



## In this issue:

[Meet the committee – Annika Lindskog - page 2](#)

[Lutyens, Maconchy, Williams and Twentieth-Century British Music: A Blest Trio of Sirens by Rhiannon Mathias – a review - page 7](#)

[Edward York Bowen \(1884-1961\) Phantasy Quintet for Bass Clarinet and String Quartet, Op.93 - page 16](#)

[Dancing in the asylum: music and dance as recreation and therapy in late nineteenth-century England - page 16](#)

## Welcome to our newsletter

Welcome to the twelfth issue of the Chamber Music Club Newsletter, which has a particular, though not exclusive, focus on British composers and their music.

Edward Elgar's early years as a jobbing musician saw him in charge of an instrumental band which played for dances at the Powick Asylum. Bill Tuck's article introduces Elgar's own compositions for the band in the context of trends in the popular dance music of the time, and considers broader issues of the use of dance as therapy. Following on from last year's CMC concert of music by women composers and the previous year's programme of music in London, we review a book dealing with three twentieth-century women composers, all highly individual in their music and their personalities, who were contemporaries as students at the Royal College of Music: Elisabeth Lutyens, Elizabeth Maconchy and Grace Williams. For those of us of a certain age, the name York Bowen probably brings to mind editions of the classics from the Associated Board piano exam syllabuses, but he was much more than just an editor: a gifted and versatile musician, he was highly regarded in his day as a concert pianist and a prolific composer. We include a brief introduction to his *Phantasy Quintet* which is to be performed at our concert on 30 April.

It's not all British music and musicians in this issue, though. The latest in the 'Meet the Committee' series of interviews features Annika Lindskog of UCL's Department of Scandinavian Studies, a long-serving committee member and a frequent performer in our concerts. Over the years, Annika has, among other things, introduced us to much interesting music from her native Sweden, but as the interview makes clear her outlook is truly cosmopolitan.

A word of thanks is due to Helene Albrecht, who has written for and helped edit the Newsletter since its inception in 2013. Helene has decided to step down from editorial responsibilities while pursuing her legal studies. We wish her well, and are grateful for her valuable and enthusiastic contribution.

Our thirteenth issue is scheduled for the autumn term 2019, and we seek offers of contributions, especially from those of you who have not yet written for the Newsletter (but also of course from 'old-timers'). Concert and book reviews, letters to the editors and other short items, as well as full-length articles (c.3000 words) are all welcome. It's a good idea to let us know what you have in mind before you actually start writing. Please feel free to contact any of the editors with your suggestions; we are: Dace Ruklisa (dd.rr.tt@btinternet.com), Jill House (j.house@ucl.ac.uk) and myself (rabeemus@gmail.com).

*Roger Beeson, Deputy Chair, UCL CMC*

## Meet the committee – Annika Lindskog

Roger Beeson: *Annika, you have been a member of the Chamber Music Club and its committee, and a regular performer, for many years. Could you tell us how you came to be involved with the CMC?*

Annika Lindskog: I have tried to dodge being interviewed here for the longest time – and this was one of the reasons: I haven't the foggiest! No fault of the CMC, I assure you, I just have a memory that barely manages last week, let alone, erm, some twelve to thirteen years back... (is it really? Can someone more reliable on the committee contradict me..?)

RB: *Well, I seem to recollect that you joined the committee at the same time as I did, which was in 2004! Anyway, to proceed... You are a versatile performer. As well as singing, you've played recorder, flute and even piano in our concerts. Could you tell us about your background in music?*

AL: I grew up in Sweden, mostly in northern Sweden. Although my first musical lessons were on the piano with my father who was the local organist, in school I also first played the recorder (we all had to! The universal idea of the recorder as an 'easy' starter-instrument is truly baffling), and then advanced to flute. In the days of relentless and ongoing cuts to music provision in UK schools, this is a typical example of what happens when you give children access to instruments and tuition: they play. And some continue to do so. Perhaps not all, but if no-one starts, then also no-one will continue. As I happened to grow up in a house where music already lived, I might have played anyway. But my father couldn't teach me the flute. Nor could he provide a lot of the experiences we had a bit later in life, when a state policy aimed at enabling what we might call further education – here meaning 'non-school', so evening courses etc. – decreed: gather more than five to do anything vaguely aiming to improve some ability or other, and you will have some money to support your activity. I have long maintained, though not yet researched it properly – lest I'm wrong – that the multitude of pop bands that through the 70s, 80s, and 90s sprang up and out of Sweden has everything to do with this. If you want to learn how to be a pop band, it helps enormously if someone gives you a drum kit to practise with and 4×4 square metres in which to get everything badly wrong over and over again before you find you've developed an ability and a voice with which you can enrich the world.

So I played the piano – quite badly; played the flute – a smidgen more talent there; and sang in the local church choirs. But here's a difference from the UK: in a provincial church choir in Sweden, you were regarded as relatively talented if you could hold a harmonising line a third below the melody. The seriousness with which music is approached and expected to be handled at a young age here, does not quite exist there. But music can still, regardless of level, be a huge part of life. And it was, so for A-levels I moved 250 kilometres away from home to

attend a high school specialising in music. And in rebellion at the frankly hugely unimaginative instrument choices I had made so far, I insisted I wanted to study song as one of my instruments. OK, agreed – not that much more imaginative. So I upped the stakes in my second year, and added percussion. And, praise the rising sun, finally something I appeared to be good at! But I am too romantic, and cannot live without tunes and harmonies, so I never took that further. I still harbour a very soft spot for the BBC Symphony Orchestra's percussion section (they are simply stunning) though, and wish I could one day buy a marimba. That tone is the most gorgeous imaginable – and to be able to produce a sound without for once having to consider your diaphragm is a kind of relief.

After high school I went on to do a degree partly in music, partly in Swedish, German and pedagogy. The music element here was still quite broad, so I never learnt to analyse symphonies, but had to take up a few more instruments – including the guitar. I only ever learnt two pieces: the Beatles' 'Blackbird', and an acoustic piece by rock band Extreme which was topping the late night American music channel MTV charts at the time. Both I and my teacher agreed that was as good as it would ever get, and decided to stop right there.

It is interesting to see which instruments remain with you and which you return to. I will always be sad that I can't play the piano better, but I am content that the guitar and me was never to be. The flute I still have with me and play very occasionally. But that enforced recorder at the very start is now what I wish I had more time for. I adore my tenor recorder – bought long ago as a student for no other reason than a longing for a tenor recorder – and enjoy a little ad hoc ensemble that we get together from time to time. There is now a treble on that shelf as well though, and the next project will hopefully be to learn some new fingering and get access to much, much more of that wondrous recorder repertoire.

RB: *Outside UCL, you do a lot of singing in choirs of various shapes and sizes. Please tell us something about that.*

AL: When I went to music high school and attempted to be a serious singer, it didn't go all that well. My teacher had no compunction in grading me an equivalent of C (possibly with minus). She was quite right to: I simply had not yet cottoned on in any real sense to what singing was and what it required me to do to develop. Then this happened: I moved to a different town for part of my university degree; the local opera, *Norrlandsoperan*, had decided to establish an amateur opera choir (no money for a professional one), I saw the advert late and applied after closing, but was still taken on. As I walked into the first rehearsal, the first person I saw was my C-grading high school teacher... I still don't know how I got in, but I spent four years with that opera, and although I don't think I knew what I was doing vocally much, it seems to have been sufficient. And so I got to be on an opera stage as my beside-the-studies part-time job. I still, still have very strong sensory memories of how the stage feels in the expectant hour just before

a performance starts, empty but teeming with all the possibilities and life that is just waiting to be unleashed on it.

As I moved around with various jobs (from Wales to Belgrade to Dublin and back to Wales) I kept the thought of singing with me but did little. The next chapter starts in Cardiff (as quite a lot of new chapters seem to have done), by way of a notice in the paper from the Welsh National Opera that they wanted to try to set up a community choir. There were auditions, and the first project was *Carmina Burana*. Two years later, Verdi's Requiem. I had not sung anything of this sort, ever, at that point. I drove two hours every Monday after work from Lampeter (now University of Wales) to Cardiff for the rehearsals and then back again. I had to take a third of the rehearsals off as I was teaching in Belgrade for a month, and to make up for it I tried to learn the Requiem by heart: on empty BA flights to the Serbian capital – they had just resumed flights after UK bombing so travel was only slowly restarting – and in a rented flat when there was not much else to do. And I did learn it: at the concert in St David's Hall I held the score (you have to, or it would look odd), but I didn't look at it, not once.

Then I moved to London, and from the Cardiff experience knew what kind of singing there was out there to explore. I did a year with the Royal Choral Society – and through their frequent appearance at 'excerpt' concerts learnt the layout of the Royal Albert Hall, and Handel's *Zadok the Priest* by heart – before seeking out the BBC Symphony Chorus. I don't know how I got in there either – my sight-reading is galaxies off the normal standard here, but I turned up with a modern, unpublished, and quite unusual Swedish thing for auditions, so maybe that did the trick – but I do know that my first concert coincided with a kind of anomaly in their schedule as the Silver Jubilee was coming up. Thus my first concert in a choir I had deliberately sought out for its serious and challenging repertoire was at Buck House, singing – *Zadok the Priest*. At least I knew that one...

I learnt most of what I know in the BBCSC. Through the repertoire, the conductors and orchestras, the venues. And through the training: this was choral singing at its very highest level, and you needed to learn fast to keep up. I have sung extraordinary pieces in this context – all the common ones and many uncommon ones. I have been at the Proms summer after summer, singing again and again in one of the most exciting music festivals in the world. I have spent many long weekends in Watford or Croydon, recording a lot of early twentieth-century British repertoire in highly professional contexts and with outstanding musicians. I have learnt discipline and performance skills and stamina. And I have gained the deepest respect for the notes and for those trying to interpret them – in equal measures.

It seems to me singing brings endless learning and endless discoveries. New pieces, and re-encountered pieces in different ways, different contexts; known and unknown composers; familiar and unfamiliar idioms. Poetry, sounds, collec-

tive collaboration, individual effort and responsibility. The corporate efforts in choral societies is one way to explore that, the smaller-scale flexibility in chamber choirs and solo singing another. The latter two have in recent years become more and more intriguing, and alongside my main chamber choir, The Joyful Company of Singers, various other smaller ensembles and most recently cathedral choir singing, I have for the last five years or so also been able to try and develop the ability of expression through individual articulation with a supportive and long-suffering pianist – and an equally patient and long-suffering CMC audience. Steve and I have come a long way since our first tentative steps of shedding that corporate, collective shielding context (I think it was ‘King David’, and I am sorry still for inflicting that particular rendition on you all.). And we still have most of it to learn. But to be allowed to try, to engage with music, and words, and meaning and expression, and attempt to shape it to what you think it might be trying to articulate, is a huge privilege. The CMC context with its open stage and supportive audience is an invaluable place for this: here we can all come to try and make music, and explore music made by others. The experiences we have had here, and the music we have been able to share, somehow distils the essence of music-making: to find it, to try and understand it, to try and express it.

RB: *Scandinavian music has played a part in your own academic research, with outcomes which include organising a CMC concert and writing an article for our newsletter. Could you enlarge upon that? Are you currently working on anything with a musical aspect?*

AL: Oh, well now. If I’ve been reticent before... The project you refer to explored Scandinavian song and its relationship to various understandings of landscape. It but scratched the surface. My research approaches music as a cultural expression, and as part of cultural history. Here, I feel, it is at its most dynamic, and at its most vocal. It does things, it interacts, it debates and influences and challenges trajectories in national and collective discourses and narratives. And all too often this loud voice of it is overlooked. I want to bring it back, in whatever research focus, to this noisy interaction with contexts and cultures. For some reason, I am also very sensitive to nature, and to our ability to construct nature as landscapes. Yes, it is probably a very Scandinavian trait – my students would call me out here. I grew up in a relatively remote area of Sweden near the Arctic Circle, and spent my summers by the sea on the Finnish east coast. You cannot live so close to snow, to endless summer nights, to school PE sessions spent on skis and skates or orienteering, to autumns of berry-pickings and springs revelling in the blossoms of lilacs, bird cherries and laburnum, without becoming acutely aware of how landscapes form and influence the essence of our being. We run a course on Nordic Landscapes in the department, and it is astonishing to constantly find aspect after aspect of Scandinavian life, society and culture, which is connected to some idea or other about nature and what it means to us. We keep having to

rewrite the course every year for the sheer wealth of examples we discover! So considering music as a cultural agent in relationship to these ideas or engagement with landscapes always seems to yield some interesting perspectives. In my latest article, on some incidental music (though I argue it is not very 'incidental' at all) by Wilhelm Stenhammar for a 1920 production of Shakespeare's *As You Like It* in Gothenburg, these connection points lead to an understanding of both music and production as grappling with issues around the modern and the pastoral, about past and present, at least in part by interrogating their own relationship with places and spaces – both rural and urban – and how these connect with historical tradition and nostalgic reverence for certain landscapes.

There is definitely still more to think about this theme with the art-song repertoire though, and Steve and I are also reviving our previous programme in the autumn for some external venues, so you may yet get more of those particular songs one day. I have also long harboured (!) a particular fascination for the sea, especially in the British context, and we have done a few programmes here in the last couple of years which explored that relationship. I am still hoping that those might feed into some thinking and writing on Vaughan Williams's first symphony, the *Sea Symphony*, one day soon. And then maybe there will finally be time to leave the nineteenth century and pastoral cow bells, and turn to eighteenth-century Stockholm and the funeral music by Joseph Martin Kraus for the assassinated King Gustaf III. I am interested in the way music can function as cultural memory – of the past, of people, but also of places, and I think late eighteenth-century Stockholm might be a very good place to explore this further...

RB: *You also seem to be keen on the repertoire of twentieth-century English song. What do you find particularly attractive about this?*

AL: This is in one way such a no-brainer, and in another, much harder to explain. Can I blame the pianist? Seriously, why would you not adore the English song repertoire? It is so rich, so poetic, so profound. I can pour all that Scandinavian sensitivity to seasons and moods and our inbred melancholy into them, but am provided with such a profusion of variation of textures, of styles, of modes of expression, and of the whole expanse of the English language to soak them up with. There are songs I am apprehensive about singing because I fear I cannot ever hope to do enough justice to their sincerity and beauty, and all of them require effort to get them off the page at all. But I think that is their intriguing quality: that there is so much to do with them, so much to continue to learn and try to understand, and so many ways in which they can come out. Some are breathtakingly beautiful, some are wistful or thoughtful, some are quirky, but all explore, as does so much music generally, what it is to be human, to be us, to hear and see and experience and feel. That's why I want to sing them – again and again. There is also the small matter of the wealth of outstanding British singers who engage with this repertoire: it is impossible not to be inspired by them and not want to go off

to explore these songs yourself.

RB: *Finally: you have organised, and taken part in, many CMC concerts. Do any stand out in particular? How do you see the Club developing – and how would you like it to develop – over the next few years?*

AL: That thing about the memory... What I treasure most about CMC concerts are the discoveries. Whether it is new repertoire, new performers, or new interpretations, this, surely, is what we are all here for. I think 'themed' programmes have an extraordinary ability to unearth and re-constellate, and I have sat spellbound at the ability of individual performers or groups to bring acute and personal interpretations of stand-alone, 'classical' repertoire. The CMC arena is a fantastic place for performers and audiences alike: here we can try things, both as musicians and as listeners, here we can explore and develop and mark historical key-points. I am not sure I think the Club needs developing: it already is. It enables music-making to the best of our ability, it explores new ground and returns to seminal repertoire in balanced measures, and it remains forever curious. Structures and organisation can always be reconsidered, new ideas tried and various collaborations and activities explored: but at its heart the Club is already what it has always wanted to be, and what we all want it to be.

RB: *Annika, many thanks for finally agreeing to do this interview, and for such thorough and thoughtful answers.*

*Lutyens, Maconchy, Williams and  
Twentieth-Century British Music: A Blest Trio of Sirens*  
by Rhiannon Mathias  
(Farnham: Ashgate, 2012)

A REVIEW

Three composers who had in common their gender, age (approximately – they were born within thirteen months of one another), and their education as contemporaries at the Royal College of Music (RCM), are the subject of this recent book by Rhiannon Mathias: Elisabeth Lutyens (1906-83), Elizabeth Maconchy (1907-94) and Grace Williams (1906-77). Each had her own strong, distinctive musical voice, and for none of the three was the specific circumstance of being a *woman* composer an issue of particular importance. Mathias combines biographical information with a focus throughout on key compositions. Good use is made of a wide range of sources, primary – scores, broadcasts, letters and other archival material – as well as secondary.

After an introduction, the book falls into three parts, chronologically organ-

ised. Part I deals with the years 1926-1935, Part II covers 1935-1955, and Part III focuses on 1955-1994. (Necessarily, these dates are not adhered to strictly.) Part I comprises two chapters. Chapter 1, 'The Musical Evangelization of Kensington', provides interesting background information about the RCM from its beginnings in the late nineteenth century and about the teaching, activities and personalities encountered when the three women were studying there. Mathias describes College life as 'an essential training ground for Lutyens, Maconchy and Williams', adding that it 'had been free from prejudice against their gender' (p.30). Chapter 2, 'Professional Composers: Study Abroad and the Macnaghten-Lemare Concerts' follows their post-College studies in Prague (Maconchy), Vienna (Williams) and Paris (Lutyens), and their early attempts to establish themselves in the musical world of the UK. Part II is structured around the individual composers, devoting a chapter to each in turn, and Part III has the same scheme.

After what can be described as a cosmopolitan and somewhat bohemian childhood as the daughter of the architect Sir Edwin Lutyens and his Theosophist wife, Elisabeth Lutyens joined the RCM in 1926. She studied theory and composition under Harold Darke (best known now for his setting of *In the bleak midwinter*), who provided a necessary technical grounding. She was a slow developer, and not considered outstanding as a composer. Reminiscing later, she said that 'people with real talent (such as Elizabeth Maconchy) went to Vaughan Williams, whereas people without talent (such as Elisabeth Lutyens) were sent to Harold Darke' (p.24). She was, however, a useful viola player in her student years! She achieved her first success with the ballet score *The Birthday of the Infanta*, selected for performance in the College in 1931 and staged by a ballet company, the Camargo Society, the following year. Of particular importance in 1931, however, was the establishment of the Macnaghten-Lemare concert series, organised by Lutyens, the violinist Anne Macnaghten and the conductor Iris Lemare: the aim was to present new works by young British composers, male and female, and concerts also typically included music by earlier composers such as Purcell. Mathias suggests that Lutyens's own compositions of the early and mid-1930s show a 'sense of restlessness and lack of assurance' (p.48); Lutyens herself later expressed dissatisfaction with them. The demands of family life – she married the singer Ian Glennie in 1933, and had a son in 1934 and twin daughters in 1936 – also took their toll.

The string fantasias of Purcell had a profound effect on Lutyens, and her study of them resulted in a series of works for various string combinations in the later 1930s. She claimed that it was the fantasias which 'pointed me to new musical possibilities in pursuance of which I developed a serial technique of my own before hearing a note of Schoenberg, Webern or Berg, or being aware of the existence of the expression "12 tone" ' (p.66). However this may be, Lutyens certainly knew of the Second Viennese School, and particularly Webern, by the time she wrote her Chamber Concerto No.1 (1939-40), which she considered her first 'really serial



work' (p.71). The piece is dedicated to Edward Clark, whom Lutyens had met in 1938. A staunch supporter of new music, and a former pupil of Schoenberg, Clark had worked for the BBC and was Honorary Secretary of the International Society for Contemporary Music (ISCM). His relationship with Lutyens became personal as well as musical. Her marriage to Glennie was in difficulties, and ended in divorce. She and Clark married in 1942, a son having been born the previous year. The 1940s and early '50s were difficult years for Lutyens, with financial worries and periods of alcoholism and depression. Her 'serious' works were not completely ignored, but she depended to a significant extent on radio and film commissions. A notable work from this time is *Ô saisons, ô châteaux!*, Op.13, composed in 1946. This setting for soprano and instrumental ensemble of words by Arthur Rimbaud was well received at its first performance in the Wigmore Hall in February 1947, but for years was turned down for broadcasting by the BBC. Interestingly, Lutyens evidently conceived the music in outline before deciding upon a text to set. The same is true of a work from 1953 which marked a 'breakthrough' in terms of both musical and personal renewal, and is still one of her best known and most highly regarded pieces, the Motet (*Excerpta Tractati Logico-Philosophici*), Op.27, for unaccompanied chorus. The text consists of extracts (in the original German) from the *Tractatus Logico-Philosophicus* of Ludwig Wittgenstein. Lutyens was seeking 'something accurate and impersonal but *not* religious', and when her attention was drawn to Wittgenstein's treatise she immediately recognised that the 'words and ideas' were 'ideally suited to the already formulated sound and architecture of the music in my mind' (p.89).

The Motet is dedicated to William Glock, who had commissioned it for the Dartington Summer School where it was premiered in 1954. Glock's importance in British musical life can scarcely be overstated: his years as BBC Controller of Music and Controller of the Proms (1959-73 altogether) were notable for his championing of contemporary and avant-garde works from Britain and abroad, and he was a staunch supporter of Lutyens. Mathias remarks that 'his tenure at the BBC...coincided with the period of Lutyens's greatest critical success' (p.159). Her growing reputation as one of the first British composers to engage with serial techniques attracted the respect of a younger generation. While never holding a formal teaching post, she lectured at Dartington and gave private tuition: among others who sought her advice and coaching were Malcolm Williamson and Richard Rodney Bennett. In addition to her concert works, she continued to earn money by composing film music – notably in the 1960s providing scores for horror movies, including such classics as *The Skull*, *Dr Terror's House of Horrors*, *The Earth Dies Screaming*, and *Theatre of Death*. By the 1970s Lutyens's brand of modernism, which had led to her being neglected in the early part of her career, had been overtaken by newer contemporary trends, and she now felt that she was (again) 'out of step' – that she had moved, as she put it, 'from avant-garde to old hat overnight' (p.198). She was sufficient of an 'establishment' figure to be awarded the CBE

in 1969. Increasingly plagued by ill health and depression in her later years, she found the actual physical process of writing music difficult and painful on account of severe arthritis. Her final works were the *Triolets I and II*, written at the suggestion of her former pupil the composer Brian Elias: two sets of nine very short, aphoristic 'sketches' for characteristically individual instrumental combinations – the first for clarinet/bass clarinet, cello and mandolin, the second for cello, harp and marimba.

Elizabeth Maconchy's family was Irish, and although she was born in England her childhood was spent in Ireland. She showed musical talent from an early age, and entered the RCM when only sixteen, with piano as her main study. Her first composition tutor was Charles Wood, but in her third year she went to Vaughan Williams: 'it was like turning on a light'. His teaching 'was always directed towards making his pupils think for themselves in their own musical language...He taught one to learn direct from the great music of the past – Bach, in particular...' (p.18). Does the contrapuntal nature of much of Maconchy's work owe something to this early study of Bach? Another strong influence on her developing style was her 'discovery' in 1926 of the music of Béla Bartók – still daringly 'modern' for some of the College establishment. Maconchy was at the RCM for six years, during which time she gained a reputation as an up-and-coming composer, winning scholarships and prizes and having works rehearsed and performed in the College. In 1929-30 she studied in Prague on a travelling scholarship – the city at that time was an important centre for new music. Her Piano Concerto was performed by the Czech Philharmonic Orchestra with the composer Erwin Schulhoff as soloist in March 1930. Back in England her orchestral suite *The Land* received its first performance on 30 August 1930 at the Proms, to considerable acclaim. A week before this premiere she married the Irish writer William LeFanu; they had two daughters (of whom the younger, Nicola LeFanu, born 1947, is herself a distinguished composer). In 1931 she became seriously ill with tuberculosis; rather than follow medical advice to go and live in Switzerland, she and William moved to Kent to pursue a regime of fresh air and outdoors living. In due course she was able to resume composing (in the open air!) and, as Nicola LeFanu writes, 'When she was too ill to copy her music, friends rallied round to do so – the young Benjamin Britten among them'.

A significant work from this period is the String Quartet No.1 – significant not only on account of its intrinsic quality, but because it marks her debut in a genre which was to occupy her for virtually her whole career. Although she wrote works of many kinds, her thirteen string quartets are central to her output and to her compositional concerns: 'I have found the string quartet above all best suited to...the kind of music I want to write – music as an impassioned argument...' (p.93). Mathias describes Maconchy as 'the leading string quartet composer of her day' (p.232). This judgement should perhaps be qualified by the addition of 'British'

– surely her Russian contemporary Dmitri Shostakovich has an equal claim to this distinction with his fifteen quartets? – but Maconchy’s quartets are indeed a remarkable achievement in terms of mastery of the medium, expression of a strong musical personality, and an exploratory approach. It is unfortunate, to say the least, that they still appear so rarely in concert programmes.

Maconchy was far from being an ‘ivory tower’ figure. She was supportive of fellow composers, from her student days when she and Grace Williams formed a composers’ club at the RCM to her role from 1954 on the committee of the Composers’ Guild of Great Britain, of which she became Chair in 1959, and her work in various other organisations including the Society for the Promotion of New Music (President from 1976). In recognition of this public role as well as her compositional achievements she was awarded the CBE in 1977 and DBE in 1987 (becoming only the second compositional Dame, the first being Ethel Smyth in 1922).

Maconchy’s Irish roots seem to have had relatively little influence on her music, despite occasional pieces such as the orchestral *Suite on Irish Airs* of 1953. The contrary is true of her friend Grace Williams’s Welsh heritage. Coming from a musical family and background in Barry, South Wales, Williams studied at the University of Wales in Cardiff from 1923 to 1926 (Mathias calls it Cardiff University, which is inaccurate for this period), and upon graduating with a BMus went to the RCM, with composition as her first study and teacher training as her second. (In the early part of her career she earned her living from teaching.) Like Maconchy she had a high regard for Vaughan Williams: ‘...a man of...great integrity... As a teacher he was very critical, but not in too detailed a way...we learnt from the first to be self-critical’ (p.23). It was with Vaughan Williams’s encouragement that she undertook a year’s postgraduate study in Vienna under the distinguished composer and academic Egon Wellesz, a former pupil of Schoenberg (though not, by this time, committed to serialism). Williams, although keen throughout her life to learn about new musical developments, was not attracted to twelve-note composition, and of the Second Viennese School she admired Berg rather than Schoenberg or Webern. She wrote that she had ‘alas...never been able’ to ‘respond’ to Schoenberg’s music (p.271); of Lutyens’s music, ‘I’m afraid I can’t like [it] at all’, although she was fond of Lutyens as a person – a ‘kind soul’ (p.272); and ‘I have avoided things which were wrong for me, such as serialism’ (p.273). Williams’s musical language is fundamentally tonal, despite features like the use of octatonicism in various works, for example *Movement* for trumpet and chamber orchestra (1932) and *Elegy* for string orchestra (1937), and aspects of twelve-note technique in the passacaglia theme of the Trumpet Concerto (1964). From these examples it may be evident that the trumpet was a favourite instrument for Williams, being prominent in a number of works: she considered it to have wide possibilities of expression and character. Her writing for the instrument was appreciated by players, and among orchestral musicians she was nicknamed ‘Williams the Trumpet’!

Williams herself referred to ‘my two distinct styles’ (p.148), and these are apparent already in the 1930s. On the one hand are works which directly reflect her Welsh origins, including the overture *Hen Walia* (1930) – ‘an assured and skilfully wrought medley of Welsh folk tunes’ (p.59) – and, one of her best-known compositions, the orchestral *Fantasia on Welsh Nursery Tunes* (1939-40). On the other hand what Williams called ‘the other true me that’s a bit different’ is represented by, for example, chamber music such as the Suite for Nine Instruments (1934). An early attempt to reconcile the two styles was *Four Illustrations for the Legend of Rhiannon*, a suite for orchestra from 1931; Williams later became unhappy with the last two movements, both of which used traditional Welsh tunes, and withdrew them. It was another four-movement orchestral work, *Penillion*, composed for the National Youth Orchestra of Wales in 1955, which successfully ‘drew from both “styles” ’ (p.254). The title refers to an improvisatory type of singing ‘inextricably bound to the Welsh poetic tradition and the Welsh language’ (ibid.); Williams does not incorporate actual Welsh melodies, although, as she wrote, all four movements show ‘the narrative style, stanza form, and many melodic and rhythmic characteristics of traditional Penillion’ (p.251). It is as if she had now absorbed Welsh elements into a personal, individual language – the same kind of absorption of folk material that we see in, for example, Bartók and Janáček. This work also marks the start of a period of ‘creative renewal’ (p.250), of maturity and ‘self-confidence’ (p.254), perhaps connected with her relocation to Wales after years in London. Large-scale compositions from the last two decades of Williams’s life include the Symphony No.2 (1956); the one-act comic opera *The Parlour* (1960-66), based on a story by Guy de Maupassant – which is ‘not a folk opera; neither is it Welsh in any sense at all’ (p.263); and the *Missa Cambriensis* (1968-71), her largest work in terms of the forces for which it is written (soloists, SATB chorus, boys’ choir, orchestra and speaker), which combines the Latin of the Mass with extra-liturgical texts (a carol and the Beatitudes) in Welsh. Mathias notes that, like Lutyens and Maconchy, Williams ‘became more interested in writing vocal music in her later years’ (p.6), and characterises two final vocal compositions from 1975 as ‘a summation of her life’s work’ (p.287): a setting for baritone and piano of Robert Browning’s dramatic monologue *My Last Duchess*, and Two Choruses for SATB accompanied by two horns and harp (like Lutyens, Williams had always been attracted to unusual instrumental combinations).

The subject-matter of Mathias’s book invites comparison with two others which each deal with three women composers: Catherine Roma’s *The Choral Music of Twentieth-century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave*, and Ellie M. Hisama’s *Gendering Music Modernism: the music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Roma’s book is, obviously, devoted to a particular area of repertoire, and specifically aimed at conductors of choral music as well as students. In addition to the three composers who are her main focus, she briefly outlines the contributions of a number of others. The book,

which has many musical examples, is a useful survey, though it is difficult to imagine that the rather intimidating analyses of Lutyens's Wittgenstein Motet and *The Country of the Stars* would be of immediate interest to any but a small minority of choral conductors! Hisama's analyses of her three American composers are, if anything, even more intimidating, and, as the title suggests, her approach is informed by feminist theory. She concentrates on a small number of works – seven by the three composers – with the aim of demonstrating 'that formalist readings acknowledging the impact of a composer's gender and political views on the work itself impart valuable ways of hearing and apprehending these compositions' (p.3). By contrast, Mathias's book, although it contains some analytical material, does not in general go far beyond a descriptive, 'programme note' approach in its discussion of individual works. This is not necessarily a fault in a book whose purpose is introductory, and which covers a lot of ground with the aim of stimulating interest in three important composers.

From time to time, though, a potentially useful analytical point is overlooked. For example, Mathias draws attention to Williams's use of the octatonic scale (mentioned above); but she fails to note its occurrence in the opening passage of Maconchy's String Quartet No.5, despite the musical example given (Example 4.7, p.112). More significantly, Mathias seems to be on uncertain ground when it comes to serialism. In the first place, she does not distinguish between serial and twelve-note (or twelve-tone) music. To be fair, she is not alone in this, and twelve-note composition is certainly the best known and probably most common form of serialism. However, the defining characteristic of serialism as a means of organising pitches is simply the series (note- or tone-row), in which notes (or more abstractly, intervals) appear *in a particular order*, and which can undergo certain transformations in accordance with certain rules. When the series contains all twelve notes of the chromatic scale, appearing just once, then we have twelve-note technique. But a series may consist of fewer than twelve notes, or it may contain more than twelve notes if some pitches reappear – this is precisely the case with Lutyens's Chamber Concerto No.1, whose *fifteen*-note series is shown in Mathias's Example 3.2 (p.72). Mathias writes that the Concerto 'embrace[s] 12-note principles' (p.73), without commenting on the actual number of notes in the row.

A further element of confusion is implicit in Mathias's statement that the Concerto 'contains both tonal and serial elements' (p.71, note 17), which she takes to show that Lutyens's description of the work as serial is 'not entirely accurate'. This seems to imply that the two concepts 'tonal' and 'serial' are mutually exclusive, which is not the case (although much – probably most – serial music does indeed lack tonality). Finally, Mathias has difficulty with the presentation of the note-row. It is usual to identify the four possible forms of the row – prime, inversion, retrograde and retrograde inversion – by the initials P, I, R and RI. For some rea-

son Mathias calls them PO, IO, RO and RIO ('O' perhaps short for 'order?'). This is a trivial matter, just adding a touch of unnecessary complexity. More serious is her numbering the notes of the row as 0, 1, 2, 3... etc., so that a twelve-note row is numbered 0...11, the first note being 0, the second 1 and so on, with the twelfth note being 11 (see, for example, the row for Lutyens's *6 Tempi for 10 Instruments*, p.169). Why not number them 1...12, with the first note as 1, the second note 2, through to the twelfth note, 12? The number 0 is indeed used in music theory, in 'integer notation'. This is a technique in the analysis of 'post-tonal' music whereby pitches are 'translated' into numbers in terms of distance in semitones from a starting-point. The starting-point is 0, a semitone above this is 1, a tone (two semitones) is 2, a minor third (three semitones) is 3, and so on. So if C is 0, C sharp is 1, D is 2, E flat is 3... (see Arnold Whittall, *Serialism*, p.273). Mathias apparently confuses the notation of the order of notes in a row with that of semitonal distances from a starting-point. This matters: any reader wishing to pursue a little further the analysis of pitch structure in Lutyens's work as set forth in Roma's book, pp.26-48, or Philip Rupprecht's *British Musical Modernism*, pp.41-43, would do well not to depend upon Mathias's 0...11 system.

To conclude on a positive note: it is perhaps a sign of a worthwhile work of scholarship that it suggests intriguing areas for further investigation. Mathias's book does that in a number of respects, of which two may be mentioned here. Firstly, a reader might well be curious to find out more about the Macnaghten-Lemare concerts, which played an important role in the early careers of Lutyens, Maconchy, Williams and many of their contemporaries. Fortunately their history in the 1930s has been thoroughly covered in an article by Sophie Fuller (see 'Further reading', below). Secondly, our trio were not the only female composition students at the RCM in the later 1920s. Mathias makes the point that while it was 'not unusual for the College to have women music students...it was remarkable to have several women studying composition at the same time' (p.2). Others included Imogen Holst, but one name in particular stands out: an older contemporary, Dorothy Gow (1893-1982). She was another pupil of Vaughan Williams, and was active in the composers' club. In 1932 she followed in Grace Williams's footsteps (at Williams's recommendation) by studying in Vienna under Wellesz in 1932. She was a lifelong friend of Lutyens, and seems to have been influential in bringing Webern's music to Lutyens's attention. In a letter to Gow, Lutyens described her as 'potentially almost the best composer I've met' (p.70). An extremely self-critical tendency caused Gow to destroy many works in later life. Most of her surviving scores are in the British Library's manuscript collection and the British Music Collection (formerly the British Music Information Centre) now based at the University of Huddersfield. Her Oboe Quintet was successfully revived and recorded some years ago, but there is more to do. It is to be hoped that performers

and scholars will in due course afford Dorothy Gow the attention she deserves!

*Roger Beeson*

#### FURTHER READING

Fuller, Sophie: *The Pandora Guide to Women Composers: Britain and the United States 1629 – present* (London: Pandora, 1994)

Fuller, Sophie: 'Putting the BBC and T.Beecham to Shame: the Macnaghten-Lemare concerts, 1931-7' *Journal of the Royal Musical Association* Vol.138 Issue 2, 2013, pp.377-414

Hisama, Ellie M.: *Gendering Music Modernism: the music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge: Cambridge University Press, 2001)

LeFanu, Nicola: 'Elizabeth Maconchy DBE (1907-1994): some biographical and musical notes'

[www.musicweb-international.com/classrev/2007/Oct07/Maconchy\\_LeFanu.htm](http://www.musicweb-international.com/classrev/2007/Oct07/Maconchy_LeFanu.htm)

Lutyens, Elisabeth: *A Goldfish Bowl* (London: Cassell, 1972)

Roma, Catherine: *The Choral Music of Twentieth-century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave* (Lanham, Md, and Oxford: Scarecrow Press, 2006)

Rupprecht, Philip: *British Musical Modernism: the Manchester Group and their contemporaries* (Cambridge: Cambridge University Press, 2017)

Whittall, Arnold: *Serialism* (Cambridge: Cambridge University Press, 2008)

#### LISTENING

Elisabeth Lutyens: *Chamber Concerto No.1* and other works. Jane Manning (soprano), Jane's Minstrels, Roger Montgomery (conductor). CD, NMC D011, 1993

Elisabeth Lutyens: *Motet (Excerpta Tractati Logico-Philosophici)* and other works. Exaudi (James Weeks, director), Endymion. CD, NMC D124, 2006

Elizabeth Maconchy: *Complete String Quartets*. Hanson, Bingham and Mistry Quartets. Three CDs, Forum FRC 9301, 1989

Grace Williams: *Chamber Music*. Madeleine Mitchell (violin and director), London Chamber Ensemble. CD, Naxos 8.571380, 2019

## Edward York Bowen (1884-1961)

### Phantasy Quintet for Bass Clarinet and String Quartet, Op.93

The Chamber Music Club concert on 30 April will include a work for the unusual combination of bass clarinet and string quartet. Its composer, York Bowen, was a major figure in British music in the first half of the twentieth century, a child prodigy both as pianist and composer whose First Piano Concerto was hailed by Saint-Saëns after its premiere in 1903. He was a prolific composer of chamber music, writing works for such artists as Fritz Kreisler, Joseph Szigeti, Dennis Brain and Leon Goossens. He also played the viola and composed two sonatas and a concerto for the instrument, the latter first played by Lionel Tertis, as well as a Fantasy for four violas. Bowen was a generous advocate of his fellow composers and gave the premiere of Walton's *Sinfonia concertante* among many other works.

The Phantasy Quintet was composed in the early 1950s, an intense work of fifteen minutes which uses the dark tone of the bass clarinet to dramatic effect. The style shows the influence of Strauss and Mahler and at one point enters the world of Ravel's *Valses nobles et sentimentales*.

*Rupert Bawden*

## Dancing in the asylum: music and dance as recreation and therapy in late nineteenth-century England

There has been growing interest in recent years, from Government and other bodies, in the application of 'The Arts' to the furtherance of our health and well-being [1]. While many may dismiss this as a cynical ploy on the part of Government to reduce expenditure on the NHS [2], others are more generous and see it as a useful addition to current forms of therapy and therefore well worth supporting.

This is nothing new, of course. The healing benefits of the arts – music and dance in particular – have been acknowledged in all cultures and in all periods. My interest in examining this issue was sparked by the information that a youthful Edward Elgar (he was just twenty-two) was appointed in 1879 as bandmaster to the Worcester County and City Pauper Lunatic Asylum (now commonly referred to as the Powick Asylum). This was his first professional appointment as music director and composer; he held the post for six years. Much is known about the music he wrote for the asylum band (which was made up of musicians from



among the hospital staff, augmented by a number of local professionals). The part-books for the band have been preserved in the collections of the Elgar Museum in Worcestershire and have been transcribed and published by the Elgar Society as part of the composer's complete works [3].

Far less is known, however, about the context in which they were intended to be used. The music consists primarily of dance compositions: quadrilles, polkas, minuets, etc. It was not primarily intended as music for listening to (though no doubt it may have partly served that function) but for dancing. The clear aim of the administrators of the hospital was that the Friday 'concerts' were provided as opportunities for the patients to dance – though no doubt the less mobile might be allowed to just listen. In other words, the project was part of a considered programme of dance therapy – not music therapy.

For some time, music therapy has been given a considerable airing as a means of improving mental well-being. While the general benefits of listening to music are not in question, the efficacy in measurable terms is more difficult to ascertain. More recently still, the value of dance as therapy has also become a subject of interest, although its historical background has largely been neglected. Nor do the relative benefits of music versus dance therapy appear to have been addressed in any serious or methodical way.

Taking as a starting point the use of dance therapy at Powick Asylum (to the music of Elgar) it would be enlightening to trace the extent to which this novel approach to treating patients with mental illness was followed in the period from 1850 up until the outbreak of the First World War. The practices at Powick asylum were not unique and dance has often been associated with asylums, from the public spectacle of watching the cavorting inmates of Bedlam to the sad incarceration of Nijinsky, who spent thirty years in and out of such institutions (though few accounts appear to exist of any of his non-public dance performances). In this way we might hope to shed some light on the history of this long-neglected subject – which, with an ageing and dementia-prone population, is likely to come more to the fore in the future.

#### THE BUILDING OF VICTORIAN ASYLUMS

For much of the nineteenth century and for centuries earlier, wealthy families would generally place any 'lunatic' family members into privately funded asylums. Those from the poorer classes were confined to workhouses or treated as criminals and incarcerated in prisons. Following the County Asylums Act of 1808, however, Justices of the Peace were encouraged to build county 'lunatic asylums' to house any 'pauper lunatics' in their county and after the 1845 Act this became compulsory.

The result of these Acts was the creation of the many new buildings dedicated

to the care (in one form or another) of ‘pauper lunatics’. These buildings were often on a grand scale, designed to house over a thousand inmates, and frequently equipped with large function rooms which might serve as dance halls or music recital rooms. Examples are Colney Hatch (North London) founded 1849 and Powick (Worcester) founded 1847. Normansfield asylum in West London, founded in 1868, was a privately funded institution for the care of mentally disabled children of well-to-do families.

The 1890 Lunacy Act gave the ‘pauper lunatic’ asylums a wider role, and patients with means began to be admitted along with the ‘paupers’. This led to another round of grand-scale building. At its peak, Colney Hatch was home to over two thousand inmates. With changes in the way in which psychiatric patients were treated, many of these buildings were closed as asylums by the 1970s, though a number (including Colney Hatch) still remain standing – now converted into up-market apartments. Colney itself finally closed as an asylum in 1993, and is now converted to luxury residential apartments under the name of Princess Park Manor.

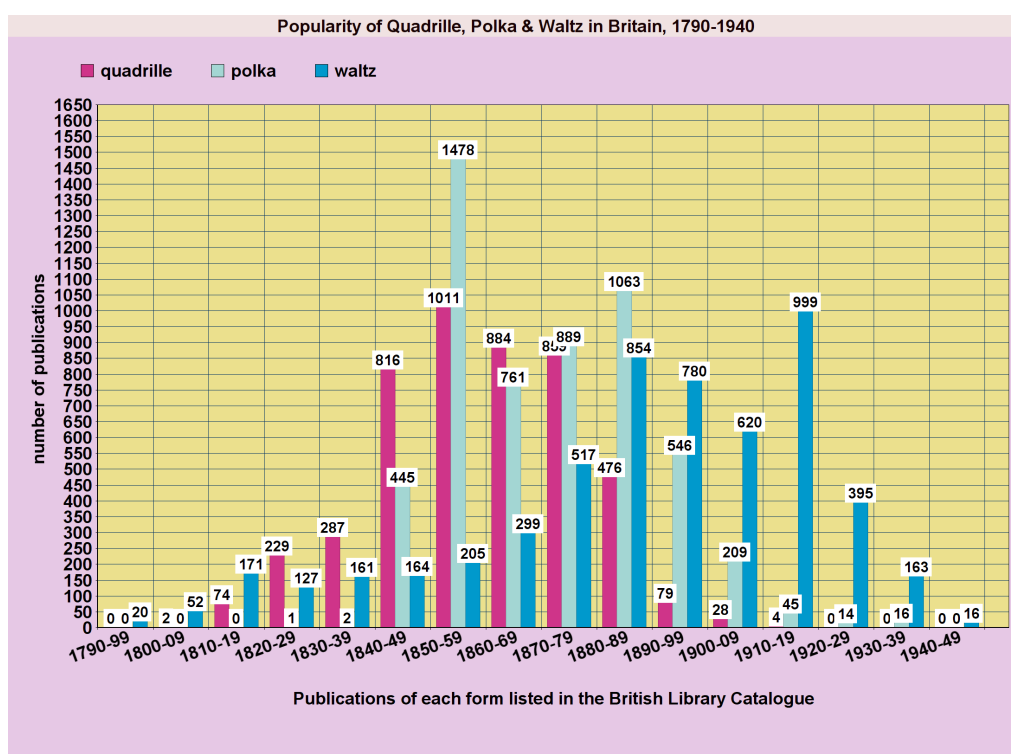


Figure 1. Relative popularity of quadrille, polka and waltz as indicated by the number of music publications in each genre in each decade.

Throughout the period when Elgar was bandmaster at Powick he composed dance music for the band to perform at regular Friday ‘concerts’. This output con-

sisted of seven sets of quadrilles (each of five parts), five polkas and one ‘menuetto’ (see Table 1). By far the major part of his output, therefore, was in the form of quadrilles. This raises some interesting questions, for by the 1880s the quadrille as a social dance and as a vehicle for composition was well in decline: Figures 1 & 2 show the rise and decline of the quadrille as measured by newspaper references or dance publications. Why would a young composer adopt this old-fashioned form for his first forays into composition?

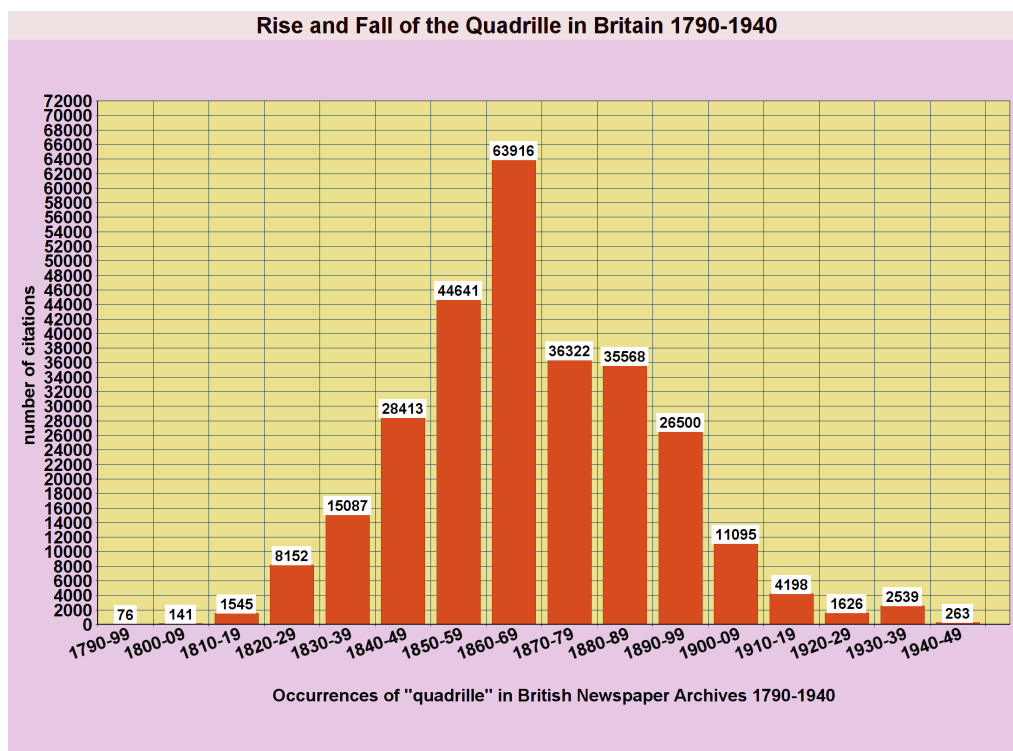


Figure 2. Rise and fall of the quadrille as measured by number of newspaper citations in each decade.

Well before the 1880s the quadrille as a dance form had more or less settled into a few very standard patterns. Although the craze for quadrille dancing had only started at Almack’s Dance Hall in London in 1817, it had already by the 1830s coalesced into just three basic forms: ‘First Set’, ‘The Lancers’ and ‘Caledonians’. Variations might be included within these basic forms, but these were the dances that everyone would be expected to know. The accompanying music, on the other hand, was continually changing with each new dancing season. By the time Elgar was appointed in 1879, the practice of using dance – and particularly quadrilles – as a form of patient therapy had been going on for some twenty years. It is conceivable therefore that the Powick band had already run out of repertoire and had become bored. By the 1880s, the quadrille was in decline and fewer were

being published. It may therefore have been the case that if the patients – or their ‘therapists’ – demanded more quadrilles then Elgar would have to write them himself. This in turn raises the question: what is it about the quadrille that lends itself to this form of therapeutic use?

<b>Table 1 – A Summary of Elgar’s music composed for the Powick Asylum band</b>	
<b>Date of composition</b> (on score/parts)	<b>Title</b> (type of work/key) Instrumentation
21 Dec 1878 (MS <sup>1</sup> )	<b>Menuetto</b> in B <sup>b</sup> Fl, Cl; Cnt.I.II, Euph (B <sup>b</sup> ), Bomb (E <sup>b</sup> ); Vio.I.II, Bass; Pno
undated sketch	<b>A Singing Quadrille:</b> 1 in D; 2 in D; 3 in G; 4 in G; 5 in G; Fl, Cl; Cnt.I.II, Euph (A), Bomb (E <sup>b</sup> ); Vio.I.II, Vla, Bass
19 May 1879 (Pno.)	<b>Die junge Kokette</b> (5 quadrilles or Caledonians: 1 in C; 2 in G; 3 in D; 4 in G; 5 in C) Picc, Fl, Cl (C); Cnt.I.II (A); Vio.I.II, Bassi; Pno
11 Sept 1879 (Pno.)	<b>L’Assomoir</b> (5 quadrilles: 1 in C; 2 in A; 3 in A; 4 in D; 5 in C) Fl, Cl (C and A); Cnt.I.II (A), Euph (A); Vio.I.II, Bassi; Pno
21 Sept 1879 (sketch score; undated parts)	<b>La Brunette</b> (5 quadrilles: 1 in F; 2 in B <sup>b</sup> ; 3 in B <sup>b</sup> ; 4 in B <sup>b</sup> ; 5 in F) Picc, Fl, Cl (B <sup>b</sup> ); Cnt.I.II (B <sup>b</sup> ), Euph (B <sup>b</sup> ); Vio.I.II, Bassi; Pno
14 Feb 1880 (most parts inc. Pno.)	<b>The Valentine</b> (5 lancers: 1 in G; 2 in D; 3 in G; 4 in D; 5 in G) Picc, Fl, Cl (C); Cnt.I.II (A), Euph (A); Vio.I.II, Bassi; Pno
30 May 1880 (most parts inc. Pno.)	<b>Maud</b> (polka in G) Picc, Cl (C); Cnt.I.II (A), Euph (A); Vio.I.II, Bassi; Pno
July 1880	<b>Untitled</b> (5 quadrilles) Cl part only
17 Oct 1880 (Pno.) Oct 1880 (most parts) 25 Oct 1880 (Vio.I, Bassi)	<b>Paris</b> (5 quadrilles: 1 in C – Chatelet; 2 in G – L’Hippodrome; 3 in C – Alcazar d’été; 4 in C – (La! Suzanne!); 5 in D – Cafe des ambassadeurs) Picc, Fl, Cl (A); 2 Cnt (A), Euph (A); Vio.I.II, Bassi; Pno
Oct 1881 (most parts inc. Pno.)	<b>Nelly</b> (polka in F) Picc, Fl, Cl (B <sup>b</sup> ); Cnt.I.II (B <sup>b</sup> ), Euph (B <sup>b</sup> ); Vio.I.II, Bassi; Bass Brass; Pno
15 Oct 1882 (Pno.)	<b>La Blonde</b> (polka in C) Picc, Cl (B <sup>b</sup> ); Cnt.I.II (A), Tbn; Vio.I.II, Bassi; Pno
7 Oct 1883 (Pno.)	<b>Helcia</b> (polka in D) Picc, Cl (A); Cnt.I.II (A); Vio.I.II, Bassi; Bass Brass; Pno
22 May 1884 (some parts inc. Pno.)	<b>Blumine</b> (polka in G) Fl, Cl (A); Cnt.I.II (A); Vio.I.II, Bassi; Pno

<sup>1</sup> source also contains sketches of versions for Fl. and string quartet with wind quintet cues, and for wind quintet

Table 1. Music composed by Elgar for the Powick Asylum Band [3].

## ELGAR'S BAND AT POWICK

The Table 1 showing the list of all Elgar's compositions at Powick also shows the instrumentation that he was able to employ. This remained fairly consistent over the five years of his engagement and was presumably determined by the musicians who were locally available, either from among the hospital staff or from surrounding towns. There is no indication that the patients themselves played in the band, though accounts from other asylums suggest that this did sometimes happen but depended on whether musician inmates could be found. Staff appointments, on the other hand, took into account the candidate's musical or dance skills in addition to their medical qualifications. Not surprisingly there is a preponderance of brass instruments: valve cornets, euphonium, bombardon. Clarinet and flute (along with a piccolo) carried the upper parts and generally doubled the strings, of which there may have been perhaps eight, divided into three parts. Only one piece – a polka – has a part for trombone, suggesting that no player of this instrument was available in the area at that time. The total number of players is believed to have been around eighteen – small by orchestral standards perhaps (and referred to by Elgar as a 'scarecrow army') but large for a dance band.

Table 1 also shows how, in the latter part of his tenure at Powick, Elgar moved away from quadrilles towards composing the now more fashionable polka. This probably parallels the movement made by many budding young composers of this period. Quadrilles were a very popular entry point into the world of composition simply because there was a demand for them and they could be sold to a public, who wanted new music to dance to with each season. In other words, quadrilles, usually in the form of a piano transcription, were saleable items. But with changing fashions in dance, the demand for accompanying music also changes, initially to the polka (which reaches a peak in the 1850s) and then to the waltz (peaking in the 1880s and 90s). Unfortunately, we have no indication that Elgar ever published his quadrilles in this form – perhaps because he had already been paid by Powick (it has been suggested that he was paid by the Board of the Asylum the standard sum of five shillings per set).

The change from quadrille to polka does however mark an emerging trend away from the 'set dancing' of the quadrille to the 'couple dancing' of the polka and waltz. Like the 'country dance' that preceded it, the quadrille does not entail close contact with a partner and is equally amenable to being performed by partners of the same sex. The *Illustrated London News* in 1867 showed pictures of groups of female prisoners in Broadmoor all dancing together in what appears to be a quadrille.

The newer dance forms may well have created problems for the asylum staff, for it may have been less easy to manage groups of mentally disturbed individuals dancing in pairs (either as same sex couples or opposites) than in the more formal

structure of the quadrille. This problem becomes even more pronounced with the growth in popularity of the waltz. Illustrations from US asylums of the 1920s show female couples dancing in which one has been dressed as a man, presumably to simulate the natural order of the outside world, although we don't always know the dances preferred in US. Also, unlike the quadrille, the dance patterns and steps of polka and waltz are not strictly prescribed but are to a certain extent improvised with one partner leading and the other following. Furthermore, it could no longer be assumed that the patients would know the step and pattern sequences of the by now old-fashioned quadrille.

Dance as therapy in the asylum may therefore be expected to have declined in the years leading up to the First World War. A close investigation of existing archives may well substantiate this trend. While records do indicate the extensive use of dance as therapy in the early years of the 'asylum movement' – with weekly dance classes being specified as part of the regimen, and regular balls being held for the patients (Colney Hatch is recorded as having fifteen in 1868 alone) – by the early twentieth century these appear to be much reduced.

What does emerge at this point is an entirely new form of dance therapy based on the psychoanalytic ideas of Carl Jung and the 'modern' dance forms being developed and promoted by Isadora Duncan and her followers. Dance increasingly becomes more a form of 'creative self-expression' than the following of learned steps and patterns (both Jung and Duncan hated 'regimentation'). By the 1960s, when the asylums themselves were all facing closure, the old quadrille had long been forgotten and replaced by Dance Movement Therapy (DMT), the off-spring of Duncan and the only form of dance as therapy taught or practised today.

#### MODERN RECORDINGS OF THE POWICK REPERTOIRE

Although the existence of the part-books for Elgar's Powick period has been known for some time, musical interest in their performance has been limited. For the most part, musicologists have only been concerned with tracing elements that may have been used later in his more important repertoire or with analysing the names given to his dances, in the hope that they may yield clues leading into revelations of his personal life. More recently, however, serious recordings with the full instrumentation indicated by the part-books have been made. It is just unfortunate that the formal structure of the quadrille is now so little understood that these fine recordings are of no use to those attempting to reconstruct the dances, as the repeat structure adopted in the recordings is very often incorrect!

*Bill Tuck, February 2019*

## REFERENCES

1. *The Arts for Health and Wellbeing*, All-Party Parliamentary Group on Arts, Health and Wellbeing, Inquiry Report on Creative Health, second edition, July 2017.
2. Penny Anderson, 'Art on prescription? Try funding the artists first' (The Guardian, Tuesday 13 November 2018): 'Who will make this health-bestowing culture the government envisages? The artists I know are poor, and giving up.'
3. *Music for Powick Asylum*, Vol. 22 of the *Complete edition of Elgar's works*, Elgar Society Publications, 2008