

# A Panorama of English Music from the Middle Ages to the Present Day

## Part 2: from c.1710 to the present day.

### The eighteenth century

When **Handel** (1685-1759) (<http://www.gfhandel.org>) settled in London, he had lived for three years in Italy and for twenty-three years in Germany, his native country. From 1712 onwards, he spent most of his life in England where he was appointed a composer to the Chapel Royal in 1723. In 1727, he became a British citizen. After settling in England and even after becoming an Englishman, he was still influenced by different kinds of music, be they German, Italian, French or English. Although he had some difficulty in having his music appreciated during his lifetime, he was considered after his death as one of the major composers of the Baroque Age. In 1824, Ludwig van Beethoven said of Handel that he was the greatest composer who had ever lived.

The years **George Frideric Handel** spent in Rome, Naples and Venice marked him very much and were later to become crucial for his career in England. Indeed, he introduced Italian opera to the English public. All his operas were composed according to the Italian model; the structure was typically akin to operas composed in Rome or Naples, and they were all sung in Italian. Although he had composed operas before his arrival in England, it was in February 1711 that **Handel** performed his first great Italian opera, *Rinaldo*, in London with great success. An impressive number of other Italian operas would follow until 1732, the year **Handel** created the English oratorio. Despite the fact that these operas were not always welcomed by the English public and by the English artistic establishment, **Handel** produced some real masterpieces, for instance *Rinaldo* (1711, rev. 1731), *Giulio Cesare* (1724), *Orlando* (1733), *Oriodante* (1735), *Alcina* (1735) or *Serse* (1738).

While his Italian operas may have very few links with English music, except for the fact they were performed in England, the same cannot be said of his oratorios. As mentioned above, **Handel** can be considered as the father of the English oratorio. The English oratorio can be briefly described as the synthesis of elements from the English masque and anthem, French classical drama, Italian opera seria and oratorio volgare, and the German Passions. Thus, the English oratorio reflects the perfect combination of all the musical influences experienced by **Handel**. In 1718, he wrote *Acis and Galathea*, one of his most English works, full of charm and fragrance—the touch is unusually light. In 1739, he started composing his great series of oratorios whose themes were borrowed mostly from the Old Testament (e.g. *Israel in Egypt*, 1739 ; *Samson*, 1743 ; *Joshua*, 1748 ; and *Solomon*, 1749), but also from classical mythology (e.g. *Semele*, 1744 ; and *Hercules*, 1745) and Christian history (e.g. *Theodora*, 1750). After the success of *Messiah* (1742), he stopped writing operas knowing that his future as a successful composer would lie in the composition of English oratorios and not of Italian operas. Yet, his musical output in England cannot be circumscribed to operas and oratorios. He composed odes (e.g. *Ode for St Cecilia's Day*, 1739), orchestral music (e.g. 6 concerti grossi ; *Water Music*, 1717 ; *Music for the Royal Fireworks*, 1749 ; 6 organ concertos etc.), chamber music, keyboard music, secular vocal music and sacred music—which includes services for the Anglican Church, and most particularly anthems (e.g. 11 'Chandos' Anthems and 4 Coronation anthems) showing Handel's ability to emulate a typically English genre. Whether **Handel** may be considered as a real English composer or not is debatable, but what is certain is that he influenced other English composers. For example, **William Felton** (1715-1769) composed organ concertos, a form **Handel** seems to have created.

**Handel** was not the first German composer to settle in England. As early as 1704, **Johann Christoph Pepusch** (1667-1752) had arrived in London where he had some of his masques performed (e.g. *Venus and Adonis*, 1715 ; and *Apollo and Daphne*, 1716). But **Pepusch** is still famous today because he supplied the basses for **John Gay's** *The Beggar's Opera* (1728) and an overture which is based on an Air in Act 3. At that time, **John Gay** was not a newcomer as a librettist since he participated in the writing of the libretto of Handel's first dramatic work in

English, *Acis and Galatea* (1718). *The Beggar's Opera* is still one of the most popular English operas. The story, whose plot and tone mocked both the fashionable taste for Italian opera and high society, inspired Brecht and Kurt Weil's *Die Dreigroschenoper* (*The Threepenny Opera*, 1928) as well as many contemporary writers and composers, who have adapted or slightly modified **Gay** and **Pepusch**'s work. One of the most famous new English arrangements of *The Beggar's Opera* is Benjamin Britten's version of 1947.

Although Handel is undoubtedly one of the great figures of English musical life in the first half of the eighteenth century, one should not forget composers like **William Croft** (1678-1727) who wrote many anthems, the organists **Charles Avison** (1706-1770) and **Maurice Greene** (1696-1755), **Michael Christian Festing** (c.1700-1752), **John Humphries** (c.1707-c.1740), and above all **Thomas Arne** (1710-1778) (<http://www.composers.net/database/a/Arne.html>). **Arne** is probably one of the most important English composers of the eighteenth century. He wrote music connected with popular places of entertainment (like Vauxhall) and incidental music to adaptations of Milton's *Comus* (1738) and Shakespeare's *As You Like It* (1740) and *The Tempest* (1746). His dramatic music is very impressive in number and quality. He wrote more than eighty stage works and he participated in the composition of twenty others. His most famous dramatic works are probably the masque *Alfred* (1740)—whose finale "Rule Britannia" (like **Hubert Parry**'s "Jerusalem") has become a kind of second national anthem—and *Artaxerxes* (1762), the first English opera seria. **Arne** also wrote oratorios, secular odes and cantatas, songs, and instrumental music (overtures, trio sonatas, keyboard concertos and sonatas). Although **Arne** borrowed many of his forms from the Italian model, his music is very English. It is also noteworthy for its melodious and expressive character. Along with **Thomas Arne**, another great English composer of the time was **William Boyce** (1711-1779). He wrote both for the stage (Masques such as *The Chaplet* of 1749 and *The Shepherd's Lottery* of 1751 as well as incidental music for some of Shakespeare's plays) and for the Church (services, anthems and hymns). **Boyce** also composed other vocal music and instrumental music (eight symphonies, twelve overtures and twelve trio sonatas). Between 1760 and 1773, he edited *Cathedral Music*, a compilation of earlier English services by **Gibbons**, **Orlando**, **Purcell** and other composers. At the end of the eighteenth century, the remarkable output of English music was continued by composers like **Thomas Linley I** (1733-1795), **Thomas Linley II** (1756-1778) or **Samuel Wesley** (1766-1837).

The number of English composers in the eighteenth century is clearly far from being negligible. The above list is not at all exhaustive. Other composers could have been added to it to show that the output of English music at that time was considerable. One reason for this may come from the developments of live performances—London was the first town where concerts were performed, as illustrated by the "Ancient Concerts" (1776-1848) and the "Vocal Concerts" (1792-1822)—and of many musical societies dedicated to the performance or conservation of music. Many famous musicians such as Joseph Haydn, Carl Friedrich Abel, Johann Christian Bach or the German violinist Johann Peter Salomon visited London. Their success attracted many other continental musicians to England like Muzio Clementi, Johann Baptist Cramer and Ignaz Moscheles. This intense activity centred around music may also have contributed to the birth of a new discipline—Musicology—with Charles Burney's publication of *A General History of Music* (1776-89).

## The nineteenth century

The nineteenth century also testifies to the musical wealth of the British Isles. It marked the appearance of the second English Renaissance in music with the performance of **Parry**'s cantata *Scenes from Prometheus Unbound* in 1880. Just as many interesting aspects of English music appeared between Purcell and the end of the eighteenth century when England's musical life could not be considered as dry and sterile over this period, this was equally characteristic of the period until the end of the nineteenth century.

The beginning of the century was marked by the rebirth of moralistic and religious values. These factors had consequences for both the playing and composition of music in England. Many choirs

were formed for the purpose of educating the singers morally through music, and many composers wrote religious music. Although church music had always been in vogue, it corresponded to a religious fervour which was one of the features of what would be known the Victorian era. In addition, the reconstruction of church organs was being undertaken on a large scale for the first time since their destruction under Oliver Cromwell in the seventeenth century. As a consequence, a great deal of sacred music was still produced at the time. Some composers worked quite exclusively on sacred music, while others, although they wrote secular and instrumental music, tended to compose religious pieces. Among the composers belonging to the category of church-oriented composers are: **John Clarke-Whitfield** (1770-1836) for his services and twin oratorios *The Crucifixion* of 1822 and *The Resurrection* of 1825 and **Henry Smart** (1813-1879) for his organ and service music. **John Goss** (1800-1880), who wrote extensively for the Church from the age of fifty, should also be mentioned. He composed anthems, services, two Te Deum, one Magnificat and one Requiem motet. As for **Samuel Sebastian Wesley** (1810-1876), he was also of one of the greatest composers of English cathedral music. He was the son of **Samuel Wesley** and wrote services (notably the *Morning and Evening Service in E*), anthems, many voluntaries and other sacred choral music. Many other composers belong to the second category. Among them were **Robert Pearsall** (1795-1856), who composed Latin motets and Anglican cathedral music, and **Thomas Attwood Walmiseley** (1814-1856), who composed English cathedral music. His most famous work is his *Evening Service in D minor*. Both **Pearsall** and **Walmiseley** also composed madrigals. **Pearsall**, who lived in Germany for four years (1825-1829) and was keenly interested in literary subjects, was particularly known for reviving and extending the Renaissance style by composing madrigals in the Elizabethan manner.

The composers of the first half of the nineteenth century were not exclusively interested in composing Church music. Musicians like **John Field** (1782-1837) or **Alexander Macfarren** (1813-1887) dedicated their time to secular music, and others like **Henry Bishop** (1786-1855) or **Michael William Balfe** (1800-1870) mainly spent theirs on stage works. **John Field** (1782-1837) was born in Dublin but educated in England. Although he soon left England for Russia, he still remains an important composer because he invented a new musical form called nocturnes. His nocturnes anticipated Frederic Chopin's by nearly twenty years, and they also influenced Mendelssohn and Liszt. **Field** also composed piano concertos and sonatas. **Alexander Macfarren** composed operas such as *King Charles II* of 1849 or *Robin Hood* of 1860, but mainly wrote chamber, choral and orchestral music. **Henry Bishop** published some seventy stage works—keeping English opera alive—oratorios, cantatas, odes and many songs including “Home, Sweet Home.” An Irishman, **Balfe**, was undoubtedly the leading composer of English operas of his time. Among his most successful works were *Joan of Arc* (1837), *Falstaff* (1838), *Keolanthe* (1841) and *The Siege of La Rochelle* (1835). The most prominent early Victorian composer, **William Sterndale Bennett** (1816-1875), went to Leipzig where he met Schumann and Mendelssohn. He wrote orchestral music (several concertos and symphonies), chamber music, solo music for piano, songs as well as choral and vocal music, including *The Woman of Samaria* (1867).

Many other composers could be cited and added to the list above to show that composition was alive and well in England at that time. Yet a faithful picture of the musical life of nineteenth century England would not be given if we did not mention the development of the music hall where popular songs were sung. As for the creation of the promenade concerts, they extended the possibility for audiences to listen to classical music. Another striking event was the creation of the Royal Academy of Music in 1822 where music was taught at professional level. In the second half of the century, other institutions were founded such as the Royal College of Music in 1882 by George Grove, the creator of the first complete musical dictionary. In 1878, “The People's Concert Society” was created for the development of teaching in the poorest districts of London. The development of serious musical teaching and the growth of performances in London at that time are said to be among the factors which explain the birth of the second renaissance of English music. Although this

fact is contradicted by a composer like **Elgar** who was self-taught, it nonetheless created favourable circumstances for musical creation in England.

As mentioned above, **Parry**'s performance of *Scenes from Prometheus Unbound* is considered as one of the landmarks of the revitalisation of English music. **Hubert Parry** (1848-1918) (<http://www.hnh.com/composer/parry.htm>), **Alexander Mackenzie** (1847-1935), **Charles Stanford** (1852-1924) and **Arthur Sullivan** (1842-1900) are among the composers who make up the first generation of the second renaissance of English music. **Parry**, who is famous for composing the unison song "Jerusalem," also composed oratorios like *Prometheus Unbound* and services. In addition, he set to music poems by Pope, Milton and Tennyson and composed music for the keyboard as well as chamber and orchestral music including four symphonies and three overtures. **Mackenzie** composed orchestral, instrumental and choral music (the oratorio *The Rose of Sharon* in 1884, for example). He also wrote stage works including incidental music and operas. **Stanford**'s list of compositions includes genres such as oratorios, cantatas, Church music and stage works (operas), chamber and orchestral music, songs, and also organ and piano music. As for **Sullivan**, he composed chamber and orchestral music like the *Irish Symphony in E*, services and anthems as well as songs. Yet he is particularly famous for his work with the librettist **William Schenck Gilbert** (1836-1911). They met in 1869, and, although they never got on well, they wrote very successful operettas which are characterised by the very successful alliance of Sullivan's melodious music with Gilbert's satirical subjects and witty verses. Most of their works were performed at the Savoy Theatre, hence the name of Savoy operas given to their operettas. Among their greatest successes are *The Pirates of Penzance* (1879) which mocked the navy, *Iolanthe* (1882), *The Mikado* (1885) in which Gilbert mocks the aristocracy, or *The Gondoliers* (1889).

Yet for many critics the real initiator of the second renaissance is **Edward Elgar** (1857-1934) (<http://www.elgar.org>). According to them, the beginning of the new golden age of English music started in 1899 with the first performance of Elgar's *Enigma Variations*.

## The twentieth century

As has already been mentioned, **Elgar** was a self-taught musician. Although he took violin lessons, he mainly learnt how to play music in his father's music shop in Worcester, his hometown. He taught himself composition by reading musical treatises like Berlioz's and was much influenced by continental composers. Especially in his choral works, he succeeded in combining these influences with the English tradition. His output is considerable. He published orchestral works (*Enigma Variations* of 1899, three symphonies including one which remained unfinished, a violin concerto, a remarkable cello concerto), chamber and instrumental music as well as cantatas and oratorios. His most famous choral work, *The Dream of Gerontius* (1900) based on a poem by Cardinal Newman, is not an oratorio but a dramatic poem set to music. On a par with **Arne**'s "Rule Britannia" and **Parry**'s "Jerusalem," **Elgar**'s first *Pomp and Circumstances* march (1901-30), has become a famous patriotic piece.

Another composer who belonged to the same generation as **Elgar** was **Frederick Delius** (1862-1934) (<http://www.delius.org.uk>). He was probably the least typical of English composers; he was born in England but his parents were of German origin. He studied music in Leipzig and spent most of his life in America and France where he settled in 1897. He remained there, living in Grez-sur-Loing, for the rest of his life. **Delius** is often described as the English musical impressionist. Among his most interesting works are *Paris: A Song of a Great City* (1899) *A Village Romeo and Juliet* (1901), *Sea Drift* (1904) and *A Mass of Life* (1905). **Ethel Smyth** (1858-1944), is one of the first female English composers. Like Delius she was trained in Leipzig. She wrote operas (*The Wreckers* in 1906) as well as choral and instrumental works such as the choral symphony *The Prison* of 1930. Many other musicians could also be mentioned. For example **Charles Wood** (1866-1926) and **Arthur Somervell** (1863-1937) who both studied with Stanford. **Somervell** wrote *Normandy*

*variations* for piano and orchestra (1912), choral works (*The Passion of Christ* of 1914 and *Christmas* of 1926).

Yet, the most important composer of the generation which came after Elgar was **Ralph Vaughan Williams** (1872-1958). For more than a half of a century, he remained one of the figureheads of English music. He was not sensitive to the upheavals created by the second Vienna school. His music remained mostly tonal, but diversity is also one of its characteristics. Faced with the industrialisation and urbanisation of the country, many composers collected traditional and popular songs which they introduced into their very own work. One of those musicians was Ralph Vaughan Williams. Indeed, his inspiration was anchored in the English tradition and in these songs. He published operas, orchestral music including symphonies like *A Sea Symphony* in 1909 and *A London Symphony* in 1913, chamber music and songs (which include many folksong arrangements).

**Gustav Holst** (1874-1934) (<http://www.hnh.com/composer/holst.htm>) was Vaughan Williams's friend and like him he studied with Stanford. His style is direct and full of austerity. His most famous compositions are *The Planets* (1916) and *The Hymn of Jesus* (1917). Among the composers born in the two last decades of the nineteenth century, the following must also be mentioned: **Rutland Boughton** (1878-1960) who wrote mainly vocal music (operas including *The Immortal Hour* in 1914), **Frank Bridge** (1879-1941), **John Ireland** (1879-1962), **Arnold Bax** (1883-1953) (<http://www.hnh.com/composer/bax.htm>), **Reginald Owen Morris** (1886-1948), **Ivor Gurney** (1890-1937) and **Arthur Bliss** (1891-1975). **Frank Bridge** had Britten as a pupil. He started writing tonal music but later composed other pieces in a style akin to atonalism. The genre he preferred to work in was chamber music. He also composed orchestral works such as the suite entitled *The Sea* of 1911. Morris, like Charles Wood, had Tippett in his class. **Bax** and **Ireland** are the inheritors of Elgar's English romanticism. **Arnold Bax** wrote instrumental music including symphonies and tone poems. **John Ireland** is renowned for his vocal and instrumental works (especially for his output for the piano).

The next generation of English musicians includes **William Walton** (1902-1983) who composed orchestral music including two symphonies and concertos, two operas (*Troilus and Cressida* of 1954 and *The Bear* of 1967), vocal and choral music, chamber music and film music (*Henry V* of 1944, *Hamlet* of 1947 and *The Battle of Britain* of 1949, for instance). In the late forties, Walton settled on the island of Ischia in the bay of Naples. As for **Lennox Berkeley** (1903-1989), who studied with Nadia Boulanger in Paris and became a Roman Catholic in 1928, he wrote orchestral music (for example, four symphonies and one violin concerto), sacred music (*Missa brevis* with organ in 1960), songs (including *Four Poems of St Teresa of Avila* in 1947) and chamber and piano music. However, the two greatest composers of this generation are **Benjamin Britten** (1913-1976) (<http://www.geocities.com/Vienna/Strasse/1523/britten.htm>) and **Michael Tippett** (1905-1998) (<http://www.michael-tippett.com>).

**Benjamin Britten** is considered to be one of the most important musicians in the history of English music. At a very young age, he displayed an exceptional gift for music. He studied with Frank Bridge and had planned to go and study with Alban Berg in Vienna, but, as Berg's music was judged immoral in those days, he was prevented from doing so both by his professors and parents. Berg, along with Mahler and Purcell, is one of the composers who influenced him greatly. In 1939, both Britten and his companion, the tenor Peter Pears, left England for America. There he wrote his first opera to a libretto by Auden: *Peter Bunyan* (1941). He came back to Britain in 1942. His opera of 1945 (*Peter Grimes*) was a huge success and his major work of the period. In 1947, he founded with Eric Crozier and John Piper the English Opera Group, an opera company committed to the performance of operas in English. Later he settled in Alderburgh where he founded the Alderburgh Festival. Britten's most famous works are probably his operas (*Peter Grimes*, 1945; *Billy Budd*, 1951; *The Turn of the Screw*, 1954; *A Midsummer Night's Dream*, 1960, for instance). He also wrote Church parables, orchestral music (*Simple Symphony* in 1934, *Sinfonia da Requiem* in 1940, *The Young Person's Guide to the Orchestra* in 1946, among others), choral music (*War Requiem* of

1964), chamber music and solo vocal music (*Les Illuminations* in 1939, *Phaedra* in 1975, for example)

Contrary to Britten, **Michael Tippett** was a musician whose musical gift took a long time to develop. Although he took piano lessons at a young age, his musical training was a long-term process. In 1921, he went to the Royal College of Music in London where he studied with Charles Wood. Then, judging his composition technique perfectible, he returned there in 1932 to study with R.O. Morris. He started composing at the end of the twenties, but had his first works published in the early forties only (e.g.: *A Child of Our Time* in 1944). While Britten was very much influenced by Mahler and Berg, Tippett's musical heroes were Beethoven and Purcell. This great humanist musician, who translated into music the complexity of Man and the world he lives in, composed music in all the major genres that exist in music. Indeed, he wrote five operas (*The Midsummer Marriage* in 1955, *King Priam* in 1962, *The Knot Garden* in 1970, *The Ice Break* in 1977 and *New Year* in 1989), choral music (*A Child of Our Time*, 1944; *The Vision of Saint-Augustine*, 1965, for instance), orchestral music (four symphonies in 1945, 1957, 1972 and 1977, *Fantasia Concertante on a Theme of Corelli* in 1953, *Concerto for Orchestra* in 1963, among others), solo vocal music (*Song for Achilles*, 1961; *Song for Dov*, 1970, for example), chamber music (five string quartets in 1935, 1942, 1973, 1979 and 1989) and piano music (four sonatas in 1938, 1962, 1973 and 1984).

The musicians who came after that generation can be considered as the first representatives of the British contemporary scene. Contrary to their predecessors, many of these composers were inspired by atonalism or serialism as the structural basis of their compositions. They include composers like **Alexander Goehr** (1932- ), **Harrison Birtwistle** (1934- ) and **Peter Maxwell Davies** (1934- ). All three were members of the "New Manchester Music Group," a group of musicians who had great admiration for the Vienna School and European avant-garde. **Alexander Goehr** (1932- ), who was born in Berlin, was the son of Walter Goehr, who studied with Schoenberg. Alexander Goehr studied with Messian. Among his main compositions are *Metamorphosis/Dance* (1974), his *Third String Quartet* (also 1974) and *...a musical offering* (J.S.B., 1985). He also wrote operas including *Arden Must Die* (1966) and *Arianna* (1994-1995). Goehr's most recent manner is also characterised by a return to the traditional forms of the past such as polyphony. The two most famous composers of the "Manchester Group" are **Harrison Birtwistle** (1934- ) and **Peter Maxwell Davies** (1934- ). **Harrison Birtwistle** wrote operas (*Punch and Judy* in 1969, *The Mask of Orpheus* in 1986, *Gawain* in 1991), other dramatic works, orchestral music such as *The Triumph of Time*, 1972), *Secret Theatre* (1984), *Earth Dances* (1986), and vocal music. **Peter Maxwell Davies** (<http://www.maxopus.com>) is probably the most prolific of all the living English composers. Although influenced by atonalism his music is mostly tonal. He is also very much influenced by Taverner, plain song music, architecture, literature (English but mostly Italian) and the Orkneys, a place where he has been living since the early seventies. All these elements are included in his music. He has written orchestral music (symphonies, Strathclyde concertos), operas (*Taverner* in 1970, *The Lighthouse* in 1980 and *Resurrection* in 1987), music theatre (*Eight Songs for a Mad King* in 1968, among others). At the beginning of this new century, he is busy writing a series of string quartets to be recorded for the record company Naxos which ordered them from the composer. Along with **Goehr**, **Birtwistle** and **Davies**, we should note other musicians like **Nicholas Maw** (1935- ), **Richard Rodney Bennett** (1936- ) who wrote film music, pop music and operas (*Victory* in 1970), **David Blake** (1936- ), **Jonathan Harvey** (1939- ), **David Matthews** (1943- ) or **Colin Matthews** (1946- ). As for the Welsh composer **Alun Hoddinott** (1929- ) who studied with Arthur Benjamin, he is attached to the Welsh tradition (*Two Welsh Nursery Tunes*, 1959 and *Welsh Dances, suite 2*, 1969), although his music has roots in Bartok, Rawsthorne and Hindemith.

The last generation of contemporary British composers is composed of the Scots **James Dillon** (1950- ) (<http://www.edition-peters.com/dillon>), **Oliver Knussen** (1952- ) ([http://www.faber-music.com/fabermusic/cont\\_composers/knussen.html](http://www.faber-music.com/fabermusic/cont_composers/knussen.html)) and **Judith Weir** (1954- ) and of the Englishmen **George Benjamin** (1960- ) ([http://www.fabermusic.com/fabermusic/cont\\_com](http://www.fabermusic.com/fabermusic/cont_com)

[posers/benjamin.html](#)), a pupil of Messian and **Mark-Anthony Turnage** (1960- ). A composer who belongs to another generation but who composed classical music in the early nineties is **Paul McCartney** (1942- ). Although he is famous above all as one of the most gifted songwriters in the history of popular music, his contribution to classical English music should not be overlooked. He composed *The Liverpool Oratorio* (1991) with Carl Davis and *Standing Stone* (1994), a tone poem, with the collaboration for the arrangements and orchestration of John Arle, **David Matthews** and **Richard Rodney Bennett**.

As this panorama shows, English music is extremely rich and diverse, both in the past and present. Most British composers have been sensitive not only to their vernacular heritage but also to what was occurring on the continent. Indeed, links with the past were and are still important (Purcell for Tippett and Britten or Taverner and plainsong for Peter Maxwell Davies). England itself also attracted musicians from abroad such as Mozart and Mendelssohn. Some settled there, whereas others went to Britain stimulated by the very active musical life which still exists today. There are many world-class orchestras based in London such as the London Symphony Orchestra or the Royal Philharmonic, and some famous musicians live in London (for example the Austrian pianist Alfred Brendel). In this panorama, English folk music, jazz and rock music have not been dealt with or mentioned. [For an article on jazz in Britain, see *Living Archives* #2, October 2002.] Since rock is probably one of the most famous forms of English music, its quality and depth would deserve a panorama of its own.

End of Part Two

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#### Selected Discography

##### *Eighteenth Century*

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Gilbert, & Sullivan, Arthur. *The Mikado*. Cond. Sir Malcolm Sargent. Pro Arte Orchestra. EMI (CDM 764403 2), 1992.

**Hubert Parry (1848-1918)**

Parry, Hubert. *Cello Concerto/ Symphony in E minor*. Cond. Sir Charles Mackeras/ Sir Charles Groves. London Symphony orchestra/ Royal Liverpool Philharmonic Orchestra. EMI (CDM 764726 2), 19??.

**Charles Stanford (1852-1924)**

Stanford, C.V. *Concerto for violin and orchestra in D major/ Suite for violin an dorchestra opus 32*. Cond. Martyn Brabbins. BBC Scottish Symphony. Hyperion (CDA 6709), 2001.

**Ralph Vaughan Williams (1872-1958)**

Vaughan Williams, Ralph. *A Sea Symphony*. Cond. Sir Adrian Boult. London Philharmonic Choir & Orchestra. EMI (CDM 764016 2), 1991.

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**George Benjamin (1960- )**

Benjamin, George. *At First Light./ A Mind of Winter/ Ringed by the Flat Horizon*. Cond. George Benjamin/ Mark Elder. London Sinfonietta/ BBC Symphony Orchestra. Nimbus (NI 5075), 1987.

**Lennox Berkeley (1903-1989)**

Berkeley, Lennox, Michael Tippett, and Michael Berkeley. *Serenade for Strings/ Little Music for Strings/ Coronach*. Cond. William Boughton. English String orchestra. Nimbus. (NI 5334), 1992.

**Harrison Birtwistle (1934- )**

Birtwistle, Harrison. *Secret Theatre ...* Cond. Pierre Boulez. Ensemble InterContemporain. Deutsche Gramophon (439 910-2), 1995.

Birtwistle, Harrison. *Gawain* . Cond. Elgar Howarth. The Royal opera Chorus/ The Orchestra of The Royal Opera House. Collins (70412), 1996.

**Benjamin Britten (1913-1976)**

Britten, Benjamin. *Cello Symphony/ Sinfonia da Requiem/ Cantata miserecordium*. Cond. Benjamin Britten. English Chamber Orchestra/ New Philharmonia Orchestra. London Symphony Orchestra.(London 425 100-2), 1989.

Britten, Benjamin. *A Midsummer Night's Dream*. Cond. Benjamin Britten. London Symphony Orchestra.(London 425 663-2), 1990.

**Peter Maxwell Davies (1934- )**

Davies, Peter Maxwell. *The Lighthouse* . Cond. Peter Maxwell Davies. BBC Philharmonic. Collins (14152), 1994.

Davies, Peter Maxwell. *Symphony 6/ Time and the Raven*. Cond. Peter Maxwell Davies. Royal Philharmonic Orchestra. Collins (14822), 1996.

**James Dillon (1950- )**

Dillon, James. *Ignis Noster/ Helle Nacht*. Cond. Arturo Tamayo. BBC Symphony Orchestra. Montaigne/Naïve (MO 782123), 2000.

**Oliver Knussen (1952- )**

Knussen, Oliver. *Flourish with Fireworks/ The Way to Castle Yonder/ Two Organa/ Horn Concerto/ Music for a Puppet Court/ Whitman Settings/ "...upon one note", fantasia after Purcell*. Cond. Oliver Knussen. London Sinfonietta. Deutsche Grammophon (449 572-2), 1996.

**Paul McCartney (1942- )**

McCartney, Paul. *Liverpool Oratorio*. Cond. Carl Davis. Royal Liverpool Philharmonic Orchestra & Choir. EMI (CDS 754371 2), 1991.

**Michael Tippett (1905-1998)** (see also under Lennox Berkeley)

Tippett, Michael. *King Priam*. Cond. David Atherton. London Sinfonietta and Chorus. Chandos (CHAN 9406/7), 1995.

Tippett, Michael. *Symphony N° 3*. Cond. Richard Hickox. Bournemouth Symphony Orchestra. Chandos (CHAN 9276), 1994 .

**William Walton (1902-1983)**

Walton, William. *Troilus and Cresida* Cond. Richard Hickox. Opera North/ English Northern Philharmonia. Chandos (9370/1), 1995.

**Judith Weir (1954- )**

Weir, Judith. *Blond Eckert*. Cond. Sian Edwards. Chorus and Orchestra of English National Opera. Collins (14612), 1995.