of the central theme as "biting" – resolving onto A minor whilst retaining chromatic accompaniments. The subsequent following modulation to A major is more divided, between an emphatic major melody carried by the Cello, and the whole-tone and chromatic harmony which accompanies it.

¹⁰ Burnell, *op. cit.*, p.141.

¹¹ The final recapitulation statement of the 2nd subject has a similar impact to its first appearance – a fleeting lyrical interlude that follows a far more substantial first subject recapitulation, to which it provides a moderate relief.

Example 3.2a: Cello Sonata, second movement, central theme: opening A minor modality



Example 3.2b: Central theme: major + whole-tone + chromatic harmonic combinations

Largely whole-tone

The strong contrast between the Central theme and the rest of the form is a significant departure from the aesthetic of gradual, lyrical and integrated growth found in the Sextet and 2nd Quartet, and results in a very different reworking of Sonata form. This injects back into the form the type of drama and contrast avoided by the former two works, and in this respect provides a return to the fundamental Sonata aesthetic defined earlier. The entrance of the central theme marks perhaps the most tense part of the work, as the preceding material has been left without satisfactory closure, and the new material bears no clear relation to it. Given the pungent effectiveness of this part of the movement, why does Evans (as well as another reviewer) assert a problematic communication from it to its listeners?

A likely reason is the effect of the Central theme's structural placement. It is introduced at the point where developmental processes would be most likely to occur, following the end of the lyrical second subject. Developmental processes unify the themes of a work and exemplify the conflict between themes and tonal areas, providing unity in the midst of diversity and opposition, and anticipating the full resolution that occurs with the recapitulation. This balance between conflict, contrast, and unity is missing in Bridge's Central theme, and its material also lacks a substantial relation to other themes. It thus travels *too far* from the rest of the movement to suggest a dramatic conflict that will ultimately be resolved. Although an effective point of contrast, then, the central theme fails to set up an equivalent point of resolution in the recapitulation, making its impact shorter-lived than the contrasting elements in a traditional Sonata form.

The Central theme also should be understood in the context of the thematic proliferation that occurs from the opening of the second movement, being the fifth successive theme of the movement in about 5 minutes of music, and preceding the recapitulation of any theme.¹² This creates an impression of diffuseness that is perhaps in view in Evans' assertion of a "punctuation the first impression of which is that it errs on the side of excess". The lack of a conventional development section in the movement, which fragments, combines, and synthesises themes, means that complementarity and unity within the structure is more dependent on memory of the movement's various parts. In other words, the mind is forced to do what a development section normally provides: the close comparison of various themes with each other. Again, the two-fold appeal of the Cello Sonata to familiar listeners is seen, in its reliance upon a listener's memory, and upon their acceptance of its departure from the developmental procedures expected of Sonata form.

Development and Recapitulation

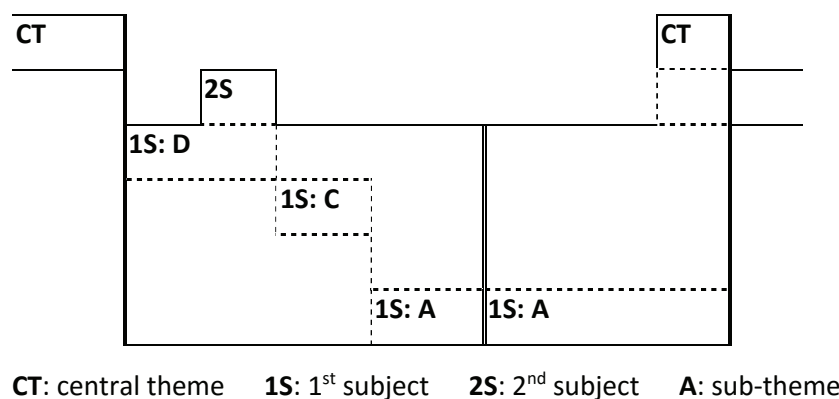
The central theme is followed by a cross between a development section and recapitulation, with the later themes of the exposition recapitulated but in two places combined and synthesised, and with certain themes more fragmented. As mentioned earlier, the shape of this recapitulation of themes is largely symmetrical. As a result of this synthesis, fragmentation, and symmetrical reversal of themes, the section takes on both the general function of Bridge's reversed recapitulations and some of the developmental processes that were missing from the preceding section. These processes notwithstanding, however, the difference between this section and the latter half of the exposition are subtle, and it is more reminiscent of recapitulation than development. Arriving after the strong contrast of the central theme, then, this section comes across as a return to the aesthetic and material of the opening.

The section therefore also repeats the device in both the Sextet and Quartet of gradual recapitulation, where the full return of opening material is foreshadowed by a partial or less significant return of material. After the temporary change wrought by the central theme, the form of the movement returns to one of gradual change. The striking contrast provided by the central theme is short-lived, and the exposition, development and recapitulation are united by a similar style: with only subtly distinguished themes and sectional entities, and consistent dynamics, textures, and mood. The central theme aside, the predominant aesthetic of the movement could be summed up by the phrase *plus ça change*: although the movement embodies frequent thematic changes, the

¹² That is, with the very slight exception of the 4-bar return of the first theme at the end of the first subject, which is in any case significantly different in harmony and texture.

more it does so the more it cements a style that suggests continuity, and the more listener familiarisation is required for the significance of these changes to be appreciated. The movement's relationship to Sonata conventions can be similarly described: although possessing significant references to the genre – in the opening theme, lyrical and self-contained second subject, drama and contrast of the central theme, and developmental processes in the first recapitulation – the development of each section undermines the expectations of the genre and establishes a fundamentally different aesthetic.

Example 3.3: Gradual return of material in the Cello Sonata, second movement, 1st and 2nd recapitulation sections



Coda

The Coda of the second movement occupies a curious place of being halfway between being part of the movement and being a very short third episode. Within the movement it 'officially' forms the ending of the second movement, and brings a second striking contrast to the form, similar to that of the Central theme. It provides a less extreme harmonic contrast, but in overall mood it is an equally remarkable and unpredictable change. The overall character of this change can be described as a shift from melancholia (which defines the majority of the second movement), to jubilation. The themes are clearly those of the first movement, but unlike their original statements, here they are in the major key, and escalate quickly towards a climax.

A notable feature of this section is the speed at which the coda takes place, both in its emergence from the preceding material, and in its development and climax. The second movement recapitulation finishes somewhat arbitrarily, without full tonal or thematic resolution. Aside from an understated fragment, there is no thematic integration between the Coda and this material. Furthermore, its duration is short (a mere 49 bars to the preceding 243 bars), and its material is

presented in constant development and escalation. Consequentially its role within the second movement is limited compared to that of the exposition, development and recapitulation, which establish more stable themes and a consistent mood.

Although the Coda links to the more substantial first movement material, its treatment of this material is also significantly different from its original setting, as is the resulting mood. Furthermore, as the first movement is far more distant in the listener's memory by this point, greater familiarity with the work is again required for the connection to be fully appreciated. Thus the overall effect of the Coda can be summed up as fleeting: its connections to the main second movement are limited, and its relationship with the first movement is of lesser significance to an unfamiliar listener.

In its engagement with Sonata conventions, the Coda follows the pattern of the rest of the second movement. It fulfils the broadest technical function of a Coda in providing an emphatic conclusion to the form to reinforce the closure brought about by the recapitulation. Yet, as with the previous sections' engagements with convention, the means by which the Coda fulfils its function subvert the expectations of the form. It bears no clear resemblance to the material and aesthetic of the second movement proper, and leaves its material unresolved. Its connection with the first movement, meanwhile, is understated owing to the significant differences in its treatment of its material. Moreover, in finishing the entire work, the Coda takes the place that would usually be occupied by a substantial third movement, and the Sonata finishes on a note of brevity that is unusual for not only Sonata form practice but also Bridge's music.

Conclusion

Bridge's development of the Sonata's second movement, and the relationship between it and the first, creates two major effects that appeal disproportionately to repeated listening, because of their treatment of Sonata form expectations and their reliance on a listener's memory. Unusually these effects occupy opposing extremes, the first being in a predominant use of subtle thematic distinctions, which heighten the aesthetic of gradual and consistent musical growth found in the previous two works; the second consisting of the jarring contrasts provided by the central theme and coda, which are not easily relatable to the other themes and the wider structure of the movement and work. These two extremes combine to require an awareness of Bridge's departures from the Sonata form expectations suggested at various points in the second movement, and a good memory of the work to identify its various thematic relationships and contrasts. Both of these require an approach to listening that is at least attentive, and ideally incorporates multiple hearings.

Bridge thus expands on his reworking of Sonata form genre found in the Sextet and Quartet no. 2, and the misdirection that results from its tension between suggestions of, and more substantial departures from, the genre. This expansion diverges into two distinct directions, exploring expressive areas that are in some ways opposites – the subtle shading of the exposition, and the extreme point of contrast in the central theme – which, ironically, generate similar effects upon the unfamiliar listener. These risk the appearance of both fragmentation and monotony to the unfamiliar listener for whom the structural relationships that convey “the full shape of the work” are still unclear.

These findings can account for both Evans’ more positive comments about the ‘interrupted unity’ of the Cello Sonata, and *The Times* review’s tension between recognising quality of craftsmanship and an underwhelming “insignificance” to its material. Evans’ analysis identifies the range within the Cello Sonata’s materials, such that its structure appears excessively interrupted, whereas *the Times* review can be seen as a response to the subtlety of thematic changes and contrasts, mistaking the subdued thematic invention within large stretches of music as a lack of content.¹³

Foreshadowing of additional effects upon listeners, developed in future works

This chapter’s exploration of the Cello Sonata’s dependence on a listener’s memory, and the involvement of this in the work’s appeal to attentive and repeated listening experiences, creates a broader challenge to listeners than the mere misdirection of expectations surrounding Sonata form. The heightened role of memory in perceiving the full effect of the second movement is significant with or without the music’s relationship with Sonata form, and also concerns the relationship between structure and musical surface. The above analysis shows that for a number of relationships and contrasts between Exposition, Recapitulation, and Coda, musical surface acts as a barrier to easy perception. The surface does little to reveal the range of thematic contrasts, relationships, and development, but when the overall musical structure is perceived, these qualities are revealed in good supply.

This relationship between fundamental structure and obscuring surface effects grows in the development of Bridge’s late, post-tonal musical language, and is particularly showcased in the *Rhapsody-Trio* and Piano Trio no. 2. This quality is more fully explored and receives independent study in chapter 5 of this thesis, which focuses on those later works. Its presence in the Cello Sonata shows the increasing range of resources with which Bridge’s music was creating layers of appeal for the returning listener, as his musical language developed. The three works explored in chapters I-III

¹³ *The Times*, 11/03/27, p.12B

show increasing tensions in Bridge's treatment of Sonata form, which eventually approached breaking point with his Piano Sonata, which unambiguously distanced itself from the form's tonal and thematic conventions.

Foreword to Chapters IV-V: new techniques, older genres, old effects: continuing challenges for listeners in Bridge's late period

Introduction

The composer-without-a-problem somehow and somewhere had run full-tilt into an enigmatic development. Superficially the change was extensive. Actually it was less radical than it seemed.

... Bridge's conversion to modernity was in effect a compromise, and was in no sense a final burning of boats. It involved changes in idiom, startling in an Englishman, but scarcely noticed in a mid-European.ⁱ

Herbert Howells' comments above come in the context of his obituary for Bridge, and thus come with a particular danger of hagiography. Other obituaries of Bridge have been noted for their glossing over more divisive aspects of his career; Mark Amos notes how "Bridge's obituary in *The Times* failed to acknowledge any of his later works".ⁱⁱ Howells' obituary is notable for the very fact that it features a substantial discussion of Bridge's shift in style following the Piano Sonata. The portrayal of Bridge's style as less than committed modernity might thus be attributed to a desire to glamorise Bridge's music and career for a comparatively conservative audience and culture. While this may be the case, it is also possible that Howells approached Bridge's music with the type of repeated and attentive listening approach seen to be important to the appreciation of his earlier chamber music, and that his comments here provide a way into understanding Bridge's later style, and its relationship to its original listeners.ⁱⁱⁱ

Howells' comments chime with the insights of later studies of Bridge's music. Analyses by Anthony Payne and Paul Hindmarsh identify strikingly similar formal structures and affective characteristics in Bridge's music, even whilst emphasising the distance travelled from his earlier, more conservative, style:

ⁱ H. Howells, 'Frank Bridge', *Music & Letters*, Vol. 22 No. 3, Jul. 1914, pp.213, 214

ⁱⁱ M. Amos, 'A Modernist in the Making?': *Frank Bridge and the Cultural Practice of Music in Britain, 1900-1941*, Unpublished PhD dissertation, University of Oxford, 2010, p.9.

ⁱⁱⁱ From 1924 (the beginning of Bridge's modernist period) to 1941, the main opportunities to get to know Bridge's works would have been through concerts, private performances, and published scores. Bridge did not take great advantage of emerging recording technology; although recordings were made of *The Sea*, *Oration*, *Two Poems* (II), *Sir Roger de Coverley*, and the *Phantasy String Quartet*. An ideal point in time close to Howells' obituary of Bridge were the years 1929-1937. In these a number of concerts and broadcasts took place, sometimes repeat performances of works that had been recently played. This provided particular opportunities for listeners to hear *Two Poems After Richard Jefferies*, *Enter Spring*, and the Piano Trio no. 2 multiple times. For more comprehensive information about concerts, broadcasts, and recordings from this time see Amos, *op. cit.*, pp.304-409; and K. Little, *Frank Bridge: A Bio-Bibliography*, New York: Greenwood Press.

Bridge's music was rarely more richly inclusive than in [the Violin Sonata], ... drawing at times on the old 'English' romanticism, reaching out also towards total chromaticism, and integrating all these elements perfectly to give an overall impression of stylistic purity.^{iv}

Bridge describes *Phantasm* as a Rhapsody, not because it is loose or rambling in form but because of its unconventional single-movement plan. It has more in common with the phantasies that Bridge had composed in his younger days, and with chamber pieces such as the Rhapsody Trio for two violins and viola of 1928, than with any work in the traditional concerto form.^v

More recently, different studies by Bridge scholars Granville Harrison, Paul Hopwood and Fabian Huss have also identified significant continuities between earlier and later styles, in parameters such as structure, harmony, and genre.^{vi} Harrison particularly strongly argues that to define Bridge's later music according to its modernity is to restrict and misrepresent it, obscuring a significant marriage with older tonal and modal resources. Howells' earlier diagnosis of Bridge's late style thus points to ways in which it continued to engage with older idioms, of significance to a variety of listeners. It also suggests that this engagement brought about a continued accessibility even within Bridge's unpopular post-tonal idiom.

There are other indications from Bridge's reception suggestive of an accessibility and even a broad appeal within these late works. Commenting on the Piano Sonata, *The Times* reviewer suggests a range of such ideas that "are apt to get lost in the welter of sound", singling out as exceptions "the restrained and reflective slow movement" and "the vigorous theme from which the finale is generated".^{vii} The *Manchester Guardian* review of the Piano Trio no. 2 similarly predicts a "perfectly satisfying" sound once the listener has "accepted" or "adjust[ed] his ear" to "a singularly arresting tonal scheme".^{viii} And Ernest Newman's reviews of *Enter Spring* suggest Bridge's idiosyncratic treatment of the pastoral genre, rather than inaccessibility, as its most problematic characteristic. Indeed, Newman suggests in a back-handed way that even the most "grotesque" aspects of Bridge's style were essentially accessible to familiar listeners:

No doubt many characteristics of his style, which seem if anything a little too faint to some of us, sounded strange and perhaps grotesque to an audience who hears a modern orchestral work once in three years ...^{ix}

^{iv} A. Payne, *Frank Bridge – Radical and Conservative*, London: Thames Publishing, rev. edition, 1999, p.23.

^v P. Hindmarsh, CD notes to *Bridge Orchestral Works: The Collector's Edition*, Chandos 10729, p.25. Accessed from <https://www.chandos.net/pdf/CHAN%2010729.pdf>.

^{vi} G. Harrison, *The Late Style of Frank Bridge*, unpublished PhD dissertation, Bangor University, 2003; P. Hopwood, *Frank Bridge and the English Pastoral Tradition*, unpublished PhD dissertation, University of Western Australia, 2007; F. Huss, *The Music of Frank Bridge*, Woodbridge: The Boydell Press, 2015.

^{vii} *The Times*, 16/10/25, p.12B.

^{viii} *The Manchester Guardian*, 03/04/30, p.3D.

^{ix} E. Newman, *The Times*, 29/10/27, p.10B.

Conversely, Newman's review of *Oration* was sympathetic and positive, yet warned it was "not the kind of work that we can expect to grasp in anything like its totality at a first hearing ... It is hardly likely that the work will ever be a popular 'hit'; but it is certainly a work that musicians would like to hear again."^x These reviews are very reminiscent of the reception of the String Sextet, String Quartet no. 2, and Cello Sonata, and similarly contrast positive qualities in Bridge's music with a more problematic presentation of them, citing obscuring surface features and unfamiliar stylistic characteristics. Such judgements suggest that the type of appeal to returning listeners, and resistance to those less familiar, discussed in chapters I to III, continued within Bridge's later, more controversial post-tonal works. Moreover, the observations of these reviews, and the nature of the works they critique, suggest that the effect of an accessible musical structure veiled behind a more problematic musical surface, identified in chapter III's analysis of the Cello Sonata, is a central issue of increased prominence. References to this dichotomy between structural and surface effects can be seen in the contrasting of notable ideas with a "welter of sound" in the *Times* review of the Piano Sonata, and in the *Manchester Guardian's* focusing of praise onto the Piano Trio no. 2's "tonal scheme".^{xi}

An additional challenge to listeners arising from Bridge's treatment of genre, however, can be seen from Ernest Newman's reviews of *Enter Spring*. One of Newman's central difficulties in affirming the work was its unusual treatment of "The pastoral measure", which "is far from producing that leisurely ruminating mood usually associated with it".^{xii} In a later review Newman went further, describing Bridge's conception of Spring as "repellent".^{xiii} It is clear that the techniques of the tone poem themselves were not necessarily repellent to Newman, as he described them as "if anything a little too faint to some of us". It was the specific use of these techniques to depict the pastoral genre – or perhaps more specifically the *English* pastoral genre, considering the impact of other English presentations of it during this period – that Newman found so problematic. It is possible that this issue also informed an earlier criticism of the *Two Poems*, which brought a similar but far more subdued harmonic idiom to bear upon the same genre:

It seems that this clever composer is acquiring idioms and a peculiar means of giving vent to his feelings that are not easy for ordinary folk to understand or enjoy. Of course this may be owing to the shortcomings of the ordinary folk.^{xiv}

^x E. Newman, *The Sunday Times*, 18/01/36; quoted in T. Bray, *Frank Bridge: A Life in Brief*, online e-book, p.87: http://trevor-bray-music-research.co.uk/Bridge%20LinB/ch7_87.html.

^{xi} *The Times*, 16/10/25, *op. cit.*; *The Manchester Guardian*, 03/04/30, *op. cit.*

^{xii} E. Newman, 29/10/27, *op. cit.*

^{xiii} E. Newman, *The Sunday Times*, 28/09/30, p.5

^{xiv} 'Queen's Hall Orchestra', *The Musical Times*, Vol. 58 No. 888, Feb. 1917, p.82.

The following chapters analyse instances of these two issues of genre and structure in Bridge's music, including a number of later works, and their possible effects on listeners' experiences. Chapter IV studies Bridge's developing treatment of English pastoralism in *Summer* (1914-15), *Two Poems (I)* (1915), and *Enter Spring* (1928). It is argued that this treatment attempts a similar broadening of the musical resources it incorporates into the genre, and reworking of the genre's fundamental aesthetic, to that found in the chamber works discussed in chapters I to III. It is further argued that, as with those works, *Two Poems* and *Enter Spring* take this approach too far to establish an easy appeal to unfamiliar listeners attuned to the genre's fundamental and normative qualities.

Chapter V discusses developments to the structure/surface dichotomy, and its effects on the listening experience, in two works following the Cello Sonata, the *Rhapsody-Trio* (1928) and Piano Trio no. 2 (1929), as well as outlining further seeds of this phenomenon in three earlier works, *Two Poems* (1915), the Cello Sonata (1913-17), and the Piano Sonata (1921-24). This is seen to grow into a dominant and essential part of Bridge's post-tonal style (as important to it as the post-tonal resources that have received greater exploration in scholarship), with Bridge's pursuit of simplicity and elegance of effect being of comparable importance to his ideological commitment to individuality and experimentation.

Chapter IV: Pastoralism, ideology, experimentation: generic incongruence in *Summer* (1915), *Two Poems* (1915), and *Enter Spring* (1927)

Introduction

It seems that this clever composer is acquiring idioms and a peculiar means of giving vent to his feelings that are not easy for ordinary folk to understand or enjoy. Of course this may be owing to the shortcomings of the ordinary folk.¹

So wrote the *Musical Times* reviewer in response to Frank Bridge's *2 Poems after Richard Jefferies* (1915). The sarcasm of the reviewer is evident, as is the appeal to popularity and simplicity of musical expression. One possibility suggested by the term "ordinary folk" (as opposed to 'ordinary man') is that the reviewer also refers to the work's engagement with a pastoral topic, made clear by its inscription, and interprets it through the lens of contemporaneous English treatments of the pastoral genre (henceforth English Pastoralism), as exemplified by select works by Butterworth, Vaughan Williams, Delius, and others.²

The warning of problems for "ordinary folk" can be understood not only in relation to general norms of musical technique, but also in relation to the English pastoral genre and programme of the work, which are of equal significance. The work's inscription with quotes by Richard Jefferies evoked comparisons with both the writer and the wider genre, as Jefferies was well-known for his writings on the English countryside, and his nature mysticism.^{3 4} English pastoralism was particularly prominent in the nation's interwar musical culture, a dominant area of musical reference for composers. This genre played a particularly influential role in musical nationalism during wartime and interwar Britain, boosted by the related English folksong revival (c.1899-1931), with which, "Having laid the groundwork before the war ... the composers of the English pastoral tradition were ready to inherit positions at the vanguard of English music".⁵ As such, English pastoralism is likely to have wielded a considerable influence on the English reception of these works from this period.

¹ 'Queen's Hall Orchestra', *The Musical Times*, Vol. 58 No. 888, Feb. 1917, p.82.

² For a more detailed discussion of the English pastoral genre and its representative works, see P. Hopwood, *Frank Bridge and the English Pastoral Tradition*, Unpublished PhD dissertation, University of Western Australia, 2007. This chapter is indebted to Hopwood's thesis-length exploration of Bridge's relationship to the English Pastoral Tradition, which is invaluable to the analyses advanced here. Also of importance are C. Burnell, *The anxiety of memory: Frank Bridge's late works and inter-war British Modernism*, unpublished PhD dissertation, Queen's University Belfast, 2009; and Huss, *op. cit.*

³ Hopwood, *op. cit.*, p.73.

⁴ For a discussion of nature mysticism see Hopwood, *op. cit.*, pp.57-60.

⁵ *Ibid*, p.200.

As seen in Bridge scholar Paul Hopwood's thesis, *Frank Bridge and the English Pastoral Tradition*, Bridge's engagement with this genre is itself extensive. Although it operates as one of many stylistic parameters, this tradition is often a significant facet of his works' expression. Hopwood's thesis identifies six works where pastoralism plays a particularly strong role: *Summer* (1914-15), *Two Poems* (1915), *Enter Spring* (1927), *There is a willow grows aslant a brook* (1927), the *Rhapsody-Trio* (1928), and *Oration* (1930).

As a significant facet of Bridge's developing musical language, the effects of his treatment of English pastoralism, on his reception and listeners, is ripe for exploration. This chapter explores the interaction between the genre's expectations and associations and Bridge's techniques and influences, outlining possible effects that arise out of this on period reviews and interwar listeners. It chooses as its subjects three of the works identified by Hopwood: *Summer* and *Two Poems* (1915), and *Enter Spring* (1927). Of particular significance to Bridge's reception is this chapter's finding that the latter two works extensively synthesise the genre with effects and techniques associated with foreign modernist composers and intensity of expression. In a reversal of the type of generic misdirection explored in chapters I to III, these associations distract from the skilful way Bridge works these effects and techniques into the genre, which with hindsight can be seen to present largely convincing and united new musical visions of the English pastoral. In these works, then, the presence of counter-generic associations acts to generically misdirect, providing potentially serious distractions for period listeners, away from the works' holistic aesthetics.⁶ This treatment is argued to have rendered the pastoral music of these works more appealing to those who approached them with a reduced reliance on the expectations and shortcuts to understanding provided by English pastoralism – an effect similar to Bridge's treatment of Sonata form, in its appeal to returning and attentive listeners.

English pastoralism: fundamental characteristics, associations, and representative works

The generic expectations of English pastoralism are best summed up as a collection of technical, programmatic, and ideological features, whose collective⁷ and conventional use signified works' participation in the genre. This includes features which precede the twentieth century English tradition, such as the Italian pastoral tradition, which Paul Hopwood outlines from Baroque period works and earlier Italian music.

⁶ Indications of this approach can be inferred from Ernest Newman's review of *Enter Spring*, and Bridge's prediction that "it won't be a Spring the *Times* knows about". E. Newman, 29/10/27, *op. cit.*

⁷ Collective but not necessarily exclusive.

The pastoral style derives, in part, from the practice of sixteenth and seventeenth-century Italian shepherds ... [who] performed on a shawm-like instrument ... characterized by a compound time signature, simple lilting melodies, harmonies in parallel 6^{ths} or 3^{rds} and a drone bass.⁸

... the time signature is often 12/8 or 6/8; the melodies are harmonized predominantly in 3rds and 6ths; long drone basses, or at least pedal points, on tonic and dominant are frequent; a distinction between concertino and ripieno groups of players is often drawn.⁹

In his thesis on Frank Bridge and the English Pastoral Tradition, Hopwood identifies these features as indicative of the following works' participation in the English genre: *The Forgotten Rite* (John Ireland, 1913), *Summer Valley* (Ernest John Moeran, 1925) *The Lark Ascending* (Ralph Vaughan Williams, 1914), and *On Hearing The First Cuckoo in Spring* (Frederick Delius, 1912). In contrast to the Italian tradition, Hopwood also traces the influence of German alpine melody upon both a number of classical works, and certain works from the English Pastoral Tradition, such as *A Pastoral Symphony* (Vaughan Williams, 1922), *Flos Campi* (Vaughan Williams, 1925), and *Brigg Fair* (Delius, 1908). This feature is presented as the origin of the more rhapsodical, metrically loose and cadenza-like melodies found so frequently in English and wider pastoral works, and to account for the lack of strong engagement in certain works with features of the Italian tradition.

These features, however, were conventionally coupled with the use of certain more national markers. Hopwood defines four major nationalist ingredients: English folksong, Elizabethan music, depiction of national landscapes, and nature-mysticism.^{10 11} Alongside these features was often a serene depiction of the pastoral programme.¹² The concept of a 'pastoral oasis' is a significant association of pastoral music, and given what Hopwood describes as a "absurdly bucolic landscape" of the Western Front, this may have created a generic connection between the pastoral oasis and British musical engagement with the First World War, a connection that can be seen in *A Pastoral Symphony*, which is significantly connected with the war.¹³ Bridge's understanding of the serenity expected of the English Pastoral genre (as well as populism and conservatism) is apparent in his somewhat sardonic comment that the audience for *Enter Spring* "expected either something like the Hallelujah Chorus or the Peer Gynt Suite!!",¹⁴ and that the work wouldn't portray "a Spring that the

⁸ Hopwood, *op. cit.*, p.16

⁹ G. Chew and O. Jander, 'Pastoral [pastorale]', *Grove Music Online*. Accessed on 30/01/2016 at <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40091>.

¹⁰ Nature mysticism refers to a high, romantic, or 'mystical' attitude towards nature, a notable figure being Richard Jefferies, who is quoted by Bridge's *Two Poems*.

¹¹ For a full discussion of these national markers see Hopwood, *op. cit.*, pp.30-60.

¹² See Hopwood, *op. cit.*, pp.43,101; and P. Hindmarsh, *Frank Bridge: A Thematic Catalogue*, London: Faber Music, 1983.

¹³ See Hopwood, *op. cit.*, and Burnell, *op. cit.*, for discussions of the role of pastoralism in musical responses to the First World War.

¹⁴ Bridge to Elizabeth Sprague Coolidge, 04/11/27; quoted in M. Amos, 'A Modernist in the Making?': *Frank Bridge and the Cultural Practice of Music in Britain, 1900-1941*, Unpublished PhD dissertation, University of Oxford, 2010, p.218.

‘Times’ knows about”¹⁵. Indeed, the work’s lack of serenity did adversely influence its reception, as can be seen in Ernest Newman’s reviews of the work. Similarly, Bridge’s awareness of (and disdain for) the popular use of folksong associated with the genre are also seen in comments about Moeran: “Certainly the fundamental Moeran is a nice sensitive musician, but I am more than ever right off PHOKE ZONG”.¹⁶ Yet, as seen earlier, Bridge’s music is far from devoid of any of these generic markers, or even a fairly explicit engagement with some of them at times. With certain works, particularly *Summer* and *Two Poems*, it is fairly clear that perceiving their connection with English Pastoralism is important for a full understanding of their musical expression.

English pastoralism is also defined by its relationship to musical nationalism and by certain negative associations. The genre is closely connected with nationalism – a number of native composers represented, or were associated with it – and references to national music often have the genre in view. Given this, it is easy to see how content perceived as incongruous with national musical identity, such as a high level of allusion to music associated with other nations, could be problematic for listeners’ reception of an English pastoral work. The same can be said in relation to the other associations described above – opposite effects to the genre’s serenity and promotion of national culture, and even the distortion of its more basic musical tropes, all have a heightened potential to be seen as incongruous with the genre.

English pastoralism can quickly be seen as a problematic area of generic engagement for Bridge. As indicated earlier, he was sceptical of the value of some of its associations, and reviews suggest that his treatment of the genre was by no means always conventional or easily accepted. As has been shown earlier in this thesis, his musical language was also expanding to incorporate techniques characteristic of modernists from outside Britain. His use of bitonality, extensive chromaticism, the whole-tone scale, and tonal ambiguity, draws on the techniques of Scriabin, Debussy, and others; strong allusions to such composers had the potential to intrude upon the idiom expected of English pastoralism and be perceived as foreign to the aesthetic of the genre.¹⁷

¹⁵ Bridge to Alan Bush, 16/09/30; quoted in Huss, *op. cit.*, p.169.

¹⁶ Bridge to Benjamin Britten, 09/08/34; quoted in T. Bray, *op. cit.*, p.64. Accessed on 30/01/2016 at http://trevor-bray-music-research.co.uk/Bridge%20inB/ch6_64.html.

¹⁷ An example of the way such intrusions on English pastoralism might have been seen can be observed in Whittall’s account of Vaughan Williams’ opposition to “late romanticism as an escapist, decadent phenomenon”. Although Vaughan Williams cannot be said to be antagonistic of Debussyian impressionism, it is easy to see how the harmony of Debussy and Scriabin could be seen by others as escapist, excessive, and decadent, particularly when applied to the comparative simplicity of the English pastoral. See A. Whittall, ‘British Music in the Modern World’, in S. Banfield (ed.), *The Blackwell History of Music in Britain: Vol. 6, The Twentieth Century*, Oxford: Wiley-Blackwell, 1995, p.14.

Relationship of English Pastoralism to other music and genres

This is not to suggest that all innovations to English pastoralism were controversial. Indeed, it is unlikely that many composers were unaware of the genre's growth out of an older international pastoralism. Furthermore, as with any genre, many alterations, additions, subtractions, shifts in emphasis, and other changes were common, if not expected, of a composer's treatment. However, what is likely to have been more problematic are adaptations of the genre in ways which undermined its popular associations, such as folk music, nationalism, nostalgia, and serenity. Furthermore, certain directions among foreign modernists from this time – including Debussy, Scriabin, Stravinsky, and Schoenberg – encountered critical scepticism in England, and can be seen as particularly incongruous with this genre. Bridge scholar Ciara Burnell describes how suspicion of the foreign, modern, and decadent became entangled and grew into a prominent phenomenon in the reception of early 20th-century British music. Modern music that focused on colourful, complex, and static harmony and orchestration, was particularly vulnerable to this phenomenon, and viewed as “un-English”.¹⁸ English national music, a dominant part of which was pastoralism, was thus viewed as an ideal alternative. This is in ironic contrast to the eclectic, more wide-ranging and open-minded tastes of practitioners such as Vaughan Williams and Delius.

Summer (1914-15): Background and Analysis

Bridge began composing *Summer* around the time of the outbreak of World War I, in July 1914, orchestrating it in 1915. In 1923 he connected the work to some pictorial, emotional, and philosophical principles in a letter to Marjorie Fass, in which key markers of pastoralism can be seen, such as the idealisation of the British countryside, a preference for it over developed cities, nostalgia for the past, and a relaxed and slower perspective on life. According to Payne, certain features also relate the work to the music of Delius, and it showcases clear pastoral tropes and the serene mood characteristic of English pastoral music.

This piece ‘Summer’ ... has a peace in it which I wish I could find and rest in at the moment ... It has nothing to do with twenty-storey buildings or the concrete roads which run throughout the country. Only to the lover of the footpath which winds through the woods and over brooks with the aid of old-fashioned foot-bridges, or with stepping stones, can this piece arouse a sympathetic understanding. In fact, only if there is such a thing as rest in the soul of a listener and if the sweetness of a summer day away in the heart of the country will my piece ‘Summer’ make any impression whatsoever.¹⁹

¹⁸ See Burnell, *op. cit.*, pp.99, 100-101.

¹⁹ Bridge to Marjorie Fass, 17/10/1923, written from the USA; quoted in Huss, *op. cit.*, p.100.

The harmonic language now sounds quite definitely early 20th-century rather than late 19th: Bridge has ... apparently benefitted from contact with his more harmonically minded English contemporaries—Delius, possibly, and Ireland ...²⁰

The pastoral musical combinations described earlier can be seen clearly in *Summer*. Particularly explicit are the languid Cor Anglais melody, compound meter, 3rd and 6th drones, and long pedals. Harmony is also often slow-changing and centres on major keys in the Mixolydian mode, creating a sense of rest and serenity and connecting the music modally to other English pastoral works. Other than in its Mixolydian modality, *Summer* does not suggest an engagement with English folksong (not altogether surprising, given Bridge's sentiments, quoted above), but its absence would not have prevented the work from suggesting its participation in the English pastoral genre, as its significant collection of these generic markers would be sufficient to remind listeners of it.

*Example 4.1: Pastoral combinations and recurring sonorities in Summer. See Paul Hopwood's thesis for a more detailed discussion of the work's engagement with English Pastoralism.*²¹

The image displays a musical score for the piece 'Summer' by Frank Bridge. The score is written for Violins I & II, Violas, Cellos, and Cor Anglais. The top system shows the Violins I & II, Violas, and Cellos. The bottom system shows the Cor Anglais. The score includes annotations for 'IM/m7-5 - IIM' and '9th chord with various extensions'. A legend at the bottom identifies 'Pastoral conventions' (green) and 'Recurring sonorities' (blue).

Summer thus clearly suggests English pastoralism as a paradigm by which it can be understood and appreciated. Certain features suggest that its aesthetic vision is not exclusively defined by this genre, however, and in one significant respect the work extends into 'idioms and feelings' that could, like the review of the 2 *Poems* quoted above, be considered to be subtly incongruous. The incorporation of this material is subtle, and the work itself did not encounter significant negative criticism.

²⁰ A. Payne, 'Frank Bridge: the Early Years, *Tempo*, No. 106, Sep. 1973, p.23.

²¹ Hopwood, *op. cit.*, p.132-171.

However, the seeds of the *Poems'* distortion of the genre, discussed below, can also be seen in this work.

Summer's incongruous features concern its prominent structural use of extended sonority. This connects to aspects of the music of Debussy and, more radically, Scriabin, which express particular harmonic intensity, through their dwelling on relatively static, recurring harmonic and orchestral colours.²² Both composers were known for a pre-occupation with sonority and colour, with the latter composer taking the structural possibilities further. These techniques were also comparatively modern, appearing in late 19th and early-20th century music, giving them the combined aura of the foreign, modern, and decadent that was so problematic in British musical culture at the time.

Summer's techniques are reminiscent of both composers, whilst striking a tone that is predictably individual to Bridge. The various themes and sections are characterised by much local orchestral and harmonic colour, and parts of the large-scale structural development are defined by recurring sonorities. The first instance of this is the oscillating I(/i)⁷⁻⁵ – II(/ii) chords from the opening idea (see Ex. 4.2, A₁). Other than the effects of transposition and pedal-note, and punctuation by a secondary idea (A₂), this sonority is static, unifying the opening. Its restatement after the main theme (B) undergoes greater tonal and thematic development, but remains broadly characterised by these chord-colours.

²² To see period associations between Debussy and this use of sonority see Sabaneev and Pring, who praise Debussy's "quite unexampled sense of the colour of tone; creating perfectly new pianoforte sonorities and unprecedented orchestral effects",^[a] Calvocoressi, who refers to "manifold colour-effects that distinguish [Debussy's] style",^[b] and Newman, who censures "cheap and clumsy exploitations of a few harmonic oddities. ... The novel resonances fascinate him for their own sake".^[c] Similarly, Scriabin's use of sonority and colour is summed up in some detail by Antcliffe:

"[Scriabin] had to invent new methods ... The Sixth Sonata he based on a chord starting on G followed by D flat, F, B, E and A flat, and the Seventh Sonata on a transposition of the same chord. ... In Prometheus he took from the eighth to the fourteenth harmonics, omitting the thirteenth ... starting on D followed upwards by F sharp, B flat, E, A and C."^[d]

[a] L. Sabaneev and S. W. Pring, 'Claude Debussy', *Music & Letters*, Vol. 10 No. 1, Jan. 1929, pp.1-34.

[b] M. D. Calvocoressi, 'Claude Debussy', *The Musical Times*, Vol. 49 No. 780, Feb. 1908, pp.81-82.

[c] E. Newman, 'The Development of Debussy', *The Musical Times*, Vol. 59 No. 903, May 1918, pp.199-203.

[d] H. Antcliffe, 'The Significance of Scriabin' *The Musical Quarterly*, Vol. 10 No. 3, Jul. 1924, p.341.

Example 4.2: Sonority reduction of Summer, exposition

System 1: A1, A2, B1

System 2: A1, B1

System 3: A1, B1

Harmonic labels: $Bbm7_c$, $Dbm7_b$, Fm^{7-5} , $Bbm7-3$, $-C^{+4}$, $-Ebm7-2$, $-Gbm7$, $-Ab^6$, F^{+2} , $Bbm7$, $-Bb$, $-C^{+4}$, $F^{9(+13)}$, A^{7+6} , Ebm^{6+9} , C^{9b5+4} , $F^{9(+13)}$, $Bbm7^{+13}$, C^{9+4} .

System 1: A1, A2, B1

System 2: A1, B1

System 3: A1, B1

Harmonic labels: $Bbm7_c$, $Dbm7_b$, Fm^{7-5} , $Bbm7-3$, $-C^{+4}$, $-Ebm7-2$, $-Gbm7$, $-Ab^6$, F^{+2} , $Bbm7$, $-Bb$, $-C^{+4}$, $F^{9(+13)}$, A^{7+6} , Ebm^{6+9} , C^{9b5+4} , $F^{9(+13)}$, $Bbm7^{+13}$, C^{9+4} .

For the second thematic area, the F major key modulates modally to accommodate another recurring sonority, a dominant seventh that is usually extended to the ninth, along with various other extensions. This is less static than its predecessor, but colours the section through its recurrence at beginning, end, and certain moments in between, functioning as a quasi-tonic in the midst of a number of modulations in harmony and colour. The whole section is highly coloured by these dominant harmonies, which results in a persistent and unresolved harmonic tension.

Ex. 4.3 shows how *Summer's* techniques of recurring sonorities and harmonic intensity are not only placed alongside the work's pastoral features, but are synthesised with them. In the entrance of the second recurring colour-chord, Mixolydian harmony enters, which in more normal use signifies the harmonic language of folksong. Here, however, the mode appears as an integral part of the structural 9th harmony, and does not influence the melody as strongly. The harmony also enters and leaves this modality according to the development of the sonority, making the modality a less important point of harmonic organisation. Implications of folksong are thus transitory and subservient to harmonic intensity and modernity.

This form of colouristic structure was not altogether new in Bridge's works, and possesses similarities with the second subject of his String Sextet (1906-12) (discussed in the first chapter of this thesis, pp.22-24). However, here it dominates both main themes and much of the exposition and recapitulation, a far larger part of the structure. This, combined with *Summer's* vivid orchestration, ensures that harmonic and orchestral intensity, and the resulting allusions to foreign composers, are substantial within the work, of similar prominence to the markers of English pastoralism.

2 poems after Richard Jefferies (1915): Background and Analysis

The harmonic radicalism of the first of Bridge's *2 Poems after Richard Jefferies* is only a step further from these resources in *Summer*, and the work closely followed the composition of the latter. However, in contrast to the former work, the *Poems* were less well received. Bridge's structural use of extended chords in the first *Poem*, and the prominent harmonic intensity this creates, are less limited than the resources of *Summer*, radically redefining the work's tonal structure. It also features a remarkable economy of material, with a high level of repetition. These features may have been in view in the *Musical Times's* accusations of unsuitability to the tastes of "ordinary folk" and its characterisation of a "peculiar means of giving vent to his feelings". In other respects the work is fairly conventional, utilising a simple ternary structure with a modal central section, and largely simple gestures and textures.

It is in the opening and closing sections that the work's tonal radicalism, extended sonorities, and harmonic intensity are established (see Ex. 4.4a). For the first time in a major work Bridge largely replaces the role of tonal centre with recurring sonority, rather than complementing the two as in *Summer*. Similarly to Scriabin's use of a 6-note set combining major triad with upper harmonics as his tonic, Bridge creates a similar 6-note chord, $M^{9\sharp 11}$.³⁷ However, the tonic note that is eventually revealed ($B\flat$) features little affirmation during the work. Instead, the repetition of this sonority, in a number of exact transpositions, serves along with the primary motive as a structural centre to the 'A' sections.

This stripping away of tonal definition, and use of sonority and motives as alternative sources of unity, has the effect of narrowing the focus of the music as a whole, and most of the A section is taken up with the exploration of a limited amount of related harmony and melody. As with the resources in *Summer*, this creates a relatively static, unresolved, and complex harmonic definition. This aesthetic again connects more to the music of Scriabin and Debussy than it does to normative English pastoral and national music. Whilst the work's aesthetic extends well beyond English pastoralism, the features of the genre that are present are nonetheless prominent, albeit treated in an unorthodox manner. Aside from the lack of tonal and modal definition in the outer sections, in other respects the music references convention to a substantial degree, using gentle compound meter, melodies comprised of prominent and single woodwinds, parallel thirds and sixths, and a consistently quiet dynamic (see Ex. 4.4a).

³⁷ This is, in fact, the same harmonic set as Scriabin's *mystic chord*, although in a different arrangement.

Example 4.4a: 2 Poems (I): Unifying sonority and motive



Example 4.4b: 2 Poems (I), A and B sections: pastoral conventions

■ Pastoral conventions

In many ways the central section seems to provide a relief to the techniques and aesthetic of the A sections, and the markers of the genre here are present but not radically reworked. Hopwood goes as far as to suggest that for the first time, the work models a singer and folksong.³⁸ There are significant Dorian flavours to the main theme, which also implies E major but opens and closes with F#m⁷ chords. Longer themes are used, and feature call and response between different instrument groupings, giving the section a conversational quality quite distinct to the germinal motives that

³⁸ "The oboe melody that opens the work and also features prominently in the B section is an example of the quasi-modal gapped melody so characteristic of the folksong style". Hopwood, *op. cit.*, p.192.

make up the A sections. Payne also finds the central section to be reminiscent of Butterworth, one of the English pastoral genre's definitive composers.³⁹

Yet for all this the central section is significantly connected to the A sections in one of its fundamental properties. Its harmony is marked by a persistent failure to resolve emphatically onto an E major tonic, reflecting Bridge's clear lack of interest in simple tonal definition in the A sections. The primary phrase of the main theme, **A**, veers between E and F# centricity, avoiding sustained rest on either tonic, and other phrases receive similar tonal structures (see Ex. 4.5). Phrase **B** shifts between C# minor and F# minor, and phrase **C** between F# minor, D major, B major and E major without suggesting a single overall tonal centre. Later in the section, the most explicit confirmation of E major (phrase **D**) is short-lived, modulating to E minor, A major, and A minor. Bridge uses tonal harmony in a subtly ambivalent way even in this most conventional part of the work, questioning the value of the rest and resolution that it has the potential to impart.

Example 4.5: Two Poems (I), B section, phrase 1: ambiguity between E major and F# Dorian

Two tonal centres suggest themselves as primary structural harmony: E major, which is strongest in the middle of the phrase, and F# Dorian, which begins and ends the phrase.

ii - I⁶ - ii - IV^{#7} - ii^{#6 / 7} - I^{#7 / 6} - IV^{+2 / #7} - ii⁷
i - v⁷ - i - III^{#7} - i^{#6 / 7} - VII^{#7 / 6} - III^{+2 / #7} - i⁷

Thus the whole of the first *Poem* leans strongly towards affirming a pastoral vision that extends far beyond the normative borders of the English genre. An aesthetic and techniques particularly reminiscent of Scriabin are blended with features suggestive of the genre, bringing the work into the type of counter-generic territory described in the introduction to this chapter, and in chapters I to III. In this case appreciation of Bridge's presentation of the genre by period listeners depended on their acceptance of associations with the music of Scriabin and Debussy, and a harmonic intensity that undermines the serenity of the genre. For listeners who reacted against such qualities, they may have proved incongruous and unwelcome, working against the holistic strength and unity of his musical vision in this work, and creating a barrier to immediate understanding and appreciation.

³⁹ "In the middle section we return to a more conventional pastoral manner, the property initially, perhaps, of Butterworth, but the idiom is beautifully handled and assimilated, taking on in context a fresh significance." Payne, *op. cit.*, p.41.

1915-1927: changes to Bridge's musical language between *2 Poems* and *Enter Spring* (1927)

Between the writing of *Two Poems* and *Enter Spring* there were significant shifts in Bridge's thinking concerning musical nationalism. In 1923 Bridge gave an interview with *Musical America*, where he claimed that:

You really cannot speak of nationality in music, since art is world-wide. If there is to be any expression of national spirit, it must be the expression of the composer's own thoughts and feelings, and must come from the promptings of his own inspiration; he cannot seek it, and any effort on his part to aim at it as a national expression must end in failure.⁴⁰

This statement is strong enough to suggest an unqualified disregard for the concerns of musical nationalism – and by extension the English pastoral style – when they came into conflict with his personal creative inclinations. Other statements from around this time suggest an increasingly impatient attitude towards the genre, or at least some of its constituent parts. These have already been outlined above: Bridge's lambasting of "PHOKE ZONG" in the music of Moeran, and his cynical attitude towards the expectations of the festival audience of *Enter Spring*. The latter is noteworthy as one of the most explicit examples of Bridge's disregard for the expectations and prejudices given to listeners by a genre, confirming the importance of genre to understanding the relationship between his music and its hearers.

There are certain other suggestions, however, that Bridge's treatment of the concerns of English pastoralism and musical nationalism may not have been as uncompromising as the above comments indicate. The incorporation of pastoral generic markers in *Summer* and *Two Poems* appear deliberate – however idiosyncratic their treatment in places. Moreover, the ideological commitment implied by Bridge's comments in *Musical America* is at odds with the engagement with English national feeling seen in other works from the same period, such as *For God and King and Right* (1916), the unfinished *To You in France* (1917), and, significantly, the larger-scale *Blow out, you bugles* (1918).

Bridge's attitudes towards these issues appear to vary. A central issue may be the more practical matter of financial support: few works following the onset of his patronage (1923-, from Elizabeth Sprague Coolidge) are explicitly nationalist. As noted by Hopwood, few works substantially incorporate English pastoralism between the *Two Poems* and *There is a Willow Grows Aslant a Brook* and *Enter Spring* (composed around the same time) other than the opera *A Christmas Rose*, which

⁴⁰ P. J. Nolan, 'American Methods Will Create Ideal Audiences', *Musical America*, Nov. 1923, p.3.

was not completed until 1929.⁴¹ Patronage enabled Bridge to compose more independently from the tastes of audiences, and his more frequent musical nationalism in works preceding this suggests that popular taste may have been a stronger influence than personal inclinations. Patronage, however, was not a cast-iron guard against engagement with popular tastes and genres – the festival commission that led to *Enter Spring* provided a prestigious opportunity, and it is not surprising that Bridge found himself inclined to engage with the English Pastoral genre again.

By the time of this work, Bridge's musical language had changed substantially. The replacement and demotion of tonal organisation seen in parts of *Two Poems* had developed into a style dominated by fuller and more complex post-tonal resources, where polychords, larger harmonic sets, gesture, and motivic development often overshadow traditional tonality as organising forces. Bridge had developed a more wide-ranging and eclectic style, which "fuse[d] then current modernities from Ravel to Scriabin to Bartók, Schoenberg and Berg", giving him a wider range of resources to draw from.^{42 43}

These developments to Bridge's musical philosophy and style increased the compositional possibilities available to him at the time of *Enter Spring*. The following analysis will assess the directions and resources he chose, their possible effects on the experiences of listeners attuned to the English pastoral genre, and their relationship to the problematic and gradually appealing idiom of *Two Poems*.

Analysis

One of the fascinating qualities of *Enter Spring* is the diversity of stylistic resources it attempts to combine within the confines of the same work. This is a major point of discussion in Hopwood's thesis, where the contrast between the conventional central pastoral and the 'A' sections is interpreted as tension between Bridge's desire to meet the expectations of festival audiences, and to also include more radical techniques:

Understandably, given the conservative pull of the festival movement and the expectations of its audience, Bridge made the significant conciliatory gesture of engaging with typically pastoral subject-matter, and stating so in the work's title.

... While divergence of critical opinion is nothing new, in the case of *Enter Spring* the inconsistent critical response may reflect some inconsistency within the work itself. For while strenuous and shrill

⁴¹ Hopwood, *op. cit.*.

⁴² W. Mellers, 'Bridge in print', *The Musical Times*, vol.132 no.1775, 1991, p.708

⁴³ The flexibility of Bridge's style at this time must not be underestimated; in spite of a generally consistent post-tonal idiom, a contrasting lighter and tonal idiom can be found in the *Vignettes de Marseille* (1925), which connects more to his earlier works.

music is to be found in *Enter Spring*, it is more or less confined to the two A sections, bars 1 to 262 and 317 to 419.⁴⁴

Correspondence and musical text also reveal intriguingly varied motives behind Bridge's compositional choices in this work. In later years Bridge viewed it as "cheap" and "vulgar", suggesting a degree of compromise with popular expectations in his compositional approach, and Hopwood proposes that this makes sense of the occasionally jarring changes in the work's idiom.⁴⁵ Nonetheless around the time of the work's premiere he was more upbeat, holding that it was written on his own, subversive, terms.⁴⁶ These conflicting estimations suggest that Bridge's compositional choices in *Enter Spring* may be a mixture of parody and popular appeal. Alongside this, a tight and comprehensive variation form is present in much of the work (see the tightly controlled motivic variation in the 'A' sections), suggesting that the goal of formal sophistication frequently present in Bridge's music was a significant influence on *Enter Spring*. The work is thus an eclectic mixture of formalism, pastoralism, populism, and irony, but none of these define the entire work, explaining its occasionally unusual structural choices.

As explored in the introduction, a particular criticism levelled by Ernest Newman at *Enter Spring* concerned its treatment of pastoralism. Hopwood notes that the opening variation sections of the work, rather than the more explicitly pastoral centre and coda, were likely in view here: "It appears that Bridge consigned the majority of his 'difficult' music to the A sections, and provided – perhaps as a generic sweetener – a conventional pastoral and march as well".⁴⁷ In these sections the demands of the variation form, volatile dynamics, and fast-changing and complex harmony are far more apparent than the generic markers of English pastoralism outlined earlier. In contrast, the central theme and coda connect clearly to the genre, with theme and accompaniment texture; oscillating, triadic and open position chords underneath; a lilting, processional 12/8 melody, often in the Mixolydian mode; ornamentation clearly representative of birdsong; and long bass pedals.

It is also in the opening variation sections that the problematic associations of the foreign, modern, and decadent is most apparent. This is more forcible than in the two earlier works, and has connotations of different influences, closer to neo-romantic Stravinsky and middle-period Schoenberg – distinct associations, not usually heard with each other, let alone with English pastoralism. These connotations are again present due to the use of sonority, as well as the dense,

⁴⁴ Hopwood, *op. cit.*, pp.206, 208.

⁴⁵ See Hopwood, *op. cit.*, p.198.

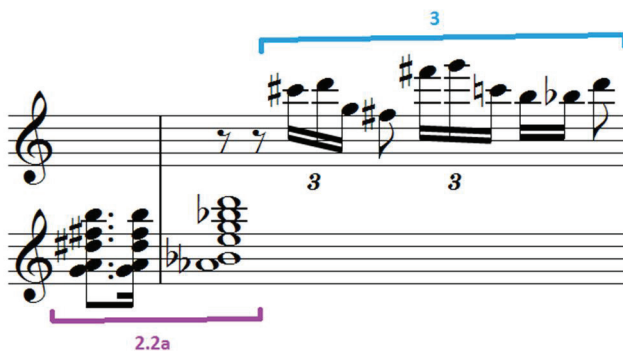
⁴⁶ "My work at Norwich created almost a sensation – such fun for me – a kind of surprise bomb for the audience who expected either something like the Hallelujah Chorus or the Peer Gynt Suite!!" Bridge to Coolidge, 4/11/27; in Amos, *op. cit.*, p.218.

⁴⁷ See Hopwood, *op. cit.*, p.208.

harmonically independent, motivic development. Motivic processes often use a differing harmonic language to the sonorities alongside them, simultaneously drawing attention to both planes. This is most immediately seen in the frequent presence of modal motives alongside more complex and fast-changing polychords. This melodic-harmonic dichotomy is reminiscent of Stravinsky's approach in *The Rite of Spring* (1913) (whilst retaining a strong sense of Bridge's own style). In contrast, the developing motivic variation has parallels with Schoenberg's structural development in middle-period works such as the String Quartet no. 2 (1908).

These two resources dominate much of the A sections – the variation form generating a constant and energetic stream of new material, and the bombastic polychords forcibly punctuating much of this material. The potential difficulties it created for period listeners do not merely consist of the associations with Schoenberg and Stravinsky outlined above, but also an intensity of expression that exceeds that of the *Two Poems*. This can be seen in the *Musical Times* reviewer's description of exhaustion in the face of "a certain breathlessness involved in the constant dependence on fragmentary themes and incessant changes".⁴⁸ The A sections thus reflect and heighten the ways in which parts of *Two Poems* distracted from its engagement with the English pastoral by a more prominent use of additional material, unusual and potentially incongruous to the expectations of the work's early listeners.

Example 4.6: Enter Spring, motives 2.2a and 3: melodic and harmonic independence



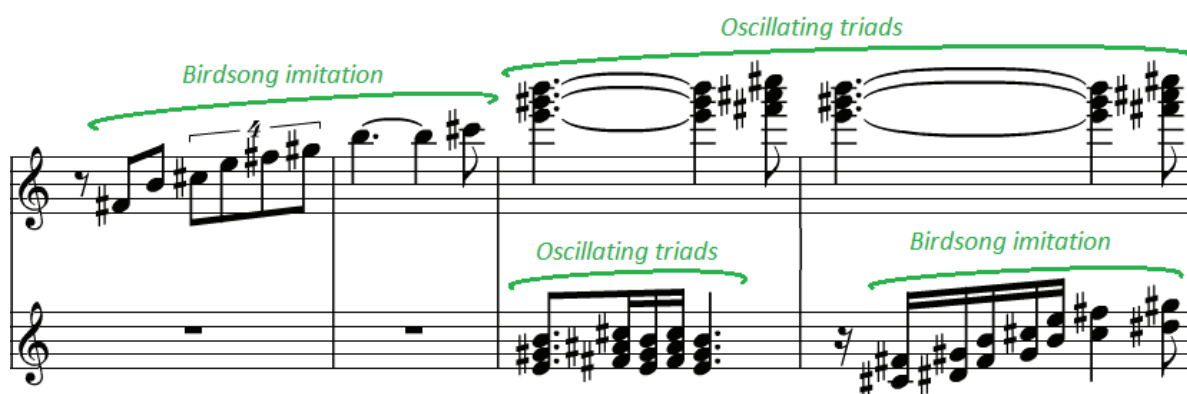
The engagement of the A sections with English pastoralism is, in fact, more extensive than it might seem. The exposition contains a significant pastoral interlude, which precedes the central theme and is more understated, evolving out of the variation form, and lacking the regular and metrical phrases of the later central theme. This theme also features melody and accompaniment texture; occasional oscillating triads; harmonic pedals; clear modal inflections; and birdsong ornamentation (see Ex. 4.7). However, it is also rhythmically irregular and faster-changing than the central pastoral, and

⁴⁸ H. Thompson, 'The Norwich Festival', *The Musical Times*, Vol. 68 No. 1018, Dec. 1927, p.1125.

does not develop to a position of lasting prominence, being more quickly subsumed by the variation material and aesthetic. As a pastoral interlude it is overshadowed by the opposite extremes of the central theme and the variations sections, but nonetheless forms a significant and easily overlooked part of the work's idiomatic range.

A useful analogy of the place of the pastoral interlude within *Enter Spring* might be to compare different types of song: whereas the central theme bears more resemblance to a representation of human folksong, the pastoral interlude is closer to a representation of a more natural music of nature. To alter the analogy, borrowing a concept employed in Hopwood's analysis of *Two Poems (I)*, the central theme presents something closer to a "musical subjectivity inviting participation in a folksong", whilst the pastoral interlude's vision is of a listening subject that more "observes rather than participates in the unfolding musical form".⁴⁹ Ultimately, of course, both themes are a human commentary on nature rather than a direct representation, but this distinction between the two types of music is nonetheless significant.

Example 4.7: markers of English pastoralism in the A section interlude of Enter Spring



Conclusions

In contrast to the balance and complementarity of differing resources found in *Summer* and *Two Poems*, Bridge opts in *Enter Spring* to travel towards a more separate treatment of different techniques and aesthetics. The relationship between central theme and the A sections is more extreme than that found in either of the previous works, significantly different in their development of motives, gestures, texture, and harmonic language, a feature noted by more than one analysis of the work.⁵⁰ Whether or not this was influenced by a desire to seat an appeal to the festival audience within an otherwise more challenging work, it seems that this approach proved problematic for the work's reviewers. Ernest Newman's assessment and a *Times* review of a later performance both

⁴⁹ Hopwood, *op. cit.*, p.193.

⁵⁰ See Hopwood, 2007, *op cit.*; Burnell, 2009.

criticise the conspicuousness of dissonant and modernist material, the former drawing attention to its incongruity with the work's pastoral topic. Conversely, an earlier *Times* review censured its "recollections of the manners of yesterday", likely with the tamer interlude and coda predominantly in view.⁵¹ The *Manchester Guardian* reviewer, meanwhile, declined to lay criticism at any specific idiom in the work, but instead argued that the work was overlong and unstriking, joined by a *Daily News* critic with similar observations.⁵² These latter reviews thus join with the broader theme in Bridge's reception that held his music to be generally underwhelming.

The work seems to have alienated a variety of its hearers. Its central theme does not appear to have won over those opposed to the more challenging A sections, with their prominent aura of foreign composers, modern techniques, and expressive intensity. And the central theme appears to have been problematic for those to whom these parts of the work more greatly appealed. It appears that the work's synthesis of this wide range of techniques and idioms proved more trouble than it was worth, posing significant barriers to its early reception. Yet these barriers, as seen above, are historically subjective and have been of far lesser ongoing significance. The separation and extremity of *Enter Spring's* stylistic range is more fluid and integrated than at first meets the eye. The role of the pastoral interlude, seen in the above analysis, injects balance and progression into the musical development, bringing together the extremes of the variation section and central theme. Moreover, the latter two sections are by no means divorced from each other, containing important similarities of gesture and character, which provide subtle depiction of the genre.⁵³

In spite of his later reservations about the work, Bridge's attitude towards *Enter Spring* at the time of its premiere suggests that he may have genuinely believed its overall expression was coherent and valuable. Posthumous reception has vindicated this view, recognising a greater quality of technical and aesthetic resources compared with that recognised by the work's early reception. Although later reception has featured slight concerns about the structural development of *Enter Spring*, the work has formed a successful part of Bridge's repertoire since his music's revival, having been recorded a number of times, and receiving generally favourable reviews. Whilst the range of material brought together by *Enter Spring* may make for some structural idiosyncrasies, the journey it effects between these different materials has proved to be striking, engaging, and winning to later critics.

Similar things could be said for *Two Poems* and *Summer*, neither of which have attracted as much analytical attention as *Enter Spring*, but which take significant places in Bridge's repertoire and

⁵¹ *The Times*, 26/09/30, p.10C; in Amos, *op. cit.*, p.220.

⁵² *The Manchester Guardian*, 26/09/30, p.16D; *Daily News*, Sep. 26, 1927, in Bray, *op. cit.*, p.77. Accessed on 30/01/2016 at http://trevor-bray-music-research.co.uk/Bridge%20LinB/ch7_77.html.

⁵³ A particular connection between the A sections and the central pastoral is the similarity between the irregular rhythmic motives of the work's opening and the birdsong imitation motives that precede the central pastoral.

receive favourable attention. However much Bridge misjudged and antagonised the expectations of his early critics and audiences, his treatment of English pastoralism in these three works has stood the test of time, and joins with his treatments of Sonata form in displaying compositional features that establish a winning and lasting appeal for listeners who go beyond their immediate and genre-based reactions.

Chapter V: A view through the thicket: surface veiling of accessible and elegant structural effects in the *Rhapsody-Trio* (1928) and Piano Trio no. 2 (1929)

Introduction

It is remarkable that the entire motivic scope of *Two Poems* (I) can be described so succinctly, and that the work is spun from so few resources.

The complex and deliberately obscure harmonic language of the A sections of *Two Poems* (I) does not produce in the listener a sense of frustration or confusion. Rather, it gives expression to a feeling of profound calm and thoughtfulness.¹

Many comments about Bridge's music have been focused onto the issue of complexity, particularly in his transitional and post-tonal works. In Paul Hopwood's discussion of Bridge's *Two Poems*, quoted above, an intriguing possibility is identified, concerning the relationship between complexity of musical language and simplicity of effect. According to Hopwood, the first *Poem* is harmonically "complex and ... obscure", yet produces "calm and thoughtfulness" and avoids "frustration or confusion". Moreover, Hopwood shows that the work is comprised of slim resources, suggesting that whilst on one level (the 6-note tonic and other tonally complex resources) it is complex, on a more basic level (structure and development) it achieves an equivalent simplicity. In other words, in *Two Poems* one can see a dichotomy between complex resources on the musical surface and a more fundamental effects of a simple, accessible, and elegant nature.

If this phenomenon is characteristic of Bridge's wider musical language, it may be particularly significant for understanding the appeal to repeated and attentive listening explored by this thesis, of relevance to the experiences of both historical and contemporary hearers. Veiled appeals from beneath the musical surfaces of Bridge's works have the potential to have influenced a wide variety of listeners. Musical structure may influence the listening experience independently of the historically bound pressures of genre. It is evident that the extremities of melodic/harmonic/textural/rhythmic complexity and simplicity can be perceived without reference to the historical conditions of the music or its listeners – important though these conditions undoubtedly are.

¹ P. Hopwood, *Frank Bridge and the English Pastoral Tradition*, unpublished PhD dissertation, University of Western Australia, 2007, pp.179, 188.

The concept of less important features that veil the essential qualities of Bridge's music has already proved central to this thesis in its analysis of the composer's treatment of genre, and its role in presenting a barrier to immediate appreciation. Previous chapters have highlighted effects arising from this use of genre, sometimes on the level of fundamental tonal and thematic backgrounds, which may have surreptitiously distorted listeners' experiences of Bridge's music. The relationship between surface and essential structure in Bridge's music may operate similarly, with latent effects emerging from behind a more complex and less appealing surface, for the listener familiar with, and attentive towards, the music.

This phenomenon might be illustrated by an analogy of a view through a bare hedge. In a journey by train or car the English countryside is often seen through bordering hedges. Often these are dense, with the result that the view is largely blocked. But certain hedges are bare, and as a result the view can be seen through a more minimal visual disturbance. At first the hedge proves to be a distraction, but as a viewer adjusts to its presence the view takes up more of their attention, and the hedge fades into the background. It is this type of process that this chapter theorises is at work in Bridge's music, in the relationship between surface complexity and essential effects that are more simple, accessible and elegant. Once the listener has perceived the lesser significance of some of the complex effects of Bridge's music – even on an subconscious level – and their function as mere surface colourings, the essential effects, and their breadth of appeal, can shine through. This need not be a conscious and intellectual process, but may be a subconscious adjustment that takes place through a growing memory of the music arising from repeated listening. To extend the analogy, if the view behind the hedge is sufficiently impressive, and the hedge sufficiently sparse, the viewer can adjust without conscious effort, once he begins to see the view.

This chapter will study relationships between Bridge's musical surfaces and more fundamental levels of structure, and possible effects arising from these relationships on the listening experience. Two levels of musical structure receive particular focus: first, the largest-scale thematic and tonal progressions within individual movements; second, the medium level tonal structures of individual themes. Prior to a full analysis of these surface-structure relationships in the *Rhapsody-Trio* (1928) and Piano Trio no. 2 (1929), their growth out of the musical language described in chapters I to IV is also discussed, with particular reference to *Two Poems*, the Cello Sonata, and the Piano Sonata. It is argued that structural features in each of the earlier works – the fragmented thematic structure of the Cello and Piano Sonatas and the large-scale tonal narrative of the first *Poem* – provide the type of veiled accessibility described above. It is further argued that the *Rhapsody-Trio* and Piano Trio no. 2 increase and deepen this effect, presenting similarly accessible structures in the midst of

increasing surface complexity. These type of simple, accessible and elegant structural features are concluded to play a significant part in this thesis's topic of Bridge's disproportionate appeal to returning listeners, one that is particularly characteristic of his later, post-tonal works. These effects connect the seemingly 'difficult' musical language to structures and effects that were familiar to a broad range of listeners.

Methodology – principles of musical structure and its analysis

The analytical approach outlined above and its concepts of different levels of fundamentality among musical effects, ranging from a 'surface' or 'foreground' through different 'structural levels', requires some definition and explanation. The concept of hierarchy of structural roles among different musical resources is not used here to suggest an exclusivity to the most "fundamental" features of a work – indeed, this would be out of place in a study which focuses on the role of historical generic conditions in influencing the communication between music and listeners. The structural hierarchies envisaged here are rather designed to identify clear instances of the *more essential* and the *more decorative* within Bridge's musical resources. This model of hierarchical structure allows for equal and complementary resources within varying structural levels/areas, and is developed from Cohn and Dempster's case for multiple levels of background and middleground structure, which are united by the musical surface itself.² Cohn and Dempster persuasively show the possibility of music that is irreducible beyond a plural number of generative ideas, their own example showing the two complementary points of unification from a single motive presented in parallel fourths.

This model of complementary structural levels is also supported by Bridge's own compositional sketch process. Commenting on the sketches for *Phantasm*, Dr. Jessica Chan notes how the main themes of the work were sketched first, with stretches of development from one to another appearing later. The exact structure went through different alterations, with the waltz second subject appearing relatively late.³ The uniting of various fundamental ideas in a musical surface can be seen in this process, where different ideas are 'joined together' rather than one idea appearing first and generating the others – whilst different levels of fundamentality are also suggested by the later appearance of developmental passages and the second subject.⁴

² R. Cohn and D. Dempster, 'Hierarchical Unity, Plural Unities: Toward a Reconciliation'; in P. Bohlman and K Bergeron (ed.), *Disciplining Music: Musicology and its Canons*, Chicago: University of Chicago Press, 1992.

³ See J. Chan, *A critical study of Frank Bridge's Phantasm – Rhapsody for pianoforte and orchestra: its reception, manuscript sources and interpretation*, unpublished PhD dissertation, Royal College of Music, p.46.

⁴ More subjectively, even on a smaller-scale, motivic level, the author's own compositional practice suggests that it is normal for more than one fundamental idea to be used for the development of a wider range of musical material. Often small combinations – motivic and tonal – have the greatest potential to secure musical development, as they can maintain

This chapter also holds that the range of extremities in Bridge's music is sufficient to warrant separate attention to the influence of structural effects on the listening experience, on their own terms and without special reference to the roles of generic, historical, personal and other contexts, discussed in the previous chapters and in wider Bridge scholarship. The co-dependency of these differing influences on the listening experiences is acknowledged here, but it is believed that an individual focus on structural effects is of benefit to a holistic understanding of the multi-faceted relationship between Bridge's music and the experiences of its listeners. A united understanding of different generic and structural effects is sought following this chapter in the epilogue, along with the significance and implications for wider knowledge.

Summary analysis: structure veilings in *Two Poems*, the Cello Sonata, and the Piano Sonata

Two Poems (I)

As indicated above, a particularly significant indication of a dichotomy between structural simplicity and surface complexity in Bridge's post-tonal music can be found in *Two Poems (I)*, itself his first orchestral essay using a largely post-tonal idiom. On its surface, and according to the more familiar terms of tonal structure, the work appears to modulate frequently through a number of implied keys, only revealing a structural tonic fleetingly at its beginning, end, and centre. Moreover, as noted by Hopwood, it frequently uses a more complex 6-note chord, a dominant^{9#11}, along with whole-tone dominated harmony.⁵ The tonal structure thus appears diffuse and complex on first hearing.

However, two features may reverse this impression for listeners with greater familiarity with the work's large-scale structure. The first is the notable contrasting of harmonic character between the outer and inner sections, and the way the former connects to the limited tonic of the latter, providing an effective unity within contrast, similar to that of a standard Ternary form. The second is the motivic and harmonic conciseness of the outer sections, which, whilst more subtle, provide a unity and simplicity of effects of a similar nature to tonal structure. As discussed in chapter IV, the outer sections can largely be boiled down to the influence of a single chord and motive (see pp.60-62), which is repeated, with limited variation, throughout the sections.

interest by being divided and rearranged, whilst being small enough in number to become familiar to the listener through their repetition.

⁵ See Hopwood, *op. cit.*, p.179.

The inner section's harmonic character is in certain ways opposite to that of the outer sections, but also connects to it and complements it in significant ways. In contrast to wandering modulations and polychords, its harmony is consistently triadic, the progressions generally conventional, and a strong modality is present. The modality itself veers between Major and Dorian, setting up a tonal ambiguity which connects the mood of the section to that of the opening and recapitulation. There is a general avoidance of resting on the implied E major tonic, with points within phrases suggesting the key but inconclusively so, and deviating elsewhere (see Ex. 5.1).

*Example 5.1: Two Poems (I), B section, phrase 1: ambiguity between E major and F# Dorian*⁶

Two tonal centres suggest themselves as primary structural harmony: E major, which is strongest in the middle of the phrase, and F# Dorian, which begins and ends the phrase.

ii - I⁶ - ii - IV^{#7} - ii^{#6 / 7} - I^{#7 / 6} - IV^{+2 / #7} - ii⁷
i - v⁷ - i - III^{#7} - i^{#6 / 7} - VII^{#7 / 6} - III^{+2 / #7} - i⁷

The stronger affirmation of E major that occurs towards the end of the B section also connects to the E major half of the bitonal polychord that begins and concludes the opening and closing sections respectively ($E^{7b9b4+6}$), framing the work and serving as a limited tonic. The other half of this earlier tonic is Bb^{9+b5} , and the arrival at E major in the central tonic thus means that the influence of a $Bb \rightarrow E$ tritone is present throughout the work. The inner section thus provides a unity within diverse and contrasting resources characteristic of Bridge's overarching style, and provides a simple harmonic journey within the work, tentatively outlining a tritonal progression from Bb^{9+b5} to E major and back again.

The harmonic and motivic structure of the outer sections, meanwhile, is by no means as complex as the preponderance of 6-note chords might suggest. Whatever simplicity of effect is lost through the use of these chords, Bridge compensates through the use of sheer economy and repetition. The 6-note chord, a dominant^{9+b5}, becomes a point of more frequent harmonic unity than that provided by a conventional tonic note or chord. Hopwood notes that the A sections "may be understood as being

⁶ This musical example is also given in chapter IV, p.73.

about the complex 6-34 sonority” (the pc set of the chord).⁷ The motivic structure, too, provides significant unity, with variants of a single motive dominating the sections.⁸

Two Poems (I) thus suggests not so much esotericism as it does a similar, yet distinct, harmonic spaces to those older tonality was capable of providing, to which “the listener ... [should] succeed in adjusting his ear”, to apply words originally said of the Piano Trio no. 2.⁹ The building blocks of Bridge’s post-tonal language may appear inherently complex, but in their essential function they possess much, and sometimes even greater, economy and simplicity.

Cello Sonata

The contrast in the Cello Sonata’s second movement between surface appearances and structural effects and relationships has already received some discussion in chapter III (pp.44-45), and only needs brief summary here. It is possible for the thematic development to suggest both fragmentation and indistinctiveness, owing to the unusually profuse exposition (a-b-c-d-a-e), the addition of a separate central theme coda, and the often subtle contrasts and extensive similarities between the exposition and recapitulation themes. In contrast, a greater acquaintance with the larger-scale structure reveals a tight thematic scheme with subtle but elegant contrasts. The second subject, which initially appears insignificant, provides a recurring lyrical interlude, and the ordering of the recapitulation sections creates a fairly symmetrical arch with exposition and central themes. The surface of the second movement thus acts to partially obscure the full range of expression achieved by its structural relationships and effects, creating distorted impressions that recede as the structure becomes familiar.

Piano Sonata

The types of surface veilings of structure found in *Two Poems* and the Cello Sonata are found in increased form in the Piano Sonata, which forms a stepping stone towards the prominence of this effect in the *Rhapsody-Trio* and Piano Trio no. 2. The Piano Sonata draws on and develops the way in which thematic proliferation obscures larger-scale structure in the second movement of the Cello Sonata, and this effect is particularly found in its transition and second subject areas. The Piano Sonata’s development of this feature undermines the clarity and identities of various sections in its first movement, whilst the large-scale structure gains clarity with acquaintance. It is elaborate and

⁷ Hopwood, *op. cit.*, p.191.

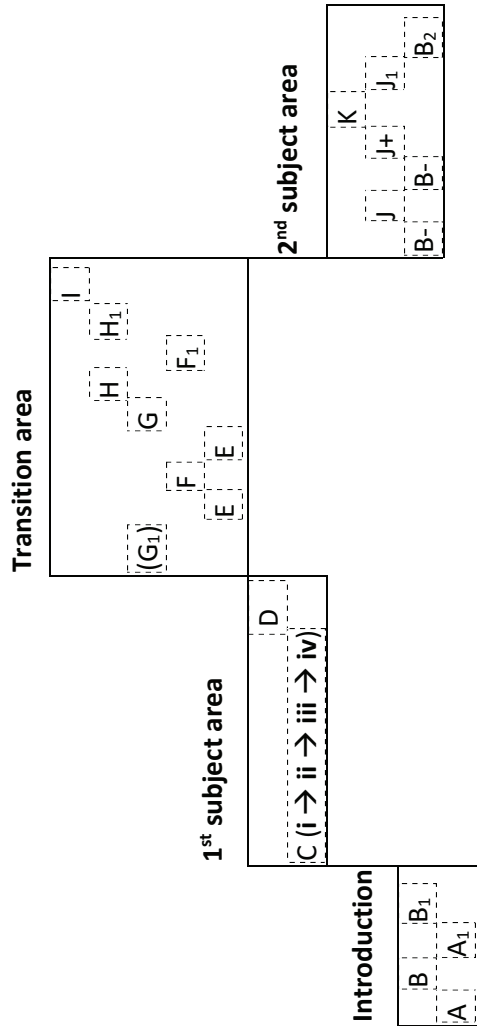
⁸ See Hopwood, *op. cit.*, pp.175-179.

⁹ *The Manchester Guardian*, 03/04/30, p.3D.

ornate, but comprehensible. The Sonata also features a more heavily veiled tonal structure that pits a range of G \sharp -linked harmony with a B-D tonal arch, thus reflecting the way in which complex harmonic resources boil down to a simpler altered tonal structure in the first *Poem*.

Example 5.2a shows the thematic structure of the first four sectional areas in the Piano Sonata's first movement. The exposition employs a range of subtly distinguished sub-themes in transition and second subject areas – **E** to **H**, and **A**, **B**, **I**, and **J**, respectively. In the former, it can be seen that the resolution of each sub-theme is far more limited than in the opening of the Cello Sonata second movement, and distinctions between them are a matter of subtler contrast – consisting of complex diminished, quartal and bitonal harmonies, as well as altered modalities (see Ex. 5.2a-b). These Transition sub-themes are tightly organised into an A·B·C·A·D·B·D·A structure, but due to their general lack of closure or striking contrast, the section flows with little evidence of this segmentation. This again produces a thematic area that veils its own structure, suggesting both fragmentation and indistinctiveness.

Example 5.2a: Piano Sonata, first movement, introduction → 2nd subject area: thematic structure



Example 5.2b: Piano Sonata, first movement, transition section: harmonic contrasts between sub-themes

Allegro rubato (♩ = 160) espress. mp

cresc. p

M+♭2, M+♯4 polychords p espress.

cresc. in tempo

Legend:

- m6+m7 parallel harmony
- i+II Bridge chord
- Harmonic minor modality
- Quartal harmony

The tonal narrative of the Sonata features a similar dichotomy between initial obscurity and overall effectiveness. It is more limited and individual than the tonal structures of earlier works, but nonetheless contains perceptible and significant tonal threads. *The Times* reviewer picked up on one part of this structure, commenting that “analysis shows that the whole material of the first movement is poised around G sharp; its prominence is the chief principle of tonality in a work which ... would no doubt be described by the new theorists as ‘poly-tonal.’”¹⁰ The full structure in fact continues a model that can be seen in earlier Bridge works, such as the String Sextet, where a group of more distant keys are relatable to each other, and constitute a loose tonal space that competes with that provided by the exposition and recapitulation keys. The G#/A \flat pedal referred to by *The Times* reviewer provides such an alternative tonal space, competing with the limited tonal arch provided by first subject and cadential points, the foundation of which is B and D centricity. A form of tonal opposition thus characterises the Sonata, enough to have partially come across to this reviewer.

In thematic and tonal structures, then, the Piano Sonata progresses further than the *Two Poems* and Cello Sonata in its exploration of partially veiled but nonetheless accessible musical effects. The following analyses explore in more depth the ways in which these effects come to dominate the *Rhapsody-Trio* and Piano Trio no. 2, making this a particularly important trait within Bridge’s late style. This trait is argued to constitute a similar, if not greater, influence on his music’s appeal to repeated and attentive listening, to that of his earlier works’ treatment of Sonata form.

Rhapsody Trio (1928)

Thirteen years divide the *2 Poems* from the *Rhapsody Trio* for two violins and viola. As these years encompass the most significant change in Bridge’s idiom, from the eclectic mixture of late romanticism and impressionism of his middle period, to the post-tonality and dissonance of his last works, the *Rhapsody Trio* might be expected to differ starkly from the three works just discussed. However, there are significant similarities. Particularly striking is the tonal/post-tonal arch in the *Rhapsody-Trio*, which mirrors in larger form that found in the *Two Poems*, beginning with post-tonal and complex harmony, and simplifying to embrace tonal and modal harmony at its centre. The lengthy introduction to the *Rhapsody-Trio* also matches the thematic proliferation found in the Cello and Piano Sonatas, with similar implications for the structural effects of the work.

¹⁰ ‘Miss Myra Hess And New Piano Sonata’, *The Times*, 16/10/25, p.12B.

This analysis of the *Rhapsody-Trio* focuses on two structural features: the tonal narrative running through the work (mentioned above) that makes a journey of progressive simplification, from wide-ranging and complex harmonic resources through to the tonal and modal style of its centre; secondly, the structure of the first subject, which provides a notable example of structural simplicity partially veiled by surface features. These two features connect respectively to the tonal narrative of the first *Poem*, and the profuse sectional areas in the Cello and Piano Sonatas.

Introduction section

The harmony of the Introduction section is among the most chromatic and wide-ranging in the work, containing a mixture of short motives and different forms of harmonic logic. The opening ideas centre around C and G, mostly using a C minor modality with additions from A major/minor material, and with little clear harmonic support, giving the passage a chromatic feel (see Ex. 5.3). These are then combined with a prominent recurring motive, from which the first subject area is eventually developed. This is centred first around G, and afterwards in altered form around D. The next idea abandons static tonal centrality, with its counterpoint arranged around diminished and whole-tone harmony, foreshadowing much of the harmonic basis of the first subject. This is followed by yet another extended idea, the block quartal progressions that are combined with the second theme. This, too, avoids lasting centrality, and develops chromatically.

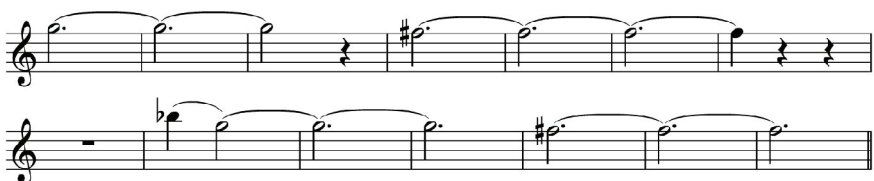
The whole of the introduction thus embraces a wide range of post-tonal resources, including chromatic alterations to major/minor modes, an avoidance of clear harmonic support, and whole-tone, diminished, and quartal harmony.

Example 5.3: Rhapsody-Trio, introduction section: selected motives, with their avoidance of tonal definition summarised


Altered C minor modality




Limited G minor



Diminished and whole-tone harmonic definition



Quartal harmonic definition



First subject area

The first subject presents the first narrowing of these resources to create a form of harmonic unity, and the sectional area is defined by the combination of chromatically altered C and G minor melody with two recurring chords: M^{7-5} and a diminished triad.

The simplification provided by this section is easy to overlook because of the many chromatic additions to its melodic and harmonic development. However, the essential harmonic relations are surprisingly simple, paving the way for the subsequent adoption of a simpler tonal and triadic harmonic language in the second subject. The melodic development initially centres around the C/G minor coupling first seen in the introduction themes **A** and **B**, and much of the following melodic development can be related to C minor.

The opening melody (bars 99-102) is most clearly suggestive of a G minor tonic, but its harmony (c^{b6-3} , $e^{b\dim}$, E^{b5} , and B^{b7-5} ; based around the aforementioned structural chords) is more relatable to

C minor. Taken together, these resources present a progression from a combined C/G minor tonic towards an altered D major secondary dominant:

Example 5.4a: Rhapsody Trio, first subject area: harmonic structure of phrase 1

G minor (melody): $i+iv \rightarrow V^{6b5}$

C minor (harmony): $i+v \rightarrow V^{6b5}/V$

This phrase is followed by an interruption by a pure Octatonic scale, beginning on C and ending on E^b and A^b . The next phrase mirrors the first, in this case outlining C minor (Phrygian) in the melody, with an altered dominant, G^{aug} , supporting its opening, followed briefly by altered vi (A^b), iv (f), and ii (d) chords, before melody and harmony cadence twice on an altered dominant, G^{b5} and G^{+b2-3} . The harmony thus shifts towards an altered G major, suggesting a dominant to the melody's C minor tonic. In this second phrase, then, the opening melodic and harmonic divide has been lessened, with both melody and harmony becoming more directly relatable to C minor.

Example 5.4b: Rhapsody Trio, first subject area: harmonic structure of phrases 1-2

C _m (harmony):	$i+v \rightarrow V^{6b5}/V$	(Oct.) (mel.) $i_{ph} V (\cancel{vi} \cancel{ii}) i (\cancel{ii}) V$ (har.) $I \nearrow$
G _m (melody):	$i+iv \rightarrow V^{6b5}$	

In spite of the tonal convergence of melody and harmony, however, there is a continued contrast between non-triadic, chromatically altered harmony, and the stronger melodic tonality, with the former continuing to disguise the latter. The theme presents phrases suggestive of tonal function in C, but uses harmonies that stray outside of the notes most closely related to this centre.

Following the second phrase's cadences in C minor, the theme proceeds to modulate as a whole, first back to G (Phrygian) minor, then to D Phrygian, and finally away from a clear sense of key through the use of diminished and augmented harmony. After three longer phrases, the theme comes to rest on a $C^{7\#5}$ augmented chord, and a change to the minor brings the theme to rest back in its original key, with a phrase like its opening.¹¹ The structure of the whole theme, then, can be reduced to the following harmonic plan, which revolves around C minor as a structural tonic:

¹¹ This concluding phrase is characteristic of Bridge's first subject themes, and their tendency to return to the qualities of their beginning, rather than ending with a point of clear departure and modulation.

Owing to its apparently circular nature, it might be questioned what the first subject area achieves in the way of contributing to the musical development of the *Rhapsody*. Whilst there is an apparent return to square one, two alterations have been brought about by the theme as a whole: the establishing of single-key tonality (albeit fairly tentative), and a winding down of rhythmic and metrical speed, preparing the ground for the languid transition theme. The first subject appears to produce little lasting change, but contributes in an important way to the progression within the work – an additional way in which fundamental effect is disguised in the work.

Transition and second subject

The Transitional material interacts with first and second subject to produce a yet more gradual and veiled structural development in the *Rhapsody* than those found in the Sextet and 2nd Quartet. The theme contains little in the way of staying power, and constantly evolves to prepare the ground for the second subject whilst developing on features of the first, such as the ubiquitous (#)7-5 chords and the languid tempo of the latter's ending. The rhythm ending the main transitional theme becomes an important part of the second subject, and the theme builds in tempo towards its end, mirroring the decline in the first subject ending that prepared for the transition (see Ex. 5.5).

The transitional area thus provides a particularly gradualist change between the two subjects. It lacks the dramatic impact of the two other transitional themes considered in this thesis, from the Sextet and 2nd Quartet, and acts to prevent the change between first and second subjects from providing a moment of strong contrast within the work. These effects are furthered by the structure of the second subject, which itself continues the process of gradual change.

The second subject can be split into three parts, the first and last of which are similar thematic statements, with the middle as a short transition. The first of these presents a melody of simpler tonal structure than anything found in the *Rhapsody Trio* so far, with an accompaniment using a mixture of tonally ambiguous harmony, primarily sus^4 , m^7 , augmented, and $\text{M}^{\flat 5}$ chords. These again act as a surface disguise for a simple tonal phrase structure, complicating what is essentially a five-part arch emphasising D minor and its subdominant. This dichotomy between melody and harmony also continues the process of gradualist thematic development, providing a link between the earlier sections and the unambiguous tonality of the later second subject.

Example 5.5a: Rhapsody Trio, second subject, 1st statement: harmonic structure

The melodic and harmonic development is shown below, and the larger-scale tonal phrasing above.

<i>i</i> <i>D minor</i> (^{b5})	<i>iv</i> <i>G minor</i>	<i>vi</i> <i>Bb min</i>	<i>iv</i> <i>G minor</i>	<i>i</i> <i>D_m</i> (^{b5})
mel.: VII - <i>i</i>	<i>V/iv</i> - <i>iv</i>	(<i>vi</i>)	(<i>iv</i>)	<i>V</i> - <i>i</i>
har.: VII ^{sus4} - <i>i</i> ^{7/6} - III ⁷⁻⁵ - <i>V</i> ⁵⁺ / <i>iv</i> - (<i>v</i> - <i>V</i> ⁵⁺ / <i>v</i>) - <i>iv</i> - <i>iv</i> ⁶⁻⁵ - <i>vi</i> ⁽⁵⁺⁷⁾ - <i>IV</i> ^{7b5} / <i>iv</i> - <i>V</i> ^{aug} - <i>V</i> ^{aug}				

The second, transitional part of the second subject continues this interplay between more and less strongly tonal harmony, but in two blocks, with the stronger tonality most prominent during its first half, and the earlier harmonic language predominant in the second. The thematic material is more developmental, with a truncated restatement of the theme, followed by altered material. The third and final part of the theme is a developed restatement of the first part, with melody and harmony now largely reconciled and defined according to a strong D minor tonality. The gradual progression that runs from the introduction of the work to the end of its second subject, from a range of alternatives to tonal structure, towards traditional tonality, is now largely complete, achieved over a number of partial steps.

The final part of the second subject is nonetheless a striking moment within the musical development of the *Rhapsody*, introducing a degree of lyricism that none of the steps towards tonal harmony foreshadowed. Roughly seven minutes, three sections, and multiple themes into the *Rhapsody*, and it presents a strong note of thematic contrast. Yet the process of gradualist development preceding this renders it an exception to the general aesthetic of the *Rhapsody*, which is by this point firmly established as one of gradual and disguised thematic and tonal growth.

The concluding chords of the second subject reintroduce extended and tonally ambiguous harmony, suggesting a full circle back to the harmony of its opening, in a characteristic Bridge arch shape. Nevertheless, the D minor tonality is fairly firmly established by the second subject, preparing the ground for the final new part of the *Rhapsody*'s large-scale arch, the modal central theme.

Example 5.5b: Rhapsody Trio, second subject, 1st, 2nd, and 3rd sections: whole harmonic and melodic tonal structure.

<i>i</i> D minor (<i>b</i> ⁵)	<i>iv</i> G minor	<i>vi</i> B _b min	<i>iv</i> G minor	<i>i</i> D _m (<i>b</i> ⁵)
mel.: VII – <i>i</i>	V/iv – <i>iv</i>	(<i>vi</i>)	(<i>iv</i>)	<i>b</i>V – <i>i</i>
har.: VII ^{us4} – <i>i</i> ^{7/6} – III ⁷⁻⁵ – V ⁵⁺ /iv – (<i>v</i> – V ⁵⁺ /v) – <i>iv</i> – <i>iv</i> ⁶⁻⁵ – vi ⁽⁵⁺⁷⁾ – IV ^{7b5} /iv – iv ^{aug} – <i>b</i>V ^{aug}				

<i>i</i> D minor (<i>b</i> ⁵)	<i>iv</i> G minor	Tonally ambiguous
VII – <i>i</i>	V/iv – <i>iv</i> – V/iv	I ^{b6} – (II ^{b5})
har.: III ^{b6} – V ⁺⁹ /III – III ^{b6} –	III ^(+b5)	<i>v</i> ⁶ – M ^{aug} / <i>b</i> 5 / 7-5

<i>i</i> D minor	<i>iv</i> G minor	<i>vi</i> – <i>b</i> I G maj – D _b maj	<i>i</i> D minor	III F [#] major	<i>i</i> D minor	<i>b</i> V A _b major	II E major	<i>b</i> V A _b major
har.: V ^{7(+b3/4)} – <i>i</i> ⁷ – <i>b</i> II ⁶ –	V ^(+b2/6) /iv –	IV ^{7(b5/4)} – <i>b</i> V ^{7(+b7)} –	V ^{7(+b3/4)} – <i>i</i> ⁷ –	III ⁹⁺ – VI ⁶⁺ –	V ⁷⁺ – <i>i</i> ⁷ –	<i>b</i> V ⁺²⁺ – VII ⁺ –	<i>i</i> ^{#7-} – II ⁷⁺ –	<i>b</i> V ⁺²⁺ – VII ⁺ –

Central theme

The *Rhapsody-Trio*'s central theme, and in particular its modal qualities, receives thorough commentary in Hopwood's thesis, and requires little elaboration here.¹² Nonetheless, this analysis gives some consideration to its relationship to the tonal progression between introduction and second subject. Whilst tonality is clearly established by the end of the latter, it is reinforced and explored in greater depth in the central theme, and it is only here where Bridge connects the more traditional harmonic technique of the second subject with a popular *genre* – pastoralism. In other words, if the second subject finally arrives at a more striking and familiar harmonic language, the central theme uses that language to connect with a wider area of expression, one familiar and comfortable to British listeners in 1928. In an important respect, then, the central theme reinforces and extends the progression of the introduction to second subject. It ensures that for listeners who have followed the journey of the work, the sense of arrival at a different musical space is emphasised.

¹² See Hopwood, *op. cit.*, pp.261-266.

The subtle musical changes that effect this journey comprise a broader formal shape that is essentially ternary in nature: encompassing the complex, ambiguous and germinal Introduction, the substantially veiled tonality of the first subject and transition, and the explicit triadic tonality of the second subject and central theme. This broad and simple shape is most easily evident to those aware of the harmonic destination provided by the second subject and central theme, who are more likely to identify the foreshadowing of this language in the first subject's melodic phrases. In other words, listener familiarity is greatly beneficial to perceiving the harmonic journey of the *Rhapsody-Trio*.

Conversely, the *Rhapsody-Trio* faces the danger of alienating the unfamiliar and less attentive listener long before its trajectory becomes clear, through the use of a complex and demanding range of harmonic resources in its introduction, first subject, and transition. To those not expecting a progressive harmonic simplification, these are demanding indeed. The subtle nature of the various changes – introduction to first subject, first subject to Transition, Transition to the first second subject theme – may easily be missed by the unfamiliar listener, whilst to the familiar or attentive listener they form part of an elegant narrative. The *Rhapsody-Trio* is a fascinating extension of Bridge's aesthetic of gradual and layered musical development, and of its appeal to repeated and attentive listening.

Piano Trio no. 2

As seen in the above analysis, two techniques in particular situate simple and elegant musical effects beneath surface complexity in the *Rhapsody-Trio*. The first is a layering of simple tonal phrase relations together with extended, complex, and tonally ambiguous harmony, with the latter partially veiling and distracting from the former. The second is a large-scale tonal progression which makes sense of a number of smaller subtle changes to the musical development.

If these kind of techniques were taken further in the *Rhapsody-Trio* than in previous works, then the Piano Trio no. 2, following shortly after, confirms Bridge's continued interest in, and control of them. These techniques are present to a similar extent in the Piano Trio, being particularly influential on its first, second, and third movements.

First movement

Both the Piano Trio and the *Rhapsody-Trio* are notable in their departure from most of the conventions of Sonata form structure, the Piano Trio to the extent that no significant resemblance to

the form is present in its opening movement. Bridge's interest in subtle and gradual musical development has developed to the extent that the old form has little remaining use. In the *Rhapsody Trio* the collection of introduction, first subject, Transition, second subject and Central themes are a far cry from the traditional duality of themes, and only the lyrical qualities of the latter two and a short development section resemble the form. The Piano Trio's opening movement dispenses with these remaining resemblances. It is in a simpler ternary form which uses two distinct yet similar themes, neither of which are developed as conventional sonata form subjects. There is no development section or recapitulation, only a moment where the two themes are presented simultaneously in counterpoint.

The movement's two main themes are built upon drone-like harmonic ostinatos and contain long stretches of continuous thematic development. Their length and similarity results in the second theme aesthetic sounding much like an extension of, rather than a contrast to, the expressive world of the first theme. One of the most significant changes that is brought about by the second theme is a matter of subtle tonal properties, with the harmonic language adopting looser, sometimes polytonal layers, away from the preceding extended triadic harmony (see Ex. 5.6). This change to the large-scale tonal organisation of the movement alters it on a fundamental level, creating a more significant distance between the two themes than the aforementioned similarities suggest.

As with the *Rhapsody-Trio*, then, a simple journey is apparent within the first movement. In a reversal of the logic of the earlier work, the movement begins with a simpler, more conventionally tonal language, which, although complicated by the use of harmonic extensions and modulations within the theme, conveys an audible, recurring tonal centre of C#. A number of seeds of the second theme, and its harmonic language, are sown alongside this first theme. These, as well as the increasingly far-reaching progressions and modulations, prepare for the transition to more complex and ambiguous harmony. These are temporarily subdued, however, by a return to C# centrality, confirming the harmonic definition of the first theme as a whole, and a rhythmic and dynamic collapse, after which the second theme enters.

The initial appearance of the second theme is one of simplicity, built as it is from a single melodic line, much of which articulates major triads. A note of disquiet is struck almost immediately, however, by the distant relations between the chords used: E \flat _m/G \flat and G, which are shortly after followed by G, C and F $_m$, over a sustained Cello pedal of E \flat (see Ex. 5.8).

Example 5.6: Piano Trio no. 2, opening movement, 2nd theme, phrase 1: harmonies and relations

Harmonic relations to the recurring chords of E \flat minor and G \flat major are shown below. Underneath this, relations in a secondary tonal centre of C are shown, from the middle of the phrase.

Relation (G \flat): I/vi - ~~♯III~~ - (- ~~♯IV~~) - ~~♯V~~ (- vi) - ~~♯III~~

Harmony: |: E \flat /G \flat - G :|: (- C) - F \flat (- E \flat _m) - G :|

Bass: |:(E \flat) :|: :|

Relation (E \flat _m): i/III - ~~♯III~~ (- ~~♯IV~~) - ii (- i) - ~~♯III~~

Secondary relations: V/V/ii - V/ii - ii

Relation to alternative

tonal centre (C) V - I - iv

Even in this initial, simple thematic statement, three distinct tonal threads may be discerned. The first is in the repeating G \flat major triads of the opening, which are initially far more prominent than the *pianissimo* E \flat pedal, and which return at the beginning of each new statement. The second is the E \flat of the bass, which links a broader range of the harmony than G \flat major, but is barely audible in the first statement. The third is the series of secondary relations that begins with the G major chord, progressing up a fourth to C major and F minor, and hinting at a return to E \flat , before repeating the progression. In these chords G, C and F harmony is predominant, with E \flat only subtly suggested at the end, and the harmony revolves around a C major - F minor progression. The technique of linking together harmonies that are distant from the original tonic to create an additional tonal area is far from new to Bridge, and can be seen early on in his music in the *Sextet for Strings*. Similarly to there, this third tonal thread is developed further as this music develops.

Even in the first statement, then, the tonal unity of the Trio's opening begins to evaporate, diverging into more distinct and independent strands. As the theme develops, the harmonic dichotomy between bass, middle, and melodic harmony widens, leading to greater independence between the layers, with only a loose and limited overarching harmonic centre. The middle harmony is the first to dislocate from any resemblance to the tonal centre of E \flat , with chromatically shifting 6^{ths} and 3^{rds}, saturated with false relations. The bass harmony soon follows in abandoning E \flat centrality, articulating longer pedals and broken chords, distinct from the developing violin and cello melodies.

The secondary tonal area also develops, embracing G major centrality and a wider range of harmony, including A major, D major, D minor, and B minor. As the theme enters its third statement, only the triadic harmony in the melody articulates its original harmonic centre of G \flat . Shortly after this the

layers coalesce once more around altered F-centred harmony, and then subsequently modulate to climax on A-centred harmony. From here the layers once more resume a degree of tonal independence, with a series of added dominant 9ths descending in the piano underneath the original theme in the violin and cello, the two layers developing according to these complementary but distinct tonal schemes.

The second theme can be seen to be broadly characterised by this use of polytonality and layering. This harmonic definition predominates, with moments of tonal centrality taking a second place, fewer and further between than in the first theme. It can be noted that the very melodic basis of the second theme presents tonal fragmentation, in its connecting together of only distantly related triads. In a number of ways, then, the theme establishes this harmonic space as the destination of the movement's journey away from C# centrality.

The recapitulation responds to this journey by effecting a synthesis between these two tonal languages. The return of the first theme initially uses the $A^{6+} \rightarrow C\sharp^{7sus4} \rightarrow C\sharp^{7sus4} + C^6$ drone found towards the end of the first exposition statement of the theme, bringing back a simpler C# centrality to the movement, although this is obscured somewhat by its extremely low register (see Ex. 5.7, **R**₁). The surface of the first theme in the Violin and Cello is more fragmentary, interspersed with periods of rest, and a piano interruption which uses new, distinctly different harmony (**R**₂).

From here the harmony returns to the more extended chords from the middle of the exposition first subject, which are altered and often bitonal (**R**₃). This develops to a climax where the first and second themes are combined, with continued bitonal harmony, which eventually cadences onto an altered C# chord, and is then combined with bitonal triads of the second theme in the right hand (**R**₄₋₅). After a short coda, the movement once again comes to rest on an arpeggiated C#^{7sus4}, with an added G major triad at its very end (**R**₆).

The movement thus effects a return journey that re-establishes C# as the dominant harmonic centre, but also preserves the second theme harmony, preserving its influence through to the end. Bridge makes effective use of the movement's Ternary Form, establishing and synthesising two significantly different (and ultimately complementary) harmonic areas – through two themes that initially appear very similar. The rhythmic and harmonic repetition that unites these themes acts as the surface 'thicket' or 'subtle lighting' referred to at the beginning of this chapter, presenting striking similarities which must not dominate the attention if the musical effects discussed above are to be perceived. Once the listener has looked beyond and perceived the themes' full range of effects, the

distance they travel, and the gulf between their harmonic languages, becomes apparent. Analysis of this movement thus shows Bridge's continued development of a technique which, in the words of the *Manchester Guardian* reviewer, relies on a listener "adjusting his ear ... after a little course of careful listening", in order to appreciate "a singularly arresting tonal scheme".¹³

¹³ *Manchester Guardian*, 03/04/30, *op. cit.*

Example 5.7: Piano Trio no. 2, first movement recapitulation, sections R₁-R₆

R₁ (note the C# harmonic pedal):

R₂ (piano interruption with new harmony):

R₃ (return to theme, with extended/bitonal harmony)

R₄ (combination of the two main exposition themes)

R₅ (climax of recapitulation with bitonal over C# pedal)

R₆ (final resolution onto C#^{7sus4})

Second movement: first theme

As mentioned earlier, the second movement particularly develops and showcases the second of the techniques of veiled simplicity discussed in this chapter, that of middleground tonal phrase relations in the midst of surface harmonic complexity. This can be seen in distinct ways in both main themes, which, similarly to the opening movement, are presented in a ternary form. Each theme presents an effective tonal unity, with relations between phrases similar to those in Bridge's earlier works, in spite of the unconventional surface harmony.

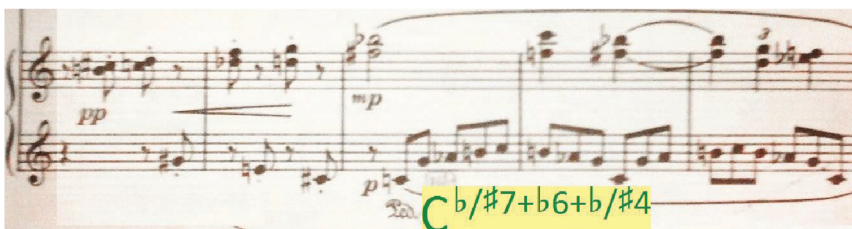
The second movement opens with a flurry of chromatic activity, suggesting to listener and score-reader alike that complex and atonal music lies ahead. After a number of separate motives the first theme enters unobtrusively with a single phrase, longer than previous motives but still short, and using altered G modality and harmony (see Ex. 5.8). Six bars later the second phrase, centred on a similar altered C modality, enters. The two phrases are separated by a reprisal of the type of motives preceding the first phrase, and this kind of interruption is repeated throughout the theme. This distances the phrases from each other, making their tonal relations less easily audible, and surrounding them with the more complex and atonal harmony of the movement's opening.

Example 5.8: Piano Trio no. 2, second movement, 1st theme: phrase 1 (tonic), phrase 2 (dominant), and punctuating material (chromatic and atonal)

Phrase 1



Phrase 2



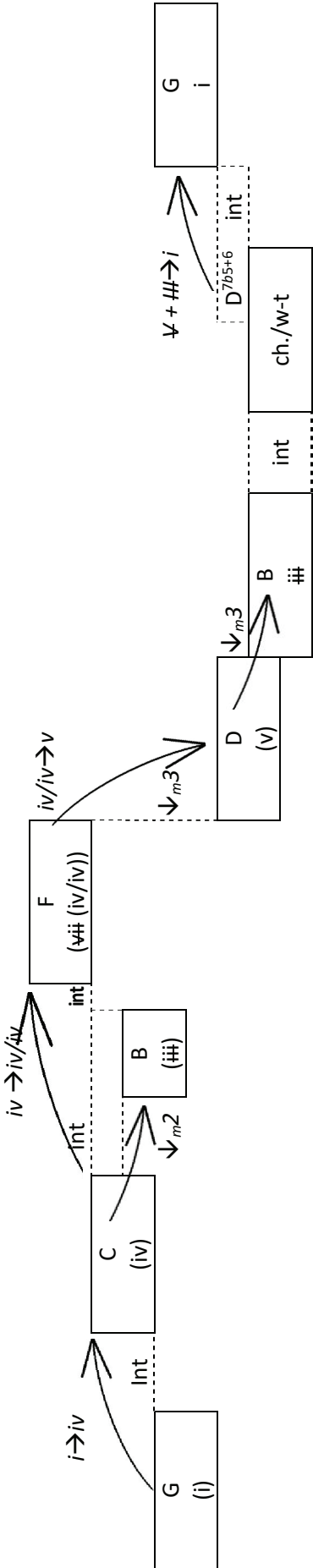
Punctuating material



The following phrases use similar versions of this altered modality, centring respectively on B, F, and D, and B. These are followed by a phrase using chromatic and whole-tone harmony, then a lengthier

than usual interruption by the punctuating material, and finally a closing phrase in G, almost identical in modality and construction to the opening one. The full tonal structure of the theme is thus as follows:

Example 5.9: Piano Trio no. 2, second movement, 1st theme: overall harmonic phrase structure



G: Modal centre

w-t: whole-tone

ch.: chromatic

$m2 / m3$: minor 2nd/3rd

iii: altered triadic chord

The theme's various phrases and modulations revolve around the altered G modality of its beginning and end. Some of the middle phrases modulate to closely related tonal centres – the subdominant (C), dominant (D), and secondary subdominant (F) – while all of the phrases are motivically connected, with a high level of repetition of material in the second, third, fifth, sixth, and final phrase, particularly of the $M7+6-3$ arpeggiated bass harmony. When listened to with its constituent phrases firmly in the hearer's memory, the theme amounts to a quick, concise, and engaging exploration of an area of shared motivic and modal material, with a large-scale tonic of G.

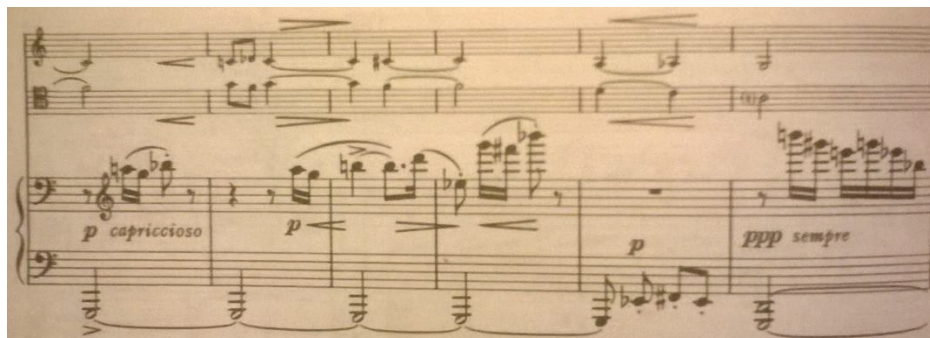
First theme: recapitulation

Having partially obscured the tonal and motivic unity of the first theme in its exposition statement, Bridge achieves a similar effect in its recapitulation, using different means. Here the theme begins with only the melody and harmony of its right hand part in the exposition, with the G^{M7+6-3} arpeggiated harmony absent, and erratic, fast-changing, polytonal motives in its place. Full tonal return of G waits until later in the theme, at 16.26, where altered G major harmony appears, with cadences from G major to extended dominant, dominant minor, and leading note chords, enriched by a melodic emphasis of the minor third (see Ex. 5.10). This statement of the theme climaxes here, but afterwards it reappears in a short coda, where the original G modality reappears.

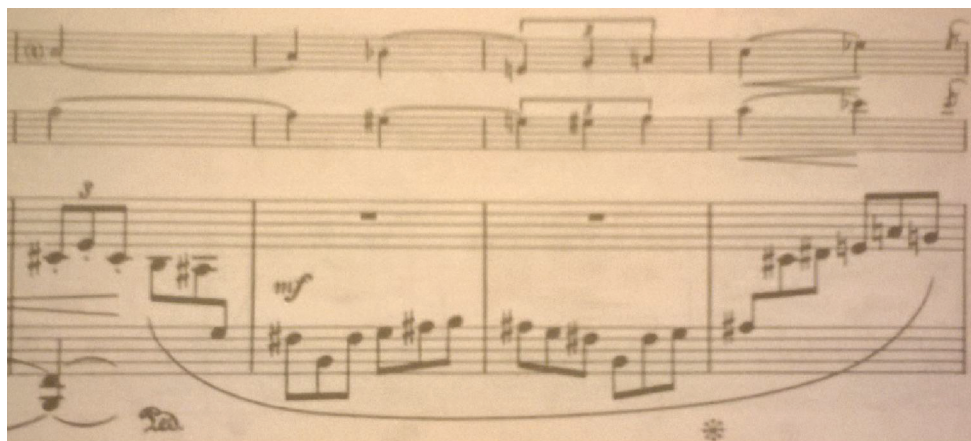
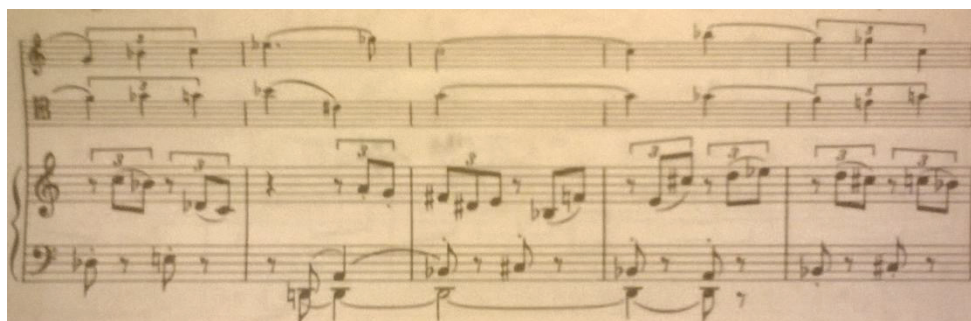
In the case of this recapitulation statement Bridge disguises the tonal and motivic unity of the theme by delaying its return to clear tonality, in a manner reminiscent of the second subject return in the *Sextet for Strings* opening movement, explored earlier in chapter II. The theme prepares for tonal resolution subtly, suggesting dominant and tonic harmonies in the melody alone, then introducing extended, sometimes bitonal, versions of the accompanying chords from the exposition, on F, D, B, F, and A_b (see Ex. 5.10). The climax reveals G as tonic with a greater emphasis than any other part of the movement. For those who successfully follow the tonal development that has taken place throughout the exposition and recapitulation of this theme, as well as the wider tonal structure of the movement, this climax presents a satisfying affirmation of the growing harmonic unity around G. The coda affirms this tonal conclusion, making up what was lacking by connecting it to the original G-centred modality of the exposition.

Example 5.10: Piano Trio no. 2, second movement, 1st theme recapitulation: delayed appearance of G centricity and modality

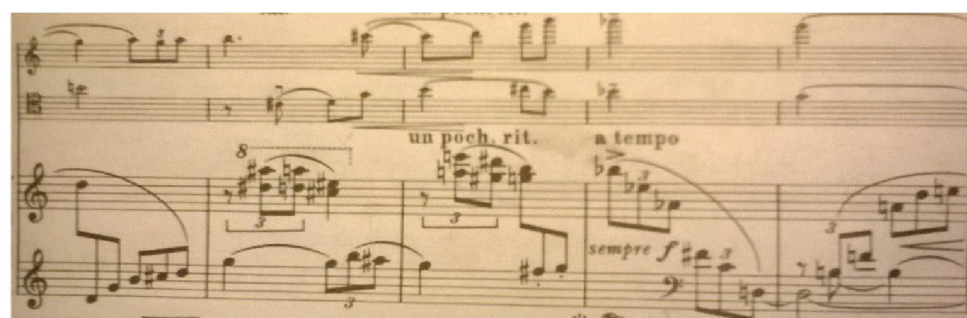
Return of first theme, treble parts (Violin & Cello)



Return of first theme harmony, bitonally altered, then with original modality (Piano):



Arrival at climax of G centricity in melody and harmony (all parts):



The first theme thus presents a tonal and motivic structure with a far greater unity than its harmonic surface at first suggests. The discerning of these qualities relies on the connecting of thematic phrases that are disrupted by certain features, yet the unity is such that for a familiar listener, or a particularly attentive one, the full force of the theme may be perceived. The aesthetic of the theme is not one of esotericism but rather patience – music that invites re-listening but does not command it.

Second theme

The second theme in the movement forms part of this large-scale scheme where tonal unity is gradually made clearer, and explores an overarching dominant in D to the first theme's G, and some of its features merit separate attention. The theme takes the idea of a simple tonal structure underneath complex surface harmony to a new level, using a similar thematic structure to the first theme, and a group of modalities revolving around D that are harmonically veiled in distinct ways.

The initial sound of this theme is highly ambiguous, reminiscent of the three implied centres in the second theme of the first movement. The opening chordal motives in the Piano suggest C and F# as prominent tones, whilst the developing melody in the violin and cello suggests C and D modalities (see Ex. 5.11). This nascent melody gradually develops to a position of prominence and settles on D Mixolydian^{b6} modality. This, along with subsequent features in the theme, suggests a D major structural centre, which is veiled at its beginning and end, but used to give the theme simple and effective tonal phrase relations (see Ex. 5.11 below).

Example 5.11: Piano Trio no. 2, second movement, 2nd theme, opening phrases: modal and harmonic tonal organisation

Rhythmically emphasised set (C lydian dominant)

Cycle's most frequent tones: F#7-5

C dorian #4

D mixolydian b6

C lydian dominant

The two melodic phrases which follow on from these beginning phrases present simpler and more emphatic modalities. The first is focused on A, C#, D#, E, and G# (A (Lydian) major), and the other on G, G#, Bb, B, C#, D, F, and F# (G major/minor, with passing notes). Underneath these two phrases, the harmony is simplified in places to two alternating dominant^{7b5+6} chords a semitone apart, and the 3rd and 4th degrees of the first reinforce this melodic tonality. The final phrase in this first thematic statement concludes with a treble D pedal, over the top of the original chordal motives in the piano, returning to harmony where D is only ambiguously implied as a centre.

Taken together, however, these phrases subtly suggest a I-V-IV-I progression in D major. Although on an individual basis two of the phrases contain much alien harmonies and many ambiguities, as a unit the impression of tonal progressions between D, A, G, and D is firmly established. When the theme is sufficiently established in a listener's memory, this tonal scheme rises above the thicket of more distant tones and chords, providing a substantial and compelling form of tonal unity.

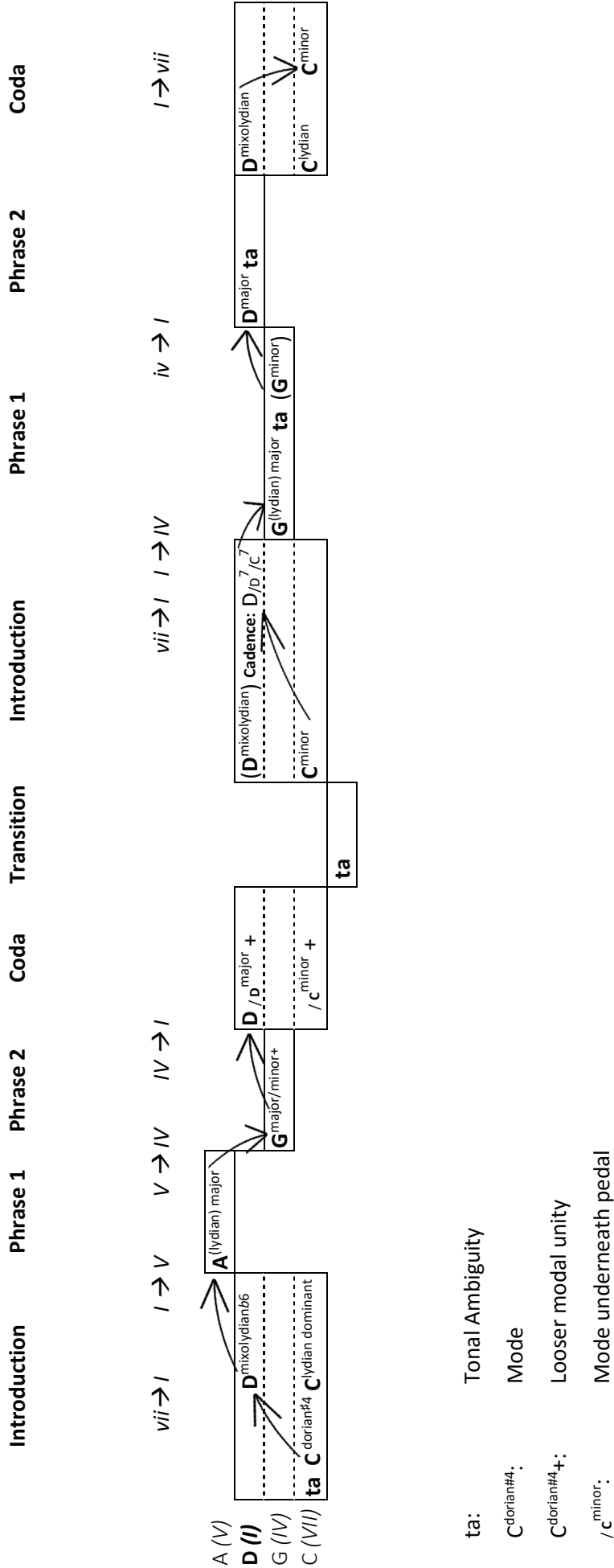
This unity is reinforced by the theme's second statement. Notwithstanding the greater melodic chromaticism that comes about as a result of a lengthier development of the theme, three phrases

clearly articulate tonic, subdominant, and tonic relations in D major, the latter phrase bringing the theme's climax to an end.

At the beginning of this thematic statement is a period of introduction similar to that at the beginning of the preceding thematic statement, the melody of which again centres on C and D, this time emphasising C more.¹⁴ Towards the end of this introduction there is a cadence onto a melodic pedal of D, the harmony underneath which suggests both D and C major tonics, in characteristic Bridge bitonality. This is followed by a melodic phrase dominated by G major modality, comparable to the middle phrases of the earlier statement. A period of fast-changing melodic and harmonic development then enters until the end of the phrase, which with the beginning of the next, presents an altered IV-I cadence in D. The subdued coda to the theme returns it to a phrase much like its opening, with a C/D centre leading to a final pedal on C. The two thematic statements thus together provide the following tonal phrase structure:

¹⁴ This music is suggestive of one of Bridge's favourite polychords: i+II, in this case C minor + D major.

Example 5.12: Piano Trio no. 2, second movement, 2nd theme: middleground tonal structure



ta: Tonal Ambiguity

C^{dorian#4}: Mode

C^{dorian#4+}: Looser modal unity

/C^{minor}: Mode underneath pedal

D-centred tonality is thus explored in eight distinct blocks, and limited to tonic, subdominant, dominant, and two seventh degree harmonic areas. Modulation within this tonal scheme never strays far away from D, which recurs in such a way as to clearly suggest it as an overall centre, in spite of the harmonic ‘thicket’ of foreign chords, added notes, and layered texture through which it is presented. In terms of modulation, melodic harmony, and phrase relations, the second theme articulates a tonal structure that is strikingly simple, and it is a high point in Bridge’s use of this technique of veiled simplicity.

Large-scale progression revealing G tonality

The movement as a whole can now be seen to be substantially characterised by tonal simplicity in the midst of surface harmonic complexity. This tonal organisation is in all sections significant, but grows in clarity. The second theme marks a high point in the influence of tonal centricity, but the climax of the first theme recapitulation, discussed earlier, also marks an ultimate affirmation or sublimation of the movement’s tonic of G. The chromatic and atonal material seen throughout the movement appears to have the last laugh in its role in the final coda, where tonal centricity evaporates, but once the tonal narrative has been followed by the listener, this comes across as merely a final and structurally lesser flourish. The movement’s large-scale shape is one of a simple progression between G and D modalities, subtly and gradually revealed.

Third movement

The third movement follows a similar pattern to that of the first, only in the midst of yet more similarity of thematic material, and interlinked large-scale tonal and sonority progressions. Unlike the first two movements, the third conveys an initial impression not so much of complexity as monotony. A high level of rhythmic repetition disguises harmonic contrasts that are, on greater acquaintance, more significant than they might appear.

The opening of the movement suggests a dislocation from tonal definition that, in reality, quickly makes way for an altered E minor. The progression $bII^{(-3)} + ii^{-3} \rightarrow i^{#7}$ dominates the exposition. In the introduction it is fragmented, preventing the force of the minor key resolution coming across. From the main theme onwards, the progression is used to establish E minor, with occasional transposition down to C minor. These keys are established through repetition more than function, as the secondary harmonies have little in the way of close harmonic relationship to E minor.

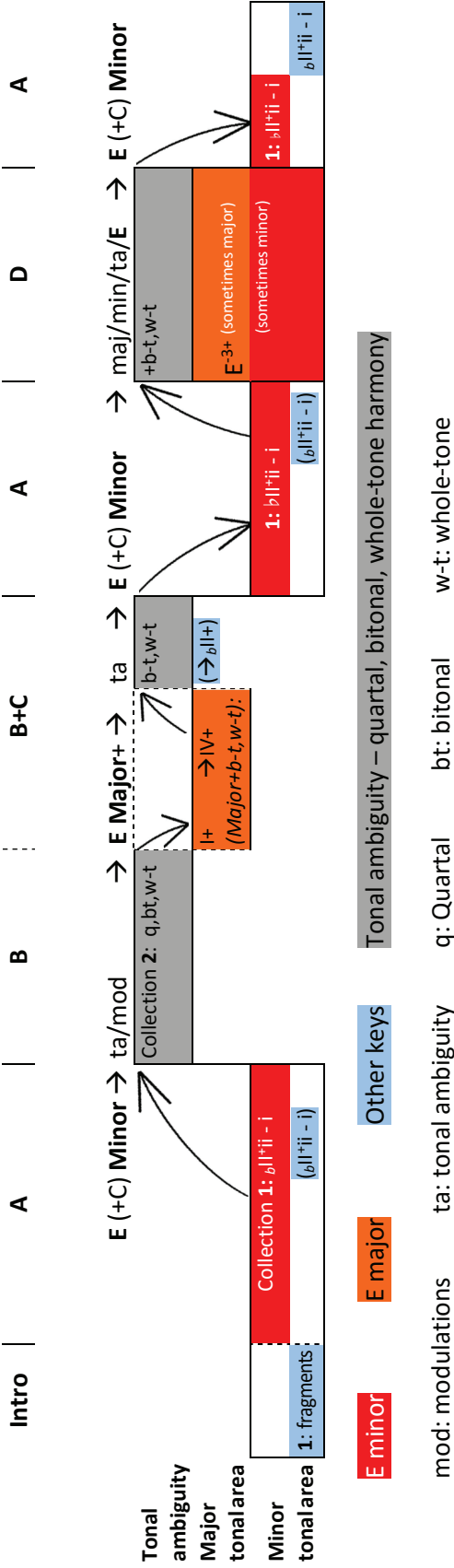
The thematic material of the movement is not easily separable into distinct themes, and each new statement appears more as a variation than as a discrete point of new material. For this reason, the themes contained within each section have been characterised as ‘collections’, rather than as new themes. With the second collection comes the first distinct change in harmonic logic, with the limited E minor and C minor material replaced with a greater range of downward progressions. These differ from the harmony of collection 1, both in their greater complexity, and in how direct transposition between chords is avoided. These progressions are quartal and/or bi-tonal, and are either dominated by whole-tone material or entirely whole-tone. The sense of E minor centrality, tentative though it was, is lost, especially so as the set of progressions repeats, down a minor second, and then again by a minor third.

This section (**B**), along with the next (**C**), could be termed developmental, as harmonic and thematic change is heightened, leading away from the sparse aesthetic of the exposition. Following the first three statements of collection 2, its thematic material proceeds to continue underneath a new collection (3). This is the most motivically distinct from collection 1, at quadruple speed, with quotes from the first movement. During this section the harmony becomes more static, and resumes tonal centrality, whilst retaining the more complex polychords of collection 2. The recurring $D^{7-5}+E$ reinforces the E major harmony of collection 3 in the violin, and this sense of key dominates the first part of the section. More briefly, the harmony shifts to A major and F major, after which, and coinciding with the loss of collection 2 support, tonal ambiguity returns, with harmony suggestive of F, E_b , E, and G. Bridge then gradually pares the theme down to its bare melody and rhythm, upon which the original thematic collection returns, with its tonal centre of E minor.

At this point, the movement appears very much as a simple journey away from and back to E minor, using the alternative harmonic spaces of modulating polychords and major keys. However, following the recapitulation of collection 1 is an extended coda, in two parts, which transforms the movement and its journey by synthesising these three tonal areas into one harmonic space. This brings about a double resolution, complementing the recapitulation, which had merely emphasised the primary materials of Collection 1, without achieving synthesis. The harmony of this section explores the type of complex polychords that accompanied collection 1, whilst tending towards E minor and major, with an E^{-3} pedal in the bass. The tonal character of each section is thus represented in this one section (see Ex. 5.13).

The last part of the coda returns to the primary theme, in a reduced and truncated form – with the result that the harmony of the movement finishes on C, rather than E, minor. This may be for the sake of arch symmetry, as the harmony of the introduction briefly resolved to C minor. It is also a preparation for the final movement. This return to C minor serves as a final diversion away from the harmonic scheme of the movement as a whole, which firmly revolves around E – similarly to the role of the concluding harmony of the second movement. Bridge uses the third movement not to present monotonous development of a single theme, as can appear on first hearing, but to journey between and reconcile three quite different harmonic spaces, from the simple and economical to the complex and ambiguous. This is again not merely esoteric, as the harmonic journey includes an interplay between major and minor tonality, a more familiar and accessible territory. Bridge has again prepared an accessible fundamental structure within the midst of advanced and individual effects.

Example 5.13: Piano Trio no. 2, third movement: middleground tonal structure



Fourth movement

After these three explorations of veiled simplicity and accessibility in the midst of surface complexity, the fourth movement provides a contrasting approach, with a Rondo treatment of themes, sections, and harmonic areas, that achieves more immediately discernible contrasts. Extended bi-tonal, whole-tone and tonally ambiguous harmony is still often used, but themes are presented in clearer divisions and contrasts, with gesture and texture used effectively alongside tonal, motivic and thematic distinctions. Consequentially, this movement possesses the most immediacy of appeal, with the surface appearing less difficult to penetrate and more appealing in its own right. The movement thus relies less than the other three on repeated and attentive listening for the perception of its fundamental qualities.

A noteworthy example of this is the fourth movement's development of the first movement 2nd subject, which takes its lyrical qualities further and dispenses with the recurring drone. The presentation of this theme is largely opposite to that of the first movement, where its similarity to the first theme and drone-like qualities present obstacles to the listener's full attention. In the fourth movement's treatment of this and other themes, it effects a journey from earlier movements' aesthetics of veiled accessibility, towards immediate and striking appeal. Yet coming at this point during the work, it might easily be too little, too late, for listeners who had not succeeded in perceiving the earlier movements' fundamental appeals. This journey towards fuller accessibility arrives very late, and consequentially the aesthetic of the first three movements dominates the Trio.

Conclusion

The *Rhapsody-Trio* and Piano Trio no. 2 show Bridge developing his music's appeal to returning and attentive listeners to a high point. Even as the music's departure from the conventions of Sonata form and English Pastoral genres becomes clearer, reducing the effects of generic misdirection observed in chapters I to III, Bridge's seating of structural simplicity within surface complexity overtakes it as an effect disproportionately appealing to hearers who are familiar and closely engaged with his music. Appeal to, and reliance on, this type of listening and listener is thus a unifying characteristic in Bridge's music even during a period of striking change within his musical language, uniting the late-romantic but generically complex, with the post-tonal yet fundamentally accessible. These two streams in Bridge's music are distinct, even opposite in certain ways, in the means of their interaction with listeners, yet their disparate techniques bring about a similar end-result. Subtle, gradual, and cumulative appeal to listeners is thus a more consistent effect in Bridge's

music than the techniques responsible for it. To a significant extent Bridge's life-work is *defined* by this effect, whether intentionally or unintentionally, consciously or unconsciously – more than it is by romantic, generic, or experimental traits. It is found in a broad range of works, and touched upon by a range of reviews (see the table of works and reviews in the Appendix), and is particularly significant for Bridge's music, reception, and listeners.

Epilogue: 'A studio composer in a concert age': conclusions of thesis; implications for Bridge scholarship and wider reception and music history

This thesis, for which chapters I to V have presented music-analytical evidence, argues that Bridge's music possesses qualities that disproportionately appeal to those who listen repeatedly and attentively to it, but which are only subtly apparent within a single hearing; and that these qualities are created by his music's treatment of genre and hierarchical structure. These qualities are held to have impacted significantly on Bridge's reception, contributing to both his initial decline in critical favour from 1912-36, and his later revival, from the mid-1960s to the present day. Chapters I-IV identify genre-based examples of this phenomenon in seven substantial works, potentially spanning twenty-three years of Bridge's musical development: the String Sextet (1906-12), *Summer* (1915), String Quartet no. 2 (1915), *Two Poems (I)* (1915), Cello Sonata (1913-17), Piano Sonata (1921-24), and *Enter Spring* (1928). Sonata form and pastoralism are two sites of this phenomenon, and in each case the appeal of Bridge's music to returning and attentive listeners is seen to stem from generic misdirection: a simultaneous invoking and undermining of a genre, which is surreptitiously reworked into a more personal and counter-generic aesthetic. Chapter V identifies a further area of appeal to the familiar listener, in the interactions between musical surface and structure in *Two Poems (I)* (1915), the Cello Sonata (1913-17), the Piano Sonata (1921-24), and particularly the *Rhapsody-Trio* (1928) and Piano Trio no. 2 (1929). In the case of these interactions the phenomenon operates more independently of any generic, cultural and historical context, with the musical surface itself presenting a partial barrier to immediate perception, veiling more accessible fundamental effects which emerge when the musical work is familiar in a listener's memory. This effect again stems from Bridge's personalisation of his musical language, being present in particularly experimental works, suggesting that it was integral to the development of his personal style that culminated in the works following the Piano Sonata.

These effects, and the relationship between music and listeners they each create, contribute significantly to a holistic understanding of Bridge's music. They have not been specifically considered in depth by critics or scholarship, in spite of significant references to them 'along the way', as seen in comments by Anthony Payne, Hugh Wood, and others (see Appendix). Neither have the extent and significance of this phenomenon been identified by existing studies, owing not so much to any oversight as to the rich nature of Bridge's music and life, which has presented many different features suitable for detailed investigation. This thesis thus expands the breadth of understanding of Bridge's music, its stylistic development, and its historical and current impact.

This thesis also furthers understanding of Bridge's music through its move away from a disproportionate emphasis of the late period (works following the Piano Sonata) and its post-tonal, modernist language, which has rightly been a source of fascination (especially in light of its engagement with the techniques of modernists who would dominate twentieth century music history), and is not infrequently featured in reviews and scholarship. This stylistic period has often been idealised, consciously or unconsciously, as a break from and improvement on Bridge's earlier style, and interpreted through the filter of repertoire and composers associated with musical modernism.¹ There has been a danger of understating both the continuity between the periods and their distinct aesthetic objectives. With regard to the former, as seen in the conclusion to chapter V, the extensive and accessible appeal of Bridge's music to attentive and returning listeners unites works across his different stylistic periods. Conversely, the greater engagement with late-romantic British music in earlier works was at least partly motivated by the objective of establishing a broad appeal. This pragmatic objective should not be assumed to be a marker of stylistic inferiority, and the analyses of chapters I to IV suggest that these works are highly personal, elegant, and subtly original. Bridge's establishing of this continuity and skilled meeting of these distinct objectives is easily missed by an excessive idealisation of his later works, and their connections to similarly idealised composers and repertoire.

This rebalancing towards serious consideration of works preceding the Piano Sonata has also highlighted the extent of Bridge's invention and achievements within the medium of genre, which is not as easily apparent as other facets of his technique, and has only more recently received detailed attention, in a number of notable studies (particularly Hopwood's investigation of his treatment of the English Pastoral Tradition, and Burnell's study of his development of the elegy).² The identification, definition, and exploration of generic misdirection has shown an additional level on which Bridge creates and innovates on the level of genre, and clarified the contribution of these works to musical culture.

Significance for understanding historical Bridge reception

In addition to this understanding of Bridge's music on its own terms, this thesis also expands interpretation of its reception, connecting to a prominent historical theme in criticism, and suggesting that the phenomenon charted here had a significant impact on the decline and revival of critical favour. As explored in chapter I, and also in the Appendix, the appeal of Bridge's music to repeated and attentive listening makes sense of a broad number of reviews from 1915-36, which cover a range of years, works, and sources. These reviews present a dichotomy in their understanding of Bridge's music, often acknowledging high

¹ This term is used loosely and refers to Bridge's connection with such names as Scriabin, Schoenberg, Berg, Bartok, and others. As discussed in the thesis introduction, it is outside the scope and purpose of this study to define a fixed conception of musical modernism, and the term is merely used to describe the terminology of this part of Bridge's reception.

² See P. Hopwood, *Frank Bridge and the English Pastoral Tradition*, unpublished PhD dissertation, University of Western Australia, 2007; and C. Burnell, *The anxiety of memory: Frank Bridge's late works and inter-war British Modernism*, unpublished PhD dissertation, Queen's University Belfast, 2009, p.131 onwards.

qualities, but alleging various forms of under-effectiveness, such as a lack of memorability, profundity, depth, etc.. Some of these reviews refer to the specific qualities explored in this thesis: Ernest Newman's review of *Enter Spring* shows pastoralism as a crucial issue in his scepticism of the work; Edwin Evans identifies potential difficulties for listeners in the Cello Sonata's use of an "interrupted" second movement structure; and the Manchester Guardian suggests the harmonic language of the Piano Trio no. 2 might be similarly problematic for unfamiliar listeners. Other reviews acknowledge the broader phenomenon of a heightened appeal to a returning listener, without outlining musical details. Thus there is an indication of a conscious but undeveloped awareness among certain critics of the musical qualities explored here, and that this played an important role in their engagement with Bridge's music.

This thesis also offers an explanation for the extent of the wider theme in criticism where a number of reviewers' recognitions of general quality failed to prevent ambivalence about the resulting music. The extent of this problematic reputation is striking, covering much reception from 1915 through the rest of Bridge's career, and this must have been a source of frustration to Bridge and those sympathetic to his music, conveying the impression of defeat snatched from the jaws of victory. This thesis both offers an explanation for this paradox, and makes the case that his music's slowness in winning over listeners, and apparent failure to satisfy their expectations, should not be understood as a shortcoming in quality. The transformative potential of repeated and attentive listening, the presence of simple and elegant effects, and the avoidance of esotericism, with effects reliant on aural memory rather than theoretical knowledge – these all support the case for considering Bridge's music as possessing a breadth of appeal for a wide range of listeners, the only significant limitation being the time required to realise this appeal.

Wider significance for understanding of music history and reception

Implications for understanding the relationship between genre and listening

Of particular benefit to a wider understanding of musical history is the theory of generic misdirection advanced by chapters I to IV, which shows the potential of musical works to simultaneously invoke and undermine genre, and the possible barriers to understanding and appreciation that this process might raise. This theory provides a new perspective on how genre can influence listeners, defining an effect of some importance to understanding this relationship. In applying genre theory to different levels of listener awareness, and to illusory combinations of the generic and counter-generic, these chapters investigate under-explored possibilities within genre theory and broaden its application.

Chapters I to IV also highlight the understated nature of genre's contribution to music and its reception. In the case of Bridge's music, this has often been missed, and more immediately clear issues have often dominated scholarly attention. As mentioned above, the post-Piano Sonata style, with its striking experimentation, dissonance, and individuality, initially appears to offer far more of interest to the analyst and historian, and the apparent conventionality of Bridge's earlier works has often been emphasised in

scholarship. While on a level of musical technique this may be a useful distinction (though not exclusively, as features such as the String Sextet second subject show), it risks understating and hiding the extent, impact, creativity and originality of these works' treatments of genre. Such effects are more easily lost to us owing to the constantly changing significance of different genres for later listeners, and the historical impact of Bridge's treatments are consequentially difficult to gauge. Nonetheless, this does not change the significance and importance of this dimension of Bridge's music and reception, which can still be identified in a number of instances, explored in these chapters. These instances show the rich potential of genre as a medium for a composer's creativity, which may surpass the apparent limits to their invention in other, more apparent, musical features.

Implications for understanding potential effects of hierarchical structure on listening

The exploration of hierarchical structure in Bridge's music found in chapter V sheds light on the potential tensions between background, middleground and foreground levels, and theorizes a way this can significantly alter the listening experience, where deeper structural effects emerge with the process of familiarization. This theory defines in more detail the way structural levels interact. The relationship between surface and structure is not presented as unified and immaculate in nature. Rather it is held to present conflict and tension, plurality as well as hierarchy. Surface elements are not presented as inevitable outgrowths of background structures, and are often shown to distract and oppose.

This theory particularly builds from, applies, and extends Cohn and Dempster's model of complementary hierarchical structure.³ In allowing for plural, complementary levels of background structure, this model opened the door for considering the potential for inherent conflict and tension within musical structures. This implication, and the jungle-like musical surface that could result, is explored in some depth by the analyses of the *Rhapsody-Trio* and Piano Trio no. 2. Much remains to be explored, in particular the possibilities for structural conflict between equal hierarchical levels – this thesis concerns itself only with conflict and tension between surface and deeper structural effects.

Implications for music criticism

This thesis offers one further conclusion of relevance to the wider history of music and reception, in its confirmation of the very long-term relationship between music, listeners, and reception, and the problems that result from this. In addition to the pressures of social, political, cultural and musical changes on the developing reception of any one set of musical works, the type of relationship between music and listeners shown in Bridge's music adds to the myriad of hidden issues that criticism attempts to traverse. It shows the limitations of short-term critical insight and the benefit of longer-term study of both music and its audiences. It is notable that certain critics attempted to consider the contribution of repeated listening to a

³ R. Cohn and D. Dempster, 'Hierarchical Unity, Plural Unities: Toward a Reconciliation'; in P. Bohlman and K Bergeron (ed.), *Disciplining Music: Musicology and its Canons*, Chicago: University of Chicago Press, 1992.

fuller appreciation of Bridge's works, yet this recognition was not sufficient to deliver his music from a severe decline in critical favour. The medium-term limitations within which criticism operates are particularly onerous.

In recent years a neat political slogan has appeared, 'an analogue politician in a digital age'. The example of Bridge's music provides something of a reversal of this taunt. It can be seen by the effects explored in this thesis, and by the wider change in his reception from decline to a gradual revival, as anticipating long-term trends, and could be described as 'digital in an analogue age', or, to take a more relevant musical analogy, 'studio in a concert age'. It has proved more suitable for the preferences of long-term listening experiences, for the critics of 1960 to the present day, and for the multiple hearings made easier by recording technology, than it was for its first hearers. His music has been affirmed by the long-term judgements of critics and listeners, and the nature of his music's appeals, as explored by his thesis, suggests that this process of affirmation will continue.

Appendix

Themes in criticism explicable by Bridge's disproportionate appeal to returning and attentive listeners, 1915-91

Table 1: period reviews (1915-36)

Work	Review publication	Themes relatable to unfamiliar/familiar listener dichotomy			Quotes
		Greater appeal to performers (or repeat listeners)	Gradual revelation	Ambivalence/Admiration dichotomy	
String Quartet no. 1 ("Bologna")	<i>Times</i> 6/10/27, p.12D	Performer's music: well-made, of interest to the performer, but lacking to the listener		Performer's music: well-made, of interest to the performer, but lacking to the listener	"The latter is performer's music; that is, the composer has really very little to say, but says it extremely well."
String Sextet	<i>Times Literary Supplement</i> , 10/03/21, p.158.	Disproportionately appealing to performers		Striking to the score-reader, but unmemorable to the listener	"But what gets his work played most of all is probably its attractiveness to the players themselves. As he is one of them, his music is written to be played. He is not tempted, as many are, to stop the music in order to draw attention to an effect, since he is not writing primarily for hearers but for participants. The hearer, indeed, may sometimes feel himself rather left out in the cold. How many of those who have listened to Bridge's chamber music will say that they really know it? He is difficult for the mere listener to get to know. Features do not fix themselves indelibly in the memory as, for instance, those of Vaughan Williams's work do."
String Quartet no. 2	<i>Times</i> 06/11/15, p.11D	Benefit of careful and referential listening		Initially unimpressive themes	"It is not the actual invention of themes which impresses one at once. Rather it is the power of suggesting many ideas by different uses of the same theme which makes the first movement grow up into a remarkably eloquent whole. For example, the principal theme in G minor with which the movement starts has a certain force and nervous energy, but it is not until the recapitulation, when it appears on the violoncello in a wholly different mood (<i>tranquillo</i>), that one realizes its complete power of expression."

	<i>Times</i> 10/12/15, p.5D	Re-listening benefit	Gradual revelation, re-listening benefit, subtle material		<p>"We cannot attempt here to develop further our consideration of Mr. Bridge's fine and thoughtful work, but we believe the oftener it is heard the more its qualities will be appreciated ..."</p> <p>"... there is the type [of music] ... which only gradually weaves its spell about the hearer, but never relinquishes it. This is the type to which most of Frank Bridge's music, and especially this latest quartet, belongs. The hearer takes a little time to assimilate himself to its sinuous contrapuntal lines and its subtleties of harmony, but once tuned to it he cannot put it from him."</p>
	<i>Times Literary Supplement</i> 24/08/16, p.404A-B	Gradual revelation, re-listening benefit, subtle material			
	<i>Times</i> 18/06/17, p.11D	Re-listening benefit, over-crafted.		Re-listening benefit, over-crafted.	<p>"Bridge's Quartet grows on one with each hearing. Every now and then one seems to have to pay rather a high price for its undoubted beauties; there is a certain amount of "manoeuvring for position", especially in the first movement, which does not altogether seem necessary ..."</p>
	<i>Times</i> 11/03/27, p.12B			Well-crafted but insignificant music.	<p>"Frank Bridge's music is always well made, but generally leaves the hearer asking why he has troubled to make it. Though he says it very well he has nothing specially significant to say, and Dr. Walker's estimate of him as a "professional" composer is true in the sense that he is more craftsman than artist.."</p>
Cello Sonata	Evans (Feb., 1919) 'Modern British Composers. I. Frank Bridge', <i>The Musical Times</i> .	Weaker on initial hearings, re-listening benefit.	Weaker on initial hearings, re-listening benefit.		<p>"The composer's most recent work is a broadly-conceived Sonata for 'cello and pianoforte in two movements. ... Its grip on the audience is such that on first hearing one is apt to resent the inevitable interruptions which arise from the necessity for preserving the shape of the work. It is only when the form is familiar that one realises the need for a punctuation the first impression of which is that it errs on the side of excess."</p>
<i>Enter Spring</i>	<i>Manchester Guardian</i> 26/9/30, p.16D			Well-crafted but unstriking music.	<p>"... does not contain a sufficiency of striking ideas to hold attention throughout ... It leaves one more than ever attracted by Mr. Bridge as a craftsman. There is nothing whatsoever wrong with "Enter Spring" so far as the exposition of its matter is concerned."</p>
<i>Enter Spring</i>	<i>Times</i> 29/10/27, p.10B			Judgement of work's value hampered by its treatment of pastoral genre.	<p>"No doubt many characteristics of his style, which seem if anything a little too faint to some of us, sounded strange and perhaps grotesque to an audience who hears a modern orchestral work once in three years ... The pastoral measure ... is far from producing that leisurely ruminating mood usually associated with it. ... A cold wind is cutting across the exuberance of the burgeoning Spring, and the composer certainly does not temper the wind to the shorn lamb."</p>

<i>Enter Spring</i>	H. Thompson, 'The Norwich Festival', <i>The Musical Times</i> , Vol. 68 No. 1018, Dec. 1927, p.1125		Value of closer acquaintance for a greater appreciation of the work.	Work's treatment of pastoral genre considered to be a risk to listeners' ease of appreciation.	"His [Bridge's] work was one which laid itself open to the objection that can so easily be brought against all 'programme music,' in that the composer's conception of his subject may not coincide with that of the listener. It does not affect the value of 'Enter, Spring' that the composer should have departed from the conventional representation of that season, and imagined a blustering, riotous equinox. It is safer to judge his work simply as music, and from this point of view it commands respect, to which a warmer feeling may come in the closer acquaintance which its complexity and elaboration demand. It left me rather exhausted by a certain breathlessness involved in the constant dependence on fragmentary themes and incessant changes which even the Andante of the middle section did not entirely dissipate. What we did realise was that it furnished problems which were worth solving, and with a performance which by greater familiarity had acquired more ease and delicacy, some of the rough places might be made plain."
Piano Trio no. 2	<i>Daily Telegraph</i> , 06/11/29			Attention-holding but with obscure meaning	"It must be said that the work was beautifully played and admitted that at no point did it fail to hold the attention of a highly critical audience, even if it was not at all clear what the composer was trying to convey. The idiom is no longer strange, and it should not be hard for a good craftsman to make himself understood."
Piano Trio no. 2	<i>Manchester Guardian</i> , 03/04/30, p.3D	Benefits of re-listening for adjusting ear towards appreciation	Benefits of re-listening for adjusting ear towards appreciation		"It is all a question of whether the hearer is prepared to accept as the harmonic norm something else than the accustomed diatonicism. If he can, this trio will sound perfectly satisfying; and it may perhaps be added with confidence that, if he cannot do so at once, he would be uncommonly dense if he did not succeed in adjusting his ear to a singularly arresting tonal scheme after a little course of careful listening, the more so because it is only Mr. Bridge's language, not his thoughts, that presents any difficulties."
<i>Oration: Concerto elegiaco</i>		Benefits of re-listening for a fuller grasp of the work			"Frank Bridge's new Concerto elegiaco ('Oration') for cello and orchestra is not the kind of work that we can expect to grasp in anything like its totality at a first hearing; it may even be that, lacking an inside knowledge of the 'mental images' that have obviously determined the course of it throughout, we shall never be able to see it exactly as the composer saw it ..."

Table 2: posthumous reviews with this theme

Review subject	Review publication	Appeal to performers/ repeat listeners	Gradual revelation	Quality/satisfaction dichotomy	Examples
Anthony Payne's stylistic survey; Bridge's overall body of works	H. Wood, 'Frank Bridge and the Land without Music', <i>Tempo</i> , New Series, No. 121, 1977, p.11		Lack of "instant recognizability" of Bridge's tone of voice, which is viewed as a slight weakness.		"... Mr. Payne's claims turn out to be more than justified. First of all, Bridge's music sounds professional to a degree that all too many of his contemporaries simply were not. His music really <i>works</i> , and you don't find yourself having to make allowances for naïve loveliness or primitive folksiness or the greyness of everything doubled at the octave or overscored. Secondly (and I think it has to be <i>secondly</i>) Bridge does have his own tone of voice, which is easier to experience than to describe. It lacks the last inch of character, which makes a single chord from a great master instantly recognizable. But it is a serious, quiet voice, that of an inner life intensely lived."
Early works; Suite for Strings	A. Payne, <i>Frank Bridge – Radical and Conservative</i> , London: Thames Publishing, rev. edition, 1999, pp.7,8,23	Initially unimposing, gradual revelation, re-listening benefit.	Initially unimposing, gradual revelation, re-listening benefit.		"... Interestingly, it is the early Edwardian and 'English' late-romantic, middle-period works that have yielded increasingly rewarding experiences, while certain of the radical late works have come to seem at least in part flawed." "... Like much by Bridge, its (the <i>Suite for Strings</i>) power to move did not fully reveal itself immediately; the elements of discretion and privacy are always strong in his work, but further hearings made it increasingly clear that the suite possessed quite special qualities ..."

Various works	W. Mellers, 'Bridge in print', <i>The Musical Times</i> , vol.132 no.1775, 1991, pp.707-708.			Performer and socially-orientated music, well-crafted but not profound ("bread-and-butter").	<p>"This [Bridge's "first phase"] is socially orientated music that still fulfilled a social function, being well crafted and pleasurable to sing and play and, in the Edwardian drawing room, to listen to.</p> <p>... Bridge was still writing this bread-and-butter music during the 20s, as the Vignettes de Marseille from this collection proves. They're a delight to play: at least they are to me, though whether today's young, hopefully reared on the children's music of composers such as Bartok, Stravinsky and Shostakovich, would find them so is problematical.</p> <p>... The ferocious Piano Sonata, the third and fourth string quartets, and especially the Second Piano Trio of 1929, may be eclectic in that they fuse then current modernities from Ravel to Scriabin to Bartok, Schoenberg and Berg, but what comes out is, at last, <i>sui generis</i>."</p>
<i>Berceuse</i> (1901), <i>Sea Idyll</i> (1905), <i>2 Capriccios</i> (1906), <i>Dramatic Fantasia</i> (1906)	W. Mellers, 'The Parlour & beyond' <i>The Musical Times</i> , vol.132, no.1775, 1991, pp.714-715.			Well-crafted but unmemorable music	<p>"These works are well-crafted and effective without being especially memorable."</p>

Complete music for solo piano. (Peter Jacobs: Continuum)	A. Payne, 'FRANK BRIDGE: Complete music for solo piano', <i>Tempo</i> , New Series, No. 177. Jun. 1991, p.59		Bridge's piano music initially under-rated by Payne and in need of re-evaluation		<p>"The numerous songs and piano pieces which appeared regularly up to the time of his breakthrough into modernism have been treated, with the obvious exception of the Piano Sonata, as less important offshoots. ... Nevertheless this recent issue of the complete piano music compels us to reassess its importance to Bridge's overall development -and indeed to re-evaluate altogether his achievement in the sphere.</p> <p>Peter Jacobs, the music's very impressive advocate on these three discs, goes so far as to think that it 'represents what is probably the finest achievement by any English composer in this field'. ... the sustained level of Bridge's piano output generally is not quite equalled by Bax's rather diffuse and uneven collection of pieces, or indeed by Ireland' ... "</p>
<i>Lament for 2 Violas</i>	<i>Journal of the American Viola Society</i> , Spring 1991, vol.7 no.4, p.47			Well-constructed but unmemorable melodies	<p>"A problem general audiences often have with this English national style of the beginning of the century, is a kind of melodic-gift poverty. This is not to say that melodies aren't well constructed, but often they are not memorable. Perhaps this is by design ... part of the style, after all."</p>

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By Work:

Title	Instrumentation	Recordings from Bridge's lifetime	Posthumous recordings
1900			
3 Dances	Violin/Cello & Piano		No. 3: <i>Moto Perpetuo</i>: Madeleine Mitchell - Violin Songs, M. Mitchell (Violin) (2007, Divine Art - DDA25063)
String Quartet in B \flat major	String Quartet		<i>Bridge: String Quintet in E minor, etc.</i> , The Bridge String Quartet (2004, Meridian CDE84525)
1901			
<i>Berceuse</i> in B \flat major	Violin/Cello & Piano (arr. Violin & String Orchestra; arr. Small Orchestra; arr. Piano)		Madeleine Mitchell - Violin Songs, Divine Art, <i>ibid.</i> Frank Bridge - The Complete Music for Cello & Piano, P. Lynex (cello), A. Wells (piano) (2001, Somm SOMMCD229)
<i>Scherzo Phantastick</i> String Quintet in E minor	String Quartet 2 Violins, 2 Violas, & Cello		<i>Scherzo Phantastick</i> (arr. String Orchestra): <i>English String Miniatures, Vol. 4</i>, Northern Sinfonia conducted by David Lloyd-Jones (2002, Naxos 8.555070) String Quintet in E minor: <i>Bridge: String Quintet in E minor, etc.</i>, Meridian, <i>ibid.</i>
<i>If I Could Choose</i> <i>The Primrose</i> <i>Sonnet: When Most I Wink</i>	Voice & Piano		<i>The Songs of Frank Bridge</i> , J. Watson, L. Winter, J. MacDougall, G. Finley, and R. Vignoles (1997, Hyperion CDD22071)
<i>Berceuse</i> <i>Coronation March</i>	Voice & Orchestra Orchestra		<i>Berceuse</i>: Frank Bridge: <i>Orchestral Works</i>, Vol. 6, BBC National Orchestra of Wales, conducted by Richard Hickox (2005, Chandos CHAN10310) Coronation March: <i>Frank Bridge: Orchestral Works</i>, Vol. 3, BBC National Orchestra of Wales, conducted by Richard Hickox (2003, Chandos CHAN10112)

1902			
<i>Pensées Fugitives I</i> <i>Scherzettino</i>	Solo Piano		BRIDGE: <i>Piano Music</i> , Vol. 2, A. Wass (2007, Naxos 8.557921) BRIDGE – <i>Piano Music</i> , Vol. 3, M. Bebbington (2011, Somm SOMMCD0107)
<i>Scherzo</i> <i>Scherzetto</i>	Cello & Piano (Arr. Orchestra)		Scherzo (titled Scherzetto): <i>Frank Bridge - The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i> Scherzo: <i>Bridge - Songs and Chamber Music</i> , London Bridge Ensemble (2007, Dutton CDLX7205)
Piano Quartet in C Minor	Piano Quartet		<i>Bridge, Bax, Wilson and Walton: Piano Quartets</i> , Cappa Ensemble (2013, Nimbus NIG230)
<i>Valse Intermezzo à Cordes</i> <i>Trois Morceaux d'orchestre</i> <i>The Hag</i>	String Orchestra Small Orchestra Voice & Orchestra		Valse Intermezzo à Cordes; The Hag: <i>Frank Bridge: Orchestral Works</i> , Vol. 5, BBC National Orchestra of Wales, conducted by Richard Hickox (2004, Chandos CHAN10246) Trois morceaux d'orchestre, No. 2: Chant d'espérance: <i>Frank Bridge: Orchestral Works</i> , Vol. 6, Chandos, <i>ibid.</i>
1903			
<i>Moderato in E minor</i>	Solo Piano		BRIDGE: <i>Piano Music</i> , Vol. 2, Naxos, <i>ibid.</i> BRIDGE – <i>Piano Music</i> , Vol. 3, Somm, <i>ibid.</i>
<i>Tempo di Mazurka</i> <i>Serenade</i>	Violin/Cello & Piano (Arr. Piano, arr. Orchestra)		<i>Frank Bridge - The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i> Serenade, Orchestral arrangement: <i>Frank Bridge: Orchestral Works</i> , Vol. 6, Chandos, <i>ibid.</i>

<p>2 Recitations</p> <p>2 Songs after Heine</p> <p>Blow, Blow Thou Winter Wind</p> <p>The Devon Maid</p> <p>A Dirge</p> <p>Go Not, Happy Day</p> <p>Music, When Soft Voices Die</p> <p>Rising When the Dawn Still Faint Is</p> <p>(rev. Dawn and Evening)</p> <p>Autumn</p>	Voice & Piano		<p><i>The Songs of Frank Bridge</i>, Hyperion, <i>ibid.</i></p> <p>A Dirge; Dawn and Evening: <i>Bridge - Songs and Chamber Music</i>, Dutton, <i>ibid.</i></p> <p>Autumn; Music, When Soft Voices Die, Chorus A Capella arrangement: <i>Music, When Soft Voices Die</i>, Quink Vocal Ensemble, (2015, Brilliant Classics BC95216)</p>
<p><i>Symphonic Poem, "Mid of the Night"</i></p>	Orchestra		<p><i>Frank Bridge: Orchestral Works</i>, Vol. 1, BBC National Orchestra of Wales, conducted by Richard Hickox (2001, Chandos CHAN9950)</p>
1904			
<p>Élégie</p> <p>Romanze</p> <p>Souvenir</p>	Cello & Piano Violin & Piano		<p>Élégie: <i>Frank Bridge - The Complete Music for Cello & Piano</i>, Somm, <i>ibid.</i></p> <p>Romanze: <i>Madeleine Mitchell - Violin Songs</i>, Divine Art, <i>ibid.</i></p> <p>Souvenir: <i>Bridge - Songs and Chamber Music</i>, Dutton, <i>ibid.</i></p>
<p>3 Novelletten</p> <p>3 Pieces</p>	String Quartet		<p><i>Frank Bridge: Works for String Quartet</i>, Maggini Quartet (1994, Naxos 8.553718)</p> <p>3 Novelletten: <i>Frank Bridge: Chamber Music</i>, Bridge String Quartet (2009, Somm SOMMCD087)</p> <p>3 Novelletten: <i>Frank Bridge: Works for String Quartet</i>, Naxos, <i>ibid.</i></p>

<i>Cradle Song</i> <i>A Dead Violet</i> <i>Night Lies on the Silent Highways</i>	Voice & Piano		<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i> A Dead Violet; Night Lies on the Silent Highways: Bridge - Songs and Chamber Music , Dutton, <i>ibid.</i>
1905			
<i>3 Pieces for Organ</i>			<i>The Complete Organ Works of Frank Bridge and Ralph Vaughan Williams</i> , C. Nickol (organ) (1996, Priory PRCD537)
<i>2 Solos for Piano</i> <i>Capriccio No. 1</i> <i>Capriccio No. 2</i> <i>Étude Rhapsodique</i>	Solo Piano		2 Solos for Piano, no. 1; Étude Rhapsodique: BRIDGE – <i>Piano Music</i> , Vol. 2, M. Bebbington (2007, Somm SOMMCD082) Capriccios 1 & 2: BRIDGE – <i>Piano Music</i> , Vol. 1, M. Bebbington (2006, Somm SOMMCD056)
<i>Fair Daffodils</i> <i>Lean Close Thy Cheek</i> <i>So Perverse</i> <i>Tears, Idle Tears</i> <i>Adoration</i>	Voice & Piano (Arr. Voice & Orchestra)		<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i> Adoration: <i>The Flowering of English Song</i> , E. Frohnmayer, P. Frohnmayer, L. Skelton (1990, Centaur 2075) Adoration: Orchestral arrangement: <i>Frank Bridge: Orchestral Works</i> , Vol. 6, Chandos, <i>ibid.</i>
<i>Norse Legend</i> in G minor	Violin & Piano, arr. Orchestra in 1938		Orchestral arrangement: <i>Frank Bridge: Orchestral Works</i> , Vol. 2, BBC National Orchestra of Wales, conducted by Richard Hickox (2002, CHAN10012)
<i>Phantasie String Quartet</i> in F minor	String Quartet	'Phantasies, string quartet/Bridge', English String Quartet (24/05/1923), <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-9CL0016460XX-0100V0	Phantasie String Quartet: <i>Frank Bridge: Works for String Quartet</i> , Naxos, <i>ibid.</i>

Piano Quintet in D minor (original version)	Piano Quintet	1906	
<i>Dramatic Fantasia</i> 3 Sketches	Solo Piano No. 2, <i>Rosemary</i> , arr. Orchestra in 1936)		<i>Dramatic Fantasia</i> : BRIDGE – <i>Piano Music</i> , Vol. 2, Somm, <i>ibid.</i> 3 Sketches : BRIDGE: <i>Piano Music</i> , Vol. 2, Naxos, <i>ibid.</i> BRIDGE – <i>Piano Music</i> , Vol. 1, Somm, <i>ibid.</i>
String Quartet No. 1 in E minor 3 Idylls	String Quartet	3 Idylls: Movt. 2 : 'Idylls, string quartet/Bridge', London String Quartet, <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-9CS0008083XX-0200V0 Movt. 3 : 'Idylls, string quartet/Bridge', London String Quartet, <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-9CS0008083XX-0100V0 Movt. 1&3 : 'Idylls, string quartet/Bridge', Philharmonic String Quartet, <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-9CL0035855XX-0100V0	String Quartet no. 1 : <i>Bridge: String Quartets Nos. 1 and 3</i> , Maggini Quartet (2003, Naxos 8.557133) 3 Idylls : <i>Frank Bridge: Works for String Quartet</i> , Naxos, <i>ibid.</i>
<i>Come to Me in My Dreams</i> <i>My Pent Up Tears Oppress My Brain</i> <i>The Violets Blue</i> 3 Songs	Voice & Piano (Arr. Voice and String Quartet) Voice, Viola, & Piano Voice and Orchestra		<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i> Come to Me in My Dreams; My Pent Up Tears Oppress My Brain; 3 Songs : <i>Bridge - Songs and Chamber Music</i> , Dutton, <i>ibid.</i> 2 Songs of Robert Bridges : <i>Frank Bridge: Orchestral Works</i> , Vol. 5, Chandos, <i>ibid.</i>

<i>2 Songs of Robert Bridges</i>			
1907			
<i>Phantasie Piano Trio in C minor</i>	Piano Trio		<i>Bridge – Piano Trios</i> , J. Liebeck (Violin), A. Chaushian (Cello), and A. Wass (Piano) (2009, Naxos 8.570792) <i>Bridge - Songs and Chamber Music</i> , Dutton, <i>ibid.</i>
<i>All Things That We Clasp</i>	Voice & Piano		<i>Bridge - Songs and Chamber Music</i> , Dutton, <i>ibid.</i>
<i>Isabella</i>	Orchestral		<i>Frank Bridge: Orchestral Works</i> , Vol. 1, Chandos, <i>ibid.</i>
1908			
<i>Miniatures for Piano Trio</i>	Piano Trio		<i>Bridge – Piano Trios</i> , Naxos, <i>ibid.</i> Set 2: <i>Frank Bridge: Piano Trio No. 2 • Miniatures • Phantasy Piano Quartet • String Quartets 3 & 4</i> , Allegri Quartet, Tunnel Trio (2007, Lyrita SRCD302)
<i>An Irish Melody</i>	String Quartet		<i>Bridge: Phantasy Piano Quartet & Sonatas</i> , The Nash Ensemble (2013, Hyperion CDA68003) <i>Frank Bridge: Works for String Quartet</i> , Naxos, <i>ibid.</i>
<i>Dance Rhapsody</i>	Orchestra		<i>Frank Bridge: Orchestral Works</i> , Vol. 2, Chandos, <i>ibid.</i> <i>Frank Bridge: Dance Rhapsody • Rebus Overture • Dance Poem • 2 Poems • Allegro Moderato</i> , London Philharmonic Orchestra conducted by Nicholas Braithwaite (1979, Lyrita SRCD243)

1909			
<i>Hilli-Ho! Hilli-Ho!</i> <i>O Weary Hearts</i>	Chorus A Capella		<i>My Spirit Sang All Day</i> , D. Hurley, T. Wayne-Wright, P. Phoenix, C. Bruerton, C. Gabbitas, and J. Howard (1987, Warner Classics – Parlophone 0077714976558) <i>Britten & Bridge: Choral Music</i> , Trinity College Choir directed by Richard Marlow (1987 LP record, Pearl SHE593) O Weary Hearts: Music, When Soft Voices Die , Brilliant Classics, <i>ibid.</i>
1910			
<i>Cradle Song</i>	Violin/Cello & Piano		<i>Frank Bridge - The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i>
<i>Phantasie Piano Quartet</i> in F# minor	Piano Quartet		<i>Bridge: Phantasy Piano Quartet & Sonatas</i> , Hyperion, <i>ibid.</i> <i>Frank Bridge: Piano Trio No. 2 • Miniatures, etc.</i> , Lyrita, <i>ibid.</i>
<i>Suite for Strings</i> <i>The Two Hunchbacks: 5 Entr'actes</i>	String Orchestra Orchestra		<i>Suite for Strings; The Two Hunchbacks, Entr'acts 1 & 2: Frank Bridge: Orchestral Works</i> , Vol. 5, Chandos, <i>ibid.</i> <i>The Two Hunchbacks: 5 Entr'acts: Frank Bridge: Orchestral Works</i> , Vol. 2, Chandos, <i>ibid.</i>
1911			
<i>Mélodie</i>	Cello/Violin & Piano		<i>Frank Bridge - The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i>
<i>The Pageant of London</i>	Chorus & Military Band		<i>Frank Bridge: Orchestral Works</i> , Vol. 6, Chandos, <i>ibid.</i>
<i>Coronation March</i> <i>The Sea</i>	Orchestra	<i>The Sea</i> , London Symphony Orchestra conducted by Frank Bridge (1923). Available at https://www.youtube.com/watch?v=BZc4rSlqIdM	<i>Frank Bridge: Orchestral Works</i> , Vol. 2, Chandos, <i>ibid.</i>

1912				
Second Book of Organ Pieces	Organ			<i>The Complete Organ Works of Frank Bridge and Ralph Vaughan Williams</i> , Priory, <i>ibid.</i>
3 Pieces	Solo Piano			BRIDGE – <i>Piano Music</i> , Vol. 2, Somm, <i>ibid.</i>
4 Short Pieces	Violin/Cello & Piano			Nos. 1& 2: Meditation; Spring Song: Frank Bridge - The Complete Music for Cello & Piano , Somm, <i>ibid.</i>
Piano Quintet in D minor (revised version)	Piano Quintet			<i>Frank Bridge: Chamber Music</i> , Somm, <i>ibid.</i>
String Sextet in Eb major (1912)	2 Violins, 2 Violas, 2 Cellos			<i>Goossens: Phantasy Sextet · Concertino for String Octet · Bridge: Sextet</i> , Academy of St Martin-in-the-Fields Chamber Ensemble (1997, Chandos CHAN9472)
1913				
3 Poems Arabesque	Solo Piano			BRIDGE – <i>Piano Music</i> , Vol. 3, Somm, <i>ibid.</i>
The Bee	Chorus A Capella			<i>Britten & Bridge: Choral Music</i> , Pearl, <i>ibid.</i> <i>Music, When Soft Voices Die</i> , Brilliant Classics, <i>ibid.</i> <i>My Spirit Sang All Day</i> , Warner Classics – Parlophone, <i>ibid.</i>
Dance Poem	Orchestra			<i>Frank Bridge: Orchestral Works</i> , Vol. 2, Chandos, <i>ibid.</i> <i>Frank Bridge: Dance Rhapsody · Rebus Overture, etc.</i> , Lyrita, <i>ibid.</i>
1914				
Where She Lies Asleep Love Went A-Riding	Voice & Piano (arr. Voice and Orchestra)			<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i>

1915			
String Quartet No. 2	String Quartet		<p><i>Frank Bridge Quartets</i>, Bridge String Quartet (1996, Meridian CDE84311)</p> <p><i>Frank Bridge: Complete String Quartets</i>, Vol. 2, Brindisi String Quartet, (1991, Continuum CCD1036)</p>
<p><i>Lament</i></p> <p><i>Summer</i></p> <p><i>2 Poems after Richard Jefferies</i></p>	<p>String Orchestra (arr. Solo Piano)</p> <p>Orchestra</p>		<p>Lament: <i>Frank Bridge: Orchestral Works</i>, Vol. 4, BBC National Orchestra of Wales, conducted by Richard Hickox (2004, CHAN10188)</p> <p>Lament (Solo Piano arrangement): <i>BRIDGE: Piano Music</i>, Vol. 2, Naxos, <i>ibid.</i></p> <p>Summer: <i>Frank Bridge: Orchestral Works</i>, Vol. 3, Chandos, <i>ibid.</i></p> <p>2 Poems: <i>Frank Bridge: Orchestral Works</i>, Vol. 1, Chandos, <i>ibid.</i></p> <p>2 Poems: <i>Frank Bridge: Dance Rhapsody • Rebus Overture</i>, etc., Lyrita, <i>ibid.</i></p>
1916			
2 Old English Songs	String Quartet (arr. Piano, arr. Orchestra)		<p><i>Bridge: Phantasy Piano Quartet & Sonatas</i>, Hyperion, <i>ibid.</i></p> <p><i>Frank Bridge: Works for String Quartet</i>, Naxos, <i>ibid.</i></p> <p>Cherry Ripe: <i>Frank Bridge: Chamber Music</i>, Somm, <i>ibid.</i></p> <p>Sally in our alley; Cherry Ripe (Orchestral arrangements): <i>Frank Bridge: Orchestral Works</i>, Vol. 5, Chandos, <i>ibid.</i></p>
		<p>'Sally in our alley/Bridge', London String Quartet (1916), <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-1CL0050179XX-0100V0</p> <p>'Sally in our alley / Bridge', Philharmonic String Quartet (25/03/1918), <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-1CL0074418XX-0100V0</p> <p>'Cherry Ripe/Bridge', London String Quartet (1916), <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/026M-1CL0074418XX-0100V0</p>	

		music/Chamber-music/026M-1CL0050179XX-0200V0 'Cherry Ripe / Bridge', Philharmonic String Quartet (25/03/1918), <i>British Library Sounds</i> website. Available at: http://sounds.bl.uk/Classical-music/Chamber-music/026M-1CS0091103XX-0100V0	
<i>Lullaby</i> <i>The Graceful Swaying Wattle</i> <i>For God and King and Right</i> <i>Peter Piper</i>	Chorus and Piano (arr. Chorus and Orchestra) Chorus A Capella <i>Peter Piper</i>		<i>The Graceful Swaying Wattle</i> ; Peter Piper : <i>Britten & Bridge</i> : Choral Music, Pearl, <i>ibid.</i> Peter Piper : <i>Anthems From Cambridge</i> , Trinity College Choir directed by Richard Marlow (2004, Griffin 4045) <i>The Graceful Swaying Wattle</i> : <i>The Flowering of English Song</i> , Centaur, <i>ibid.</i>
1917			
<i>4 Characteristic Pieces</i> <i>3 Miniature Pastorals</i> , set 1 <i>A Fairy Tale</i>	Solo Piano		<i>BRIDGE – Piano Music</i> , Vol. 2, Somm, <i>ibid.</i> 3 Miniature Pastorals , set 1; A Fairy Tale : <i>BRIDGE: Piano Music</i> , Vol. 1, Naxos, <i>ibid.</i>
Cello Sonata	Cello & Piano		<i>Bridge: Phantasy Piano Quartet & Sonatas</i> , Hyperion, <i>ibid.</i> <i>Frank Bridge – The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i>
<i>Thy Hand in Mine</i>	Voice & Piano (arr. Voice & Orchestra)		<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i>
1918			
<i>3 Improvisations</i>	Solo Piano left-hand		<i>BRIDGE: Piano Music</i> , Vol. 2, Naxos, <i>ibid.</i> <i>BRIDGE – Piano Music</i> , Vol. 3, Somm, <i>ibid.</i>
<i>Lento</i>	Organ		<i>The Complete Organ Works of Frank Bridge and Ralph Vaughan Williams</i> , Priory, <i>ibid.</i>

<i>Morning Song</i>	Cello and Piano		<i>Frank Bridge - The Complete Music for Cello & Piano</i> , Somm, <i>ibid.</i>
<i>Lay a Garland on My Hearse</i>	Voices and Piano		A Litany; Sister, Awake!; Lay a Garland On My Hearse: Britten & Bridge: Choral Music, Pearl, <i>ibid.</i>
<i>Sister, Awake</i>	Chorus and Piano		A Prayer: Frank Bridge: <i>Orchestral Works</i> , Vol. 4, Chandos, <i>ibid.</i>
<i>A Litany</i>	Chorus and Organ		
<i>A Prayer</i>	Chorus and Orchestra		
<i>So Early in the Morning, O</i>	Voice & Piano		So Early in the Morning, O; The Last Invocation; Mantle of Blue: <i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i>
<i>The Last Invocation</i>			The Last Invocation: <i>Songs of Love and War</i> , Cantabile (Champs Hill Records CHRC674)
<i>Mantle of Blue</i>			Blow Out, You Bugles: <i>Frank Bridge: Orchestral Works</i> , Vol. 6, Chandos, <i>ibid.</i>
<i>Blow Out, You Bugles</i>	Voice & Orchestra (arr. Voice & Piano & Trumpet)		
1919			
<i>The Turtle's Retort</i>	Solo Piano		Orchestral arrangement: <i>Orchestral Works</i> , Chelsea Opera Group Orchestra conducted by Howard Williams (1987, Pearl SHECD9601)
<i>When You Are Old</i>	Voice and Piano		<i>The Songs of Frank Bridge</i> , Hyperion, <i>ibid.</i>
<i>Into Her Keeping</i>			
<i>What Shall I Your True Love tell?</i>			
<i>'Tis But a Week</i>			
1920			
<i>The Hour Glass</i>	Solo Piano		<i>BRIDGE: Piano Music</i> , Vol. 1, Naxos, <i>ibid.</i> <i>BRIDGE – Piano Music</i> , Vol. 1, Somm, <i>ibid.</i>

1921			
3 <i>Miniature Pastorals</i> , sets 2 & 3 <i>Threads: 2 Intermezzi</i>	Solo Piano (Arr. Orchestra in 1938)		<i>Miniature Pastorals</i> , set 2: BRIDGE – <i>Piano Music</i> , Vol. 2, Somm, <i>ibid.</i> <i>Miniature Pastorals</i> , set 3: BRIDGE – <i>Piano Music</i> , Vol. 3, Somm, <i>ibid.</i> Threads: 2 Intermezzi (Orchestral arrangement): <i>Frank Bridge: Orchestral Works</i> , Vol. 5, Chandos, <i>ibid.</i>
1922			
<i>Sir Roger de Coverley: A Christmas Dance</i>	String Quartet (arr. Orchestra, arr. String Orchestra in 1928)		<i>Bridge: Phantasy Piano Quartet & Sonatas</i> , Hyperion, <i>ibid.</i> <i>Frank Bridge: Chamber Music</i> , Somm, <i>ibid.</i> Large Orchestra arrangement: <i>Frank Bridge: Orchestral Works</i> , Vol. 3, Chandos, <i>ibid.</i> String Orchestra arrangement: <i>Frank Bridge: Orchestral Works</i> , Vol. 5, Chandos, <i>ibid.</i>
<i>A Spring Song</i> <i>Golden Slumbers</i> <i>Hence care</i> <i>Evening Primrose</i> <i>The Fairy Ring</i> <i>Pan's Holiday</i>	Voices & Piano (arr. Voices & String Orchestra) Chorus <i>A Capella</i> Chorus & Piano (Optional Piano) (Arr. Chorus and Orchestra in 1924)		Golden Slumbers; Hence Care; Evening Primrose: <i>Britten & Bridge: Choral Music</i> , Pearl, <i>ibid.</i> A Spring Song: <i>Anthems From Cambridge</i> , Griffin, <i>ibid.</i>
1924			
<i>Piano Sonata</i> 3 <i>Lyrics</i> <i>In Autumn</i>	Solo Piano (No. 1 arr. Violin & Piano)		Piano Sonata; Vignettes de Marseille: BRIDGE – <i>Piano Music</i> , Vol. 1, Somm, <i>ibid.</i> 3 Lyrics: BRIDGE – <i>Piano Music</i> , Vol. 3, Somm, <i>ibid.</i> In Autumn: BRIDGE – <i>Piano Music</i> , Vol. 2, Somm, <i>ibid.</i>

<i>Vignettes de Marseille</i>	(Arr. Orchestra in 1938 as <i>Vignettes de Danse</i>)		Piano Sonata: BRIDGE: Piano Music, Vol. 2, Naxos, <i>ibid.</i> 3 Lyrics; In Autumn: BRIDGE: Piano Music, Vol. 1, Naxos, <i>ibid.</i> Vignettes de Danse: Frank Bridge: Orchestral Works, Vol. 3, Chandos, <i>ibid.</i>
1925			
<i>Winter Pastoral</i>	Solo Piano		<i>BRIDGE – Piano Music, Vol. 3, Somm, <i>ibid.</i></i>
<i>Golden Hair</i> <i>Journey's End</i> <i>3 Songs of</i> <i>Rabindranath Tagore</i>	Voice & Piano (Arr. Voice & Orchestra)		<i>The Songs of Frank Bridge, Hyperion, <i>ibid.</i></i>
1926			
<i>A Dedication</i> <i>Graziella</i> <i>Hidden Fires</i> <i>Canzonetta (Happy South)</i>	Solo Piano (Arr. Orchestra)		A Dedication; Canzonetta; Hidden Fires: BRIDGE – Piano Music, Vol. 3, Somm, <i>ibid.</i> Graziella: BRIDGE – Piano Music, Vol. 2, Somm, <i>ibid.</i>
1927			
String Quartet No. 3	String Quartet		<i>Bridge: String Quartets Nos. 1 and 3, Naxos, <i>ibid.</i></i> <i>Frank Bridge: Piano Trio No. 2 • Miniatures, etc., Lyrita, <i>ibid.</i></i> <i>Frank Bridge Quartets, Meridian, <i>ibid.</i></i>
<i>Enter Spring</i> <i>There Is a Willow</i> <i>Grows Aslant a Brook</i>	Orchestra (Small Orchestra)		Enter Spring: Frank Bridge: Orchestral Works, Vol. 1, Chandos, <i>ibid.</i> There Is a Willow: Frank Bridge: Orchestral Works, Vol. 3, Chandos, <i>ibid.</i>

1928			
<i>Gargoyle</i>	Solo Piano		<i>BRIDGE – Piano Music, Vol. 3, Somm, ibid.</i>
<i>Rhapsody Trio</i>	2 Violins & Viola		<i>Frank Bridge: Chamber Music, Somm, ibid.</i>
1929			
Piano Trio No. 2	Piano Trio		<i>Bridge – Piano Trios, Naxos, ibid.</i> <i>Frank Bridge: Piano Trio No. 2 • Miniatures, etc., Lyrita, ibid.</i>
<i>The Christmas Rose</i>	Opera		<i>Bridge: The Christmas Rose, Pavilion Records Ltd, Chelsea Opera Group Orchestra and Chorus, conducted by Howard Williams, Pearl PEACD9582. Accessible through The British Library's sound collections.</i>
1930			
<i>Oration</i>	Cello and Orchestra		<i>Frank Bridge: Orchestral Works, Vol. 4, Chandos, ibid.</i> <i>Bridge: Oration & Phantasm, Julian Lloyd Webber (Cello), Peter Wallfisch (Piano), London Philharmonic Orchestra conducted by Nicholas Braithwaite (2007, Lyrita SRCD244)</i> <i>Bridge: Oration • Elgar: Cello Concerto • Holst: Invocation, Raphael Wallfisch (Cello), Royal Liverpool Philharmonic Orchestra conducted by Richard Dickens (2006, Nimbus NI5763)</i>
1931			
<i>Todesehnsucht</i>	Solo Piano (arr. 1936)		Orchestral arrangement: <i>Frank Bridge: Orchestral Works, Vol. 5, Chandos, ibid.</i>
<i>Phantasm</i>	Piano and Orchestra		<i>Frank Bridge: Orchestral Works, Vol. 3, Chandos, ibid.</i> <i>Bridge: Oration & Phantasm, Lyrita, ibid.</i>

1932			
Violin Sonata	Violin & Piano		<i>Bridge and Britten, L. McAslan (Violin), J. Blakely (Piano), (Continuum CCD1022)</i> <i>Bridge: Phantasy Piano Quartet & Sonatas, Hyperion, ibid.</i>
1934			
<i>A Royal Night of Variety, Epilogue</i>	Orchestra		<i>Frank Bridge: Orchestral Works, Vol. 6, Chandos, ibid.</i>
1937			
String Quartet No. 4	String Quartet		<i>Frank Bridge: Complete String Quartets, Vol. 2, Brindisi String Quartet, (1991, Continuum CCD1036)</i> <i>Frank Bridge: Piano Trio No. 2 • Miniatures, etc., Lyrita, ibid.</i>
1938			
<i>Divertimenti</i>	Flute, Oboe, Clarinet & Bassoon		<i>A Frank Bridge Spicilegium, C. Pistow (flute), C. Redgate (oboe), K. Rowe (clarinet), J. Gosby (bassoon), (1980, LP record, Peal SHE 551)</i>
1939			
<i>3 Pieces</i>	Organ		<i>The Complete Organ Works of Frank Bridge and Ralph Vaughan Williams, Priory, ibid.</i>
1940			
<i>Rebus</i>	Orchestra		<i>Frank Bridge: Orchestral Works, Vol. 4, Chandos, ibid.</i> <i>Frank Bridge: Dance Rhapsody • Rebus Overture, etc., Lyrita, ibid.</i>
1941			

<i>Allegro Moderato</i>	String Orchestra (fragment of an unfinished symphony for String Orchestra)		<i>Frank Bridge: Orchestral Works, Vol. 4, Chandos, ibid.</i> <i>Frank Bridge: Dance Rhapsody • Rebus Overture, etc., Lyrita, ibid.</i>
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Selected Discography

By Recording:

- Anthems From Cambridge*, Trinity College Choir directed by Richard Marlow (2004, Griffin 4045)
- Bridge and Britten*, L. McAslan (Violin), J. Blakely (Piano), (Continuum CCD1022)
- Bridge, Bax, Wilson and Walton: Piano Quartets*, Cappa Ensemble (2013, Nimbus NI6230)
- Bridge: Oration · Elgar: Cello Concerto · Holst: Invocation*, Raphael Wallfisch (Cello), Royal Liverpool Philharmonic Orchestra conducted by Richard Dickens (2006, Nimbus NI5763)
- Bridge: Oration & Phantasm*, Julian Lloyd Webber (Cello), Peter Wallfisch (Piano), London Philharmonic Orchestra conducted by Nicholas Braithwaite (2007, Lyrita SRCD244)
- Bridge: Phantasy Piano Quartet & Sonatas*, The Nash Ensemble (2013, Hyperion CDA68003)
- BRIDGE: Piano Music, Vol. 2*, A. Wass (2007, Naxos 8.557921)
- BRIDGE – Piano Music, Vol. 1*, M. Bebbington (2006, Somm SOMMCD056)
- BRIDGE – Piano Music, Vol. 2*, M. Bebbington (2007, Somm SOMMCD082)
- BRIDGE – Piano Music, Vol. 3*, M. Bebbington (2011, Somm SOMMCD0107)
- Bridge – Piano Trios, J. Liebeck (Violin), A. Chaushian (Cello), and A. Wass (Piano)* (2009, Naxos 8.570792)

- Bridge - Songs and Chamber Music*, London Bridge Ensemble (2007, Dutton CDLX7205)
- Bridge: String Quartets Nos. 1 and 3*, Maggini Quartet (2003, Naxos 8.557133)
- Bridge: String Quintet in E minor, etc.*, The Bridge String Quartet (2004, Meridian CDE84525)
- Bridge: The Christmas Rose*, Pavilion Records Ltd, Chelsea Opera Group Orchestra and Chorus, conducted by Howard Williams, Pearl PEACD9582. Accessible through The British Library's sound collections.
- Britten & Bridge: Choral Music*, Trinity College Choir directed by Richard Marlow (1987 LP record, Pearl SHE593)
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