A THEMATIC CATALOGUE OF BRITISH STRING QUARTETS OF THE EARLY TWENTIETH CENTURY AND AN ACCOUNT OF SOME OF THEIR CONTEXTS 1890-1950

VOLUME 2 of 2

By

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Chapter 2 - String quartet repertoires and concerts in selected central London venues and on the BBC, 1890–1945

This chapter undertakes an overall survey of trends in string quartet concerts across London's West End (both live and broadcast) during the early twentieth century. It is crucial for an understanding of British string quartets in this period that we grasp what sort of repertoire was being performed in public and what kinds of music composers and audiences would likely have been exposed to[68].

Several scholars have studied concert history in London in the eighteenth and nineteenth centuries; I aim to build on these studies but focus on string quartets since 1890. Simon McVeigh has examined string quartet concerts in London in the eighteenth century, as well as the phenomenon of the benefit concert in nineteenth-century London.[69] He has also done an extensive project on a concert database for eighteenth-century London. Meanwhile, Christina Bashford wrote her PhD thesis on chamber music concerts in London in the nineteenth century, as well as a book on John Ella and the promotion of chamber music concerts at that time.[70] Cyril Ehrlich briefly discusses concerts since the late nineteenth century in his book.[71] This chapter begins by summarising the context of chamber music concerts in London before 1890, drawing on the abovementioned research by McVeigh, Bashford, and Ehrlich.

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[68] In Chapter 2, I will cover live concerts up to and including the National Gallery Afternoon Concerts, which ended around 1946. There is a reason I finish covering the concerts up to this point: to the sudden decrease of the live concerts when broadcasting increased at this point. However, the concerts at the musical institutions (see Chapter 3) were still regularly delivered so for this I will cover up to 1950.

[69] Meredith McFarlane and Simon McVeigh, 'The String Quartet in London Concert Life, 1769-1799', in *Concert Life in Eighteenth-Century Britain*, ed. by Susan Wollenberg (London: Routledge, 2016), pp. 161–98; Simon McVeigh, 'The Benefit Concert in Nineteenth-Century London: From 'Tax on the Nobility' to Monstrous Nuisance', in *Nineteenth-Century British Music Studies*, ed. by Bennett Zon (London: Routledge, 1999), pp. 242–266.

[70] Christina Bashford, 'Public Chamber-Music Concerts in London, 1835-50: Aspects of History, Repertory and Reception' (PhD Thesis, Kings College London, 1996); Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Woodgate: The Boydell Press, 2007).

[71] Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century* (Oxford: Clarendon, 1988).

I will then briefly discuss my methodologies for approaching the London string quartet concerts of the early twentieth century, which I have divided into three periods. For the period from the beginning of the late nineteenth century to World War I, I will discuss one series in detail, the Popular Concerts at St. James's Hall, which was one of the most successful chamber concert subscription series in London during this period (by 'successful', I mean that it ran more than five years and charged affordable admission prices). The phenomenon of subscription concerts declined after World War I, and chamber music and string quartet concerts thereafter were largely independent, focusing on one ensemble (with or without guests). For this reason, I will approach the early twentieth-century section holistically, analysing repertoire. There will be a brief discussion of the BBC, but I will not go into depth, as the history of broadcasting is only partially relevant to my concerns. For concerts between 1939 and 1950, I will again focus on one non-subscription concert series: the afternoon and evening concerts at the National Gallery promoted by pianist Myra Hess.

2.1 - Chamber music concerts in public venues — Up to the 1890s

Chamber music was not widely known or appreciated in London until the mid-nineteenth century, despite audiences gaining some exposure to it through benefit concerts and orchestral performances.[72] Christina Bashford, who has conducted extensive research on London's chamber music concert culture throughout the nineteenth century, states that by that time, string quartet performance had 'regained its place as a mainstream genre'.[73] In one of her articles, Bashford provides a list of

[72] Christina Bashford, 'The Late Beethoven Quartets and the London Press, 1836–ca. 1850', *The Musical Quarterly,* 84.1 (Spring 2000), 84–122 (86).
[73] Bashford, 'Public Chamber-Music Concerts in London', p. 92.

selected chamber music concert series with dates, venues, promoters and concertgoers.[74] Bashford's research suggests ways to further investigate chamber music in Britain during the early twentieth century, although we are here focused on her research into nineteenth-century chamber music concerts.

In the next few paragraphs, I will be discussing the chamber music concerts from the beginning of the nineteenth century to the late nineteenth century. To understand the transformation that occurred from this period to the early twentieth century, it is essential to discuss the string quartet repertoires performed at public concert venues across London before the before the turn of the twentieth century, as this will demonstrate how the format of the programmes changed at that point. Several things remained the same during the late nineteenth century. For example, concerts still typically ran for many hours. Moreover, people in Britain were still interested in Italian operas and Handel's music, which had been compared to the music of antiquity,[75] with many feeling that the music of the 'German School', such as Mozart's, was too difficult to understand.

The Royal Philharmonic Society (RPS), which was formed in 1813, was the starting point for recognition of chamber music works. Even though the RPS was focused on orchestral repertories, one or two string quartets were included in each of its first 15 seasons.[76] A typical RPS programme would be focused on Haydn, Mozart, and Beethoven, with orchestral works (such as symphonies) and vocal works mostly performed. Unfortunately, as Geoffrey Bush pointed out, it is not possible to identify

[74] Christina Bashford, 'Learning to Listen: Audiences for Chamber Music in Early-Victorian London', *Journal of Victorian Culture*, 4.1 (1999), 30.
[75] William Weber, *The Great Transformation of Musical Taste* (Cambridge: Cambridge University Press, 2008), p. 122.
[76] Ibid., p. 135.

what sorts of chamber music works were performed (see Figure 2.1),[77] as the programmes did not specify opus numbers.

Below is a transcribed extract from the programme of the RPS concert on 30 May 1814 (Figure 2.1). I have chosen this programme because it includes two string quartets (one by Beethoven and another by Haydn). However, it is not possible to know which Beethoven and Haydn string quartet these were.

[77] Geoffrey Bush, 'Chamber Music', in *Blackwell History of Music in Britain*, ed. by Nicholas Temperley (Oxford: Blackwell, 1988), p. 92.

EIGHTH CONCERT. MONDAY, MAY 30

ACT I

OVERTURE Cherubini
(Newly composed and present to the Society.)

TRIO, 'Io diro' Fioravanti
MMES DICKONS and ASHE and MR. NALDI.

QUARTETT for two Violins, Viola and Cello Beethoven
MRSSERS. VACCARI, MORI, WATTS and R. LINDLEY.

SYMPHONY Mozart

ACT II

SYMPHONY (MS.) Haydn

QUINTETT, 'Sento ho Dio' (Cosi fan tutte) Mozart
MMES LACY and ASHE, MESSERS. MARZOCCHI, C. SMITH and NALDI.

QUARTETT for two Violins, Viola and Cello Haydn
MMES DICKONS, WATTS, GATTIE and R. LINDLEY.

TRIO and CHORUS (The Mount of Olives) Beethoven
MRS DICKONS, MESSES. BRAHAM and KELLNER, with CHORUS.
Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.

Figure 2.1 – Extract from a programme of a Royal Philharmonic Society concert on 30 May 1814[78]

Chamber music repertory was truly beginning to be recognised around the year 1835; the programme in Figure 2.1 is an exception to this, because the RPS was focused on orchestral works. From now on, I will refer to chamber music concerts as 'string quartet concerts' this is because so many of them were performed by a core of string quartet players. A typical chamber music concert as programmed during this time is shown in Figure 2.2.

[78] Myles B. Foster, *History of the Philharmonic Society of London 1913-1912: A Record of Hundred Years' Work in the Cause of Music* (London: Bell & Cockburn, 1912), p. 16.

String Quartet
PLAYER A (Leader)
PLAYER B (Violin 2)
PLAYER C (Viola)
PLAYER D (Violoncello)

Instrumental Work for two instruments
PLAYER A, B, C, or D
PLAYER X (Pianoforte)

Instrumental Solo work
PLAYER A, B, C, D, or X

Piano Trio [quartet or quintet]
PLAYER A
PLAYER D
PLAYER X

Figure 2.2 – The format of string quartet concert programmes in the late nineteenth and the early twentieth centuries in central London (particularly the West End)

There was a formula, with the string quartet players (players A, B, C and D) acting as the core players for the concert.[79] The players would play a quartet first (or last, or both, depending on the concert), followed by solo instrumental works and piano trio, quartets, or quintets. Adding vocal works 'intended to draw listeners of diverse interests' was also acceptable and often done.[80]

Figure 2.3 shows the programme of the Classical Chamber Concert on 27 January 1936. This private concert series was founded by Nicolas Mori and Robert Lindley and was open only to subscribers, intending to attract a higher-class audience.[81]

[79] Weber, *The Great Transformation of Musical Taste*, p. 122.
[80] Ibid., p. 134.
[81] Bashford, 'Learning to Listen', 30.

PART 1	
Quintet in G minor for two Violins, Viola, Violoncello and Double Bass [sic.] -- Messers Mori, Watts, Moralt, Lindley and Dragonetti	Onslow
Aria, 'Non temer.' -- Miss Ciara Novello (voice), Mr. Moschelles (pianoforte obligato)	Mozart
Quarttetto, for two Violins, Viola and Violoncello, Op. 74 -- Messers Mori, Watts, Moralt and Lindley	Beethoven
Cantata, 'Despair' -- Mr. Balfe	Balfe
PART 2	
Trio, Pianoforte, Violin and Violoncello -- Mr. Moscheles, Mr. Mori, and Mr. Lindley	Beethoven
Trio, for two Violoncellos and Double Bass (sic.) -- Lindley, Banister and Dragonetti	Corelli
Aria, (late Miss Postans), 'Se nella tomba almeno' -- Mrs. Alfred Shaw	Marliani
Double Quartetto, No. 2 for two Violins, two Violas, two Violoncello, and Double Bass -- Messers Mori, Watts, Tolbeque, Musgrave, Moralt, Lyon, Lindley and Dragonetti	Spohr

Figure 2.3 – An extract from the programme of the Classical Chamber Concert on 27 January 1836[82]

According to Bashford, the most significant public string quartet concert series in London in the nineteenth century was the 'Quartett Concerts' introduced by Joseph Dando (1806–1894).[83] The series began, as if from nowhere, on 17 March 1836 in Hannover Square Room.[84] The Classical Chamber Concerts were intended for aristocrats and high-class people, but the Quartett Concerts were intended for the

[82] 'Classical Chamber Concerts', *The Morning Post* (28 January 1836).
[83] Bashford, 'Public Chamber-Music Concerts in London', p. 110.
[84] Nicholas Temperley, 'Instrumental Music in England' (PhD Thesis, The University of Cambridge, 1959), p. 96.

middle class.[85] Still, the programme format of the latter was similar to the Classical Chamber Concerts. Performances of string quartets by Haydn, Mozart, and Beethoven were maintained, and vocal works were included between the instrumental works.

PART I	
Quintett in F minor, Op. 32, Dedicated to Kalkbrenner	Onslo
Recitativo and [sic.] Aria 'Per Piets'	Beethoven
Quartet in E-flat major, Op. 76	Haydn
PART II	
Trio in E-flat major	Mozart
Aria 'Il Pensier.'	Haydn
Quartet in E minor, Op. 59	Beethoven

Figure 2.4 – Programme of Joseph Dando's first 'Quartett Concert' on 17 March 1836[86]

At this time, only a small number of concert programmes were made up entirely of string quartets. An exception were the concerts of the Beethoven Quartet Society (established by Thomas M. Alsager in 1845), which each comprised three string quartets: one each from Beethoven's early, middle, and later periods. Below is the concert programme from 21 April 1845, the Society's first concert.

String Quartet in F major, Op. 18, no. 1	Beethoven
String Quartet in C major, Op. 59, no. 3	Beethoven
String Quartet in E-flat major, Op. 127	Beethoven

[85] William Weber, *Music and the Middle Class* (New York: An Ashgate Book, 2006), pp. 75–80.
[86] 'Quartet Concert', *Morning Post* (18 March 1836).

Figure 2.5 – Programme for the Beethoven Quartet Society concert on 21 April 1845

A more balanced all-string quartet concert was given as part of the Popular Concerts on 27 February 1893 by the Joachim Quartet. The programme shows a balance of time periods, with an early string quartet by Haydn, a late quartet by Beethoven, and Brahms's String Quartet No. 3. Still, the Joachim Quartet was largely focused on Austro-German composers, restricting its repertoire.

Quartet in C-sharp minor, Op. 131	Beethoven
Quartet in B-flat major, Op. 67	Brahms
Quartet in G major, Op. 17, no. 6	Haydn

Figure 2.6 – Programme for the Popular Concert at St. James's Hall on 27 February 1893

The most important and successful chamber concert series in nineteenth-century London was the Musical Union promoted by John Ella. Its purpose was to promote and disseminate chamber music repertoires to the highest standards. As was usual in the 1840s, tickets for these concerts were by subscription, but the subscription price was eight guineas for eight concerts, or a guinea per concert—much cheaper than the other subscription concert series in Central London, particularly the West End, which was usually around one guinea for three to four concerts. The concerts took place fortnightly on Tuesdays between March and June each season at Ella's residence at 70 Mortimer Street in central London. At the first concert on 11 March 1845, the programme was the following.

String Quartet in B-flat major, Op. 71, no. 1	Haydn
String Quartet in C major, Op. 59, no. 3	Beethoven
Hummel, Piano Trio in E major, Op. 83	Hummel

Prosper Sainton (Violin 1)
Charles Goffrie (Violin 2)
Henry Hill (Viola)
Scipion Rousselot (Violoncello)

Figure 2.7 – Programme for the Musical Union concert on 11 March 1845

Ella's programmes were largely focused on Austro-German instrumental works, especially by Haydn, Mozart, and Beethoven. He tried to include three works in each concert; notably, he did not include songs. Moreover, subscribers to the Musical Union were expected to have a practical knowledge of music.

2.2 - Sources and methodologies

Two sources are key to my discussion of string quartet concerts in London in the early twentieth century: *The Musical Times* (MT) periodical and the newspaper advertisements and reviews in the Morning Post, the Daily Telegraph and The Times. In the context of this thesis, repertoire analysis is my main objective, that is, determining what sorts of repertoires were being performed and what the similarities and differences were between the repertoires being performed at live concerts and those being broadcast by BBC Radio. A qualitative rather than quantitative approach is be preferable for answering these two questions, and my approach will include

repertoire analysis of successful concert series, such as the Monday and Saturday Popular Concerts at St. James's Hall before World War I and National Gallery Concerts during World War II (again, 'successful' here means 'ran for more than five years').

The primary focus of this chapter is live performances, but there will also be a discussion of the establishment of the Department of Music at the BBC and the radio broadcasts of concerts, as well as a repertoire analysis of select string quartet performances broadcast by the BBC (as compared with live performances). Due to the high number of concerts broadcast in this way the twentieth century, it is unfortunately not possible to discuss all of them.

The repertoire analyses will first be divided into the following musical periods for both the live and the broadcast performances: Baroque, Pre-Classical, Classical, Romantic, and Modern (either British Modern or Continental Modern).[87] British modern composers will be treated separately since my thesis is on British composers; any other modern composers will be classed as continental.[88] The musical performances of the BBC can also be divided into three major periods: Classical, British, and Contemporary. Here, 'classical' means anything written before the twentieth century, while 'contemporary' means any works written in the twentieth century, with British works treated separately.

[87] 'Pre-classical' (that is, pre-Haydn) does not appear in live performances simply because no pre-classical composers' string quartet works were performed. However, the BBC has included a number of them, so adding a pre-classical category, especially for works in the galant style (c. 1720s to 1750s) would be ideal.

[88] There are some exceptions regarding the modern continental composers. Sibelius, for instance, was born in the mid-nineteenth century, but his *Voces Intimae* was written in 1909. For this reason, Sibelius will be classified as Modern – Continental. The same applies to Fauré: his string quartet in E minor, Op. 121, was written shortly before his death (1924). Again, Fauré will be classified as a Modern – Continental. There are also several non-European composers to consider, such as Heitor Villa-Lobos (1887–1959), a Brazilian. Villa-Lobos wrote several string quartets and performed several times on BBC Radio. Villa-Lobos will be considered an exception and therefore also classified as Modern – Continental.

2.3 - Live string quartet concerts in London, 1890–1945

By 1890, the demand for classical concerts (especially chamber music) across the country had increased, especially in London. Simon McVeigh and Cyril Ehrlich's chapter mentions that the number of such concerts taking place rapidly and consistently increased from 1900 until the beginning of World War I.[89] Major newspapers, such as the Daily Telegraph and The Times, advertised these concerts. Not all concert series were successful, but the Popular Concerts at St. James's Hall (SJH) in central London (often known as the 'Pops') and the Crystal Palace Saturday Concerts were. The Popular Concerts specialised in chamber music (and will therefore form the focus of my analysis), while the Crystal Palace Saturday Concerts focused on orchestral works. Having a reputable concert series in both central and suburban London gave audiences the flexibility to travel to either location.

Such concerts continued throughout the twentieth century, with promoters aiming to reach the public through chamber music. Table 2.1 (below) lists selected chamber music concert series, from Pops to the Boosey & Hawkes Concerts, in chronological order. These concert series were popular until the end of World War I, when they evolved into one-off or one-season concerts devoted to one ensemble, such as the London String Quartet. However, when all concert venues closed during World War II, special concert series became popular again, with many members of the public attending the National Gallery Afternoon Concerts and the RCM Emergency Concerts (the latter only by subscription).[90]

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[89] Simon McVeigh and Cyril Ehrlich, 'The Modernisation of London Concert Life', in *The Business of Music*, ed. by Michael Talbot (Liverpool: Liverpool University Press, 2002), p. 103.
[90] 'The Royal College of Music', *The Times* (11 October 1939).

Table 2.1 - List of selected chamber music concert series in London, 1890–1950 (Source: The Musical Times, The Times, The Guardian)

Year(s)	Name of Series/Subscription	Venue(s)	Promoter(s)
1861–1904	Monday and Saturday Popular Concerts	St. James's Hall	Samuel Arthur Chappell
1894–1899	Concerts of British Chamber Music	Queen's Hall	?
1901–?1910	Barns-Philips Chamber Concert	Bechstein Hall	Ethel Barns and Charles Philips
1902–1910	Broadwood Concerts	St. James's Hall / Aeolian Hall	Lucy Broadwood
1907–1919	Thomas Dunhill Chamber Music Concerts	Queen's Hall	Thomas Dunhill
?1914–1919	War Emergency Concert	Steinway Hall	M. Isidore de Lara
?	All British Chamber Concerts	?	M. Isidore de Lara
1887–Present	South Place Sunday Popular Concerts	South Place Institute / Conway Hall	The South Place Ethical Society
1899–2002	Leighton House Chamber Concert	Leighton House	Kensington & Chelsea Musical Society
1910–?	British Chamber Music Concerts	Arts Centre	Joseph Holbrooke
?	Goossens Chamber Music Concerts	Aeolian Hall	Eugene Goossens
?	Contemporary Music Centre Concerts	Various Locations	?
1920–Present	London Chamber Concert Society Concerts	Conway Hall / Wigmore Hall / South Place	?
1920–?	Sunday Chamber Concert Society	Aeolian Hall	
?	Donald Tovey Chamber Music Concerts	Town Hall, Chelsea	Donald Tovey
1926–	BBC Contemporary Chamber Concerts	New Chenil Galleries, Chelsea	The BBC
1926–	BBC Contemporary Concerts	Concert House, The Broadcasting House	The BBC

1922–?1945	Gerald Cooper Chamber Concerts	Aeolian Hall / Wigmore Hall	Gerald Cooper
?	Boosey and Hawkes Chamber Concerts	Wigmore Hall	Boosey & Hawkes
?	Society of Women Musicians Chamber Concerts		
1939–1946	National Gallery Concerts	National Gallery	Myra Hess
1939–1943	RCM Emergency (Chamber) Concerts	The RCM's Parry Theatre	The RCM

As London concerts increased significantly in number at the turn of the twentieth century, major new concert venues were built, including the Bechstein Hall (in 1901), which later became Wigmore Hall, and the Aeolian Hall (in 1903).[91] Founded by piano manufacturers, C. Bechstein Pianofortefabrik and William B. Tremaine respectively, both venues were, understandably, dominated by piano performances—few string quartet works were performed (although some chamber music concerts did happen there, as shown in Table 2.1).[92] Of course, these venues were small compared to Queen's Hall, where orchestras dominated.

2.3.1 - String quartets at 'Monday' and 'Saturday' Popular Concerts and Broadwood Concerts at St. James's Hall

The two most popular concert series in the late nineteenth and early twentieth centuries in London were the Monday and Saturday Popular Music Concerts and the Broadwood Concerts at St. James's Hall.[93]

[91] Rosemary Golding, *The Music Profession in Britain, 1790-1920* (London: Routledge, 2018), eBook.
[92] Wigmore Hall, 'History', https://wigmore-hall.org.uk/about-us/history and Cynthia A. Hoover, 'Aeolian Co', *Grove Music Online*.
[93] I am referring particularly to 1905 because that is when the Popular Concerts at St. James's Hall ended. After this point, several other concert series were established and ran for few years.

Although the former were launched in 1859 by Samuel Arthur Chappell, for the purposes of this thesis, only the period between 1890 and 1904 will be discussed. The 'Pops' were the most successful chamber music concert series in late nineteenth-century London after the Musical Union concerts promoted by Ella. Until 1905, the Pops took most string quartets (the other was the London Ballad Concerts). Typical subscription concerts in Britain at this time were expensive events which not even London's middle class could afford to attend; often, such concerts were attended by invitees or those who held private subscription (this model had been popular in the early part of the nineteenth century). By contrast, the price of going to the Pops was 7s 6d for the stalls, 3s for the balcony, and 1s for general admission.

Table 2.3 lists the 22 composers whose string quartet works were performed at Pops. It is not surprising that the quartet works of the first four composers on the list—Beethoven, Mozart, Mendelssohn, and Haydn—were the most frequently performed (as at the RPS between 1840 and 1850).[94]

Table 2.2 lists top ten works most frequently performed at St James's Hall. Again, unsurprisingly, five out of ten works performed were by Beethoven. The public's interest in Beethoven clearly was high at this time. His middle-period string quartets (Op. 59, 74, and 95) are at the top of the list, and the F major string quartet, Op.59, was performed frequently after its first appearance on 29 February 1892. Schumann's A minor string quartet (Op. 41, no. 1) was a favourite; it was considered one of the most 'engaging chamber works'.[95] The same feeling was applied to Schubert's D minor string quartet (D. 810).[96]

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[94] Christina Bashford, 'Public chamber-music concerts in London', p. 230.
[95] 'Monday and Saturday Popular Concerts', *The Musical Times and Singing Class Circular,* 31.574 (Dec 1890), 730.
[96] Ibid.

Pops concerts were generally based on continental European composers, and British works were hardly seen (except for works by Stanford, but his quartet did not appear in a concert until 1893). This choice of repertoire, eschewing modern woks and British ones, suggests that these concerts were intended for audiences already familiar with string quartets and chamber music. Colin Eatock believes—and I agree—that the reception of British works was low at this time.[97] Works by Stanford. Eugene d'Albert, and Donald Tovey did not appear in the concerts until the beginning of the twentieth century; if British works had been performed more than continental ones, it would have led to disappointment among audiences.[98]

Table 2.2 – Top ten composers whose string quartet works were included in the Monday and Saturday Popular Concerts at St. James's Hall, 1889–1904

Beethoven	121
Mendelssohn	32
Mozart	32
Haydn	29
Schubert	28
Schumann	25
Dvořák	15
Brahms	8
Cherubini	7
Stanford	6

Still, some unfamiliar composers were heard between 1890 and 1904, and some pieces made their English debut performance at the Pops. For example, Saint-Saëns' E minor string quartet, Op. 112 (1899), was given its first English performance

[97] Colin Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance', *19th-Century Music*, 34.1 (2010), 94.
[98] Ibid.

on 12 January 1901 at St James's Hall, and Mozart's B-flat major string quartet (?K.589)[99] was first performed there on 5 January 1901. Both Saint-Saëns and Mozart were performed by a Belgian string quartet, the Ysaÿe Quartet, which had been founded in 1886.

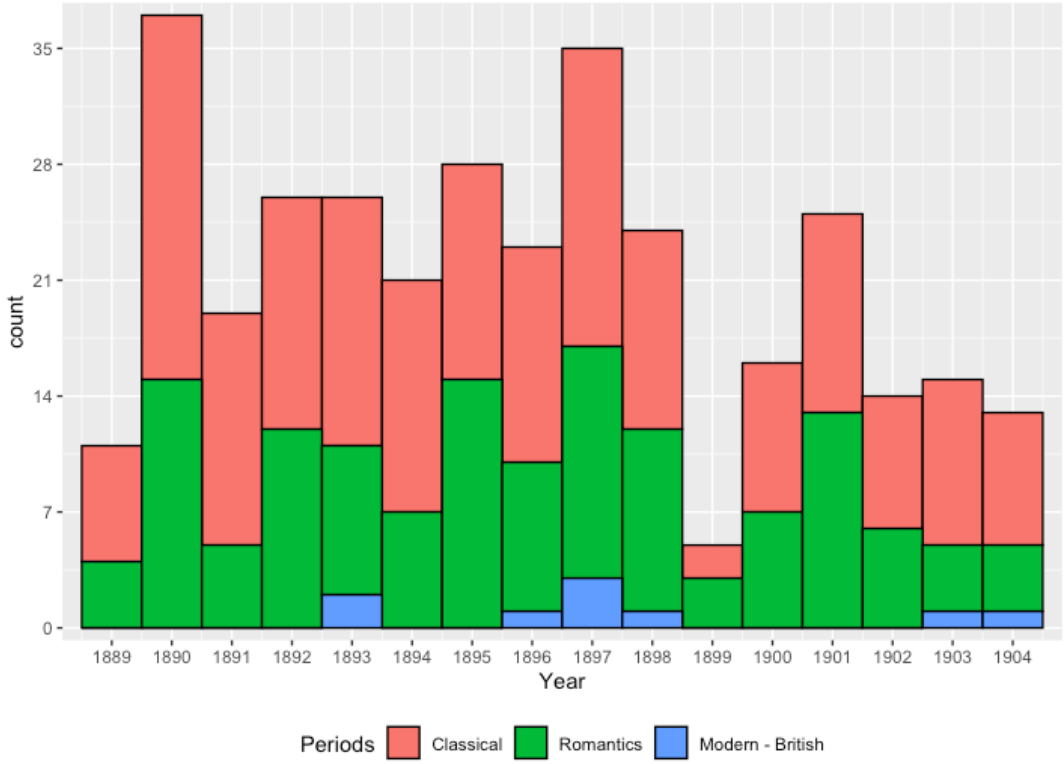

Figure 2.8 – Histogram of Popular Concerts repertoire by period

[99] Unfortunately, it was not possible to identify the exact Mozart string quartet here. The first performance at St James's Hall suggests that it was K.589, but the 'Hunt' string quartet (in B-flat major), K.458, was performed very frequently, along with K.421 and K.465. The earlier K.159 (also in B-flat major), was also performed at the Hall at an unknown date (probably before 1890).

Table 2.3 – List of composers whose string quartet works were performed the Popular Concerts between 1889 and 1904 at St. James's Hall

Period	Composers	Count	%
Classic	Beethoven, Mozart, Haydn, Cherubini	190	57%
Romantic	Borodin, Brahms, Dvořák, Grieg, Herzogenberg, Mendelssohn, Rubinstein, Saint-Saëns, Schubert, Schumann, Sgambati, Smetana, Spohr, Tchaikovsky, Weingartner	139	40%
Modern – British	Stanford, d'Albert, Tovey	9	14%

Table 2.4 - Top ten string quartet works most frequently performed at Popular Concerts at St. James's Hall, 1889–1904

Quartet Work	Number of Performances
Beethoven, String Quartet in C major, Op. 59, no. 3	17
Beethoven, String Quartet in F minor, Op. 95	17
Beethoven, String Quartet in E-flat major, Op. 74	15
Schubert, String Quartet in D minor, D. 810	13
Schumann, String Quartet in A minor, Op. 41, no. 1	13
Beethoven, String Quartet in E minor, Op. 59, no. 2	12
Beethoven, String Quartet in F major, Op. 59, no. 1	11
Mendelssohn, String Quartet in E-flat major, Op. 12	11
Schubert, String Quartet in A minor, D. 804	11
Mozart, String Quartet in C major, K. 465	8

Drawing a conclusion from the histogram and tables related to repertoires performed at the Popular Concerts, we can see that the number of string quartet performances was most significant during the first eight years of the 1890s, with 1897

being the peak. By 1899, the number of string quartets had been reduced. Table 2.3 does not indicate how many composers (whose string quartets were performed) were included each year. But what is striking here is that the obvious preferences at the Pops was for German repertoire (not just in terms of string quartets), especially for Beethoven, Schumann, Mendelssohn, and Schubert. It is somewhat surprising that Mozart is not in that list. Only a small number of pieces were by French composers or those of other European nationalities

The second popular concert series held at St. James's Hall was the Broadwood Concerts. These were founded by pianist Lucy Broadwood in 1902 and lasted for approximately eight years. The Broadwood Concerts did not happen as often as the Pops, which were held weekly, but their ensembles were carefully chosen to present the highest level of playing. Although the Pops hosted many international ensembles, such as the Joachim String Quartet, the Krusse String Quartet, and the Ysaye String Quartet, the series drew from a relatively limited number of ensembles overall, and the number of international ensembles (as well as the number of ensembles overall) used by the Broadwood Concerts was higher. The following 16 string quartet ensembles performed in Broadwood Concerts between 1902 and 1910, with the Bohemian String Quartet and the Krusse String Quartet performing most frequently:

Brodsky String Quartet (Manchester)
Gompertz String Quartet (Germany)
Halir String Quartet (Bohemia)
Bohemian String Quartet (Bohemia)
Cathie String Quartet
Kneisel String Quartet (USA)
Wessely String Quartet
Norah Clench String Quartet
Quatuor Capet (Paris)
Krusse String Quartet
St. Petersburg String Quartet
Brussels String Quartet

Rosé String Quartet Walenn String Quartet Lucas Sisters' String Quartet English String Quartet

The high number of string quartet ensembles which performed in the Broadwood Concerts suggests that audiences' recognition of string quartet repertoire was now higher than previous centuries.

The Joachim String Quartet (JSQ) and the Krusse String Quartet (KrSQ) were both popular at St. James's Hall from 1901 onwards. Both performed at the Popular Concerts and were well recognised in London in the nineteenth century. First of the two to hold independent concerts was the JSQ: between 1901 and 1904, they held six concerts in April and May. These concerts, like those of the Beethoven Quartet Society and the Musical Union, included only instrumental works, including works by Beethoven, Brahms, Cherubini, Haydn, Mendelssohn, Mozart, Schubert, and Schumann (as can be seen in programmes printed in The Times). Every concert held by the JSQ contained at least one Beethoven string quartet, and they performed all of Beethoven's late string quartets (Ops. 127, 130, 131, 132, and 135). Indeed, each season, the first concert (except in 1904) was solely dedicated to the string quartets of Beethoven.

Below, in

Figure 2.9, is the programme for a JSQ concert held on Saturday, 26 April 1902. Just like all Beethoven Quartet Society concerts, the programme contains one early, one middle-period, and one late Beethoven string quartet.

String Quartet in F major, Op. 18, no. 1	Beethoven
String Quartet in E-flat major, Op. 74	Beethoven
String Quartet in C-sharp minor, Op. 131	Beethoven

Figure 2.9 – Joachim String Quartet concert programme, 26 April 1902

Two JSQ concerts (both held as extra seventh concerts tacked onto the season) were solely dedicated to the works of Brahms, although not only to his string quartets. These concerts were performed by the JSQ and pianist Leonard Berwick, who frequently appeared at the Popular Concerts. Extra players included Alfred Hobday and Percy Such.

13 May 1903	12 May 1904
Piano Quartet in C minor, Op. 60	Piano Trio in C major, Op. 87
Violin Sonata in G major, Op. 78	Violin Sonata in D minor, Op. 108
Sextet in B-flat major, Op. 18	String Quintet in G major, Op. 101

Figure 2.10 – Joachim String Quartet Brahms concert programmes, 13 May 1903 and 12 May 1904

Finally, one JSQ concert's programme (see below) was solely based on three Romantic composers: Mendelssohn (whose Op. 44, Op. 12, and Op 81 were each performed only once), Brahms, and Schubert.

String Quartet in D major, Op. 44, no. 1	Mendelssohn
String Quartet in E-flat major, Op. 127	Beethoven
String Quartet in D minor, D. 810	Schubert

Figure 2.11 – Joachim String Quartet concert programme, 7 May 1903

2.3.2 - Other pre-World War I string quartet concerts, 1905–1914

Approximately 266 performances of string quartets took place in London between 1905 and 1914. Most of the time, repertoire was balanced between composers from the classical and Romantic periods. Although Beethoven was most frequently performed, it is unsurprising that Romantic composers were performed more than classical ones (Tchaikovsky was the most-performed Romantic composer). In Table 2.5, we can see that some unusual composers' works did appear public venues; Arensky, Esposito, Fuchs, Ganz, Svendsen and Sherwood are examples of composers whose string quartet works were performed on rare occasions. In this period, few British string quartets were performed in public venues, although several were performed more than once, including works by Frank Bridge, Henry Balfour Gardiner (who was part of the Frankfurt Group), John McEwen, Stanford, and Vaughan Williams.

Among the repertoire performed by the London String Quartet (LSQ) during World War I, Schoenberg's *String Quartet No. 2*, performed just before World War I (10 June 1914), received negative reactions from the public. The name 'Schoenberg' first appeared in a LSQ concert on 15 January 1914 at the Music Club at the Grafton Gallery (and then again at the Bechstein Hall on 23 January 1914), where they performed his sextet Verklärte Nacht, Op. 4 (1899).[100] This piece was received positively by the public, although they found it difficult to understand.[101] As mentioned, however, the reaction to String Quartet No. 2 was the complete opposite. On 11 June 1914, The Times stated that the public could not understand the music and that the

[100] 'London Concerts', *The Musical Times,* 55.852 (February 1914), 118. RCM students performed the same work on 10 March 1914 (see Chapter 2).
[101] Ibid.

programme had been designed for those with higher musical knowledge than even frequent concert visitors.[102]

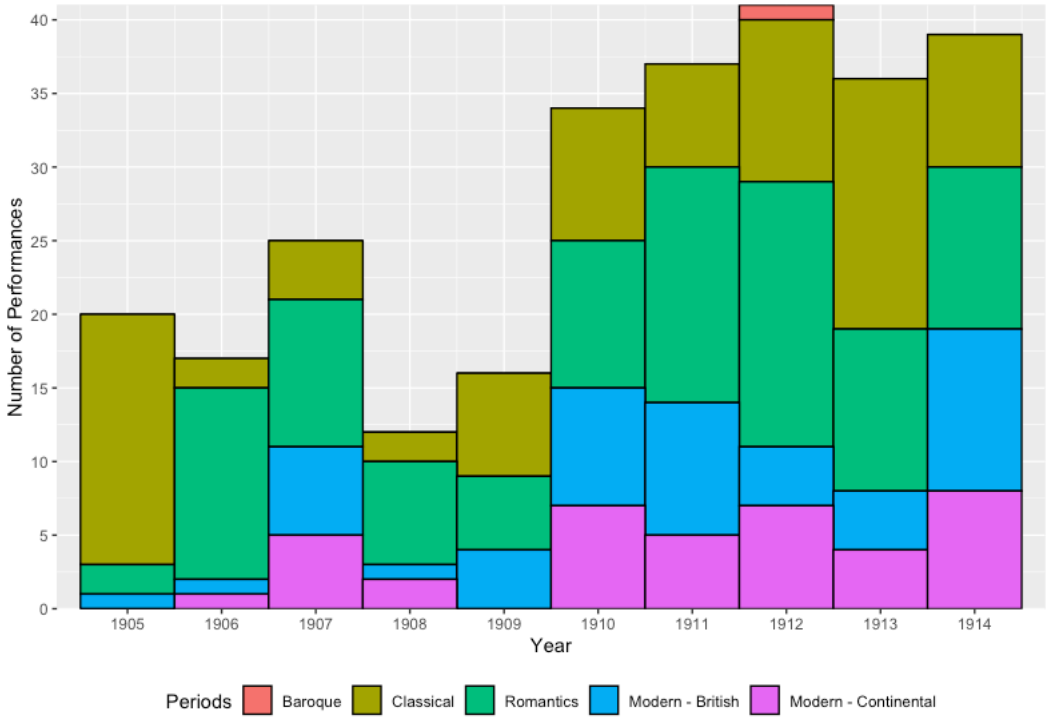

Figure 2.12 – Histogram of string quartet concert repertoire before World War I by period

Table 2.5 - List of composers whose string quartet works were performed in public concerts before World War I (1905 to October 1914) (Source: The Musical Times, The Times)

Period	Composers	Count	%
Baroque	Purcell	1	
Classical	Haydn, Mozart, Beethoven, Dittersdorf	84	31%

[102] 'London String Quartet: An Enterprising Programme', *The Times* (11 June 1914).

Romantic	Arensky, Borodin, Brahms, Chevillard, Draeseke, Dvořák, Esposito, Franck, Fuchs, Gilère, Glazunov, Kayser, Kopylow, Mendelssohn, Novák, Schubert, Schumann, Sherwood, Smetana, Svendsen, Taneyev, Tchaikovsky, Wolf	102	38%
Modern – British	Bridge, Corder, d'Indy, Davies (J. D.), Gardiner, Gibbs, Holbrooke, Hurlstone, McEwen, Morris, Reed, Smyth, Stanford, Tovey, Vaughan Williams, Walford Davies, Walker, Warner, Wood (C.), Wood (H.)	44	16%
Modern – Continental	Debussy, Ravel, Reger, Dohnányi, Roudolph, Schoenberg	35	13%

2.3.3 - World War I: 1914-1918

This section covers string quartet concerts during World War I. Of the approximately 110 chamber music concerts covered by The Musical Times during this time, the majority included at least one string quartet.

Table 2.6 lists all composers whose string quartet works were performed during this time (according to musical periods). During this time, the three string quartet ensembles primarily active were the London String Quartet (LSQ), the Philharmonic String Quartet (PSQ), and the English String Quartet (ESQ). These ensembles were actively presented through selected concert series such as the Broadwood Concerts, the Holbrooke Chamber Concerts, and the Dunhill Chamber Concerts, as well as the chamber concerts hosted by the Classical Concert Society.

The LSQ was founded in 1908 by four string players: Albert Sammons (violin), Thomas Petre (violin), H. Waldo Warner (viola), and C. Warwick Evans (cello).[103] The ESQ was founded in 1902, also by four string players: Thomas F. Morris (violin), Herbert J. Kinsey (violin), Frank Bridge (viola), and Ivor James (cello).[104]

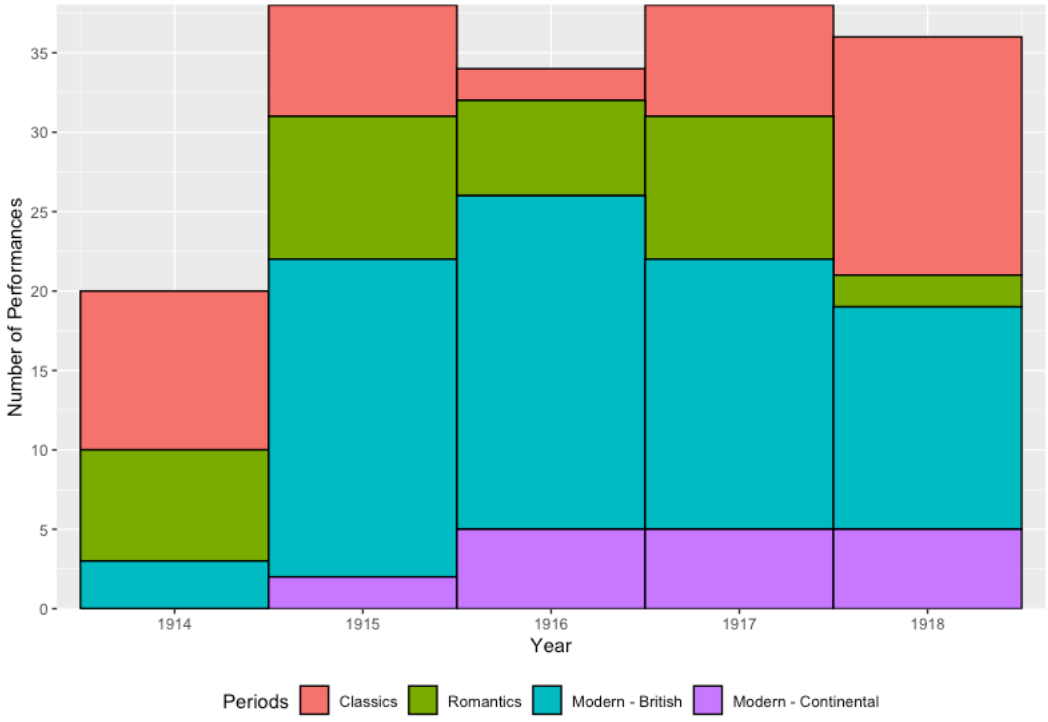

Figure 2.13 – Histogram of string quartet concert repertoire during World War I by period

Table 2.6 – List of composers whose string quartet works were performed at public concerts during World War I

Period	Composers	Count	%
Classical	Haydn, Mozart, Beethoven, Dittersdorf	41	24%

[103] Robert Philip, 'London String Quartet' (2001), in *Grove Music Online*.
[104] Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music* (Oxford: Oxford University Press, 1929), p. 204.

Romantic	Benham, Borodin, Dvořák, Glazunov, Gliere, , Ketélbeylbey, Mendelssohn, Schubert, Schumann, Scontrino, Smetana, Taneyev, Tchaikovsky	37	22%
Modern – British	Bax, Bliss, Bridge, Davis (J. D.), Davis (W.), Delius, Elgar, Farjeon, Friskin, Gibbs, Godfrey, Goossens, Harrison, Holbrooke, Howells, McEwen, O'Neill, Reed, Rootham, Sammons, Scott, Smyth, Speaight, Stanford, Tovey, Trowell, Walthew, Warner, Wood (C.)	72	43%
Modern – Continental	Ravel, Debussy, Dohnányi, Stravinsky	16	9%

I will focus on the LSQ, since they performed approximately 80% of the concerts during war time and performed many varieties of repertoire including Schoenberg's String Quartet No. 2 in F-sharp minor, Op. 10 (1908), which made its first British performance on 10 June 1914 (pre-war period) at the Bechstein Hall. The LSQ also performed many British string quartets for the first time, including one of the violinist's own compositions, Waldo Warner's Phantasy in D major, Op. 15, no. 1 (1914), Julius Harrison's Humoresque 'Widdicombe Fair', and selected string quartets by Joseph Speaight. In addition, they performed several interesting string quartet repertoires that people were already familiar with. These included Sammons' Phantasy String Quartet (unknown year), Arthur Ketèlbey's Phantasy for String Quartet, and Victor Benjam's String Quartet (of which the LSQ made the first London performance).

Interestingly,

Table 2.6 on page 494 shows that modern works were performed more frequently in this period than works by classical and Romantic composers. Before

World War I, as Kate Kennedy points out, many contemporary European works were premiered in London, but this was not the case during the war, when concert programmers turned to modern British works.[105] Nationalism and patriotism were certainly factors in this, as was the Trading with the Enemy Act of 1914, under which carrying on a business or trading with people from the German Empire was prohibited. Moreover, Cobbett's Composition Competition played a significant role from the beginning of the twentieth century, promoting British works to the British public.

2.3.4 - Interwar period: 1919–1939

Shortly after the end of World War I, the strength of the patronage and the organisation of performances weakened. Many concert venues had financial difficulties during this time, and the loss of many rich pre-war patrons was a major factor in the low number of concerts (approximately 23) staged in the early 1920s in London. This situation continued until about 1922. Luckily, at this point, many pre-war string quartet ensembles were actively performed at concert venues across London (but inactive during pre-war), but perhaps one quartet ensemble was founded in 1922. The following table selectively lists string quartet ensembles that were actively performing in London between 1920 and 1922, along with the years they were founded[106]:

Allied String Quartet	f. before 1920
Birmingham String Quartet	f. 1918
British String Quartet	?

[105] Kate Kennedy, 'A Music of Grief: Classical Music and the First World War', *International Affairs,* 90.2 (2014), 385.
[106] *The Musical Times*; '(2) Present Day Organizations' and (a) String Quartets' in W. W. Cobbett's *Cyclopedic Survey of Chamber Music*, Volume 1, pp. 203–210

Catterall String Quartet (Manchester)[107]	f. 1909
Edith Robinson Quartet (Lancashire)	f. 1905
Krusse String Quartet	f. 1882 until 1928
Wynn Reeves String Quartet	f. 1903
Snow String Quartet	f. 1922
Spencer Dyke String Quartet	f. 1918

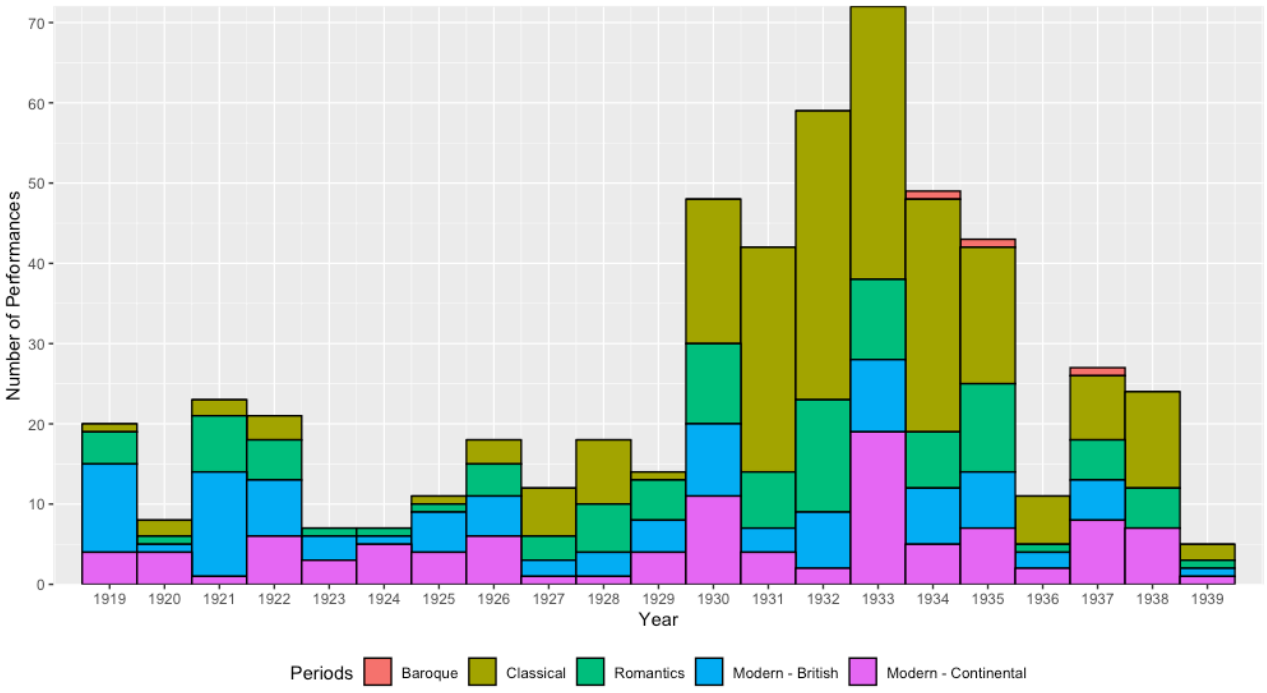

Figure 2.14 – Histogram of string quartet concert repertoire during the interwar period by musical period

[107] Although Cobbett mentions that this quartet were active in Birmingham from 1909, there is no evidence of their performances.

Table 2.7 – List of composers whose string quartet works were performed at public concerts during the interwar period (1919–1939)

Period	Composers	Count	%
Baroque	Purcell, Telemann	3	5%
Classical	Haydn, Mozart, Beethoven, Boccherini	217	40%
Romantic	Borodin, Brahms, Dvořák, Franck, Glazunov, Jenkin, Jirák, Koechlin, Kreisler, Krenek, Levenson, Malipiero, Mendelssohn, Morris, Nováček, Pizzetti, Purcell-Warren, Randerson, Schubert, Schulhoff, Schumann, Scontrino, Smetana, Suk, Taneyev, Tchaikovsky, Toch, Verdi, Weingartner	114	21%
Modern – British	Bax, Benjamin, Berkeley, Bridge, Bush, Buttling, Cundell, Darnton, Davis J. D., Davis W., Delius, Elgar, Gatty, Gibbs, Hoossens, Holbrooke, Howells, Hurlstone, Jacob, Leigh, Lucas, Maconchy, McEwen, Moeran, Morris, Perkin, Reed, Rootham, Rowley, Rubbra, Scott, Smyth, Stanford, Tovey, Trowell, van Dieren, Vaughan Williams, Warner, Wilby, Williams, Wilson, Wood, C.,	104	19%
Modern – Continental	Bartók, Berg, Berger, Bonavia, Bussoni, Debussy, Dohnányi, Ducasse, Fauré, Hindemith, Honegger, Janáček, Kidner, Kodály, Krenck, Malipiero, Martinů, Milhaud, Pizzetti, Rautavaara, Ravel, Reger, Respighi, Schnabel, Schoenberg, Sibelius, Stravinsky, Tailleferre, Webern, Weiner	106	20%

During this period, some interesting changes took place in terms of the string quartet repertoire performed to the British public. String quartets by British composers were often performed (forming just under 50% of the string quartet repertoire performed), with many actively composing them and other works. Thus, Bax's String

Quartet No. 1 was performed five times by the Czech Sévick String Quartet, as well as by the Krusse String Quartet and an American ensemble, the Flonzaley Quartet. Interestingly, Holbrooke's lengthy humoresque for string quartets, 'The Pickwick Club' (1916), was performed four times by the Sévick String Quartet and once by the Allied String Quartet.

When it comes to continental string quartets, performances of those by Haydn, Mozart, and Beethoven were relatively low in number at this time, although two continental string quartet pieces were performed in England for the first time: Max Reger's (1873–1916) String Quartet No. 5 in F-sharp minor (1911), by the Edith Robinson String Quartet in 1920, and Bela Bartók's (1881–1945) String Quartet No. 2 (1917), at the London Chamber Concert Society concert in 1922.[108] Bartók would have been considered contemporary, while Reger would have been considered old-fashioned, although still unfamiliar to the British public and therefore representing a new taste.

From 1923, some interesting changes again took place. Many more unfamiliar composers started to appear, and many string quartets from Vienna, Frankfurt, Budapest, Copenhagen, Brussels, Paris, and so on visited London for the first time, returning repeatedly and introducing several new works. Again, two new continental string quartet works—this time by Paul Hindemith (1895-1963) and Bohuslav Martinů (1890–1959)—were performed in London for the first time. Hindemith had first appeared in Britain with his one-act opera Das Nusch-Nuschi, Op. 20 (1921), at the Queen's Hall Symphony Concert (in 1923); in 1926, the Amar Quartet from Germany, which had been founded by Hindemith in 1921, performed Hindemith's challenging

[108] For reference, Bartók's piece appeared for the first time on 4 May 1914, when it was performed alongside *Two Portraits for Orchestra* at the Aeolian Hall.

string quartet, Op. 22 at the Grotian Hall. During this performance, Hindemith himself played the violin (Licco Amar, Walter Caspar, and Paul's brother Rudolf Hindemith were the other players). Hindemith's Op. 22 was given another two outings in London, one each in 1928 and 1929 (both a Belgian quartet, the Pro Arte Quartet). Meanwhile, Martinů's String Quartet No. 2 (1925) was performed in London for the first time in 1929 (as was Bartók's String Quartet No. 3).

2.3.5 - World War II: September 1939 to May 1945

During World War II, most concert halls across London were closed. However, three successful chamber music concert series were held at venues across London during the war (as well as various concerts at musical institutions, which I will discuss in the next chapter): the National Gallery's afternoon and evening concerts, the RCM Chamber Concerts, and the Boosey & Hawkes Chamber Music Concerts. The RCM Emergency Concerts were different from RCM student chamber concerts, which were held regularly during the war, in that they were for members/by subscription only (a subscription cost £1 1s and one had to apply to the secretary of the RCM). The main purpose of these concerts was 'to keep established chamber music [concerts] active'.[109] The Boosey & Hawkes Chamber Music Concerts series was launched on 4 October 1941 at Wigmore Hall, aiming to promote recently written music.[110] Unfortunately, as the RCM and the Boosey & Hawkes series concerts had been launched during war time, both were not as successful as the National Gallery

[109] 'Chamber Music', *The Times* (2 November 1939).
[110] 'Boosey and Hawkes Concert', *The Times* (7 October 1941).

Afternoon and Evening Concerts, established in 1939, which made up the majority of London's chamber music concerts at that time.

2.3.6 - National Gallery Afternoon and Evening Concerts: 1939–1946

During World War II, concert series became reputable again. The Afternoon and Evening Concerts at the National Gallery, promoted by English pianist Myra Hess, began on 10 October 1939 and took place at 1 o'clock every day (with repeat performances on Tuesday and Thursday evenings at 5 o'clock).[111] These concerts were intended to be open for all, with just one shilling charged for admission to a 1 o'clock concert (two shillings for the 5 o'clock concert). It was the most successful concert series during World War II because the concert venue was filled with many different types of audiences, entertaining all.

The National Gallery concerts' repertoire included solo and ensemble instrumental works, from Renaissance to modern contemporary works, with a special focus on vocal works (although I will, naturally, focus on its string quartet programming here). The concert programmes are archived at the British Library, while the catalogue of pieces performed is held at the National Gallery. Table 2.9 presents the seven composers whose string quartet works were most often performed at the National Gallery. It is not surprising that Haydn, Mozart, and Beethoven top the list (Beethoven's music was almost everywhere during World War II, as it was a symbol of wartime resistance). The concert series included performances of all Beethoven's string quartets (including Große Fugue, Op. 133)[112], almost all of Haydn's string quartets

[111] The National Gallery, 'How the Concerts Started', https://www.nationalgallery.org.uk/about-us/history/the-myra-hess-concerts/how-the-concerts-started.
[112] They may have included all as, in Britain, it had become a symbol of wartime resistance.

from Op. 1 to 77 (as well as the incomplete Op. 103 string quartet), and most of Mozart's. It is unsurprising that the performers performed Debussy's string quartet 12 times, but surprising that Ravel's string quartet was not performed.

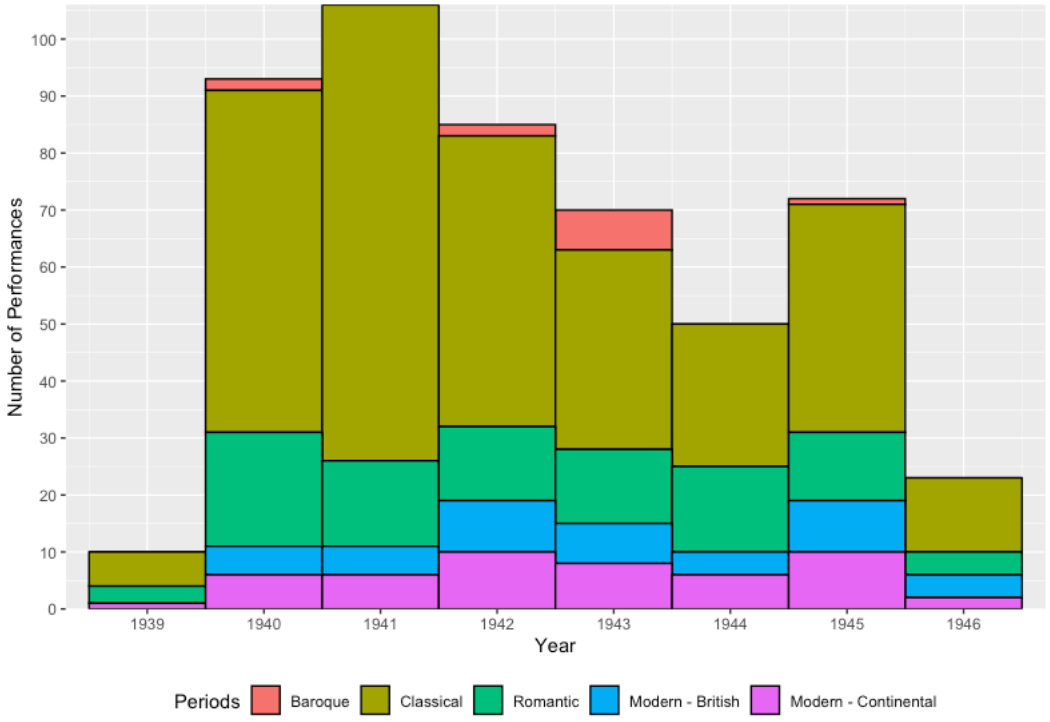

Figure 2.15 - Histogram of the National Gallery concert repertoire by period

Table 2.8 - Composers whose string quartet works were performed at the National Gallery, organised by period

Period	Composers	Count	%
Baroque	Purcell, Locke-Purcell	11	2%
Classical	Haydn, Mozart, Beethoven, Dittersdorf, Tartini	311	61%
Romantic	Borodin, Brahms, Dvořák, Franck, Jørgen, Mendelssohn, Maliszewski, Schubert, Schumann, Smetana, Suk, Tchaikovsky, Verdi, Wolf	95	19%
Modern – British	Bax, Berkeley, Bliss, Bridge, Britten, Elgar, Frankel, Gibbs, Goossens, Harrison, Maconchy, McEwen, Moeran, Murrill, Rainier, Rawsthorne, Tauský, Tippett, Tovey, Vaughan Williams, Walker, Warner, Wood, Wordsworth	46	9%

Modern – Continental	Bartók, Bloch, Debussy, Dohnányi, Kodály, Milhaud, Ravel, Reger, de Roos, Shostakovich, Shurmann, Sibelius, Reger, Van Wyk	49	10%

Table 2.9 – Seven most-performed string quartet composers at the National Gallery concerts, 1939–1946 (total sample = 506)

Composer	# of performances	%
Beethoven	131	25%
Haydn	112	22%
Mozart	65	12%
Schubert	38	7%
Brahms	22	4%
Dvořák	13	2%
Debussy	12	2%

Let us go back to 50 years and compare these concerts with the Popular Concerts that took place at St. James's Hall. The Pops happened 280 times over a sixteen-year period, but the National Gallery concerts happened 506 times over a seven-year period, often twice a day, and far more people attended them. Several composers were now received differently, such as Debussy, who was performed frequently at the National Gallery but had been considered very new during the Pops.

In general, the National Gallery concerts included more pieces by modern composers, including all six string quartets by Bela Bartók (No. 4 was performed twice) and Dmitri Shostakovich's String Quartet No. 1 in C major of 1938. 28 string quartets by British composers were performed during the National Gallery concerts, with several, such as Elgar's, performed more than once. The typed section of Hess's

catalogue shows the number of performances and the last known performance date until 1944; any subsequent performances beyond 1945 are handwritten with blue ink. Given that so many British string quartets were written in the twentieth century, most performances at the National Gallery were of pieces by familiar composers such as Bax, Bridge, Britten, Elgar, and Vaughan Williams.

To summarise the changes to the concert culture between the nineteenth century and the early twentieth century in London discussed across section 2.3, we can say that no amateur players were involved until the late nineteenth century (roughly the time when the RCM was established in 1893; see Chapters 3 and 4). Before that, all concerts (not just chamber music performances) were generally performed by highly trained professional musicians or higher-class individuals. They were also mostly private (that is, not open to the public) and paid for by subscription.

2.4 - BBC broadcasts of string quartet performances, 1923–1945

Although this chapter focuses on the live string quartet repertoire performed at selected venues across London during our period of interest, it is worth comparing live performances with those disseminated by the radio broadcast. Due to the high number of chamber music performances which featured on the radio, not all years in which this occurred will be discussed.

Before radio broadcasts, most people could only experience music at live concert venues, which were primarily intended for the middle- and upper-class people, or through participation in amateur ensembles such as choirs, orchestras, and bands. Moreover, there was no distinction between serious and non-serious music, as people mostly enjoyed music for leisure purposes.

By the mid-1930s, however, almost everyone owned a radio.[113] The BBC, which was established in 1923, aimed to bring music to those who could not afford to watch live concerts or did not live near a concert hall. Paddy Scannell states that BBC radio performances had two goals in their first few decades of existence: (1) to pursue excellence in authentic performances of great music, and (2) to expose the public to a wide variety of music.[114] In other words, the BBC increased the output of music, rather than the balance between live and broadcast performances. People also no longer had to actively participate in musical ensembles in order to experience music.

2.4.1 - Repertoire analysis

Over the period between the establishment of the BBC in 1923 and World War II, there were many performances of chamber music (including string quartets) on all radio channels (although the numbers are comparable with those of other genres of music). Figure 2.16 is a histogram illustrating the number of performances of works from each musical period (with a sample of 2,984 instances of string quartet works being included in broadcast performances). Note that any unknown performances are not included in the histogram.

Throughout the period, the BBC played a great variety of string quartet repertoire, from Renaissance to modern (British and continental) works. Starting in 1936, string quartet works from the pre-classical period (1720s to 1770s; crucially before Haydn) were included. Unsurprisingly, classical works were played most, with the Romantic period coming second. In certain years, namely 1926, 1932 and 1941,

[113] Ibid., 244.
[114] Paddy Scannell, 'Music for the multitude? The dilemmas of the BBC's music policy, 1923-1946', *Media, Culture and Society*, 3 (1981), 243.

string quartets from the Romantic period were included more frequently than classical ones. In 1933 and 1942, the two periods were equally well represented. Among modern works, British string quartets were included more frequently than non-British ones. 1937 had the highest overall number of string quartet performances on BBC Radio.

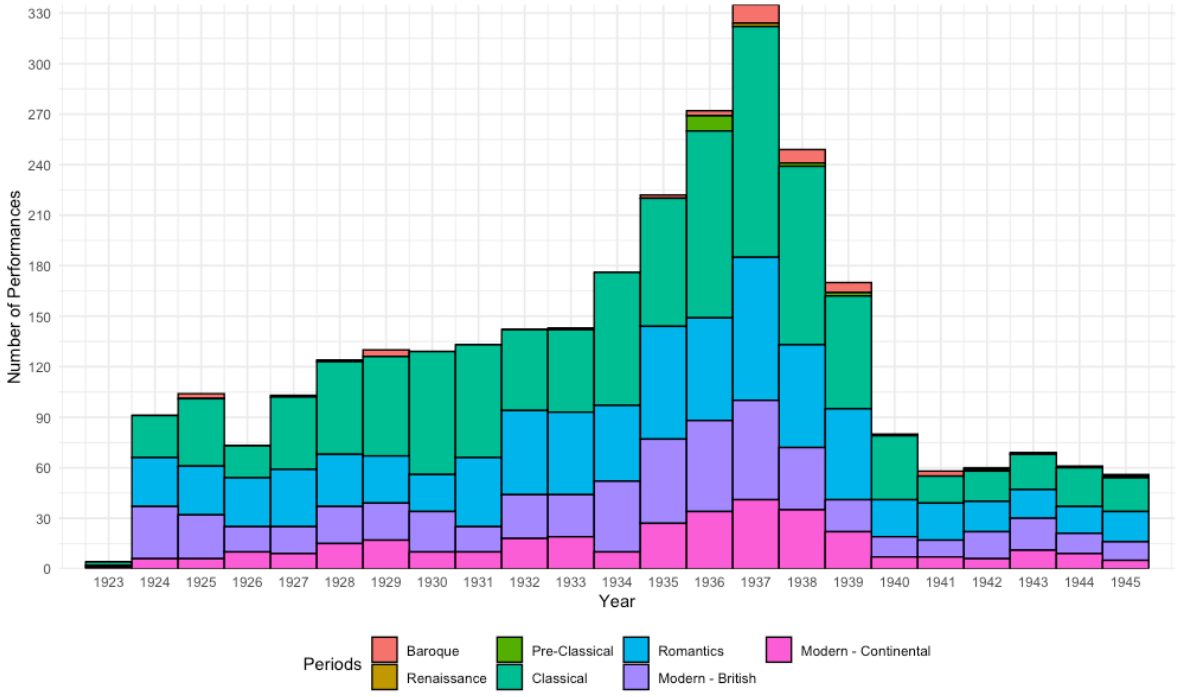

Figure 2.16 – Histogram of string quartet repertoire performed on BBC Radio (1923–1945) by musical period (bin = 1; sample = 2984; excludes any unknown performances)

Table 2.10 – String quartet repertoire broadcast by BBC Radio in 1923–45, summarised by musical period

Period	Count	%
Renaissance	2	0%
Baroque	48	2%
Pre-Classical	15	1%
Classical	1192	40%

Romantics	829	28%
Modern – British	563	19%
Modern – Continental	335	11%

Table 2.11 lists the top 15 composers whose string quartet works were included most frequently in broadcast performances on BBC Radio. Again, it is not surprising that Haydn, Mozart, Beethoven, and Schubert are highest on the list. The others include Dvořák, Brahms, Borodin, Mendelssohn, and Tchaikovsky. Debussy and Ravel are, unsurprisingly, the most frequently performed modern composers. Among British composers, Bridge's string quartets are well represented, having been performed 116 times, followed by McEwen and Bax.

Table 2.11 – The 15 composers whose string quartets were broadcast most frequently by BBC Radio in 1923–1945

Composer	Count
Haydn	454
Beethoven	378
Mozart	286
Schubert	190
Bridge	116
Dvořák	109
Brahms	93
Borodin	63
Mendelssohn	59
Tchaikovsky	55
Debussy	49
Schumann	49
Dittersdorf	48

Wolf	45
Ravel	43
McEwen	43
Bax	37

Table 2.12 lists the top ten individual string quartet works most performed on BBC Radio between 1923 and 1945. Except Mozart's K. 465 string quartet, all are either Romantic or Romantic continental modern. The three string quartets that top the list, which were frequently performed live as well, are D. 703, D. 804, and D. 810. It is quite surprising that Schubert's Quartetsatz, D. 703, is number one, although it is not surprising that Debussy and Ravel are represented. Moreover, it is somewhat surprising that Hugo Wolf's Italian Serenade and Tchaikovsky's D major string quartet are both on the list, as they were not represented in the live list.

Table 2.12 – The ten string quartet works broadcast most often by BBC Radio, 1923–1945

Work	Count
Schubert, Quartetsatz, D. 703	59
Dvořák, String Quartet in F major, Op. 96	55
Borodin, String Quartet No. 2 in D major	54
Debussy, String Quartet in G minor	49
Schubert, String Quartet in D minor, D. 810	47
Wolf, Italian Serenade for String Quartet	45
Ravel, String Quartet in F major	43
Schubert, String Quartet in A minor, D. 804	43
Tchaikovsky, String Quartet in D major, Op. 11	43
Mozart, String Quartet in C major, K. 465	41

2.4.2 - The 1920s

In this thesis, we are not going to look at history of the BBC and its music department; rather, I will focus on its chamber music broadcasts, as in earlier sections. The BBC played a significant role in the democratisation of music appreciation in Britain, as Scannell argues that ordinary listeners needed some help to appreciate music easily.[115] This was a great opportunity for ordinary listeners to listen to many different genres of music. That said, their expectations of chamber music would perhaps have been low, as it seems many of them preferred orchestral performances (the BBC Proms, for example, which were also broadcast on the radio).

When BBC Radio was launched in 1923, it was transmitted regionally, and music was played at random occasions during its broadcasts in the first year. For instance, music might be included in chat sessions, radio intervals, and weather forecasts. Between 1922 and 1927, the popularity of radio broadcasts was lower than that of physical performances at public venues, and the BBC would often not name the piece it was playing, or simply give the genre, e.g., 'a string quartet from Haydn'.

That said, under the BBC's cultural and dissemination policy in 1924 and 1925, the music department demanded that many unfamiliar works be included in broadcasts. During the first six months in 1924, the inclusion of unfamiliar British works was quite significant. One programme even focused on living British composers, called "Hours with Living British Composers"[116], with a show devoted to each of the following eleven British composers (in chronological order): John McEwen (28 February)[117], John

[115] Scannell, 245.
[116] First mentioned it is entitled "British Composers' Programmes" by Percy A. Scholes in The BBC, *Radio Times,* 2, No. 22 (1924), p.334. Note that in the programmes it titled as "Hours with Living British Composers".
[117] Ibid., 335.

Ireland (13 March)[118], Martin Shaw (27 March)[119], Vaughan Williams (10 April)[120], Arnold Bax (5 May)[121], Roger Quilter (19 May)[122], Cyril Scott (2 June)[123], Frank Bridge (16 June)[124], Gerrard Williams (30 June)[125], Benjamin Dale (14 July)[126], and Herbert Howells (28 July)[127]. The following British string quartets were broadcast as part of this programme:

McEwen, String Quartet No. 6 in A major ("Biscay")
McEwen, Suite of Dances arranged for string quartet
Shaw, Suite in A minor for string quartet
Vaughan Williams, String Quartet in G minor
Bax, String Quartet in G major
Scott, String Quartet
Bridge, 'Phantasy' String Quartet
Bridge, Three Idylls (second and third movements only)
Bridge, Arrangements of 'The Londonderry Air', 'Sally in Our Alley', and 'Cherry Ripe'
Williams, String Quartet No. 2
Howells, Lady Audrey's Suite

Then, on 11 June 1925, the London radio channel 2LO broadcast a programme devoted to British works that had never yet been performed. In terms of string quartet repertoire, the Virtuoso String Quartet made the first full performance in London of the A major string quartet by an Edgar Bainton, an Australian immigrant composer.[128]

[118] The BBC, *Radio Times,* 2, No. 24 (1924), p.415.
[119] The BBC, *Radio Times,* 2, No. 26 (1924), p.184.
[120] The BBC, *Radio Times,* 3, No. 28 (1924), p.54.
[121] The BBC, *Radio Times,* 3, No. 22 (1924), p.234.
[122] The BBC, *Radio Times,* 3, No. 34 (1924), p.312
[123] The BBC, *Radio Times,* 3, No. 36 (1924), p.400.
[124] The BBC, *Radio Times,* 3, No. 38 (1924), p.488.
[125] The BBC, *Radio Times,* 4, No. 40 (1924), p.8.
[126] The BBC, *Radio Times,* 4, No. 42 (1924), p.96.
[127] The BBC, *Radio Times,* 4, No. 44 (1924), p.184.
[128] Bainton's A major string quartet was first performed in London on 25 June 1919 at the De Lara British Music Concerts, but only the first two movements were played.

Unfortunately, according to Jennifer Doctor (2001), there has been a misconception or misunderstanding of chamber music.[129] When the BBC was established, the aim of broadcast performances of chamber music was to educate people and help them appreciate music better. Historically, however, chamber music had been seen as largely intended for upper-class audiences, an elitist genre inaccessible to and therefore dismissed by the public[130]. This is evident in the BBC Handbook of 1928, which parodied popular opinion of chamber music thus:

> [S]omething remote, intangible, incomprehensible, to all but a few mad enthusiasts, who for a quite inconceivable reason would sit for an hour on end in an uncomfortable seat listening to four people amusing themselves with four fiddles, to the complete disregard of anyone else who happened to be present.'[131]

In the spring of 1926, the BBC hosted a series of chamber concerts at the New Chenil Galleries in Chelsea. These concerts provided an opportunity for those with exceptional interest in chamber music works to experience twentieth century works, rarely performed works, and early chamber works. Thus, the BBC continued to equate 'chamber music' with recently composed music.[132] This caused many audiences in Britain to have a lack of interest in other periods of chamber music.[133]

Around the mid-1920s (notably in 1926 and 1927), the chamber music concert repertoire broadcast by the BBC became standardised, perhaps because they thought this would help them introduce chamber music to new audiences. A new series, called 'The Foundation of Music,' was launched on 3 January 1927 and ran until 1937, comprising lecture-recitals of approximately 15 minutes in length which aimed to teach

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[129] Jennifer Doctor, *The BBC and Ultra-Modern Music, 1922-1926: Shaping a Nation's Tastes* (Cambridge: Cambridge University Press, 2001), p. 119.
[130] Ibid.
[131] *BBC Handbook* (London: British Broadcasting Corporation, 1928), p. 97.
[132] Doctor, p. 120.
[133] Ibid.

the public 'painlessly', guiding them through the music from beginning to end.[134] The programme focused on solo or small ensemble works (that is, chamber music), rather than orchestral music. Many well-known string quartets by Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, and Brahms were included, with longer string quartets, such as several by Beethoven, being split over two broadcasts.

Still, the BBC was starting to include more and more lesser-known classical repertoire in its broadcasts (predominantly in the context of orchestral concerts), and international string quartets, including the Amar String Quartet, the Hungarian String Quartet, the Pro Arte String Quartet, and the Vienna String Quartet, were invited to perform their diverse repertoires in broadcast performances. These ensembles largely focused on infrequently heard pieces; Table 2.13 lists the string quartet repertoire they performed between 1926 and 1929. The Amar String Quartet, also known as the Amar-Hindemith String Quartet, performed selected German string quartet, including Hindemith's own (Op. 44) and Philip Jarnach's, which was hardly ever performed, either live or broadcast—at least in Britain. Meanwhile, the Hungarian String Quartet focused largely on pieces written by Hungarian composers, such as Bartók, Kodály, and Dohnányi, giving Bartók's String Quartet No. 4 its first British performance in 1929. The Pro Arte String Quartet, hailing from Belgium, was founded before World War I and made its first radio appearance in 1927. While they performed many different repertoires, they focused on French composers, such as Milhaud and Fauré.

Among these many continental repertoires, the composers of the Second Viennese School were somewhat controversial, and their works were approached with serious reservations. Although Schoenberg's *Verklärte Nacht*, Op. 4 (1899) was heard

[134] Scannell, 245.

at one of RCM College Concert in 1914 (see Chapter 3), his serial or 12-tone works were not heard on the radio until mid-1920s. Still, the Vienna String Quartet was largely focused on Schoenberg and Webern (Berg did not appear in their performances until 1933), and they performed the first three string quartets of Schoenberg, performing the second twice in 1929.

Table 2.13 – List of modern string quartet repertoire performed by four international string quartet ensembles on BBC Radio between 1926 and 1929 (Source: BBC Genome Project)

Amar-Hindemith String Quartet	Jarnach, String Quartet, Op. 16 Bartók, String Quartet No. 1 Hindemith, Six Pieces for String Quartet, Op. 44 Reger, String Quartet No. 5 in F-sharp minor Martinů, String Quartet No. 2
Hungarian String Quartet	Weiner, String Quartet in E-flat major, Op. 4 Kodály, String Quartet No. 1 Dohnányi, String Quartet in A minor, Op. 33 Szymanowski, String Quartet No. 1, Op. 37 Kodály, String Quartet No. 2 Bartók, String Quartet No. 4 (first performance)
Pro Arte String Quartet	Stravinsky, Three Pieces for String Quartet Koechlin, String Quartet No. 1 Milhaud, String Quartet No. 7 Fauré, String Quartet, Op. 121
Vienna String Quartet	Webern, Five Pieces for String Quartet, Op. 5 Schoenberg, String Quartet No. 1 in D minor, Op. 7 Schoenberg, String Quartet No. 2, Op. 10 Bartók, String Quartet No. 4 Schoenberg, String Quartet No. 3 (performed twice)

Doctor and Scannell do not discuss the structure of the chamber music programmes broadcast by the BBC in the first half of the twentieth century. Below is a sample: the chamber music programme that was broadcast on 19 November 1924. I have chosen it because it is unusual in contrasting classical (Beethoven), Romantic (Chausson) and contemporary British (Gardiner) styles—perhaps because the BBC wished to include ‘music by twentieth-century composers, as well as rarely performed,

earlier chamber works'.[135] The string quartets by Beethoven and Gardiner were performed at the beginning and the end of the programme (this was perhaps the first appearance of Gardiner's B-flat major string quartet after the Cathie String Quartet's performance thereof on 28 February 1905 at the Aeolian Hall). Vocal works were interspersed in the 1924 programme (as in the early twentieth-century live performances at St. James's Hall).

[135] Scannell, 120.

Chamber Music Evening (19 November 1924, 7.30pm)	
ANNE THURSFIELD (Mezzo-Soprano). THE KUTCHER STRING QUARTET. SAMUEL KUTCHER. GEORGE WHITAKER. LEONARD RUBENSTEIN. JOHN BARBORLLI. Assisted by ETHEL BARTLET (Pianoforte)	
Op. 18, No. 1 in F	Beethoven
Songs by Armstrong Gibbs (Accompanied by the Composer) 'As I Lay in the Early Sun' 'The Song of Shadows' 'When I was One-and-Twenty.'…….(2) 'To One Who Passed Whistling Through the Night'……..(2) 'Five Eyes'	Cecil A. Gibbs
'From My Window'	Philemon
Pianoforte Quartet, Op. 30 in A major	Chausson
Group of Folk Songs 'I Know Where I'm Goin' (Irish) 'Columba' (Italian) 'Waly-Waly' (English) 'Où, l'est la Fille' (French) 'I Stood on the River' 'Didn't It Rain'	 Herbert Hughes Kurt Schindler Cecil Sharpe Paul Ladmirnault H. T. Burleigh
Quartet (in One Movement) in B-flat	Balfour Gardiner

Figure 2.17 – Concert programme of the 'Chamber Music Evening' broadcast by 2LO London on 19 November 1924 (Source: BBC Genome Project)

2.4.3 - The 1930s

The BBC continued to 'democratise' the programmes of its broadcast performances throughout the 1930s, keeping the same structure used in the 1920s. Figure 1.9 (below), however, presents a rather unusual 1930s programme. As the policy became

more concrete and serious, the BBC contrasted this by inviting more international ensembles and including more varied programmes. This particular programme, performed by the Prague String Quartet, was devoted solely to Czech composers, beginning with Novák's D major string quartet, Op. 35 (1904), and ending with Janáček's String Quartet No. 1 (also known as the 'Kreutzer Sonata') of 1923. Both string quartets follow an unconventional structure: Novák's D major quartet is in two movements, a slow fugue movement followed by a quasi-scherzo Fantasia, while Janáček's Kreutzer Sonata is in four movements but follows a non-cyclic sonata structure where the tempos are all unconventional.

Chamber Music Evening (27 January 1933, 21.35 – 23.00)

HERBERT HEYER (Baritone)
THE PRAGUE STRING QUARTET
Richard Zika (Violin); Herbert Berger (Violin), Ladislav Cerny (Viola); Milos Sadio (Violoncello)

Quartet in D, Op. 35	Novák
HERBERT MEYER	
Gypsy Songs	Karel Bendl
One old song my mother sang	
Gypsy Boy	
What plaintive dirge!	
Duleimer, let me play thoo	
The Temaster	Janáček
Mowing in the Wood	
String Quartet No. 1 'Kreutzer Sonata'	Janáček

Figure 2.18 – Concert programme of the 'Chamber Music Evening' on 27 January 1933 (National Channel) (Source: BBC Genome Project)

2.4.4 - World War II: 1939-1945

At the beginning of World War II, chamber music was the least of people's interests in music on the radio. The BBC Audience Research Special Report of 1939 places chamber music last place on the list (8%); most people preferred to listen to military bands (72%), dance music (68%), and orchestral music (55%). Just 4% more of the middle class than of the working class liked listening to chamber music. The chamber music concerts that were aired on the radio in this period still relied on classical composers, although they sometimes included contemporary composers. Indeed, 65 string quartet composers received a hearing: more than at the National Gallery Concerts, where 59 were heard.

The BBC Handbook of 1941 reports that few of the BBC's concert broadcasts at the time were devoted to British composers, although it still had a broader focus than the National Gallery: 26% of BBC repertoire was by Beethoven and Haydn, as opposed to 47% at the National Gallery, and a quarter of BBC repertoire was by British composers (slightly higher than at the National Gallery). Composers who were included in the radio broadcasts but not played at the National Gallery include the British composers Bax, Bliss, Bridge, Britten, Elgar, Goossens, Maconchy, McEwen, Moeran, Murrill, Rainier, Tippett, Tovey, Vaughan Williams, Walker, Warner, and Wood. For instance, Bridge's string quartets, in particular the F minor Phantasy, were performed many times on the BBC, and after Bliss's String Quartet No. 1 was performed for the first time in 1941 in New York, the BBC broadcast the work on 7 May 1942 on its Home Service. Indeed, Bliss's works were played frequently because he became a director of the BBC's music department in May 1941 and was well known to the public.

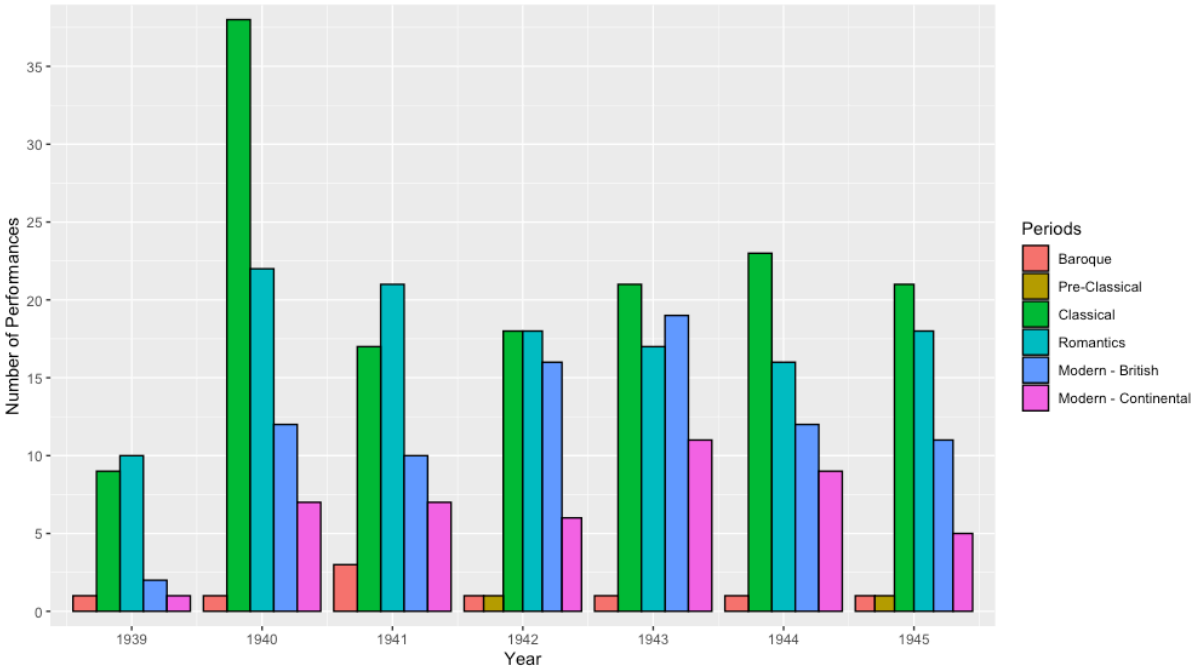

Figure 2.19– Number of string quartet performances on BBC radio in 1939–1945 by musical period: (sample = 408)

Table 2.14 – Composers whose string quartet works were performed on the BBC Radio during World War II

Period	Composers	Count	%
Baroque	Purcell	9	2%
Pre-Classical	Fasch, Bach (J. C.)	2	0%
Classical	Haydn, Mozart, Beethoven, Dittersdorf	147	36%
Romantics	Arensky, Borodin, Brahms, Donizetti, Dvořák, Franck, Glazunov, Grieg, Mendelssohn, Schubert, Schumann, Smetana, Suk, Tchaikovsky, Verdi, Wolf	122	30%
Modern – British	Bax, Berkeley, Biggs, Bliss, Bridge, Britten, Carpenter, Delius, Elgar, Fogg, Goossens, Grainger, Howells, Hurlstone, Locke, Maconchy, McEwen, Moeran, Murrill, Rainier, Saunders, Smyth, Tippett, Tovey, Vaughan Williams, Walker, Warner, Wood	82	20%
Modern - Continental	Bartók, Berg, Bloch, Debussy, Dohnányi, Kodály, Milhaud, Ravel, Shostakovich, Sibelius, Stravinsky, Tailleferre, Turina	46	11%

Table 2.15 – The ten composers whose string quartets were most frequently broadcast on BBC Radio (all channels) and performed the National Gallery (this case, until 1946) during World War II

The BBC 1939–1945	
Composer	Count
Haydn	54 (13%)
Beethoven	51 (13%)
Mozart	37 (10%)
Schubert	37 (10%)
Dvořák	13 (3%)
Bridge	12 (3%)
Brahms & Ravel	10 (3%)
Mendelssohn & Purcell	9
Borodin, Debussy & Wolf	8
Bliss	7

The National Gallery 1939–1946	
Composer	Count
Beethoven	128 (25%)
Haydn	112 (22%)
Mozart	67 (13%)
Schubert	33 (6%)
Brahms	22 (4%)
Dvořák	12 (2%)
Debussy	10
Purcell	8
Bartók	7
Sibelius	6

Hirsch String Quartet (23 January 1943, 7.00pm)	
Quartet in D (K. 575)	Mozart
Quartet, Op. 49	Shostakovich

Figure 2.20 – Concert programme of 2LO London's 'Chamber Music Evening' on 19 November 1924 (Source: BBC Genome Project)

Table 2.16 – The ten string quartet works most performed on BBC Radio and at the National Gallery Afternoon and Evening Concerts during World War II (the latter ending in 1946), with numbers of performances indicated in parentheses.

The BBC Radios (1939–45)	The National Gallery (1939–1946)
Schubert, Quartetsatz, D. 703 (13)	Brahms, String Quartet in A minor, Op. 51, no. 2 (12)
Ravel, String Quartet in F major (10) Schubert, String Quartet in A minor, D. 804 (10)	Beethoven, String Quartet in E-flat major, Op. 127 (11)
Borodin, String Quartet No. 2 in D major (8)	Debussy, String Quartet in G minor (10)

Wolf, Italian Serenade for String Quartet (8) Debussy, String Quartet in G minor (8)	
Bliss, String Quartet No. 1 in B-flat major (7) Purcell, Chacony (7)	Beethoven, String Quartet in C major, Op. 59, no. 3 (9) Beethoven, String Quartet in C-sharp minor, Op. 131 (9)
Beethoven, String Quartet in E-flat major, Op. 127 (6) Smetana, String Quartet in E minor (From My Life) (6)	Beethoven, String Quartet in A major, Op. 18, no. 5 (8) Beethoven, String Quartet in B-flat major, Op. 130 (8)
Bax, String Quartet in G major (5) Mendelssohn, String Quartet in E-flat major, Op. 12 (5) Murrill, String Quartet (1939) (5) Elgar, String Quartet in E minor, Op. 83 (5)	Schubert, String Quartet in D minor, D. 810 (7) Schubert, Quartetsatz, D. 703 (7)
Beethoven, String Quartet in B-flat major, Op. 130 (4) Bridge, Phantasy String Quartet in F minor (4) Smyth, String Quartet in E minor (4) Kodály, String Quartet No. 2, Op. 10 (4)	Sibelius, Voces Intimae, Op. 59 (6)
Beethoven, String Quartet in C major, Op. 59, no. 3 (3) Britten, String Quartet in D major, Op. 25 (3)	Bloch, String Quartet (5) Ravel, String Quartet in F major (5)
Beethoven, String Quartet in A major, Op. 18, no. 5 (2) Beethoven, String Quartet in F major, Op. 135 (2)	Bliss, String Quartet in B-flat major (4) Smetana, String Quartet in E minor (‘From My Life’) (4)
Goossens, String Quartet No. 2 (1) Delius, String Quartet in E minor (and other works) (1)	Dohnányi, String Quartet in D-flat major, Op. 15 (3) Elgar, String Quartet in E minor, Op. 83 (3)

2.5 - Conclusion

The results of this chapter show a consistent development of string quartet concert programmes in London from the late nineteenth to the mid twentieth century. The subscription concert format for chamber music performances lasted at least until the beginning of World War I; after the war, the single-ensemble concert series gradually superseded the older format. Many concert venues were built and opened around the beginning of the twentieth century, and some concert venues were renamed during this time (for example, the Bechstein Hall became Wigmore Hall). Despite these changes, however, repertory remained relatively consistent, as did the number of appearances at live concerts by international string quartet ensembles, including the Léner String Quartet (176 times), the Budapest String Quartet (54 times), the Pro Arte String Quartet (51 times), the Hungarian String Quartet (36 times), the Bohemian String Quartet (29) times, the International String Quartet (27 times), the Kolisch String Quartet (22 times), the Brussels String Quartet (21 times), the St. Petersburg String Quartet (15 times), and the Copenhagen String Quartet (13 times).

The musical tastes of most London audiences remained conservative through the early twentieth century, and the string quartet repertoire performed was founded on classical composers such as Haydn, Mozart, and Beethoven from the late nineteenth century (such as in the Popular Concerts at St. James's Hall) up to World War II (when the Afternoon and Evening Concerts at the National Gallery took place). To supplement the classical mainstays, string quartets by Romantic composers such as Brahms, Mendelssohn, Schumann, Schubert, Dvořák, and Tchaikovsky were regularly included. Occasionally, string quartet composers by living twentieth-century composers appeared in programmes, including the composers of the Second

Viennese School, for example, in 1913 (Schoenberg) and 1933 (Berg and Webern), along with Stravinsky (1919), Bartók (1925) and Hindemith (1926). The overall impression is of stability in the repertory, with the classical ‘classics’ unchallenged as the core. However, during World War I, modern British repertory was performed more frequently, and it retained a place on programmes thereafter.

Chapter 3 - String quartet concerts at the Royal College of Music and the Royal Academy of Music, 1890–1950

While Chapter 2 discussed and analysed string quartet concert programs and their reception in public London concert halls in the late nineteenth and early twentieth century (1890–1945), this chapter deals with string quartet concerts that took place at the RCM and the RAM during this time, analysing their repertoires, concert types, and audience demographics, and musician statuses. William Weber has already examined concert programmes at the RCM and the RAM in the 1880, treating both orchestral and chamber music works, but this chapter attempts to determine how many performances of string quartets by British composers took place at these institutions in the early twentieth century[136]. This is an important task for the thesis, as examining records of performances of British string quartets in musical institutions is crucial to determining the reputation of the repertoire or genre itself, assessing contemporary audience reactions, and comparing the reception of British and non-British string quartets, as well as looking at how students from the RCM and the RAM use other ensembles as models.

This chapter conducts a statistical study of all these aspects, revealing significant differences between the two institutions in terms of their chamber music repertoires. The musical interests at the RCM was mostly in Austro-Germanic works, while the RAM also explored more experimental late Romantic works, new works, and student compositions. This chapter begins with a review of sources and goes on to examine the structure of the concerts at each institution. Finally, I will go into more

[136] See 'Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s', in *Music in British Culture, 1785–1914*, ed. by Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), pp. 299–320.

detail by analysing string quartet repertoires performed at each institution as well as musical experiences which there.

This discussion of concerts is crucial to forming and providing context for the discussion of British string quartets in later chapters. In other words, we need to reveal the patterns of repertoire choices at each institution in order to explore how students interpreted the pieces they played and applied the lessons learnt to their compositions (see Chapters 4 and 5). Lessons and public performances were both part of the composition curriculum; attending concerts was seen as important for composers needing to familiarise themselves with repertory. According to Fiona Richards, John Ireland, when a student of Charles Stanford at the RCM, spent many years attending the chamber music 'Pops' at St. James's Hall, which were mostly performed by the Joachim Quartet, as well as attending bi-weekly RCM Orchestra rehearsals and participating in college concerts (both chamber and orchestral). In this way, he became knowledgeable about the music of Beethoven, Brahms, and Dvořák, as well as other works.

One way to think about this chapter is through the lens of the musical canon. William Weber's chapter on musical canons discusses three types: scholarly, pedagogical, and performing.[137] The first type – the scholarly canon – is defined as the study of music in theoretical terms.[138] The second type – the pedagogical canon – involves 'the emulation of works by master composers of a previous generation, and as such is linked the teaching of music with the compositional process, at least among certain of more learned musicians'.[139] As I will discuss in more detail in Chapter 4, this

[137] William Weber, 'The History of Musical Canon', in *Rethinking Music,* ed. by Nicolas Cook and Mark Everist, (Oxford: Oxford University Press, 2002), pp. 339–340.
[138] Ibid., p. 339.
[139] Ibid.

is significant for both the RCM and the RAM because students there studied master composers of a previous generation through both their lessons from Stanford and Corder (at their respective institutions) and attending concerts. Such concerts constitute Weber's third type of canon – the performing canon.

The key canon type for this chapter, the performing canon involves certain older repertoires being presented as authorities on musical taste. As we will see in this chapter, each institution had its own musical taste. The RAM, for example, included several newer works in its 'canon', as well as offering the opportunity for many British student works to be included in concerts. The RCM, on the other hand, had little interest in new works and performed mostly familiar material. While the musical interests of both institutions were focused on Austro-Germanic repertoires, this was especially the case with the RCM, indicating its conservative nature.

3.1 - Methodology

Several researchers have been interested in the history of concerts at the RCM, most notably in those that took place around the 1880s, when the RCM was still formally known as the National Training School for Music (NTSM). Brightwell's PhD thesis explores how the NTSM formally became the RCM through the legacy of Sir George Grove between 1883 and 1895,[140] investigating the financial records of the institution during its establishment as well as its curriculum, concerts, and facilities. Then, William Weber's chapter from Christina Bashford and Leanne Langley's book on Music in British Culture compares the repertoires performed at the RCM and the RAM in the

[140] See Giles W. E. Brightwell, '"One Equal Music": The Royal College of Music, its Inception and the Legacy of Sir George Grove 1883-1895' (PhD Thesis, Durham University, 2007).

1880s.[141] No further research has been done relating the two institutions beyond 1893,[142] and further research is needed into their early twentieth-century concerts.

Again, I will be focusing on British string quartets, particularly the standard repertoire that was included in these educational concerts and considered authoritative. The RCM Library (RCML) contains historical data on concert programmes in several volumes as well as multiple RCM Magazines, which list the concert programmes for each term from 1908 onwards. The RAM Library (RAML), on the other hand, has maintained its past concert programmes inconsistently. For example, most pre-1920s concert programmes have not been kept, although many of these, along with dates, repertoires, and reviews of certain performances, can be found in issues of the R. A. M. Club Magazine and the 'Royal Academy of Music' sections of *The Musical Times*. Many previous issues of the R. A. M. Club Magazine can be found in the Internet Archive (archive.org)[143].

3.2 - The structure of concert programmes – The RAM

We must understand the structure of the chamber music programmes at the RCM and the RAM in early twentieth century before analysing the repertoire and performance statistics of certain carefully chosen sample programmes from each institution. The conception of the programmes of the two institutions was very different: the RAM student concerts in the 1880s averaged 18 works per concert, while the RCM's

[141] William Weber, 'Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s', in *Music in British Culture, 1785–1914*, ed. by Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), pp. 299–320.
[142] For example, much research has been done on the RAM during Handel's time; see Elizabeth A. Gibson, *The Royal Academy of Music (1719–1928): The Institution and its Directors* (London: Garland, 1989).
[143] See 'Royal Academy of Music', *Internet Archive*, 2019, https://archive.org/details/royalacademyofmusic

averaged eight; in the 1980s, the RAM averaged ten to 14 pieces per concert, while the RCM generally included seven to nine. As Weber notes, both the RAM and the RCM included both vocal and instrumental pieces in their concerts, a practice which continued into the 1950s. Since there were few good concerts to attend in London at the time (the only major public concerts in London from the 1890s to early twentieth century were the Pops at St. James's Hall on Mondays and Saturdays and the Crystal Palace concerts on Saturdays), the concerts at institutions had to be formal and include a number of varied pieces. Indeed, Weber points out that the RCM and RAM's concert programming in the 1880s evinces a contrast between miscellany and homogeneity.

Several representative concert programmes from each musical institution will illustrate these different practices, beginning with the RAM. One concert, given on Monday, 31 October 1927, included the following works:[144]

Ravel	Piano Trio (movement 1), Modéré
J. S. Bach	Prelude and Fugue in F minor (Book 2), piano solo
Ditto	Prelude and Fugue in G major (Book 1), piano solo
Schumann	'Er, der Herrlichste von Allen,' Op. 42, no. 2
Ditto	„Die Lotusblume,', Op. 25, no. 7
B. J. Dale*	Ballade for Violin and Piano, Op. 15
Tchaikovsky	'Pilgrim's Song'
Bridge**	Two movements from Three Idylls (Nos. 2, 3)
Barlow*	One movement from String Quartet in A

*the formal RAM Student
** the formal RCM student

[144] 'Students' Chamber Concert', Duke's Hall, The Royal Academy of Music, 31 October 1927.

People were still interested in familiar composers at this time, as Weber mentions (particularly Bach, Schumann, and Tchaikovsky).[145] In other words, the public's musical taste was largely still for works they knew.[146] However, compared with what was typical the 1880s, the above RAM programme includes fewer vocal works. As the twentieth century progressed, the RAM started to add contemporary pieces more regularly, including by non-RAM composers such Bridge, Vaughan Williams, B. J. Dale, Barlow, and Debussy. Conversely, it is interesting that the RAM student concert does not follow the twentieth-century standard of only performing complete works; rather, it echoes the miscellaneous selection of a nineteenth-century benefit concert.[147]

Here is another example, this time from an RAM concert that took place on 6 June 1935.[148] The programme includes nine composers and 14 pieces in total.

Beethoven	Piano Sonata in C major, Op. 2, no. 3
Handel-Halvorsen	Passacaglia for Violin and Violoncello
May Sabeston Walker	'Landscape'
May Sabeston Walker	'The Story Teller'
May Sabeston Walker	'The Eyes'
Chopin	Scherzo in B-flat minor, Op. 31
Elisabeth Elwell-Sutton	String Quartet in G minor (2nd movement)
	Andante sostenuto
Manuel Frankel	Study for String Quartet
	–Intermission (5 minutes)–

[145] Weber, 'Miscellany vs. Homogeneity', p. 304.
[146] Ibid., p. 303.
[147] Weber, 'Miscellany vs. Homogeneity', p. 301.
[148] 'Students' Chamber Concert', Duke's Hall, The Royal Academy of Music, 6 June 1935.

H. Walford Davies	Nursery Rhymes
	‘Lullaby and Willie Winkie’
	‘T’other little tune’
	‘Thomas and Annis’
	‘The White Paternoster’
Valentini	Sonata in E major for Violoncello and Piano
Mozart	‘Voi che sapete’ from Marriage of Figaro
Mozart	‘Con vezzi’ from Die Entführung aus dem Serail
Chopin	Three Etudes for Pianoforte Solo
	in C major, Op. 10, no. 1
	in F minor from 3 Nouvelles Etudes
	in F major, Op. 10, no. 8
Mozart	String Quartet in B-flat major, K. 589
	3. Menuetto. Moderato
	4. Allegro assai

A similar number of pieces was included in this concert programme for a student chamber music concert. The inclusion of three solo instrumental works (by Beethoven and Chopin) and six vocal works (by Walker, Walford Davies, and Mozart) might seem a little odd given the ostensive focus on ‘chamber music’, but this again is indicative of a nineteenth century-style miscellaneous selection process. Interestingly, this programme includes four British composers; in fact, the RAM programmes tended to always include at least two British composers at this time. Furthermore, this programme suggests that the RAM occasionally included some unfamiliar works, such

as those by British students and non-students, in its concerts. Of course, art of the purpose of the fortnightly student concerts was to showcase the players' and composers' progress, with the players for the public concerts selected by a committee.

The final RAM example is from one of the student concerts held during World War II—on 1 June 1942.[149] It is noticeable that the number of works has been reduced dramatically, although with one vocal work still included in the programme (two movements from *Dies Natalis* by Gerald Finzi):

Mozart	Wind Quintet in E-flat, K. 452
Finzi	Two movements from „Dies Natalis"
	Rhapsody (Recitativo stromentato)
	The Rapture (Danza)
Liszt	Piano Sonata in B minor
Bax	String Quartet in G major

There are also fewer single movements here: perhaps the number of students at the RAM had decreased with the start of World War II, meaning fewer players for each concerts and more call for pieces to be performed in their entirety.[150] Finally, even in the early 1940s, this programme is still 'rooted' in familiarity: a nineteenth-century composer (Liszt), a very familiar composer (Mozart), and two British composers (Finzi and Bax).

[149] 'Students' Chamber Concert', Duke's Hall, The Royal Academy of Music, 6 June 1935.
[150] Due to Data Protection Regulations, the records of students in the RAM library can only be consulted up to 1930.

3.3 - The structure of concert programmes – The RCM

The number of works included in each concert was smaller at the RCM: Weber points out that the structure of these concerts continued to strictly follow the model of the Philharmonic Society concerts in terms of number of works.[151] Below is the programme of RCM College Concert Number 972, which was performed on 10 March 1932 and includes vocal works (by Richard Strauss and R. O. Morris) while being dominated by instrumental works (by Schubert, Chopin, Brahms, and Beethoven):

Schubert	String Quartet in D minor, D. 810, op. posth.
R. Strauss	'Morgen!'
Ditto	'Der Gärtner'
Chopin	Mazurka (No. 26)
Brahms	Ballade in D minor
R. O. Morris	Four English Folk Songs
	Blow away the morning dew
	Cold blows the wind
	The turtledove
	The mare and the foal
Beethoven	String Quartet in A major, Op. 18, no. 5

Next, I have selected the programme of a concert held on 28 February 1945, towards the end of World War II, for its choice of works: two string quartets and a solo piano piece. This programme requires a small number of players, perhaps determined by the war's inevitable reduction of student numbers.

[151] Weber, 'Miscellany vs. Homogeneity', p. 305.

Haydn	String Quartet in D major, Op. 64, no. 5 (Lark)
Rachmaninoff	Three Preludes from 13 Preludes, Op. 32
	In B minor (No. 10)
	In G major (No. 5)
	In G-sharp minor (No. 12)
Ravel	String Quartet in F major

3.4 - Choice of repertoire at RAM and RCM

Both musical institutions selected comparable repertoire for their student concerts. The RCM showed some flexibility, including works by various composers of Austro-German, French, Czech, Italian, and Russian backgrounds, but it was conservative in choosing several familiar works multiple times.[152] The teachers, mainly Parry and Stanford, chose the music for each concert at the RCM.[153] The RAM was inflexible in its choice of chamber works, only allowing string quartets, usually focusing on familiar works.

The RAM's choice of chamber music works was more experimental than the RCM's. In contrast to the RCM, which consistently demonstrated its conservatism by selecting familiar works, the RAM was open to selecting contemporary continental pieces. For example, Arnold Schoenberg's music, in the form of Verklärte Nacht, Op. 4 (1899), made its first appearance at the RAM on 29 June 1933.[154] Then, a Schoenberg 12-tone piece, Suite for Piano, Op. 25 (1921–23), was introduced at the RAM on 11 October 1934.[155] In addition, the RAM introduced its audiences to music by Aaron

[152] David Wright, 'What Sorts of Students'.
[153] Ibid.
[154] 'Students' Chamber Concert', Duke's Hall, The Royal Academy of Music, 29 June 1933. This was almost 20 years after the piece's first appearance at the RCM on 12 March 1914; see 'College Concerts', *RCM Magazine,* 10.2 (1914), 53.
[155] 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 11 October 1934.

Copland, [156] Alban Berg, Benjamin Britten, [157] Paul Hindemith, early Dmitri Shostakovich,[158] and even Igor Stravinsky.[159]

Both institutions often included string quartets by the following composers in their concerts: Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorák, Franck, Grieg, Debussy, and Dohnányi. That said, the RAM's string quartet repertoire was generally balanced across the various composers, while the RCM included Beethoven in one quarter of their concerts, rarely including composers not mentioned earlier in this section. Table 3.1 lists the top ten composers whose string quartet works were included in RCM and RAM concerts; Table 3.2 summarises them by nationalities (British and non-British).

Table 3.1 – Top ten composers who string quartets were performed at the RAM and the RCM in 1890–1950

Composer	# of times played at the RCM
Beethoven	129 (24%)
Mozart	68 (12%)
Haydn	53 (10%)
Brahms	41 (7%)
Schubert	37 (5%)
Dvořák	26 (4%)

Composer	# of times played at the RAM
Haydn*	107 (31%)
Beethoven*	53 (15%)
Mozart	38 (11%)
Schubert*	24 (7%)
Dvořák*	20 (5%)
McEwen	11 (3%)

[156] 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 4 July 1935.
[157] 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 21 May 1936. Despite Britten having just finished studying at the RCM with Ireland, his work rarely appeared at the RCM. The second appearance of Britten's work at the RAM was on 12 October 1939, when *Mother Comfort* for Two Voices and Piano (1936) and *Underneath and Abject Willow* for Two Voices and Piano (1936) were performed (W. H. Auden wrote the words to both works); see 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 12 October 1939.
[158] 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 9 July 1936.
[159] 'Modern Chamber Music', Duke's Hall, The Royal Academy of Music, 8 October 1936. Note that this concert was devoted to Stravinsky's works, with *Suite Italienne* for Violoncello and Pianoforte (1934), *Piano Sonata* (1924), *Quatre Chants Russes* for Voice and Piano (1918–19) and *Concerto for Two Pianos* (1935) performed.

Debussy	16 (3%)	Brahms*	8 (2%)
Schumann	15 (2%)	Debussy	5
Tchaikovsky	11	Bax	4
Ravel	10	Borodin	3

*In their concerts, the students and faculty members of the RAM performed all string quartets of Haydn's, Beethoven's, Schubert's, Dvořák's and Brahms's.

Table 3.2 – Summary of string quartet performances at the RCM and the RAM (1890–1950) by nationalities of composers

Nationality	RCM	RAM
Non-British	455 (86%)	276 (82%)
British	72 (14%)	63 (18%)
Total	527	339

3.5 - The RCM: Types of Concerts

There were four main types of student chamber music concerts at the RCM in the late nineteenth and the early twentieth centuries: the weekly College Concerts (rotating between orchestral and chamber music each term), various informal concerts (introduced in 1919 under the directorship of Hugh Allen), student recitals, opera productions, and Patron's Fund concerts. The players at each concert ranged from students to scholars, exhibitioners to alumni.

It is important to note that the Patron's Fund concerts were special. The series started in 1904 and was interrupted by World War I,[160] comprising 21 concerts between 1904 and 1914. 12 were orchestral, and nine consisted of chamber music. A total of

[160] The Patron's Fund Concerts continued after World War I, but the format of the concert changed. See Henry C. Colles, *The Royal College of Music: A Jubilee Record* (London: MacMillan and Co. Limited, 1933), p. 50.

123 works were performed across these 21 concerts, the majority of which were orchestral pieces. The Fund had been set up in 1903, when Sir Ernst Palmer provided a generous grant of £20,000.[161] According to Palmer, the purpose of the scholarships he had endowed was to encourage British composers and executive artists to commemorate the work of College's patron, King Edward VII.[162] The fund also helped with 'personal enterprises', giving students grants for studying abroad, publishing music, and paying for individual concerts.[163] The pieces played at the Patron's Fund concerts were nominated by the members of committees of the RAM, RCM, and Trinity College of Music (TCM). Table 3.3 lists the composers of British string quartet works performed at the Patron's concerts.

Table 3.3 – British composers and their string quartet works performed at RCM Patron's Fund concerts, 1904–1914

Composer	Work	Date of performance
Arthur Alexander	Tone-Picture for String Quartet	unknown
R. H. Walthew	Lyrical Pieces for String Quartet	13 December 1905
Henry Gibson	Scherzo-Fantasia for String Quartet	27 November 1906
George Dyson	Concertstück for String Quartet in A major	6/7 December 1909
Percy Fletcher	Quartet for Strings in E minor	13 December 1909
Granville Cooke	Miniature Suite for String Quartet	11 March 1912

[161] Colles, *The Royal College of Music: A Jubilee Record*, p. 38.
[162] Ibid.
[163] Ibid., p. 40.

Eugene Goossens	Miniature Fantasy in F major	7 March 1913
Eugene Goossens	Miniature Fantasy in F minor	7 March 1913
Philip Levine	Two Novelettes for Strings	7 March 1913

3.6 - Results of my repertoire pattern analysis of RCM chamber music concerts

My analysis is based on the information and archival material available at the institution (although several programmes, especially from the early years, are missing, lost, or destroyed). The RCM students' concerts were intended to show students' progress in their instrumental, vocal, orchestral, and compositional studies,[164] but their pattern was inconsistent in the early years due to limited facilities. The RCM Magazine listed all college concerts from 1904 onwards, which allowed me to determine their frequency.

The first concert, called 'No. 1' in its concert programme, was a chamber music performance that took place on 2 July 1884 in the Royal Albert Hall's West Theatre.[165] The College anticipated a small audience size for the first few years, given the size of the theatre,[166] but from 17 March 1887, concerts were moved to Alexandra House (now Queen Alexandra's House). In May 1901,[167] the concerts were again moved, from Alexandra House to the New Concert Hall. This last venue gave the opportunity to offer more regular concerts in both chamber and orchestral music and to 'receive distinguished musicians from without and honour their art in a worthy fashion'.[168]

[164] RCM Pupils' Concert, Concert Programme, 13 February 1901, p. 6, Royal College of Music Archives.
[165] RCM Pupils' Concert, concert programme, 2 July 1884, Royal College of Music Archives.
[166] Henry C. Colles, *The Royal College of Music: A Centenary Record 1883-1983* (London: Royal College of Music, 1982), p. 14.
[167] Preliminary Trial Concert (No. 320) in New Concert Hall, 31 May 1901, Royal College of Music Archives.
[168] Colles, *The Royal College of Music: A Centenary Record 1883-1983*, p. 37.

After many relocations, the student public concerts finally became a regular fixture. Each year, approximately 20 concerts were held, with the majority being chamber music concerts. For example, in 1903, there were 19 concerts, all conducted by Stanford: 12 of them were chamber music (of which eight included a string quartet), six of them were orchestral, and one was an opera production of Engelbert Humperdinck's Hänsel und Gretel.

We can gain some interesting insights from the choices of string quartet works played in these concerts. On several occasions, the RCM experimented with programming composers well known in Europe, including Mendelssohn, Schumann, Smetana, Tchaikovsky, Borodin, Ravel, Sibelius, and Stravinsky (though none of these were performed there until the end of 1945). However, as mentioned earlier in this chapter, my evaluation of the RCM's chamber music concert programmes reveals that the College's choice of repertoire relied heavily on the composers the public knew the most. As I will discuss later in this chapter, RAM by contrast included many recent composers, and not just in its string quartet programming. In the following, I will analyse the preferences for selected composers in RCM chamber concerts in each decade from the 1890s to the 1940s, focusing on the most popular composers

3.6.1 - Beethoven

I have chosen to analyse the RCM's programming Beethoven in detail because his compositions were performed very frequently there and a high value was placed on him as a composer. Beethoven stood at the centre of the canon, a figure of authority. For example, two RCM professors produced writings on Beethoven—George Grove in 1882 and Hubert Parry in 1895—about which many reviewers in newspaper articles

and magazines (The Musical Times, for example) made a number of favourable comments.[169]

Both Stanford and Parry were highly curious about Beethoven's music and wished to include as many Beethoven works as possible in RCM concerts. According to Stanford's diary, his piano teacher, Miss Elizabeth Meeke, provided him with interesting insights into Beethoven's music.[170] Perhaps Stanford encouraged the exploration of Beethoven's music in his students, using Beethoven's music as a foundation for modern music (I will discuss this more in Chapter 4 in the context of British string quartets). Meanwhile, Parry believed that Beethoven's music demonstrated and '[served] not only as the representative of the very highest type of arts of the new period' but also as a link between the old and new.[171]

It seems the string quartets of Beethoven were performed around 126 times at the RCM between 1890 and 1950, with significant differences in frequency between the early/middle-period works and the late ones. Stephen Banfield (1974) points out that pieces by Haydn and Mozart (as shown in the next section), as well as early (Op. 18) and middle (Op. 59, nos. 1–3; Op. 74; and Op. 95) Beethoven string quartets, were most represented in the RCM's chamber music concerts.[172] Op. 18 was performed 54 times, comprising 43% of Beethoven string quartet performances overall, with the F major string quartet (Op. 18, no. 1) being most frequently performed. Middle-period

[169] See George Grove's entry on Beethoven on his *Grove's Dictionary of Music and Musicians* (1879) and his extensive analysis of all Beethoven's nine symphonies (1884), as well as Parry's writing on Beethoven in his *Studies of Great Composers* (1904).
[170] Charles Stanford, *Pages from An Unwritten Diary with Portraits* (London: Edward Arnold, 1914), p. 57.
[171] Hubert Parry, *Studies of Great Composers* (London: George Routledge and Sons, Ltd., 1904), p. 159.
[172] Banfield also mentions Mendelssohn and Spohr's chamber music but states that it was not that significant in the RCM and the RAM concerts. See Stephen Banfield, 'British Chamber Music at the Turn of the Century. Parry, Stanford, and Mackenzie', *The Musical Times*, 115.1573 (1974), 211.

string quartets were performed 50 times (30% of overall Beethoven string quartet performances), with the most frequently performed being the F major string quartet (Op. 59, No. 1)—the most frequently performed of all the Beethoven string quartets. The remaining number of performances (22, or 17%) were given over to the late string quartets (Op. 127, 130, 131, 132, and 135). Op. 127 was the most frequently performed from the late category, while the 'Große Fuge', Op. 133 (1825) was performed as the final movement to the Op. 130 quartet.[173] Tables 3.4 and 3.5 show the numbers of performances of all 13 Beethoven string quartets.

Table 3.4 – Number of performances of Beethoven's string quartets at the RCM, 1890–1950

Opus number	Number of performances
Op. 18, no. 1 (in F)	14
Op. 18, no. 2 (in G)	11
Op. 18, no. 3 (in D)	6
Op. 18, no. 4 (in C minor)	11
Op. 18, no. 5 (in A)	8
Op. 18, no. 6 (in B-flat)	6
Op. 59, no. 1 (in F)	14
Op. 59, no. 2 (in E minor)	8
Op. 59, no. 3 (in C)	11
Op. 74 'Harp' (in E-flat)	8

[173] The first appearance of Op. 130 was on 5 December 1902. In this performance, the Cavatina movement and the 'Große Fuge' were omitted. However, from 1905, the 'Große Fuge' movement was played as a finale to the work. See 'College Concert (No. 348)', Royal College of Music, 5 December 1902, and, for example, 'College Concert (No. 396)', Royal College of Music, 20 July 1905. The RAM also performed the Op. 130 quartet, including the 'Große Fuge' movement, in 1941; see 'Chamber Concert', Royal Academy of Music, 24 February 1941.

Op. 95 ‘Serioso’ (in F minor)	8
Op. 127 (in E-flat)	6
Op. 130 (in B-flat)	5
Op. 131 (in C-sharp minor)	4
Op. 132 (in A minor)	5
Op. 133 ‘Große Fuge’	See Op. 130
Op. 135 (in F)	4
Total	129

Table 3.5 – Summary of performances of Beethoven’s string quartets at the RCM (1890–1950) according to the composer’s periods

Early Beethoven (Op. 18)	56	43%
Mid Beethoven (Op. 59, 74, 95)	49	37%
Late Beethoven (Op. 127 onwards)	24	18%

In the next few sections, I will provide a statistical analysis of the performances of string quartet works by selected composers at the RCM, mostly by decade (despite this representing an imperfect generalisation). I am approaching this statistical analysis heuristically to provide clear information; the figures must be contextualised to gain a full understanding.

There were many trends in the performances of Beethoven's string quartets during the RCM’s first 60 years (visualised in Figure 3.1). Over this period, Beethoven’s early string quartets were performed a similar number of times as the mid-period ones, although none of his quartets were performed there until 1885, when Op. 18, no. 3 was

performed in June and Op. 18, no. 2 was performed in October. The number of performances of Beethoven's string quartets remained relatively low until the 1890s, partly due to the limited facilities at the RCM. Starting in the 1890s, performances of these works at the RCM began to increase. Beethoven's middle-period string quartets were the most popular for the first 20 years, with Op. 59, no. 1 being the most performed.

The trends, similar in direction at first, started to fluctuate in the 1910s. At this time, the early Beethoven string quartet works were the most frequently performed (with the G major string quartet—Op. 18, no. 2—surprisingly topping the list), while middle and late quartets were both performed eleven times. Meanwhile, even though the C-sharp minor string quartet, Op. 131, was introduced last (on 14 March 1912), this quartet was the most frequently performed of all the late quartets during the 1910s (the others were each performed twice). During the 1920s, the trend shifted towards the middle-period quartets again, although they received only one performance more than the early quartets. The most frequently performed was still the F major quartet (Op. 18, no. 1). Overall, the number of performances of Beethoven's string quartets decreased. Then, in the 1930s, the trend reverted to the early quartets, but this time, the C minor string quartet (Op. 18, no. 4) was the most frequently performed. Figure 3.1 shows that the number of performances of middle and late string quartets has declined. Finally, in the 1940s, mid-Beethoven was once again in favour, and the two F major quartets (Op. 18, no. 1 and Op. 59, no. 1) were often performed.

Table 3.6 lists the first dates on which all Beethoven's string quartets appeared at the RCM. It seems students and the public were interested in most of Beethoven's string quartets until the 1910s, whereafter a stable interest in the early and middle

period string quartets was shown (apart from in the 1930s). The lack of interest in late-period Beethoven after the 1920s is clear (for example, only one performance of a late string quartet occurred in the 1940s).

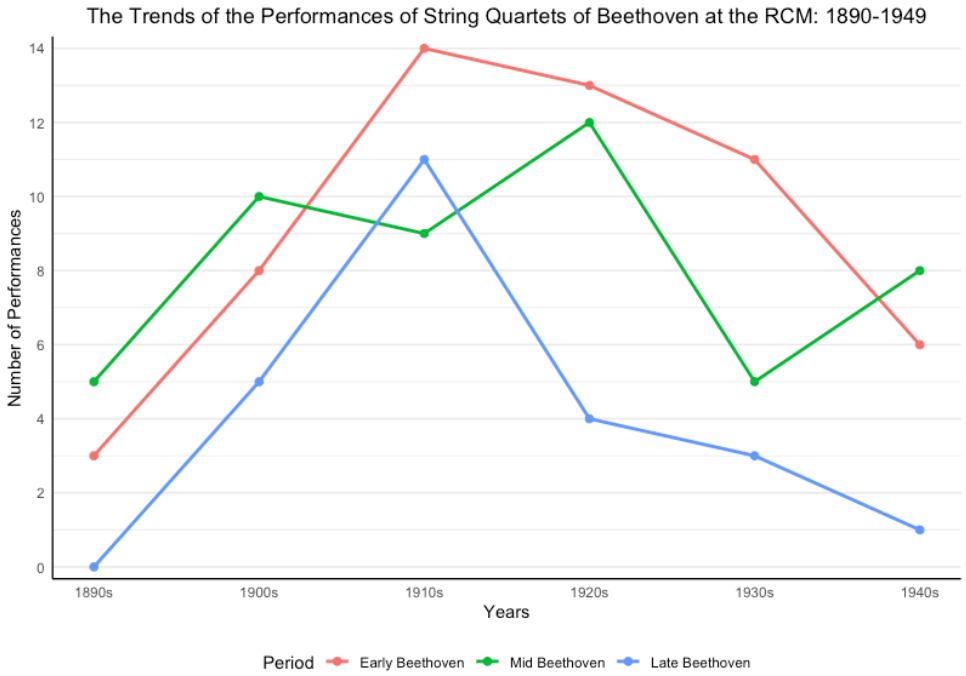

Figure 3.1 – Trends in performances of Beethoven's three string quartet periods at the RCM, 1890–1949

Table 3.6 – First appearances of Beethoven's string quartets at the RCM: 1885-1912

4 June 1885	Op. 18, No. 3
15 October 1885	Op. 18, No. 2
2 June 1887	Op. 18, No. 1
28 February 1889	Op. 74
20 November 1890	Op. 18, No. 4
18 March 1896	Op. 59, No. 1
21 October 1896	Op. 59, No. 3
21 May 1902	Op. 95
5 December 1902	Op. 130 (without Große Fugue, Op. 133)
23 January 1903	Op. 59, No. 2
5 March 1903	Op. 127

10 November 1904	Op. 18, No. 5
20 July 1905	Op. 130 (including Große Fugue, Op. 133)
19 October 1905	Op. 132
31 January 1911	Op. 135
30 November 1911	Op. 18, No. 6
14 March 1912	Op. 131

3.6.2 - Haydn and Mozart

I have chosen to analyse Haydn and Mozart together given the similar number of performances their string quartets were given (relatively few compared to Beethoven), as well as for stylistic reasons. Haydn's symphonies were hardly performed at student orchestral concerts, although his music did appear frequently in other types of concerts. By contrast, many orchestral works by Mozart were performed, although their number was still limited compared to orchestral works by Beethoven. Of Mozart's oeuvre, only the later symphonies and the overtures from three operas—*The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*—were performed. These three operas were also the only ones to be staged at the RCM.

Haydn wrote over 80 string quartets,[174] but only 17 were performed at the RCM in this period: a quartet from Op. 20 ('The Sun'), a quartet from Op. 33 ('The Russian'), two quartets from Op. 54 ('The Tost I'), four quartets from Op. 64 ('The Tost II'), two quartets from Op. 74 ('The Apponyi'), five quartets from Op. 76 ('The Erdödy'), and both quartets from Op. 77 ('The Lobkowitz'). RCM students seem not to have been interested in playing quartets from Op. 1, 2, 3, 9, and 17; their focus was on works

[174] Georg Feder and James Webster, 'Haydn, (Franz) Joseph', in *Grove Music Online*.

written after 1772. The most frequently played Haydn quartet was the G major string quartet from Op. 64, which was played 13 times, followed by the G major string quartet from Op. 54 and the G minor string quartet from Op. 74, which were both played six times.

Some interesting trends in the popularity of Haydn's string quartets in RCM chamber concerts across this period can be discerned. Of the decades studied, Haydn was most performed in the 1920s (15 times), followed by the 1910s (11 times) and the 1940s (then times if you include the year 1950). Most Haydn string quartet performances in the 1900s were of the G major quartet from Op. 64 (no. 4), and two quartets were introduced in this decade (Op. 54, no. 2 and Op. 76, no. 1). Two more Haydn string quartets were introduced in the 1910s: the G major quartet from Op. 20 on 19 July 1911 and the D minor quartet from Op. 76 on 27 November 1914. The G major quartet from Op. 54 was the most frequently performed quartet during the 1910s. Again in the 1940s, Haydn string quartets from various periods were introduced to the RCM concert repertoire.

Many more Haydn string quartets were introduced in the 1920s. The most performed pieces in the 1920s were the G major quartet from Op. 64 and the G minor quartet from Op. 74, each played three times. In 1925 and 1926, five Haydn string quartets were introduced: the D major quartet from Op. 76 on 28 May 1925, the G major quartet from Op. 77 on 11 June 1925, the E-flat major quartet from Op. 64 on 12 November 1925, the B-flat quartet from Op. 64 on 25 February 1926, and the F major quartet from Op. 77 on 4 March 1926. The 1920s was a period of experimentation for the college, both with Haydn pieces and with those of other twentieth-century composers.

On 19 July 1934, the C major string quartet from Op. 76 was the only piece introduced in the 1930s.

Performances of Haydn's string quartets were the lowest of any decade in the 1930s (aside from the 1890s). Then, the 1940s saw a resurgence in Haydn's pieces, with renewed interest and an increase in performances.

Table 3.7 - Performances of Haydn's string quartets at the RCM: 1890-1950

Opus number	Number of performance
String Quartet in D major, Op. 20, no. 4	3
String Quartet in E-flat major, Op. 33, no. 2	1
String Quartet in G major, Op. 54, no. 1	6
String Quartet in C major, Op. 54, no. 2	3
String Quartet in B-flat major, Op. 64, no. 3	2
String Quartet in G major, Op. 64, no. 4	10
String Quartet in D major, Op. 64, no. 5	5
String Quartet in E-flat major, Op. 64, no. 6	1
String Quartet in F major, Op. 74, no. 2	1
String Quartet in G minor, Op. 74, no. 3	8
String Quartet in D minor, Op. 76, no. 2	3
String Quartet in C major, Op. 76, no. 3	1
String Quartet in D major, Op. 76, no. 5	3
String Quartet in G major, Op. 77, no. 1	3
String Quartet in F major, Op. 77, no. 2	3
Total	53

As mentioned earlier, the number of performances of Mozart's works, including orchestral works, was greater than those of Haydn's. As with Haydn, the highest number of performances of Mozart's string quartets took place in the 1920s (17), followed by the 1940s (16), the 1900s (12), the 1910s (11), the 1930s (7), and the

1890s (3). In the 1900s and the 1910s, the E-flat major (K. 428) quartet was the most frequently performed. In the 1920s, the D minor (K. 421) quartet was most popular. In the 1940s, on the other hand, the C major quartet (K. 465) was the most popular. My statistical analysis by decade shows that the K. 465 quartet was the most consistently performed, being performed at least twice in each decade (except the 1890s). Table 3.8 below shows the number of performances of Mozart's various string quartets at the RCM.

Table 3.8– Number of performances of Mozart's string quartets at the RCM: 1890-1950

K number	Number of performances
K.387	9
K.421	9
K.428	12
K.458 'The Hunt'	8
K.464	1
K.465 'Dissonance'	16
K.499 'Hoffemeister'	2
K.575	8
K.590	3
Total	63

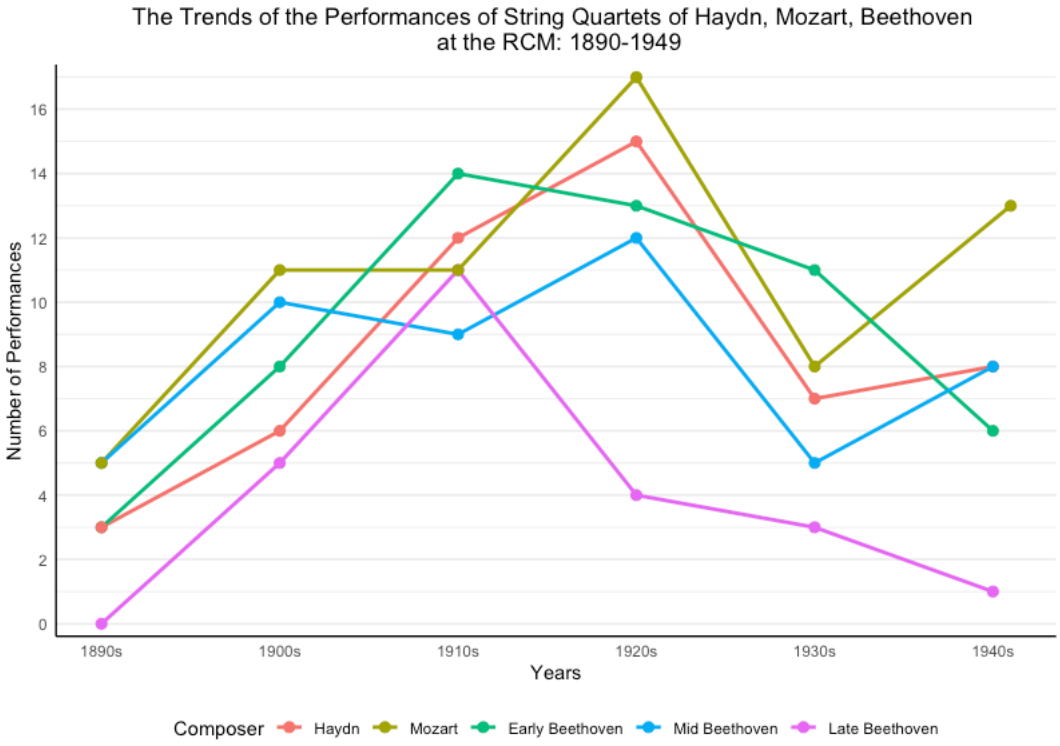

Figure 3.2– The trends in performances of the string quartets of Haydn, Mozart, and Beethoven at the RCM, 1890–1949

In conclusion, the string quartets of Haydn, Mozart, and Beethoven took the lead in these decades in terms of number of performances at the RCM. The graph above (Figure 3.2) shows the trends in the performances of their string quartets, with interesting results. Performances of all the string quartet works were low in the beginning, particularly in the 1890s. By the beginning of the twentieth century, performances of all three composers' string quartets had become more frequent. The graph shows that, in terms of frequency, they all met in the 1910s: the numbers of performances of mid-Beethoven, late Beethoven, Haydn, and Mozart string quartets were equal (11). Overall, this decade yielded the highest number of performances (94 performances across all three composers), although it is unclear why.

In the 1920s, Mozart's string quartets were significantly more popular than the other two composers' quartets. Then, all quartets except the early Beethoven quartets

dropped down to a single digit figure in the 1930s. In the 1940s and 1950s, there was little interest in early and late Beethoven's string quartets (as Banfield mentioned), while performances of Haydn, Mozart, and mid-period Beethoven started to rise again; the institution may have been interested in easy pieces during World War II (1939–1945).

3.6.3 - Schubert, Schumann, and Brahms

These three Austro-German Romantic composers show similar results in our analysis, each peaking at eight performances (although each in a different decade). Brahms and Schubert were the most popular Romantic composers at the RCM, with similar numbers of string quartet performances overall.

Out of three string quartets by Brahms (Op. 51, no. 1; Op. 51, no. 2; and Op. 67), the A minor string quartet from Op. 51 was the most frequently performed. During the 1900s, the A minor quartet and the B-flat major quartet (Op. 67) were tied in terms of number of performances, while the popularity of Brahms' string quartets rose in the 1920s. The C minor quartet (Op. 51, no. 1) was less popular than his other string quartets, especially in the 1940s. Overall, Brahms' string quartets were performed 36 times.

Schubert's string quartets were performed 34 times. Students at the RCM performed the following five of his 20 string quartets: D. 112 (in B-flat), D. 703 (in C minor), D. 804 (in A minor), D. 810 (in D minor), and D. 887 (in G major). Most of these performances were likely of the last three string quartets, with the A minor and D minor quartets the most popular overall. For the first forty years, the D minor string quartet was the most popular; in the 1920s and 1930s, the A minor and D minor quartets

became equally popular. The G major string quartet was introduced at the institution on 16 June 1910, and the B-flat major string quartet was introduced on 10 December 1925. On 22 July 1940, the C minor quartet was introduced.

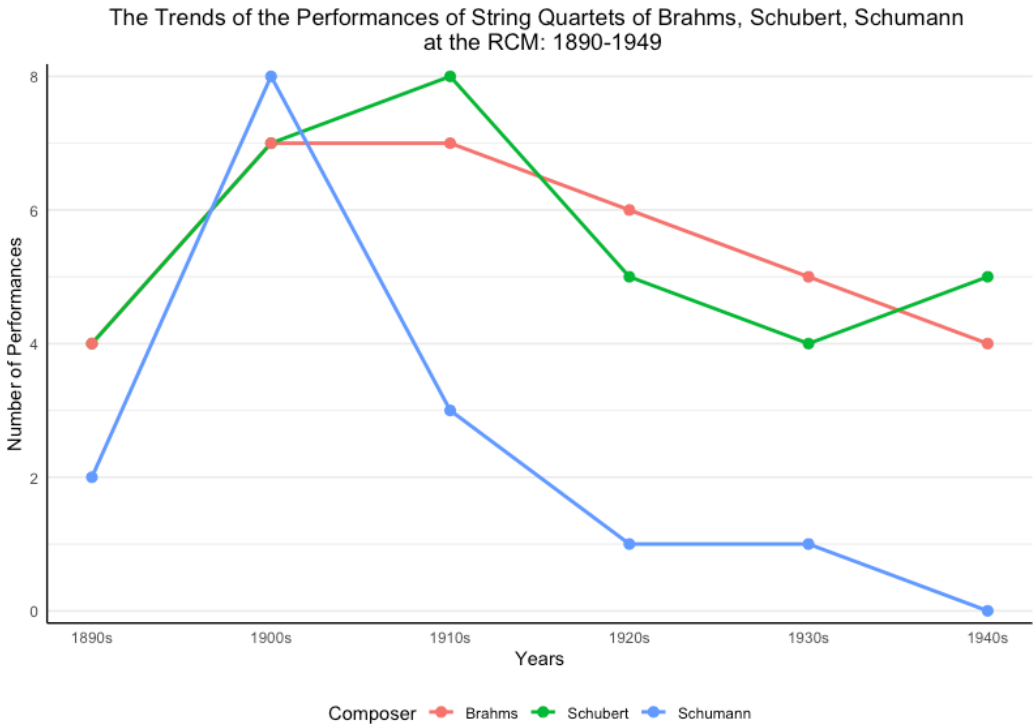

Figure 3.3 – The trends in performances of the string quartets of Schubert, Schumann, and Brahms at the RCM, 1890–1949

The data in this graph is not as significant as the earlier data for Haydn, Mozart, and Beethoven because there are fewer performances here. Brahms, Schubert, and Schumann were in the top five most performed composers during the early years (notably from 1890 to 1910), and not just in terms of string quartets (the others being Beethoven and Dvořák). In the time up to 1910, Brahms' quartets were the most performed (74), followed by Beethoven (70), Dvořák (27), Schubert (22), and Schumann (16).[175]

[175] College concerts of chamber music at the RCM also included vocal (and vocal ensembles) and solo works, but I have only counted (instrumental) chamber music here. The programmes are available in the Royal College of Music Archives.

I have already mentioned that Brahms' A minor string quartet (Op. 51, no. 2) received the highest number of performances among Brahms' string quartets, but this string quartet also received more performances at the RCM than any other piece of chamber music (the second most performed chamber work being Brahms' Piano Quartet in A major, Op. 26). Brahms string quartet performances continued to increase, peaking in the 1920s, while the instances of Schubert and Schumann string quartets declined.

There are two other striking features of this graph, the first being the sudden decline of performances of Schumann's string quartets around 1910: up until 1909, the number of performances of his quartets was high. From the 1910s, Schumann performances were infrequent compared to Schubert and Brahms ones. Schubert is another interesting composer to discuss in terms of the popularity of his string quartets compared to those of other composers, as it shows two distinct peaks: the 1910s and the 1940s. Both periods enjoyed a significantly high number of Schubert performances (eight, to be precise). Schubert was also popular in the early years: for example, during the first 20 years after the official establishment of the RCM, his D minor string quartet, D. 810, was the only string quartet performed more than seven times; in fact, there were eight performances of the D. 810 during this time.

3.6.4 - Continental late Romantic composers

Several late nineteenth-century composers' quartet works were performed at the RCM (see the data below). Many of them were performed just once, and people were mostly interested in Dvořák, Tchaikovsky, and Smetana. The trend graph evinces almost the same pattern for each of these three composers, with the highest peaks for Dvořák

and Smetana occurring in the 1910s (Tchaikovsky's occurred the 1900s). We must bear in mind that two of the composers were still alive in the 1890s: Dvořák died in 1904 and Tchaikovsky died in 1893. The graph (Figure 3.4) clearly shows that the public was highly interested in Dvořák, as he was becoming more popular and garnering the interest of audiences. In the case of Dvořák, two quartets (Op. 51 and Op. 96) were the only two string quartet works performed, with Op. 106 being performed only once.

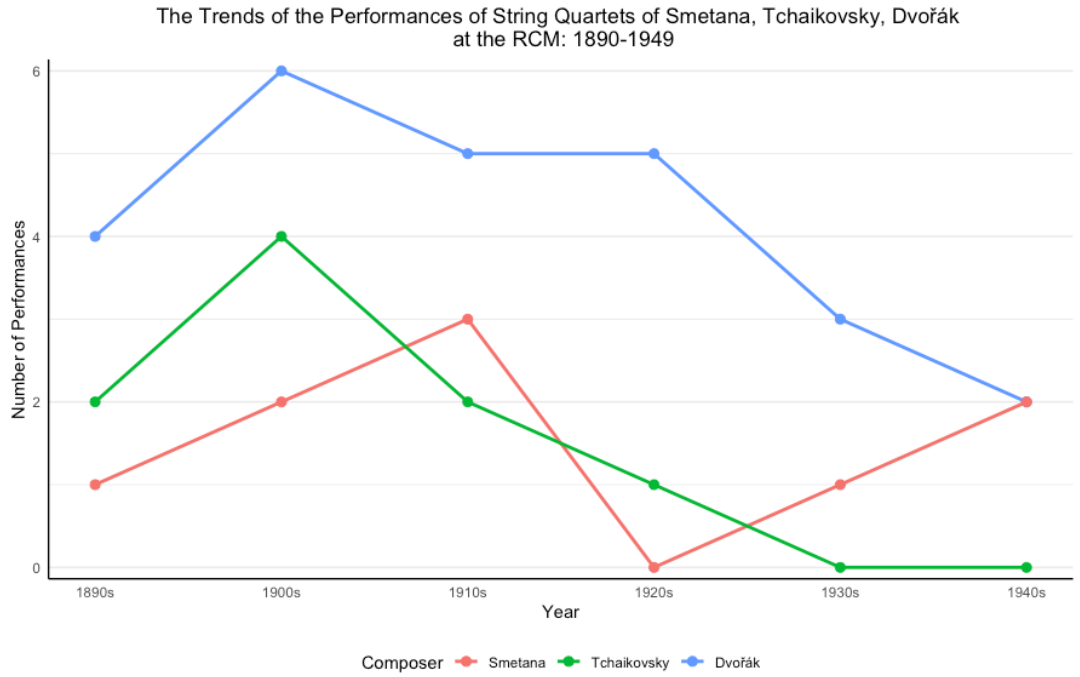

Figure 3.4 – The trends in the performances of string quartets by Dvořák, Tchaikovsky, and Smetana at the RCM, 1890–1950

Table 3.9 – Number of performances of string quartets by late Romantic composers at the RCM, 1890–1950

Composer (total count)	Work	Count
Dvořák (26)	String Quartet No. 10 in E-flat major, Op. 51, B. 92 (Slavic)	11
	String Quartet No. 12 in F major, Op. 96, B. 179 (American)	14
	String Quartet No. 15 in G major, Op. 106, B. 192	1
Tchaikovsky (11)	String Quartet No. 1 in D major, Op. 11	5

	String Quartet No. 3 in E-flat minor, Op. 30	6
Smetana (9)	String Quartet No. 1 (‘From My Life’)	9
Borodin (7)	String Quartet in D major	6
	String Quartet in A major (?)	1
Mendelssohn (7)	Fragments from 4 Pieces for String Quartet, Op. 81	1
	String Quartet in E-flat major, Op. 12	2
	String Quartet in E minor, Op. 24, no. 2	1
	String Quartet in E minor, Op. 44, no. 2	3
Glazunov (3)	String Quartet, Op. 15 (‘Four Novelettes’)	1
	String Quartet in G major, Op. 26 ‘Quatuor Slave’	1
	String Quartet in C major, Op. 35	1
Franck (2)	String Quartet in D major	2
Grieg (1)	String Quartet in G minor, Op. 27	1
Raff (1)	String Quartet in D minor	1

3.6.5 - Continental twentieth-century composers

Few truly contemporary composers were included in these concerts. These comprised Claude Debussy (1862–1918), Maurice Ravel (1875–1937), Ernst von Dohnányi (1877–1960), Jean Sibelius (1865–1957), Béla Bartók (1881–1945), and Igor Stravinsky (1882–1971) (see summary in Table 3.10). String quartets by the two French composers, Debussy and Ravel, were the most performed.[176] Despite the fact that Parry and Stanford (as well as Alexander Mackenzie at the RAM; see next section) had reservations about Debussy and Ravel, both were considered an acceptable challenge for the early twentieth-century public, and it is clear that these performances were both significant and relatively popular. Of the two string quartets written by Dohnányi, the RCM only performed the D-flat major string quartet, Op. 15 (1903). Somewhat surprisingly, given the RCM education’s conservative nature, two performances of Stravinsky’s string quartet seem to have garnered interest.

[176] It seems a number of French works were performed besides those by Debussy and Ravel. Other composers included Fauré, Saint-Saëns, and Berlioz (there was a whole orchestral concert devoted to the latter).

Table 3.10 – Number of performances of early twentieth-century string quartets at the RCM

Composer	Works	Number of performances
Debussy	String Quartet in G minor, L. 85, Op. 10 (1893)	16
Ravel	String Quartet in F major (1903)	8
Dohnányi	String Quartet in D-flat major, Op. 15 (1903)	4
Sibelius	Voces Intimae for String Quartet, Op. 56 (1909)	3
Stravinsky	Three Pieces for String Quartet (1914)	2
Bartók	String Quartet No. 2 (1917)	2

3.6.6 - Performances of British students' and composers' string quartets

Although the number of performances of string quartets by British students and composers was lower than those by non-British musicians, many were still included in these RCM concerts, several being performed there for the first time. Student works always came first or second in the concerts, never last. String quartets by C. Morland Braithwaite, Frank Bridge, Mary Charter, Samuel Coleridge-Taylor, Henry Walford Davies, Nicholas Gatty, Edmund Rubbra, Charles Stanford, and Stanley W. Wilson were premiered.[177] As shown in Table 3.11, the largest numbers of string quartet premieres were Samuel Coleridge-Taylor and Frank Bridge, who were both taught by Charles Stanford. Table 3.11 presents the British string quartets that were performed as a premiere in chronological order. The list of players can be found in Appendix 1 of Volume 2.

[177] Birth and death dates for these composers can be found in my *Thematic Catalogue of String Quartet Works* in Volume 2.

Table 3.11– RCM premiere dates of selected string quartets by British composers

Composer	String quartet	Date of first performance
Henry Walford Davies	String Quartet in D major	9 March 1893
Samuel Coleridge-Taylor	Fantasiestücke for two violins, viola, cello	13 March 1895
Samuel Coleridge-Taylor	String Quartet in D minor	25 June 1896
Nicholas Gatty	String Quartet in G minor	15 July 1898
Frank Bridge	String Quartet in B-flat major	13 March 1901
Frank Bridge	Novelletten	24 November 1904
Herbert Howells	Lady Audrey Suite for string quartet, HH. 50	27 June 1916
Stanley W. Wilson	String Quartet in A minor	8 March 1917
Charles Stanford	String Quartet in C minor, Op. 166, No. 1	27 March 1919
Edmund Rubbra	String Quartet	4 July 1923
Mary Charter	String Quartet in G major	3 July 1930
C. Morland Braithwaite	Variations on an Original Theme for String Quartet	22 June 1932

The list of British students' string quartets which were performed at least once at the RCM can be found in Appendix 1 of Volume 2. The largest number of performances were of quartets by Frank Bridge (9) and Charles Wood (5). Still, although Stanford gave his students the opportunity to have their work played in student concerts,[178] the RAM included more British student string quartets in its concerts than the RCM. Below is a list of the 33 British students and composers whose string quartet works were included in RCM chamber music concerts.

[178] David Wright, 'What Sorts of Students'.

Frank Bridge
Charles Wood
Charles Stanford
Eugene Goossens
Herbert Howells
John McEwen*
Leonard Salzedo
Hugo Cole
Samuel Coleridge-Taylor
Nicholas Gatty
H. Gibson
George Dyson
Stanley Wilson
William Hurlstone
Ralph Vaughan Williams
Frederic Bontoft
Sarah Walker
Richard Arnell
Henry Walford Davies
Percy Fletcher
Levine
William H. Reed
Cecil Armstrong Gibbs
Edmund Rubbra
Leslie Woodgate
Ernest Walker
James Friskin
Mary Chater
C. Morland Braithwaite
Stanley Bate
Peter Pope
Arnold Bax*
Douglas Lilburn

3.7 - The RAM: Types of Concerts

At the RAM, four types of chamber music concerts were offered: Student Chamber Concerts, Invitation of Modern Chamber Music, chamber concerts of students' compositions, and Fourthnight Concerts. There were also several 'Social [and] Musical Meetings'—chamber music concerts for special RAM Club occasions. The number of chamber music concerts was lower overall than at the RCM, happening fortnightly and rotating between chamber and orchestral music. Until at least 1911, all chamber music concerts were held at St. James's Hall (Queen's Hall for orchestral concerts), but after the new building in Marylebone was completed in 1911, all concerts were held in Duke's Hall. In contrast to what happened at the RCM, the majority of the RAM's Student Chamber Concerts included as many student-written pieces as possible (especially before the 1940s). To accommodate this, many pieces were not played in their entirety, and concerts either included no intermission or just a five-minute one.

3.7.1 - Overall repertoire analysis results

As mentioned earlier, the data here is insufficient for decade-based statistical analysis, but the summary of repertoires can be found in Tables 3.1 and 3.2. Still, one can compare the repertoires performed, as well as discern significant differences in musical taste. The works of British students were performed 15% more at the RAM than at the RCM. Like the RCM, the RAM also performed quartet works by Haydn, Mozart, Beethoven, Schubert, Brahms, Dvořák, Debussy, and Dohnányi. The RAM's choice of composers was limited and inconsistent, although the repertoire was balanced in terms of number of performances. There may have been a particular reason for the biases within the repertoire: Frederick Corder (1852–1932) was a main composition teacher

at the RAM whose orchestral music was heavily influenced by Wagner and Dvořák and who wrote the first biography of Franz Liszt in English.[179] Corder encouraged students to study the Romantic period music more than the Austro-German repertory, both because of his interests and because the London Metropolitan Examinations at the RAM required this (see Chapter 5). Tables 3.22 and 3.23 provide a summary of string quartet performances at the RAM by composers and their nationalities.

3.7.2 - Beethoven

Although Beethoven was not as dominant a composer at the RAM as at the RCM, the RAM also included all his string quartets.[180] However, at the RAM Student Chamber Concerts, works were not usually performed in full; the students performed at least the first movement of all the Op. 18 quartets. The largest number of performances was enjoyed by the F major string quartet from Op. 18 (no. 1) and the F minor string quartet from Op. 95. The next largest number of performances were of the E minor and C major string quartets from Op. 59 and Op. 74 ('Harp') respectively. It seems the RAM was only interested in the most commonly performed Beethoven string quartets (perhaps because of the difficulty for the students and/or the audiences).

3.7.3 - Schubert, Brahms, and Dvořák

The vast majority of the RAM concerts contained at least one quartet work by Schubert, Brahms, or Dvořák. As will be discussed later in this chapter, Schubert and Dvořák even had complete chamber works performed. All 14 Dvořák string quartets (besides

[179] See Frederick Corder, *Ferencz (François) Liszt* (London: J. Curwen & Sons, 1925).
[180] All Beethoven's string quartets were performed at the 'Complete Chamber Music Works' concert in 1934. The programme for this concert is missing. However, the programme for the 'Complete Chamber Music Works of Dvořák' concert in 1937 is available in the Royal Academy of Music Archives.

B. 40a, B.120, and B.152) were performed at least once in the RAM Dvořák concerts. In addition, Op. 106 (No. 13 in G major, B. 192) was performed twice outside the concert series. The RAM also performed Brahms' A minor string quartet (Op. 51, no. 2) a significant number of times. Among Schubert's quartets, the D minor string quartet, 'Death and the Maiden' (D. 810), was most frequently performed.

3.7.4 - Works by British students and composers

The RAM's student concerts were more unique than the RCM's, as the RCM did not offer concerts made up entirely of students' compositions. The RAM gave students opportunities to perform their works in both the Chamber Concerts and the Student Composition Concerts. The most performed RAM student composers in terms of string quartets were John McEwen (8) and Arnold Bax (4).

Only one work of McEwen's was performed during his studies in 1895; the remaining performances happened when he was a faculty member. Indeed, the RAM held a 'Concert of Chamber Music Works of John B. McEwen' at the Aeolian Hall on 10 July 1922. Overall, the following string quartet works of McEwen's were performed at RAM: String Quartet No. 1 (in 1895), String Quartet No. 6 'Biscay' (in 1922), String Quartet No. 7 (in 1922), String Quartet No. 10 'The Jocund Dance' (in 1922), String Quartet No. 11 in E minor (in 1934), String Quartet No. 9 in B minor (at the RAM Music Society Concert on 30 January 1936), and String Quartet No. 15 'Little Quartet' (in 1940). Just two works of Bax's were performed: the slow movement from an A major

string quartet (a student work), which was performed only once[181], and the G major String Quartet, GP.199, which was performed in 1931, 1942, and 1944.

Below is a list of students and composers whose string quartet works were performed at the RAM. The players for British string quartets were totally diverse, as there was no pattern to the names of players of each work from the composers listed.

[181] *Farewell, My Youth and Other Writings by Arnold Bax*, ed. by Lewis Foreman (Aldershot: Scolar Press, 1992), p. 20.

John McEwen
Arnold Bax
Frank Bridge*
Alan Bush
Josephine Rhodes
David Stone
Blisland
Gilbert Bolton
Frederick Corder
Bowel
Barlow
Constance J. Warren
Marjorie Corker
St. John H
Dorothy Beckton
Marie Date
Elizabeth Elwell-Sulton
Manuel Frenkel*
William Alwyn
Rosetta Carter
Alfred Nieman
William Cole
Gwendoline Mullings
Desmond Ratcliffe
Denis Matthews
Mary S. Waker
Walter Wilkinson
Peter Cowderoy
Aburey Bowman
Herbert Murill
George Hankin
Barbara Rawling
Doreen Carwithen

3.7.5 - Composer series concerts

The RAM gave many concerts dedicated to the following composers: Haydn, Beethoven, Brahms, Schubert, Dvořák, and McEwen. On 10 July 1922, there was a faculty concert dedicated to selected McEwen chamber music works, in which solely professional musicians played (including several RAM alumni). Later, between 1927 and 1928, the RAM challenged themselves to perform all 83 of Haydn's string quartets (sadly, the programmes for this particular series have been lost).[182] In 1934, the RAM performed all Beethoven's string quartets as part of its Complete Chamber Music Works series. In 1935, RAM students, faculty, alumni, and guests mounted performances of Brahms' chamber works between 28 January and 25 March. Then, in 1936, Schubert's chamber music was performed between 20 January and 23 March. In 1937, finally, a complete set of performances of Dvořák's chamber works was offered between 18 January and 15 March. There were also two series of Mozart concerts focusing solely on string quartets in 1938 and 1940. The following quartets were played in both years: K. 387, 421, 428, 458, 464, 465, 499 (in 1940 only), 575, 589, 590, and 614.

3.8 - Conclusion

The significance of comparing the concerts and musical interests of these two London institutions is now apparent. The sources available for both were diverse, although the RCM has better maintained its concert records in its archives and was therefore a candidate for statistical analysis and the drawing of significant conclusions. However,

[182] The reverse of the 'The Complete Chamber Music Works of Dvořák in Chronological Order | By Students of the Ensemble Class | Under the direction of Herbert Withers, F.R.A.M''programme book (1937) lists previous concerts of complete chamber music works in chronological order.

it was still possible to compare the two institutions in terms of repertoire: the RCM's string quartet repertoire consisted of Austro-German classics as well as Debussy and Ravel, while the RAM allowed more student quartets to be included in its concerts and experimented with new composers (although its student still had the opportunity to perform complete string quartets of Haydn, Beethoven, Schubert, and Dvorák).

Although string quartet repertoires were partially shared between the two institutions and both offered free concerts to the public, their concerts were quite different in terms of format. The RCM performed serious pieces, primarily Austro-Germanic works in their entirety, in a concert setting, following a similar structure to the Royal Philharmonic Society concerts. The RCM offered two types of concerts: student concerts and Patron's Fund Concerts (the latter promoted British students by including their works in performances at public concert venues). It seems the RAM concerts were more casual, including a great many works, including student works, each time and only performing one movement of each. The RAM had student concerts (orchestral and chamber), student composition concerts, and a composers' series. While the RAM performed the complete string quartets by Haydn, Beethoven, Schubert, and Dvořák, the RCM did not offer such concerts (although it did offer orchestral concerts dedicated to Berlioz and Glazunov).

Chapter 4 - A stylistic overview of British string quartets written by RCM-trained composers

The purpose of this chapter is to provide a broad corpus-based and statistical analysis of the string quartets written by RCM-trained composers (as well as how that term can be defined) from the late nineteenth century through the first 50 years of the twentieth century (1890–1950). I will not provide the complete corpus but rather select a few examples and discuss the general trends they illustrate. This is essentially an introductory survey of the repertory, categorising the string quartets by number of movements and formal types). Whereas the thematic catalogue in Volume One catalogues the whole British string quartets corpus of the early twentieth century as accurately as possible, the purpose of this chapter is to discuss the repertoire in the context of the institution and its ethos in the same period as the catalogue. Note that this is not a traditional musicological approach where one might look at one single work in detail by analysing the work thoroughly. Since I am going to be discussing a broad corpus, I will not provide a full analysis of any single piece.

Before we dive into the repertoire, we first need to discuss the institution of the RCM itself. This discussion of the theorical and historical background of the RCM will form the first part of the chapter. It will include the initial curriculum and the pedagogical methods of the first composition professors, primarily Charles Stanford up to World War I and R. O. Morris during the interwar period. Students of Stanford who later became professors at the RCM continued to teach Stanford's fundamental principles but also encouraged their students to keep up with modern trends.

The musical interests of the RCM in late nineteenth and early twentieth centuries were primarily focused on Austro-German repertory, such as the music of

Haydn, Mozart, Beethoven, Mendelssohn, Brahms, Schubert, and Schumann, along with some selective interest in modern composers such as Debussy. These interests are evident from the repertoires that were included in the chamber and orchestral RCM College Concerts and were perhaps informed by the musical tastes of Stanford and Parry, who were the main composition teachers there (Parry was also the director of the RCM from 1895). Public chamber music concerts at the time (especially the Pops at St. James's Hall in the nineteenth century and the afternoon and evening concerts at the National Gallery during World War II) were largely focused on composers such as Haydn, Mozart and Beethoven (I have shown the patterns in the performances of these composers in both public and institutional concerts in Chapters 2 and 3), and it seems Stanford used these familiar composers' works as a learning resource.

PART 1 – The Context

4.1 - Grove's initial curriculum and assessments at the RCM

George Grove's design of the initial RCM curriculum in the 1880s took a broad focus, including both academic study and ensemble playing and aiming to train students to become professional musicians.[183] The curriculum followed a similar format to those of the Leipzig Conservatorium and the Paris Conservatoire.[184] Yet, the RCM curriculum up to World War 1 was a foundation stage to becoming a reputable musician in Britain, with emphasis on orchestral and operatic classes and ensemble playing (this was different from Leipzig, as that institution focused fundamentally on academic disciplines such as theory and analysis). Although performance was the primary focus

[183] David Wright, *The Royal College of Music and its Contexts: An Artistic and Social History* (Cambridge: Cambridge University Press, 2019), pp. 99–100.
[184] Brightwell, p. 150.

at the College, no musicianship classes, such as solfège, were offered (this was also the case at Leipzig). This RCM curriculum lasted at least until World War I, with some academic classes, such as harmony, counterpoint, and the history of music, being added (the history classes were held four times each term).

The RCM used its assessment schemes rigorously. Students enrolled in Harmony, Counterpoint, and Rudiments were assessed by those classes' professors at the end of each term. The Board of Examiners, made up of RCM professors (such as Grove, Stanford, and Parry) and external examiners (such as Alexander Mackenzie from the RAM), assessed all other exams. The results were published in the main entrance hall and sent to each student's parent or guardian. Students also had the opportunity to sit for an assessment to receive an Associate of the Royal College of Music (ARCM) award at the end of their third year. Interestingly, the ARCM examination, which was offered each year during the Easter week, was also open to application by external members. One could take the ARCM in the following subjects: Pianoforte, Pianoforte Teaching, Organ, String Instruments, Harp, Wind Instruments, Public Singing, Teaching Singing, Music Theory, and Composition. The examination was part written and part practical, with the former section involving questions on the grammar of music and basic harmonisation as well as questions based on a chosen subject.

4.2 - 'Dammed ugly, me bhoy! Take it out!': Charles Stanford as the RCM's primary composition teacher until World War I

> A composer who has full knowledge of his technique, and can play about with a canon or fugue, has got to a point where he can utilise his knowledge to make experiments. A man who knows he is writing consecutive fifths can write them if he is convinced of their appropriateness, and can convince the hearer of their beauty, without being pulled up by the old formula of infringement of rule; for in

> composition per se there is no rule save that of beauty, and no standard save that of taste. It is only the composer who knows the rules of the game, and the why and wherefore of those rules, who can understand when and how to break them.[185]

Although Hubert Parry was the music director of the College at the time Stanford was a professor of musical composition, Stanford was the main and the predominant professor for musical composition[186].The quotation clearly suggests that students of Stanford had to first learn music in an academic way—by the rules. Thus, students first had to learn the conventional rules of composition, such as writing in canon or fugue (in imitation of Palestrina's Missa Brevis, for example) and avoiding consecutive fifths, before they were deemed to grasp the aesthetics of the music and the ability to experiment with their own compositions. When their exercises satisfied Stanford, his students proceeded to write in the style of Haydn, Mozart, and Beethoven. Later, they would start writing small independent pieces, such as short piano works or variations on an original or borrowed theme. Once Stanford was satisfied with these exercises, the students could write freely. In Stanford's music composition treatise, he encourages going about the study of composition in the following way:

1. Study counterpoint first, and through counterpoint master harmony.
2. Study strict counterpoint only.
3. Study the pure scale and accustom yourself to think in it.
4. Practise canonic and fugal writing until the results sound quite easy, natural, and musical.
5. [Always write] some music in any free style without thinking about rules, alongside your technical work.
6. Learn the value of using plenty of rests.[187]

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[185] Charles Stanford, *Musical Composition: A Short Treatise for Students* (New York: The MacMillan Company, 1911), p. 3.
[186] Parry did teach, but not mostly composition. Parry did assist Stanford's composition teaching. Parry's role was mostly administration and music history teaching.
[187] Ibid., p. 22.

Stanford's teaching style recalls the second of Weber's three musical canons, which were briefly mentioned in Chapter 3: the pedagogical canon.[188] Thus, Stanford's teaching was old-fashioned and difficult, often focusing on older styles (such as the music of Palestrina). His treatise emphasises counterpoint (including strict/species counterpoint), as he believed it was crucial to successful composition. This is because Stanford wanted students to learn how to write melodies, note against note, with intelligible and agreeable sound, a counterpoint both strict and free,[189] while writing melodies horizontally would simultaneously develop harmonisation.[190.] Good voice-leading was an obvious primary consideration during this period. Many RCM composers were educated in counterpoint and fugue, which is reflected in some of their student string quartet works, but this type of learning, going from counterpoint and to the 'pure scale', also resulted in dissonant writing by some students, such as Frank Bridge.

Not all students of Stanford's learnt according to the six protocols mentioned above. According to Paul Rodmell, Stanford's teaching covered three different areas: manner, exercises and tasks, and aesthetics.[191] Moreover, Stanford's teaching approach varied from one student to another. If pupils' works were not satisfactory in Stanford's eyes, his behaviour would change from inattentive and direct (as with Vaughan Williams)[192] to harsh (as with John Ireland).[193] Some students, such as Edgar

[188] See Weber, 'The History of Musical Canon', in *Rethinking Music*, ed. by Nicholas Cook and Mark Everist, p. 339.
[189] Stanford, *Musical Composition,* pp. 6–10.
[190] Ibid.
[191] Rodmell, p. 350.
[192] Ibid.
[193] Ibid., p. 354.

Bainton, Herbert Howells, and Rebecca Clarke, received curious or careful attention to their works.[194]

As a part of the RCM syllabus, a typical student of Stanford's learnt composition by developing their tonal palette through orchestration.[195] The three steps were the typical drill when in these circumstances. Although copying out Mozart's symphonies in red ink above the full score might seem painful, typical students of Stanford managed to learn successfully by this method:

1. Buying a full score of Mozart symphonies and a score for a piano arrangement (for four hands).
2. Using a score for a piano arrangement, orchestrated the symphony in their own
3. Copying the score over your own and on the same lines as your own in red ink, omitting all identical notes. This enables you to compare the difference between Mozart and your own work.[196]

Crucially, Stanford was anti-modernist, professing to dislike the music of Strauss, Elgar, Debussy, and Ravel (even though he did conduct some of their works in RCM orchestra concerts). For this reason, many of Stanford's students' works were written strictly in the Austro-Germanic style, at least during their time at the RCM. In his composition treatise, Stanford criticises the modernist composers of the early twentieth century by stating:

> It is not necessary, in order to depict an ugly character or a horrible situation, to illustrate it with ugly music. To do so is the worst side of bad art. Ugly music is bad music… when Beethoven wrote music for one of the greatest villains in opera, Pizarro, he did not pen an ugly or even a crude bar, and it is a masterpiece of delineation. Nor did Weber for the characters of Lysiart and Eglatine in his Euryanthe. No composer of inherent nobility will so sacrifice the most noble of the arts. For music stands alone among the arts in one respect, it is incapable without association with words or action of being in itself indecent or obscene.[197]

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[194] Ibid., pp. 351–352.
[195] Brightwell, p. 154.
[196] Stanford, *Musical Composition*, p. 105.
[197] Stanford, *Musical Composition*, pp. 186–187; Rodmell, p. 359.

4.3 - Interwar composition teachers and curriculum at the RCM

The directors, Hugh Allen (1918–1938) and George Dyson (1938–53), and the composition teachers at the RCM during the interwar period were all former students of Stanford, although they were aware of the modern trends in music. Several former students had become professors: Herbert Howells, Gordon Jacob, John Ireland, R. O. Morris, Ralph Vaughan Williams, and Charles Wood. Their background in the Austro-Germanic traditions and counterpoint, as will become evident in the second part of this chapter, is reflected in the fact that at least one movement of most of their string quartets is a fugue (or a chaconne or passacaglia). Before World War I, all students were taught sixteenth-century counterpoint and Austro-Germanic musical forms, and these traditional methods of learning were continued during the interwar period. More specifically, Howells' and Wood's teaching strictly adhered to the Stanford method, while Vaughan Williams encouraged his students to explore modern trends.[198] Meanwhile, R. O. Morris encouraged students to make use of sixteenth century counterpoint forms while still maintaining a modern sound.

One interwar composition teacher in particular, John Ireland, was 'terribly strict'.[199] His teaching methods somewhat followed Stanford's, although the introduction of folk songs into the music was another significant aspect of Ireland's composition teaching. When Britten studied with Ireland, Ireland wanted to dictate the styles in which he could write:[200] during their lessons, Britten was required to write such exercises as a Mass for four voices in Palestrina style and a choral piece for eight

[198] Note that Charles Wood died in 1926.
[199] Humphrey Carpenter, *Benjamin Britten: A Biography* (London: Faber & Faber, 1992), p. 37.
[200] Ibid.

voices, as well as Baroque fugal exercises, and held to a high standard.[201] A diary entry from Friday, 24 October 1930 suggests that Britten did attempt writing things that Ireland did not want him to write: 'I begin writing a piano piece – Hush; I know I [am] not supposed to be writing [but] I had to put this down…' It is striking to consider that Britten was 17 years old when he entered the RCM.[202]

Like other teachers during this time, Ireland was aware of the trends of modernism during the interwar period; as a result, the style of his own works abruptly changed as he became more interested in French impressionism (especially Ravel) and modern Russian music (in the fashion of Stravinsky and even, arguably, Myaskovsky). After his studies at the RCM with the more musically conservative Stanford, who never wavered from his Austro-Germanic taste, Ireland challenged himself by developing his own language of music in line with modern musical trends in Europe.

Vaughan Williams took a completely different approach to the other RCM composition teachers at that time. Instead of using textbooks, his students, who included Elizabeth Maconchy and Edmund Rubbra, learnt directly from the music and played the music on the piano while discussing it.[203] In other words, Vaughan Williams taught students using a wider variety of techniques and to write compositions with imitations.

Composition teacher Gordon Jacob imitated traditional Classical composers in his own compositions, which were more often symphonic than chamber-sized, and his

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[201] See John Evans, *Journeying Boy: The Diaries of the Young Benjamin Britten* (London: Faber & Faber, 2009), which provides selected entries written by Britten.
[202] See, for example, Ibid., 55.
[203] Erica Janice Siegel, 'Elizabeth Maconchy: The Early Years, 1923-1939' (PhD Dissertation, University of California Riverside, 2016), p. 25.

students were focused on orchestration and arrangement. Jacob also published books on subjects such as orchestral playing and score writing techniques.[204]

Morris was the most well-known counterpoint teacher at the RCM during the interwar period, and the majority of composition students studied with him during this time. However, he was not recognised as a composer, his most well known works being a Toccata and Fugue for orchestra as well as two string quartets, Canzoni Ricertati and Fantasy. As a scholar, he was fond of contrapuntal language, and in 1922, he published his first book, *Contrapuntal Technique in the Sixteenth Century*. In the introduction of his book, Morris encouraged students to imitate what they found within sixteenth century music:

> [T]he study of the sixteenth century has a very real practical as well as a historical interest. [T]he lesson it has to teach him is that of rhythmical freedom and subtlety. For three hundred years or so we have been slaves of the [bar line], and our conception of rhythm, has become purely metrical. […] As soon as a student begins the study of sixteenth-century music, […] [students find] out that in order to write in the idiom of Morley or Orlando Lasso or Vittoria, he has to slough all his old preconceptions, and ask himself, perhaps for this first time, what rhythm really is. This, as was said, is by far the most valuable lesson a composer has to learn […] from a study of this period[205].

It suggests that learning the sixteenth century polyphony/counterpoint is crucial when studying composition. It encourages students to compose with 'freedom and subtlety', to develop the work using their own ideas along with imitation of other contemporary composers of the twentieth century. Morris' teaching was focused on style and form. His teaching method account has been provided in monographs on Tippett[206]. When Tippett returned to the RCM, he not only explored the sixteenth

[204] See Gordon Jacob, *Orchestral Technique. A Manual for Students* (London: Oxford University Press, 1931) and Gordon Jacob, *How to Read a Score* (London: Boosey & Hawkes, 1944).
[205] Reginald O. Morris, *Contrapuntal Technique in the Sixteenth Century* (Oxford: Clarendon Press, 1922), pp. 2–3.
[206] See, for example, Oliver Soden, *Michael Tippett: The Biography* (London: Weidenfeld & Nicholson, 2019).

century polyphony (a key interest of both Morris and Tippett), Morris also taught students on: 1) Analysis and Composition of Fugue (from Bach's Well Tempered Clavier) and 2) and Free Composition and Exercise in Orchestration.

We see a general trend in teaching composition at the RCM. Most of the composition professors discussed so far, including Stanford and Morris, placed an emphasis on both Renaissance and Baroque counterpoint. This was the fundamental component when studying for harmony and counterpoint: to develop imitation of the music from the past. However, for Stanford, his teaching remained conservative by focusing on Austro-German Romanticism. Some of students of Stanford became teachers at the RCM, using Stanford's methods but also encouraging students to explore their own interests and write more modern music.

PART 2 – The String Quartets at the RCM

4.4 - Introduction to Part 2

Students at the RCM were trained with careful attention to aspects of music such as form, texture, and structure. During the interwar period, many of the students' string quartets were performed at one of the College Chamber Concerts or Patron's Fund Concerts or were submitted for Cobbett's Competition in Composition or other prizes, such as the Cobbett Prize. In addition to performing various string quartets at the College Concerts (for the repertoire, see Chapter 3), students were encouraged to attend many public concerts around Central London, such as at St. James's Hall, the Aeolian Hall, and Bechstein Hall.

As indicated in The Times article below, even though students performed, watched, and were taught through string quartets that conformed to the traditional standards, some students' own string quartet works did not conform to the traditional modes of string quartet writing:

> Modern composers of the elder generations strove to employ sonata form in their string quartets, but our contemporaries have given up the attempt and have recourse to any other formal device they can. Even Charles Wood has a first movement cast in the form of a ground (in his fifth quartet). Vaughan Williams in his last quartet calls his main movement a Romance and writes it in the contrapuntal style of the fantasia. Tippett proclaims madrigal techniques as the basis of his quartet writing, uses fugue, and strives to escape from the accepted forms, though he does not eschew the two-theme type of movement altogether. Most conspicuous is Britten's Chaconny in his second quartet… Here an elaborate movement is built on the passacaglia principle, which starts up all the composer's fertile ingenuity, just as it did in Byrd and Purcell.[207]

Most of the string quartets of Elizabeth Maconchy, not mentioned in the extract, do not use sonata form, but rather some kind of rondo, ternary, or even unconventional

[207] 'English Chamber Music', *The Times*, 17 January 1947.

free form. Even the first movement of Stanford's first string quartet is not a standard rondo or sonata-rondo: it is perhaps a fugal-style rondo within a clear sonata-rondo structure.

So, how can we define the style of RCM-trained composers? Clearly, they respected the use of well-established forms and structures (such as the fugue and the standard sonata cycle), even after World War II, although not all their works embraced this standardised approach. This part will begin by discussing their multi-movement string quartets, starting with four-movement quartets, and progressing to three- and two-movement quartets. I have chosen this order simply because of the contemporaneous popularity of the four-movement string quartets.

Following the discussion of string quartets, I will discuss 'string quartet compositions': (1) suites/character pieces, (2) phantasies, (3) two-dimensional sonata forms, and (4) themes and variations (treated as a standalone pieces). These various forms do not map onto the standard sonata cycle. In the case of suite, each movement stands alone, and the movements have no link with each other. The phantasies, two-dimensional sonata forms, and theme-and-variations are considered non-standard because they have just one single movement.

Throughout this second part of Chapter 4 (as well as in the second part of Chapter 5), structural analyses of selected movements from various works will be provided. These will determine general trends in the music and determine whether the works are 'Classical' or 'Non-Classical'. The sonata form analysis symbols used, such as *P, S, T, O*, and *X*, are based on a system developed in Jan LaRue's *Guideline for Style Analysis* (1970) and James Hepokoski's *Elements of Sonata Theory* (2006) and

A Sonata Theory Handbook (2021). Forms other than sonata forms will be analysed using different terminology: just capital letters (such as A, B, C and D) will be used.

The symbols for analysing a sonata form (typically the first movement of a quartet) are defined as follows:

P Primary theme

T Transition or episodic material

S Secondary theme

K Closing theme

O Introductory material occurs before the P, usually in a slow tempo

X A new thematic idea presents in either the exposition or the recapitulation

When a sonata form is standard, the above is sometimes summarised as a 'PTSK pattern'.

Where more than one primary theme appears in the music, it is appropriate to indicate the themes with 1*P*, 2*P*, 3*P* and so on; if there are sub-themes to the primary theme, lower-case letters *a* through *g* will be used. For example, 1*Pa* and 1*Pb*, represent two phrases within a primary theme. Finally, the letters *x, y, z* represent subphrases within a subphrase. Thus, 1*Pax*,1*Pay*, and 1*Paz* would be the phrases within 1*Pa*. All that said, it is possible to indicate using just capital letters whether the sonata form is unconventionally structured.

4.5 - Classical string quartets structured in three and four movements

Classical string quartets can be defined as the ones written by or in the style of Haydn, Mozart, and Beethoven, normally in three or four movements. However, in the context of this thesis, a 'Classical' string quartet is one that is conventionally structured in three,

four or five movements and roughly follows a classical sonata cycle. Below are the structures of three- or four-movement quartets which I will consider Classical. Any structure other than these will be considered 'non-Classical':

Classical three-movement string quartet	Classical four-movement string quartet
1. Fast: Sonata-allegro form (with or without an introduction)[208] 2. Slow: any form (including theme and variations) 3. Fast: Sonata form (allegro or rondo), rondo, or fugue	1. Fast: Sonata-allegro form (with or without an introduction) 2. Slow: any form (including theme and variations)* 3. Scherzo: Minuet or Intermezzo (with or without a trio)* 4. Finale: Sonata-allegro, sonata-rondo, rondo, or fugue *The order of the second and third movements can be switched.

In addition, below is the statistical summary of the number of string quartets written by the RCM students that are in two to five movements:

Number of movements	Count
2	3
3	22
4	40
5	2
Total	67

Even though some of them were written in non-tonal styles—in modal, modern, or neoclassical styles—I find that most string quartets written by the RCM composers in the period studied were 'Classical' because they used conventional structures. Indeed, students of Stanford and Morris were expected to write string quartets in a strict 'Classical' manner and employ traditional tonal language. Stanford's treatise even instructed students to write 'a movement bar by bar, modulation by modulation, figure

[208] If its first movement is fast but structured in sonata-rondo form, which is extremely rare, the string quartet will be considered non-Classical. The same applies to four-movement string quartets.

by figure exactly the same in all respects, save theme, as a work by another composer'.[209] Similarly, according to Morris, 'a string quartet is simply a sonata for two violins, viola, and violoncello; a symphony is a sonata for full orchestra.'[210] Morris defined a sonata as 'a composition … of three or four movements – seldom or never of more than that', before providing several chapters on how to write a sonata.[211] Interestingly, he divided sonatas into two types: the 'Bach type' and the 'Beethoven type'. According to Morris, the Bach-style sonata was written in four or five movements, starting with a slow movement, and the standard number of movements of a sonata then became three or four during Beethoven's time. We can assume that Morris' students too were expected to write string quartets in the strict four-movement format listed on the previous page.

Nevertheless, many RCM-trained- composers also wrote occasionally unconventional three or four-movement string quartets, changing the standard form shown in my table on the previous page—especially students of Morris and Vaughan Williams. This may have been because both teachers wanted students to develop their own individual voices.

4.5.1 - Four-movement string quartets by RCM-trained composers

It is important to begin with the discussion of Stanford's string quartet works, because most students at the RCM before World War I were taught by Stanford. His string quartets may, therefore, be treated as a model for their 'Classical' string quartet writing, although he did not actually use his own works as models in his teaching. Except for

[209] Stanford, *Musical Composition*, p. 79.
[210] See Morris, *The Structure of Music,* p. 31.
[211] Ibid., p.30.

the sixth, all Stanford's string quartets are in four movements, and he asked his students to produce compositions in the conventional string quartet format. The movements of Stanford's four-movement string quartets can be summarised as follows:

Table 4.1 – Structural summary of selected string quartets of string quartets of Charles Stanford (excluding No. 6)

String quartet	Movement 1	Movement 2	Movement 3	Movement 4
No. 1 in G	Allegro (Sonata-allegro) G	Allegro (Intermezzo and Trio – 2 parts) Gm → G →Gm	Largo (Theme and variations) E♭	Allegro (Sonata-rondo) G
No. 2 in Am	Allegro (Sonata with a slow introduction) Am	Prestissimo (Scherzo) A	Andante (Rondo) F	Allegro (Rondo) Am
No. 3 in Dm	Allegro (Sonata-allegro) Dm	Allegretto (Minuet and Trio) B♭ → B♭m → B♭	Andante (Free form/Phantasy) G	Allegro (Sonata-rondo) Dm
No. 4 in Gm	Allegro (Sonata-allegro) Gm	Allegretto (Minuet and Trio) E♭	Adagio (Theme and Variations) Cm	Allegro (Sonata-rondo) Gm
No. 5 in Bb	Allegro (Sonata-allegro) B♭	Allegretto (Intermezzo and Trio) Gm → E♭ → Gm	Adagio (Rondo) F♯m	Allegro (Sonata-rondo?) B♭
No. 7 in Cm	Allegretto (Sonata-allegro) Cm	Andante (Ternary) Am	Allegro (Scherzo) Fm	Allegro Cm
No. 8 in Em	Allegro (Sonata-allegro) Em	Allegretto (Minuet) G	Adagio C	Allegro Em

Regardless of key choices, all Stanford's four-movement string quartets follow the 'Classical' string quartet format, starting with a first movement in sonata form (although String Quartet No. 2 opens with a slow introduction). The movements are clearly structured into exposition (the tonic in the primary theme and the dominant in the secondary theme), development, and recapitulation. Except for String Quartet No.

7, the second movement is a dance (a minuet, a scherzo or an intermezzo), with or without a trio. The third movement is usually in slow rondo form (the slow movements of the first and fourth string quartets are in theme and variations form). The finale movement usually takes one of three distinct forms: sonata-allegro, sonata-rondo, and rondo.

4.5.2 - The first movement form (sonata form)

The utilisation of the sonata form in Stanford's string quartets was strongly influenced by composers such as Schubert, Mendelssohn, Brahms, and late Beethoven. The writing in the first movement of each string quartet is mostly complex and ambiguous. The first movements are structured, with clear indications of exposition, development, and the phrases in each section. I will provide tables of selected string quartets and their formal structures to give the reader an idea of how Stanford composed his work using models from previous composers.

My structural summary of Stanford's String Quartet No. 1 is shown in Table 4.1. The primary theme has one idea, which the two thematic ideas of the transition are both based upon (indicated with 1Ta(P) and 1Tb(P)). 1Ta is in G major, and 1Tb is in B-flat major. As is standard procedure in a sonata form, the secondary theme modulates to the dominant (played by the cello). The theme is repeated in measure 54 in a key close to D major (indicated with Sh), this time played by the first violin.

Table 4.2– Formal structure of Stanford, String Quartet No. 1 in G major

EXPOSITION			RECAPITULATION		
P	mm.1-26	G	P	mm.200-222	G
1Ta(P)	mm-8-30		1Ta(P)	mm.223-228	
1Tb(P)	mm.30-45	Bb	1Tb(P)	mm.229-236	
S	mm.46-53	D	S	mm.237-244	
Sh	mm.54-77	?	Sh	mm.245-273	
K	mm.77-103		K	mm.274-292	
DEVELOPMENT	mm.104-199		CODA	mm.293-325	

The first movement of String Quartet No. 2 (in A minor) is somewhat ambiguously structured. The primary theme is written as a fugal opening subject in A minor. There is no transition; rather, the work immediately proceeds to the secondary theme in F major. The key of F major is the submediant harmony here, and this is not what we expect to hear: in a minor key, we would expect to hear the relative major (C major, in this case). The secondary theme's idiosyncratic structure can be summarised as a rounded binary form (Sa, Sb, Sa'). After the development, the recapitulation of the primary theme in opens in the tonic minor. However, the secondary theme does not modulate back to the parallel major until roughly measure 164.

Table 4.3 – Formal structure of Stanford, String Quartet No. 2 in A minor, first movement

EXPOSITION			RECAPITULATION		
P	mm.1-25	Am	P	mm.121-143	Am
Sa	mm.26-35	F	Sa	mm.144-153	D
Sb	mm.36-45		Sb	mm.154-163	D → A
Sa'	mm.46-53		Sa'	mm.164-171	A
K	mm.54-61		K	mm.172-179	
DEVELOPMENT	mm.62-120		CODA	mm.180-192	

Then, the sonata form in the first movement of String Quartet No. 3 (in D minor) again provides a simple structure, with concrete thematic ideas in the primary, transition, and secondary themes.

Table 4.4 – Formal structure of Stanford, String Quartet No. 3 in D minor, first movement

EXPOSITION			RECAPITULATION		
P	mm.1-7	Dm	P(fa.)	mm.80-96	Bb → Dm
T	mm.8-16	Dm → F	T	mm.97-109	Dm
Sx	mm.17-27	F	Sx	mm.109-113	D
Sy	mm.27-32		Sy	mm.113-125	
K	mm.33-42		K	mm.126-136	
DEVELOPMENT		mm.43-79	CODA		mm.137-165

Arguably, both the fourth and fifth string quartets can be paired together, given that both evince the complication of themes grouped in multiple phrases. Jeremy Dibble believes that String Quartet No. 5 is structured in a particularly un-Brahmsian way, with chromatic alterations and modulations infusing the structure with ambiguity. It is indeed the Romantics or even late Romantics that are more significant. Table 4.4 below is my attempt to provide a structural summary of the first movement of String Quartet No. 5 in B-flat major. Overall, a 1+2+3 pattern can be discerned, with one group of themes in the primary section and two groups of themes in the transition (starting by going from B-flat to D minor, then abruptly modulating to D-flat major). The secondary theme begins in D-flat major and then modulates to F major. Then, the recapitulation starts in B-flat major but modulates to G-flat major in the transition before somehow modulating back to B-flat major.

Table 4.5 – Formal structure of Stanford, String Quartet No. 5 in B-flat major, first movement

EXPOSITION			RECAPITULATION		
P	mm.1-16	Bb	P	mm.186-199	Bb
1Tx	mm.17-25	Bb	1Tx	mm.200-225	Bb → Gb
1Th	mm.26-44	Bm → Db			
1Sa	mm.45-59	Db → F	1Sa	mm.226-239	Gb → Bb
1Sb	mm.60-82	F	1Sb	mm.240-253	Bb
1Sc	mm.83-100	F	1Sc	mm.254-281	Bb
K	mm.101-?122		K	mm.282-292	
DEVELOPMENT	mm.123-185		CODA	mm.292-312	

4.5.3 - The second movement (scherzo, minuet or intermezzo)

Except for in String Quartet No. 7, the scherzo/minuet is in the second movement. The Romantic influences, in particular Brahms, again are significant here, such as in the frequent use of the movement title 'Intermezzo'. In Stanford's String Quartet No. 1, there are three intermezzos and trios, recalling the scherzo movement of Brahms' Second Symphony. The structural summary of the former string quartet is shown below.

Table 4.6 – Structural Summary of Stanford, String Quartet No. 1 in G major, second movement

Intermezzo I (Poco allegro e grazioso)	mm. 1–58	G minor
Trio I (Presto)	mm. 59–100	G major
Intermezzo II (Tempo I)	mm. 101–130	G minor
Trio II (Presto)	mm. 131–166	B♭ major → G minor
Intermezzo III (Tempo I)	mm. 167–221	G minor
Coda	mm. 222–233	G minor

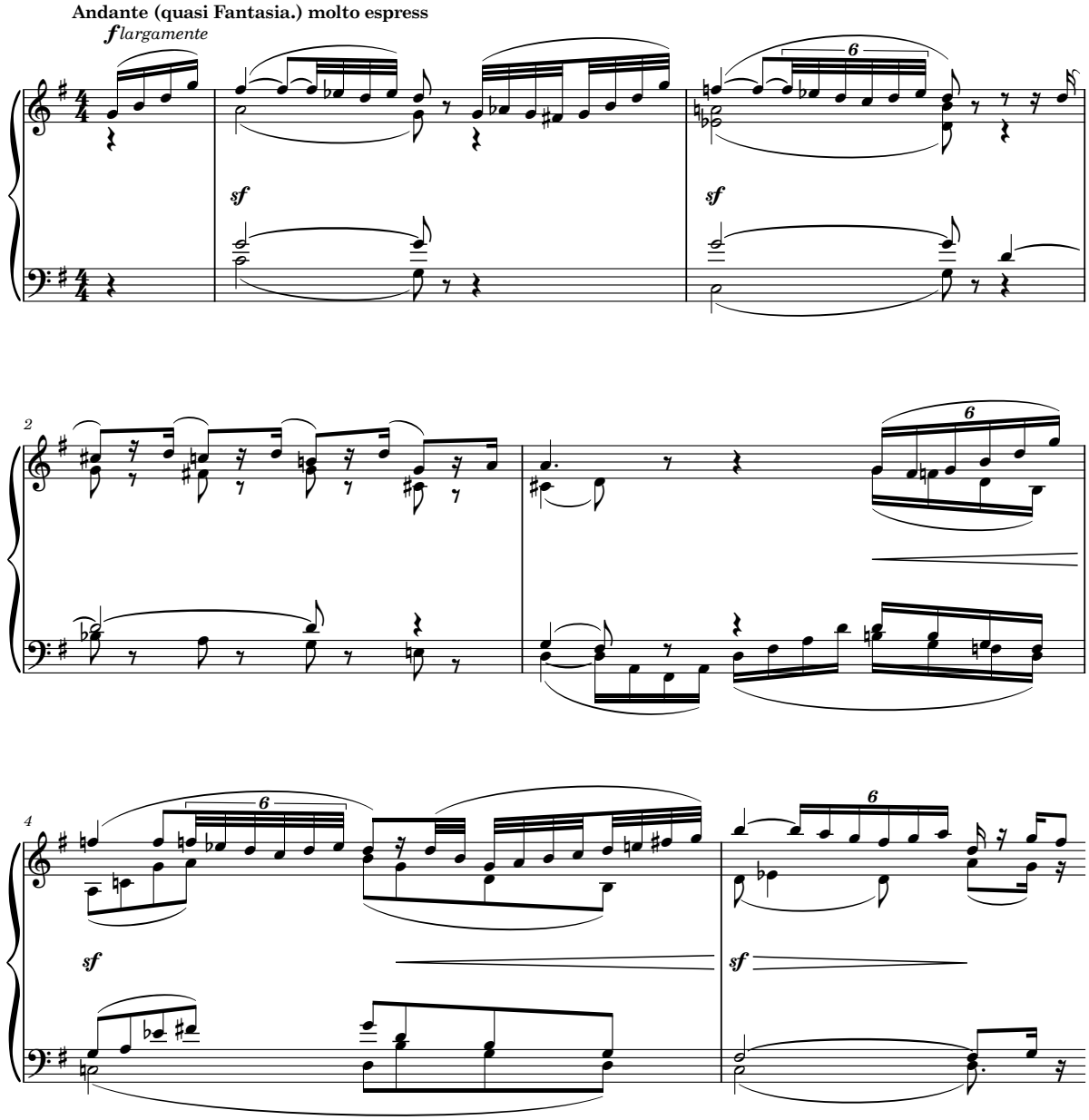
Stanford's String Quartets Nos. 2, 3, 4, 5, 7, and 8 contain a standard dance movement, with or without a trio. The list of dances used is provided below:

Table 4.7 – List of Dances in String Quartets of Charles Stanford

No. 1	Intermezzo
No. 2	Scherzo
No. 3	Minuet and Trio
No. 4.	Minuet and Trio
No. 5	Intermezzo and Trio
No. 7	Scherzo and Trio (in movement 3)
No. 8	Intermezzo

4.5.4 - Slow movements

Although the slow movement does not have a standard form, Stanford often included Irish folk idioms in his. String Quartet No. 3's, for example, is in phantasy form and includes Irish folk idioms (see Example 4.1).



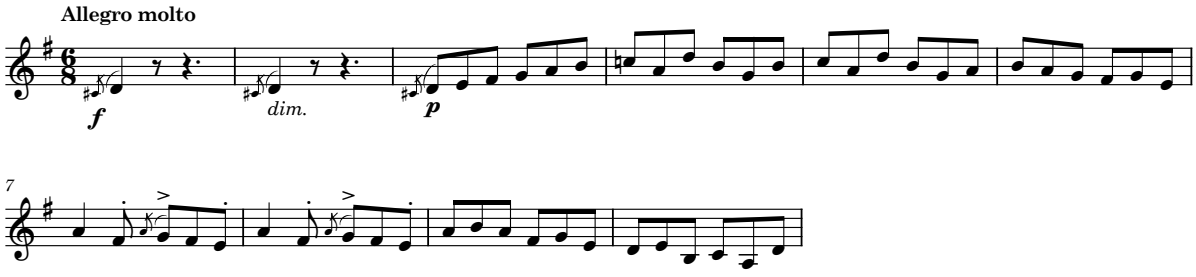
Example 4.1 - Stanford, String Quartet No. 3 in D minor, third movement, mm.1-5

4.5.5 - The finale movement

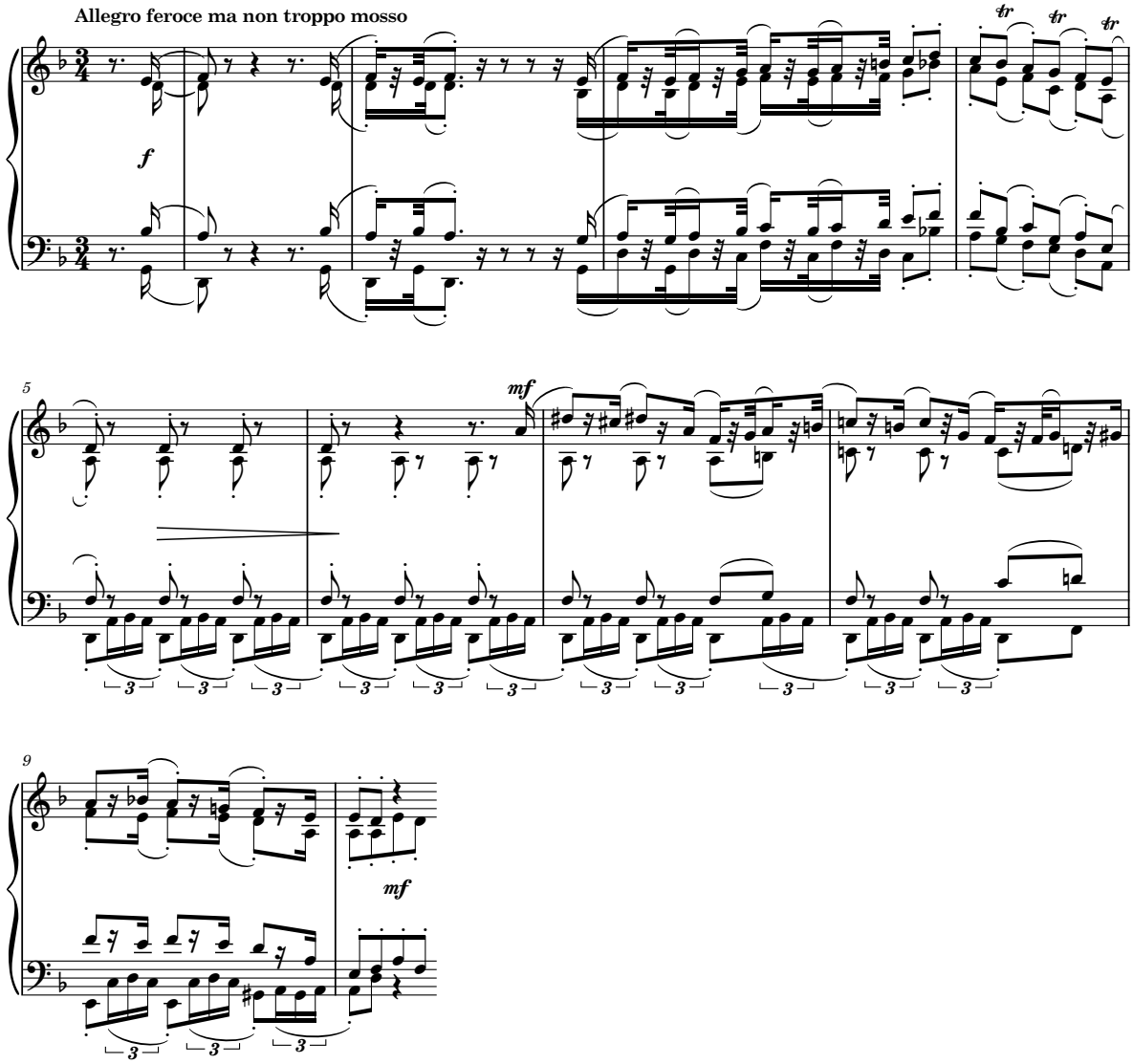
In typical fashion, the finale movements of Stanford's string quartets are in sonata-allegro, sonata-rondo or rondo form. Again, they often include Irish folk idioms: thus, in String Quartet No. 1, the fugal first subject is based on an Irish jig (as shown in Example 4.2). In String Quartet No. 3, the idiom of the fourth movement is similar to

that of the third movement, but the texture becomes thicker and the tempo faster (Example 4.3).

In sum, we can say that Stanford wrote string quartets with clear musical ideas structures, generally in the standard ‘Classical’ sonata form using the FFSF pattern, although some of his string quartets, especially in the fifth, have ambiguously structured first movements. Finally, he tended to use folk idioms as thematic ideas in the slow and finale movements.



Example 4.2 - The primary subject of Stanford, String Quartet No. 1 in G major, fourth movement



Example 4.3 - Stanford, String Quartet No. 3 in D minor, fourth movement, mm. 1–10

4.6 - Four-movement string quartets by students of Stanford and Parry: Wood, Ireland, Bridge, Vaughan Williams, Goossens, Howells, Bainton, Marshall-Hall, and Jacob

As mentioned, not all string quartets which fall under the stated category will be discussed. I will focus on broad topics, such as number of movements and formal structure, as well as the degree of correspondence with ‘Classical’ forms. This subsection will be organised by number of movements and types of works. Stanford’s students largely wrote string quartets with the same number of movements, and many

of his students were in favour of others taking a different path. Of the 25 string quartets written by Stanford's students, 65% reflect Stanford's teaching and writing in their use of traditional Austro-German tonality (using constructive harmonic progressions or centring on the tonic harmony rather than making use of atonal or modal styles) and structure; these pieces are therefore considered ‘typical’ or ‘Classical’. The other 35% do not reflect Stanford’s principles, although they still follow formal structures in the Classical manner. Some students studied with Parry (together with Stanford or with Parry alone). Similar to Stanford’s students, students of Parry mostly focused on traditional Austro-German musical style as Parry’s music was largely influenced by the absolute German composers such as Brahms. Concerning teaching done by Parry, unlike Stanford, Parry was focused on ‘characteristic’ qualities and form or constructive criticism in their works[212]. The following 25 string quartets are ones written by students of Parry and Stanford:

1. Bainton, String Quartet in A major
2. Bridge, String Quartet in B-flat major
3. Bridge, String Quartet No. 1 in E minor
4. Bridge, String Quartet No. 2 in G minor
5. Bridge, String Quartet No. 3
6. Bridge, String Quartet No. 4
7. Walford-Davis, String Quartet No. 1 in D major
8. Walford-Davis, String Quartet No. 2 in C minor
9. Goossens, String Quartet No. 1
10. Goossens, String Quartet No. 2

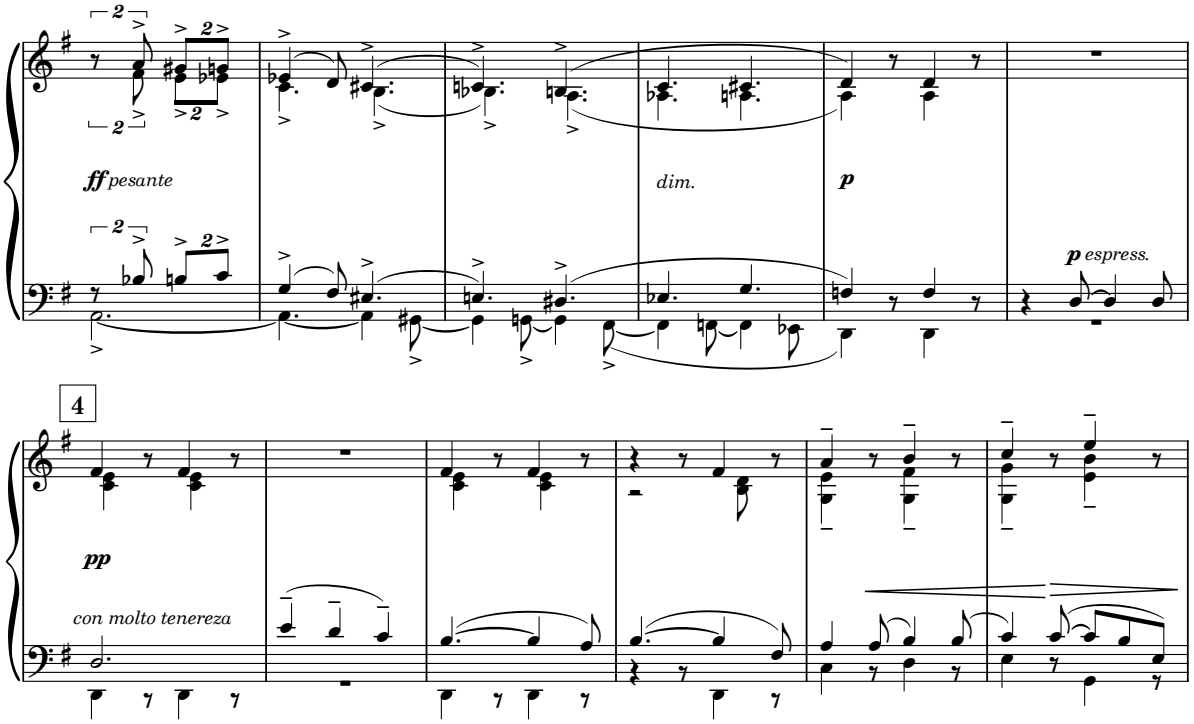
[212] Hubert Foss, *Ralph Vaughan Williams* (London: George G. Harrap & Co. Ltd., 1952), p. 23.

11. Ireland, String Quartet No. 1 in D minor
12. Ireland, String Quartet No. 2 in C minor
13. Jacob, String Quartet No. 1 in C major
14. Moeran, String Quartet No. 1 in A major
15. Marshall-Hall, String Quartet No. 1 in F major
16. Marshall-Hall, String Quartet No. 2 in C major
17. Rootham, String Quartet in C major
18. Vaughan Williams, String Quartet in C minor
19. Vaughan Williams, String Quartet in G minor
20. Charles Wood, String Quartet in E-flat major ("The Highgate")
21. Charles Wood, String Quartet in A minor
22. Charles Wood, String Quartet in E-flat major
23. Charles Wood, String Quartet in E-flat major ("The Harrogate")
24. Charles Wood, String Quartet in F major
25. Charles Wood, String Quartet in D major

So, regardless of their musical styles, the string quartets in four movements written by Stanford's students (as students and as professionals) have clear formal structures. Invariably, the first movement will be in sonata form. Tonal outlines generally follow tonic-dominant relations or tonic minor–relative major relations in the minor key (RAM-influenced string quartets, by contrast, often use the tonic–mediant or unresolved), with clear indications of the primary, transition, secondary, and closing themes within the exposition. The thematic ideas in the recapitulation are usually identical to those of the exposition, but the ideas may be condensed, expanded, or

even not appear at all (although all thematic ideas in recapitulations of tonally structured works will be in the tonic key).

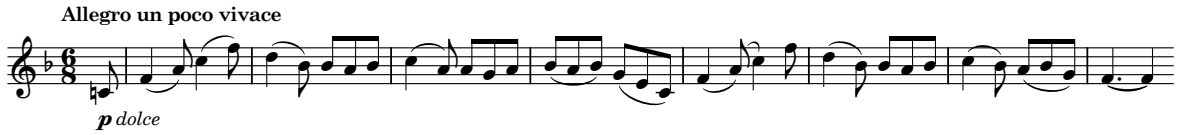
Here is an example from the first movement of Bridge's E minor string quartet (1906), where it proceeds from the transition to the secondary section. The movement opens in E minor; as seen in the example below, the secondary section modulates to G major (the relative major).



Example 4.4 - Frank Bridge, String Quartet No. 1 in E minor, first movement (mm. 47–58)

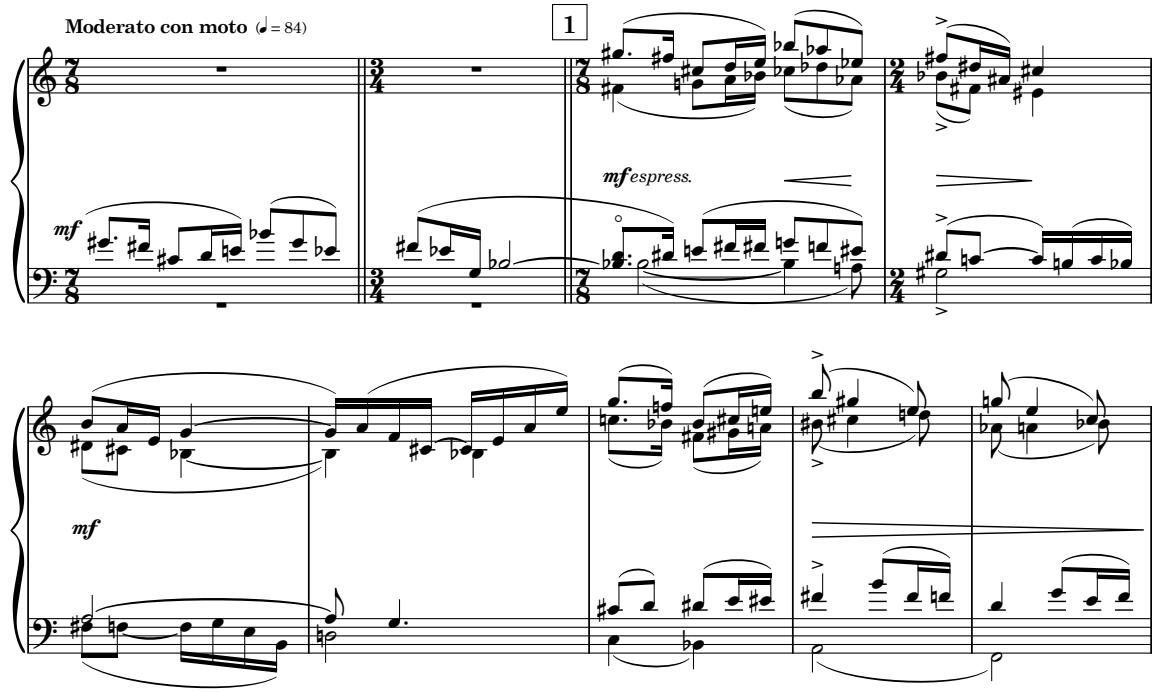
Another typical feature of Stanford-influenced string quartets—although his was not transmitted through his teaching—is the inclusion folk idioms from Britain and elsewhere. We saw earlier how Stanford included Irish fork material in his own string quartets. Although Charles Wood's F major string quartet is in three movements and

features a slow first movement,[213] both features not typical of Stanfordian quartets, in the third movement, he includes an Irish folk tune in the second violin.



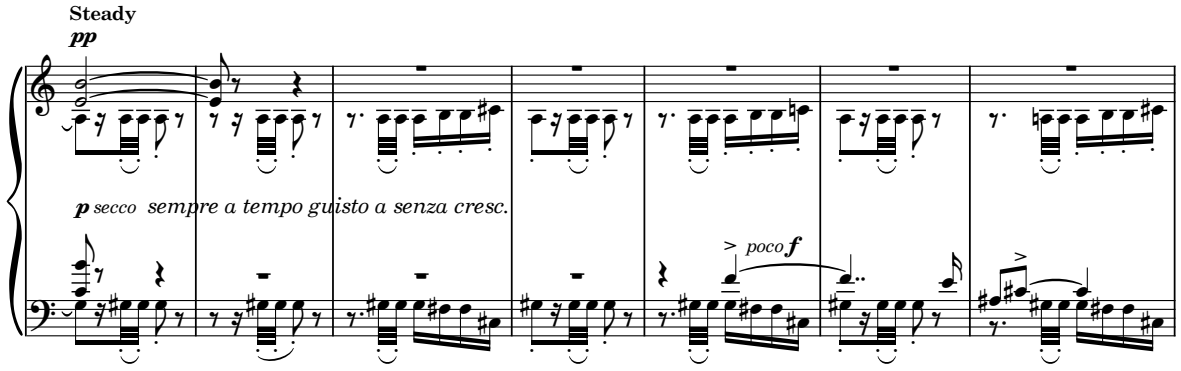
Example 4.5 – Irish folk tune in Charles Wood's F major string quartet, third movement (second violin).

In non-tonal string quartet works inspired by Stanford's teaching, thematic ideas are clearly indicated through the use of distinct rhythmic or textural changes. An example is the primary and secondary themes of Goossens' String Quartet No. 2 (first movement). The primary theme alternates between 7/8 and 3/4 time signatures, whereupon the secondary theme is in a 'steady' 2/4 rhythm.



Example 4.6 – Eugene Goossens, String Quartet No. 2, first movement, beginning of the exposition

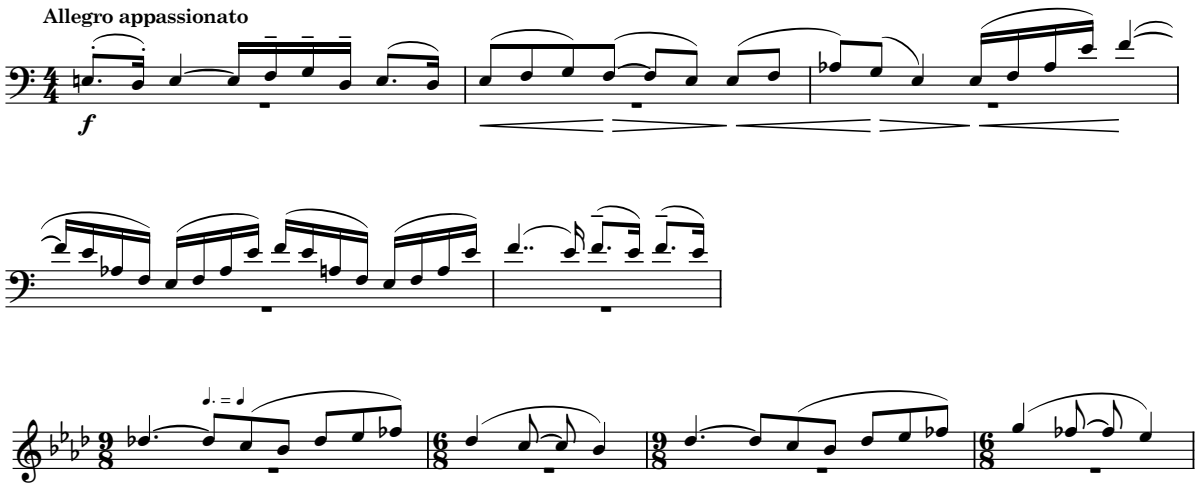
[213] Perhaps Charles Wood was intentionally starting the work with a 'second movement' in order to avoid the 'fast sonata first' form.



Example 4.7 - Eugene Goossens, String Quartet No. 2, first movement, beginning of the secondary theme

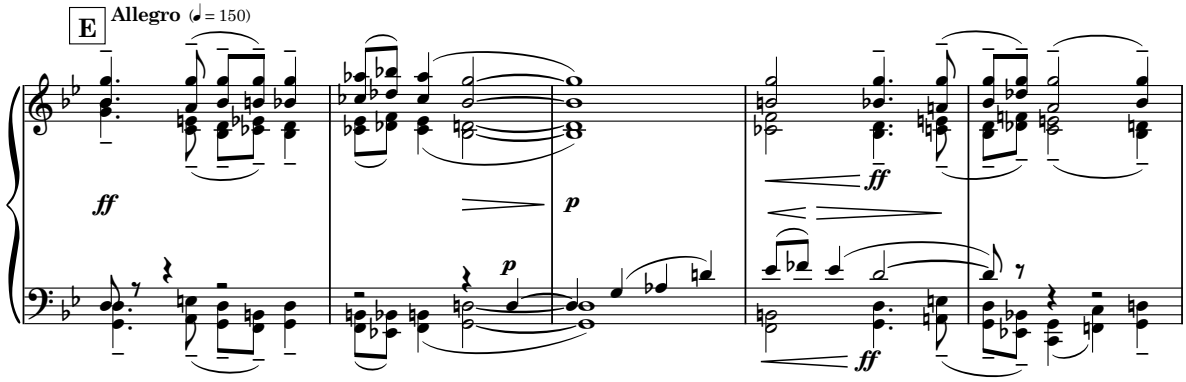
The second movement is structured mostly in scherzo or minuet form and is followed by a slow third movement (although the second and third movements are switchable) before the finale. Like the majority of these string quartets, this quartet's movements are in a FAST-FAST-SLOW-FAST (or FAST-SLOW-FAST-FAST) pattern.

Vaughan Williams' String Quartet No. 2 (1944) can theoretically be considered non-Classical according to the titles of its movements; nevertheless, it follows the standard sonata cycle. The first movement is a condensed sonata form which does not have a development, although it is similar to the first movement of Stanford's String Quartet No. 2 in that it has just two main ideas (Example 4.8).



Example 4.8 – Two thematic ideas in Vaughan Williams's String Quartet No. 2, first movement

The slow second movement ('Romance', Largo) is structured as a sonata form (ABCAB). The third movement ('Scherzo', Allegro) is in scherzo form, but it has a possible structure the movement as in scherzo and trio. The sudden change of texture in measure 55 represents the change to the trio. Finally, the tonal fourth movement is slow and through-composed.



Example 4.9 – Vaughan Williams, String Quartet No. 2 (1944), third movement (mm. 55–59)

Going back to Goossens, it is certainly arguable that his String Quartet No. 2 (1940) is a Classical string quartet even though each movement is ambiguously structured. For a start, the overall tempo pattern is FAST-SLOW-FAST-FAST, a standard four-movement standard sonata cycle. I will now evaluate the form of each movement

The first movement is in sonata form. Its primary and secondary themes are clearly distinguished by rhythmic changes in the exposition (as in Example 4.9), but it is unclear where the development begins. A structural summary of the first movement is given below:

Table 4.8 – Structural summary of the first movement of Goossens, String Quartet No. 2

INTRODUCTION
O mm.1-12

EXPOSITION
Pa mm.12-32
Pb mm.33-50
T mm.51-55
Sa mm.56-76
Sb mm.77-98
K mm.99-117

DEVELOPMENT mm.?118-269

RECAPITULATION
Pa mm.269-270
T mm.280-363
S mm.303-363

CODA mm.364-378

The second movement is rondo-like, but it is also somewhat through-composed. Still, the thematic ideas are clearly indicated by changes of tempos, being grouped according to the tempos of each section. The tempo changes in the second movement are as follows:

Table 4.9 – Tempos in the Second Movement of Goossens, String Quartet No. 2

mm. 1–11	12–50	51–55	56–66	67–89	90–99	100–107	108–133
Andante con tristeza	♩ = 104	A tempo e poco più moto	Rapide ma tranquillo	Poco allargando	Tempo I	Andante con tristezza	Tempo di comiciamento

The third movement, as is typical, it is structured as a scherzo and trio. However, its persistent changes in tempo are somewhat unconventional, and the two sections

are somewhat unbalanced and unstable. The bulk of this movement belongs to the trio, which begins at measure 56. The main tempo comes back towards the very end of the movement in measure 183.

The fourth movement is in sonata form, but rather complicatedly structured. I consider this to be a movement within a movement because the tempos of the previous movements appear in the fourth movement's development section.

Table 4.10 – Tempos in the Fourth Movement of Goossens, String Quartet No. 2

mm. 1–55	?56–74	75–131	132–145	146–148	149–161	162–182	?183–237	238–260
Con Spirito (Alla Burlesca)	Alla Polka	L'istesso tempo	Scherzando (non troppo presto)	Vivo	Tempo I	Espressivo (Tempo I)	Con spirito (alla burlesca)	Alla Polka

Although Wood makes use of some unusual structures, including ground bass, and Goossens creates an unusual multi-movement movement, it seems Stanford's students were largely content to follow the standard procedures in their writing. Even though Goossens structured his second string quartet with some ambiguity towards the end, the quartet is structured classically as a whole.

4.7 - Four-movement string quartet works by students of Ralph Vaughan Williams, John Ireland, R. O. Morris, and others: Glatz, Maconchy, Lutyens, Salzedo, Tippett, and Britten

Approximately 55% of the students of Vaughan Williams, Ireland, and Morris continued to write classically after their studies, following the prescribed tonalities, textures, and structures[214]. However, they tended to use modernist language as well, including

[214] The following lists are students of Ralph Vaughan Williams, R. O. Morris, Gordon Jacob, Herbert Howells, John Ireland, Charles Kitson, Charles Wood and Harold Darke:

neoclassical idioms. This was acceptable around this time, with composition teachers encouraging students to develop their own individual voices; Morris and Vaughan Williams were especially keen for their students to explore works from the Baroque and Classical periods.

The following five RCM Student string quartets were written in the manner of a Classical sonata cycle:

Benjamin Britten, String Quartet in D major, op. 25 (1941)
Leonard Salzedo, String Quartet No. 2 (1942)
Michael Tippett, String Quartet No. 2 in F-sharp minor (1942)
Malcolm Arnold, String Quartet No. 1 (1949)
Edmund Rubbra, String Quartet No. 2 in E-flat major (1950)

Britten was admitted to the RCM in 1930, studying piano with Ireland and Benjamin, and was largely influenced by traditional tonal composers, especially in the works he composed before 1931. Britten's String Quartet in D major, Op. 25, is an

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Students of Ralph Vaughan Williams: Stanley Bate, Arthur Bliss, Helen Glatz, Dorothy Gow, Inglis Gundry, Patrick Hadley, Elisabeth Maconchy, Frederick May, Robin Milford, Franz Reizenstein, David Thomas, Cedic Thorpe-Davie, Grace Williams (13)

Students of R. O. Morris: William Bardwell, Stanley Bate, Hugo Cole, Peter Fricker, Dorothy Gow, Inglis Gundry, Mary Lucas, Frederic May, Edmund Rubbra, Bernard Stevens, David Thomas (11)

Students of Gordon Jacob: Malcolm Arnold, William Bardwell, Stanley Bate, Helen Glatz, Inglis Gundry, Pamela Harrison, Grace Williams, Walter Wood (8)

Students of Herbert Howells: Leonard Salzedo, Walter Wood

Students of John Ireland: Richard Arnell, Benjamin Britten

Students of Charles Kitson: Frederic May, Michael Tippett

Students of Charles Wood: Elizabeth Maconchy, Michael Tippett

Student of Harold Darke: Elisabeth Lutyens

example of this. The first movement is a sonata with a slow introduction. However, while the first movements of most string quartets have two thematic ideas, this one contains three ideas (one of these being the slow introduction).

Table 4.11 – Structural summary of the first movement of Britten, String Quartet No. 1 in D major, Op. 25

INTRODUCTION		
A1	mm.1-24	D
EXPOSITON		
B1	mm.25-60	D
C1	mm.61-81	
A2	mm.82-95	
DEVELOPMENT	mm.96-143	
RECAPITULATION		
B2	mm.144-159	
C2	mm.160-178	
A3	mm.173-189	
CODA	mm.190-199	

Tippett's String Quartet No. 2 (1941) was largely influenced by the late Beethoven string quartets, but hardly followed the way of Beethoven. Its first movement is in a sonata-allegro form similar to that used in Beethoven's Op. 131 string quartet.[215] The ideas in each section of the exposition and recapitulation are in groups of two or more. The first subject has two ideas with a transition in between. The second subject has a group of three ideas. In the recapitulation section, the subjects are reversed. The second movement is a fugue, and the third movement is structured as

[215] Nicholas Jones, 'Formal Archetypes, Reversed Masters and Singing Nightingales: Tippett's String Quartets', in *The Cambridge Companion to Michael Tippett,* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), p. 212.

a scherzo and trio form with fast additive rhythms. The fourth movement is in sonata form.

For several reasons, there were fewer female than male students at the music colleges during our period. However, after World War I, the RCM encouraged more female students to study there and develop their musical careers.[216] Such female students included Elisabeth Lutyens, Elizabeth Maconchy, Phyllis Tate, Grace Williams, and Dorothy Gow.[217] The string quartet works of Lutyens and Maconchy are particularly interesting and were quite rightly seen as unusual during the interwar period because not only they were by women, but both composers have used unusual structure, such as not following the ”classical” manner of the sonata cycle.

Lutyens wrote a total of 15 string quartets, three of them before 1950 (several were not published)[218] and two of them in four movements (Nos. 1 and 3). The tempos used in these four-movement quartets, which seem to indicate standard sonata cycles, are shown below.

Table 4.12 – Movements of Lutyen’s String Quartet No. 1 and No. 3

No. 1 (1937) (unpublished)	No. 3, Op. 18 (1950)
1. Lento assai – Allegretto comodo 2. Intermezzo. Andante semplice 3. Scherzo. Presto 4. Adagio	1. Poco adagio (Tempo I) – Allegro moderato (Tempo II) 2. Molto allegro scherzando (and trio) 3. Molto adagio 4. Adagio – Allegro

[216] See David Wright, *The Royal College of Music and Its Contexts,* pp. 133–186.
[217] As far as we know, Phyllis Tate wrote one surviving string quartet in 1953 (in F major). Later, in 1982, she revised it into one single movement. Grace Williams was a student of Gordon Jacob and Vaughan Williams but never wrote string quartets.
[218] The first three string quartets of Lutyens’ show unusual experimentation with forms, textures, timbres, and so on. However, if we look slightly further into the 1950s, for example to the unpublished String Quartet No. 4 of 1952 (also in four movements), we can see the works following the standard sonata cycle with clear thematic ideas and sections as well as a clear five-part rondo form in the fourth movement. See Add MS 64570, British Library.

Although first movement of No. 1 seems to follow the standard sonata form, it does not constitute a full sonata form with distinguishable *P, T, S, K* sections in exposition and recapitulation and a coda. This quartet also has no closing section in both the exposition and the recapitulation, and the fourth movement is a slow theme and variations titled 'Ricercare sul un tema di Frescobaldi'.[219] In sum, this work can be considered as non-Classical.

String Quartet No. 3 is relatively short, as one would expect from Anton Webern, for example. Again, as in No. 1, the first movement does not constitute a standard sonata form, but the work lacks a development as well as closing sections to the exposition and the recapitulation. It is almost written as a ternary form with a slow introduction. The fourth movement, like the first movement, is a kind of sonata form with a slow introduction and no development.

Except for String Quartet No. 3, Maconchy's first six string quartets are completely different to the work of Lutyens. Below in Table 4.13 are the tempo indications and possible forms of each movement in each of these six string quartets (again excepting the third quartet).

Table 4.13 – Structural summary of selected string quartets of Elizabeth Maconchy (Nos. 1, 2, 4, 5, and 6 only)

String quartet	Movement 1	Movement 2	Movement 3	Movement 4
No. 1 (1933)	Allegro feroce Rondo (ABABC)	Allegro molto Scherzo – Rondo (ABABCoda)	Andante sostenuto Binary	Presto Rondo (ABABA)
No. 2 (1936)	Molto lento Slow. Arch (ABCBA)	Poco presto Scherzo – Rondo (ABACBCoda) (attacca)	Lento sostenuto Arch? (ABCBCA) (attacca)	Allegro ?Rondo

[219] Consider other works such as Beethoven's E minor Piano Sonata, Op. 130; Brahms' String Quartet No. 3 in B-flat major, Op. 67; and Brahms' Symphony No. 4 in E minor, Op. 98; or even Britten's String Quartet No. 3 (1945): the theme and variations form can be found in all their final movements.

No. 4 (1939) All movements are played without a pause	Allegro – Lento sostenuto –Allegro Rondo (ABACA)	Allegro molto Scherzo. Fugue	Lento, molto espressivo Rondo (ABACA)	Presto Free
No. 5 (1942/43)	Molto lento – Allegro molto Rondo (ABCBCA)	Presto Scherzo and Trio	Lento espressivo Free	Allegro Free
No. 6 (1950)	Passacaglia –Lento moderato Passacaglia	Allegro scherzando Scherzo – Rondo (ABACB)	Lento espressivo, rubato Ternary	Allegro molto, con brio Binary

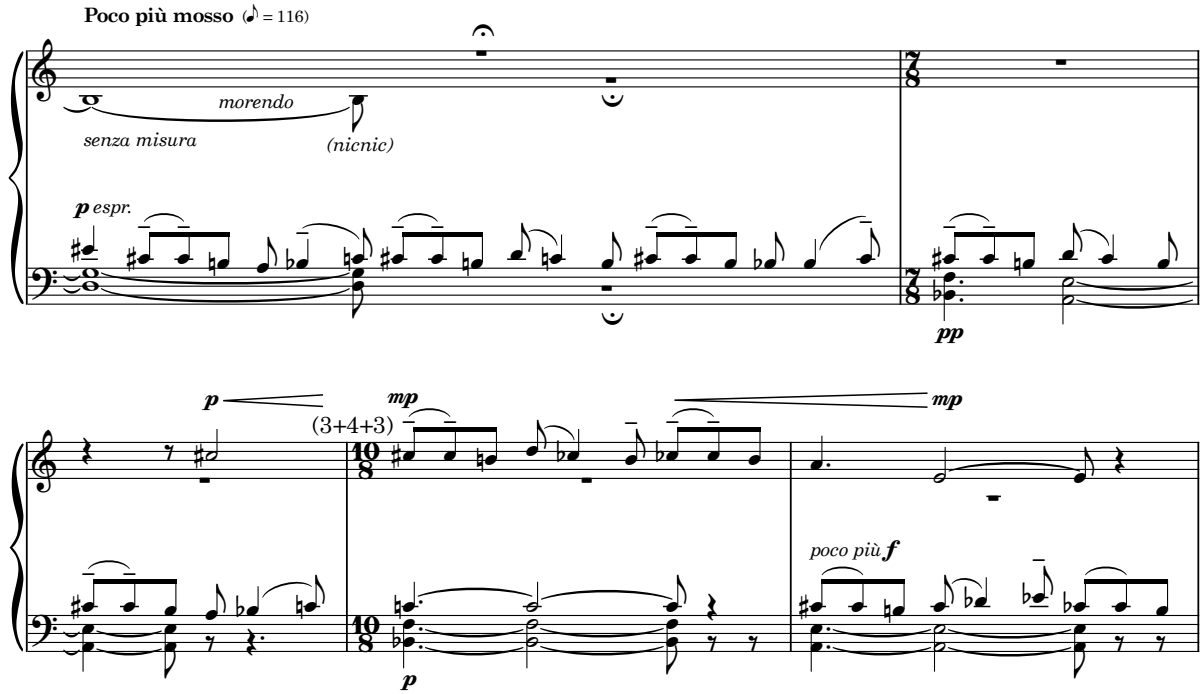
There are few things which are striking here. One is the use of the standard sonata cycle, especially in Nos. 1, 4, and 5, which have FFSF or FSFF patterns (Nos. 2 and 6 each open with a slow movement, meaning that their first and second movements are in reversed order). The second is the absence of sonata form. Maconchy focused on experimentation with the rondo form, utilising it in fast or slow versions, including in first movements. Indeed, she experimented with a variety of structures, as seen in the table above. Her second string quartet is entirely based on the rondo form, with sections clearly delineated by tempo changes. This is like in the first string quartet, the structure of which is shown below.

Table 4.14 – Structure through tempos in Maconchy, String Quartet No. 1, first movement

A	B	A’	B’	A’
Allegro feroce	Tranquillo	Tempo I	Tranquillo	Tempo I

In Maconchy’s String Quartet No. 5, the first movement is another rondo-like form (ABCBCA), while the second movement is a Scherzo and Trio. The third movement’s structure is somewhat difficult to determine; after the opening measures,

when ‘Poco più mosso’ begins, there is a viola-solo recitative (starting from the fermata shown).



Example 4.10 – Elizabeth Maconchy, String Quartet No. 5, third movement (mm. 15–19)

The fourth movement is freely structured, with the time signature alternating between 7/4, 7/8, and 8/8. Still, the sections are clearly divided by tempo as follows:

Table 4.15 – Structure through tempos in Maconchy, String Quartet No. 5, fourth movement

mm.1–30	31–345	46–359	60–105	110–116	117–122	123–127	128–143	144–151
Allegro	Più mosso (allegro molto)	Meno mosso (Tempo I)	Allegretto	Più mosso (allegro molto)	Tempo I	Meno mosso	Allegro molto	L'istesso tempo

String Quartet No. 6 opens with a slow movement in passacaglia form, something British composers hardly ever included in their string quartets in the early twentieth century. The second movement is written as a five-part rondo, but rather than having a third A section, the pattern is ABACB. The third and fourth movements, in ternary and binary form respectively, are relatively short.

4.8 - Three-movement string quartets by RCM-trained composers

Although not many as the RAM, several composers composed string quartets in three movements. As I have mentioned before, RCM-trained composers generally respected the typical structures of multi-movement works, meaning that four-movement string quartets are more common among their works.

It is important to discuss the historical background of three-movement string quartets. Three-movement structures are typical of concertos, sonatas, and some early classical symphonies, but three-movement string quartets were rare, especially in the nineteenth century, when composers were interested in classical forms, symmetry, and proportions. There were several composers of three-movement string quartets in the past, including in the classical period. For example, Luigi Boccherini's string quartets were all written in either two or three movements. Mozart's early string quartets—before K. 168 (except K. 80)—were also written in three movements. Most of Mozart's

three-movement string quartets follow the Fast–Slow–Fast pattern, with the third movement varying between the sonata, minuet, and rondo forms. In the K. 159 string quartet (in B-flat major), the slow movement is the first movement, not the middle one, creating a Slow–Fast–Fast structure with the first movement as a slow mini-sonata, the second as a minuet, and the third as a rondo. All six string quartets by Carl Ditters von Dittersdorf, a friend of Mozart and Haydn's, are written in three movements of various interesting forms, such the theme and variations included in his String Quartet No. 4 or all fast movements. Meanwhile, only one Haydn quartet is in three movements—the Bb major, Op. 1, no. 5 (Hob. III: 5)—and it follows the Allegro–-Andante–Allegro structure.

In the early nineteenth century, most string quartets were written in four movements (see section 4.6.2): no string quartets by such major composers as Beethoven, Schubert, Schumann, Brahms, and Tchaikovsky are in three movements. However, the three-movement structure did appear again from the beginning of the twentieth century (see the list of selected such string quartets below). Most of the three-movement string quartets written by continental composers in the early twentieth century exhibit the typical Fast–Slow–Fast structure.

Table 4.16 – List of selected early twentieth-century continental string quartets in three movements

String quartet	Movement tempos
Ernest Chausson, String Quartet in C minor (1899)	1. Grave – Modéré 2. Très calme 3. Gaiment et pas trop vite
Bela Bartók, String Quartet No. 1 (1909)	1. Lento (attacca) 2a. Allegretto (attacca) 2b. Introduzione (attacca) 3. Allegro vivace
Darius Milhaud, S tring Quartet No. 1, Op. 5 (1912)	1. Rythmique 2. Intime, contenu 3. Vif, très rythmé
Bela Bartók, String Quartet No. 2 (1915-17)	1. Moderato 2. Allegro molto capriccioso 3. Lento
Arthur Honegger, String Quartet in C minor, H. 15 (1917)	1. Appassionato (violent et tourmente) 2. Adagio (très lent) 3. Allegro (rude et rythmique)
Paul Hindemith, String Quartet No. 2 in F minor, Op. 10 (1918)	1. Sehr lebhaft, straff im Rhythmus 2. Thema mit Variationen. Gemätlich 3. Finale. Sehr lebhaft
Darius Milhaud, String Quartet No. 4, Op. 46 (1918)	1. Vif 2. Funèbre 3. Très animé
Germaine Tailleferre, String Quartet (1919)	1. Modéré 2. Intermède 3. Final. Vif – Très rythmé – Un peu plus lent
Gabriel Fauré, String Quartet in E minor, Op. 121 (1924)	1. Allegro moderato 2. Andante 3. Allegro
Sergei Prokofiev, String Quartet No. 1 in B minor, Op. 50 (1930)	1. Allegro 2. Andante molto – Vivace 3. Andante
Darius Milhaud, String Quartet No. 8, Op. 121 (1932)	1. Vif et souple 2. Lent et grave 3. Très animé
Arthur Honegger, String Quartet No. 2 in D minor, H. 103 (1934)	1. Allegro (attacca) 2. Adagio 3. Allegro marcato
Darius Milhaud, String Quartet No. 9, Op. 140 (1935)	1. Modéré 2. Animé 3. Très lent
Arthur Honegger, String Quartet No. 3 in E. minor, H. 114 (1936)	1. Allegro 2. Adagio 3. Allegro
Sergei Prokofiev, String Quartet No. 2 in F major, Op. 92 (1941)	1. Allegro sostenuto 2. Adagio 3. Allegro

A few of three-movement string quartets listed above were structured non-classically. Bartók's String Quartet No. 1 is an example of this. Not only are the three

movements played without a pause, but the piece starts slow, gradually getting faster towards the third movement. The first movement is a slow fugue, proceeding to the second movement immediately, although it does not become Allegretto (the second movement's tempo) until measure 20. The same applies to the third movement: 30 measures are inserted between the second and third movements and marked as 'Introduzione (Allegro)'. This intermediary section belongs neither to the second movement nor to the third. The structure of this string quartet can be summarised as follows:

Table 4.17 – Structural Summary of Bartók, String Quartet No. 1

1. Lento (mm. 1-71)
Poco a poco accelerando (mm. 1–20)
2. Allegretto (mm. 20-367)
Introduzione. Allegro (mm. 1–33)
3. Allegro vivace (mm. 1–375)

Stanford wrote approximately 13 works in three movements, although only one was a string quartet (heavily influenced by Schumann and Mendelssohn). Likewise, students of Stanford, Morris, and others would write some of their string quartet works in three movements. Examples (in chronological order) include the following:

George Marshall-Hall, String Quartet No. 2 in C major (1911)
Frank Bridge, String Quartet No. 2 in G minor (1914)
Cyril Rootham, String Quartet in C major (1914)
Eugene Goossens, String Quartet No. 1 (1915)
Ernest J. Moeran, String Quartet in A minor (1921)

Frank Bridge, String Quartet No. 3 (1927)

Benjamin Britten, Quartettino (1930)

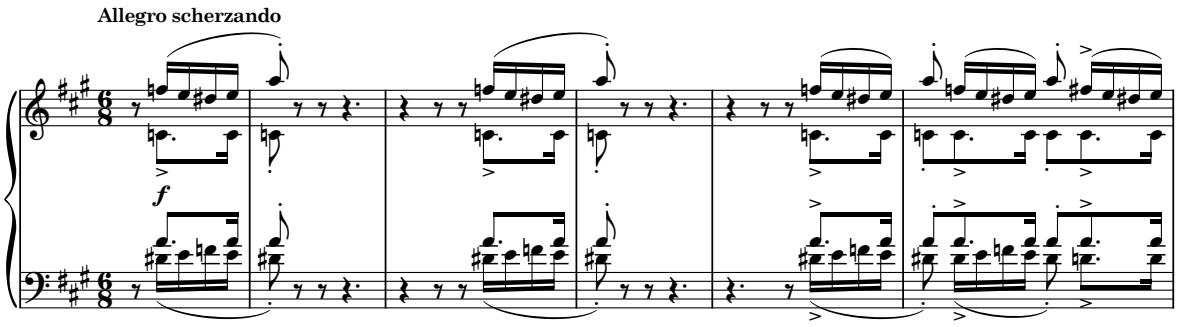
Benjamin Britten, String Quartet in D major (1931)

Edmund Rubbra, String Quartet in F minor (1933)

Michael Tippett, String Quartet No. 1 (1934)

Frank Bridge, String Quartet No. 4 (1937)

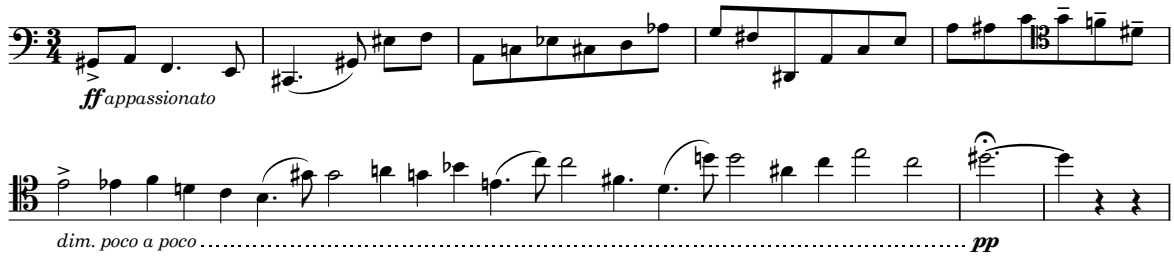
Stanford's String Quartet No. 6 is different from all those listed above in that it uses traditional tonality (see Example 4.11).



Example 4.11 – Stanford, String Quartet No. 6, third movement (mm. 1–5)

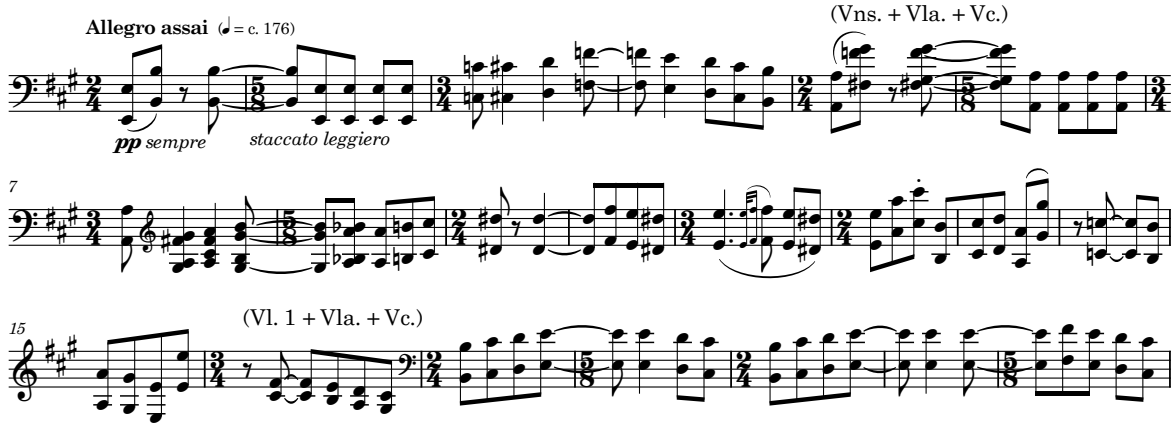
Sometimes, the primary and secondary themes of one of the above quartets' first movement include more than one idea and are grouped together or reversed in the recapitulation. This is what we saw in the first movement of Tippett's String Quartet No. 2. The first movement of Moeran's A minor string quartet and Tippett's String Quartet No. 1 are similar: they can still be considered to be in classical sonata form, since the primary and secondary thematic ideas are clearly discernible. In the first movement of Tippett's String Quartet No. 1, there are two transitional cello cadenzas between the two sections, one at the end of the exposition and another at the very end

of the movement, linking it to the second. The example below is the cadenza at the end of exposition.



Example 4.12 – Cello cadenza in Tippett, String Quartet No. 1, first movement

The second movement continues on from the first movement without a pause and is in ternary form. In the third movement, the combined influences of Beethoven and Stravinsky are obvious. The movement is in fugue form, but the fugal subject is rather long (Example 4.9). Rubbra's First String Quartet in F minor (1933) even features a triple fugue in its finale movement.



Example 4.13 – Fugal subject in Tippett, String Quartet No. 1, third movement

Although the structure of Britten's String Quartet No. 2 (1945) is somewhat unusual, the work still follows the standard sonata cycle. The first movement is written

as a sonata form with three thematic ideas (although the balance between the sections seems unstable). The second movement is a scherzo. The third movement structured as chaconne with 21 variations. It is generally acceptable to write in theme and variations in the third movement of an instrumental or orchestral piece (see, for example, the fourth movements of Brahms's Fourth Symphony and String Quartet No. 3).

4.9 - 'Classical' string quartets with irregular numbers of movements

String quartets can also be written in five movements, like symphonic works, with the five movements traditionally cohering with each other and each serving a different, complementary function. For example, Berlioz's Symphonie fantastique (1830) creates an arch-like structure between the second and fourth movements (its second waltz movement was added late). In Schumann's Third Symphony in E-flat major, on the other hand, the fourth movement (in E-flat minor, 'Feierlich') is much like a slow introduction to the finale movement.

In Beethoven's A minor string quartet, Op. 132, the tempos in each movement are as follows:

1. Assai sostenuto – Allegro
2. Allegro ma non tanto
3. 'Heiliger Dankegesang eines Genesenen an die Gottheit, in der Lydischen Tonart'. Molto Adagio – Andante
4. Alla marcia, assai vivace (attacca)
5. Allegro appassionato

The structure here is similar to that of the Berlioz symphony. The middle three movements follow an arch form, with a long slow movement in the third. The third

movement is the only movement not in either A major or minor; it is in F major (F Lydian).

Most five-movement string quartets written after Beethoven's are non-classical in nature. Table 4.18 lists selected string quartets in five movements (including Beethoven's) with tempos for each movement. All the string quartets listed in the table (except Beethoven's) are non-classical. Rather than sonata-allegro forms, Taneyev and Hindemith's string quartets start with slow movements, while Bartók's two string quartets start with sonata-rondo forms.

Table 4.18 – List of selected five-movement string quartets (Beethoven and onwards) with tempos for each movement

String quartet	Movements tempos
Beethoven, String Quartet in A minor, Op. 132	1. Assai sostenuto – Allegro [sonata-allegro form] 2. Allegro ma non tanto [scherzo and trio] 3. 'Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart.' Molto adagio – Andante [Rondo] 4. Alla marcia, assai vivace (attacca) [Minuet and Trio] 5. Allegro appassionato [sonata-rondo form]
Taneyev, String Quartet, Op. 4	1. Andante espressivo – Allegro 2. Largo 3. Presto 4. Intermezzo. Andantino 5. Finale. Vivace e giocoso
Hindemith, String Quartet No. 4, Op. 22 (1921)	1. Fugato. Sehr langsame Viertel – Folgt sofort II [Fugue] 2. Schnelle Achtel. Sehr energisch [binary form] 3. Ruhige Viertel. Stets fließend [free] 4. Mäßig schnelle Viertel [free] 5. Rondo. Geächluch und mit Grazie [fugue]
Bartók, String Quartet No. 4 (1928)	1. Allegro 2. Prestissimo, con sordino 3. Non troppo lento 4. Allegretto pizzicato 5. Allegro molto
Bartók, String Quartet No. 5 (1934)	1. Allegro [sonata-rondo form] 2. Adagio molto 3. Scherzo: alla bulgaresse 4. Andante 5. Finale. Allegro vivace [sonata-rondo form]

Just one RCM-trained composer wrote string quartets in five movements during our period of interest: Tippett wrote two. Of these, his juvenilia F major string quartet

(1928) is structured classically, while his String Quartet No. 3 (1944) is non-classical. Tippett gave up using sonata form and used fugues significantly in the latter quartet's first, third and fifth movements and strophic form in its two slow movements (the second and fourth).

4.10 - Suites/Character pieces

While a 'string quartet' generally follows the standard sonata cycle, being divided into multiple movements which linked together in some way, what I have termed a 'string quartet composition' does not follow that model. A good example of such compositions are suites or character pieces, where the movements are often each an independent entity. Suites, which were common during the Baroque period, are sets of dances which are all in the same key. A typical Baroque suite would comprise a Prelude followed by such dances as Allemande, Sarabande, Minuet, and Gigue. In the nineteenth century, German composer Joachim Raff wrote two of his eight string quartets in the style of a Baroque suite (see the table below for their structures).

Table 4.19 – List of dances from Joachim Raff, String Quartet in C major, Op. 192, no. 1 (1874–76) and Raff, String Quartet in C major, Op. 192, no. 3 (1974–76)

String Quartet in C minor, Op. 192, no. 1	String Quartet in C major, Op. 192, no. 3
1. Präludium 2. Menuett 3. Gavotte und Musette 4. Arie 5. Gigue	1. Marsch 2. Sarabande 3. Capriccio 4. Arie – Doppelcanon 5. Gavotte und Musette 6. Menuett 7. Gigue

Some composers titled works with 'Suite' (or some variant thereof) without structuring them like Baroque suites. Rather, the movements are generally linked

through one overall idea. This was done by many Romantic composers, who frequently composed suites based on larger works, such as an opera or a ballet, or simply works of another genre. In string quartet repertoire, such 'suites' are extremely rare, but there is one notable exception: Joachim Raff's String Quartet in D minor, Op. 192, no. 2 (1874). There are six movements, which are titled as follows:

1. Der Jüngling
2. Die Mühle
3. Die Müllerin
4. Unruhe
5. Erklärung
6. Zum Polterabend

In 1909, Henry Walford Davies wrote his Miniature Suite (also known as the 'Peter Pan Suite'). It has five movements with the following titles:

1. Peter Pan & His Fight
2. The Serpentine
3. Peter and the Fairies
4. Peter's Glass Heart
5. Peter's Lullaby to His Mother

Arguably, this piece could be considered a programme string quartet rather than a suite, but suite seems the more accurate description as the quartet does not flow as one single story. Rather, it presents unconnected snapshots from the story of Peter Pan.

A suite is often called a 'character piece'. Two well-known composers who wrote character pieces are Bridge and Goossens. Bridge wrote several, of which notable examples are: Novelletten (1904), Three Idylls (1906) and Two Old English Songs for string quartet (1916). Novelletten was titled in homage to Schumann's 8 Novelletten, Op. 21, referring by definition to short pieces of lyrical music. Meanwhile, Two Old English Songs is a set of two songs, 'Sally in our Alley' and 'Cherry Ripe', compiled

into a suite. Finally, Goossens' Two Sketches (1916) has two movements, 1. 'By the Tarn' and 2. 'Jack O'Lantern'.

4.11 - String quartets in one movement

4.11.1 - Phantasy

There are three types of one-movement string quartets: phantasies, two-dimensional sonata forms, and theme with variations. A string quartet in phantasy form is considered a new string quartet composition the genre. In this section, we will look at selected phantasies. This was most significant genre of string quartet writing among students at the RCM—they wrote 24 of them. This popularity of phantasies was likely due to W. W. Cobbett's string quartet composition competitions (the first of which took place in 1905). As said earlier in the thesis, Cobbett wanted to evoke old fantasies and modernise the phantasy form to develop it for certain ensembles. Unfortunately, he did not provide a clear definition of his idea of 'phantasy', but he did say that he considered, when judging string quartets, that 'the parts must be of equal importance, and the duration of the piece should not exceed 12 minutes though the Phantasy is to be performed without a break, it may consist of different sections varying in tempi and rhythms'.[220]

Cobbett's contemporary John A. Fuller-Maitland defined the 'phantasy' form as follows:

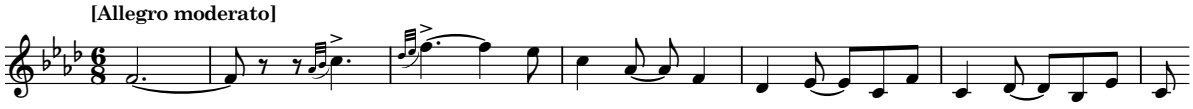
> A piece for concert instruments in a continuous movement (with occasional changes of tempo and measure), occupying a shorter time than the usual classical works, and free from the structural laws of the 'classical' form. In a place of these of these it is enjoined, or at least recommended, that the development section of the sonata form is to be replaced by a movement in slow tempo, which may include also a scherzando movement. In any case a logical connection with the thematic material of the first part is maintained. A return to the characteristics

[220] *'Cobbett Musical Competition'.*

> of the first part of the movement is made, but not necessary a definite repetition; and a developed coda is added as finale.[221]

Thus, according to Fuller-Maitland, the phantasy work can be free-form even with section divisions and tempo changes between sections. This is one way to write a phantasy work. Another way is using quasi-sonata form. Clearly, the structure of a phantasy string quartet is not clearly defined.

We will begin by looking at Bridge's F minor phantasy for string quartet (1901). There have been several attempts to analyse this work. According to Paul Hindmarsh, Hui-Pin Hsu, Anthony Payne, and Fabian Huss, is exhibits a three-movement arch form divided into three sections, with the primary theme (see Example 4.13) repeating many times[222]. Table 4.15 provides an overall structure of the work.



Example 4.13 – A Thematic Idea of the Opening of Bridge's Phantasy for string quartet in F minor

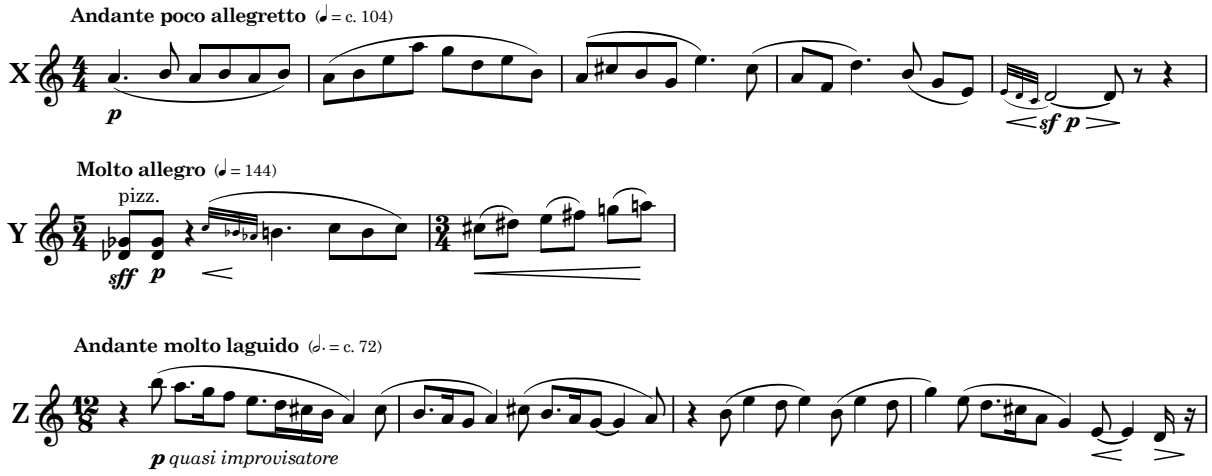
[221] Cobbett, pp. 285–286.
[222] See Paul Hindemarsh, *Frank Bridge: A Thematic Catalogue 1900-1941* (London: Faber Music, 1983), Fabian Huss, 'The Chamber Music of Frank Bridge' (PhD thesis, The University of Bristol, 2010), Fabian Huss, *The Music of Frank Bridge* (Woodbridge: The Boydell Press, 2015), Hui-pin Hsu, 'Form in Frank Bridge's three phantasies' (DMA Dissertation, City University of New York, 2013), Anthony Payne and others, *The Music of Frank Bridge* (London: Thames Publishing, 1976).

Table 4.20– Structural Summary of Bridge, Phantasy String Quartet in F minor

Sections			Measures	Key
1. Allegro moderato	Exposition	P	1–37	F minor
		TR	38–50	F minor – A♭ major
		INT	51–59	
		S	60–92	Ab major
		K	93–114	
	Development		115–252	
2. Andante moderato	Slow	A	253–270	D major
		B	271–303	
		A’	304–325	
		Coda	326–339	
3. Allegro ma non troppo	Recapitulation? (the primary theme appears few times)	A	340–364	
		B	364–371	
		INT	372–393	
		A’	394–413	
		C	414–430	
		A’	431–456	
		Coda	458–488	

The exposition is in sonata form, with primary and secondary themes, closing section, and development. The third section is not identical to the exposition, even though the primary theme features. The nature of the quartet’s form is debated, but it is likely an arch form, not a two-dimensional sonata form. For it to be considered two-dimensional, Bridge would have needed to repeat the same themes in the recapitulation.

Arthur Benjamin's Pastoral Fantasy (1923) for string quartet is similarly respectable to Bridge's, but the work develops from the first idea, which is marked with ‘X’. The second theme ('Y') develops similarly, but with a faster tempo and more agitation. Then, the third theme, found in the Musette, is more embellished. Benjamin’s work is divided into three sections with a coda, similar to Bridge's structure.



Example 4.14 - Thematic ideas in Arthur Benjamin, Pastoral Fantasy (1923)

Table 4.21 – Sections in a standard sonata form

Exposition				Development	Recapitulation				Coda
Primary Subject	Transition	Secondary Subject	Closing Subject		Primary Subject	Transition	Secondary Subject	Closing Subject	

Table 4.22 – Comparison between a typical sonata cycle, two-dimensional sonata form, and sonata form

Normal Sonata Cycle	Movement 1 (sonata Form)				Movement 2 (Slow)	Movement 3 (Scherzo / Minuet)				Movement 4 (Finale)
Two-dimensional Sonata form	Section 1)				Section 2	Section 3				Section 4
Sections of the Normal Sonata Form	Exposition					Recapitulation				Coda
	Primary Subject	Transition	Secondary Subject	Closing Subject		Primary Subject	Transition	Secondary Subject	Closing Subject	

4.11.2 - String quartets in one movement: (2) Non-two-dimensional sonata form

A number of RCM-trained composers wrote string quartet works in one movement. With such works, we can expect phantasy, two-dimensional sonata form or free-form structure. My first example here is Inglis Gundry's Fantasia String Quartet (unknown year). Gundry describes its form as follows in his preface to the published work:

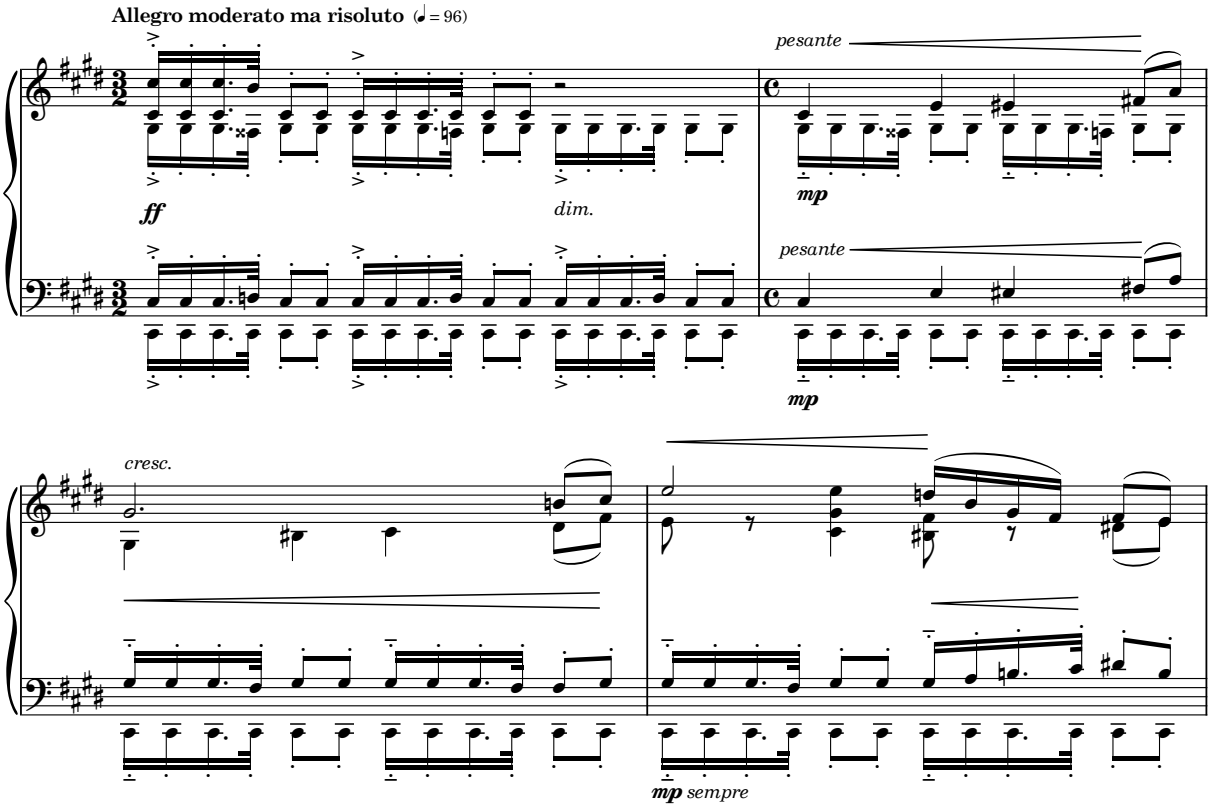
> …[T]he work begins and ends like a movement in sonata form though it has included in its course the various movements of a while sonata in miniature. It is also like a fantasia in that sections are like entries of the new themes in the manner of the Purcellian fantasia.[223]

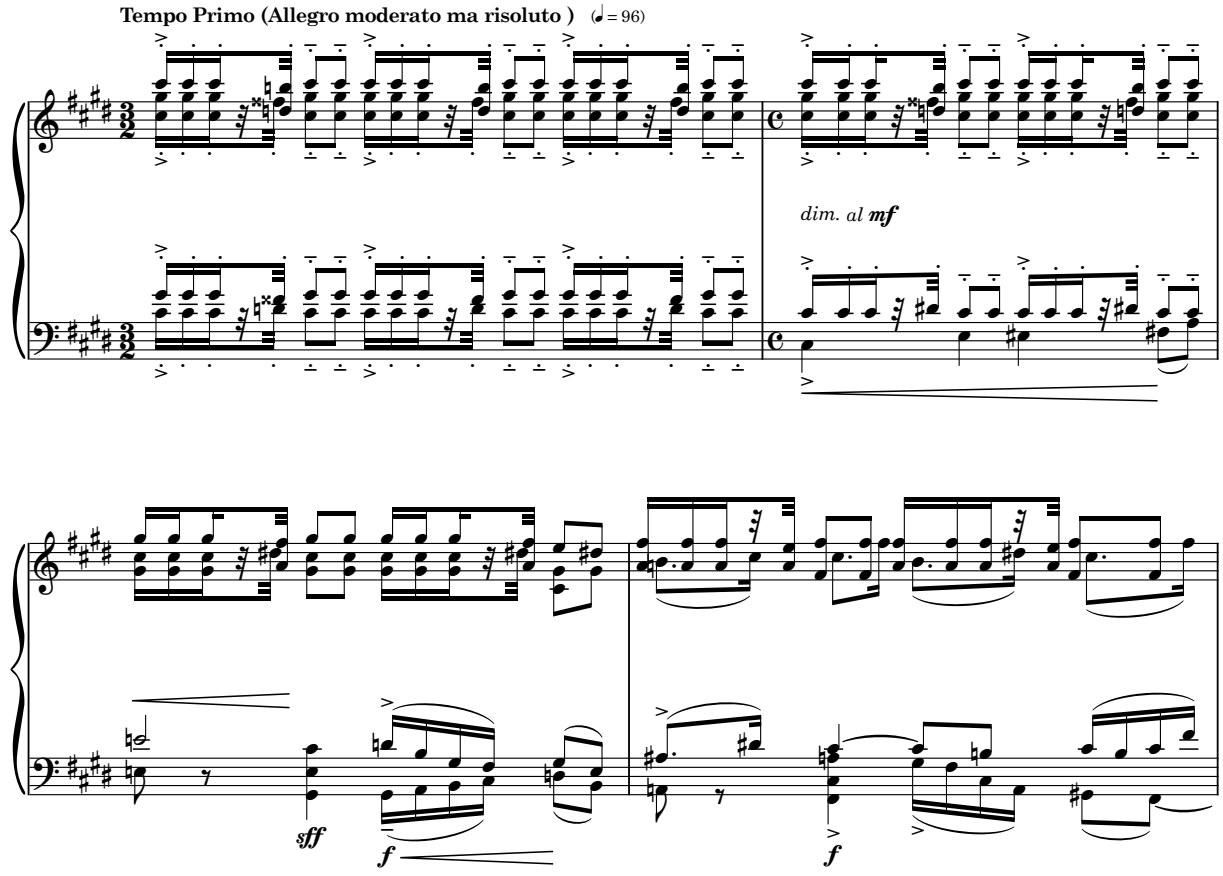
As Gundry states, the work with a sonata-form exposition (though this has no development). The sections are easily divided by tempos. This could be argued that the work should be considered a two-dimensional sonata form, but it is unclear.

Table 4.23– Structural Summary of Inglis Gundry, Fantasia String Quartet

Section	Tempo	Sections in sonata cycle/form		Measures
1.	Allegro moderato ma risoluto	Exposition	P	1–17
	Allegro		TR	18–28
	Tempo di minuetto nobilmente		S	29–57
	Allegro molto		K	58–67
2.	Andante sostenuto	Slow	A	68–84
	Più con moto		B	85–95
3.	Molto vivace (Scherzando)	Scherzo and Trio		96–142
	Andante con moto			143–183
	Molto vivace (Tempo di scherzando)			184–192
4.	Tempo Primo	Recapitulation	P	193–207
	Allegro		TR	208–214
	Tempo di minuetto nobilmente		S	215–231
	Allegro		K	232–246

[223] Inglis Gundry, *Fantasia for String Quartet* (Peters, unknown year), Preface.


Allegro moderato ma risoluto (♩= 96)
pesante
ff
dim.
mp
pesante
mp
cresc.
mp sempre


Tempo Primo (Allegro moderato ma risoluto) (♩= 96)
dim. al mf
sff
f
f

Example 4.15 - Exposition and recapitulation of Gundry's Fantasia for string quartet

Three string quartet works by RCM-trained composers were written in unconventional two-dimensional form: Maconchy's String Quartet No. 3 (1938), Richard Arnell's String Quartet No. 1 (1939) and Peter Fricker's String Quartet No. 1 (1949). All these works start with a kind of sonata form—except for Fricker's—which then breaks down into an unconventional form. Both Maconchy and Fricker start with a slow section (Maconchy's being a slow introduction to the exposition). Then, the structure breaks down. Maconchy's quartet uses a slow movement, a fast section, and a coda in the exposition section of the sonata form. Fricker uses a quasi-symmetrical structure, with two ABC sections (ABCABC) and DC as a coda. Bernard Fournier mentions that the movement's structure is based on a sonata-rondo form. The structures of both works are summarised in Table 4.24 and

Table 4.25

Table 4.24– Formal structure of Maconchy, String Quartet No. 3 (1938)

Section	Tempo	Sections in sonata cycle/form		Measures
1.	Lento	Introduction	A	1–18
	Pochissimo più mosso		B	19–149
	Presto	Exposition	P	1–133
			TR	33–178
			S	79–1118
			K	118–1159
2.	Andante	Slow	A	1–123
			B	24–129
			A'	30–146
3.	Presto	Recapitulation?		1–124
				25–55
				56–68
4.	Ancore poco meno mosso	Coda		1–20
				21–36
				1–13

Table 4.25 – Formal structure of Peter Racine Fricker, String Quartet No. 1 (1949)

Section	Tempo	Measures
A	Adagio appassionato (Tempo I)	1–49
B	Con brio (Tempo II)	49–98
C	Meno mosso (Tempo III)	99–122
A	Quasi Tempo I (Adagio) ma liberamente	123–134
B	Tempo II (Con brio)	135–184
C	Tempo III meno mosso tranquillamente	185–209
D	Vivo	210–378
C	Moderato (Quasi Tempo III)	379–388

Table 4.26 illustrates the structure of Richard Arnell's String Quartet No. 1 (1939). This one is different from Maconchy's and Fricker's because it has three distinct sections. Still, like Maconchy's quartet, it starts with an exposition section in sonata form, whereupon a development and a slow movement follow. So, Arnell's quartet's first three sections meet the criteria for two-dimensional sonata form. However, as the third section is merely a coda section for the slow movement, Arnell's quartet really only has two sections in total.

Table 4.26 – Formal structure of Richard Arnell's String Quartet No. 1 (1939)

Section	Tempo	Sections in sonata cycle/form		Measures
1.	Allegro vivace	Exposition	P	1–26
			TR	26–43
			S	44–70
			K	71–108
		Development		109–179
2.		Slow		180–224
		Coda?		226–254

4.11.3 - String quartets in one movement: (3) Theme and variations

In multi-movement works, including both chamber works and those of other genres, such as symphonies and sonatas, the theme and variations form is often found in a slow movement (usually the second or third movement). However, a theme and variations can also be a standalone piece. Still, no string quartet works were structured solely as theme and variations until the beginning of the twentieth century. At the RCM, four such string quartets were composed: Donald Tovey, Aria and Variations for String Quartet (1900); Charles Wood, Variations on an Irish Folk Song (1917); Leonard Salzedo, String Quartet No. 1 (1942); and Bernard Stevens, Theme and Variations for String Quartet (1949). Notice the gap between 1917 and 1941, during which Welsh composer Hubert Davies did compose an 'Air with Variations' for string quartet (1938).

Conclusion

The analysis in the second part of this chapter only looked at general trends. As in the Thematic Catalogue and in Chapter 1, I am primarily interested in quantitative issues concerning the corpus. RCM-trained composers' string quartets tended to be bold, broad, and abstract, with a structure as if of building blocks. In other words, the works have clear musical structures corresponding to widely recognised forms such as a sonata, rondo, and theme and variations. This indicated that students at the RCM showed considerable respect for tradition and the musical past, following guidance from their teachers, such as Parry and Stanford.

Stanford's own eight string quartets represent ideal examples of the use of the standard sonata cycle and can, therefore, be regarded as 'Classical' string quartets. When it comes to their students' string quartets, those of Bridge, Ireland, Wood and

others also showed traditional use of structures. In the 1920s, although some composers began to show modernist traits—the later string quartets of Bridge, for example, represent radical modernism in terms of their harmonic syntax—innovations were still in many ways contained within a traditionalist aesthetic.

The students at the RCM might have written in this way because of the way their curriculum was structured and laid down certain academic standards. The primary composition professor during the early twentieth century was Stanford; there was no way to avoid him. Stanford taught students in a traditional and detail-oriented way by exploring Palestrina, Renaissance counterpoint, and the music of Mozart and Beethoven. Some students were even asked to copy out full scores using specific colours of ink. Consequently, these composers seem to have approached the writing of their own string quartets, a fundamental genre of chamber music with an entrenched traditionalist aesthetic, with a keen awareness of ‘Classical’ attitudes and values.

Parry’s teaching method was more linear than Stanford as he never asked students to do harsh tasks such as copying score. Academic teaching was the main focus, meaning to write composition with thinking of forms and “characteristic”. Although Parry taught composition to some students, to assist Stanford, most of the time Parry was giving lectures in music history and fulfilling administrative tasks at the College.

Chapter 5 - A stylistic overview of British string quartets written by RAM-trained musicians

Like Chapter 4, this chapter surveys the broad corpus of the string quartets written by the RAM-trained composers during the early twentieth century and conducts statistical analysis on them. Generally, one can say that the musical interests and compositional styles of students at the RAM were more progressive than those of RCM students. Moreover, unlike at the RCM, teaching, accepted aesthetics, and performances at the RAM included music by the likes of Berlioz, Wagner, Bruckner (to some extent), Liszt, Dvořák, and many Russian nationalist composers, such as Tchaikovsky, Taneyev, Glazunov, and even Scriabin. This was partly due to the musical interests of Frederick Corder (1852–1932), the primary composition teacher at the RAM in the early twentieth century. When John McEwen (1868–1948) took over from Corder in 1924 (taking over from Alexander Mackenzie as principal in the same year), he was even more interested in leaning into modern trends and exploring recent European contemporary works by composers such as Stravinsky, Hindemith, and Schoenberg.

As in Chapter 4, I will divide the chapter into two parts. Part 1 of this chapter gives the theoretical and historical background to the RAM curriculum and its internal and external assessment procedures under Mackenzie's and McEwen's directorships, focusing on changes to the curriculum and composition teaching and comparing it to the RCM's curriculum at the time. With some context, I will briefly discuss the changes to the RAM curriculum which took place throughout the period, including George Alexander Macfarren's directorship. The chapter will also look at Corder's and McEwen's methods of teaching composition in the early twentieth century.

Part 2 of this chapter looks at students' string quartets. Corresponding to the discussion of the ideal 'Classical' string quartet in Chapter 4, this part defines and discusses what makes an ideal progressive (Romantic) string quartet, as written by the students at the RAM in structurally both classical and non-classical styles.

PART 1 – The Context

5.1 - Education at the Royal Academy of Music in 1900-1945

No academic research has charted the history of the RAM beyond the early twentieth century.[224] Thus, I will discuss the brief history of the RAM up to 1945. This will give the discussion of specific musical works later in the chapter the context of an understanding of the RAM curriculum and how students at the institution were heavily influenced by progressive Romantic composers in the early twentieth century. Moreover, Corder's and McEwen's teaching styles need to be explored to contextualise students' interests and interpretations.

By the time Arnold Bax (1883–1953) and Benjamin Dale (1885–1943) began studying there in 1900, the RAM had become one of the most prominent musical institutions in London. The RAM was founded in 1822 and is known as the oldest music conservatoire in Britain. All students admitted to the RAM during early years were required to live there and follow strict daily routines (on-site residence was required until 1853). The target was to accept 80 students, half boys and half girls, but due to lack of funds, the RAM could not admit that many at first, and they ended up accepting just 21 students aged between ten and 15 years old.

[224] Frederick Corder has written a book on history of the RAM covering up to 1922. See Frederick Corder, *A History of the Royal Academy of Music From 1822 to 1922* (London: F. Corder, 1922).

The NTSM, later called the RCM, attempted to merge with the RAM in the year 1876, but the latter refused the offer because it wanted to establish its independence and decide its curriculums and examinations by itself.[225] By the beginning of the twentieth century, the RAM had consolidated its philosophies of flexible and open-minded teaching, as well as its unique musical interests. For example, Frederic Corder, a professor in composition at the RAM, and its principal, Sir Alexander Mackenzie, had a significant interest in the music of Wagner, Liszt, and other nationalist composers.[226]

5.2 - Musical training in Sondershausen, Germany and at the RAM: Sir Alexander Mackenzie

Alexander Mackenzie was known to be a child prodigy composer. He received musical instruction in Sondershausen, a small town near Weimar, at the age of eleven (in 1857). At that time, Sondershausen was known to have a fine orchestra, which introduced the idea of *Zunkunftsmusik* (‘music of the future'). Mackenzie enrolled at the Conservatory in Sondershausen, where he received musical tuition from Kappellmeister Eduard Stein in theory and composition and Wilhelm Uhlrich in violin performance. Stein, who was a close friend of Wagner, Liszt, and Mendelssohn and a former student of Christian Weinlig, was known as an ultra-modernist composer supportive of the music of Liszt and Wagner and the ideas of modernism. Meanwhile, Uhlrich paid careful attention to violin performance practice: he also played at the Ducal orchestra under the direction of Stein, sharing the first desk with Ferdinand David.

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[225] David Wright, *The Associated Board of the Royal Schools of Music: A Social and Cultural History* (Woodbridge: The Boydell Press, 2013), p. 45.
[226] Both Corder and Mackenzie wrote books on Franz Liszt. See Alexander C. Mackenzie, *Liszt* (London: Murdoch, 1922) and Corder, *Ferencz (François) Liszt*.

Besides these forms of musical instruction, Mackenzie also benefitted from the opportunity to join the Ducal orchestra, performing many modern works with them which were heard first in Germany (such as in Leipzig, Berlin, Cologne, and Frankfurt). These included Wagner's Tannhäuser and Lohengrin, Gounod's *Faust*, Liszt's *Faust Symphony*, and Berlioz's *Symphonie fantastique*, *Harold in Italy*, *King Lear*, and *Les Francs-juges.* Mackenzie found it even more beneficial that he could perform manuscripts of Liszt's which were brought back and forth between Weimar and Sondershausen. He also had the opportunity to perform Wagner's *Tristan und Isolde* before the work was published in 1865. It is clear and unsurprising that Mackenzie's music thereafter was largely influenced by Liszt and Wagner and his experiences in Sondershausen.

Another great advantage Mackenzie enjoyed during this time was attending concerts given by the Loh-Orchester Sondershausen. The Loh, which also under Stein's leadership at the time, held an open-air concert every Sunday, the programmes of which included everything from Mozart to Schumann and from Liszt to Wagner. According to Mackenzie, the music of Brahms was unknown in Sondershausen, although many concerts did include Berlioz's *Symphonie fantastique*, *Harold in Italy*, and *Mazeppa* or Liszt's Tasso, which were rarely heard in Germany. When they were included in Loh concerts, critics from Leipzig, Berlin, and other major cities would often attend. Musical critics, composers, and students all attended Loh performances. Indeed, Liszt often came from Weimar to hear his own works performed in them.

Mackenzie returned to Britain in 1862, aged fifteen, possessing musical skills in composition and performance. Prosper Sainton had taught Mackenzie's father violin performance early on, so Mackenzie himself wanted to learn with Sainton. Sainton

accepted Mackenzie as a private student, and on the basis of his compositions, Mackenzie was admitted to the RAM with a King's Scholarship. There, he studied violin performance with Sainton as well as harmony with Charles Lucas (the principal of the RAM at the time), and piano with Frederick Bowen Jewson. Mackenzie did not find the RAM quite as he had expected, because the level of comprehension of the music was lower than expected. For instance, according to Mackenzie, the works he and other RAM students performed were by composers of 'indisputable merit' such as Dussek, Hummel, Moscheles, Mendelssohn, Bennett and so on,[227] but Chopin's music was hardly ever performed, and Schumann's music was unknown.[228] Moreover, although some of Beethoven's music was taught and performed, his later works were not taken into account.[229] The RAM Public Concert on 29 July 1868 largely included music up to and including Mendelssohn and focused on Italian composers (as is evident from one of the surviving concert programmes which can be obtained from the Internet Archive; see Figure 5.1).

Furthermore, Mackenzie found his teachers un-challengingly conservative. They did not accept modern or unfamiliar sounds in music. Mackenzie recalled that 'when [he] showed [Lucas] anything rather startling in [his] composition exercises, he would remark, punctuating it with a pinch of snuff: 'That is all very well for young Scotland (pinch), but it won't do; take it out, sir!'[230]

[227] Ibid., pp. 42–43.
[228] Ibid., 43.
[229] Ibid.
[230] J. Percy Baker, 'Sir Alexander Mackenzie: And His Work at the Royal Academy of Music, London', *The Musical Quarterly*, 13.1 (1927), 17.

PART 1	
Symphony (MS.) – first movement	Alwyn(?)*
Quartet, ‘D’ostro e zaffir’ (from the Magic Flute)	Mozart
Concerto for pianoforte in F-sharp minor – first movement	Hiller
Air, ‘Un’aura amorosa’ (from the Magic Flute)	Mozart
Cavatina, ‘E se la nube’ (from Der Freischütz)	Weber
Capriccio for piano and orchestra (MS.)	Shakespeare*
Duet, ‘Deh con te’	Bellini
Air with chorus ‘Ach Golgotha’ (from St Matthew Passion)	Bach, J. S.
Fantasia for pianoforte in F-sharp minor	Mendelssohn
Part Song (MS), ‘Oh! the merry May’	Dowling*
Concerto for pianoforte in E-flat major – first movement	Beethoven
Air, Duet and Chorus, ‘The truth and faith’ (from Samson)	Handel
Chromatic fantasia for pianoforte	Bach, J. S.
PART 2	
Athalia (selection) Overture No. 1 ‘Heav’n and the earth display’ No. 2 ‘What star in its glory’ No. 6 ‘Depart’ No. 7 ‘Heav’n and the earth display’	Mendelssohn

* RAM Student

Figure 5.1– The programme from the Annual Public Concert by RAM students at Hannover Square Rooms (29 July 1868)

5.3 - 'L'académie, c'est moi!' [231] : The RAM curriculum under Mackenzie's directorship

> The curriculum is not only very thorough, but the range of music studied within those walls embraces all schools, ancient and modern. I have a very thorough belief in the value of systematic teaching under competent professors. The benefits attending the study of music in an Academy are […] permeated with the fantastic side of music, needs to be molded into something like order; this we endeavor to do, and when he has, so to speak, subjugated himself to those principles of law and order which have guided the greater masters of music, then he is fit to develop whatever originality he may possess.[232]

Mackenzie took over from George Macfarren as principal of the RAM in 1882. The previous RAM musical directors—Lucas, Bennett, and Macfarren—had promoted conservative curricula and lacked interest in modern musical trends, but under Mackenzie's directorship, things changed. Mackenzie's experiences in Germany and his early career in Edinburgh and Florence had given him good experiences of music. Thus, the curriculum and musical interests of the RAM started to become more progressive and introduce new perspectives of teaching and modern music comprehension. Mackenzie's curricular ambition was encourage students to conduct a 'thorough' study of music, from ancient to modern. In other words, students were intended to study and memorise music from different time periods. In a way, this is similar to the approach taken by Stanford at the RCM, who said, 'The players should know everything, old and new (provided it was genuine music)'.[233] The details of the RAM can be found in the institution's recruitment prospectuses. The RAM's regulations and principles from 1886 and 1887 remained unchanged throughout the period of study.

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[231] Ibid., 20.
[232] 'Alexander Campbell Mackenzie', *The Musical Times and Singing Class Circular*, 39.664 (1898), 374.
[233] Gerald Norris, *Stanford, the Cambridge Jubilee and Tchaikovsky* (Newton Abbot: David & Charles Publishers, 1980), p. 44.

The RAM curriculum consisted of: (1) weekly principal study lessons and academic instruction, (2) orchestral and chamber music rehearsals, (3) fortnightly in-house student concerts, and (4) public performances in chamber music and orchestras. Unlike the RCM, the RAM did not have a fixed duration of study; as Mackenzie said, RAM students were simply to train thoroughly in music—theoretically and practically. The principal study lessons at RAM were shorter by half an hour than at the RCM, and harmony and counterpoint classes were taken together, as opposed to being split into separate courses, as at the RCM. By contrast, the performance portion (including musicianship) of the RAM curriculum was greater than the RCM's. For instance, the sight-reading class was 15 minutes longer, and the weekly instruction in 'Ensemble Playing' and 'Orchestral Practice' was longer by four hours and one hour respectively. A restriction applied to operatic classes: at the RCM, they could be counted as a second study, but at the RAM, they were only for composition students, singers, and accompanists. At the RAM, 'Choral Training' (was mandatory for principal-study organists, but it was one hour shorter than at the RCM (where it was known as 'Choir Training').

Only the RAM had a diction (or 'Elocution'), class, which was mandatory for singers, and there were many other subjects offered at the RAM that were not offered at the RCM. Until 1900, the RAM had a 'Military Music' course, but the RCM did not teach military music until the interwar period. The most interesting course offered was 'Fencing and Physical Drill'. It seems that RAM faculty members were conscious of the symptoms of physical and mental ill health suffered by performers due to nerves and sought to help them deal with these through this course (which would also have been useful for those who wishing to become an actor or operatic singer).

Music history lectures were missing at the RAM, whereas at the RCM, it was compulsory to attend four such lectures each term.[234] However, the RAM did offer a class titled 'Lectures on Music and Musicians' for one hour every week, although it was not mandatory. Weekly intensive seminars on music history were also available and open to both students and staff. Topics included 'Franz Liszt', 'Chamber Music', 'A Revival of Chamber Music', 'The Bohemian School of Music', 'A National School of Music', and 'Form, or Want of it'.[235] In sum, Mackenzie's curriculum at the RAM involved more instruction in performance than the RCM's, but its hours of non-practical instruction were similar.

One thing that is notable is that composition class was compulsory for all students at the RAM. The RAM syllabi do not state what was covered in these classes, but we can assume that they were fairly rudimentary. As at the RCM, in order to enrol in composition as a principal study, RAM students were required to classes in harmony and counterpoint and pass the annual examination in these subjects with a reasonable grade. Furthermore, unlike at the RCM, those students taking composition (or pianoforte, harp, or organ) as their principal study were required to undertake study on a second instrument chosen by the committee as well.

Student performances were offered frequently. Chapter 2 discussed concerts at the RAM emphasising string quartets and also other chamber music ensembles. Under the regulation, it was compulsory for students to attend all public performances whether they were performing or not. Fortnightly concerts were offered to students during term-time and were used to show the progress of students' instrumental studies

[234] Brightwell, p. 152.
[235] J. Percy Baker, p. 24.

(not chamber music). In addition, concerts were offered in selected concert venues outside the RAM twice every term, which were selected by the Committee and ticketed.

5.4 - Annual students assessment at the RAM

Every student who enrolled at the RAM was required to attend the annual examination in each subject they pursued.[236] The annual examinations were held at the beginning of each academic year, at the start of Michaelmas Term in September, unlike at the RCM, where the annual assessments were held in March (see Chapter 4).[237] The RCM published its results in the main entrance of its building and exams and gave marks on a scale, whereas the RAM had a medal system. Those who successfully studied for one or more years in principal studies, harmony, sight singing, elocution, and/or operatic singing and acting would receive a bronze medal. For those who studied principal studies for two or more years would receive a silver medal (assuming they had already received a bronze medal). Third and final-year students would receive a Certificate of Merit (or a Certificate of Proficiency, as Corder mentions), while those who had also studied any subject as a second study would receive an 'Honourable Mention' (or 'Commendation').[238] Those who had also taken language classes would receive some kind of 'Prize Books' upon completion. Like at the RCM, the results of examinations were reported to the principal of the RAM and passed on to the students' parents and guardians.

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[236] 'Annual Examination of Students' in Student Prospectus in 1893–94, The Royal Academy of Music Library Archive, pp. 15–16. Unfortunately, the RAM has not kept records of past exam papers.
[237] Ibid.
[238] 'Annual Examination of Students' in Student Prospectus 1893–94, The Royal Academy of Music Library Archive, p. 16 and Frederick Corder, *The History of the Royal Academy of Music from 1822 to 1922* (London: F. Corder, 1922), p. 18.

Like with the RCM student works discussed in Chapter 3, the curriculum and assessments offered at the RAM, as well as the composition teaching of Corder and McEwen, were reflected directly in students' works. Let us take the 'Metropolitan Examinations' for internal and external members as an example. Their questions emphasised counterpoints, fugues, and chromatic harmony (including ninth chords and augmented chords), not requiring orchestration unless 'Theory of Music' was specifically being tested. Like the ARCM exam, the Metropolitan Exam's purpose was to test general musical knowledge.

5.5 - Two types of external examinations – Metropolitan and Local

The RAM started to administer its own external examinations in 1880: the Metropolitan and the Local, the former for a professional diploma, the latter for a grade.[239] The Metropolitan Examination was an independent exam held at the RAM which was open to both internal students and external candidates who wished to take it. The exam was intended for those who wished to become a music teacher, composer, or performer at a professional standard. Students who had successfully taken the Metropolitan Exams became a Licentiate of the Royal Academy of Music, receiving an LRAM diploma signed by the principal of the RAM.[240] In this way, the Metropolitan Exam was similar to the ARCM (Associate of the Royal College of Music) Diploma Examination that was held at the RCM.

[239] In 1889, the Local Examination was renamed the 'The Associated Board of the R. A. M. and R. C. M.'—what we now know as the Associated Board of the Royal Schools of Music, or ABRSM; see Corder, *The History of the Royal Academy of Music,* p. 79 and David Wright, 'The ABRSM and the First Examinations, 1889-91', in *The Associated Board of the Royal Schools of Music: A Social and Cultural History*, pp. 64–75.

[240] Specification from December 1894, The Royal Academy of Music Library Archive, pp. 3–4.

Until 1892, the Metropolitan Exam was held only once a year, in December, but from December 1892 to January 1898, exams were held twice per academic year (in December and in January the following year). Then, from 1898, exams were held three times per academic year (September, December, and January). Finally, from 1923, exams were held four times (September, December, January, and April).

5.6 - A liberal approach to composition teaching: Frederic Corder

Corder had no set method of teaching. He was moderately open-minded with his students and did not have a national self-conscious approach. In the November 1909 R. A. M. Club Magazine, Corder summarises his teaching philosophy as follows:

> I discovered how little I really knew about the matter, and whether in pianoforte or harmony, [I] had to learn my business from the very beginning. And the whole secret of success as a teacher I can tell you in a very few words. Make friends of your pupils and their belongings – interest yourself in their interests. It is not of the faintest use getting circulars with testimonials printed; the recommendation of one pupil who really likes you is sufficient: Your connection will increase perpetually and inevitably. It is weary waiting at first, and one most exasperating worry that besets the young teacher is that whatever district he [chooses] for his abode, however he may try to live near his work, [and] all appointments will be in scattered and distant places.[241]

This summary suggests that Corder treated teaching his students like a friendship with peers; this seems very progressive in contrast with Stanford's methods. Thus, Corder let his students develop their own way of composing and was curious about his students' compositions. When Corder had taken lessons with George Macfarren (1813-1887) at the RAM and Ferdinand Hiller and Isidor Seiss in Cologne, a 'new world'[242] had been opened to him by the latter city, but he found his studies to

[241] Frederick Corder, 'Oyster-Opening', *R. A. M. Club Magazine* (November 1909), 7; 'Frederick Corder', *The Musical Times*, 54.849 (November 1913), 714.
[242] 'Frederick Corder', 714.

be limited by his teachers, who had taught him the old-fashioned way. He did not want his students to experience the same limitations.

As a young man, before he began studying at the RAM in 1875, Corder had gained extensive knowledge of Wagner. Thus, he was disappointed to find that Macfarren warned students of Wagner's music, calling it a sin of the musical future. Hiller did not know the music of Wagner at all, and he wanted Corder to write in the style of Mendelssohn, while piano teacher Seiss did not want Corder to play late Romantic music at all, once throwing Corder's copy of Tchaikovsky's B-flat minor piano concerto to the floor.[243] Corder did not want to teach students according to such strict discipline and, therefore, failed to 'stress the importance of disciplined approach and placed a reliance on derivative compositional techniques'.[244] As a composition professor at the RAM, rather than copying the teaching styles of Macfarren, Hiller, and Seiss, Corder embraced his enthusiasm for Wagner, Liszt, and even Grieg, sharing his ideas with students. He even gave history lectures on his favourite composers to the public.

Regardless, it was not just Stanford, Parry, and Grove who were not interested in modernist composers; this applied to Mackenzie and Corder too—perhaps even more so. One of Corder's students, Arnold Bax, commented in his memoir, *Farewell, My Youth*:

> Corder certainly admitted to a weakness for Til Eulenspigel but, apart from his almost over-generous championship of the works of his own pupils, I never heard him express approval of any other music of modernistic tendencies. He could see nothing in Debussy. One of his pupils, entering the classroom for his lesson, found his old master seated at the piano frowning in puzzled absorption at the score of *L'Après-Midi d'un Faune* (sic.). Become aware of the lad's presence,

[243] 'Frederick Corder', 713.
[244] Harris, p. 36.

> Corder rose with that familiar volcanic sigh of his, and explained, almost tearfully: 'I've tried, honestly I have, but I cannot understand it!'[245]

Corder's musical interests were largely focused on late Romantic and nationalist composers such as Liszt, Wagner, and Tchaikovsky, and he had limited knowledge of modern composers (although he did accept, Debussy, Saint-Säens,[246] and Scriabin into the RAM's concert repertoire—perhaps simply for educational purposes).[247] Elgar was another composer that was deemed 'modern' at the RAM in this period,[248] as was evident in the institution's orchestral concerts until at least until World War I (which were conducted by Mackenzie). This limited interest continued throughout the interwar period, when Henry J. Wood served as conductor of the RAM Student Orchestra concerts.

As a result, Corder's students embraced a variety of musical styles, from late Romanticism to Russian/Bohemian nationalism and from French Impressionism to modernism—the main musical styles used for teaching and pastiche composition at the RAM. This contrasts with the RCM, where teaching was heavily influenced by and relied upon Austro-German composers such as Schumann and Brahms. That said, Schubert and Mendelssohn's influence was also current at the RAM, and a number of Corder's students (namely, Bantock, Bowen, Bush, Holbrooke, and Bax) were heavily influenced by the New German School (likely because Corder and Mackenzie, respectively, produced books on Liszt and translated Wagner's librettos). Many RAM composers, including Bax, Bush, and McEwen, also used folk songs and modality in

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[245] *Farewell, My Youth*, p. 28.
[246] 'Air de Lia' from *L'enfant prodigue* (1884, rev. in 1908) by Debussy was performed at the RAM on 27 March 1917.
[247] Two movements (Andante and Allegro moderato) from Scriabin's Piano Concerto in F-sharp minor, Op. 20 (1896), were performed at the RAM on 3 April 1914.
[248] The first movement of Elgar's *Violin Concerto*, Op. 61, was performed on 3 April 1914.

their compositions—a characteristic of RCM student compositions, too, though it was more common there. A number of Bax's string quartets make use of Irish folk songs, while McEwen used Scottish folk songs quite heavily in his early quartets.

As mentioned in the introduction to Corder's student composition manual, *Modern Musical Composition: A Manual for Students* (*MMC*),[249] the goal of Corder's teaching, unlike Stanford's, was to encourage pupils to compose music in an aesthetic rather than logical way (such as not using a clear Austro-German structure, for example), embracing especially the older forms of the fugue, the canon, the motet, and the madrigal (and perhaps other older forms, such as the strophic one).[250] That said, Corder shared with Stanford the belief that strict species counterpoint was the most effective way of teaching composition from first principles. At the end of his book, Corder provides exercises for each chapter to aid with independent practice and examination preparation.

Naturally, Corder's *MMC* introduced the topic of composition differently from Stanford's *Musical Composition*.[251] For example, Corder begins his book with instructions for writing a song. Stanford, by contrast, saw writing a song as a difficult task—hardly one with which to begin a treatise.[252] Corder then provides some criticism of how typical amateur students write songs, citing in particular their poverty of recourse in melody, rhythm, counterpoint (or SATB part writing), harmony, and forms.[253] He then gives two examples of procedures for composing songs, with good and bad examples. Thus, Corder's first chapter is more or less a walk-through, with

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[249] See Frederick Corder, *Modern Musical Composition: A Manual for Students* (London: J. Curwen & Sons, 1909), pp. 4–5.
[250] Ibid., p. 5.
[251] See Stanford, *Musical Composition*.
[252] Ibid., p. 33.
[253] Corder, *Modern Musical Composition,* p. 6.

steps and interpretations, of the process of writing songs. In short, Corder's advice to students composing is to look at a song and analyse its text, determine the mood, and compare the last verse with the beginning to determine the key of the work. He also points out that instead of simple phrases, he prefers longer, double-length phrases. Finally, he says that picking a simple tempo helps write a good song: for example, the tempo 'rather slow' would be difficult to fit with the dynamic of 'piano'. In other words, the called-for expressions must fit with the chosen dynamics.

Although Stanford's Musical Composition has a chapter on musical colour, it does not discuss specific emotional techniques in music (Corder has a chapter devoted to this).[254] In Stanford's chapter on colour, he discusses the creation of colour using orchestration (that is, how to pick the right instrument or the right harmony). Clearly, Stanford believes that colour in music is important, but he does not link it to any emotions, like Corder does; perhaps Stanford's students were not expected to provide specific articulations. Meanwhile, Corder asks his student readers to think about the emotions in the music using chromatic harmonies such as 'Diminished Seventh and Augmented Fifth chords' and resolutions to the dominant function:

> The ardent musician notices from the very first the mental effect of certain harmonic successions – the infinite power for change afforded by the multifarious resolutions of the Diminished Seventh and Augmented [Sixth] chords (sic.) – how German Sixth followed by a major 6/4 on the Dominant seems to open a door and let in light – how energetic is the melody to shoots up a tone beyond its harmony note and how pleadingly soft that which falls a semitone short of it – such thing once noticed become tract every effects from them[255].

At the beginning of the chapter, Corder asks two questions: '(1) What emotions can music endeavour to arouse and what definite mental pictures can it depict? (2) By

[254] See Corder, *Modern Musical Composition*, pp. 68–83.
[255]

[which] technical mechanism does it proceed?'[256] These questions, like the quotation above, suggest that Corder wanted his students to write emotionally. Later in the chapter, he lists 24 possible musical 'sentiments' (listed in alphabetical order below), which he calls 'references', which are drawn from his own music as well as that of Liszt and Wagner:

Table 5.1 – 24 possible musical 'sentiments' (in alphabetical order)

1. Agitation
2. Agony
3. Dance Music
4. Despair
5. Energy
6. Exhilaration – Triumph
7. Expectation
8. Gloom
9. Grotesqueness
10. Humour
11. Joy
12. Love
13. Mystery
14. National Element
15. Pastoral Music
16. Pathos
17. Patriotism – Martial Ardour
18. Peace – Repose
19. Rage
20. Romance
21. Sacred Music
22. Storm
23. Terror
24. Yearning – Pleading

[256] Corder, *Modern Musical Composition,* p. 68.

Perhaps Corder's list of sentiments was intended to 'teach' his students Romanticism: he probably wanted to provide an overall orientation in the musical language and aesthetics of Romanticism. In addition, he likely sought to systematise the emotions of music as a pedagogical concept, giving order and structure to the composition of emotional expression.

5.7 - Ambitions for contemporary music and composition teaching during the interwar period: John McEwen and others

When Corder retired in 1924, John McEwen took over as composition professor (as well as replacing Mackenzie as principal). McEwen, a Scotsman who had initially studied at the University of Glasgow and received a MA degree in 1888, was admitted to the RAM as a student in 1893 and studied composition with Corder and Ebenezer Prout and piano performance with Tobias Matthay for two years.[257] McEwen then went back to Glasgow and worked as an organist there at Lanark (1885–91) and Greenock (1895).[258] He returned to the RAM in 1898 and became a professor of music.[259] His reputation was not that high as that of Corder until he was appointed principal of the RAM in 1924. From then on, he was known as the most reputable composition professor, and his students included Alwyn, Dorothy Howell, and Priaulx Rainier.

McEwen produced a number of books, including *Harmony and Counterpoint* (1908), *The Thought in Music* (1912), and *The Foundations of Musical Aesthetics* (1917). As a composition professor, he encouraged students to explore the music of Stravinsky, Schoenberg, and Szymanowski—which Mackenzie had disliked.[260] In

[257] See Bernard Benoliel, 'McEwen, John (Blackwood)' (2001), in *Grove Music Online*.
[258] Ibid.
[259] Ibid.
[260] Adrian Wright, *the Innumerable Dance: The Life and Work of William Alwyn* (Woodbridge: The Boydell Press, 2008), 28.

addition, Alwyn was encouraged by McEwen to explore the symphonic poems of Liszt. Although it is unclear whether McEwen had a set method of teaching composition, as other composition professors such as Stanford at the RCM and Corder at the RAM did, we know McEwen asked students to try and understand the emotional landscapes of music, encouraging them to express their feelings in their music as well as expressing their feelings about music. In this vein, Alwyn's String Quartet No. 10 (in four movements), for instance, depicts the sea and a journey across the ocean. The problem many composers encountered learning composition from McEwen was the minimal importance he placed on compositional technique.

Part 2: String Quartets

5.8 - Introduction

Students at the RAM had different perspectives on music. We know that many students there deepened their knowledge of the music of the late nineteenth century such as that of Liszt, Wagner, Richard Strauss, and the composers of the National Schools (such as Tchaikovsky, Dvořák, and Smetana). Moreover, some students furthered their appreciation of music by exploring the works of Sibelius, Debussy, and Ravel. However, the modern aspects of these influences appeared in RAM student compositions from the 1920s. For those students who wrote string quartets, they often either lacked skill or were written too 'academically'. Due to the nature of their appreciation of the late nineteenth century music, these students' string quartets have the following aspects:

Intense use of performance techniques. The string quartets make use of unusually virtuosic solo violin passages in the style of Paganini (bravura) and Liszt. They also use very advanced techniques to add colour and effect, such as artificial harmonics (see Holbrooke's Pickwick Club for String Quartet, Op. 68, for example), heavy tremolos, and perhaps sul ponticello.

Non-resolving, non-related harmony in sonata form (in the exposition, recapitulation, or both). There are several instances of sonata form movements in these quartets appearing not to modulate to the dominant/mediant harmony (or relative major in the case of a minor key) after the primary theme. Instead, the secondary theme modulates to the subdominant, submediant, or leading note, or remains unresolved, from the tonic in the exposition. In the recapitulation, the standard procedure is to remain in the tonic harmony (or the parallel major) in the secondary

theme. However, some of these quartets modulate—again—to a different harmony. Sudden modulations are common, especially in Bax's works.

Chordal expressions. Some of string quartets use atypical textures reminiscent of orchestral or piano compositions.

Structure. These works might be described as overlong or having an unclear structure. Again, going back to Holbrooke's Pickwick Club for String Quartet, we can see that it is structured with two lengthy parts instead of having a four-movement structure (increasingly a feature of programme music).

Old musical styles. Corder's pupils focused on the forms of fugue, canon, motet, and madrigals; in other words, Corder wanted them to utilise the old musical forms in new ways. Corder's students were expected to write music scientifically, imitating the old music while leaning into modern trends.

Musical expressions. Many students at the RAM produced compositions with expressive emotions and colours (especially Bax) by using a number of expressive dynamics and high chromaticism in their works. Such harmonies would have been quite out of the ordinary at the RCM.

This second part of Chapter 5 will divide the abovementioned RAM string quartets into five categories: (1) programme string quartets, (2) string quartets in three, four or five movements, (3) string quartets with irregular numbers of movements (that is, two and seven), (4) string quartets in one movement, and (5) suites/character pieces for string quartets. The categorisation of string quartet works will be slightly different than in Chapter 4. For example, in Chapter 4, there was no section on 'Programme string quartets' because they were not generally written at the RCM. At the RAM, by contrast, many students wrote programme music. I will then proceed to discuss multi-

movement string quartets (in three, four, and five movements). The number of compositions fitting this description is relatively low, so I will discuss them individually. The same applies to the string quartets with an irregular number of movements. I will also not discuss the phantasy genre in this chapter. A number of composers at the RAM, including Benjamin Dale, York Bowen, and John McEwen, wrote phantasies, but these were mostly written for duo, trio and quintet. No phantasies for string quartets were written at the RAM. Suites and character pieces for string quartet, however, were regularly written; I will focus on major composers only. In Chapter 3, the discussion of one-movement string quartet was divided into three sections. However, the number of such works written at the RAM was relatively low, so I will discuss them in just one section here.

5.9 - Programme string quartets

Programme music is music that aims to represent a person, image, event, literary work, or place. Many orchestral pieces from the Romantic period fall into this category, but few composers in continental Europe wrote programme string quartets or chamber music. The earliest instance of this occurring is Luigi Boccherini's String Quintet in C major 'Musica notturna dell estrade di Madrid' (for two violins, a viola, and two cellos), written in 1780. This piece is seven movements long and depicts Madrid streets at night. By contrast, pieces like Dvorák's 'Slavic' (Op. 51) and 'American' string quartets (Op. 96) do not have programmatic features; they are merely written to be abstract or illustrate a concept in some way.

Smetana's E minor 'From My Life' string quartet (1876) was the first piece of programme chamber music. Each movement depicts a scene from Smetana's youth.

Leoš Janáček's two string quartets can both be considered programme music. His first string quartet, nicknamed the 'Kreutzer Sonata' (1924), was written in four movements and inspired by Tolstoy's novella of the same title. Both the string quartet and the novella are in themselves inspired by Beethoven's Kreutzer Sonata, Op. 47. Janáček's second string quartet, 'Intimate Letters' (1928), was intended to reflect his 700-letter-long friendship with Kamila Stösslová. Smetana's and Janáček's' string quartets all follow the typical sonata cycle.

There was a tendency for major RAM composers, such as Holbrooke, McEwen, and Bax, to write at least one or two pieces of programme music, whether for chamber ensembles or orchestra. This trend was likely informed by Corder and McEwen's appreciation of Romantic music. Looking at the string quartets produced at the institution, we can see that 18% of were pieces of programme music (written by three composers: Holbrooke, McEwen, Alwyn). For example, Holbrooke's 'The Pickwick Club' in two lengthy parts was based on Charles Dickens's novel called *The Posthumous Papers of the Pickwick Club* (or known as the *The Pickwick Papers*). McEwen's String Quartet No. 8 (known as 'Biscay') was written in three movements and based on his time at the Bay of Biscay in France. McEwen's String Quartet No. 16 (known as 'Quartette Provençale') aimed to evoke the French Provence. Finally, Alwyn's String Quartet No. 10, 'En Voyage,' depicted the composer's journey to Australia.

Most of the RAM programme string quartets follow the classical sonata cycle in terms of tempo (such as having a slow first movement), but some of them are what we have termed non-classical works. I will begin by discussing the non-classical string quartets, starting with Holbrooke's 'The Pickwick Club' (1917), which consists of 14

sections in total, which are given in Table 5.2 (as usual, detailed analysis will not be provided). The work is full of Holbrooke's dramatic humour and reasonably challenging for performers in terms of technique and duration. It was largely influenced Richard Strauss' symphonic poems (Ein Heldenleben and Eine Alpensinfonie), with its heavy musical textures possibly being written for a string orchestra rather than a quartet. Although this work was performed in 1916, it has never been recorded.

Table 5.2 – List of sub-movements of Holbrooke's 'The Pickwick Club' in two parts for string quartet (1917)

PART 1	PART 2
1. The Dignity of Pickwick 2. The Field Day 3. Mr. Snodgrass and Mr. Winkle 4. Joe, the Fat Boy 5. Miss Rachel 6. The 'Picnic' 7. The Ivy Green	1. The Romantic Side of Mr. Pickwick 2. Sam Weller 3. 'Mr. Jingle' 4. 'The First of September' (Tupman and Winkle with the Guns!) 5. Mr. P. & Mrs. Bardell 6. Dodson and Fogg 7. 'Pickwick'. His Dignity Unimpaired

Alwyn's String Quartet No. 10 ('En voyage') was written in 1932 on a tour of Australia as an ABRSM examiner. The work imaginatively depicts a bird, experimenting with its migration sounds and moods.[261] The first and third movements are written as ternary forms, while the second movement is a scherzo and trio. The fourth movement is written as a standard sonata-rondo form.

McEwen's String Quartet No. 6 'Biscay' and No. 16 ('Quartette Provençale') represent his time in France. The 'Biscay' String Quartet was written in 1913 while he

[261] John Hood, 'William Alwyn – En Voyage and Fantasia', *String Quartets – A Most Intimate Medium*, entry posted 20 September 2017, http://sqblog.jhredguitar.com/uncategorized/william-alwyn-en-voyage-and-fantasia/.

was at the Cap Feret in the South of France;[262] its title references the Bay of Biscay between France and Spain. Thus, this work depicts the sea. The first movement, 'Le Phare' (the lighthouse), depicts a stormy seascape. It is structured in sonata form with an unresolved recapitulation, as follows:

Table 5.3 – Structural Summary of McEwen, Strihng Quartet No. 6, first movement

EXPOSITION			RECAPITULATION		
Pa	mm.1-15	A	P	mm.118-133	A
Pb	mm.16-30				
Ta	mm.31-37		T	mm.134-146	
Tb	mm.38-48				
Sa	mm.49-55	C♯m	Sa	mm.147-153	C
Sb	mm.56-61		Sb	mm.154-159	
Sa'	mm.62-71		Sa'	mm.160-169	
Ka	mm.73-76		Ka	mm.170-173	?A
Kb	mm.77-79		Kb	mm.174-177	
DEVELOPMENT		mm.80-117	CODA	mm.178-232	

The quartet's second movement, 'Les Dunes', contrasts with the first movement, using subtle impressionist language. The movement is in standard five-part rondo form. The third movement, 'La Racleuse', also in rondo form and depicts the 'free and happy life of the oyster-gathers on the oyster beds.'[263]

McEwen's String Quartet No. 16 ('Quartette Provençale') was written in 1936, when the composer retired from his post at the RAM. It depicts the landscape of the Provence in southeastern France. This work is not published, but it was recorded by the Chilingirian Quartet in 2002. It was initially structured as two movements; the third movement, 'Le Mistral', was added later (it is unclear when). The first movement,

[262] Jonathan Wolf, 'John Blackwood McEWEN', MusicWeb International, http://www.musicweb-international.com/classrev/2003/Aug03/McEwen2.htm
[263] Ibid.

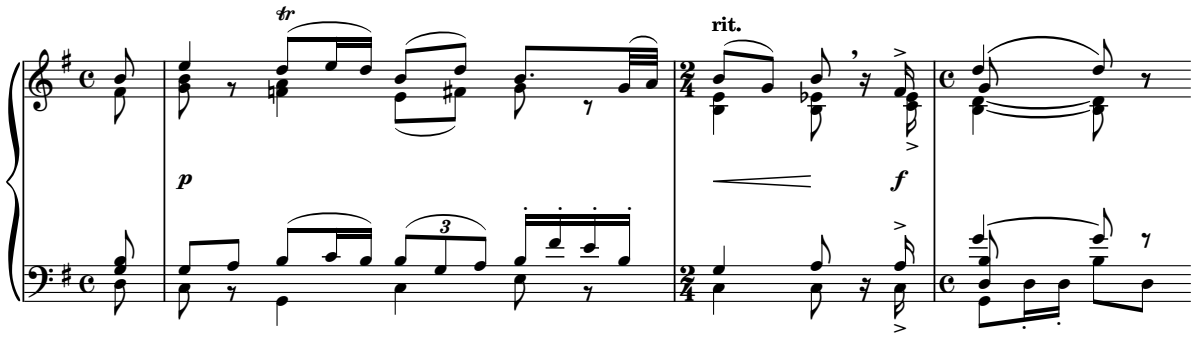
‘Summer Morning (La place du Bon Roi)’, depicts a ‘place of a good king’, the meaning of which is unclear. The second movement evokes evening time in a hilly pass (Le ‘Col de ‘Ange’). The third movement opens with an agitative rhythm and a rigid texture, evoking the strong, cold Mistral wind blowing around the Mediterranean.

The main difference between RCM and RAM programme music is how the genre is interpreted. Even though RCM quartets by composers such as Rutland Boughton, Howells, and Wood might have had unique titles, they generally focused on standard abstract structures, while RAM students tended to write creatively, literally telling a story through their programme.

5.10 - String quartets in three movements

The criteria for classical and non-classical string quartets in three movements will remain the same as in Chapter 4. A common trend among the students of Corder and McEwen is that the majority wrote their three-movement string quartets classically, following the standard sonata cycle in terms of the tempo of each movement. Even though Corder had an intense interest in late Romantic musical language, such as that of Liszt and Wagner as well as the composers of the National Schools, he, like Stanford, expected students to write classically. However, unlike Stanford, and like R. O. Morris, Corder provided several chapters how to write a multi-movement works, movement by movement, in his MMC.

While the structures of these RAM works followed the classical standards, the harmonies within the movements generally did not. In Bax’s String Quartet No. 1 in G major, the primary theme ends in an imperfect authentic cadence (IAC):



We would normally expect to hear a change of harmony in the secondary theme, but here, the music remains the same key, though the mediant harmony appears for a short period. In the recapitulation, the harmony is usually in the tonic key, but Bax instead modulates to B major in the secondary theme, then modulating back to G major. Below is a summary of the structure of the first movement.

Table 5.4 – Structural Summary of Bax, String Quartet No. 1 – first movement

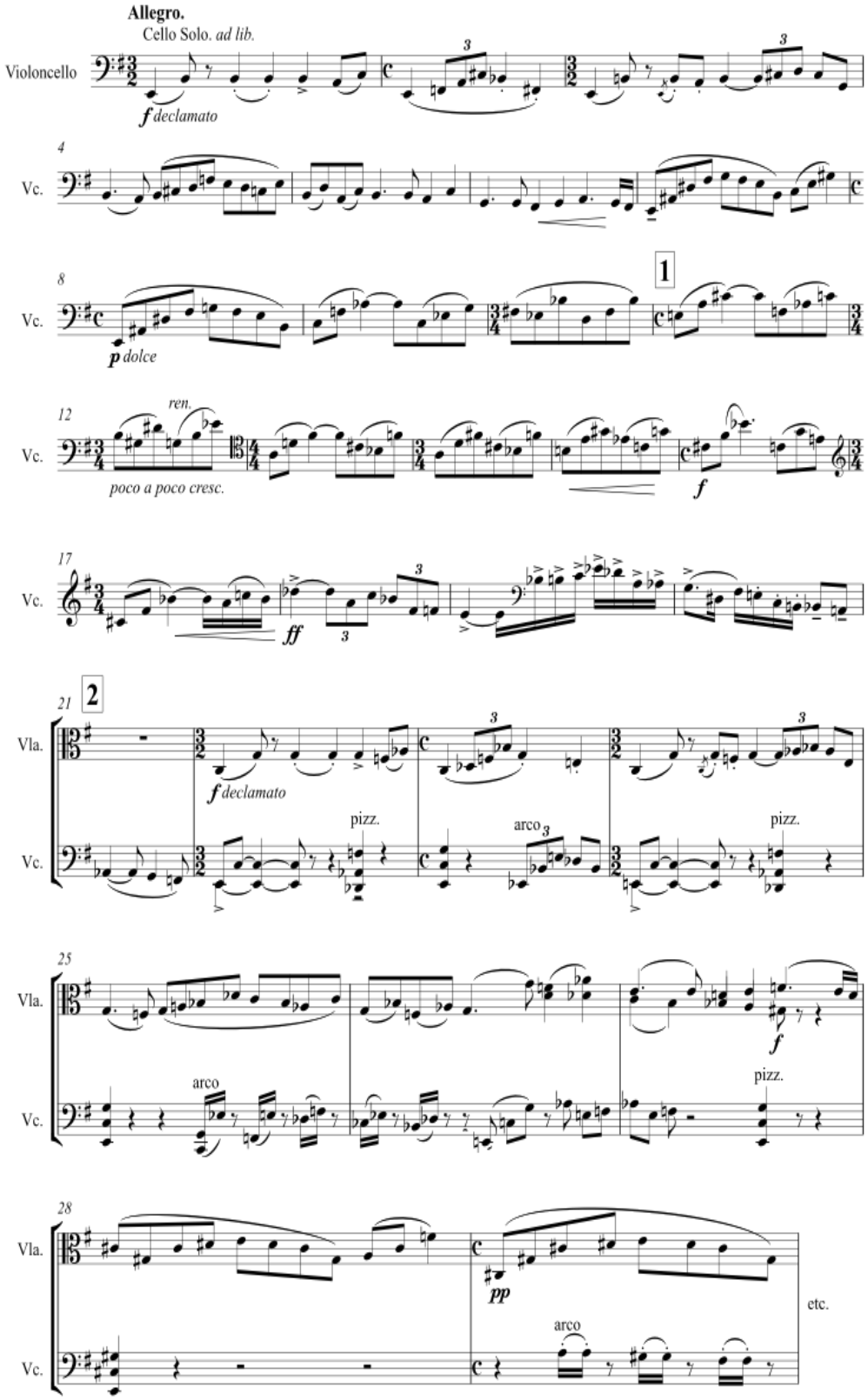
EXPOSITION		
P	mm. 1–10	G major (V^7–I, in IAC)
T	mm. 11–24	
Sa1	mm. 25–30	
Sa2	mm. 31–36	G major → B minor → G major
K	mm. 38–45	
Coda	mm. 46–53	
DEVELOPMENT		mm. 54–134
RECAPITULATION		
P	mm. 135–140	G major (V7–I, in IAC)
T	mm. 141–145	G minor → B major
Sa1	mm. 146–151	B major
Sa2	mm. 152–155	F♯ → G major
Sb	mm. 156–184	
CODA		mm. 184–193

The overall structure of Bax's String Quartet No. 2 (1925) is 'Classical', although the inner structure is somewhat unusual. Starting in the first movement, the length of the primary subject is relatively long (approximately 63 measures). It starts with the cello alone for the first 20 measures, the viola comes in, followed by the entire quartet. Since the primary theme is long, the whole movement seems unbalanced between the primary and secondary themes. The coda is also somewhat longer than usual, reminiscent of the finale of Haydn's 'Farewell' symphony. Bax's coda reintroduces the primary theme, but for the whole quartet. Even though all sections in the first movement are unstable and the second movement is through-composed form (the third movement is structured as a standard sonata-rondo form), this quartet can be considered classical. My structural analysis for the first movement is provided below in Table 5.5.

Table 5.5 – Structureal Summary of Bax, String Quartet No. 2 – first movement

EXPOSITION			
P	(A1)	1-20	Allegro
	(A2)	21-44	
	(A3)	45-63	Vivace
S	B	64-75	Tempo
TR		76-84	
S	C	85-99	
K		100-107	
TR		108-124	
DEVELOPMENT 125-155			
RECAPITULATION			
P	A	156-179	

TR		180-189	
	B+D	190-203	
?K		204-222	
CODA			
	A1	223-253	Tempo guisto
	B+K	254-275	
		276-185	Broadly



Example 5.1 – Primary theme of Bax, String Quartet No. 2, first movement (mm. 1–29)

Although Holbrooke named his first string quartet (1892) ‘Fantasy’ and all of its movements are performed without a pause, this quartet too can be considered a classical string quartet. The term ‘Fantasia’ is used ironically; despite its name, the string quartet is not a ‘Fantasia’. Each of the three movements is in an independent, non-standard form. The first movement is like an unconventional sonata form, as shown below:

Table 5.6 – Structural Summary of Holbrooke, String Quartet No. 1 in D minor, first movement

Exposition			Recapitulation		
Pa	D minor	mm.1–16	Pa	D minor	mm.141–156
Pb	D minor → C major	17–45	Pb	D minor	157–168
T	C major → G major	46–83	T	D minor → D major	169–189
S	G major	84–97	S	D major	190–219
1K	?	98–114	K	D major	220–234
2K		115–118			
Development		119–140	Coda		235–245

The entire movement is somewhat unbalanced. For example, the balance between the ideas in the primary and secondary themes is off: the primary theme has two groups, while the secondary theme only has one. Also, the harmonic changes between the two thematic ideas are unusual. Rather than going from the tonic minor to the relative major (since the work is in a minor key), we go from the tonic to the subtonic. To modulate from D minor to G major, Holbrooke first prepares with the enharmonic German sixth chord (in G major), followed by the dominants of G major and C major, modulating by step and by common notes. Holbrooke then prepares G major in the secondary theme with a dominant chord. Bax's harmony, which we looked at above, is abrupt, while Holbrooke's modulates with the usual preparations and dominant harmonies.

The development section of the Holbrooke quartet is short, and the last two movements are structured as per the standard sonata cycle. The second movement is written as a ternary form, while the final movement is written as a standard five-part rondo form.

The first movement of a string quartet, whether it is a programme string quartet or not, tends to be structured as a non-sonata form (or a ternary form if it is slow). In Alan Bush's A minor string quartet, for example, his teacher Corder disliked the through-composed slow opening movement, saying composers sometimes forget the regulations of the sonata form (or the sonata cycle, in this case).[264] The second movement of Bush's quartet is a scherzo in standard five-part rondo form. The third movement is in sonata form with a slow introduction but does not have a development section.

Alwyn's String Quartet No. 11 (1933) is another non-classical RAM string quartet in three movements. The first movement is in a slow sonata-rondo form. Its tempo changes in are as follows:

Table 5.7 – Structural Summary of Alwyn's String Quartet No. 11, first movement

Exposition			Development			Recapitulation			Coda
A	B	A	B	C	D	A	C	B'	A
Andante ma non troppo	Poco piu mosso	Tempo I	Poco piu mosso	Allegro con brio	Poco agitato	Tempo I	Allegro con brio	Poco meno mosso	Andante (Tempo I)

The second movement is also a slow movement written in a standard five-part rondo form. The third movement is free form.

[264] Corder, *Modern Musical Composition*, p. 55.

5.11 - String quartets in four movements

> We all know how it came about that a work in 'Sonata form' is expected to consist of four movements on well-established lines, but we are apt to forget that it is by no means well always to fulfil expectations exactly, and to follow lines rigidly […] A modern Quartet is of almost intolerable length: why does the writer think he has not done his duty unless he has given it the full set of movements?[265]

The number of string quartet in four movements written by RAM students was low compared to at the RCM. The string quartets in four movements mostly fulfil the expectations of the sonata form or sonata cycle. Although some had chromatic alterations in various sections, all four-movement string quartets by Corder's students were structured as follows:

Table 5.8 – Forms in Sonata Cycle

1. Sonata-allegro form 2. Slow rondo form* 3. Scherzo and Trio* 4. Rondo or Sonata-rondo *The order of the inner movements can be switched

We will begin by looking at McEwen's String Quartet No. 4 in C minor (1905). The entire work is structured classically. The first movement is written as a sonata form, but it does not have distinct sections such as primary, secondary, and closing. The other feature is that the work begins in C minor but modulates to G major, the dominant. Such a modulation to the dominant would have been common after a start in a major key, not a minor key. The relative major, which would have been the more common modulation destination, comes later, in the transition to the final section of the exposition (D1). In sum, McEwen's exposition modulates C minor → G major → Eb major.

[265] Corder, *Modern Musical Composition*, p. 55

After the development, the recapitulation brings something interesting. The key in the recapitulation is somewhat unclear, but it modulates to the parallel major, C major—the standard procedure in a sonata form in a minor key. The structure of the first movement is summarised below. The second movement is written as a scherzo and trio form, the third movement is in ternary form, and the finale is in sonata-rondo form with a slow introduction. The pattern of keys across the movements can be summarised thus: C minor → C minor (Scherzo) → F minor (Slow) → C minor. Overall, the work is roughly structured classically.

Table 5.9 – Structural summary of McEwen, String Quartet No. 4 in C minor, first movement

EXPOSITION		
1Pa	mm. 1–8	C minor
1Pb	mm. 8–14	
1Pa’	mm. 14–21	
2Pa	mm. 22–27	
2Pb	mm. 28–38	
T(1P)	mm. 39–49	C minor → Eb major
S	mm. 50–65	Eb major
K	mm. 66–73	
DEVELOPMENT	mm. 74–100	
RECAPITULATION		
1Pa	mm. 101–108	?
1Pb	mm.108-113	
2Pa	mm.114–123	? → C major → Eb major(?)
2Pb	mm. 124–133	
T(1P)	mm. 134–141	? → C major
S	mm. 141–165	
K	mm. 166–179	
CODA	mm. 180–184	

Reed’s String Quartet No. 5 in A minor (1915) is structured as an ideal classical string quartet: the first movement is a sonata form, the second movement a scherzo

and trio, the third movement a ternary form and the finale a sonata-rondo form (with a slow introduction). In the first movement, the primary theme is in A minor, followed by the relative major (C major) in the secondary theme. The development proceeds to the recapitulation, which modulates back to A minor and then to the parallel major, A major; again, this is the standard procedure of a sonata-allegro form in a minor key. The tonal structure of the work across the four movements is A minor, F major (Scherzo and Trio), G-sharp minor (Slow), and A minor. The F major in the Scherzo is easily approached, but the modulation to the third movement, moving from tonic minor to leading tone minor, is rather difficult.

Looking at Bax's String Quartet No. 3 in F major, the broad structure of the movements seems classical. However, as with the previous two three-movement string quartets, a number of things about the structure are unusual. The table below summarises the formal structure of the first movement, which is in sonata-allegro form.

Table 5.10 – Structural Summary of Bax, String Quartet No. 3 in F major, first movement

EXPOSITION			
Pa	mm. 1–10	F major	'Allegro'
Pb	mm. 11–15	F major (V7–I, in IAC)	
Ta	mm. 16–27	F major	
Tb(P)	mm. 28-31		
Tc(a)	mm. 32–43		
Td(b)	mm. 44–47		
Tx	mm. 48–59	F major → Ab major (I–bIII)	
Sa	mm. 60–68	Ab major (bIII)	
	'Allegretto'		
Sa'	mm. 69–75		
Sb	mm. 76–83		
Sa''	mm. 84–91		
K	mm. 92–103	Ab major → F major	
DEVELOPMENT		mm. 104–151	'Tempo I'

RECAPITULATION		
Pa	mm. 152–161	F major
Pb	mm. 162–166	F major (V7–I in IAC, identical to the exposition)
Ta	mm. 167–178	
Tb(P)'	mm. 179–190	F major → A major (I–III) 'Allegretto (poco meno mosso)'
Sa	mm. 191–202	A major
X1	mm. 202–221	?
X2	mm. 221–228	
X3	mm. 229–236	? → F major
CODA	mm. 236–end	'Con vivacita'

The second movement is written in rondo form in the key of A major. The key signature indicates no sharps, although the second violin does play an F#. However, throughout the movement, the modulations between each section are very chromatic: A major → Eb major → Ab major → A minor → A major.

A discussion of the tonal schemes in each movement of Bax's String Quartets Nos. 1 and 3 is necessary. The quartets have a common feature here in that they are both tonally structured. Also, they both modulate to the median harmony in the slow movement (minor in No. 1, major in No. 3).

Table 5.11 – Key Comparions between Bax's First and Third String Quartets

Bax, String Quartet No. 1	Bax, String Quartet No. 3
G major (tonic) B minor (non-tonic) G major (tonic)	F major (tonic) A major (non-tonic) D minor (non-tonic) F major (tonic)

The four-movement string quartets written by students of Corder all follow the standard procedures of the sonata cycle and are thus all classically structured, even though the composers sometimes decided to do something unusual (as Bax did). Students of McEwen, on the whole, seem to have similarly followed the classical structure of the sonata cycle (although Alwyn did not). However, if we look at the

individual movements of their works, we notice things that were done non-classically. Alwyn's unpublished Brahms and Dvořák-influenced String Quartet No. 1 in Bb minor (1923), for instance, is tonally structured, but its tonal scheme shows the work to be non-classical. In the following, I compare Alwyn's quartet with Tchaikovsky's String Quartet No. 3 in Eb minor, Op. 30:

Table 5.12 – Key Comparison between Alwyn's First String Quartet and Tchaikovsky's Third String Quartet

Alwyn, String Quartet No. 1 (1923)	Tchaikovsky, String Quartet No. 3, Op. 30
1. Bb minor 2. Bb minor (Slow) 3. Bb major → A major (Scherzo and Trio) 4. A minor → Bb major	1. Eb minor 2. Bb major (Scherzo) 3. Eb minor (Slow) 4. Eb major

The slow movements of both quartets are in the tonic minor (Bb minor and Eb minor respectively), while both finales are in the tonic major (Bb major and Eb major respectively). The difference the quartet is the key choice for the Scherzo movement. Alwyn decided on the tonic major, Bb major. When the Trio sections begins, it modulates to A major (VII). Note that Bb major has two flats, whereas A major has three sharps—a difficult transition. In the finale movement, Alwyn first modulates to A minor before modulating back to Bb major. One can, therefore, say that the finale movement is in the tonic major.

As in Alwyn's String Quartet No. 1, there is a tendency for sonata form string quartets written by students of McEwen (especially Alwyn's early, unpublished string quartets) to skip the development. Also, the subjects in the exposition tend to be uncertain. Interestingly, McEwen's book, *The Foundations of Musical Aesthetics*,

points out that modern sonata form often suffers from (1) poverty and indefiniteness of subject and (2) a lack of organisation.[266] Going back to Alwyn's unpublished String Quartet No. 1, we can see that in the recapitulation, only the primary idea is present-the secondary theme is missing. Hence, the first movement can be considered an incomplete sonata form. The second and third movements are classically structured (in ternary and scherzo and trio form respectively), apart from the unusual modulations in the third movement. The fourth movement is unconventionally free-form.

Alwyn's also unpublished String Quartet No. 6 (in E minor) with its Smetanian musical language is a similar case to his String Quartet No. 1. The structures of the movements are as follows: sonata form, through-composed (Slow), Scherzo and Trio, and Theme and Variations. The second and third movements are played without a pause. In the first movement, the primary and secondary themes are unbalanced. In addition, there is no closing section in the first movement. The development section proceeds as per sonata cycle standards. However, when the recapitulation section begins, only two ideas are present (the A and D sections); there are no B, C, and transition sections.

Table 5.13 – Strcutural Summary of Alwyn, String Quartet No. 6, first movement

Exposition		Recapitulation	
A1	1–14	A2	130–158
B1	15–27	D2	159–173
C1	28–41		
TR	42–47	Coda	174–184
D1	48–69		
Development	70–129		

[266] John McEwen, *The Foundations of Musical Aesthetics or the Elements of* Music (London: The Waverley Book Company, Ltd., 1919), p. 114.

The second movement is in a through-composed form. The third movement is a scherzo and trio. The fourth movement is structured as a theme and variations form—an unusual form for a finale. Usually, theme and variations is found in slow movements. Still, there are several more examples of the former. For instance, some of finale movements of Dittersdorf's string quartets (all in three movements) were in theme and variations form. Also, Brahms' String Quartet No. 3 in Bb major includes a theme and variations form in its fourth and final movement.

Alwyn's unpublished String Quartet No. 7 is a totally non-classical four-movement string quartet structured in a FAST-SLOW-FAST-SLOW pattern. In the manuscript, each movement has a title (shown below), and each utilises the sonata form subject: the first two movements in the exposition, the third movement as a development, and the fourth movement as a recapitulation. However, this use of the subject is meaningless and rather ironic because the movements are not in sonata form. The first movement, titled 'Prelude', is through-composed. The second movement (Slow), as the title suggests, is in passacaglia form. The third movement is a five-part rondo with several episodes. The fourth movement, 'Retrospect' is in free form.

Alwyn, String Quartet No. 7
1. Prelude. Subject I 2. Passacaglia. Subject II 3. Rondo. Development 4. Retrospect. Recapitulation

Priaulx Rainier's String Quartet (1939) is another non-classical four-movement string quartet. The structure of the first movement is similar to Alwyn's string quartets. It is in sonata form, but there is no development. The second movement, alternating between 9/8, 14/8, 15/8, and 16/8 time signatures, is structured as a through-

composed form. The third movement (Slow) is also through-composed. The fourth movement takes an unusual seven-part rondo form (ABACDACoda).

5.12 - String quartets with an irregular number of movements

Alwyn also wrote string quartets with numbers of movements other than three and four. This section discusses such string quartets which are not structured as a suite or a character piece (these will be discussed in Section 5.14). While it is common to two-movement early piano sonatas (even in Beethoven's oeuvre), it is rare to see two-movement string quartets during the Classical and Romantic periods. However, there are a small number of string quartets structured in two movements, and the two movements generally contrast in terms of tempo. Thus, Taneyev's String Quartet No. 3, Op. 7 (1886, rev. 1996) has a FAST-SLOW(variations) structure, while Kodály's later String Quartet No. 2, Op. 10 (1916) is FAST-SLOW(-FAST).

Alwyn wrote two (unpublished) string quartets in two movements, Nos. 3 and 13. No. 3's first movement seems to be structured as some kind of sonata form, while its slow second movement is perhaps free-form ('quasi una fantasia'). Meanwhile, No. 13 (see the structural summary below), in somewhat the opposite pattern, opens with a slow movement in rondo form and has an unconventionally structured second movement, which is rather like a sonata form. Its primary and secondary subjects are grouped into three (with a transitional subject in between). A tempo change occurs in the development section in measure 336. The recapitulation is unbalanced compared to the exposition.

Table 5.14 – Structural Summary of Alwyn's String Quartet No. 13, first movement

Exposition		Recapitulation	380–656(?)
Primary subject	1–109	B2	380–426

A1	1–45	C2	427–476
B1	46–97	X1*	477–496
C1	98–109	X2	497–517
		X3	518–560 (L'istesso tempo)
TR	110–130	X4	561–602 (Meno mosso)
		X5	603–632 (Moderato e andantino semplice)
		X6	633–656 (Meno mosso)
Secondary subject	131–236		(Andante ma non troppo)
A1	131–172		
B1	173–223		
C1	224–236		
Development	237–379		
Poco meno mosso e amabile	336–379		

**X1–6 denote sections that do not appear in the exposition and development sections

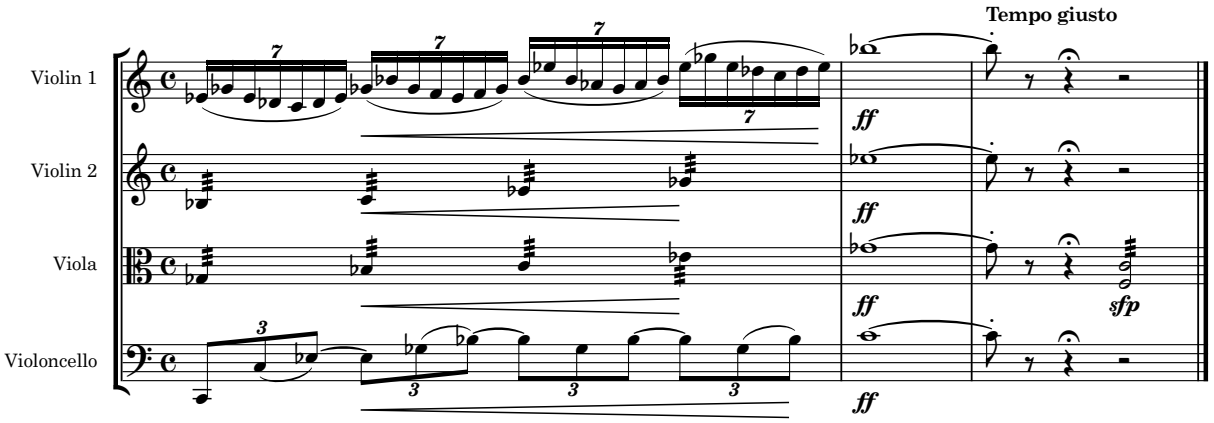
Alwyn's String Quartet No. 8 is written as seven movements. As shown in the table below, its external structure is similar to that of Beethoven's C# minor string quartet (Op. 131). Both Beethoven and Alwyn open with a slow movement. However, the first six movements of Alwyn's quartet are relatively short: the first movement is only eight measures long, about the length of a period. The other five movements are mostly written in binary or ternary form, and the finale is written as a sonata form.

5.13 - String quartets in one movement

A small number of RAM composers wrote string quartets in one movement. In the previous chapter, we divided the one-movement string quartet works written at the RCM into three categories because fell into distinct groups. However, most RAM one-movement string quartets are in two-dimensional sonata form (with some in rondo form or forming a standalone sonata-allegro form, like Schubert's Quartetsatz, D. 703). That most are in two-dimensional sonata form is not surprising given Corder's interests and

methods of instruction. McEwen, Bush, and Alwyn were the three composers who wrote string quartets in one movement.

McEwen wrote two string quartets in one single movement: one in 1916 and the second in 1947. The first is called ‘Threnody’ and is divided into four equal sections (see **Error! Reference source not found.**), recalling a phantasy form. The first section (in Eb minor) is in ternary form. The second section (in E minor) is also written in ternary form. There is an interpolated phrase between the C and D sections (see Example 5.2).



Example 5.2 – The interpolated section in McEwen’s ‘Threnody’, section 2

The third section is written in a somewhat unconventional ternary-like form. In this section, McEwen uses rich chromaticism and modulates as follows: Eb minor → A major → C minor → Eb minor. The fourth section (in Eb major) is written and structured as a through-composed form

Table 5.15 – Formal structure of McEwen, String Quartet No. 7 in E-flat major (‘ Threnody’)

Movement in Sonata Cycle	1 (Ternary Form)				2 (Ternary form with an interporlation)				
Section	A	B	A'	Coda	C	INT*	D	C’	Coda
Section Breaks / Tempo	Lento				♩ = 72				
Measures	mm.1-29	30-53	54-77	78-84	84-97	97-102	103-119	119-127	128-133

Movement in Sonata Cycle	3 (Ternary Form?)								4 (Through-composed)				
Section	E	E1	E2	E3	E4	F	E1a	E2a	G	H	I	J	Coda
Section Breaks / Tempo	Allegro molto								Poco meno mosso	Lento			
Measures	mm.134-141	142-149	150-187	188-196	197-202	203-216	217-223	225-263	264-276	277-294	295-310	310-326	327-339

The idea of two-dimensional sonata form was first introduced by music theorist Stephen Vande Moortele in 2009 and refers to a form combining sonata form and sonata cycle in a single movement. This is different to the phantasy form because the latter does not have a concrete structure; it is simply divided equally into three or four sections with no indication of specific form. The two-dimensional sonata form was initially developed by Liszt in his symphonic poems and a grand B minor piano sonata. Since then, there have been few composers who have written one-movement string quartets in what can be considered two-dimensional sonata form—mostly in the early twentieth century. Two examples are Arnold Schoenberg and Otto Respighi. Schoenberg's D minor string quartet, Op. 7, is relatively long (similar in length to Liszt's Piano Sonata in B minor) but still follows two-dimensional sonata form. Respighi's *Quartetto Dorico* (1924) is shorter than Schoenberg's work, and Aditya Chander argues that it should not be considered a work in two-dimensional sonata form.[267]

Bush's Dialect, Op. 15 (1929), is another one-movement string quartet written in a two-dimensional sonata form (for a summary of its formal structure, see **Error! R eference source not found.**). Bush commented on his quartet:

> This was my first extended work to be organised not only harmonically and rhythmically, but also thematically: the exposition contains five subjects, and all of these as well as the counter-melodies with them, are derived from the work's opening… swing from fast to slow, and then from faster to slower, is reminiscent of the developing contradiction in Hegelian dialect.[268]

Alwyn wrote two string quartets in one movement (No. 9 and No. 12). No. 9 (1931) is entirely slow and structured as a standard sonata-rondo. No. 12 (1937), also known as 'Fantasia', is structured broadly as a standard phantasy.

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[267] Aditya Chander, 'Two-dimensional sonata form in Respighi's Quartetto dorico' (2017, unpublished manuscript).

[268] 'Commentary: Dialectic for String Quartet, Op. 15 (1929)', *Alan Bush Music Trust,* http://www.alanbushtrust.org.uk/music/commentaries/commentary26.asp?room=Music.

Table 5.18 – Bush' s Dialectic' s use of two-dimensional sonata form

Movement	1						2							
Section	Exposition						Slow movement(?)							
Section breaks / Tempo	A	TR	B	C	D	E (♩=72)	Un pochis s rall.	Tempo primo ma un poco piu moderato						
Measures	1-10	11-30	31-45	46-53	54-63	64-79	80-100	101-105	106-130	131-138	139-143	144-150	151-165	166-170

Table 5.19 – Formal structure of William Alwyn' s String Quartet No. 9 (1931)Table 5.20 – Bush' s Dialectic' s use of two-dimensional sonata form

Movement	3					
Section	Recapitulation					Coda
Section breaks / Tempo	Primary Subject(?)	TR (Second Subject?)	Third Subject	Fourth Subject	Fifth Subject	Coda
Measures	171-178	179-183	184-201	202-208	209-227	228-232

Table 5.21 – Formal structure of William Alwyn' s String Quartet No. 9 (1931)

Section	A	B	Re-transition	A	C	Development (?)	A	Coda
Tempo	Adagio molto e tranquillo	Poco agitato	Allegro	Tempo I	Poco più mosso	Più mosso (Allegro ma non troppo)	Tempo I	A tempo molto tranquillo
Measures	1–34	35–43	44–57	58–72	73–91	92–107	108–139	140–165

Table 5.24 – Formal structure of William Alwyn' s String Quartet No. 12 ' Fantasia' (1937)

Movement	1							2	3	4	
Section	Exposition						Development	Slow		Recapitulation	
Section Breaks	P	TR	S							Coda	
Tempo	Allegro con alcuna licenza			A tempo meno mosso	Tranquillo	Poco più mosso	A tempo primo	Più mosso più tranquillol	Cadenza e Recitativo senza misura	Andante e molto tranquillo	A tempo di allegro, primo una sempre tranquillo
Measures	1-22	23-35	36-50	51-78	79-88	89-91	92-110	111-211	212-243	244-266	267-273

5.14 - Suites/Character pieces

Suites and character pieces were a significant type of string quartet composition for RAM students. As seen in Chapter 4, the movements in a suite are all independent and unconnected. Thus, the formal pattern of the sonata-cycle is not relevant here, and I speak of ‘string quartet compositions’ rather than ‘string quartets’.

Holbrooke's String Quartet No. 2 (1915), titled ‘Impressions’, is in two movements depicting Belgium and Russia respectively. It is one of many works written by British composers during World War I honouring Britain’s allies. The movement on Belgium is titled ‘Serenade’ although it is slow movement: it quotes from the second movement of Holbrooke’s First Symphony (1900), ‘Serenata: Hommage à Grieg’. The second movement, ‘Russian Dance (on a Russian Folk Tune)’, is essentially a fugue. The subject starts in the first violin, followed by the second violin, the viola, and the cello. Unlike the first movement, it is cheerful, joyful, and reflects the styles of Tchaikovsky, Grieg, and Wagner. Again, it quotes from Holbrooke’s First Symphony, this time from the fourth movement, ‘Hommage à Tchaikovsky’.

Fugue writing was an important aspect of composition at the RAM, including in the Metropolitan Examinations. Holbrooke’s fugal writing is unlike that of the RCM tradition, written in a Romantic style Tchaikovsky would recognise in terms of its phrasing, articulation, harmony, and keys. Corder wanted students to reinvent fugal subjects as many times as possible; he did not want them to write ‘textbook’ fugues. In this, as usual, Corder was more flexible than Stanford: Stanford’s students were required to write fugues following a strict procedure (for example, writing the subject in the tonic followed by the countersubject in the dominant for the opening and place the following entries at specific points).

Besides String Quartet No. 2, Holbrooke wrote three other string quartets in this style. The titles of each movement in these three string quartets are as follows:

Table 5.26 – Titles in selected string quartets of Holbrooke

Suite of National Songs and Dances No. 1 for String Quartet, Op. 71 (1916)	1. Come Lasses and Lads 2. The Last Rose of Summer 3. Mavourneen Deelish 4. Strathspeys and Reels
Suites of National Songs and Dances No. 2 for String Quartet, Op. 72 (1917)	1. Strathspeys 2. Song of the Bottle. Welsh. 3. All Through the Night 4. Irish Jigs
Suites of National Songs and Dances No. 3 for String Quartet, Op. 73 (potentially unpublished)[269] (1918)	1. The Girl I Left Behind me 2. Soldier's Song 3. David of the White Rock 4. Auld Lang Syne 5. Modern Dance

The first two suites are in four movements each, with three folk songs are included in each first movement. The middle movements are each based on one folk song. The last movement of the first suite includes eight Scottish folk dances, while that of the second suite includes nine Irish jigs. I have listed the folk songs included in both pieces in Table 5.4.

It is difficult to discern the coherence of the overall structures of Holbrooke's Op. 71 and 72; they are not written in a traditional string quartet format. It is unclear whether he is writing in sonata form, variations, or another form. All these suites were written without going into modal tonalities; rather, the tonality is in the style of Haydn.

[269] See *List of Complete Works by Josef Holbrooke* (London: Goodwin & Tabb, Ltd., 1921).

Table 5.27 – List of folk songs included in Holbrooke's Suite of National Songs and Dances, Nos. 1 and 2[270]

Suite of National Songs and Dances No. 1 for String Quartet, Op. 71 (1916)	Suite of National Songs and Dances No. 2 for String Quartet, Op. 72 (1917)
Movement 1: 'Come Lasses and Lads' (Ireland) 1. 'Come Lasses and Lads' 2. 'Simon the Cellarer' 3. 'We All Love a Pretty Girl under the Rose' Movement 2: 'The Last Rose of Summer of an Irish Air' (Ireland) Movement 3: 'Mavourneed Deelish' Darling' (Ireland) Movement 4: 'Strathspeys and Reels' (Scotland) 1. 'The Deil amang the Tailors' 2. 'Clydesdie Lasses' 3. 'Gillie Callum' 4. 'The Fife Hunt' 5. 'Green Grow the Rushes' 6. 'Jonny Made a Wedding Oath' 7. 'The Highland Man Kissed His Mother' 8. 'Over the Bogie with My Love'	Movement 1: 1. 'Strathspeys' (Scotland) 2. 'Keep the Country Bonnie Lassie (from 1768)' 3. 'Tullochogorum' (sixteenth-century) 4. 'Cameron's His Wife (1754)' Movement 2: 'Song of the Battle' (Ireland) Movement 3: 'All through the night' (England) Movement 4: Irish Jigs (Ireland) 1. 'Garryowen' (air) 2. 'Irish Washerwoman' (from Francis O'Neill's collection) 3. 'Paddy O'Carroll' (from Francis O'Neill's collection) 4. 'The Tight Little Island' (from Francis O'Neill's collection) 5. 'Roarding Jelly' (from Francis O'Neill's collection) 6. 'Paddy Whack' (from Francis O'Neill's collection) 7. 'The Patriot' (from Francis O'Neill's collection) 8. 'Go to the Devil' 9. 'St Patrick's Day'

McEwen's String Quartet No. 5, also known as 'Nugae', was written in seven movements in 1912. Each movement depicts an aspect of the Scottish landscape. His String Quartet No. 12 (1923), meanwhile, is a set of 'National Dances' (resembling the Holbrooke quartets just discussed). According to the fragmentary manuscripts of this work, it was perhaps originally structured in 15 short movements, some containing just

[270] 'String Quartet No. 4, Op. 71', *Edition Silvertrust*, http://www.editionsilvertrust.com/holbrooke-str-qt4.htm and 'String Quartet No. 5 'Song and Dance', *Edition Silvertrust,* http://www.editionsilvertrust.com/holbrooke-str-qt5.htm.

a phrase or two. Perhaps McEwen thought 15 movements would be long and therefore decided to reduce the quartet to eight movements. The published version organises these into three distinct groups (in the original manuscript, the order and grouping are inconsistent). The first group (three movements) comprises a set of old English and Scottish dances. The second group (also three movements) is a set of old French melodies. Finally, the third group (two movements) is a set of two Japanese dances, in an interesting contrast of European with Asian:

Table 5.28 – Movements in the original and published versions of McEwen's String Quartet No. 12

String Quartet No. 12, 'National Dances' (1923) – ORIGINAL VERSION (Manuscript – The University of Glasgow)	String Quartet No. 12, 'National Dances' (1923) – PUBLISHED VERSION (Joseph Williams Ltd., 1925)
1. Jouissance vous donnerai. Vivace 2. (h =69) 3. English Country Dance 1300 A. D. Vivace (q = 168) 4. Allegro (h = 84) 5. h = 92 6. Japanese Dance. Adagio (q = 76) 7. Japanese Dance. Molto vivace 8. (h = 120) 9. q = 80 10. Pavane à 4 Parties (h = 80) 11. h = 176 12. Specimen of Organum 13. h = 96 14. Motet 15. [Untitled] 16. q = 116 17. Lento (h = 116)	GROUP 1: 1. Country Dance (Old English) 2. Scottish Dances 1: Strathspey – 'Tullochgorum' 3. Scottish Dances 2: Reel – 'Johnny Lad' GROUP 2: Three Old French Melodies 1. Branle de Poitou 2. Chanson: 'Jouissance vous donnerai' 3. Danse Basse GROUP 3: Two Japanese Dances 1. The Harvest of the Sea Salt 2. Butterfly Dance

5.15 - Conclusion

As with students trained at the RCM, on the evidence of their string quartets, RAM-trained composers had a good sense of structure, form, genres of music, and so on.

Like students at the RCM, they were aware of ‘Classical’ forms and expectations, for instance, the standard use of the sonata cycle and its order of movement types.

Nevertheless, RAM-trained composers sometimes showed considerable freedom in their treatment of musical form. Moreover, their string quartets were often presented as programme music, indicating an affinity with, or at least awareness of, the New German School, something that can rarely be said about string quartets by RCM-trained composers. For instance, McEwen wrote several string quartets with a programmatic basis, such as his String Quartet No. 6, which depicts his time around the Bay of Biscay in France, and No. 16, which depicts the countryside of the Provence.

These tendencies probably owe something to the curriculum and the approach of the teachers at the RAM. Corder and McEwen did not have set teaching methods, as Stanford did, and RAM students were encouraged by their teachers to explore beyond Classical structures and forms. McEwen and Corder, as well as principal Alexander Mackenzie, had serious interests in the New German School composers, with Mackenzie having studied at Sondershausen. The general structure of studies at the RAM also brought its student composers more freedom in that they did not have to complete their degrees within a set amount of years, whereas RCM students had three years to complete their studies.

In all these ways, the atmosphere of the composition training at the RAM had a different emphasis to that at the RCM. This is reflected in the overall tendencies of the corpus of string quartets by RAM-trained composers when compared with the corresponding RCM corpus.

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GB-Lam The Royal Academy of Music, London

GB-Lcm The Royal College of Music, London

GB-Lmic The British Music Information Centre, London (now located at Heritage Quay, The University of Huddersfield, Huddersfield)

GB-Lna National Archives Online, London

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