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# THE MUSIC OF HERBERT HOWELLS

by

Peter John Hodgson

B.Mus., University of London, 1964

M.Mus., Royal College of Music, London, 1965

A thesis submitted to the Faculty of the Graduate School of the University of Colorado in partial fulfillment of the requirements for the degree of Doctor of Philosophy

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This Thesis for the Doctor of Philosophy Degree by

Peter John Hodgson

has been approved for the

College of Music

by

William K. Kearns

William K. Kearns

William R. Clendenin

William R. Clendenin

Date Sept 11, 1970

Hodgson, Peter John (Ph.D., Musicology)
The Music of Herbert Howells
Thesis directed by Professor William K. Kearns

An investigation of the music of Herbert Howells (b. Gloucestershire, England, 1892) constitutes the central purpose of this study. To that purpose may be added a three-fold objective: to document Howells' complete works; to explore his compositional procedure; and to give perspective to his achievement.

Among many sources consulted in the preparation of this study were the composer, both in personal interview and by correspondence; a considerable quantity of periodical and other literary material; some fifteen publishing houses; and a number of library holdings, including those of the Royal College of Music, London, the University of London, and the British Museum.

The study is divided into three chapters and two appendices. Chapter I furnishes introductory information about the composer, without assuming the proportions of an extended biography. Chapter II examines Howells' contribution to the several repertoires of Choral Music, Solo Song, Keyboard Music, Chamber Music, and Orchestral and Brass Band Music. Chapter III explores compositional procedures and stylistic features apparent in the work of this composer, while simultaneously relating the man and his music to the general musical milieu of his times.

Appendix A constitutes an Index to the music of Herbert Howells. Comprising a Chronological Conspectus, intended to furnish a concise overview of Howells' compositional activity from ca. 1908 to the present, and a detailed Catalogue with several sub-divisions, the Index supplies a systematic guide to this composer's complete works. Appendix B includes various examples of Howells' music cited in the body of the text.

Prolific in the earlier years of his creative career, Howells was in the vanguard of English music until ca. 1925, when his compositional endeavor suffered a decline. The death, at an early age, of his only son supplied an impetus for his choral masterpiece, Hymnus Paradisi. The completion of this work in 1938 signaled the beginning of a new period in which Howells demonstrated an almost exclusive interest in religious choral music.

Preferring to work within nominally traditional systems, Howells evolved, nevertheless, his own individual idiom and stylistic procedure. Modal inflection, impressionistic devices, pedal-points, and a mild dissonance treatment--combined with an essentially contrapuntal method of writing--were synthesized in a manner distinctively peculiar to its composer. A pre-eminent concern with mood and the generation of certain psychological states (or "complex mood," as Howells chose to describe the desired

aesthetic condition) largely determined his attitude toward structure and content.

Though Howells is not infrequently compared with Ralph Vaughan Williams, this study indicates that there existed important differences between the stylistic practice of Howells and that of the senior English composer. Likewise, a comparison sometimes made between Howells and Delius discloses surface similarities, but the thesis suggests significant distinctions between the two composers.

Howells' principal contribution to twentieth-century English music lay in the field of religious choral writing. His most representative achievements are found among the numerous settings of the canticles for various ecclesiastical establishments, among a quantity of anthems and motets, and among the several large-scale works for chorus, soloists and orchestra. By these achievements Howells confirmed the central tradition of English music--the choral art.

This abstract is approved as to form and content. I recommend its publication.

Signed William K. Kearns
Faculty member in charge of dissertation

# PREFACE

Investigation of the music of Herbert Howells, prior to the present inquiry, had been limited to occasional periodical articles, reviews of published scores, passing references in surveys of contemporary composition, and entries in various biographical dictionaries.

The need for a comprehensive examination of Howells' contribution to English music of the twentieth century had been previously argued, notably by Gwilym F. Beechey and Hugh Ottaway following the latter's article celebrating Howells' seventy-fifth birthday (October 17, 1967):

> Hugh Ottaway's article in the October [1967] M[usical] T[imes] on Herbert Howells was welcome, but it does seem a pity he did not put the work of this distinguished English composer into sharper perspective. Howells' music has never been brought into focus as a whole and his outstanding achievements have not been recognized in the context of his own development.[1]

Ottaway responded in part:

> The subject of my article was Howells and the English revival. That is the perspective I was seeking. Any attempt to discuss Howells' music 'as a whole' would make a very different, and much longer, article. I agree that such a study is overdue.[2]

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[1] Gwilym F. Beechey, "Herbert Howells," The Musical Times, CVIII (November, 1967), 1115.

[2] Hugh Ottaway, reply to G. F. Beechey, loc. cit.

When Edward Lockspeiser observed in 1946 that "he is one of the prominent composers of religious music,"[3] Herbert Howells had written few of the liturgical and other religious choral works by which he is now particularly recognized. By 1970, Howells had added impressively to the repertoire of religious choral music, but the intervening years brought incommensurably small notice from contemporary historians. A substantive volume devoted to twentieth-century music affords meager mention of Howells' work.[4] It is perhaps understandable that compatriot criticism should have dealt a little more generously with Howells' accomplishment, although his uncompromising individualism posed problems to not a few British commentators.

> Howells must always have disturbed English critics because he is not easily labelled; he belongs to no clearly recognized clique or school; he fits not easily into the mind's pigeon-holes.[5]

Within the context of his own development, however, Howells' stylistic practice evolved with consistency and logic. He manifested both a respect for tradition and a capacity for enriching that tradition. Writing of his

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[3]Edward Lockspeiser, "Mixed Gallery," British Music of Our Time, ed. A. L. Bacharach (London: Pelican Books, 1946), p. 193.

[4]See William A. Austin's Music in the 20th Century (New York: Norton & Co., 1966), p. 491.

[5]Ernest Bradbury, in the Yorkshire Post, quoted in The Musical Times, XCV (November, 1954), 616.

*Missa Sabrinensis* in 1954, a commentator alluded to Howells' style as "wholly self-consistent," noting that

> Perhaps no work of our time has so startlingly shown how vast are still the possibilities of music which, despite its complexity, remains firmly anchored to the tonal system.[6]

The Index to the music of Herbert Howells, appended to the present study, suggests the measure of this composer's contribution to English music of this century--a contribution which invites investigation.

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[6] J. F. Waterhouse, in the *Birmingham Post*, quoted in *The Musical Times*, XCV (November, 1954), 616.

ACKNOWLEDGMENTS

To Dr. Herbert Howells for his interest and aid, the author is deeply indebted. Materials and information, otherwise elusive, were made accessible by personal interview with the composer in the summer of 1968 and by subsequent correspondence.

To his doctoral committee--Professors William K. Kearns (Chairman), William R. Clendenin, and Charles Eakin--the author extends grateful thanks for guidance in the formulation of the thesis topic. Dr. Kearns, as thesis advisor, gave generously of his time and counsel from the inception of the study and its completion owes much to his encouragement.

To the University of Colorado, the author offers grateful acknowledgment of substantial material assistance. A University Fellowship (1965-68), awarded by the Graduate School of the University of Colorado, was supplemented by a Grant-in-Aid from the same source towards defrayment of expenses incurred in thesis research in England during the summer of 1968.[1]

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[1]Additional acknowledgments, e.g. to publishers and others associated with furnishing specific information, are included in appropriate sections of the study--particularly in Appendix A, An Index to the Music of Herbert Howells.

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# CHAPTER I

## HERBERT HOWELLS

The tranquil beauty of the English West Country surrounds the small Gloucestershire town of Lydney where Herbert Norman Howells was born on October 17, 1892. Once the site of a Roman settlement, Lydney is situated on the west bank of the River Severn. Downstream are Chepstow, Tincturn Abbey, and the confluence of the rivers Wye and Severn, leading to the Severn Estuary and thence to the busy commercial waterway of the Bristol Channel. Upstream is the ancient City of Gloucester.

The Cathedral Church of the Holy and Indivisible Trinity, Gloucester, founded as an abbey in 681, possesses a magnificent edifice substantially of Norman design, but with Gothic additions. Its musical history is rich in liturgical traditions, and a choral festival associated with the same religious establishment is among the oldest of its kind in the British Isles. Other and more remote connections with the past are suggested by the remains of Roman defense perimeters in the vicinity of the shire city.

The Forest of Dean is located a short distance from Lydney. Further to the west is the neighboring county of Monmouthshire and beyond lie the Welsh border

hills. To the east of Lydney--across the Severn--are the hills of the Cotswold Country. It was to this pastoral landscape that Howells turned frequently for surcease and refreshment. More than one work by this composer has been inspired by the Hill of Chosen.

Of that particular aesthetic and cultural milieu to which Herbert Howells was heir and from which his character and creative disposition received abiding impress, one commentator has noted:

> Born at Lydney on the Severn, he came naturally into an inheritance of beauty. Hill, sky, cloud, river--all these things are Gloucestershire, and behind them one glimpses the succession of centuries flowing down from the mists of Celtic times in an almost unruffled and ever-widening intellectual tide. Many races mingled their strains in the making of England. And there seems reason to believe the Romans left here a deeper mark, one less obliterated by subsequent events than in most places elsewhere. Does any sign remain today of that Second Legion, proudly named Augusta (Royal), which occupied Gloucester for so long and watched the marches of Wales? Who knows. It is a strange coincidence that two learned authorities on ethnography--quite unknown to each other, and on two separate occasions--singled out Herbert Howells and his brother as perfect types of Italian Celts.[1]

Ethnic assimilation has proceeded slowly in parts of the United Kingdom. Strong local and regional differences of custom, culture and dialect--even of language, viz. the Welsh and Gaelic--exist still among

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[1]Marion M. Scott, "Introduction: XVII Herbert Howells," The Music Bulletin, VI (May, 1924), 140.

the nearly sixty million inhabitants of the British Isles. The Forest of Dean, whose occupants are regarded locally as something of a race apart and quite distinct from the people of the surrounding communities, furnishes one such instance of an ethnic enclave.

It was in Littledean, on the edge of the Forest of Dean and some eight miles from Lydney, that the composer's father, Oliver Howells, was born on July 3, 1854. The family may be traced for several generations to districts in the vicinity of the Forest, where, according to the composer, his immediate paternal ancestors were "wholly business people--of no real note."[2] The composer's grandparents, James Howells and Laura Hutchings, were married at the Baptist Chapel in Coleford on December 13, 1848, and the paternal grandparent was born to one Howell Howells at Redbrock, on the borders of Gloucestershire and Monmouthshire, in the parish of Newland, about 1826.[3] The proximity of Redbrook and Monmouthshire to the Welsh border suggests the possibility of Welsh ancestory in Howells' lineage.

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[2]Herbert Howells, in correspondence with the author, November, 1968. Investigation has established that the composer's father was in business as a plumber in Lydney and was a well-known resident of that town. The composer's grandfather was in the same trade in Littledean.

[3]Brian G. C. Brooks (Genealogist, London), in correspondence with the author, September 23, 1969.

Youngest son of Oliver and Elizabeth Burgham Howells,[4] the composer enjoyed the companionship of five brothers and two sisters of whom the eldest, Florence, was his first music teacher.[5] His childhood was evidently congenial and music was an essential aspect of his experience.

> Music was always so much a part of himself that he cannot be said to have begun it at any particular date, and his early years were a kaleidoscope of piano, organ, composition, football, books, school work, natural beauty, and again music as the medium through which everything was viewed.[6]

Howells described his father as "an illqualified business man, but utterly endearing, of marked sensitivity and having musical leanings."[7]

> On Sundays he played the organ at the local Baptist Church [Lydney]. And from

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[4]Elizabeth Howells' maiden name, Burgham, is found in the records of Littledean parish, with the spelling variant of Burgum also recorded. There is a gravestone to an earlier member of the Burgum family at Littledean church bearing a date in the late eighteenth century.

[5]Winifred, the second sister, was also an accomplished musician and taught school. The eldest brother, Leonard, was an artist and educator; Howard, a business man, was an amateur violinist; Frederick became the headmaster of a grammar school; Richard, a scientific chemist, was innately musical; and Leslie, a physicist, was quite unmusical.--Herbert Howells, in correspondence with the author, November, 1968.

[6]The Christian Science Monitor, June 14, 1919, p. 22. "A Young Composer of Promise."

[7]Herbert Howells, in correspondence with the author, November, 1968.

> time to time took me to Cheltenham or Bristol's Colston Hall to hear great virtuosi. Much more important he often aroused me (at my age of six onwards) at five a.m. on clear and starry mornings, and talked to me, in elementary terms, about planets, stars, distances, etc.[8]

Howells' formal schooling was received successively at a "Dame's School" (1896-98), the Church of England Elementary School (1898-1905), and at Lydney Grammar School (1905-08) which he entered under scholarship. At the last-named school Howells was made responsible for collective music-making--such as that required for morning prayers and various theatrical enterprises for which he adapted and composed music. At the Parish Church of St. Mary, Lydney, he served as a chorister and as an assistant organist.

> I assisted the tin-plate worker who was the nominal organist (wholly inadequate as such, but a lovable man--Joseph Baxter by name). The Vicar found constant and clever reasons to induce Baxter to sing tenor in the choir while 'Howells could play the organ for us.' This became a formula![9]

Through the beneficence of members of the Bathurst family,[10] Howells was introduced about

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[8] Ibid.

[9] Ibid.

[10] Principal member of the family was Charles Bathurst (1867-1958), Squire and First Viscount Bledisloe of Lydney, one-time Governor-General of New Zealand, and a lifelong friend of the composer.

1905[11] to Herbert Brewer, Organist and Master of the Choristers at Gloucester Cathedral. Howells travelled weekly to Gloucester for what he described as "perfunctory piano lessons with Brewer."[12] Confessing himself unhappy as a pupil, but always admiring his mentor's skill as an organist, "they got on splendidly afterwards."[13] The influence of Gloucester--of traditions, music and persons associated therewith--was intensified in 1909 when Howells was accepted as an articled pupil in the Cathedral.[14]

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[11]The composer suggested 1907 as the year of his introduction to Brewer, but the author has preferred to retain the earlier date--quoted in all previous biographical entries on Howells--because of its consistency with records more contemporary with the composer's youth.

[12]Herbert Howells, in correspondence with the author, November, 1968.

[13]Alfred Herbert Brewer (1865-1928) was a musician of wide and generous sympathies whose services to music, more particularly those connected with the Three Choirs Festival movement, gained for him a knighthood in 1924. Brewer commissioned his former pupil in 1917 to write a work for the Gloucestershire Orchestral Society which resulted in Howells' Puck's Minuet, and in 1924 the composer dedicated his Service Music in E flat to Brewer--proof of subsequent congeniality.

[14]The articled pupil at Gloucester Cathedral received a weekly piano and organ lesson and his paperwork--theory, harmony and counterpoint--was supervised. Instruction continued for three years, after which the pupil remained at the Cathedral as an assistant organist until he secured a full-time appointment. The practice is now virtually discontinued.

About this time, Howells was for some years organist at Aylburton Church, Gloucestershire, receiving an emolument of four pounds, ten shillings per annum.[15]

Beyond the merely formal and academic guidance received from Brewer during his Gloucester days, Howells' susceptibility to more subtle and pervasive influences, shaping and strengthening his creative proclivities, was apparent. The historic, almost timeless atmosphere of the ancient cathedral with its rich traditions, in which the composer was deeply immersed; the longevity of the great choral festival connected therewith;[16] and the introduction to the music and person of Ralph Vaughan Williams--these combined to furnish a compelling impetus to his subsequent creative career.

Of three works which Howells admitted to having exerted an early influence on his thinking, one was heard for the first time at Gloucester. Responding to

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[15] In comparable United States currency of that era, this would have equalled approximately $20.00.

[16] Dating from at least 1724, the Three Choirs Festival rotates annually between the cathedrals of Gloucester, Worcester and Hereford, making triennial appearances in each city. The official history of the movement, The Three Choirs Festival by H. Watkins Shaw (London: Novello & Co., 1953), furnishes detail on the scope and repertoire of the Festival.

an inquiry concerning his attitude towards the works in question, he wrote:

> I borrow your word 'pathos' in respect of (1) [Sea Drift by Frederick Delius] and (2) [Third Symphony of Johannes Brahms]: a quality that has moved me more than any other in music--even since boyhood. Parts of Sea Drift--especially the last pages--are (for me) the saddest I've ever heard. The Brahms' coda (last movement) is not quite the same thing, but is (like Vaughan Williams' ending to his Fifth Symphony) a sort of benediction upon the work as a whole. "Tallis" [Fantasia on a Theme by Thomas Tallis for String Orchestra by Ralph Vaughan Williams], of which I heard the very first performance in 1910 (at the Gloucester Three Choirs Festival) moved me deeply on other grounds--its powerful commentary upon Tudor music in the more solemn attributes of that 'school.' My own organ piece "Master Tallis's Testament" (1940) is a footnote to the Vaughan Williams' work, and even more a personal "throw-back" to the Tudors.[17]

The 1910 performance of the Tallis Fantasia at the Gloucester choral festival marked the beginning of Howells' acquaintance with Ralph Vaughan Williams (1872-1958), resulting in a close and abiding friendship. Howells' quiet, but unmistakable, approval of and sympathy for those things which Ralph Vaughan Williams represented--an uncompromising honesty, a "damn the consequences" attitude in his blunt expression of what he considered musical "truth," interest in native musical sources as a well-spring for a non-Teutonic music, and emphasis upon the evocation of a

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[17]Herbert Howells, in correspondence with the author, November, 1968.

particular aesthetic mood or spiritual climate as the raison d'être of composition--were clearly evidenced in his discerning commentaries upon the music of Vaughan Williams.[18] With these ideals Howells was to identify himself substantially in the course of time, although his own particular modus operandi and stylistic procedure would distinguish his music from that of his contemporaries, even from so pervasive and persuasive an influence as the music of Ralph Vaughan Williams.

Among Howells' fellow students at Gloucester were Ivor Novello (1893-1951) and Ivor Gurney (1890-1937). The latter was to precede Howells to London, the Royal College of Music and Sir Charles Villiers Stanford by a year. Gurney's enthusiasms for what he found in the capital persuaded Howells to relinquish his apprenticeship to Brewer in 1911, devote himself exclusively to composition, and seek the wherewithal to follow the young poet-composer to London.[19]

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[18] See, for example, Herbert Howells' articles: "Vaughan Williams's 'Pastoral' Symphony," Music and Letters, III (April, 1922), 122, and "Vaughan Williams's 'Concerto Accademico'," The Dominant (March, 1925), p. 24.

[19] In 1917 Ivor Gurney published a small collection of his own poems, Severn and Somme, the preface to which includes the prophetic observation: "I would desire such readers as come to me to add also . . . Herbert Howells (and this is not the last time you will hear of him)." From Severn and Somme (London: Sidgwick & Jackson, Ltd., 1917), p. 7.

> I knew nothing of Stanford until Ivor Gurney fired me, in 1911, with the idea that one's only salvation lay in South Kensington. For there, Gurney alleged, was a man teaching composition at a place called The Royal College of Music. A further year of scriptorial struggle elapsed before I laid my life-and-death efforts on the great man's table.[20]

The results of his "scriptorial struggle," a portfolio of compositions produced during this period of self-instruction which included the Organ Sonata in C minor, Op. 1, the Five Songs for Low Voice (Irish poets), a piano and violin sonata, piano pieces and part-songs, were submitted to the Royal College of Music early in 1912 in competition for the Open Scholarship in Composition. Winning the contest, Howells entered the College on May 6, 1912, and remained there as a student until July 21, 1917.[21]

The composer's studies at the Royal College of Music were guided by the Director, Sir Hubert Hastings Parry (1848-1918) in Music History and Literature, Sir Charles Villiers Stanford (1852-1924) in Composition, Charles Wood (1866-1926) in Harmony and Counterpoint, Sir Walter Parratt (1841-1924) in Organ, and Sir Walford Davies (1869-1941) in Choral Techniques. Evidence of

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[20] Herbert Howells, "Charles Villiers Stanford (1852-1924) [An Address at his Centenary]," Proceedings of the Royal Musical Society (December 11, 1952), p. 19.

[21] John Stainer (Registrar, The Royal College of Music), in correspondence with the author, December 9, 1968.

scholarly brilliance is found in the numerous awards and prizes received while at College.[22] In July, 1916, Howells gained by examination the coveted Fellowship diploma of the Royal College of Organists, London, having passed the Associateship tests in July, 1912. The Director's History Essay Prize was won by Howells on six occasions while at College.[23] From January, 1915, to March, 1917, he also wrote various music articles and criticisms for a leading London journal of the arts, The Atheneum, an experience which he later admitted came near to making him "tired of music as a daily and nightly boredom."[24] Nevertheless, Howells maintained and developed an outstanding literary facility and, had he been less strenuously occupied in other ways, he could have contributed significantly to the field of musical criticism.[25] His subsequent activity in the

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[22]Awards included: Open Scholarship in Composition (1912), Sullivan Prize in Composition (1914), Manns Memorial Prize (1914), Grove Scholarship (1915), The Worshipful Company of Musicians Silver Medal (1915), The Tagore Gold Medal (1915), Bruce Scholarship (1916), The Organ Extemporization Prize (1916), The Dove Prize (1916).

[23](1) Easter Term, 1913; (2) Easter Term, 1914; (3) Summer Term, 1914; (4) Summer Term, 1915; (5) Christmas Term, 1915; (6) Summer Term, 1916.

[24]Herbert Howells, in correspondence with the author, November, 1968.

[25]Eric Blom, "Herbert Howells," Grove's Dictionary of Music and Musicians. (5th ed. London: MacMillan & Co., 1954), IV, 390.

world of letters has included the editorship of the Royal College of Music Magazine (1920-25) and occasional contributions to music journals and other periodicals which reveal penetrating insights and charming literary gifts.[26]

In an assessment of the influence of his teacher of composition, Charles Villiers Stanford, Howells observed in an obituary tribute:

> None of us lived in the easy atmosphere of neutrality when we took lessons with him. Mastery of subject carried with it, in him, a very definite sense of where he stood; and that definition ill accorded with vagueness of attitude in others. By methods in which long practice taught him to believe he brought his pupils themselves to know where, and for what they stood.
>
> Whatever else one might have become under his shrewd guidance, it never could have been a wobbler, a neutral, a befogged practitioner. It was often his way to make a student fight hard in defence of a point of view, an expression, or a mere chord. Failure in this was apt to bring trouble upon the pupil. But that the defence generally prevailed, and brought self-reliance--as Stanford, in his wisdom, always hoped it would--ought to be clear to anyone who observes the remarkable degree to which most of his pupils have established their own particular identities in composition.[27]

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[26] More than a score of periodical articles by Herbert Howells are listed in the Bibliography, the most recent of these being the published version of an address by Howells on Hubert Hastings Parry, contained in Music and Letters, L (April, 1969), 219.

[27] Herbert Howells, "Charles Villiers Stanford 1852-1924," Music and Letters, V (July, 1924), 199.

Few commentaries on the music of Herbert Howells have failed to take note of the line of succession between Stanford and his pupil, especially with reference to the continuity of choral writing for the church. It is, therefore, of significance that a portent of Howells' emerging compositional identity may be observed in a work written early in his association with Stanford, the Mass in the Dorian Mode.[28] Composed in his twentieth year, this setting of liturgical texts was the first of Howells' contributions to the repertoire of religious choral works--an area of endeavor in which the quantity and quality of his work has earned for him a distinguished position, more particularly by the products of his second compositional period (i.e. ca. 1935-1970).

More than three decades after he had completed his studies with Stanford, Howells came into possession of a ring previously owned by his teacher. Of the circumstances he wrote:

> I think Stanford wished to have a link with me. He was a most powerful friend at all times: and one sign of his interest and goodwill was his general presentation formula when he brought me to the notice of his friends: "This is my son in music."

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[28] Publicly performed under the direction of Sir Richard Runciman Terry at Westminster Cathedral in November, 1912, the Mass in the Dorian Mode is a setting of the Ordinary of the Latin Mass.

> The ring was ultimately passed on to me by his only son--Mr. Guy Stanford--in Westminster Abbey at the Memorial Service on what would have been his [C. V. Stanford's] one hundredth birthday [September 30, 1952]. Dr. Ralph Vaughan Williams and I had jointly been invited to lay a wreath on C. V. S.'s grave in the Abbey [which lies adjacent to that of Henry Purcell].
>
> The ring (worn by C. V. S. for more than fifty years) was originally owned and worn by Prince Philippe 'Egalité'[29] and given by him (before he was guillotined in the French Revolution) to his young daughter who afterwards married the Irish Lord Fitzgerald. The ring came eventually to Stanford's mother.[30]

Beyond his several collegiate awards, Howells was the recipient of various public prizes suggesting his wider recognition as a composer.[31] Of these, the most significant was an award from the Carnegie United Kingdom Trust which his Pianoforte Quartet in A minor,

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[29]Louis Philippe Joseph (1747-1793) was Duke of Orleans ca. 1785. In the overthrow of the French Monarchy, Philippe 'Egalité' was a liberal and tended to side with the revolutionaries, although he was subsequently executed by them.

[30]Herbert Howells, in correspondence with the author, November, 1968.

[31]Howells gained a Second Prize from the Madrigal Society in 1915 for a five-part madrigal, In Youth is Pleasure, and a First (or "Molineux") Prize and the Madrigal Society's Medal in 1918 for another five-part madrigal, Before me, careless lying. Lady Audrey's Suite for string quartet was published under the auspices of the Patron's Fund of the Royal College of Music in 1917.

Op. 21 (1916) secured for him in 1916.[32] One of only seven works chosen by the Carnegie jurists[33] from among more than one hundred and thirty such items submitted for the initial competition, Howells' Quartet was the only chamber work selected for recognition and, furthermore, enjoyed the distinction of being the first composition actually published under the auspices of the Trust.

Another important award was that received from the W. W. Cobbett Folksong Phantasy Competition in 1917 for his Phantasy String Quartet. Public performance of Howells' music during these years was frequent,

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[32]The Carnegie United Kingdom Trust was founded by Royal Charter in 1917 from funds donated by the Scottish-American multi-millionaire and philanthropist Andrew Carnegie (1837-1919). The publication of works by several young British composers was aided by this Trust during the years 1917 to 1928.

[33]The six remaining works selected were: a London Symphony (second of eight symphonies) by Ralph Vaughan Williams (1872-1958); a Hebridean Symphony by Granville Bantock (1868-1946); The Travelling Companions and The Immortal Hour--operas by Charles Villiers Stanford (1852-1924) and Rutland Boughton respectively; a symphonic suite, The Sea, by Frank Bridge (1879-1941); and a symphonic work with voices, Before Sunrise, by Edgar Bainton (1880-1956). It is noteworthy that Howells, at twenty-five years of age, was the youngest of this group of award winners, the next youngest being Bainton, at thirty-seven, and the oldest Stanford, at sixty-five. Among these seven recipients of Carnegie honors were representatives of the English avant-garde of that period. The relatively conservative techniques of Stanford were compensated by the comparatively progressive procedures (for the times) of Vaughan Williams, Bantock, Bridge, and Howells.

both at the Royal College of Music and at various other performing centers in London and the provinces.[34]

An appointment as sub-organist of Salisbury Cathedral which Howells had accepted in March, 1917, was relinquished six months later due to an aggravation of the health problem that prevented him from serving in the British armed forces during World War I. For the next three years he sought recuperation in Gloucestershire and elsewhere. Compositional activity continued unabated, however, and the immediate post-College years are noteworthy for several of Howells' most important first period (i.e. ca. 1910-1935) works.[35] During this time of extended convalescence the composer was in Yorkshire, having gone to the Moors for physical and mental invigoration. Two nights of March,

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[34]The autumn of 1917, for example, heard the following works of Howells performed: Lady Audrey's Suite, Steinway Hall, October 18; Phantasy String Quartet, Aeolian Hall, October 25; Violin Sonata (Phantasy) No. 1, Wigmore Hall, November 1; Comedy Suite for Clarinet and Piano, Steinway Hall, November 8; Piano Quartet in A minor, Oxford University Music Club, November 6; Rhapsody for Baritone Solo, Violin, Cello and Organ, St. Michael's Church, Cornhill, November 26; Elegy for Viola, String Quartet and String Orchestra, Mons Memorial Concert at the Royal Albert Hall, December 17: (clipping, The Musical Standard, n.d., in poss. of Herbert Howells).

[35]For example, String Quartet "In Gloucestershire"; Puck's Minuet for Orchestra; the Scottish Ballad, Sir Patrick Spens; a carol-anthem, A Spotless Rose; the solo song King David and settings of Walter de la Mare's Peacock Pie.

1918, were passed at the home of Dr. E. C. Bairstow, Organist of York Cathedral, and on one of these, when sleep was made impossible by a German zeppelin raid over York, Howells composed--at one sitting--his Third Rhapsody for Organ, considered among his finest music for that instrument. A few days later the composer received a card from Ivor Gurney which hints at the close friendship that existed between the two:

> Dear Erbert Owls,
> I hope Yorkshire has done you good, and that you are able to work on some trifle of a String Quartet or other. After all we are all playthings (and wonderful but unprofitable instruments of work) in God's hand, so why worry? So you were at Miss Scotts[36] last night. Best wishes. Good luck. Hope Benjys[37] alright too.
>
> Yours ever
> I.B.G.
>
> 12 April, 1918.

Two events especially significant to the life and career of the composer occurred in 1920. Domestic felicity was secured through Howells' marriage to Dorothy Eveline Goozee Dawe, the "beautiful young singer" of Flemish descent to whom Howells, as an

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[36] Marion Margaret Scott (1877-1953), musical historian and biographer. Howells and Gurney were particularly indebted to her friendship and encouragement, as Howells readily acknowledged in his obituary tribute (see Herbert Howells, "Marion Margaret Scott: 1877-1953," Music and Letters, XXXV, [April, 1954], 134).

[37] Arthur Benjamin (1893-1960), friend of Howells and Gurney (see Herbert Howells, "Arthur Benjamin 1893-1960," The Tempo, Nos. 55/56 [Autumn/Winter, 1960], p. 2).

aspiring student-composer, had dedicated his prize-winning Five Songs for Low Voice (1911). Born in Kent, Dorothy Goozee had been adopted in infancy by a Mr. and Mrs. John Dawe following the premature death of her parents.[38] Describing Howells as a supremely happy man whose spiritual and aesthetic life is "on an even keel," and as a "spiritual realist--a humanist whose wagon is hitched to the stars," George Baker attributed much of the composer's equanimity to his felicitous choice of mate.

> Few men, saints excepted, can achieve this enviable state of contemplative activity without aid, and here Howells can count himself fortunate in his wife, who not only shares the burden of his inexorably busy life, but who gently and patiently gives to him the comfort and serenity of a homelife so absolutely essential to creative minds called upon to exercise their gifts and their techniques in a sorely-troubled and speculative world.[39]

The second important event of 1920 affecting Howells' career was his appointment as a Teacher of Composition at his alma mater, the Royal College of Music, London. By 1970 Howells had rendered a half-century of unbroken service to this institution. Conferment of an Honorary Fellowship in March, 1944, was

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[38]Herbert Howells, in correspondence with the author, November, 1968.

[39]George Baker, "What are they like at home?" Music Teacher and Piano Student, XXXIII (November, 1954), 536.

followed by his elevation to the College's Board of Professors in May, 1949. Concurrent with his appointment at the Royal College of Music, the composer has held other professional positions, including a teaching engagement at Morley College, London (1925-28), the Music Directorship at St. Paul's Girls' School, London (1936-62),[40] and the King Edward Professorship of Music at the University of London (1954-64), where he subsequently received the title of Professor Emeritus.[41]

A prodigious procession of students has passed under Howells' tutelage, benefiting from the composer's generous and perceptive educational influence.

> As a teacher he has been an inspiration to countless generations of young musicians; for he is a teacher in no ordinary sense. It would hardly be possible for any normally sensitive student to come into contact with him without feeling the presence of a rare and remarkable spirit, one who has been the

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[40] Gustav Holst had held this position from 1906 until his death in 1934, followed by Ralph Vaughan Williams whose appointment was temporary. Howells' duties from 1936 to 1962 involved direction of the Senior Orchestra, the Senior Choir, Senior Class Singing, engaging music staff, allocating pupils to assistant staff members, organizing public concerts given by the school, and adjudicating for the Music Section of the School's own Foundation Awards Examination (information furnished by the High Mistress in correspondence dated December 5, 1968).

[41] Howells was preceded in the Professorship by Stanley Marchant, and succeeded by Thurston Dart.

> close friend of many major literary and musical figures of his time from Rupert Brooke, and Walter de la Mare, to Elgar, and Vaughan Williams.[42]

The precise measure of Howells' contribution as an educator is difficult to determine, but the validity of his qualifications, beyond the mere academic, can be suggested when it is realized that the intense conflict between traditional (i.e. Teutonic) procedures and experimental (i.e. Anglican) innovation endured by music and musicians in the United Kingdom during the early decades of this century--a conflict in which Herbert Howells was an energetic participant for the "liberal" party, and of which he was inescapably a product--fitted the composer well as a teacher of ascendant generations of musicians. Howells' tenacious purposefulness and uncompromising integrity of idiom, leading him to evolve his own distinctive tonal dialect and set of stylistic limitations, prepared him to recognize and respect the right of self-discovery and self-determination in his musical progeny. Writing of the ordeal of English music in the crucial first third of the present century and of Howells'

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[42] Alan Ridout (a former pupil), Director of the Ashwell Festival, 1968, in a Programme Note for a Concert in honour of Herbert Howells, July, 1968.

relationship to it, another of the composer's former pupils has observed:

> Charles Villiers Stanford, Herbert Howells' teacher, exhibited a Germanic romanticism which constituted the whole musical universe in his time; and the Edwardian panoply and swing of curiously unexportable Elgar, the Delian intoxication with poignancy and farewells, the reveries of Celtic twilight in Arnold Bax--all this now seems like the lingering of an old humanism on a stage cleared of emotions and individualities for the scientific conquest of the material universe.
>
> This 'cleavage of expression,' this demand of our century for a new musical speech before it can have anything to say, has been lived through as an acute personal experience by Herbert Howells.[43]

To have penetrated the problems attendant upon this "cleavage of expression," as well as having demonstrated his awareness, as a contemporary man, that there were more than musical reasons for hewing to the current idiomatic lines of composition, equipped Howells as a teacher and as a guide, "not only through the unpoetic requirements of examination fugue," but in the challenging experience of "the student's own efforts at self-discovery."[44]

The years immediately following the composer's appointment to the faculty of the Royal College of

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[43] Martin Mather, "Herbert Howells, A Force in Modern Composition," The Canon, X (July, 1957), 396.

[44] Ibid.

Music, although occupied increasingly with academic responsibility, reveal a further outpouring of music diverse in media, form and style.[45] A somewhat diminished level of creative activity is evident in the decade following Howells' inexplicable withdrawal of his Pianoforte Concerto No. 2 from the printer's galley just prior to publication in 1925. These years are, even so, not without their meaningful contribution to specific instrumental and vocal repertoires. In addition to the keyboard works, Lambert's Clavichord (1927) and the Organ Sonata (1933), Howells gave further proof of his versatile productivity in the secular cantata, A Kent Yeoman's Wooing Song (1933).

The dedication "To Ursula and Michael" of A Triumph Tune for piano, dated "H.H. 1934," is of historical interest in the composer's life insofar as it was the last work to bear this particular dual designation. Ursula Mary and Michael Kendrick were the only children of Dorothy and Herbert Howells. The daughter, the eldest of the two children, subsequently gained considerable prominence as an actress on the London stage. Michael Kendrick did not survive childhood. Stricken suddenly with an illness that proved fatal

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[45]Cf. Appendix A, Part I, Chronological Conspectus.

while the family was vacationing in the Forest of Dean, late in August, 1935, the boy died on September 6, at the age of nine. Howells once remarked that he would always remember the sunset on the Gloucestershire countryside as he drove with his son in the ambulance through the evening. His son's remains are interred in Twigworth Cemetry, Gloucester. Close by is the grave of Howells' friend Ivor Gurney.

Before his son's passing, Howells was at work on an a cappella setting of the Prudentius' Latin lyric, Hymnus circa Exsequias Defuncti. Michael had even contributed a note to the score--a "big, fat middle c."[46] Upon the death of the boy, the composer completed the setting as a brief Requiem for Michael, but the work remained unperformed and unpublished. Howells subsequently took the score, reworking it entirely, and finished the version, in 1938, which was later performed and published as Hymnus Paradisi, dedicated to the memory of his son.

The premiere of this major choral work, delayed until the fifteenth anniversary of his son's death, was given in September, 1950, at the Three Choirs

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[46]This episode occurred shortly before the boy was stricken.--Herbert Howells, in an interview with the author, July, 1968.

Festival meeting that year in Gloucester. Howells indicated to the author that the persuasion of his close friend, Ralph Vaughan Williams, was largely responsible in convincing him that the work should be heard. That the decision was opportune is attested to by the success which greeted the performance of Hymnus Paradisi on that and later occasions.

> Herbert Howells has broken a comparative silence with his finest work. Indeed a greater claim for it may well be made, for a work so moving and lovingly wrought is not often published . . . Musically the composition remains in a sustained rapture of mystical contemplation whose only parallel is Faure's Requiem. Yet this is a poor parallel, for Faure's touches us with a childlike simplicity of line, whereas Howells's style is throughout contrapuntal and convoluted in line and harmony.[47]

The conception and completion of Hymnus Paradisi appeared to signal a significant shift in Howells' endeavor as a composer toward the setting of liturgical and non-liturgical religious texts, to the near exclusion of purely instrumental and secular vocal works. Viewed from the perspective of the present study, the Hymnus may be conveniently regarded as a catalyst in Howells' compositional activity, dividing his work into two principal periods, the first (i.e. ca. 1910-1935)

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[47] Ivor Keys, "Review of Hymnus Paradisi," Music and Letters, XXXII (July, 1951), 228.

embracing the years primarily filled with non-religious music--chamber and orchestral works, partsongs and solo songs--and the second (i.e. ca. 1935-1970) witnessing a predominant concentration in the writing of religious choral music.

To Howells' later period belong various anthems and motets, the important series of canticle settings, and several further large-scale religious choral works, including the Missa Sabrinensis (1953), An English Mass (1955), the Missa Aedis Christi (1958), the Stabat Mater (1963), and the Coventry Mass (1968). The second set of Psalm Preludes for organ and the Six Pieces for organ, all designed for the acoustics of reverberant religious edifices, belong also to the same period. Howells' métier as a composer of music with religious intent and content is compellingly argued by such works.

Howells' excursions outside the United Kingdom have been limited to two tours of examining duty, in 1921 and 1923 respectively, for the Associated Board of the Royal Schools of Music.[48] The first of these was

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[48]Howells was appointed an examiner to the Associated Board of the Royal Schools of Music in 1920 and was elected a full member of that Board in 1946. The Board serves as a single, central administrative body for the external examinations of the Royal Academy of Music, the Royal College of Music, the Royal Manchester College of Music, and the Royal Scottish Academy of Music.

conducted in South Africa--Cape Province, Orange Free State, and the Transvaal--and in the second instance he examined in Canada--Quebec, Ontario, Manitoba, Saskatchewan, Alberta, and British Columbia.

In 1931 Howells became the first John Collard Fellow.[49] Twenty-eight years later (1959) the composer was elected the third John Collard Life Fellow in succession to Ralph Vaughan Williams who, in his turn, had succeeded Edward Elgar. Howells was elected an Honorary Member of The Royal Academy of Music in 1947, awarded an Honorary Fellowship of Trinity College of Music in 1956, and elected an Honorary Fellow of The Royal School of Church Music by vote of Council on February 7, 1963. This last diploma was awarded for "distinguished services to Church Music" at the hands of the Bishop of Ely, Chairman of the School's Council on May 20, 1963, the occasion being marked by an official visit from Her

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[49]The official announcement read: "The Court of the Assistants of the Worshipful Company of Musicians has awarded the first John Clementi Collard Fellowship to Mr. Herbert Howells of the Royal College of Music. The institution of the Fellowship was made possible by the benefaction of the late John Clementi Collard, a member of the Livery of the Company and Master from 1899 to 1900 and again in 1901. He was also treasurer of the Company from 1904 to 1918. The Fellowship is tenable for a maximum period of three years and carries with it emoluments to the amount of three hundred pounds per annum. It is awarded to a musician of proved talent in composition, research, or performance (including conducting)." From The Times (London), October 31, 1931, p. 10.

Majesty Queen Elizabeth II, Patron of the Royal School of Church Music, Addington Palace.

Howells has presided over several august assemblies including the Incorporated Society of Musicians from 1951 to 1952, the Plainsong and Mediaeval Society from 1958 to 1968, and the Royal College of Organists from 1958 to 1960, having previously examined for the College's Committee on Associateship Paperwork Examinations (1946-49), and the same College's Committee on Fellowship Paperwork Examinations (1957-59). The Worshipful Company of Musicians appointed Howells Master of the Company from 1959 to 1960, and commissioned him to write a work marking the occasion, for which he composed A Hymn for St. Cecilia.

On December 15, 1934, Howells was awarded by examination the degree Bachelor of Music from the University of Oxford, after submitting his Scottish Ballad, Sir Patrick Spens, in partial fulfillment of the requirements; and in 1937 the same institution conferred upon him the degree of Doctor of Music on the basis of two compositions: In Green Ways (song cycle), and a Fantasia for Violoncello and Orchestra; and an Essay: The Precursors of the Mass.

Howells was made the recipient of an Honorary Fellowship from St. John's College, Cambridge, in

1966.[50] This award followed the granting of an Honorary Doctorate of Music from the University of Cambridge in 1961, when the Public Orator used the occasion to make special mention of Howells' wide educative influence, particularly with reference to Howells' association with the annual competitive music festival.[51] Herbert Howells has rendered services to this movement for some fifty years and for much of this time was one of the most sought-after adjudicators on the circuit. Some indication of the extent of his influence in this sphere of educational enterprise may be deduced from the fact that he has adjudicated for thirty-two consecutive years at one of the major British festivals (Blackpool), and from 1949 to 1968 had officiated at more than one hundred and thirty annual festivals--each festival lasting for several days and necessitating the dispensation

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[50] Howells had acted as Deputy Organist at St. John's College, Cambridge, from October 31, 1941, to December 30, 1945, in the absence of the resident organist, Robin Orr, who was at that time on active duty in the armed forces.

[51] In its present form, the British competitive music festival dates from ca. 1885, although precursors of the movement may be traced to more distant roots. Reaching prodigious numbers of amateur musicians, as well as thousands of aspiring music students of all levels of competence, the annual music festivals are promoted enthusiastically by villages, towns, cities, and counties the length and breadth of the British Isles, and in some Commonwealth countries.

of judgment, criticism and encouragement in many areas of instrumental and vocal performance.

One of the most coveted honors bestowed upon the composer was received at the hands of Queen Elizabeth II in 1953. In the Queen's Coronation Honour List of that year, Herbert Howells was named a Commander of the Order of the British Empire in recognition of outstanding services to music. He was one of ten composers commissioned by the Arts Council of Great Britain to contribute a work to A Garland for the Queen--an anthology of song occasioned by the Coronation Festivities of Queen Elizabeth II.[52]

Herbert Howells' seventieth birthday (October 17, 1962) was marked by a generous outpouring of tributes from colleagues and critics.

> Mr. Peter Morrison, who was a pupil in the same year (1911) with Dr. Herbert Howells, is to meet the cost of a room in the new building of the Royal College of Music to be called after the composer. There are already two rooms named after composers, the Vaughan Williams Room and the Gustav Holst Room.[53]

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[52]Howells' contribution was a setting of Walter de la Mare's poem Inheritance, an eight-part a cappella song. Other contributors to the collection were: Arnold Bax, Arthur Bliss, Lennox Berkeley, Gerald Finzi, John Ireland, Alan Rawsthorne, Edmund Rubbra, Michael Tippett, and Ralph Vaughan Williams.

[53]The Times (London), October 22, 1962, p. 14.

The Times (London) commented on Howells' universality, remarking that "In our age, when the compulsion to specialize is almost inescapable, the career of Dr. Herbert Howells, who is 70 today, has an unusual range."[54] The same article notes that the traditional values manifested by Howells' music do not limit it to past conventions and idioms, but that the composer is keenly aware of the age in which he lives and that he has never failed to serve English music in whatever way he deemed appropriate.[55]

Expediency and opportunism, either political or artistic, appear not to have affected Howells' career. In his presidential address to the annual conference of the Incorporated Society of Musicians, Howells welcomed the fact that British music had refused any open alliance with history and politics.

> Not even politics should be blamed for the unmitigated dreariness of the 'Red Flag,' even in this country of its partial adoption. Our National Anthem is only by accident our State symbol. And God send we shall not readily depart from British bias against political interference with music.[56]

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[54] The Times (London), October 17, 1962, p. 18.

[55] Ibid.

[56] The Times (London), January 3, 1952, p. 6.

The remainder of the same address, titled "Being British and Musical," affords insights into Howells' views on nationalism in music. Observing that at the turn of the century England was threatened with Elgarian "imperialism," he asked of the cheerfully proud "Land of Hope and Glory":

> How do we react to such a tune and such a jingle. We sing it not because we estimate other nations as being less than the dust of Rotton Row, nor because we think Britain either very hopeful or glorious, but simply because all through the centuries this country has enjoyed singing easy-going, straight-forward tunes.[57]

Howells noted that, under the influence of the press, radio, advertising, and the herd instinct, the contemporary British concert-goer was rapidly becoming "an un-British phenomenon," turning from his characteristic Anglo-Saxon poise in favor of a Latin emotionalism. One of the main problems facing the country, he observed, was that it "possesses the most patient, charitable, tolerant, and dangerously generous race of listeners in the whole wide world." Howells concluded that such an attitude "is either our weakness or our glory."[58]

A dinner held at the De Vere Hotel, London, on the evening of the composer's seventieth birthday,

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[57] Ibid.

[58] Ibid.

honored him among an assemblage of eminent professional peers and friends. Although limited by Howells' own preference to a more intimate circle of acquaintances, it was reported "So many friends and colleagues gathered to do him honour . . . that it certainly was a tight fit at the dinner tables!"[59] Tributes to the composer were extended by the Director of the Royal College of Music, Keith Faulkner, and Sir Arthur Bliss, Master of the Queen's Music, following which four fellow septuagenarians offered their appreciation. Ernest Hall recalled his student days with Howells, while Harold Darke remembered an incident when he was married during the first World War and Howells, acting as his best man, saved the day by producing a missing army hat for the bridegroom. Harry Stubbs spoke in warm terms as one of the composer's oldest friends and colleagues.

It remained, however, for the able critic and historian of English music, Frank Howes, to quote,

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[59] Joan Trimble, "In Honour of Herbert Howells," The Royal College of Music Magazine, LIX (Easter Term, 1963), 11.

"in a neatly turned speech," from the dedication of H. K. Andrews' book on Palestrina:

To Herbert Howells

Ars polyphonica quae olim apud Praenestinos floruit, in ripa Sabrinensi nuper renata est.[60]

The celebrated duo-pianist and former pupil of Howells, Joan Trimble, summarized her remarks by expressing the view that in the foregoing dedication there was reflected an estimate of the composer which represented "the essence of the man and his music--his heritage and his accomplishment."[61] Notwithstanding this cogent and not uncommon analysis of the "essential Howells," it would seem difficult, if not impossible, to reject the many other manifestations of Herbert Howells' life and work as any less "essential," if one is to avoid procrustean attempts at pigeon-holing.

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[60] H. K. Andrews, An Introduction to the Technique of Palestrina (London: Novello, 1958), dedication. This phrase may be translated: The art of polyphony which once flourished in the vicinity of Praenestine, has recently reappeared on the banks of the River Severn.

[61] Joan Trimble, "In Honour of Herbert Howells," The Royal College of Music Magazine, LIX (Easter Term, 1963), 11.

One perspicacious commentator on the life and work of the composer succinctly observed: "Those who love pigeon-holes must find Herbert Howells greatly to their distaste."[62]

> Classify him, in youth, as a Pioneer and he is discovered to be much more concerned with tilling known pastures in new ways. Revise the category as English Choral Composer, New Voice; beside the long list of scrupulously well-written church works are found the liveliest secular songs, and instrumental sonatas that were never conceived from the organ loft of Gloucester Cathedral, whence the young Howells first looked at the world of music. Enlarge the whole definition to Composer, even, and account must still be taken of the years of selfless, unadvertised work teaching others something of his own discriminating approach to the art. Composer-Teacher: what about the skilful conductor of choral works . . . . Or the Organist? But here is a familiar dapper figure, the heavy wave of hair curving above an alert gaze and amused smile, listening with the judgement that can only come from deep enjoyment to competitors in music festivals up and down the land.[63]

To the foregoing Warrack added "Critic," for the man who has selected his verse for musical setting with such care possessed also himself "a feeling for the English language that has given his writings a rare grace of expression."[64]

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[62] John Warrack, "In Honour of Herbert Howells," The Royal College of Music Magazine, LIX (Easter Term, 1963), 10.

[63] Ibid.

[64] Ibid.

A man of many parts, a composer of diverse aspects, and an educator of liberal influence, Herbert Howells is still, au fond, "a poet and a dreamer from Gloucestershire, a man with a vision."[65] To one who has known both Gloucestershire and Herbert Howells,[66] the following extract from a pen-portrait of the composer succinctly summarizes the man and his endowment:

> His person, like his exquisite calligraphy, is neat and methodical. In stature he is short. His handsome features are finely moulded, and his wavy grey hair looks, from a distance, as if it might have been carefully chiselled from stone. His pleasant voice, precisely modulated, is at the service of a clear mind and an extensive vocabulary, which he uses thoughtfully. His gestures are crisp, alert and animated, and suggest self-respect without ostentation. And his eyes suggest humour and tenderness--the eyes of a countryman that have looked with quiet appreciation on countless beautiful things.[67]

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[65]Ernest Bradbury, "Pen Portrait: Herbert Howells," The Musical Times, XCIX (April, 1958), 194.

[66]The author's acquaintance with the English countryside he owes to his years of residence in the United Kingdom. His introduction to the composer was as a competitor in the 1946 Birmingham Music Festival which Howells adjudicated; later he became a pupil of the composer. At the time this study of the music of Herbert Howells was completed, the composer continued to reside in London, his home for more than half a century, and to maintain his association with the Royal College of Music.

[67]Bradbury, loc cit.

## CHAPTER II

## THE MUSIC

In his assessment of the influence of Charles Villiers Stanford upon the English musical scene, Herbert Howells identified those very areas to which he himself made his most significant contribution:

> He touched the nation's musical life vitally in three profoundly important spheres, and enriched all three--the Church, the great body of English Choralism, and English Song.[1]

The principal beneficiaries of Howells' endeavor as a composer have been the church and "the great body of English Choralism." More than most other twentieth-century English composers, Howells demonstrated that composing for the church was his principal vocation and not merely an act of supererogation.[2]

His music--the product of more than sixty years of creative activity--suggests, nevertheless, a wider range of compositional interests than may be inferred from the

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[1]Herbert Howells, "Charles Villiers Stanford (1852-1924)," Proceedings of the Royal Musical Society (December 11, 1952), p. 19.

[2]Frank Howes, "Herbert Howells and the Anglican Tradition," The Southern Cathedrals Festival Programme (Chichester, July 25-27, 1968), p. 6.

assumption, sometimes made, that Howells composed almost exclusively for the church.

> True, he began under Brewer at Gloucester Cathedral, and throughout his life he has written music for liturgical use, but by far the greater part of this falls within the last twenty-five years or so. And the big festival works for soloists, chorus and orchestra, beginning with Hymnus Paradisi, are as recent as the 1950's.[3] In the 20's and 30's, Howells was primarily a composer of songs and chamber music.[4]

A diversity of type, genre and medium is represented in the music of Herbert Howells. Concertos for piano, for cello, and for string orchestra; suites for orchestra and for brass band; various other pieces for orchestra and an assortment of chamber works for different media; keyboard pieces in excess of one hundred; more than sixty solo songs and a greater number of partsongs--this music evidences somewhat broader musical sympathies than might be supposed from the limited designation of Howells as a composer of religious music. Much of this composer's non-religious music has been published and performed, some of it frequently.

At seventy-five, however, Howells was both neglected and taken for granted: "neglected by performers--except, perhaps, in church--and taken for granted by most

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[3] Hymnus Paradisi was completed in 1938. See page 40 for explanatory comment.

[4] Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 897.

of us in our reckoning of 20th-century English music."[5] The writer of those lines added that Howells was not alone in his predicament, noting that his immediate contemporaries, such as Ivor Gurney (1890-1937), Arthur Bliss (b. 1891), Arthur Benjamin (1893-1960), Eugene Goosens (1893-1962), Peter Warlock (1894-1930), and E. J. Moeran (1894-1950), were in a similar situation.[6] Ottaway attributed this neglect substantially to changes of style and fashion, observing that "the music of this generation is notoriously out-of-fashion now, which means that critical judgments, if made at all, tend to be conditioned by irrelevancies."[7]

A chronological survey of Howells' compositional activity indicates two major periods of comparatively concentrated productivity--the first occurring roughly between 1914 and 1924, and the second beginning about 1938 and continuing, somewhat unevenly, to about 1968. More than one commentator has remarked that, after some years of diminishing productivity, Howells gave evidence of new

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[5] Ibid.

[6] Ottaway adds: "The rather older Ireland (1879-1962) and Bax (1883-1953) appear to be emerging from it slowly and with mixed results. From the listener's point of view, opportunities to form a judgment are very few indeed. How many of us who came to know music during the war years or later really know Bax's symphonies? And which of us has any real acquaintance with Howells as an instrumental and orchestral composer?"--Ibid.

[7] Ibid.

beginnings.[8] Lack of consistency, and sometimes specificity, among these observers as to a particular time when Howells' revitalized compositional activity became apparent is due, essentially, to two factors: a dearth of precise information as to when the composer completed certain of his large-scale works and a general, albeit surprising, disregard of the psychological impact upon the composer of his son's death in 1935.

A division of Howells' total opera into two consecutive chronological periods, coinciding with the year 1935, appears to be supported by the circumstances described in Chapter I. If that year is adopted as marking the end of Howells' first period and the beginning of his second, then there is validity to the premise, suggested

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[8]Gerald Finzi, in his article on Herbert Howells in The Musical Times, XCV (April, 1954), 180, alludes to the composer's creative stream as having submerged for a time, to emerge again with the requiem Hymnus Paradisi. The Times (London) noted in its issue of May 25, 1956, that "there was a gap of nearly 20 years in productivity after his first making a name as one who reconciled modern feeling with traditional procedures, a sensitive individuality with an academic outlook, subtlety with lyrical impulse. But with his Collegium Regale morning and evening services, written for King's College, Cambridge, at the end of the war, a new period opened, in which church music has been prominent." David Cox commented in 1957 that "Howells's career as a composer seems to have been seriously affected by his busy life as a musical educationalist. Something has gone seriously wrong somewhere . . . Not so long ago, however, he seemed to start again."--Chamber Music, ed. Alec Robertson (London: Pelican Books, 1957), p. 344.

by this study, that the music of one period complements that of the other; i.e. the first period (ca. 1910-1935) evidences Howells' concentration in the writing of chamber, orchestral, solo vocal and secular choral music; while the second period (ca. 1935-1970) is characterized by the composition of religious choral works, greater in number and more ambitious in scope.

The completion of Hymnus Paradisi, it should be noted, came rather earlier in the second period than most commentators have hitherto assumed.[9] Finished in 1938, the Hymnus was, in fact, the first major choral work of that period, although its performance and, therefore, its critical acknowledgement was delayed for more than a decade. Conversely, the secular cantata, A Kent Yeoman's Wooing Song, belongs properly to the end of the first period and not to the second, as its performance and publication in 1953 would tend to suggest.

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[9]Ottaway referred to the "1950's" when dating this work--Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 897. Gerald Finzi stated that "behind 'Hymnus Paradisi' lay nearly forty years of creative work."--Gerald Finzi, "Herbert Howells," The Musical Times, XCV (April, 1954), 180. Finzi's comment would have been more accurate had he stated "nearly thirty years." Erik Routley attributes the same work to 1950.--Erik Routley, Twentieth Century Church Music (London: Oxford University Press, 1964), p. 60.

The division of Howells' complete works into two chronological periods--a division which the ensuing pages substantiate[10]--finds support in the following summary.

| | 1910-1935 | 1935-1970 | Totals |
|---|---|---|---|
| Religious Choral Music:- | | | |
| Extended works | | | |
| Latin texts | 2 | 2 | 4 |
| Mixed texts | - | 2 | 2 |
| English texts | 1 | 5 | 6 |
| Canticles | 10 | 35 | 45 |
| Hymns | 1 | 7 | 8 |
| Chants | - | 3 | 3 |
| Anthems, Motets | | | |
| Latin texts | 8 | - | 8 |
| English texts | 6 | 18 | 24 |
| | 28 | 72 | 100 |
| Secular Choral Music:- | | | |
| Extended works | 2 | - | 2 |
| Partsongs | 56 | 13 | 69 |
| | 58 | 13 | 71 |
| Solo Songs:- | 62 | 3 | 65 |
| Instrumental Music:- | | | |
| For organ | 8 | 13 | 21 |
| For clavichord | 12 | 20 | 32 |
| For pianoforte | 50 | 9 | 59 |
| Chamber works | 23 | 3 | 26 |
| Orchestral works | 20 | 7 | 27 |
| Brass Band works | 3 | 3 | 6 |
| | 116 | 55 | 171 |
| Totals | 264 | 143 | 407 |

[10]Beginning with the Choral Music, the remainder of Chapter II discusses the music of Herbert Howells within the categories listed above.

## Choral Music

The choral works of Herbert Howells aptly illustrate the dichotomy which exists between the music of his earlier and later periods. While the wider corpus of English choral music would be the poorer without this composer's contribution to its secular aspects, it will be readily observed that this contribution belongs almost entirely to the years prior to the completion of *Hymnus Paradisi*. To the post-*Paradisi* period belong all the large religious festival choral works, the succession of canticles and many of the anthems by which Howells is better known.

Howells' concentration in the field of religious choral music is most pronounced in the quarter of a century following the end of World War II. His achievement in this department is the more interesting because of the absence of any continuous external compulsion to compose music either for church or choral society. But for a few brief and unrelated times in his career, Howells has not been professionally associated with any particular chapel, church or cathedral, nor has he served the country's choral movement as a permanent director of any one of its local societies.

The stimulus to contribute to the choral repertoire, and more especially to the body of religious

choral music, may be attributed, at least in part, to the composer's early discipline in the Anglican choral tradition, to a progressive self-identification with that tradition, and to a developing inclination to perpetuate and enrich the same tradition. Further momentum in this direction seems to have been generated by the circumstances of his personal tragedy in 1935, and, perhaps, from a compelling urge to commit the better part of his compositional effort to the preservation of that heritage from which he had himself received in such abundant measure and whose continuity and cultivation had so recently been threatened by the ravages of war.[11]

From Byrd to Britten the word has served to stimulate and inspire the English composer. Poetic ideas, notably those arising from religious or philosophical concepts and imagery and conveyed by the word, have afforded a continuous and fertile fount of inspiration. The source of self-perpetuation in the Anglican choral tradition was suggested by Byrd when he sought to relate the power of religious ideas to the musical conceptions they invoked:

> Furthermore, there is in those very ideas a mysterious power, as I have learned by experiencing it, so that to anyone who ponders the divine mysteries and seriously turns them over in his

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[11] World War II (1939-45).

> mind, somehow, I cannot say how, the most fitting strains present themselves of their own accord, and unless one's mind is sluggish and inactive they offer themselves in abundance.[12]

Six settings of Te Deum by Howells, three of Jubilate, three of Benedictus, one of Benedictus es, Domine, fifteen of Magnificat, fifteen of Nunc Dimittis,[13] and one of Preces and Responses for the morning and evening liturgy suggest a fecund musical imagination in their diversity of setting and in their avoidance of redundant repetitiousness. Additionally, Howells has written some twenty-four anthems for the Anglican church. Such productivity and the quality thereof led to his being described in 1956 as "the most distinguished of composers for the Anglican liturgy."[14]

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[12] This translation from the Latin was made by Frank Howes and appeared in the latter's article: "Herbert Howells and the Anglican Tradition," The Southern Cathedrals Festival Programme (Chichester, July 25-27, 1968), 4. Byrd's original Latin was contained in the Preface to the First Book of Gradualia (1605). Reprinted: The Collected Vocal Works of William Byrd, Vol. IV; ed. Edmund H. Fellowes (London: Stainer & Bell Ltd., 1938). The original version read as follows: "Porro, illis ipsis sententiis (ut experiendo didici) adeo abstrusa atque recondita vis inest, ut divina cogitanti diligenter ac serio pervolutanti, nescio quonam modo, aptissimi quique numeri quasi sponte accurrant sua; animoque minime ignavo atque inerti liberaliter ipsi sese offerant."

[13] A sixteenth setting of Nunc Dimittis belongs to the Latin liturgy.

[14] The Times (London), May 25, 1956, p. 3. "A distinguished composer for the Anglican liturgy".

Howells' youthful predilection for the Latin--his only liturgical Latin mass as well as his entire volume of Latin motets belong to his early years of composition--was over-shadowed by his preference for the vernacular in his later years. The composer's earlier bias toward the impersonal language of antiquity with its peculiar ecclesiastical associations prompted one commentator to observe ca. 1917 that "despite his work as a composer of Latin church music, Mr. Howells is a Protestant."[15]

Writing in 1924, Marion Scott remarked upon Howells' preference for the Latin:

> Howells' choral music falls naturally into two divisions according to whether the words are English or Latin. He says himself the sound of the Latin always moves him in an extraordinary, unaccountable way, and he can compose to Latin with a freedom and warmth he hardly ever feels with English. The results bear out the feeling. His Mass "Sine Nomine" (now labelled Op. 2),[16] his eight-part "Nunc Dimittis," the "Four Anthems of the Blessed Virgin Mary," the "Te Lucis," and the recent and not yet finished twelve-part choral setting of a medieval poem that is a mixture of Latin and

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[15] The Musical Standard, "Herbert Howells" (undated clipping in possession of the composer, attributed to 1917).

[16] Howells' Mass in the Dorian Mode was sub-titled "Missa Sine Nomine" by Charles Villiers Stanford.--Herbert Howells, in correspondence with the author, November, 1968.

English,[17] place him alongside the best British composers of *a cappella* music.[18]

Of the settings of English texts in Howells' early religious choral music, the same writer considered that such works were "more austere in mould, colder in tint." While recognizing that several of his choral works with texts in the vernacular showed "marked skill and beauty, and have brought him various honours," Marion Scott concluded that those were best "in which the words approximate most nearly the Latin, or, at any rate, to the medieval atmosphere."[19]

Within the context of his own development, however, Howells moved, in his religious choral music, from the setting of almost exclusively liturgical Latin texts to the wider field of English words culled from various non-liturgical, as well as liturgical sources. *Hymnus Paradisi* is the solitary example among Howells' completed choral works of the combined use of English and Latin texts, the proportion of words in the vernacular, even so, measurably outweighing those in the Latin.

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[17] This particular work has not been identified. It might be conjectured that reference is here being made to an early version of the *Hymnus circa Exsequias Defuncti*, but this cannot be verified.

[18] Marion Scott, "Introduction: XVII, Herbert Howells," *The Music Bulletin*, VI (May, 1924), 140.

[19] *Ibid.*, p. 142.

Later in his career, Howells returned to the exclusive use of Latin in two extended choral works--the Missa Sabrinensis (1953) and the Stabat Mater (1963). The complexities of these works, especially the mass setting, preclude their frequent performance, whereas the serviceability of Howells' Anglican church music has tended to ensure its retention in the repertoire.

## Religious Works--Latin Texts

Two masses, a Nunc Dimittis and Gloria, eight a cappella motets, a Phantasy for chorus and orchestra, and a Stabat Mater comprise Howells' settings of Latin texts.

### Two Masses

The Mass in the Dorian Mode, completed in June, 1912, while the composer was in his first term at the Royal College of Music, was written for liturgical purposes and found acceptance in the ritual of Westminster Cathedral, London.[20] The Missa Sabrinensis, composed in 1953, is extra-liturgical in conception and function. Although not so designated by the composer, the Missa Sabrinensis ("Severn Mass") and the earlier Hymnus

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[20]The Mass in the Dorian Mode was first performed in Westminster Cathedral in November, 1912, under the direction of Richard Runciman Terry, Organist of the Cathedral.

Paradisi have been referred to as "oratorios."[21] Both works were given first performance at Three Choirs Festival concerts and the Missa Sabrinensis was written especially for such presentation.[22]

Howells utilized a six-fold division of the Ordinary of the Latin Mass in both the Mass in the Dorian Mode and in the Missa Sabrinensis.[23] The first of the two settings affords the only recognizable instance in the music of Herbert Howells where the composer has worked within a pre-determined time limit.[24]

> Each [movement of the mass] is carefully marked with the length of the time taken--a laudable custom; for surely the composer should first plan out the total length of a piece, just as a painter decides on the size of his canvas before he starts on the picture.[25]

Elsewhere, Howells has argued against the imposition of extra-musical limitations upon the composer and has suggested that design and structure should be of

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[21] The Times (London) May 25, 1956, p. 3. "A distinguished composer for the Anglican liturgy."

[22] The Missa Sabrinensis was first performed at the Three Choirs Festival, Worcester, September, 1954, with the composer conducting.

[23] Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei.

[24] Kyrie = two and a half minutes; Gloria = three and a half minutes; Credo = five minutes; Sanctus = two and a half minutes; Benedictus = three minutes; Agnus Dei = two and a half minutes.

[25] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

only post facto interest.[26] The controlled design of the Mass in the Dorian Mode suggests that its plan was closely dictated by temporal considerations, the length of the setting conforming to the practical necessities of the Latin liturgical ritual.

Each of the six movements of the Mass in the Dorian Mode is a setting for four-part a cappella choir, with the exception of the Benedictus which is written for three-part choir, and the Agnus Dei which has two settings--one for a quartet of solo voices and the other for five-part choir. The Dorian mode of the mass uses G as final with one flat in the signature. The terminating cadences of all movements employ a major sonority on G. The purity of the modal scheme is preserved without compromise, the use of chromatic inflection being held to a minimum.

The Missa Sabrinensis, on the other hand, is one of Howells most extended choral compositions. It is also one of his most complex works, technically, texturally and tonally. Scored for soprano, contralto, tenor and bass soloists, chorus and orchestra, the Missa is primarily choral in conception, with the solo voices functioning chiefly as extensions of the choral texture.

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[26] See Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (January, 1923), 214.

Conspicuous use of the solo voices, however, may be seen in the soprano and tenor passages in the Christe eleison, the solo quartet writing at Quoniam Tu solus sanctus from the Gloria, and the several solo passages which lead again to the complete quartet at the beginning of the Benedictus.[27]

A short orchestral prelude, prefixed to the first Kyrie eleison, opens the work. Like the Preludio to Hymnus Paradisi, this orchestral introduction presents, in concentrated manner, some of the essential melodic and harmonic ideas of the ensuing choral writing. The opening measures, for instance, make use of a pithy melodic-intervalic point which is heard again in the Gloria (at Qui tollis peccata mundi), in the Credo (at Et in Spiritum Sanctum), and at the opening of the prelude to the Agnus Dei.

Unlike the Mass in the Dorian Mode, the Missa Sabrinensis employs several significant changes of "key" signature, although like Hymnus Paradisi, such signatures are not designed to indicate fixed tonal fields. Signatures ranging from no sharps or flats to six sharps and five flats are ultimately resolved at the conclusion of the Agnus Dei into the relative stability of E flat

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[27] One commentator has described the contrapuntal writing at the beginning of the Benedictus as "almost as steep as in Tippett's 'Child of our time'."--Scott Goddard, "Howells's 'Missa Sabrinensis'," The Musical Times, XCV (September, 1954), 472.

major.[28] It is at this point that Howells assigns to the Dona nobis pacem text the solo contralto who sings these words to a melodic point derived from the opening Kyrie. A sense of closure and unity is thus established in the final measures of the work.

The "Severn Mass" enjoyed a mixed reception, its "complexity" bearing the brunt of criticism.

> It is fair criticism of the oratorios [including the Missa Sabrinensis] to point out that their texture is too complex. Kinks and curls in the vocal parts and virtually inaudible melismata in the quasi-solo writing of orchestral counterpoints so complicate the score that problems of balance are acute. Conductors have said that they would like to smooth out some of these clusters of arabesque-like detail. Yet if they did, it is pretty certain that the incandescence would go with them, so that the composer can answer the critic with "Too complex for what?" To which the retort is "For safety." A recent performance of Missa Sabrinensis came to grief because the complexity of texture was not mastered.[29]

J. F. Waterhouse argued that the Mass, while indulging the widest possible range of dynamic contrasts, had fewer passages of repose in its score than the earlier Hymnus Paradisi and that this deficiency prevented the climaxes from attaining those "glorious incandescences"

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[28] Howells used this same signature and tonal field to conclude his Hymnus Paradisi. He further resorted to the use of the raised fourth (A natural), as well as the flattened seventh, in the final measures of the Missa--as he had previously done in the Hymnus.

[29] The Times (London) May 25, 1956, p. 3. "A distinguished composer for the Anglican liturgy."

for which the Hymnus was especially noteworthy. "The solo voices, employed for the most part to enrich the choral fabric, bring further complexity rather than contrasting simplicity."[30]

Remarking that Howells seemed to have exceeded the capacity of some of his listeners to follow him, at least in a first hearing, Colin Mason observed:

> [The Missa Sabrinensis] has the same qualities [as Hymnus Paradisi]--a rich and complex choral sound, a Waltonian exuberance of writing, and a dazzling mastery of harmony, also slightly Waltonian but distinctly personal too, characterized by an almost Brahmsian gift for brightening an essentially conservative harmony with surprising modernities so smoothly worked in that, while they constantly delight the attentive ear, they do not offend the lazy one. But after pleasing in "Hymn of Paradisi," [sic] Howells seems to have gone too far in the Mass for most of his Three Choirs audience to follow him at a first hearing, and there were many grumblers. What they grumbled about is what distinguishes it as one of the most original works the festival has produced in recent years.[31]

After noting that the Missa Sabrinensis, "the Mass of the Severn," linked, through the river, the composer's birthplace with the place of the work's premiere performance, Ernest Bradbury commented that the same work

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[30]J. F. Waterhouse in the Birmingham Post, quoted in The Musical Times, XCV (November, 1954), 616.

[31]Colin Mason in the Manchester Guardian, quoted in The Musical Times, XCV (November, 1954), 616.

"may well prove the composer's masterpiece."[32] Bradbury stated that the new sources of inspiration which were discovered by Howells for his Hymnus Paradisi, and the new floods of choral sound there released, were even more realized in the Mass.[33]

More than a decade after the Missa Sabrinensis was first heard in Worcester at the Three Choirs Festival, it was suggested that the time was ripe for a re-examination of the work's relative merits and for a re-assessment of its position in Howells' contribution to English choral music.

> It is time that the controversial Missa Sabrinensis (1954) was thoroughly reconsidered: I was one of the doubters at the first performance, but those who say it is Howells's greatest achievement could well be right.[34]

There has been, regrettably, little opportunity to become better acquainted with Howells' "Severn Mass." Hymnus Paradisi continues to hold a preferred place whenever the most representative, but securely performable work of this composer is chosen for public presentation.

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[32]Ernest Bradbury in the Yorkshire Post, quoted in The Musical Times, XCV (November, 1954), 616.

[33]Ibid.

[34]Hugh Ottaway, "Herbert Howells and the English revival," The Musical Times, CVIII (October, 1967), 899.

The length and complexity of the Missa Sabrinensis continue to deter most choral societies from embarking upon an attempt to penetrate its problems.

Stabat Mater

In 1954 Howells was invited to write an extended choral work for The London Bach Choir.[35] After some years of brooding upon a suitable choice of texts, Howells turned to the thirteenth-century Latin poem, Stabat Mater, attributed to the Italian Franciscan, Jacapone de Todi (1228-1306), and assimilated into the Roman liturgy as a sequence in 1727. Commencing work on the setting of the Stabat Mater in 1962, Howells finished the vocal score in September, 1963, adding the dedication: "For the Bach Choir and in affectionate memory of Ralph Vaughan Williams."[36] A first performance of this work was presented on November 22, 1965, by The Bach Choir under the direction of David Willcocks.

Howells' setting of the Stabat Mater is scored for tenor solo, chorus and orchestra. The twenty-one

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[35] David Willcocks, Programme Notes, The Bach Choir Concert, The Royal Festival Hall, London (Monday, 22nd November, 1965).

[36] The Bach Choir was founded in London in 1876, and so named in commemoration of the first performance in England of J. S. Bach's Mass in B minor. The object of the Society is the practice and performance of choral works of excellence by various composers.

verses of the poem are divided into seven sections[37] which are predominantly choral, though the tenor soloist is given important lines throughout the work. For the most part, the soloist and chorus are complementary observers--individual and collective--at the Crucifixion. Both are witnesses to the scene and express their reactions to it, reflecting on the pity, compassion and drama of Calvary.

Critical reaction to the Stabat Mater was uniform in its emphasis upon the dissimilarity between Howells' procedures and those of, say, Pergolesi or Rossini, in their settings of the same text,[38] but inconsistent in describing the actual effect of Howells' setting. According to one critic, "Howells is in austere mood and his music varies from the pathetic to the dramatic."[39] Another commentator sees in Howells' setting the use of "voluptuous and erotic imagery."

> The Latin poem uses passionate, even physically violent, imagery to portray Mary's grief at the foot of the Cross; and some of the many composers who have set the Stabat

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[37]The first verse occupies section I; verses two and three occupy section II; verses four, five, six, seven and eight occupy section III; verses nine and ten occupy section IV; verses eleven, twelve, thirteen, fourteen and fifteen occupy section V; verses sixteen, seventeen and eighteen occupy section VI; and verses nineteen, twenty and twenty-one occupy section VII.

[38]The Musical Opinion, LXXIX (January, 1966), 200.

[39]Ibid.

> Mater have reflected a little of this passion--Dvorak and Verdi particularly. Howells's musical language draws more frankly and consistently on the voluptuous and erotic imagery of romantic and modern composers. This is not at all music in the contemplative English pastoral vein such as Howells has been associated with: the links are rather with the France of Honegger's Joan at the Stake (and, not so distantly, the Duparc of "Extase" and "Phidyle"), the Italy of Puccini in Turandot.[40]

If Howells' choir and orchestra "fix on the element of ecstasy through physical pain that the poem suggests, the shuddering voluptuousness of spiritual union with the Crucified,"[41] this music and its implicit procedures are, indeed, a far cry from the same composer's Hymnus Paradisi, Missa Sabrinensis and other religiously inspired choral works. In point of fact, Howells' Stabat Mater was accorded a varied interpretation and reception. As with the Missa Sabrinensis, the demands the composer makes upon his performers in the Stabat Mater are such as to discourage frequent performance.

Of Howells' two most extended Latin settings, Gwilym F. Beechey stated that the composer's "eclectic, fastidious, reserved, and withdrawn" temperament, occasionally manifesting "aggression and pungency," is impressively displayed in the two works which future

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[40] The Times (London) November 12, 1965, p. 5. "Pain and Passion in 'Stabat'."

[41] Ibid.

historians may choose to regard as the peak of Howells' achievements--the Missa Sabrinensis and the Stabat Mater.[42]

> These major works demonstrate on a large scale the 'sense of grandeur' that Mr. Ottaway speaks of in connection with the organ music--the climaxes, the growth and relaxation of tensions. It is disappointing that they have seldom been revived.[43]

Nunc Dimittis and Gloria

There would appear to exist a convincing case for including this work in the context of the discussion of Howells' settings of Latin texts. The Nunc Dimittis and Gloria, composed about 1914, was written at that period in his career when Howells was furnishing other Latin liturgical music for Westminster Cathedral and Richard Terry's choristers. Furthermore, it is unusual for a composer to set only Nunc Dimittis (with particular emphasis placed on a separate Gloria) in the context of the Anglican liturgy. In the Latin ritual, however, the Magnificat and Nunc Dimittis are separately situated, the latter appearing as a tract divorced from the Marian canticle.

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[42] Gwilym F. Beechey, response to Hugh Ottaway's remarks in "Herbert Howells and the English revival," The Musical Times, CVIII (October, 1967). Beechey's comments are found in the next issue: The Musical Times, CVIII (November, 1967), 1115.

[43] Ibid.

The only commentary on this setting, which was offered by A. Eaglefield Hull in 1920, tends to support the position adopted above:

> In the Nunc Dimittis, the composer has thrown dramatic truth to the winds by giving the solo to a soprano voice. This applies however to a few bars' intonation at the opening. The piece is a composition for double choir, which is a much more interesting arrangement than a mere eight-part choir. Howells has availed himself to the full of the responsive opportunities, as well as a mass treatment for the climax "Ad Revelationem Gentium."[44]

Eight Motets

The eight Latin motets of Howells have, at best, a tenuous history. A paucity of information concerning their composition and existence shrouds these settings of texts from the Roman liturgy in a veil of uncertainty. Thought to have been composed between 1913 and 1920, none of the works in question was ever published and the composer had no recollection, indeed challenged the composition, of two of the eight settings:[45] Jesu Tibi Sit Gloria and Praesta, Pater, Piissimi.[46]

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[44] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

[45] Herbert Howells, in correspondence with the author, November, 1968.

[46] The texts of these works may be found as the fifth verse of Hymn three for Epiphany (Liber Usualis, p. 465), and the third verse of the Latin Hymn Te Lucis (Liber Usualis, pp. 267-268), respectively.

Reference to the above two "hymn-motets" is found only in a comment on Howells' church music by a writer in 1920:

> There remain for notice two hymns, "Jesu tibi sit gloria" and "Praesta, Pater, piissimi." The first is for double choir, the second choir singing a well-known plainsong hymn-tune in unison (Rex Gloriose), whilst the first choir sings four-part counterpoint over it. Just before the close the two choirs break into antiphonal Amens. The second piece is a brief motet in four-part work.[47]

The motet Te Lucis is a setting of the Roman liturgical hymn for Sunday at Compline.[48] Composed, like Howells' other Latin motets for a cappella choir, there is but a single reference to this work appearing in a commentary on Howells' music by Marion Scott.[49]

The Four Anthems to the Blessed Virgin Mary were composed by Howells about 1916. Written at the request of Richard Terry, it would seem that their performance was limited to Westminster Cathedral during Terry's tenure as organist. This set of anthems comprises the following titles: (1) Alma Redemptoris Virgin; (2) Ave Regina; (3) Regina Coeli Laetare; and (4) Salve, Regina.[50]

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[47] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

[48] This text is found in Liber Usualis, p. 266.

[49] Marion M. Scott, "Introductions: XVII. Herbert Howells," The Music Bulletin, VI (May, 1924), 142.

[50] These texts are found on pp. 277, 278 and 279 of the Liber Usualis.

A. Eaglefield Hull remarked that the first anthem was written "in the Aeolian Mode with a sparing use of B flat, C sharp and G sharp for harmonic colour."[51] The second anthem he described as "decidedly modern," in A flat, with optional organ pedal effects and an apparent "enharmonic change" that is "a mere fake of notation and looks more striking than it sounds."[52] The third anthem is for double-choir, according to Hull; while he described the fourth anthem as "in D flat for six-part choir and solo treble. The solo boy is reserved for the close, where he comes in with remarkable effect."[53]

The motet Haec Dies for double-chorus was probably composed ca. 1920, again for Westminster Cathedral. The composer had little recollection of the work and the only published reference to it is found in the catalogue of Howells' works appended to the article on this composer in Grove's Dictionary of Music and Musicians.

Howells' Latin liturgical music--the Mass in the Dorian Mode, the Nunc Dimittis and Gloria, and the eight motets--may be said to have been the product of two major factors: schooling and opportunity. The composer

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[51] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

[52] Ibid.

[53] Ibid.

"came into his studentship at the time when the revolutionary contrapuntal ideas of Stanford at the Royal College of Music, Allen at Oxford, Kitson at Dublin, and Tovey at Edinburgh" were coming to fruition.[54]

> These ideas put the musical carpentry of so-called strict counterpoint with its five pigeon-holed species on one side altogether and substituted for it modal counterpoint founded on the actual compositions of the fifteenth and sixteenth century composers . . . Howells evidently had a thorough training in modal counterpoint, and I regard him as one of the best modern exponents and justifiers of the method.[55]

His opportunity to write for the Roman ritual came essentially from the encouragement extended by Richard Runciman Terry at Westminster Cathedral.

> The second chief cause of this efflorescence of church music with Howells was the encouragement given to composers by Dr. Terry at the Westminster Cathedral by the performance of their works in the actual cathedral services. Terry . . . knew it was useless to wait for these new works to be published and produced them from manuscript copies.[56]

It may or may not have been purely coincidental that with Terry's diminishing influence at Westminster Cathedral and his ultimate resignation in 1924 there was a corresponding reduction in Howells' interest in Latin liturgical music.

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[54] Ibid.

[55] Ibid.

[56] Ibid.

Sine Nomine Phantasy

The only work remaining to be considered in this category of settings of Latin texts is an orchestral-choral phantasy composed by Howells for the Three Choirs Festival in 1922. The complete description of this work appearing on the title-page reads: Sine Nomine (A Phantasy) for Orchestra, with Organ, 2 Solo Voices, and Chorus, Op. 37. A soprano and a tenor are assigned the respective solo parts. In the absence of any text underlaying for the solo voices, it must be assumed that these voices function in the manner of instrumental interpolations within the score. The word Ora is exploited in the final section of the work, the last thirty-six measures of which was the only section to be published.[57] This limited publication may be attributed to the fact that it is only in these final measures that the chorus is employed and for which the need of multiple copies would arise. An instruction in the choral part of the score indicates that the basses should sing to the vowel sound in the word "dove."[58]

First performed at the Three Choirs Festival, Gloucester, on September 5, 1922, the Phantasy occupied

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[57] Herbert Howells, Sine Nomine (A Phantasy), Choral Part published by Goodwin & Tabb, Ltd., London (1922).

[58] Ibid.

approximately fourteen minutes. This proved fourteen minutes too long for much of the audience which, on that occasion, had come to hear yet another performance of Mendelssohn's Elijah.[59] It was, perhaps, symptomatic of the musical conditions obtaining in the provinces at that period that, even in the midst of a so-called Renaissance of English musical life which was ostensibly based upon a resurgence of a more indigenous musical language, Teutonic standards and fashions should have retained such an unrelenting hold on the popular musical mind.

> Some of us may wish that they would like to hear something else for a change . . . But the average music lover of Gloucester and its neighbourhood evidently does not agree . . . and as the festival is held for them, Elijah is likely to remain at the head of the programme. Still an effort was made to let the devotees of Elijah hear something else as well this year for two short new works were given before the oratorio, an orchestral phantasy, "Sine Nomine," by Herbert Howells, and an unaccompanied setting of the "Lord's Prayer," by C. Leo Williams. The plan was, no doubt, well-intentioned, but it was not a fortunate position to give to Mr. Howells's work. When many hundreds of people have come together to share in a certain and well-defined experience the interpolation of something so totally different as this, a piece of modern impressionistic music with voices used instrumentally and singing nothing in particular in the way of words, is apt to be received unsympathetically.[60]

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[59] Mendelssohn's oratorio Elijah had been performed regularly at the Three Choirs Festival since the middle of the nineteenth century.

[60] The Times (London), September 6, 1922, p. 7.

If the audience on that fifth day of September, 1922, had indeed come to hear Mendelssohn's familiar musical illustration of Elijah calling down fire from heaven, bringing rain on earth, and performing other mighty works, it is scarcely surprising that the same audience should find Howells' Phantasy elusive in meaning and tenuous in emotional content. Such an audience may be forgiven for asking "what Mr. Howells' music was all about." This work of Herbert Howells was, in fact, about nothing in particular. A piece of music existing for its own sake alone, it was without program or external dramatic meaning.

The Phantasy, a single-movement work of nebulous outline, was described at its first (and, apparently, only) performance[61] as "a reverie rather vague and weak, perhaps difficult to perform satisfactorily."[62] It was admitted, nevertheless, to have a certain strange beauty, "perhaps owing too much to contemporary examples; but a work which might take a place fitly among its fellows, though not one to offer to an audience waiting for Elijah."[63]

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[61] Howells subsequently withdrew the work from further public performance.

[62] The Times (London), September 6, 1922, p. 7.

[63] Ibid.

## Religious Works--English and Latin Texts

The mediaeval Latin lyric Hymnus circa Exsequias Defuncti by Aurelius Prudentius Clemens (348-413)[64] served as direct or indirect inspiration for three religious choral works by Herbert Howells. The a cappella requiem, Hymnus circa Exsequias Defuncti (1937), used the Latin texts of the poem with an admixture of other Latin and and English verses. Its immediate sequel, Hymnus Paradisi (1938), also a requiem, but scored for soloists, chorus and orchestra, dispensed with the Prudentius poem, while preserving close psychological, as well as some musical affinities with its precursor. The third work, Take Him, Earth, for Cherishing (1964), an a cappella motet, is based entirely on an English translation of the Prudentius lyric.[65]

### Hymnus circa Exsequias Defuncti

The circumstances surrounding the composition of Howells' first requiem have tended to obscure, if not obliterate, the precise details pertaining to its

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[64]After holding a government position under the Emperor Theodosius, Prudentius, who was probably born in Saragossa, Spain, retired to monastic living in which he devoted himself to writing religious hymns and poems. He emerges as one of the foremost Latin poets of the fourth and fifth centuries.

[65]The translation, with commentary, is found in Helen Waddell's edition of Mediaeval Latin Lyrics (Baltimore: Penguin Books Ltd., 1929), p. 55.

inception and development. Apparently begun as a Sequence in five or six movements sometime in 1935, or earlier, its description and design were changed, presumably after Howells' bereavement at his son's death, to a Requiem in Six Movements for unaccompanied voices. Utilizing material from the earlier Sequence, Howells added to the Prudentius poem other Latin and some English words which were not attributed.

The whole of this first requiem, however, remained in unfinished form. The manuscript sketches of both the Sequence and its successor appear to be inextricably intertwined with the first outlines of Hymnus Paradisi, all contained in some twenty-six pages of manuscript.[66] The only date appearing on these sketches is a marginalia reference: "Fairlight Cove, Sussex, August 23," without mention of year.

The significance of the sequence-cum-requiem Hymnus circa Exsequias Defuncti lies less in the work itself than in the fact that it provided the preparatory study and original impetus for the greater work--Hymnus Paradisi. In a Programme Note to a performance of Hymnus Paradisi in 1961, it was stated that the earlier

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[66] These manuscript sketches, the only extant evidence of the Sequence and first requiem, are on deposit in the Reference Library of the Royal College of Music.

Sequence "which may be considered as the first version of Hymnus Paradisi has so far been withheld from public performance."[67] The Sequence, in fact, existed only in sketches so tentative and chaotic that a public performance would have been impracticable--unless the composer had chosen to complete the score, which he evidently did in Hymnus Paradisi. Hence the absence of any performance of the earlier Sequence.[68]

Hymnus Paradisi

In a commentary furnished for the first performance of Hymnus Paradisi at the Three Choirs Festival in Gloucester, September, 1950, the composer stated that he had retained the temper and mood of the former Sequence, and, by adaptation, much of the original music.[69] The words of Prudentius' Hymnus circa Exsequias

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[67] Programme Note for a concert by The Bach Choir (The Royal Festival Hall, London, Tuesday, July 4, 1961).

[68] Howells' vein of romantic mysticism not infrequently led him, perhaps unsuspectingly, to speculate somewhat vaguely and imprecisely on the inception and gestation of some of his works.

[69] This information is quoted in the Programme Note for a concert by The Bach Choir (the Royal Festival Hall, London, Tuesday, July 4, 1961). A similar statement is quoted in Reginald Jacques' "Howells 'Hymnus Paradisi'," Music and Letters, XXXIII (July, 1952), 193. This does not agree with a statement made by the composer to the author in July, 1968, when Howells' implied that little of the original material had found its way into the score of Hymnus Paradisi. Because of the virtually insoluble problem of separating the manuscript sketches of the early and later versions, it is difficult to prove or disprove published or private assertions.

Defuncti, however, were completely abandoned, apart from the opening two lines of the poem quoted in the dedication--

Nunc suscipe, terra, fovendum,
Gremioque hunc concipe molli.

Unlike the a cappella treatment of the other works inspired by the Prudentius poem, Hymnus Paradisi is scored for full orchestra, with the option of omitting certain instruments.[70] A soprano and a tenor carry the burden of the solo writing, while the chorus is frequently divided into two choirs of equal strength.

The six movements of Hymnus Paradisi group themselves into two principal parts: Part One consists of movements I, II and III, and Part Two of movements IV, V and VI. The mood generated by the opening orchestral Prelude (Movement I) is carried over, without interruption, into the first chorus (Movement II) which uses a text from the Latin Requiem:

Requiem aeternam dona eis,
Et lux perpetua luceat eis.

The words of the twenty-third Psalm furnish the textual substance of Movement III which follows the

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[70] The work is scored for two flutes (second flute plays piccolo which may be omitted), two oboes, cor anglais (may be omitted), two clarinets, bass clarinet (may be omitted), two bassoons, double bassoon (may be omitted); four horns, three trumpets, two tenor trombones, bass trombone, tuba; timpani, bass drum, cymbals; harp, piano (may be omitted), celesta (may be omitted), organ (may be omitted); strings.

preceding movement without break. The soprano and tenor soloists are deployed against subtle choral and orchestral accompaniments, bringing the first Part of the Hymnus to a pianissimo conclusion.

Part Two consists of three separated movements. The words for movement IV use first the Latin Sanctus:

> Sanctus, Sanctus, Sanctus,
> Dominus Deus Sabaoth.
> Pleni sunt coeli et
> terra gloria sua.

This is followed immediately by the vernacular Psalm one hundred and twenty-one, the first line of which is: I will lift up mine eyes unto the hills.

Movement V introduces the words of the Anglican Burial service quoted from the fourteenth chapter of Revelation, verse thirteen:

> I heard a voice from heaven, saying
> unto me, write,
> From henceforth blessed are the dead
> which die in the Lord:
> Even so saith the Spirit; for they rest
> from their labours.

This movement provides a quiet contrast to the more energetic fourth and sixth movements.

Movement VI uses a comparatively obscure text drawn from the translation of the Salisbury Diurnal by G. H. Palmer. The words are:

> Holy is the true light,
> and passing wonderful,
> Lending radiance to them that endured
> in the heat of the conflict.

> From Christ they inherit a home of unfailing splendour
> Wherein they rejoice with gladness evermore. Alleluia.[71]

This movement, and the work as a whole, concludes with a second reference to the opening Latin text--Requiem aeternam.

Critical judgment of Hymnus Paradisi shared the view that Howells' oratorio represented not so much a radically new departure for English music, but rather a summation of past trends and endeavors--a synthesis of procedures and styles which had been evident in varying degrees since the beginnings of the twentieth century in the United Kingdom.

> This peculiarly English Requiem is Herbert Howells's masterpiece, a culminating work which conserves and concentrates in a personal synthesis many of the most vital aspects of our senior composers.[72]

Ottaway suggested that the Hymnus embodied the music of one who was schooled under Stanford, was a successor to Holst, an admirer of Vaughan Williams, and who had experienced the impact of Delius. Too scholarly to

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[71]The substance of this text, with but four minor changes of words (addition of shall after "Christ"; substitute fadeless for "unfading"; substitute unceasing for "evermore"; eliminate "Alleluia") appear on p. 133 of The Diurnal, after the Use of the Illustrious Church of Salisbury, ed. Rev. G. H. Palmer, Mus. Doc. (London: Oxford University Press; Humphrey Milford, 1930). This text is used for "Second Vespers."

[72]D. Hugh Ottaway, "'Hymnus Paradisi': An Appreciation," Musical Opinion, LXXV (November, 1951), 81.

be an innovator, Howells was, Ottaway continued, too much the artist to mistake mere scholarship for creative composition.[73]

> The general impression of the idiom is one of familiarity: there is nothing essentially new or of striking effect. The strength of the music derives from its impeccable style; from the mode and quality of thought within the idiom. That is what tells in any work of art. Idioms come and go and history finds little to choose between them; the enduring factor is the quality of thought, which alone makes the idiom a vital and living thing. The idiom of yesterday, however, is less likely to be the commanding thought than the idiom of to-day or to-morrow, for its possibilities have already been explored, and there is little room left for individual genius. It says much for Dr. Howells's achievement that in "Hymnus Paradisi" he has so largely succeeded in charging his materials with freshness and intensity. Various facets of other men's thought are clearly discernible, but at the finest moments I seem to see them almost as for the first time; the composer's imagination has given them the force of something very near to revelation,--a revelation experienced at sundown. I cannot imagine any further enrichment in this direction. I see the work as a Requiem, not only for the composer's son but for certain trends in our native music. There lies the sense of loss and the sense of fulfilment.[74]

From the perspective of the present study, the logic of the foregoing conclusions is persuasive. Hymnus Paradisi furnished an instance in the music of Herbert Howells in which certain past procedures and characteristics were focused in a single work--integrated and

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[73] Ibid.

[74] Ibid.

illuminated by an event in the composer's life. Appearing to transcend his immediate sense of loss and surcease, Howells' work reflected a sensitive awareness to the demise of an epoch in English musical life. It is of some significance that the shadows of World War II were lengthening over Europe and the British Isles when the composer was completing his requiem, a war that would substantially change the patterns of culture and art for many.[75]

In Hymnus Paradisi Howells attained, on a major scale, a lucidity and coherence of expression that had previously been apparent in the smaller instrumental and vocal works. J. A. Westrup noted in 1952 that Howells had preferred to work mainly "in the smaller forms, where his fastidious craftsmanship and disciplined imagination have found a natural outlet."[76]

> He has shown, however, in his Hymnus Paradisi for soloists, chorus, and orchestra (1950) that he not only has the capacity for large-scale work but is also a master of an eloquence that can rise to the heights of a noble theme.[77]

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[75] Ralph Vaughan Williams had only a few years earlier contributed his Dona Nobis Pacem (1936) which Frank Howes saw as a "tract" upon the imminence and horrors of war.--Frank Howes, The Music of Ralph Vaughan Williams (London: Oxford University Press, 1954), p. 165. Howells' Hymnus Paradisi seems less a "tract" than a commentary--pathetic, prophetic and visionary--upon the mutability of contemporary life and its ultimate destiny.

[76] J. A. Westrup, ed. A History of Music in England, 3rd. ed. (Oxford: Clarendon Press, 1952), p. 354.

[77] Ibid.

## Religious Works--English Texts

Three Anglican masses, two communion services, forty-five canticle settings, twenty-four anthems, and some eleven hymn tunes and chants comprise Howells' religious choral music in the vernacular. Sketches for A Cantata for the Waking of Lazarus--Howells only attempt at composing a religious cantata--remain incomplete.[78]

### Three Anglican Masses

Minor differences of text occur between the three settings of the Anglican communion liturgy which Howells has chosen to label "masses." The seven movements of An English Mass, written in the autumn of 1955 for Harold Darke and the St. Michael Singers, employ the Greek Kyrie Eleison, followed by a setting of the Credo, Sursum Corda, Sanctus, Benedictus, Agnus Dei, and Gloria, all using the English words of the Anglican liturgy exclusively.[79] A review of this work noted that the inclusion of the Sursum Corda suggested that the composer had in mind the

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[78]At some time ca. 1950-1955 Howells was tentatively projecting a cantata on Vernon Watkins' contemporary rendering of the Biblical account of the raising of Lazarus. In 1968 the composer indicated to the author that only about twelve pages of manuscript sketches of this work existed, "undated and chaotic." He expressed doubt of ever finishing the cantata.

[79]This ordering is customary in the Anglican usage.

liturgical use of this new Mass; "but the occasions for hearing it in a context of worship are likely to be few."[80]

The Missa Aedis Christi, composed for the Cathedral Church of Christ, Oxford, in February, 1958, uses a three-fold Greek Kyrie eleison, with a musically identical setting of equivalent English texts and a nine-fold Kyrie eleison included for alternative usage. This six-movement cycle includes also a setting of the English Credo, Sanctus, Benedictus, Agnus Dei, and Gloria in excelsis.

The third and most recent of Howells' Anglican masses, The Coventry Mass, was completed in June, 1968, in response to a request from the ecclesiastical authorities of Coventry Cathedral. It received its premiere performance on October 5, 1969.

None of these works compares in length or complexity with the Latin Missa Sabrinensis. An English Mass, scored for chorus, organ and strings, utilizes the highly-wrought style of Hymnus Paradisi and the Missa Sabrinensis, but "the movements are more concise and the texture does not reach the extremes of elaboration as in those works."[81] When performed in the context of a

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[80] English Church Music, XXVI (October, 1956), 88.

[81] Ibid.

concert at the 1966 Southern Cathedrals Festival, it was observed that

> Most of the items [of that concert] were on the short side, the exception being the focal work, Herbert Howells's English Mass, which managed, without sprawling unduly, to last for 40 minutes or so. Indeed it says a good deal for the composer's sense of scale that the work seemed shorter, more compact, than the duration might suggest.[82]

It was observed that the English Mass, which had received few performances since its completion in 1955, possessed "its longueurs and its beauties."[83] When heard in 1966, it was reported that the music's spaciousness was demonstrated; its rhythmic qualities, which were too faint to assert themselves without positive rhythmic singing, were understressed; and that those aspects of the Kyrie and the particularly beautiful Benedictus which raised this work "to a level well above the norm of modern Anglican music," were revealed.[84]

The Missa Aedis Christi is the only one of Howells' three Anglican masses written for an a cappella four-part mixed choir. The Coventry Mass is scored for four-part mixed chorus and organ. As with An English Mass, opportunities for hearing the later settings are unlikely to prove numerous, at least in the context of

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[82]Stephen Walsh, "Southern Cathedrals," The Musical Times, CVII (September, 1966), 794.

[83]Ibid.

[84]Ibid.

the service of worship. Those qualities which raise Howells' liturgical work "well above the norm"[85] of contemporary Anglican church music present also technical problems to the average choir which are unusually challenging. Only those larger ecclesiastical and collegiate establishments for which the works were especially composed seem likely to perpetuate their use.

## Two Communion Services

The Communion Service (1924) and the Office of Holy Communion (1956) employ identical texts, all of which are in the vernacular: Kyrie eleison, Responses to the Commandments, Credo, Sursum Corda, Sanctus, Benedictus, Agnus Dei, and Gloria in excelsis. The treatment of these two settings, however, is not similar. The earlier Communion Service, dedicated to A. Herbert Brewer, is entirely in unison throughout its eight movements; while the later Office of Holy Communion, written for the King's College, Cambridge (Collegium Regale), utilizes a four-part mixed chorus. Both are supplied with organ accompaniment.

The unison Communion Service was provided with two companion services and a Te Deum, all in unison. The Morning Service consisted of a Benedictus and Jubilate

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[85] Ibid.

Deo, and the Evening Service included a Magnificat and Nunc Dimittis. The unifying device of a signature of three flats for all items, while it suggests tonal unity for the series, does not prevent Howells from modally inflecting his music, nor from modifying his final cadences in two instances: the final movement (Gloria) of the Communion Service terminates with a B flat major sonority, and the Te Deum does likewise.

The Collegium Regale Office of Holy Communion completed a series of services for King's College, Cambridge, begun with a Te Deum and Jubilate, and Magnificat and Nunc Dimittis, in 1944 and 1945 respectively. Tonal and thematic identity runs through the Collegium Regale settings.

Canticles

Howells had passed his fiftieth birthday before composing the first of the several settings of morning and evening canticles for the Anglican liturgy which are particularized more by their intended use in specific ecclesiastical or collegiate establishments than by their key or other descriptive matter. Frequently referred to as the Collegium Regale settings, the Te Deum and Jubilate for King's College, Cambridge, written in November 1944, and the Magnificat and Nunc Dimittis composed in the following year for the same college, initiated that series of canticles which has become distinguished by

its association with some of the most prominent ecclesiastical institutions in the United Kingdom.

> The next unusual feature--indeed it is unique--is that his Services, whether Communion, Morning or Evening, are dedicated to buildings, even if nominally to the establishments that inhabit them. The list of his works is like a roll-call of the great churches of England: Gloucester Cathedral, King's Cambridge, St. John's Cambridge, St. Mary Redcliffe Bristol, Christ Church Oxford, Winchester, Chichester, Salisbury and Coventry Cathedrals. They have their Christianity in common, but each has its own ethos depending partly on its architecture, the stone of which it is built, its situation, decoration and age.[86]

The motivation for the series may be found, at least in part, in Howells' attitude toward traditional establishments, more especially those with liturgical history, their architectural structure, their acoustical peculiarities, and the personnel associated with them. In his own words:

> In all my music for the Church, people and places have been a dual influence. The Cathedral in Gloucester, St. Paul's and Westminster Abbey in London, Christ Church and New College in Oxford, St. John's and King's College Chapels in Cambridge--these and their recent Directors of music have been a paramount shaping force. Men, choirs, ecclesiastical buildings have become inseparably a part of that force. So too have exemplars and--acoustics.[87]

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[86] Frank Howes, "Herbert Howells and the Anglican Tradition," The Southern Cathedrals Festival Programme (Chichester, July 25-27, 1968), p. 6. An itemized list of cathedrals, churches or chapels to which Howells has dedicated his service music and canticle settings may be found in Appendix A, An Index to the Music.

[87] Herbert Howells, Note on the recording of Church Music by Herbert Howells, made by the Choir of King's College, Cambridge. ARGO (London) RG 507 (1967).

The acoustical factor emerges as a dominant influence in the music of Herbert Howells, more particularly in his choral music for the church. That he shared this sensitivity to structural acoustics with other composers of church music is confirmed by Edmund Fellowes:

> It must always be remembered in judging Stainer's Services and Anthems that he had known St. Paul's and its peculiar acoustic properties from his chorister days onwards; and that these exercised a very definite influence upon his compositions. The same thing is indeed true to some extent of all Cathedral composers in relation to the buildings in which their daily work with the choir is carried on.[88]

The noteworthy fact is that Howells has not pursued a career of daily professional duties in any particular ecclesiastical building, nor with any specific chapel or collegiate choir, apart from a limited number of short and unrelated appointments. The composer's awareness of the acoustical problem was most probably inculcated during his early immersion in the Anglican choral tradition at Gloucester Cathedral and then, again briefly, at Salisbury Cathedral.

Not until Howells was nearing the completion of his short tour of duty as deputy organist at St. John's College, Cambridge, and World War II was drawing to a close, did he write the first of his institutional

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[88] Edmund H. Fellowes, English Cathedral Music (London: Methuen & Co. Ltd., 1944), p. 226.

canticles--those composed for King's College, Cambridge. Four years of active service at St. John's College and its collegiate chapel, founded in 1511, seemed to confirm his bias toward composing for the church and to furnish the incentive to contribute extensively to the repertoire of Anglican choral music.

Speaking of the general time of composition of a work, and of the building, geographical location, and persons identified therewith, Howells suggested that such facts may mean much to a composer. People, places and the mood of the setting may be linked closely, and these factors may be further associated with other works that occupied his mind at that time. With respect to the Collegium Regale canticles Howells commented:

> Again, the link with people--the late Dean Milner--White of York, and Dr. Boris Ord. And again a place--Ord's rooms in King's. In this instance, too, a challenge (the Dean's) to Patrick Hadley and myself. Also, a promise (mine) that, if I made the setting of the Magnificat, the mighty should be put down from their seat without a brute force that would deny this canticle's feminine association. Equally, that in the Nunc Dimittis, the Tenor's domination should characterize the gentle Simeon. Only the Gloria should raise its voice. The given promise dictated style, mood and scope.[89]

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[89] Herbert Howells, Note on the recording of Church Music by Herbert Howells, made by the Choir of King's College, Cambridge. ARGO (London) RG 507 (1967).

Howells has asserted that the first of the Collegium Regale canticles actually to be composed was the Magnificat and Nunc Dimittis setting, rather than the Te Deum and Jubilate.

> The 'Te Deum' . . . does not mark the actual beginning of the long association with King's College. But it reflects idiom and overtones that had already reached the Chapel in the 'Collegium Regale, Magnificat and Nunc Dimittis.' (In the Collegium Regale Communion Service these reflections and overtones were to become momentary but actual quotations.)[90] [Sic]

A similar opinion concerning the sequence of composition of the Collegium Regale canticles was expressed by the composer to the author.[91] It can only be observed that this is not substantiated by the dates appended to the published copies of these works and is but one further, if minor, illustration of the problem of establishing an accurate chronological sequence of the music of Herbert Howells.

Morning Canticles

An interval of twenty years occurred between Howells' earliest contribution to the canticles of the Anglican morning liturgy--Benedictus, Jubilate Deo and Te Deum, 1924--and his next setting of these texts in the Collegium Regale Te Deum and Jubilate (without the

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[90] Ibid.

[91] Herbert Howells, in an interview with the author, July, 1968.

Benedictus) in 1944. Thereafter, Howells furnished four additional settings of Te Deum (one each for Christ Church Cathedral, Canterbury [1946], St. George's Chapel, Windsor [1952], St. Mary Redcliffe, Bristol [1956], and for Searle Wright at Columbia University, New York [1966]); two additional settings of Benedictus (one each for Christ Church Cathedral, Canterbury [1946], and St. George's Chapel, Windsor [1952]); one additional setting of Jubilate Deo (for the Chapel Royal [St. Peter ad Vincula] Her Majesty's Tower of London [1967]); and a setting of Benedictus es, Domine (for Alec Wyton at St. John the Divine Cathedral, New York [1967]). This last canticle, sometimes substituted for the Te Deum in the Anglican liturgy, draws its texts from the Song of the Three Holy Children found in the Apocrypha.

Evening Canticles

The most numerous of Howells' liturgical settings are those for the Anglican evening service. The first of fifteen settings of Magnificat and Nunc Dimittis was written in 1917. Dedicated to W. T. Goold, this work was scored for four-part mixed chorus and organ. Seven years later Howells completed a set of services, dedicated to his former mentor at Gloucester--Herbert Brewer, and included in this a unison setting of Magnificat and Nunc Dimittis. A third setting of these canticles was composed in 1935 for Ernest Bullock, this work being scored

for male voices only--two tenors and two basses--with organ accompaniment.

The Magnificat and Nunc Dimittis, dated Barnes, 27 March, 1945, for the King's College, Cambridge, otherwise known as Collegium Regale, was the first of those settings of the evening canticles which were dedicated to buildings and "nominally to the establishments that inhabit them." Howells subsequently contributed settings of the evening canticles for Gloucester Cathedral (1946), Worcester Cathedral (1951), St. Paul's Cathedral (1951), New College, Oxford (1953), Westminster Abbey (1957), St. John's College, Cambridge (1957), Salisbury Cathedral (1966), Winchester Cathedral (1967), Chichester Cathedral (1967), and St. Augustine's Church, Edgbaston (1968).

One other setting of Magnificat and Nunc Dimittis by Howells remains to be noted. When, in 1956, Howells composed a setting of these canticles especially for the Church Music Society Jubilee Festival Service at Westminster Abbey, the occasion was used to draw attention to progress in the direction of improving the quality of Anglican church music.

> Last week the Church Music Society celebrated its jubilee with a Festival Evensong in Westminster Abbey, for which a new setting of the canticles was composed by Herbert Howells. In his sermon the Dean of Westminster looked back over the half-century to some of the improvements in public worship which had

> come about as the result of the movements of opinion that had led to the formation of the Church Music Society in 1906.[92]

It was noted that the "initial impulse to reform Anglican music" went back to 1897. The English Hymnal, first published in 1906, was one of the earliest fruits of "the drive for better taste in church music."[93]

> The revival of Elizabethan music, advocated in an article in The Times in 1910 and subsequently reprinted as one of the Occasional Papers of the Church Music Society, has become so much an accomplished fact as to have provoked a reaction against it in some decanal bosoms.[94]

After remarking that the commission to Herbert Howells to contribute a new setting of the evening canticles for the Church Music Jubilee called attention "to the unsuspected facts that he is chiefly a church composer," and was at that time one of the most eminent representatives of twentieth-century English church composers, the author of the same article noted:

> Howells does take great risks with his fear of blunt melodic statement, his quite natural proclivity for extreme subtlety of expression, his elaborate avoidance of the obvious. But when, as in his anthems and services, everything falls into its right place, the music has a quality at once luminous and numinous, that belongs to the

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[92] The Times (London), May 25, 1956, p. 3. "A distinguished composer for the Anglican liturgy."

[93] Ibid.

[94] Ibid.

great tradition of post-Reformation English church music.[95]

Hymns and Chants

Howells' contribution to the repertoire of hymn tunes and chants consisted of eight published tunes appearing in five hymnals and a leaflet series of hymns, and three double-chants retained in a private chant book.[96] Other tunes and chants were doubtless written by Howells, but of their existence there is no present proof.[97]

Anthems and Motets

The words of Howells' twenty-four anthems for the Anglican service were drawn from sources as diverse as the Psalms and Ursula Vaughan Williams, the Apocrypha and John Buxton, Job and George Herbert. This composer has preferred Psalm texts on ten occasions, these constituting the largest single source of verses for his anthem settings. Other portions of the Scriptures, various English

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[95] Ibid.

[96] See Appendix A, An Index to the Music, for a detailed list of Howells' hymns and chants.

[97] Elske Bramley-Moore noted, in correspondence with the author (July 31, 1969), that "most of the joint compositions by Herbert Howells and the Rev. H. B. Parker were hymns," but that none was published.

poets and a few Latin authors have furnished the remaining texts.[98]

Carol-anthems

Howells' earliest settings of the vernacular in non-liturgical religious music were three carol-anthems: Here Is the Little Door (1918), words by Francis Chesterton; A Spotless Rose (1919), words from an anonymous fourteenth-century English source; and Sing Lullaby (1920), words by F. W. Harvey. A fourth carol-anthem, Long, Long Ago, with words by John Buxton, was composed in 1951. Each of the carol-anthems is an a cappella setting for four-part mixed chorus. A Spotless Rose illustrated Howells' capacity for establishing rapport with the imagery of Mediaeval literature and distant cultural patterns.

> The three carol anthems, "Here is the Little Door," "A Spotless Rose," and "Sing Lullaby," are singularly lovely, and afford examples of Howells' command of flexible rhythm and sensitive beauty of melodic line. In the simple, highly finished design of "A Spotless Rose" there is something indeed

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[98] A complete list of Howells' anthem verses includes texts from Genesis, Job, Psalms (5, 27, 42, 44, 47, 68, 84, 102, 122, and 145), Isaiah, Haggai, Revelation, the Apocrypha; Latin poets Alcuin (ca. 735-804), Prudentius (348-ca. 405); an anonymous XIV century English poet; Joseph Beaumont (1616-1699), Robert Bridges (1844-1930), John Buxton (b. 1912), Francis Chesterton (wife of G. K. Chesterton [1874-1936]), F. W. Harvey (1888-ca. 1947), George Herbert (1593-1633), Henry Vaughan (1662-1695), and Ursula Vaughan Williams (wife of Ralph Vaughan Williams).

> difficult to describe in words, but which, when heard or seen upon the pages of his score, raises an insistent sense of kinship with the designs of Celtic art during its great period hundreds of years ago.[99]

Motets

The first of Howells' several vernacular motets was Blessed Are the Dead, a brief setting of verses from Revelation, Chapter 14. Composed on April 6, 1920, as a "private document" just after his father's death,[100] the work was scored for an a cappella double-choir.

When First Thine Eies Unveil, a four-part mixed choral setting with organ accompaniment of words by Henry Vaughan, composed in December, 1925, was described in its published version as "No. 1 of Three Motets." The second and third motets of this series, if completed, are not identified and were not published.[101]

Two different settings of God Is Gone Up with a Merry Noise, the first dated "Cheltenham, September, 1944," and the second undated and unpublished, utilized verses

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[99]Marion M. Scott, "Introduction: XVII. Herbert Howells," The Music Bulletin, VI (May, 1924), 142.

[100]Herbert Howells, in correspondence with the author, November, 1968.

[101]Howells indicated to the author in correspondence dated November, 1968, he surmised that the missing items were Lord, Who Createdst Man and My Master Hath a Garden, but he was without a clear recollection of the intended series. Both the last-named anthems were published independently.

from the forty-seventh Psalm. The dated and published version appeared as the first of Three Motets, the second being The House of the Mind with words by Joseph Beaumont, and the third King of Glory with words by George Herbert. Each of the Three Motets was set for four-part mixed choir with organ accompaniment. According to information furnished in the published copy of King of Glory, this motet was specially composed for the St. Cecilia's Day Service at St. Sepulchre's Church, Holborn Viaduct, on November 22, 1949.

In 1948 Howells was commissioned to write a work for the World Harvest Festival to be celebrated at Canterbury Cathedral. The result was a setting of verses selected from Psalms 102 and 104, Genesis, and Job, titled Where Wast Thou? and described as a "Motet for Canterbury, 1948." The motet was scored for four-part mixed choir with organ accompaniment.

Another commission to furnish a motet for a special occasion was extended to Howells in 1961, when he was invited by the authorities of St. John's College, Cambridge, to write a work for the 450th anniversary celebrations of the College's founding. Howells' response on this occasion was to compose A Sequence for St. Michael, the words being drawn from a medieval Latin

lyric by Alcuin[102] translated by Helen Waddell. Described as a motet for voices and organ by the composer, the work is scored for four-part mixed choir with an independent organ accompaniment.

The a cappella motet for four-part mixed choir, Take Him, Earth, for Cherishing, was dedicated: "To the honoured memory of John Fitzgerald Kennedy, President of The United States of America." Commissioned for a combined American-Canadian Memorial Service held in Washington on the first anniversary of President Kennedy's assassination, the motet is dated "London: 6 June 1964." Howells' own comment on the work is illuminating:

> I was asked to compose an 'a capella' work for the commemoration. The text was mine to choose, Biblical or other. Choice was settled when I recalled a poem by Prudentius. I had already set it in its mediaeval Latin, years earlier, as a study for 'Hymnus Paradisi.' But now I used none of that unpublished setting. Instead, I turned to Helen Waddell's faultless translation:
>
> 'Take him, earth, for cherishing,
> To thy tender breast receive him.
> Body of a man I bring thee,
> Noble even in its ruin.'
>
> Here was the perfect text--The Prudentius 'Hymnus circa Exsequias Defuncti.' Formally it is roughly A-B-A; in texture variably 4 to 8-part. Tonality anchors (first and last) on B, but admits chromatic phrases, as at
>
> 'Ashes that a man might measure
> In the hollow of his hand.'

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[102] Alcuin, an English poet, scholar and teacher, was born in Yorkshire ca. 735 and died in his abbey of St. Martin at Tours in 804. A librarian and Master of the Choristers at York Cathedral, he later served Charlemagne as tutor in his court.

Finally, a near-funeral march, tethered again to B, but in the more consoling major mode.[103]

The tenth, and most recent of Howells' vernacular motets was composed in April, 1968. One Thing Have I Desired, an a cappella setting of verses from the twenty-seventh Psalm for four-part mixed chorus, was written specially for the seventy-fifth anniversary celebrations of St. Matthew's Church, Northampton.

Anthems

Those settings of religious texts which Howells chose specifically to designate as "anthems" are eight in number. My Eyes for Beauty Pine, composed in 1925 for four-part mixed chorus on words of Robert Bridges, was followed in 1941 by a series of six Psalm settings. Four of these settings, all of which were composed in the early part of 1941, were later published as a group of Four Anthems: O, Pray for the Peace of Jerusalem (verses from Psalm 122); We Have Heard with Our Ears (verses from Psalm 44); Like as the Hart Desireth the Waterbrooks (verses from Psalm 42); and Let God Arise (verses from Psalm 68). Ponder My Words (words from Psalm 5), and Great Is the Lord (words from Psalm 145), complete the set of six anthems alluded to above.

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[103]Herbert Howells, Note on the recording of Church Music by Herbert Howells, made by the Choir of King's College, Cambridge. ARGO (London) RG 507 (1967).

In 1953 Howells was commissioned to furnish a choral work for the Coronation of Her Majesty Queen Elizabeth II. An anthem, Behold, O God Our Defender, which the composer had completed, according to the score, on "Christmas Day, 1952," was orchestrated, with minor revisions. This latter version, dated March 31, 1953, served as the introit for the Coronation Service in Westminster Abbey on June 2, 1953. The texts of this work are from the eighty-fourth Psalm.

Two religious choral works remain to be considered under the broader classification of "anthem": A Hymn for St. Cecilia and a Coventry Antiphon. The first of these is a setting of verses by Ursula Vaughan Williams. The Hymn was composed as the result of a commission from The Livery Club of The Worshipful Company of Musicians to mark the composer's Mastership of the Company between 1959 and 1960. The first lines of the setting are: "Sing for the morning's joy, Cecilia," and it is scored for four-part mixed chorus with organ accompaniment.

The Coventry Antiphon was composed on December 25, 1961, being written especially for the opening ceremonies of the re-built Coventry Cathedral in 1962. The Antiphon is a four-part, mixed chorus setting with organ

accompaniment of verses from Isaiah and Haggai. The antiphonal text, from Isaiah 56, verse 7:

> My house shall be called an house
> of prayer for all people,

was inscribed upon a tablet set into the face of the remaining tower of Coventry Cathedral following its almost total destruction by air-raid in 1940.

A comment offered on the occasion of the first performance of Howells' A Sequence for St. Michael at St. John's College, Cambridge, affords a perceptive summation to the present comprehensive discussion of this composer's religious choral settings:

> It was an occasion of more than parochial interest, for it raised once again the question of whether church music, more particularly Anglican church music, offers scope for a genuinely contemporary idiom. One would probably not be justified in drawing any very general conclusions from these three pieces, but the fact remained that the most completely successful of them was also the most conservative and the least liturgical.[104]

The work referred to was Howells' A Sequence for St. Michael.

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[104] The Times (London), March 14, 1962, p. 5. Howells' A Sequence for St. Michael was one of three works composed specially for the 450th Anniversary of the Foundation of St. John's College, Cambridge, the other two works being Robin Orr's Come, and Let Yourselves Be Built Up, and Michael Tippett's Magnificat and Nunc Dimittis.

## Secular Works

The secular choral music of Herbert Howells is contained in two extended works and a quantity of part songs for a diversity of combination. Some sixty-nine choral settings of various poets are identified in this study.[105] More than half of this number was completed before 1925. By the end of Howells' first period (i.e. *ca.* 1910-1935), fifty-six titles had appeared, the remaining thirteen songs being written during his later years.

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[105] Twenty-seven poets are represented in Howells' secular choral music, together with a variety of anonymous and traditional sources, including old carols, cradle songs, game rhymes, folk songs of French, Irish, Scottish, and English origin, and several mediaeval poems. Three specific collections of old songs are alluded to in the published scores, *viz.* *Wit and Drollery* (1682), *Corn from Olde Fieldes*, and a *Collection of Old London Songs* (1667). The individual poets from whom the composer has selected his verses include: Gladys Balcomb (contemporary English), James Ballantine (1808-1877), William Blake (1757-1827), John Buxton (b. 1912), Thomas Campion (1567-1620), Geoffry Chaucer (1340-1400), Thomas Dekker (1572-1632), Walter de la Mare (1873-1956), Austin Dobson (1840-1921), John Dowland (1563-1626), Eugene Field (1850-1895), Robert Greene (1560-1592), Bryan Guinness (b. 1905), W. F. Harvey (1888-1947), George Herbert (1593-1633), Anthony Munday (1553-1633), Seumas O'Sullivan (1879-1958), Christina Rosetti (1830-1894), William Shakespeare (1564-1616), Robert Louis Stevenson (1850-1894), Thomas Ravenscroft (1592-1635), Alfred Lord Tennyson (1809-1892), Daniel Terry (1780-1828), Katherine Tynan Hinkson (1861-1931), Thomas Vautor (16th century English), Robert Wever (*ca.* 16th century English), George Wither (1588-1667).

Two extended works

Both the Scottish ballad, Sir Patrick Spens, and the cantata, A Kent Yeoman's Wooing Song, belong to Howells' first period. The first of these works was projected tentatively in 1916 as a setting for vocal quartet, string quartet and pianoforte.[106] In 1917 and 1918, however, Howells rescored the work in two versions: one for full orchestra and the other for strings, woodwind and limited brass, and piano.[107] Dedicated to Sir William Symington McCormick, Sir Patrick Spens is a setting of the traditional Scottish ballad which recounts a royal commission from the Scots King who "sat in Dunferline town, drinking the blood-red wine," to one Sir Patrick Spens--a commission which could not be ignored:

To Norroway, to Norroway,
To Norroway, o'er the faem,
The King's daughter of Norroway,
'Tis thou maum bring her hame.

The adventures of the gallant Sir Patrick in his attempt to fulfill the royal commission are grimly narrated. The foundering of the ship in a "gurly sea," the watery fate of "the gude Scots lords," and the remorse of the maidens and ladies "all for the sake of their true

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[106]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 87.

[107]Information contained in the published piano and vocal score of Sir Patrick Spens (London: Stainer & Bell, 1928).

loves, for them they'll see nae mair," is depicted in verse at once telling and compelling. Of Howells' setting, it was noted:

> The genial high-roads and the still more genial bye-roads, and the nestling villages of Herbert Howells' native Gloucester would seem an unlikely stimulus to an interpretation in music of this tale of turbulent Scotsmen and quarrelsome Norsemen and the relentless cruelty of the wild North Sea we know so well. But the setting is extraordinarily virile and vivid, and the rugged strength and tense power of Mr. Howells' music is as little related to the waters of the Severn and the Wye as is the sunny Gloucestershire folksong, "As I was a-walking one morning in Spring," suggestive of the grey seas and merciless tempests of the expanse of ocean betwixt Scotland and Norroway.[108]

The same writer observed that Howells' idiom in Sir Patrick Spens was "uncompromisingly modern, bristling with difficulties for the singers, which are almost as forbidding as the seas of which they sing."[109] It was suggested, however, that even those unsympathetic to "the dissonances of modern composers" would be obliged to admit that "Howells used his particular sound-combinations" as a means to an end, "and that end the limning of a picture which can permit of no soft colours and sensuous curves."[110]

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[108] W. G. Whittaker, in a program-note for the first performance of the ballad (February 1, 1930, at Newcastle-upon-Tyne).

[109] Ibid.

[110] Ibid.

*Sir Patrick Spens* is a single "movement" work, with two important qualifications: at figure (13), approximately half way through the ballad, there is an important structural *lunga pausa* which virtually divides the music into two major parts; and the music of both parts suffers various *tempi* permutations which tend to further sectionalize the work. Nevertheless, the composer's intention is to preserve as much momentum with as little interruption as a single musical design can sustain. The purely orchestral sections of the ballad are limited to some eight measures at the beginning, a similar number at the conclusion and a few important, but brief, instrumental episodes throughout the work. One noteworthy exception to this limited use of solely instrumental writing is found immediately after the above mentioned *lunga pausa* where, following a grim warning of impending disaster, the orchestra is assigned fifty-six measures of descriptive music, forebodingly suggestive, which is clearly designed to prepare the listener for the imminent shipwreck.

In his own words, Howells added insight to his intentions in this setting:

> The setting of *Sir Patrick Spens* . . . was done with a main intention of getting through with the narrative with as great a saving of time as can ever be effected where music makes an attempt at saddling itself on words. It is doubtful if any 'organized' musical setting can ever hope to deal rapidly enough with any folk ballad, where the swiftness of narrative

> is the chief need. I wanted to set Sir Patrick with the best possible attempt at this essential swiftness of action; obviously "folk-y" music was the best possibility. All my tunes therefore have the directness of simple folk-tunes; the choral technique is founded on the need for swift action; there is no word-repetition, and very little suggestion of anything approaching a contrapuntal treatment. The voices are concerned with directness and speed in conveying the narrative; the vividness and suggestions of more purely musical sorts are left to be conveyed by the orchestra. The setting takes only 16 minutes to sing and play through.[111]

Viewed within the context of his own development, Sir Patrick Spens signaled an important departure for Howells from a merely contemplative lyrical attitude to one of more dramatic urgency. It is of some interest, although admittedly of small relevance, to speculate on what might have been his fortune as a composer had he turned with less reservation to the setting of texts with similar dramatic implications, even to the writing of an opera. That Howells had evidently contemplated the writing of such a work is attested to by various commentators and by the composer himself. In 1922 it was observed:

> Mr. Howells admits to having two works in hand which are not yet complete--a piano quintet and a short opera (with only four or five characters) on the subject of an episode in

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[111] Herbert Howells, quoted in an article by Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 129.

> the troubled relationships between Richard the First and the famous, determined, noble Bishop Hugh of Lincoln.[112]

Howells' response to questions about this opera produced, in 1968, little further information as to the history of this work or of its fate (oblivion, it would appear!).[113] The composer did note, however, that both he and Ivor Gurney, when fellow-students at the Royal College of Music, had "dreamed dreams" of writing an opera on the subject of Simon de Montfort.[114] This is substantiated, in part, by observations contained in two articles, both by Howells.

When writing of Gurney in 1938, he noted that

> The Moussorgsky-like music-drama he talked of in 1913, on the subject of Simon de Montfort, went from the mind that later found the ballad of "Edward" the true vehicle for his dramatic instincts.[115]

Again, in 1960, he observed:

> In 1912 and 1913 Gurney was advocating The King's Threshold and Riders to the Sea: or, with sight and sound of Chaliapine and Boris Godunov at Drury Lane haunting the whole student mind, begging him to find a parallel subject, perhaps in Simon de Montfort or in

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[112] Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 129.

[113] Herbert Howells, in a taped interview with the author, July, 1968.

[114] Ibid.

[115] Herbert Howells, "Symposium on Ivor Gurney, 1890-1937," Music and Letters, XIX (January, 1938), 13.

> Froude's essay upon a twelfth-century Bishop of Lincoln's defiance of Richard the First.[116]

The "true vehicle for the dramatic instincts" of Herbert Howells appears not unlike that of his compatriot and friend Ivor Gurney. A theatrical work such as an opera, even of modest length and proportions, was not the most appropriate medium for Howells' creative procedures, whereas a ballad and a short secular cantata proved eminently suitable. Prolonged dramatic conflict and the cumulative tensions of opposing characterizations and situations, which are generally demanded of the opera composer, find little illustration in the music of Herbert Howells whose raison d'être for composition is avowedly the generation of a single unified mood, sustained, heightened and illuminated by all the power and skill of his particular artistic and aesthetic purpose.

Of Howells' dramatic potential, on a limited scale, it was reported in 1920:

> In many ways [Sir Patrick Spens] is perhaps the most forceful work he has written, and it proves that although primarily a lyrist, he is quite alive to the fact that a robust subject is suitable material for lyrical treatment. This is often overlooked by those who yield to the fascination of purely meditative lyrism. If only for that reason it will be welcome to those who wish to see this strong personal

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[116] Herbert Howells, "Arthur Benjamin, 1893-1960," Tempo, Nos. 55/56 (Autumn/Winter, 1960), p. 3.

> talent expand over a wider field of music, but apart from that it deserves to rank among his best achievements.[117]

When Howells' A Kent Yeoman's Wooing Song was performed as a novelty at the Promenade Concert, Royal Albert Hall, on September 10, 1953, it was noted that the appearance of this work might have been taken to mark a new and admirable step by its composer towards a more urgent and concentrated style of writing, but for the fact that this secular cantata had been attributed previously to 1933.[118] The work is scored for soprano and baritone soli, chorus and orchestra, and is a setting of texts drawn from Thomas Vautor's Songs of Divers Airs and Natures (1619) and Thomas Ravenscroft's Melismata (1611).

"Mother, I will have a husband," by Vautor and "A Wooing Song of a Yeoman of Kent's Son," by Ravenscroft provide the verses for this cantata. The four major divisions of the cantata are articulated through brief, indicated pauses, although the score is actually continuous in its design. In the first section the soprano soloist declaims three of the four verses from the Vautor poem.

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[117]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 87.

[118]Felix Aprahamian, "The Kent Yeoman," The Musical Times, XCIV (November, 1953), 524.

> 'Mother, I will have a husband,' she cries, 'and I will have him out of hand!' Less arch though probably no more determined than the German girl of Brahms's 'Och, Moder, ich well en Ding han!' she voices her determination in vigorous recitative, free in rhythm and more often punctuated than accompanied by the orchestra.[119]

In the second section of the cantata the Yeoman presents himself as a forthright and practical-minded suitor. He states his solid material qualifications as a husband, only belatedly remembering to introduce a note of romantic sentiment which, unfortunately but quite in character, he ruins by threatening that he "cannot come every day to woo." The third section is devoted to matters more amorous, the Yeoman displaying the ardent top notes of his vocal range as self-congratulation is briefly displaced by a tone of passion. The girl's momentary delight at the prospect of a conquest: "I have his heart in hold and in his mind seem passing fair," is rudely dashed as the gentleman in question, gaining somewhat in overconfidence, and supported by the chorus reminding all concerned that the Yeoman "cannot come every day to woo," re-asserts his independence in terms of other demands on his time.

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[119] Martin Cooper, "A New Work by Herbert Howells," The Musical Times, XCIV (September, 1953), 405.

The fourth section gains added momentum and urgency as the romantic duelling is intensified and the chorus observes, "but if you'll love him, love him now." The girl finally makes a quick and dramatic capitulation, while the Yeoman continues to fuss about his other commitments, and the chorus confirms the decision by emphatically declaring that it shall be "now!"

Observing that A Kent Yeoman's Wooing Song was "a worthy pendant to Vaughan Williams's 'Five Tudor Portraits'," Martin Cooper remarked that the Howells' work possessed, in common with that choral suite of Vaughan Williams, "the same racy quality and earthy vigor, together with a similar vein of mystical tenderness."[120] Cooper added that "good-humoured art is something of a rarity today."

> It is good humour that characterizes this music of Howells, not the fictitious merriment of an imaginary 'merry England' but that warm and earthy sanity which is the true terrestrial counter-part of that celestial otherworldliness which breathes from the same composer's 'Hymnus Paradisi.'[121]

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[120] Ibid., p. 407. It is particularly noteworthy that Vaughan Williams' Five Tudor Portraits, a setting of verse by John Skelton (1460-1529) for chorus, soloists and orchestra, was composed ca. 1936. Howells' A Kent Yeoman's Wooing Song was written ca. 1933. Such being the case, Howells' Song cannot with accuracy be described as "a pendant"--worthy or unworthy--of Vaughan Williams' Portraits.

[121] Ibid., p. 408.

Because of the relative proximity of public performance of Howells' Hymnus Paradisi (performed in 1950) and A Kent Yeoman's Wooing Song (performed in 1953),[122] comparison appeared unavoidable.

> Nowhere does [the Wooing Song] contain, for example, anything like the leisurely treatment of the opening of the last section of his highly successful 'Hymnus Paradisi,' which, perhaps by the very nature of its mystical subject, has evoked a less precise approach from the composer. In the Wooing Song he has come to closer grips with more tangible things, happily matching the brimming earthiness of a text culled from Vautor and Ravenscroft with a score of rare and lovable liveliness which combines native vigour and romantic sentiment. Poly-textuality often obscures the words in the choral writing, but the music itself remains remarkably clear, the harmonies unfussy and the rhythms vital.[123]

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[122] A Kent Yeoman's Wooing Song was written some five years before Howells completed Hymnus Paradisi, yet whereas the religious setting waited for twelve years before gaining a public hearing, the secular cantata's premiere was delayed twenty years. (The possibility of an earlier public performance of the Wooing Song was suggested, but not confirmed, by Gerald Finzi in his "Herbert Howells," The Musical Times, XCV [April, 1954], 180, where he remarked that the work was "first published and performed in 1935.") In any event, the impact created by the performance of Hymnus Paradisi in 1950, and subsequently, was an almost certain invitation for comparison with any later choral work of Howells. A Kent Yeoman's Wooing Song--Howells' only major secular choral work to be performed after the advent of Hymnus Paradisi--furnished a special opportunity for such comparison, despite its earlier composition.

[123] Felix Aprahamian, "The Kent Yeoman," The Musical Times, XCIV (November, 1953), 524.

Part Songs and Unison Songs

Of the sixty-nine titles of choral songs identified in this study, thirty-seven are two-part settings, one is for three voices, eleven are four-part settings (including five for soprano, alto, tenor, and bass; five for two basses and two tenors; and one for two sopranos and two contraltos), two are for five-part chorus, and one is an eight-part song. A three-part round and sixteen choral unison settings complete Howells' contribution to the repertoire of choral song.

Howells' first published score was representative of his most significant contribution to English music--that pertaining to the field of choral writing. The publication in 1911 of Howells' settings of two poems by Alfred Lord Tennyson, "When Cats Run Home " and "Thy Tu-whits Are Lulled," under the collective title of To the Owl was an important achievement for the young composer. These two part-songs scored for two treble voices with piano accompaniment, marked the beginning of a substantial series of part songs and unison songs which Howells provided for a diversity of choral combinations and occasions.

This composer's preference for composing sets of songs and pieces is aptly illustrated in his choral songs. By 1919, in addition to the Tennyson settings, Howells had completed Five Part Songs (male voices), Op. 5, Five

Part Songs (female voices), Op. 11, and Three Part Songs (female voices), Op. 24. The first group was scored for two tenors and two basses, and the two latter groups for sopranos and contraltos in combination.

In 1935 Howells composed a song set for children's voices, Sea Urchins, on words by Gladys Balcomb. Written especially for the Reigate and Redhill Music Festival, Surrey, and first performed by local school children under the direction of Walter Stanton at the Festival in March, 1936, the song set consists of a piano overture, followed by ten choral songs including six two-part and four unison settings.

Howells' two five-part settings are both in the category of madrigals and both won him awards. In Youth Is Pleasure, a setting of words by Rovert Wever for two sopranos, alto, tenor, and bass, was dedicated to Sir Frederick Bridge and members of the Madrigal Society. Composed in 1915, this madrigal was awarded a second prize by the Madrigal Society. The Madrigal Society's First (or Molineux) Prize, with the Society's Medal, was bestowed upon the composer for his setting of Austin Dobson's verses, Before Me, Careless Lying, for two sopranos, alto, tenor, and bass. The latter work was composed on December 25, 1918.

One of Howells' more ambitious part songs was a setting of Walter de la Mare's poem, Inheritance, which

the composer contributed to an anthology of choral songs for mixed voices by various composers entitled A Garland for the Queen.[124] The Arts Council of Great Britain initiated the commissioning of the collection to mark the occasion of the Coronation of Her Majesty Queen Elizabeth II on June 2, 1953. The complete anthology was presented at the Royal Festival Hall on the eve of Coronation Day. Inheritance is an eight-part a cappella setting for double-choir.

What must surely be one of Howells' most unusual settings is a three-part round: The History of an Afternoon by and large and in the Round at 49 up Amersham Hill. Composed on December 18, 1939, the anonymous words of this diminutive item read:

> Vally was out: but still I entered the house ("forty-nine up the hill") and there I slept and snored until 4. I slept and snored until 4, until 4, I lit the gas, washed, brushed, combed; and then I slept till 4. I saw no soul neither hound nor cat, bird, nor any living thing saw I there, till after 4, till after 4.[125]

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[124] The contents of the collection were: (1) "Aubade," by Arthur Bliss; (2) "What Is it Like to be Young?" by Arnold Bax; (3) "Dance, Clarion Air," by Michael Tippett; (4) "Silence and Music," by Ralph Vaughan Williams; (5) "Spring at this hour," by Lennox Berkeley; (6) "The Hills," by John Ireland; (7) "Inheritance," by Herbert Howells; (8) "White-flowering Days," by Gerald Finzi; (9) "Canzonet," by Alan Rawsthorne; (10) "Salutation," by Edmund Rubbra.

[125] The manuscript of this Round was deposited in the Reference Library at the Royal College of Music, on September 19, 1969, by Miss Vally Lasker.

Howells has contributed numerous choral songs for educational purposes, these being issued in various series of singing-class music, most notably those of the Edward Arnold Singing Class Music. Singularly free of pedantry or mere academic musical clichés, Howells' school songs offer a variety of settings, distinguished by craftsmanship and resourcefulness, for children of several ages.

## Songs for Solo Voice

The precise number of solo vocal settings by Howells is a matter of conjecture. Grove's Dictionary of Music and Musicians listed twenty-seven titles and suggested the composition of an additional forty songs without giving titles. Die Musik in Geschichte und Gegenwart[126] catalogued twenty-nine titles and indicated the probable existence of more than seventy songs without further specific reference. Several commentators attributed seventy or more solo settings to this composer, but none furnished documentation or a complete list of as many titles to support such a claim.[127]

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[126] The relatively substantial article on Herbert Howells appearing in Die Musik in Geschichte und Gegenwart, Vol. VI, columns 793-97, was written by A. J. Hutchings, Professor of Music at Durham University, England.

[127] Cf. Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 897.

Sixty-five titles of solo songs by Howells are positively identified in this study. These are contained in several song sets and in a quantity of single songs. Mention of various settings by this composer may be found in several recital programs of concerts given at the Royal College of Music during the composer's student days (i.e. 1912-1917), but of these items there is no manuscript or other documentary proof.[128]

Howells' choice of verse for his solo songs extended through several centuries and included a variety of sources.[129] If quantity is any measure, preference has

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[128]The composer indicated to the author in an interview, July, 1968, that he had once destroyed, in a moment of despondency, about forty works and it may be assumed that this number included some solo vocal settings. An unspecified number of manuscripts was also lost during World War II when the composer's residence suffered bomb damage.

[129]In addition to English, Scottish and French folk sources and a number of anonymous traditional rhymes and verses, Howells has utilized the poetry of some twenty-two authors: William Blake (1757-1827), William A. Byrne (1880-1930), William L. Courtney (1850-1928), Walter de la Mare (1873-1956), Austin Dobson (1840-1921), Johann Wolfgang Goethe (1749-1832), Eva Gore-Booth (1872-1926), F. W. Harvey (1888-ca. 1947), Robert Herrick (1591-1674), James Joyce (1882-1941), Sir Henry Newbolt (1862-1938), Seumas O'Sullivan (1879-1958), H. Burkitt Parker (ca. 1860-1930), George Roberts (ca. 1880-1930), William Shakespeare (1564-1616), Percy Bysshe Shelley (1792-1822), Frank D. Sherman (1860-1916), John Skelton (1460-1529), James Stephens (1882-1950), Theodor Storm (1817-1888), Arthur Symons (1865-1945), Charles Camp Tarelli (nineteenth century). It is of passing interest that Howells had never set any verse of his Gloucestershire friend Ivor Gurney, although the latter's poetic thought and imagination, contained in such collections as Severn and Somme, was appreciated and deeply admired by Howells. (Herbert Howells, in correspondence with the author, November, 1968.)

been shown for the poetry of Walter de la Mare (seventeen settings for solo voice), Wilfred Wilson Gibson (nine such settings), and the verse of various Irish poets (nine settings).

In some instances, Howells has utilized the writings of one poet for both his choral and solo vocal settings, although employing different poems as, for examples, in the case of Blake, Shakespeare and O'Sullivan. In two instances only has he used the same verse for both choral and solo song media: A Madrigal for solo voice, set in 1916 (first line "Before me, careless lying"), and its choral setting, written two years later, with the title Before Me, Careless Lying; and the two settings of Under the Greenwood Tree, one for two-part chorus in 1915, and the other for solo voice in the context of Five Songs for High Voice and Orchestra in 1915.

The subject-matter of Howells' solo songs ranges from Celtic romanticism to Gallic chivalry, from the innocence of childhood to adult sophistication, from the comic to the tragic. His most auspicious settings are probably those in which a penetrating humor or a searching pathos is apparent. His success in matching the mood of the music to verse is consistent, conspicuous examples of which are King David, Gavotte, The Restful Branches, Merry Margaret, and Flood.

Denis Stevens has noted that Howells "carefully and mellifluously avoids the obvious, but rarely permits in his songs the harmonic complexity of some of his larger works."[130] There is, indeed, little in his repertoire of solo vocal music to indicate Howells of the Hymnus Paradisi or, even less, of the Missa Sabrinensis. The songs represent, for the most part, Howells of the early years--that period prior to 1925 when his idiom was still full of things English, folksong modality, a chromaticism tempered with lyricism, and, above all, directness and brevity.

Howells' position in the field of English song has been suggested by several writers. The Welsh musician and author, Sidney Northcote, noted in 1966:

> Because there is always a touch of the exquisite in all Herbert Howells writes, I have often wished his output of songs had been greater or, at least, more positively recognized. Singers can be grateful indeed for what is provided although, sad to say, many of his earlier songs are not now easily available. Even the comparatively recent cycle In Green Ways seems to be out of print, which is highly regrettable because all five songs are truly delightful. For me, Under the Greenwood Tree, Merry Margaret and Wanderer's Nachtlied are particularly so. In the meantime, songs like Gavotte (Newbolt), A Madrigal (Dobson), O my deir hert (Anon.), and the matchless King David continue to hold a favoured place in the repertoire.[131]

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[130] Denis Stevens, A History of Song (London: Hutchinson, 1960), p. 172.

[131] Sydney Northcote, A Survey of English Song (New York: Roy Publishers Ltd., 1966), p. 109.

## Song Sets

Howells has inclined toward the writing of songs in groups--of three, four, five, six, and seven. These include: Three Rondeaux, Op. 12 (1915); Four Songs, Op. 22 (1915); Four French Chansons, Op. 29 (1918); Five Songs for Low Voice (1911); Five Songs for High Voice and Orchestra, Op. 10 (1915), later revised and renamed In Green Ways (1928); Peacock Pie, Set I, Op. 33, and Peacock Pie, Set II--each a set of six songs; Song Set 'Whin' consisting of seven songs; and a miscellaneous group which remained incomplete, A Garland for Walter de la Mare.

The coherence of any single set is contingent upon a variety of factors. The unity of one poet's thought, as in Peacock Pie (Walter de la Mare); the grouping of poets of similar national background, as in Five Songs for Low Voice (Irish poets); a simple poetic form, as in Three Rondeaux; or a common folk song source, as in Four French Chansons, may have furnished the rationale for such collective setting.

The only group which the composer preferred to identify as a "song cycle" was the sequence of Five Songs for High Voice and Orchestra, later called In Green Ways. Here the grouping became a matter of an underlying sentiment focused in Gloucestershire's green and pastoral ways.

On the contrary, there appears to be little to unify the Four Songs, Op. 22, and this is reflected in the obvious difficulty the composer had in deciding precisely which items to include or exclude. Frequent change of content has virtually destroyed the semblance of a group in this instance.[132]

Howells' love of the Irish was early manifest in his choice of poets for the Five Songs for Low Voice: "The Twilight People" (Seumas O'Sullivan), "The Waves of Breffny" (Eva Gore-Booth), "The Sorrows of Love" (O'Sullivan), "The Devotee" (Thomas Keohler), and "The Call" (George Roberts).[133] This choice of Irish poets was, perhaps, a shrewd one when it is recalled that these Five Songs for Low Voice were among that portfolio of compositions submitted by Howells to the Royal College of Music in competition for the Open Scholarship in Composition and, on that occasion, the principal adjudicator was Charles Villiers Stanford, a self-imposed exile from Dublin's fair city.[134]

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[132] An Index to the Music, Appendix A, of this study contains a detailed item on the successive contents of the Four Songs.

[133] Other Irish poets set by Howells included W. A. Byrne, Brian Guinness (Lord Moyne), James Joyce, and Katherine Tynan Hinkson.

[134] The dedicatee of the Five Songs for Low Voice, Dorothy Goozee Dawe, became Mrs. Herbert Howells in 1920.

When the Five Songs for High Voice and Orchestra were first performed at a Royal College of Music concert in February, 1916, one reviewer noted:

> 'Five Songs for a high voice' with accompaniment for a small orchestra, by Mr. Howells, were also sung for the first time by Miss Ethel McLelland. They show a quite unusual gift for song-writing, both in their treatment of the verbal accents and in the scheme of colour produced by the association of the soprano voice with the instruments. No one but a young composer would venture upon a new setting of the 'Wanderer's Night Song' (translated from Goethe), and perhaps there is just a hint of pupilage in the setting of Skelton's words 'Merry Margaret,' but apart from that originality of melody and design in each one, and most of all in 'Under the Greenwood Tree,' produced an effect of spontaneity which was most refreshing.[135]

This first version of Five Songs for High Voice, later to become the song cycle In Green Ways, included the following items: "Wanderer's Night Song" (Goethe), "Merry Margaret" (Skelton), "Close Mine Eyelids" (Storm), "Under the Greenwood Tree" (Shakespeare), and "On the Merry First of May" (Burkitt Parker).[136] In the second

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[135] The Times (London), Saturday, February 26, 1916 (page unidentified).

[136] H. Burkitt Parker (ca. 1860-1930), a graduate of Oxford University and ordained in the Church of England in 1897, was Curate-in-charge at Aylburton Parish Church from 1903 to 1929. At some period ca. 1910, Howells was organist of the church which Parker served. The young composer evidently collaborated with the older curate in several musical ventures, the only published proof of which is preserved in the setting of one of Parker's poems alluded to above. (Elske Bramley-Moore, in correspondence with the author, July and September, 1969.)

and final version of this group, which appeared in 1928, one of the songs, "Close Mine Eyelids," was replaced by "The Goat Paths" (Stephens), and the sequence was re-ordered as follows: "Under the Greenwood Tree," "The Goat Paths," "Merry Margaret," "Wanderer's Night Song," and "On the Merry First of May."[137]

The "small orchestra" of the Five Songs for High Voice, referred to above, was somewhat enlarged for the revision which appeared as In Green Ways. Alternately, another ensemble was described in the catalogue of the Bodleian Library which holds a version of the same work submitted by Howells in 1937 when he applied for the degree Doctor of Music at Oxford University.[138]

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[137] In Green Ways received its first performance at the Three Choirs Festival, at Gloucester, in 1928. It was repeated at subsequent Three Choirs Festivals at Gloucester in 1931 and at Worcester in 1951. A notable performance of In Green Ways was given at a Henry Wood Promenade Concert on October 3, 1929--the same occasion on which William Walton's Viola Concerto was given its premiere performance with Paul Hindemith as soloist.

[138] The first "small orchestra' consisted of: one flute, one clarinet, a string quartet, and strings. The revised version which appeared in 1928 as In Green Ways was scored for: two flutes, oboe, two clarinets, bassoon, timpani, harp, percussion, and strings (according to Catherine Scudamore, Assistant to Promotion Manager, Oxford University Press, in a letter dated March 27, 1969, addressed to the author). The Bodleian Library Catalogue (MS.Mus.Sch.Ex.b.77) specified the following instrumentation: Orchestra (no brass), solo string quartet, piano and harp.

Wilfrid Wilson Gibson wrote, ca. 1917, a book of verse entitled Whin, from which Howells selected several items for a projected Song Set 'Whin.'[139] The group was never published collectively and only six of the various titles which the composer claimed to have set could be identified positively:[140] "Old Daddy Skinflint" (published separately), "As I Came Down from Pity Me," "Fallowfield Fell," "Stow-on-the-Wold," "Blaweary," and "The Mugger's Song" (also published separately).

Walter de la Mare, Howells' poet most frequently preferred, furnished the inspiration for this composer's two groups of songs for solo voice entitled Peacock Pie. The collection of children's verse written by Walter de la Mare ca. 1913 and issued under the title of Peacock Pie was described by one commentator as "the finest thing of its kind since Stevenson."[141] Only the first of Howells' projected two sets of verse (six in each) from Peacock Pie was, in fact, completed and published. The

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[139]The Note Books (1918), by Howells, contain several direct references to and some sketches of various items in the Song Set 'Whin.' An item listing the details of these references is contained in An Index to the Music, Appendix A, of this study.

[140]Howells suggested to the author that at least seven titles were intended for inclusion in this group, with additional poems from the same book of verse having been set independently.

[141]Sharon Osborne Brown, ed., Poetry of Our Time (Chicago: Scott, Foresman Co., 1928), p. 385.

song titles in this group are: "Tired Tim," "Alas, Alack," "Mrs. MacQueen," "The Dunce," "Full Moon," and "Miss T." Edwin Evans suggested that these settings were "an objective vision of childhood that might be held to have some relation to Moussorgsky's 'Enfantine'."[142]

## Single Songs

Included in Howells' several single solo songs is some of his most representative music. Gavotte (1919), King David (1919), O, My Deir Hert (1922), Old Meg (1923), and Come Sing and Dance (1927), are among those works upon which this composer's earlier reputation had rested and by which his contribution to English music was recognized.[143]

Such songs not infrequently invited comparison with certain of Howells' contemporaries--George Butterworth, Ivor Gurney and Peter Warlock were among those most

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[142]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 158.

[143]A recorded Anthology of English Song (Saga XID 5213, sung by Janet Baker) included two songs by Howells--King David and Come Sing and Dance. A note accompanying the record stated: "This record, containing seventeen songs by English composers [no more than two songs of any one composer were included] who established their reputations during the first three or four decades of the present century, may be regarded as a kind of anthology of twentieth-century English song."

often mentioned.[144] Commentators have variously evaluated Howells' achievement in the field of solo song by just such comparison. In the context of a discussion on the prevalence of romanticism in English music of the twentieth-century, Percy Young noted especially the contribution to English song of Butterworth, E. J. Moeran, Gurney, and Warlock. Immediately following an assessment of the last named composer, Young observed:

> More or less in the main stream, and a steady Three Choirs Festival composer, Herbert Howells (b. 1892) refined familiar conventions, sounded a personal note--frequently of pessimism--and achieved a style apt to many departments of music, without, however, ever quite fulfilling the promise of earlier years.[145]

The distinction between pessimism and pathos may be a subtle one, but it occurs to the present author that the latter term would appear to fit Howells' prevailing mood more accurately. Such a mood is aptly illustrated

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[144]George Butterworth (1885-1916), killed in action in World War I, gave evidence of considerable promise as a composer. Ivor Gurney (1890-1937), close friend of Howells, also suffered in the War and was permanently hospitalized in consequence, curtailing an equally promising career. Warlock (pseudonym of Philip Heseltine 1894-1930) excelled as a song-writer. A commentator observed that "Warlock in the 1920's held in respect, as friend or foe, Herbert Howells; and this is some tribute to the positive qualities of Howells at that time, and to his standing as a musician."--Ernest Bradbury, "Pen Portrait: Herbert Howells," The Musical Times, XCIX (April, 1958), 194.

[145]Percy M. Young, A History of British Music (London: Ernest Benn Ltd., 1967), p. 569.

in one of Howells' most characteristic songs--King David.[146] Writing of this work, Ottaway observed:

> The setting of de la Mare's King David (1919) is a still better example of Howells's early sureness. Few English songs of that time, apart from Warlock's, can match this in sensibility and purity of expression.[147]

Howells' romanticism is discovered in its clearest and most self-disciplined style in a work such as this.

The lyrical, quietly rapturous vein evident in much of the music of Howells' first period, and particularly apparent in his numerous settings for the solo voice, tended to disappear with the passing years. With its disappearance the volume of solo songs diminished proportionately, virtually ceasing after 1935. Howells' last three songs belong to these latter years of his first period: The Little Boy Lost (1928), Flood (1933), and Lost Love (1934).

There is, indeed, something slightly elegiac, if not obviously nostalgic, about the titles and content of the first and third of these last three songs. Of the setting of the poem Flood from Pomes Penyeach by James Joyce and included in a volume of settings by various

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[146] Composed on August 7, 1919, King David was dedicated to the English tenor John Coates.

[147] Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 898.

composers,[148] Howells' remarked that the collection was intended "to make a few pounds for Joyce, but it was too luxurious, too costly--and went out of print and is now (I would guess) out of mind."[149]

Flood is atypical of Howells' general style of writing as found in his solo songs. Its tonal language, exploiting a bi-tonal procedure and densely chromatic, is one of his most adventurous settings. In a history of this composer's music, Flood remains a rather isolated example presaging, perhaps a little strangely, an imminent termination of interest in certain fields of compositional endeavor, including that of secular solo song.

## Keyboard Music

Howells' keyboard music consists of works for organ, pianoforte and clavichord. Though numerically fewer than his items for the pianoforte, Howells' contribution to the repertoires of organ and clavichord music is more significant. In both of these latter fields, this composer has fulfilled those earlier predictions of promise,

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[148] Other contributors to The Joyce Book, issued in 1933, were: E. J. Moeran, Arnold Bax, Albert Roussel, Herbert Hughes, John Ireland, Roger Sessions, Arthur Bliss, George Antheil, Edgardo Carducci, Eugene Goossens, C. W. Orr, and Bernard van Dieren. The volume contained an hitherto unpublished portrait of Joyce as a frontispiece and several literary tributes to the poet.

[149] Herbert Howells, in correspondence with the author, November, 1968.

whereas in some other fields (e.g. those of chamber and orchestral music) Howells may, with validity, be described as having failed to satisfy the generously optimistic forecasts for a bright, if not brilliant, career as a composer, albeit after some early notable successes.

## Organ Works

Of the early organ music by Howells, it was noted:

> We shall have a really great organ composer in Howells, if he continues with such works as these [Three Rhapsodies, Op. 17]. He understands organ tone and its management thoroughly, and he also understands composition.[150]

With the appearance of the second organ sonata in 1934, it was observed:

> That its claims are felt to be worth serious consideration is shown by the co-operation of the London Contemporary Music Centre with the Organ Music Society in an Albert Hall recital of works by Conrad Beck, Sibelius, Kaminski, Roussel, Jarnach, Honegger, Howells, etc. The Howells number is a sonata, and as the work of a composer who has already given to the repertory a half-dozen admirable works (Three Rhapsodies and Three Psalm-Preludes) its publication has awakened a good deal of interest.[151]

When, in 1964, Howells had added further to his small, but distinctive, list of organ works (another set

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[150] A. Eaglefield Hull, "The Music of Herbert Howells," Musical Opinion (December, 1922), p. 201.

[151] "Herbert Howells Organ Sonata," The Musical Times, LXXV (April, 1954), 324.

of Psalm Preludes and Six Pieces for Organ), it was acknowledged that organists owed much to Howells for writing with the same seriousness for their instrument as he accorded to music conceived for other media. "Everything that he has produced for the instrument so far is of a very high quality; and the Sonata occupies an important place in a notable output."[152]

Howells' first work for the organ, as well as his first instrumental work of consequence, was a sonata. Composed in 1911, his Organ Sonata in C minor, Op. 1, was among that portfolio of works submitted, in 1912, to the Royal College of Music in contest for the Open Composition Scholarship.[153] Of its merits, Howells noted that "Sir Walter Parratt (my organ-master) and Sir Charles Stanford wanted me to publish it. I wished otherwise."[154]

The Three Rhapsodies for Organ, Op. 17, the first of Howells' organ works to achieve publication, were written in August, 1915, February, 1918, and March, 1918,

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[152]Arthur Milner, "The Organ Sonata of Herbert Howells," The Musical Times, CV (December, 1964), 924.

[153]The original manuscript of this sonata remains in the possession of Ambrose Porter to whom it was first dedicated and who gave the work its premiere performance in 1912 at St. Mathias Church, Richmond-on-Thames. Porter was Chief Assistant to Herbert Brewer at Gloucester Cathedral when Howells was an articled pupil at the same establishment.

[154]Herbert Howells, in correspondence with the author, November, 1968.

respectively. While A. Eaglefield Hull commented on what appeared to him as Howells' "complete mastery" of medium and of a music in which the composer "seems to me to be already singularly mature,"[155] another commentator found the Rhapsodies affecting a "more flamboyant style" and utilizing procedures in which "there is a tendency for the note-clusters to become thick and hard on the ear."[156]

The Three Rhapsodies and the Three Psalm Preludes, of which two preludes were written in 1915 and the third in 1916, are works of Howells' early English romanticism, exhibiting a generous enthusiasm for rich textures, expressive contours and noble gestures. The sonorities of the English cathedral organ, with its cavernous reverberation and slowly diminishing decay, are exploited by one who had savoured the romanticism and magnificence of "the king of instruments." These pieces are, nevertheless, carefully molded to achieve their particular effect and the mature artist is reflected in each work.

> In these [Three Rhapsodies and Three Psalm Preludes] he has taken a modern view of the instrument. The modern organ is a marvellous colour-medium, and demands a suitable idiom for making full use of its resources. "It can give bursts of colour that are not possible on the orchestra," says Mr. Howells; "Why, then, not take advantage of its capacities? It's absurd

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[155] A. Eaglefield Hull, "The Music of Herbert Howells," Musical Opinion (December, 1919), p. 201.

[156] Erik Routley, Twentieth Century Church Music (London: Oxford University Press, 1964), p. 58.

> to think that only contrapuntal writing is suitable for the organ. And even if it were--we can't compete with Bach." It need hardly be said that Mr. Howells successfully avoids the usual alternatives to Bach and Bach imitations which are offered to long-suffering audiences. He is neither sentimental nor does he display the organ's finery in the manner of the nouveau riche.[157]

It is a commentary upon the interest which was shown in the appearance of Howells' second organ sonata that the program notes accompanying the first performance of his sonata and featuring organ works of other composers, several of these being internationally acknowledged, should have given the greatest amount of space to a discussion of Howells' sonata.[158] Technically, this is one of Howells' most difficult works. Because of a very full texture--a feature common to much of Howells' organ music--the work is not easily played with smaller than average hands. Yet, as Arthur Milner suggested in a review of the work, "no thinning-out would be possible, for the spacing of the notes is most carefully calculated to achieve richness of effect."[159]

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[157]Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 130.

[158]This program also included Intrada and Surusoitto by Sibelius; Fantomes by Louis Vierne; Fugue by Arthur Honegger; Prelude by Conrad Beck; Chorale Prelude on "Wir glauben all' an einen Gott," by Heinrich Kaminski; Prelude and Fughetta by Albert Roussel; Choral No. 3 by Charles Tournemire; and a Sonata by Darius Milhaud.

[159]Arthur Milner, "The Organ Sonata of Herbert Howells," The Musical Times, CV (December, 1964), 926.

As with most of Howells' music conceived for ecclesiastical edifices and functions, this music sounds most effective in a building of ample resonance. "One feels, indeed, that Howells always has such a building in mind when writing for the organ."[160] When performed under suitable conditions with competent interpretation, Howells' organ sonata ranks as an outstanding contribution to twentieth-century English organ music.

> One of the most striking things about the Sonata is that it is not merely fine organ music: it is fine music in its own right, irrespective of medium. There are comparatively few organ sonatas of which this could be said, and which could hold the interest of the non-organist. This is musician's music, in the best sense of the term, to which one goes back again and again with increasing satisfaction.[161]

Howells' first set of Psalm Preludes (1915-16) was complemented, some twenty years later, by a second set. Together, these six Psalm Preludes constituted an unusual, if not unique, contribution to the organ repertoire.[162] Each of the pieces utilized a Psalm verse for its inspiration, the sentiment of the texts varying from

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[160] Ibid.

[161] Ibid.

[162] It was noted that "Herbert Howells' six Psalm Preludes for organ have been a part of the standard recital repertory ever since their publication some years ago."--Luther Noss, "Organ Music," Music Library Association Notes, Series 2, Vol. VII, No. 1 (December, 1954), p. 152.

the contrite to the jubilant and the music aptly matching the Psalmist's mood.[163]

The appearance of Howells' Six Pieces for Organ in 1953 occasioned the following comment:

> Probably no one will dispute that among our first six composers today there is none who understands the organ so well as Herbert Howells, or who has cared for our instrument so long and so much. His organ pieces have been few; but for close on forty years he has given organists some of his most intimate thoughts, long meditated and never relinquished until every detail has passed the test of mature reflection. The issue of Howells' six pieces by Novello is therefore an event of the first interest.[164]

Each of the Six Pieces was dedicated to Herbert Sumsion, then Organist of Gloucester Cathedral. Unlike the six Psalm Preludes, the Six Pieces had no programmatic basis and utilized a variety of forms, including

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[163] Of the first set, number one used Psalm 36, verse 6: "This poor man cried, and the Lord heard him, and saved him out of all his troubles"; number two used Psalm 37, verse 11: "But the meek shall inherit the earth; and shall delight themselves in the abundance of peace"; number three used Psalm 23, verse 4: "Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me." Of the second set, number one used Psalm 130, verse 1: "Out of the depths have I cried unto Thee, O Lord"; number two used Psalm 139, verse 11: "If I say, Surely the darkness shall cover me; even the night shall be light about me"; and number three used Psalm 33, verse 3: "Sing unto Him a new song: play skilfully with a loud noise."

[164] "New Music for Organ," The Musical Times, XCIV (July, 1953), 318. The Six Pieces for Organ were originally published as Two Pieces (1949) and Four Pieces (1953), these being republished collectively in 1953 by Novello in the Original Compositions (New Series), Nos. 220, 221, 222, 223, 224, and 225.

dance-movements, toccata, fugue, and fantasia. The first of the series was titled Preludio 'Sine Nomine,' its austere mood being in distinct contrast with the romantic ebullience of this composer's earlier Rhapsodies. The second piece was described as a Saraband for the Morning of Easter, while the third was labelled Master Tallis's Testament. The Fugue, Chorale and Epilogue which comprised the fourth item in this series was first heard at the Three Choirs Festival at Gloucester in 1950, the same occasion which saw the first performance of Hymnus Paradisi. It was repeated shortly thereafter and won critical approval.

> This is a beautifully written work, having that inner consistency that is at the base of all true originality. From its reception, as well as from [the performer's] own enthusiasm for it, it is plain that a welcome awaits its publication. Between the exuberance of the Rhapsodies of more than thirty years ago and the sometimes spare and inhibited writing of the second set of Psalm-Preludes, Dr. Howells now seems to have achieved a manner that has both the spaciousness and the detail of Gothic building.[165]

The fifth and sixth of Howells' Six Pieces for Organ were titled Saraband (In modo elegiaco) and Paean, respectively. The Saraband was composed for the morning of Good Friday, thus complementing the second piece, also a Saraband. The Paean, a toccata, is a piece of brilliant

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[165]"Seven Centuries of English Organ Music," The Musical Times, XCII (October, 1951), 459.

virtuoso writing somewhat unusual for Howells. Its success as organ music, however, is attested to by frequent inclusion in the recital programs of concert organists.

Howells contributed four additional items to the repertoire of organ music between 1953 and 1968. Siciliano for a High Ceremony, written especially for the Countess Dalkeith (Miss Jane McNeill), and first performed at her Marriage to the Earl of Dalkeith at St. Giles' Cathedral, Edinburgh, in January, 1953, is a work in a vein similar to the Six Pieces. De Profundis and a Fourth Rhapsody appeared in 1960, but, with A Flourish,[166] written in 1968, they have yet to be published.

The organ music of Howells is representative of much of his complex aesthetic outlook: the rhapsodic, the lyrical, the elegiac, the brilliant, the ceremonial. His relatively small, but significantly distinctive, organ literature has been described as "contemporary English organ music at its conservative best,"[167] a succinct summation of this composer's contribution.

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[166] A Flourish (before a Bidding) was written expressly for an Auction in aid of funds for the Royal College of Music, September 28, 1968.

[167] Luther Noss, "Organ Music," Music Library Association Notes, Series 2, Vol. VII, No. 1 (December, 1954), p. 153.

## Clavichord Works

Thirty-two short pieces comprise the contents of three volumes of clavichord music by Howells. The first volume, completed in 1927 and containing twelve of these keyboard miniatures, was titled Lambert's Clavichord, in honor of Herbert Lambert of Bath, maker of clavichords and harpsichords. A sequel to the first volume appeared in 1961 under the title Howells' Clavichord. Dedicated to Thomas Goff, also a maker of clavichords and harpsichords and a former assistant to Herbert Lambert, the second collection consisted of two volumes each containing ten pieces, generally somewhat longer than those found in the first book of clavichord pieces.

The contents of these three volumes[168] afford a conspectus of their composer's varied procedures and demonstrate his special facility for an engaging intimacy in miniature designs. The following appraisal of the second and third volumes of Howells' clavichord pieces may be taken as a representative assessment of this composer's contribution to twentieth-century music for that instrument:

> Devotees of Lambert's Clavichord will surely rejoice that its companion volume of a dozen pieces has now grown gracefully to two volumes and a score. The process of

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[168] The contents of Lambert's Clavichord and Howells' Clavichord are enumerated in detail in An Index to the Music, Appendix A, of this study.

> growing has taken over a decade, but those who have waited will find their patience rewarded and their expectations fulfilled: rarely has a pound bought such sterling quality in reproduction, and so friendly a collection of miniatures. . . The dedication 'To Thomas Goff, in admiration,' will gladden the hearts of all those who have derived pleasure from his harpsichords and clavichords, and the very first item, Goff's Fireside, sets the tone for the entire collection in its essential intimacy, clarity, and subtlety. . . Here is music of great charm and not overtaxing difficulty, sometimes slightly more suitable for one instrument than the other,[169] but always alive with the musical personality of its genial and perceptive author.[170]

Each of the pieces bears a title designating a personality prominent in the composer's world.[171] Each seeks to make allusion, direct or indirect, to the personality so designated.

> Such titles as 'Andrews' Air,' Arnold's Antic,' and 'Rubbra's Soliloquy' nicely designate both the piece and a prominent trait of its owner. They are 'characteristic pieces' indeed. The inhabitants of this intimate Pantheon ought to be pleased with it. Its builder is fastidious and sophisticated. His turns and returns of phrase are exactly apt to

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[169] The pieces, although titularly designated for a specific keyboard instrument, would seem to be apt for either clavichord, harpsichord or piano. Indeed, more than one of these miniatures might be rendered more effectively on one of the larger toned instruments, suggesting, perhaps, a slight affectation on the part of the composer in using the name of the smallest instrument to introduce all of the volumes.

[170] Denis Stevens, "Howells' Clavichord," The Musical Times, CIII (March, 1962), 167.

[171] The dedicatees are briefly introduced in An Index to the Music, Appendix A, of this study.

> the dimensions of each piece, and even his vigour (as in 'Jacob's Brawl') is elegant.[172]

## Pianoforte Works

The pianoforte music of Herbert Howells is chiefly the product of moments when large designs were of small consequence. The piano has served this composer not as the means of grandiose romantic expression, but rather as the medium for self-ventilation.

> It will be noticed that he does not include any of these [piano pieces] in his list of 'most characteristic' works. The fact is that he regards most of his piano pieces as safety-valves for energy than as lasting contributions to his share in the permanent store of English music. "A composer has to do something to let off steam sometimes. One gets up in the morning with something going on in one's head--it isn't the work one ought to be doing, but it wants to be attended to. So one lets it off on the piano, because that's the easiest way. It's rather dangerous for us, perhaps, but we do it."[173]

The foregoing observation, penned more than forty-five years ago, would need little qualification if used today to describe Howells' contribution to the literature for the piano composed in the intervening years. Unlike his English contemporaries, for example Bax, Ireland and Scott, Howells has preferred to make little further contribution to the somewhat inflated pianoforte literature

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[172] Ivor Keys, "Clavichord," Music and Letters, XLIII (October, 1962), 383.

[173] Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 130.

of this century, but has chosen instead to write a limited repertoire consisting mainly of short pieces contained in various small volumes.

Howells' preference for grouping his pieces is again conspicuously illustrated in his pianoforte works: Four Romantic Piano Pieces (1908)--his earliest known compositions; Summer Idyls for Piano (1911)--a set of six pieces; Sarum Sketches (1917)--six short character pieces composed around the wistful personality of one very lonely young choirboy at Salisbury Cathedral;[174] Snapshots (ca. 1918)--various pieces portraying various acquaintances of the composer; Three Pieces (1920), including the "Procession" which was subsequently orchestrated; Once Upon a Time (1920)--six short pieces illustrating a fairy tale; A Little Book of Dances (1928)--six in all; Country Pageant (1928)--four short pieces; Peter's Suite (1967)--five pieces for a young friend (aged five) of the composer.

Piano music with a pedagogical purpose interested Howells. He reported, in 1922, that he was planning a series of educational piano pieces in response to what he felt was an urgent need for music more suited to the taste, background and aptitude of the then contemporary British piano student. As an examiner for the Associated

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[174]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (March, 1920) 156.

Board of the Royal Schools of Music, he recognized an opportunity to encourage young piano students to explore music more characteristically native.[175]

Howells' expressed intention was to make available to the average pupil, not beyond fourteen years, music which was suitable "for that sort of a child who had technique enough to tackle the flimsy German-model stuff."[176] He spoke of a projected series planned for this purpose which included "a lot of mediaeval characters seen from a modern point of view," such as Gadabout, Saint's Humour, Gospel John, and The Hermit. Regrettably, but one of the series survived--Gadabout.

Among several miscellaneous piano pieces, Howells composed a Polka for two pianos. It was a welcome contribution to the literature for the instrument.

> Howells' delicious 'Polka,' inscribed to Joan and Valerie Trimble, gives first-rate employment to the players and first-rate entertainment to the listeners. Poetry and whimsy we have often recognized in Howells, but rarely (at least in published work) has he revealed this vein which, for want of a better word, one must call satiric--hastening to add that this implies no fatuous imitations of Stravinsky or 'Les Six' in their not-very-funny dance parodies. This is Howells himself who, whether at play or at the level of the 'Hymnus Paradisi,' commands the ease of an

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[175] Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 131.

[176] Ibid.

> expert improvisor. We may envy him his seemingly vast resources of music; less gifted composers turn on the catalogued contrapuntal devices.[177]

## Chamber Music

The chamber music of Herbert Howells is, with but few exceptions, the product of those years of intensive compositional activity prior to 1925. Only one work of major importance--the Sonata for Clarinet and Piano, 1946--and some short violin pieces, together with a Suite for Pipes, 1951, were added to the limited, but noteworthy, literature for smaller ensembles written by this composer between 1916 and 1923. Of that literature, three sonatas for violin and piano, three string quartets, a pianoforte quartet, and a clarinet quintet comprise the essential items.

### Two early works

A Comedy Suite for Clarinet and Piano, dedicated to "A Love-sick Mannekin," was composed ca. 1913.[178] A paucity of documentation and the absence of any manuscript source make informed comment on this work difficult. A performance of the Suite, ostensibly the first,

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[177] "Music for Two Pianos," The Musical Times, XCIV (March, 1953), 123.

[178] Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 89.

given at an "All-British Composers' Concert" on November 8, 1917, in Steinway Hall, London, evoked favorable reaction. Howells was described as "one of the too rare composers who possess that gift of the gods, a sense of humour."[179] A second review noted:

> Two new works were performed for the first time at the All-British programme at Steinway Hall . . . The first of these novelties was a Comedy Suite by Mr. Herbert Howells for clarinet and piano . . . were it not that much of Mr. Howells's other work has already won acceptance it would be possible to congratulate Mr. de Lara on having discovered a musician with a future. As it is, he has been the means of making known a composition of much originality, sincerity, and effect. Mr. Howells's music is free from the empiricism that mars so much of the modern music, and he conveys conviction as do few of his contemporaries.[180]

A second early work, Variations for Eleven Solo Instruments, possesses little documentation. Subsequent to a performance at the Royal College of Music during the composer's student days, the manuscript was "utterly lost."[181]

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[179] The Daily Telegraph (London), November 10, 1917, (clipping from the files of Herbert Howells: page unidentified).

[180] The Morning Post (London), November 10, 1917 (clipping from the files of Herbert Howells, page unidentified).

[181] Herbert Howells, in correspondence with the author, November, 1968. Catalogue references to this work may be found in Grove's Dictionary of Music and Musicians; and in Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (March, 1920), 158.

## Three String Quartets

Howells' first work for the string quartet medium, Lady Audrey's Suite, was composed in 1915. Designed for young audiences, this four-movement work is essentially programmatic, each movement bearing both a descriptive title and an expository preface. "It is genre painting of the daintiest description, disarmingly fresh and sprightly and indicating a personal sense of humour."[182]

A Phantasy String Quartet, composed in 1917, was Howells' next contribution to the literature for this medium and the first of several "phantasy" inspired pieces. This item, written for submission in the W. W. Cobbett Chamber Music Competitions of that year and the recipient of an award, pursued the single-movement concept of the "phantasy," although its three principal sections offered contrasts of speed and mood.[183]

Howells returned to the more traditionally conceived sequence of four discrete movements in his string

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[182] Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 90.

[183] W. W. Cobbett (1847-1937), an influential musical amateur, instituted in 1905 a series of chamber music competitions, subsequently described as Cobbett's Phantasy Folk-Song Chamber Music Competitions, designed mainly "to bring to light the talents of young British composers and to encourage the occasional adoption of a short form of ensemble music." This information, together with a well-documented account of the origin and influence of the Cobbett competitions, may be found in W. W. Cobbett, Cyclopedic Survey of Chamber Music, Colin Mason ed. (2nd ed., London: Oxford University Press, 1963), p. 284.

quartet In Gloucestershire, completed in 1920. The genesis of this work is interesting. In 1916 Howells wrote a string quartet in honor of his home county, considering it one of his finest works. The only score of this quartet was promptly lost, presumably on a train somewhere between Gloucester and Lydney. The loss seemed irrevocable: the composer was unable to remember any part of the score.

In the autumn of 1919, quite unexpectedly, Howells began to recall fragments of the original In Gloucestershire quartet and undertook the task of rewriting the work. Entirely new material then presented itself to him and, abandoning the first conception, he completed a fresh score in fourteen days of intensive activity. The title page of the revision was reported to have borne the date "Jan. 7, 1920, Lydney, Glos.," but the original manuscript evidence of this is missing.[184]

## Pianoforte Quartet

The inception of Howells' Quartet for Pianoforte, Violin, Viola, and Violoncello, Op. 21, may be attributed to a tea twenty minutes tardy. "Some folk-tunes done

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[184] The Christian Science Monitor, December 25, 1920, p. 12. "Herbert Howells--His 'In Gloucestershire'."

hurriedly,"[185] while the composer awaited a meal from an unpunctual landlady on Saturday, February 12, 1916, contained thematic material subsequently incorporated into the Quartet. The work began to assume positive form some weeks later and the manuscript of the full-score indicated its writing and completion by the dates "April-May, 1916, Gloucestershire and London," and "London, June 5, 1916."[186]

One more work inspired by Howells' native Gloucestershire, this three-movement Quartet, dedicated "To the Hill at Chosen and Ivor Gurney who knows it," reflects three different aspects of the Hill, and of the Severn and Cotswold Country viewed from it. The programmatic content of the work was discussed by Marion Scott who, writing an appreciation of the music shortly after its completion, based her report upon information gleaned from the composer.

> When the first movement opens it is Dawn, and the hill wind, pure, eternally free, and uplifting is blowing: gradually the greyness changes to crimson, the half-light to full radiance, mystery to vision, dawn into day.
>
> The second movement is the Hill upon a day in mid-summer, and the thoughts are those which come as a man lies on the grass on his back gazing upward into the vast vault of sky, seeing "the giant clouds go royally," watching the blue depths of height untold flow

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[185]Gerald Finzi remarked that this was a curious conception of folk song, when discussing the Quartet in his article "Herbert Howells," The Musical Times, XCV (April 1954), 180.

[186]The full-score of this Quartet is on deposit in the Reference Library of the Royal College of Music.

> outward to surrounding immensity until, floating on the flood of wonder, mind and soul are almost loosed from their earthly anchorage.
>
> The Finale is the Hill in the month of March, with splendid winds of Spring rioting over it, and flashing in the exuberant rush, wild daffodils goldenly dancing (Ivor Gurney says there are no daffodils nearer Chosen than Dymock, but I leave the two Gloucestrians to settle this botanical detail).
>
> That is as much of the basis of the Quartet as Herbert Howells yet allows to be told.[187]

Marion Scott's summation of Howells' underlying aesthetic motivation in writing the Pianoforte Quartet, poignantly perceptive in its intimate understanding of the composer, is included for its value as a commentary upon Howells' music in its more general, as well as in its specific application:

> All the component parts of the Quartet are beautiful, but what counts most in a work is that the sum total shall be beautiful, and this "Chosen" Quartet does assuredly sweep one into the strong current of beauty. As we listen we too feel something of the rapturous joy aroused by the Gloucestershire hills in the composer and in the poet-friend to whom the work is dedicated; we too are exalted into the mood of that poem written by the latter and dedicated in its turn by him to Herbert Howells.
>
> Beauty of song remembered, sunset glories,
> Mix in the mind till I do not care nor know
> Whether the stars do move me golden stories,
> Or ruddy Cotswold in the sunset glow.
> I am unrapt, and not my own, immortal, . . .
> In winds of Beauty swinging to and fro.[188]

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[187] Marion M. Scott, "Herbert Howells' Piano Quartet," The Music Student (November, 1918), p. 92.

[188] Ibid., p. 94.

## Clarinet Quintet

Described as the "hardest to play of all Howells' chamber works,"[189] the Rhapsodic Quintet for Clarinet and String Quartet, Op. 31, was completed in 1919. Both the Clarinet Quintet and the previously discussed Pianoforte Quartet were recipients of awards from the Carnegie United Kingdom Trust and both were published under the auspices of the Trust.

This Quintet is a further example of Howells' single-movement "phantasy" writing with several shorter sections contiguously related. Requiring "fine players, first-rate ensemble, and devoted study," it was observed that the Quintet "repays the effort, for it is beautiful in an unusual and unwordly way."[190]

## Three Violin Sonatas

Howells' first Sonata for violin and piano was completed in 1918. Initially labelled a "Phantasy Sonata," this appellation was later discarded. It is a type of single-movement work, but with four designated

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[189] Marion M. Scott, entry on "Herbert Howells," in Cobbett's Cyclopedic Survey of Chamber Music, Colin Mason ed. (2nd. ed., London: Oxford University Press, 1963), p. 574.

[190] Ibid.

areas or structural units, each contiguous with its neighbor.

> The Sonata is not what we have hitherto called a Sonata, but a "Contemplation" with a moment of rhapsody in it. It is English in its independence of thought and a certain modesty and scorn of advertisement; for instance, in about the sixth bar it is off into G major, but it does not make any fuss about it.[191]

A second sonata for violin and piano, composed in 1918, was given its first performance in February of the year following. Whether the critical evaluation pronounced upon the work, as reflected in the following comment, influenced the composer or not is not a matter of public record. In any event, Howells later discarded this work, preventing further performance.

> That he is a man with something fresh and interesting to say and a distinctively individual way of saying it, Mr. Herbert Howells has shown on not a few occasions. . . . It is true that there are moments in this Sonata when one feels that he is trying to be original for originality's sake, or that his material is not quite worth his immensely elaborate and ingenious treatment of it; but these moments are entirely outnumbered by those in which he gives us music that is extremely well worth having. . . . The sonata is not without its faults, but it is a work of considerable accomplishment and still greater promise.[192]

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[191] The Times (London), January 20, 1919, p. 11.

[192] The Daily Telegraph (London), February 18, 1919 (clipping from the files of Herbert Howells without page number).

The third and last of Howells' violin sonatas was the musical by-product of the composer's aesthetic response to the Canadian landscape, viewed while on his tour of duty for the Associated Board of the Royal Schools of Music in 1923. This work stands in somewhat the same relationship to Howells' chamber works as does his setting of Flood to the balance of his solo songs. Like the song Flood, Howells' third sonata for violin and piano appeared to be exploring new tonal realms and norms of dissonance treatment further removed from his prevailing practice. And, like the song alluded to, his last violin sonata signaled the virtual termination of his interest in writing for a particular genre, in this instance that of the violin sonata.

Howells' only major chamber work of his second period was the Sonata for Clarinet and Piano. It was composed for the English clarinetist Frederick Thurston late in the life of that distinguished musician. Completed in 1946, the work is conceived in two discrete movements and was described as "brilliantly written for both instruments" and original in form.[193] The same critic added the following qualification:

> Howells succeeds in using this now rather too familiar device (3+3+2 division of bars in quadruple meter), like the rather luscious and

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[193]Colin Mason, "Reviews of new music," The Musical Times, XCVII (January, 1956), 25.

> no longer quite modern harmonies in which he delights, with such extraordinary skill, invention and taste that he makes out of them something that is still very fresh, attractive and spontaneous, rather like (but not too much like) Walton in flavour, almost as buoyant in melody, and with the same rhythmic springiness.[194]

Although Howells' chamber music belongs almost exclusively to his first period, reflecting his earlier associations with Gloucestershire, national folk-songs, Tudor modality, and unified phantasies, these works, while representing but a comparatively small portion of his total compositional output, are nevertheless an essentially integral part of that output. Such works embody ideas which, "in all probability, would not have been otherwise expressed."[195]

## Orchestral Music

The main thrust of Howells' energies in the orchestral field was developed, as with his chamber music, prior to 1925. By that year, more than two-thirds of this composer's total contribution to the orchestral repertoire had been completed, the remaining third by 1944. In the years following 1944 Howells wrote

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[194] Ibid.

[195] Marion M. Scott, article on Howells' Chamber Music in Cobbett's Cyclopedic Survey of Chamber Music, Colin Mason ed., (2nd. Ed., London: Oxford University Press, 1963), p. 574.

nothing exclusively for the orchestral medium, with the single exception of an unfinished Concerto for Violoncello and Orchestra.

A corpus of some twenty-five individual items is distributed among four concerti, six suites, a ballet score, and a few miscellaneous pieces. Preferring to work generally in the smaller designs, music of symphonic proportions has held but small appeal for this composer. Only the briefest sketches of a tentatively projected symphony may be found in the Note Book dated "Early Autumn, 1918."[196] Howells was quoted as remarking, while working on his second pianoforte concerto (which occupied in performance less than twenty minutes): "There's little time for symphonic lengths, these days."[197]

Brevity, concentration and economy tend to characterize Howells' orchestral works. It is, perhaps, symptomatic of his particular bias and ability that one of Howells' shortest orchestral items, Puck's Minuet, should have been his most successful.

Puck's Minuet, composed to a commission from Herbert Brewer in 1917, enjoyed a wide measure of popularity

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[196]Details of the contents of Howells' two Note Books are supplied in An Index to the Music, Appendix A, of this study.

[197]Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (December, 1922), 129.

at home and abroad.[198] This brief work, scored for small orchestra,[199] served to demonstrate Howells' capacity for resourceful handling of a modest instrumental ensemble where emphasis was upon economy of means and deft strokes of the orchestral brush.

> It is all as clear as a summer sky and as light as a feather. What is more, it is all balanced music, making each point with a demure precision, but never insisting too much on it, and then taking off in a twinkling to the next one. He has a true instinct for the moment of repose which brings the agitation of thinly written parts into focus.[200]

Puck's Minuet was joined by two companions within the space of five years--Merry Eye (1920), and Procession (1922). Puck's popularity was not duplicated, however, and the succeeding orchestral works have receded into oblivion. Even the second pianoforte concerto, completed ca. 1925, though favorably received (apart from a single violent objection at the work's premiere performance--an outburst which should have augured well for its future), was withdrawn by the composer shortly thereafter and relegated to a mere catalogue item.

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[198] The composer observed to Katherine Eggar that this particular work had "gone all round the Empire" by 1922. Ibid.

[199] Puck's Minuet was scored for: two flutes, two clarinets plus bass clarinet, bassoon (to be used only in the absence of a bass clarinet), three timpani, triangle, tambourine, bass drum, pianoforte, three solo violins, and the usual complement of strings.

[200] The Times (London), March 5, 1919, p. 18.

## Orchestral Suites

The first of Howells' collective compositions for the orchestral medium was entitled, somewhat epigrammatically, The B's Suite for Orchestra. Completed in 1914, each of the five movements of the Suite was dedicated to one of "five friends":

| | |
|---|---|
| "Overture" | (to "Bublum") |
| "Lament" | (to "Bartholomew") |
| "Scherzo" | (to "Blissy") |
| "Mazurka" | (to "Bunny") |
| "March" | (to "Benjee")[201] |

This ordering of the five movements corresponds with that given in the autographed leather-bound manuscript of the work dated "October-November, 1914," and also with the ordering contained in the program of the work's first performance at the Royal College of Music in 1915. A revised ordering was employed at a subsequent performance of the pieces in 1919, on which occasion the music was described as "all very playful and [possessing] a Schumanesque kind of fun."[202]

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[201] It was possible to identify positively only two of the dedicatees whose affectionate diminutives were preserved by Howells in his Suite--The B's. "Bunny" was Francis Purcell Warren (killed in action in the Battle of the Mons, 1917). "Benjee" was Arthur L. Benjamin (1893-1960) who, together with Ivor Gurney (a possible, but not proven, candidate for one of the dedications), formed a close trio of friendship with Howells in his student days. The composer himself is purportedly among the group of friends, but which of the five nicknames was apt to Howells could not be established.

[202] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

Three Dances for Violin and Orchestra, dedicated to fellow-collegian George Whittaker who gave the Dances their first performance in 1915, were followed by a Suite for String Orchestra. Composed in 1917, the Suite for String Orchestra included three items: "Prelude," "Elegy," and "Serenade." The second of these pieces was subsequently developed into a completely separate movement, retitled Elegy for Viola, String Quartet and Strings, and dedicated to the memory of Francis Purcell Warren who was killed in action in 1917.

The Elegy, one of Howells' most eloquent utterances, was a work of convincing maturity and poignant beauty. At its composition, Howells was but twenty-five years of age. A fellow-composer observed:

> The outstanding works of these early years are the 'Elegy' for viola solo, string quartet and strings and the piano quartet in A minor. The 'Elegy' is a remarkably mature work whose grave beauty becomes more apparent with every hearing.[203]

The later suites were composed in 1944--Suite for Strings, written for St. Paul's Girls' School where the composer was for some years Director of Music--and 1948--Music for a Prince. The latter work consisted of two pieces: "Corydon's Dance," and "Scherzo in Arden." These were written to a commission from the British

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[203]Gerald Finzi, "Herbert Howells," The Musical Times, XCV (April, 1954), 180.

Broadcasting Corporation in honor of the birth of Prince Charles, heir apparent to the British Throne.

## Four Concerti

Those orchestral works approaching symphonic proportions--the four concerti--have enjoyed checkered careers. Howells' first orchestral item was a concerto. Completed ca. 1914, the Pianoforte Concerto in C minor, Op. 4, was quickly discarded by its composer who, ceasing to attach importance to the work, regarded it "as unduly pompous."[204] This view, although lauded by some critics, was not universally supported. "The Concerto in C minor I know, and a magnificent work it is, well worthy of ranking with those of Rachmaninoff, which we hear so frequently."[205] Perhaps its very pomposity, associated with certain Edwardian circumstances, was the cause of its acceptance in one quarter and its rejection in another.

A similar fate awaited Howells' second keyboard concerto. The Pianoforte Concerto in C minor, Op. 39, proved acceptable to its audiences, but unacceptable to

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[204] Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 89. Evans added: "If only more composers could be induced to review some of their early works from the same angle of vision!"--Ibid.

[205] A. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion (February, 1920), p. 373.

its composer who withdrew the work from further public performance in 1925. The singular protest at the performance of this concerto, referred to above, is recorded in the following observation:

> Our royal and ancient [Philharmonic] Society has given many first performances of works by the world's greatest musicians, but the event to which I refer was specially remarkable because at the conclusion of the performance of the concerto there was the usual spontaneous burst of applause, but on this occasion mixed with angry shouts of disapproval from one gentleman in the audience. For a few seconds there was a shocked silence, and then the applause broke out again with renewed force, as a sort of counter-protest against the unseemly conduct of the gentleman who evidently didn't like music of a modernity unpalatable to his taste.[206]

A three-movement Concerto for Strings was composed by Howells in 1938, the second movement of which was dedicated jointly to Edward Elgar (d. 1934) and Michael Kendrick Howells (d. 1935).[207] Howells' last venture at concerto writing, Concerto for Violoncello and Orchestra, remained incomplete.

A Pastoral Rhapsody for Orchestra (1923), a Paradise Rondel for Orchestra (1925)--both single-movement works in the "phantasy" vein--a ballet suite Penquinski

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[206] George Baker, "What are they like at home? No. 8. Dr. Herbert Howells," Music Teacher and Piano Student, XXXIII (November, 1954), 536.

[207] The Concerto for Strings was performed by the Boyd Neel Orchestra in 1940 and, at the time of the present study, was undergoing revision pending possible publication.

(ca. 1929) of undetermined dimensions,[208] and a Fantasia for Violoncello and Orchestra,[209] constitute the residue of Howells' orchestral scores.

The Pastoral Rhapsody furnished another example of a work subsequently discarded by its composer, in this instance perhaps due, in part, to a less than enthusiastic reception:

> The programme [of the Pastoral Rhapsody] not inaptly suggested that the music mostly reflected the vigour of early spring. To our mind it further suggested a flat rather than a hilly country. The opening which is peaceful has a theme of modal flavour on a solo instrument over a swaying figure in the horns against a background of muted strings, which readily gives the impression of a February landscape in the plains. The work suffers from lack of real contrast. Contrast there is of dynamics, but little of character. It seems to be the danger of these scales which, as it were, do without flats and sharps, that they create an atmosphere, but lack definition of character. The work is a good deal less individual than the delightful "Puck's Minuet," which was also played, in which the composer's imagination plays most happily in a way distinctively his own.[210]

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[208] The ballet Penguinski was conceived as a commemorative gesture to the Prince of Wales (later King Edward VII) on the occasion of his Royal Visit to the Royal College of Music ca. 1929. The score, now lost, was then conducted by Constant Lambert.

[209] The Fantasia for Violoncello and Orchestra was one of two works submitted by the composer in 1937 when applying for the degree Doctor of Music, Oxford University.

[210] The Times (London), November 12, 1923, p. 17.

## Three Brass Band Works

Howells' music for brass ensembles consists of three occasional pieces. Two of these works constituted an important contribution to the repertory of the larger brass bands: a Suite--Pageantry, written in 1934 for the Belle Vue National Brass Band Contest held in Manchester; and Three Figures--Triptych for Brass Band, composed for the 1960 centenary celebrations of the National Brass Band Contest, London. The third item, A Fanfare for Schools, was written at the request of the British Broadcasting Corporation in 1943.

Of the first of Howells' two brass band suites, each of which included three substantial movements, the following appraisal was offered:

> I do not think anything finer than this has been done for the brass band; it has many great merits, but the greatest is the splendid scope which it provides for the imagination. Our great bands will revel in it, and the smaller ones will wish to try it after once they have heard it.[211]

In the context of a discussion on the contribution of Bantock, Elgar, Holst, and Ireland to the literature of brass band music, another source observed that Howells' Suite--Pageantry was "the outstanding work derived from

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[211] J. Brier, "Hints on the Performance of Suite--Pageantry," The British Bandsman (September 11, 1937), (no page given).

Belle Vue,"[212] one of the principal centers in England for the promotion of meritorious band music.

It is noteworthy that whenever Howells was presented with a compelling reason for composition, such as a commission, he utilized the occasion to produce some of his most representative and successful music. Instances of this may be seen in the foregoing discussion of Howells' band music (all of which was written to commission), of his Puck's Minuet (commissioned by Brewer), and of his many choral works (several being written for the Three Choirs Festivals and others composed, also to commission, for various choral societies). The longer series of canticles was written almost entirely in response either to Howells' own vocational commitment or to an invitation by some ecclesiastical or collegiate authority.

The music of Herbert Howells, as has been seen, is represented by a diversity of genre and type, including items for keyboard instruments, solo voices, instrumental ensembles of varying combination and size, and choral groups. Such diversity of media, however, is not supported by, nor is it the product of, a similar diversity of style.

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[212] John F. Russell and J. H. Elliot, The Brass Band Movement (London: J. M. Dent & Sons, Ltd., 1936), p. 225.

As Chapter III seeks to elucidate, Howells' compositional procedures, though not infrequently complex, were uniformly consistent in their application and result. Such consistency (or, depending upon one's point of view, limitation) of stylistic practice may be attributed to national, as well as personal, factors. The climate of English music during Howells' formative years and, indeed, throughout his first period of productivity was such as to encourage strong individualism. Once achieved, Howells' personal style remained relatively constant whatever the media he selected as vehicle for his music.

# CHAPTER III

## PROCEDURE AND STYLE

The moribund state of indigenous English music obtaining throughout much of the nineteenth century--a situation which elicited from continental European historians the unflattering description: Das Land ohne Musik--is amply documented in English musical histories.[1] Lacking any manifestation of a viable, native art in the decades preceding 1880,[2] England's musical condition may well have been the product of national saturation with imported Teutonic and Italianate procedures and styles, combined with the stultifying atmosphere generated by the tides of industrial revolution.

Even in the bleak years prior to 1880, however, a renaissance of English music was being signaled by certain, at first localized, events bestirring the national consciousness. Six regional movements, each originating in

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[1]See, for example, Ernest Walker, A History of Music in England, ed. J. A. Westrup (3rd ed., Oxford: Clarendon Press, 1952); and Frank Howes, The English Musical Renaissance (New York: Stein & Day, 1966).

[2]The first performance of Hubert Parry's secular cantata, Prometheus Unbound, occurred in September, 1880, at the Gloucester Three Choirs Festival. This date and this work are generally accepted by British historians as heralding the beginnings of a revitalized English music.

the middle years of the nineteenth century and symptomatic of the times, as well as presaging future trends, have been cited by one commentator: the establishment of the tonic-sol-fa system of notation for singers, the formation of community brass bands, and the development of competitive music festivals (all popular movements gaining their momentum from amateur zeal); and three "revivals"--one in the interest of Bach's music, another discovering British folk-music, and the third investigating the great corpus of keyboard, instrumental and vocal music of the neglected Tudor period.[3]

For the English composer in the early years of the present century, two of these movements were of more than passing significance: the folk-song and the Tudor revivals. Each contributed to the stimulation of an awakened nationalism which, although as a "school" was relatively (and, perhaps, mercifully) short-lived, percolated into the mainstream of English musical thought, was in some degree assimilated and subsequently manifested in a variety of idioms.[4] The deeply ingrained

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[3]Frank Howes, The English Musical Renaissance (New York: Stein & Day, 1966), p. 111.

[4]To Parry's Prometheus Unbound (1880) may be added the historically important Fantasia on a Theme by Thomas Tallis (1910) by Ralph Vaughan Williams. The implications of chronological boundaries for an indigenous English "school" of musical composition, however, which these works and their respective dates might suggest, should not be taken too literally.

nineteenth-century Teutonic classic-romanticism, nevertheless, remained a pervasive influence and, together with the newly asserted French impressionistic procedures evidenced in the practice of Debussy and Delius, continued, if more subtly than before, to color and characterize the style of much English music.

An early comprehensive assessment of Howells' individual compositional practice--one nurtured in the aforementioned historical milieu and fashioned from its diverse currents--was offered in the context of a brief analysis of the climate of British composition prevailing throughout the opening years of the present century.

Edwin Evans asserted that it was not possible to give serious consideration to British composers who had emerged between 1900 and 1920 without becoming aware of a strong endeavor, "conscious in some, unconscious in others, to realize that peculiarly elusive quality which we term the English atmosphere."[5] When consciously pursued, Evans argued, such attempts to realize an English climate must necessarily come under the classification of nationalism and be subject to the inevitable limitations implied by the term.

> Nationalism is not an ideal. It is at best a means to an end, which when the end is accomplished, loses its artistic value. . . . It is

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[5]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 87.

> an antithesis to internationalism which, properly understood, is an ideal condition for all art. But in music, internationalism has grown to mean two definitely opposite things. The development of musical history has burdened us with a false internationalism which consists in holding the door wide open to all that is German or in harmony with the German tradition, and keeping it barely ajar for whatever music may develop independently of that tradition. During the war this was commonly called being broad-minded, and if any of us criticised it, we were reminded that 'art has no frontiers.' It is not internationalism which holds frontiers in such light esteem.[6]

Despite the presence of what Evans identified as traits "recognisably English" in the music of Herbert Howells, he observed that if these were offered as evidence of nationalistic tendencies in the work of this composer, "there is little doubt that he would promptly and energetically, if not wrathfully, dissociate himself from any such movement."[7] The utilization of certain devices which possessed affinities with folk-song notwithstanding, "Herbert Howells is no nationalist."[8]

The anomaly presented by Howells and not a few of his colleagues in the earlier years of the present century--independently pursuing an indigenous musical culture and concomitant rejection of alien idioms with

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[6] Ibid.

[7] Ibid.

[8] Ibid.

undeniable fervor on the one hand, while vigorously repudiating nationalistic associations on the other--received some attention from the composer himself. Referring at mid-century to attitudes fostered by "nationalistic" tendencies in general and British inclinations in particular, Howells observed:

> It is alleged that, nationally, we have two main approaches to our creative artists. According to the first, we hail their independence and individuality. Our approval of these characteristics is carried to a point of boastfulness. In Vaughan Williams, Bax, Ireland, Bliss, Walton, Britton, Rubbra, Lennox Berkeley we cherish exciting divergencies. We are ready to exalt their differences, and even to export the idea that nothing better consorts with our national pleasure than that composers should be pronounced free of "schools," cliques, patterns and dull conformities.
>
> According to the second, there is a "parochial" beat in our hearts, and in our private minds a comfortable assurance that our disparate composers are, after all, "accountable" men; that they have roots in native soil; that there is a traditional link just strong enough to hold them together; that somewhere in their musical speech are to be caught the immemorial echoes of an ancestry anything but alien.[9]

Those "immemorial echoes" of things English, captured and reflected in the music of Herbert Howells, are not easily summarized in terms of mere technical devices. If this were so, the characteristic atmosphere thus created "would be less subtly true than it is, and our

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[9] Herbert Howells, "A Note on Alan Rawsthorne," Music and Letters, XXXII (January, 1951), 19.

recognition of it as such would be a mere matter of external features."[10]

Much of this peculiarly elusive quality, Evans attributed to Howells' enforced seclusion (1917-1920) to his home near the Forest of Dean, stating that "the Gloucestershire countryside is a better school than any academy."[11] Of those characteristics identified as typical of this composer's music and simultaneously conveying something of the "English atmosphere," Evans cited as noteworthy a truly lyrical realization of the beauties which reveal themselves to the eye of a tone-poet amid rural surroundings, "a sense of openairishness combined with a feeling for distance that engenders a strain of mysticism," and a healthy cheeriness "which has a different ring from the gaiety of cities."[12] Singularly free from rhetoric, Howells' music was, Evans averred, rich in poetry.

With customary brevity, Howells contributed to the attempt at defining the specially English features of his own music. He remarked to his interviewer in 1923 that "sticking to the point" was a national characteristic he felt himself obligated to honor; additionally, a most rigorous elimination of unessentials, concerning which he

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[10] Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 87.

[11] Ibid.

[12] Ibid.

noted that "it makes one understand why in the Egyptian Mysteries 'superfluities' were regarded as sinful."[13]

More than three decades later, a commentator found behind Howells' precise and fastidious workmanship "a retiring, self-effacing musical personality, but at the same time an acute self-awareness."[14] Furthermore, this same observer described Howells' style as a "synthesis of most of the things characteristic of the English revival in its Georgian phase."

> As used here, the term Georgian denotes an attitude of mind rather than a definite period of time--a desire to take refuge in an idealized countryside and 'the pursuit of Beauty in here more chaste and subtle guises'--but the years of World War I and its aftermath are, of course, the critical ones. In embracing this attitude, Howells has given it his own distinctive emphasis. . . . Perhaps the main weakness of the Georgians generally is not their escapism but their complacency: they are content with their 'lost content,' and that is fatal. Howells, no doubt, has written his share of this minor pastoral and elegiac music, but in the main his sense of anguish and of aspiration have raised him well above it. And implicit in his vision of the beautiful is a keen awareness of its transience and vulnerability.[15]

The inflections of English folk-music infiltrated unobtrusively into Howells' musical procedures and their

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[13]Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (January, 1923), 214.

[14]Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 899.

[15]Ibid.

influence upon his style was, in effect, oblique. He seldom, if ever, quoted folk melodies directly from the national repertoires.[16] Preferring to assimilate and subsequently represent the peculiar modal dialects in a personal synthesis, than to baldly restate identifiable folk tunes in his music, Howells' style nevertheless betrays, more so perhaps in the earlier than later years, the impress of an indigenous musical culture with origins local and traditions historical.

The "folk-song pot-pourri" type of composition Howells was quoted as "loathing," regarding it as wholly inimical to the successful influence of folk-music upon what he termed "organized art."[17] Howells claimed that the most the folk-music influence should be permitted to do was "to put one into its own genial mood," to impart its own particular "set of inflections," and to be subject to logical development in ways that were apt to its inherent modes and moods--a procedure denied it in the past, according to Howells, "because of an almost continuous servitude to dance schemes and metrical verse."[18]

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[16]The exceptions to this observation are Howells' several arrangements of folk-tunes for various choral combinations, his arrangements of similar tunes for solo voice--the four French chansons in the Repertoire Collignon series being noteworthy examples--and the few instrumental arrangements of folk melodies, such as the Russian Luchinushka tune for violin and piano.

[17]Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher, XV (January, 1923), 214.

[18]Ibid.

Howells' concept of structural procedure was evidently contingent upon and subordinate to his primary concern with "mood." This essential aesthetic quest--the evocation of an overriding psychological unity--and the effect of its pursuit upon Howells' musical style and structural designs received comment from the composer in his interview with Katherine Eggar. It is apparent, from these remarks, that Howells was not much pre-occupied with creating complex musical structures, although his resulting compositional forms and patterns were seldom simplistic. Howells was quoted as observing:

> The form of a work ought to interest its modern composer chiefly as an accomplished fact: at any rate in pure music. (I'm not of course pleading for dispensing with a knowledge of musical form. One presumes that a composer knows his business.) What always matters to a modern is to express a complex mood. Now for that, sonata form is not always suitable; or the sonata form as hitherto accepted may not be suitable.[19]

That he had consciously modified the conventional sonata form in some of his earlier instrumental works was suggested to Howells by the same interviewer. The composer responded by acknowledging that he "found" himself using the form of "First Movement" to cover a whole work, particularly in the case of his first violin sonata (1918) and second piano concerto (1925).

> I said just now that what mostly matters to one is to express a complex mood. Perhaps

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[19] Ibid.

> it is a triplex mood: then see how the truth of the old form adapts itself to that. I found that what would have been the exposition made my first movement, what would have been the development made the slow movement, what would have been the recapitulation (modified) made the last movement; and then I felt the need of a long retrospective coda, summing up not merely the movement which it ended, but the whole work.[20]

This style of condensed structural procedure received a specific impetus from Cobbett's Phantasy Folk-Song Chamber Music Competitions. An effect of the Cobbett Competitions upon the contemporary English musical scene was the resuscitation of interest in a genre which had attained popularity in an earlier period of English musical history--the Fancy.[21]

Concerning the modern revival of enthusiasm for the Fancy, Stanford wrote:

> The reason for [the Phantasies'] existence may not improbably be a natural rebellion against the excessive length (and disproportionate interest) of many modern works. . . . The

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[20] Ibid.

[21] In his explanatory article on the Phantasy Folk-Song Chamber Music Competitions, which appeared in W. W. Cobbett's Cyclopedic Survey of Chamber Music, ed. Colin Mason (2nd ed., London: Oxford University Press, 1963), p. 284, Cobbett observed: "The subject of the first competition (1905) was the composition of a 'Phantasy' in the form of a string quartet, the piece to be of short duration and performed without a break, but, if the composer desired, to consist of different sections varying in tempo and metre. It was recognized that this so-called 'new' form was a modern analogue of the old English Fancy or Fancie, which was cultivated as a short instrumental form of chamber music down to the Stuart period."

> form which the remedy has taken is to condense all movements of a work in sonata form into one. . . . This tabloid preparation of the three or four movements of a sonata must contain all the ingredients of the prescription, and yet not exceed the proportions of any one of them.[22]

The subtle relationship of mood and structure, and the dependence of the latter upon the demands of the former, are concomitants of the phantasy concept. To develop a "complex mood" would seem to require, under most circumstances, a continuity of flow from beginning to end of a given work, whatever its intrinsic formal design. The discrete division of a work into several compartmentalized, self-contained movements, as found in the conventional adaptation of the classical sonata principle, tends to militate against the generation of such a unified mood; hence the encouragement which Howells' aesthetic philosophy of "complex mood" must have received from the advocates of the continuous structure and integrated style as reflected, for instance, in the single-movement phantasy.[23]

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[22] Sir Charles Villiers Stanford, quoted in W. W. Cobbett, Cyclopedic Survey of Chamber Music, ed. Colin Mason (2nd ed., London: Oxford University Press, 1963), p. 286.

[23] Howells chose to employ the phantasy procedure conspicuously in such works as the Phantasy String Quartet (1917), the Sonata No. 1 for Violin and Piano (1918), the Rhapsodic Clarinet Quintet (1919), the Phantasy Minuet for Pianola (1919), the Pastoral Rhapsody for Orchestra (1923), the Paradise Rondel for Orchestra (1925), and the Second Pianoforte Concerto (1925). The Sine Nomine Phantasy for Orchestra and Voices (1922) utilized procedures similar to the instrumental phantasy in its single-movement structure and underlying unity of mood.

Observing that Howells' "large quantity of music divides itself easily if roughly into five main styles," Hubert Foss took particular note, in 1930, of this composer's preference for the phantasy-rhapsodic genre. Foss's division included:

> The contemplative, as exhibited in the Church music; the rhapsodic, which is a larger and bolder manifestation of this same spirit (and others, of course, too), and which is summed up in the composer's use of the word 'phantasy'; the fanciful--a particular and separate genus which appears in a marked degree in Howells; the abstract, which, present in most of his music, has developed from time to time in a special degree; and the grander style of the larger works.[24]

Elaborating briefly on his description of Howells' "fancies," Foss commented that he found "two distinct fancies in him--the rhapsodic and the whimsical, the former usually self-demonstrated in titles," the latter reflected in such items as Peacock Pie (solo songs), Lady Audrey's Suite (for string quartet), the clavichord pieces, and various orchestral works, such as Puck's Minuet.[25]

Howells' penchant for the rhapsodic--a bias which found apt expression in his numerous phantasy-conceived pieces--was substantively confirmed in his several organ

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[24] Hubert J. Foss, "Herbert Howells: A Brief Survey of His Music," The Musical Times, LXXI (February, 1930), 113.

[25] Ibid.

works.[26] The same rhapsodic quality, sometimes overtly indicated in Howells' choice of title and then again not infrequently discovered in some of his other music which bears no such titular reference, suggests the skilled improvisor--a spontaneous unfolding of ideas culled from a wide-ranging imagination, yet disciplined by a rigorous craftsmanship.[27]

The significance of "mood" in Howells' compositional philosophy was again reflected in his comment on Ralph Vaughan Williams' Pastoral Symphony. After noting that the work was not in the line of romantic programmatic symphonies, Howells continued:

> He neither depicts nor describes. It is not his concern to "make the universe his box of toys." He builds up a great mood, insistent to an unusual degree, but having in itself far more variety than a merely slight acquaintance with it would suggest. In matter and manner it is intensely personal. Even its detractors (and they be many) will admit its compelling sense of unity, though they count it death to the work. If you like, it is a frame of mind (not consciously promoted).[28]

To the composer whose work has as its primary purpose the realization of an aesthetic unity of mood or

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[26]The Three Rhapsodies for Organ (1918), the two sets of Psalm Preludes (admittedly less ebullient than the Rhapsodies, but still inclined to eloquent and fervent flights of musical fancy), and the more recent Fourth Organ Rhapsody (1960) are among such rhapsodically-oriented writings.

[27]The improvisatory element in Howells' music was alluded to previously: supra, Chapter II, pp. 132-133.

[28]Herbert Howells, "Vaughan Williams's 'Pastoral Symphony'," Music and Letters, III (April, 1922), 122.

psychological climate, rather than the development of symphonic argument or the intensification of dramatic conflict, attempted investigation of the ways and means by which his ends are achieved may be suspect. Where mood is pre-eminent, thematic dissection and periodic dismemberment may seem to contribute little toward an appreciation of what is, essentially, a totality--the music's emotional whole being far greater than the sum of its analyzed parts.

It is reassuring, therefore, to find one such composer of "mood" music--as Herbert Howells was--defending and exercising the right, even necessity, of analytical investigation:

> A few people there are who regard attempted analysis as attempted murder. It is true that with words one can describe the shape of a tune, but not convey a sense of its practical emotional effect; that texture can be analyzed to some extent, but its quality be known only through the living sounds. Yet there is a taint of humbug in the wholesale condemnation of attempts to examine the means by which a composer attains his ends. In the end all works are subject to analysis; and not without real profit. But knowledge so gained is, or ought to be, only complementary.[29]

While affording some justification for the examination of a body of music in its more procedural and stylistic aspects, the foregoing rationale of the analytical approach to a composer's work appears to contain an

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[29] Ibid.

adequate caution against excessive dependence upon mere verbal description and analytical inspection for a perception of the music's subtle aesthetic beauties. If, as Howells finally affirmed, "nothing but the hearing of [Vaughan Williams' Pastoral Symphony] will put you in possession of any real part of it," that "there is no other way of experiencing its mood," or of deciding whether one can be content "with beautiful expressions that are beautiful in their own original mode rather than in your own,"[30] then it may not be superfluous to draw attention to a similar set of conditions obtaining in the music of Herbert Howells.

Three paramount moods appear to have permeated Howells' musical consciousness: the elegiac, the mystic (or remote), and the soberly gay. A visionary quality, whose attributes were described as both "luminous and numinous,"[31] frequently mollified and sublimated his more poignantly elegiac frame of mind. It was noted that, "for Howells, as for Elgar and Delius, the ecstatic and the elegiac--the visionary glory and the sense of loss--are closely bound up together."[32]

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[30] Ibid.

[31] Supra, Chapter II, p. 84.

[32] Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 899.

The elegiac--frequently melancholic and pathetically nostalgic--was unquestionably one of Howells' most persistent moods. Such a frame of mind is well represented among his earlier works, notably in the Elegy for Viola and Strings (1917), the Psalm Preludes for Organ (1915), and such songs as The Widow Bird (1915), By the Waters of Babylon (1917), The Little Boy Lost (1928), and Lost Love (1934). The work which perhaps best typifies Howells' elegiac pathos, however, is the hauntingly beautiful solo song King David (1919).[33]

King David--a setting of Walter de la Mare's poem that became one of Howells' most successful songs--speaks of the king's causeless sorrow, of attempts to relieve his melancholy with the music of a hundred harps, and of his final surcease through the song of a nightingale. The mood of the song moves progressively from one of sadness to one of freedom from sadness. There is no clear evidence of elated happiness replacing the depressed spirit, but rather a cessation of sorrow that leaves the sufferer at peace. The mood was skilfully caught. Howells' musical pathos surpassed mere pessimism, for while initially participating in the king's anguish, the composer shared in the eventual easement of distress and realization of tranquillity.

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[33]King David is reproduced as Example 1, Appendix B, p. 306.

The music of King David reflects many of Howells' most characteristic procedures. A sureness and consistency of style pervade the writing; the sense of yearning is completely controlled by the movement and texture of the music; the texture indicates, also, that there was little harmony without counterpoint in Howells' compositional method; the feeling for soft dissonance--a recurring feature--permeates the song; and a purposeful lyricism, with well-wrought melodic contours, confirms Howells' essential gift as a song-writer.

The opening measures of King David are set in E flat minor--the tonal field in which David's sorrow is uttered and in which the music of a hundred harps fails to move him. From measure 37 to the end of the song (at measure 81), the prevailing signature indicates E major, although significant inflections of tonality occur, chiefly involving the flattened seventh (D natural). It is characteristic of Howells' contrapuntal-harmonic procedures that the opening measures of the accompaniment should quietly assert a sub-dominant bias, while the vocal line orients itself towards the tonic. The initial harmonic movement of the accompaniment, IV to I to IV, illustrates Howells' penchant for gentle dissonance, with the A flat minor triad bearing the grief-laden major ninth (i.e. B flat) from its root.

With the change of mood and tonal field at measure 37, the words "He rose;" are associated with the unaccompanied vocal move E flat, G flat, A flat. The last-named tone then dissolves enharmonically into a G sharp and coalesces with the E major triad newly asserted in the accompaniment. The change of key signals a change of harmonic direction in which the initial IV-I-IV in E flat minor becomes I-IV-I in E major.[34] The static, yet restless quality, induced in the opening measures of the song by the emphasis on IV and its dissonant ninth, and the effect of unease, heightened by the use of protracted tying and rhythmically listless harmonic movement, are somewhat mitigated and relieved through the establishment of the major mode and more certain harmonic direction.

The parallel triadic movement in the accompaniment at measure 61 and the inner counterpoint of the accompaniment at measures 66 through 76 draw attention to this composer's impressionistic procedures and continuing contrapuntal style. Closure is effected in the final measures of the accompaniment chiefly through the use of the same harmonic rhythm found in the opening measures of the song and by the repetition of the harmonic progression employed at measures 37-38 and 63-64. The concluding cadence is characteristically reduced to a triple piano.

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[34]Cf. measures 1-3 and 37-39 of King David.

The expressive purity and stylistic simplicity of *King David* are among its strengths.

> The trouble with so much Georgian song-writing is its ruinous sentimentality, for the most part derived from the Victorian drawing-room. Even Ireland's songs bear the taint, and many of them are doomed to extinction for that reason. But you won't find it in Howells, whose impeccable taste--or simply his musicianship?--rejects all surplus, unassimilated 'expressiveness.'[35]

That peculiar mood of remoteness whose mystique Howells chose to cultivate is, perhaps, the most difficult to isolate and define in terms of stylistic procedure. Nevertheless, its relative importance necessitates further consideration.

Noting in 1923 that an outstanding aspect of Howells' music was one which had been called "remoteness," Katherine Eggar stated: "That, I should say, was the most English of all."[36] She added:

> It is that in us as a nation which must account for our amazing literary history--that hold upon the deep things of the mind which persists in our tradition, in spite of all our levity, our gullibleness, our commercialism, our stupidity, our superficial contempt for learning. Some might say that the "remoteness" in Howells' music is due to his looking back to the past in music; others, nearer the point, might say that the quality of the music to which he looks back is also "remoteness."[37]

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[35] Hugh Ottaway, "Herbert Howells and the English Revival," *The Musical Times*, CVIII (October, 1967), 898.

[36] Katherine E. Eggar, "An English Composer: Herbert Howells," *The Music Teacher*, XV (January, 1923), 214.

[37] *Ibid.*

Describing this as one of his more distinguishing qualities, Evans stated of the same characteristic mood of distance that it sometimes entered suddenly "with a feeling which recalls the sensation of glancing from a picturesque cottage in the foreground to the horizon far behind it."[38]

> At other times it creeps in imperceptibly, and one realizes that the atmosphere of the music is radically different from what it was a few pages back, without having noticed the transition. . . . There are moments when the poetical feeling becomes so meditative that it seems to pass beyond the influence of purely musical considerations, but it would appear that the composer is alive to this, for, having plunged us for a moment into this dim remoteness, he quickly leads us back and concentrates our interest on the main course of the music.[39]

Confirming that the mood of remoteness was less easy to illustrate, Evans ventured that "its very nature almost precludes definition." Nevertheless, he offered for comparison "the concluding section of the first Violin Sonata," and "a characteristic episode of the Clarinet Quintet."[40]

The concluding section of Howells' Violin Sonata No. 1, to which Evans referred, comprises the fourth of

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[38]Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (March, 1920), 156.

[39]Ibid.

[40]Ibid.

four contiguously related movements.[41] Those features which appear to contribute most notably to an atmosphere of remoteness in this section may be summarized as follows: a dynamic level which never exceeds a mezzo-piano, is mostly pianissimo, and ends with a quadruple piano; a fluid rhythmic scheme which shifts among varied compound and simple duple and triple meters, with other metrical fluctuations; an equally fluid tonal scheme which begins with a C sharp minor sonority, invokes the modally inflected minor mode via a devious dominant thirteenth sonority of F major, and concludes in E major through a return to C sharp minor and a briefly flattened seventh of E (D natural); a middle ostinato passage, situated between two similarly short, quietly rhapsodic sections which make reference to the principal melodic idea distantly announced at the beginning of the sonata and which utilize a sustained harmonic accompaniment that grows progressively less and less assertive as the movement closes; and, finally, a cadence procedure of protracted proportions that is one of Howells' most distinguishing features, diminishing to a scarcely audible level and bearing resemblances to Vaughan Williams' characteristic niente terminations.

The atmosphere of remoteness in this sonata is further enhanced by the violinist being instructed to

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[41] Excerpts from Howells' Violin Sonata No. 1 are reproduced as Example 2, Appendix B, p. 313.

play *con sordino* throughout the fourth and final section of the work, by the broad sweep of the violin melodic lines--these being echoed by the piano in the earlier part of this last movement--and by the widely-removed range between violin and piano in the middle *ostinato* passage, this range yielding to a more common middle ground as the passage progresses.

The principal means by which Howells created his special effect of distance in this work, however, is found more in the harmonic parameter than in any other. Subtle harmonic inflections and progressions suggest perspectives of distance, as in measures 308 to 309 where the shift from major to minor mode was unobtrusively inserted; or in measures 312 and 313 where the composer employed two consecutive major "six-four" chords on successive tones a whole-step apart in an ascending direction; or in measures 326 and 327 where the immediate context suggests a fleeting major mode on A with the raised fourth superimposed--always a sure sign of Howells' misty distances!

Inseparably associated with the harmonic parameter is the underlying concept of intervalic relationship. Howells' critical concern with and quest for the most apt intervalic moves and relationships by which to convey his thought and mood was the subject of earlier commentary.

When describing Howells' song King David, Hugh Ottaway said of the voice part:

> The virtue of its directness and restraint is that every interval tells. What was it Nielsen once said? A melodic third is a gift of God, a fourth an experience, a fifth the supreme bliss. . . . Howells' lyrical sense has always been guided by this sort of feeling for intervals, which is one of his greatest assets.[42]

Howells' choice of interval structure appears to have been conditioned measurably by his preference for a modally inflected tonality. When concluding his comments on Vaughan Williams' Pastoral Symphony, Howells made reference to that work's use of modal inflection, among other devices.

> The mood and manner of [the Pastoral Symphony] are such as to appeal to constitutional likes and dislikes. Accordingly as we feel individually, reticence may be the gift of the devil or of the gods, folk-song origin a limitation or an expansion, 'fifths' a thorn in the flesh or a blessed relief, common chords an intolerable platitude or a newly-discovered beauty, modal inflection mere mannerism or a world of colour.[43]

The particular intervalic constituents of the Lydian and Mixo-Lydian modes exercised a special attraction for Howells. Frequently he used these constituents in a type of synthetic configuration which employed the raised fourth and flattened seventh (and, somewhat less

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[42]Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 898.

[43]Herbert Howells, "Vaughan Williams's 'Pastoral Symphony'," Music and Letters, III (April, 1922), 122.

frequently, the flattened second of the Phrygian mode) in combination with an otherwise diatonic major or minor mode.

In his Violin Sonata No. 1, Howells introduced the tri-tone aspect of the Lydian mode in measures 312 (tone F) to 313 (tone B natural), and again in measures 325 through 331 where, in the context of a momentarily implied A major tonal field, the D sharp functions in the manner of the augmented fourth. The flattened seventh (of the pending E major mode) is inserted without fanfare at measure 336.

Numerous examples of Howells' predilection for the peculiar color of the raised fourth occur elsewhere in his music. Notable instances may be seen among his major choral works, including Hymnus Paradisi and the Missa Sabrinensis.[44]

That Howells was sometimes impatient with the unqualified application of the term "modal" to twentieth-century procedures may be deduced from a comment made, again on a work of Vaughan Williams, some six years after his observation quoted previously.[45] Writing of Vaughan Williams' Concerto Accademico, Howells noted that

> The heart of the Concerto is its slow movement (an 'Adagio,' in triple time).

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[44] Cf. especially the concluding measures of the Hymnus and Missa--both reproduced as Examples 9 and 10, Appendix B, pp.

[45] Supra, p. 175.

> Harmonically it is what is vaguely called 'modal.' That term may be held to cover and describe what some hold to be the unnatural and wicked offence of the minor seventh. If there were nothing here but a mindless sequence of the triads G minor--F major--G minor, this movement would be worth no more than the cheap imitations it will assuredly have during the next three years.[46]

Despite the common interest Howells shared with Vaughan Williams in folk-song, Tudor music and a modally-inflected tonality, and the not infrequent association of their names, there existed between the two composers important differences of procedure and style. Attention was called to this fact when one commentator wrote that, "although in his early years Howells was supposed to have affinities with Vaughan Williams, nothing could be more superficial than such a judgment."[47]

Finzi briefly catalogued the evidence upon which such a "superficial judgment" might have been founded, such as "the pastoral whatnots by younger composers, including a 'Pastoral Rhapsody' by Howells," that followed after Vaughan Williams' Pastoral Symphony; a onetime preference for pentatonic figuration which Howells shared with the senior composer; folk-song elements indulged by both composers; and Howells' demonstrated interest, through his critical essays on the music of Vaughan

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[46] Herbert Howells, "Vaughan Williams's 'Concerto Accademico'," The Dominant (March, 1928), p. 26.

[47] Gerald Finzi, "Herbert Howells," The Musical Times, XCV (April, 1954), 180.

Williams, in the creative procedures and philosophy of the composer of the Tallis Fantasia.

> Such things make it only too easy for a composer to be placed in a school or category, especially by those who emphasize idiom rather than content. But although Howells belongs to a generation of English composers which received its formative impact from native sources rather than from Leipzig or Paris, nothing could be more remote from the slow, oak-like growth of the elder composer, with his hard-won and entirely personal technique, than the diamond-cut brilliance with which Howells seems to have been born, and which, on the technical level, has never failed him. It would, in fact, be far more reasonable to think of the consummate ease of Mendelssohn when considering Howells's particular dexterity.[48]

It is noteworthy that, even in the matter of modal inflection, Howells evolved his own individual usage and application of such procedures, so that, while both composers subscribed to the philosophy of an indigenously derived musical speech, each developed his particular dialect culled from this common heritage. The preference shown by Howells for the raised fourth of the Lydian mode, for instance, is not discovered with such recurrent persistence in the music of Ralph Vaughan Williams.[49]

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[48] Ibid.

[49] One such conspicuous use of this device by Vaughan Williams is, perhaps, worth noting. The opening measures of his Fifth Symphony employ in memorable manner the quality of "remoteness" alluded to above, through the Lydian configuration of a D major sonority superimposed on a C pedal-point. Designated as a Symphony in D by the composer, Frank Howes suggested that Vaughan Williams had difficulty in deciding the precise tonality for this work (see The Music of Ralph Vaughan Williams [London: Oxford University Press, 1954], p. 43).

Howells' compositional aptitudes differed again from those of the senior composer in two especially important respects: the symphonic-dramatic and the contrapuntal. Vaughan Williams' creative imagination lent itself naturally to symphonic development and dramatic intensification: Howells' did not. Vaughan Williams was demonstrably happy in the larger symphonic media (nine symphonies and several concerti), as well as in the dramatic choral medium (four operas and a morality): Howells was not.

In matters contrapuntal, Vaughan Williams was generally content with less purely linear and more harmonic blocking procedures than Howells whose compositional methods seemed to stem largely from carefully calculated intervalic counterpoint. A commentator noted that "counterpoint, indeed, is Howells's method of writing; that is made apparent by the quartets . . . no less than by 'Lambert's Clavichord'."[50]

Lambert's Clavichord (1927), as well as affording good examples of Howells' mood of somber gaiety, illustrates in marked degree his preferred contrapuntal style and more abstract quality to which mention has previously been made.[51] The first of these keyboard miniatures,

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[49]Hubert J. Foss, "Herbert Howells: A Brief Survey of His Music," The Musical Times, LXXI (February, 1930), 114.

[50]Supra, p. 164.

"Lambert's Fireside,"[52] embodies within its microcosmic frame several of Howells' more noteworthy procedures, among which was the tendency to defer confirmation of a stable tonal center until the final measures of the music. The ambiguity of a key-signature of one sharp and one flat, and what can best be described as a freely inflected modality within the course of the music, are responsible for the tonal fluidity.

Two cadences on D, in measures 8 and 15 respectively, articulate this miniscule tri-partite design. The final cadence on G confirms what had been hinted at in the preceding measures--that the resolution of the implied key-evasiveness was always close at hand, awaiting only the expenditure of local modal inflections. The cadences exploit quasi-Tudor keyboard formulae, including idiomatic rhythmic and melodic figures, such as one may find throughout the keyboard music of Byrd, Bull, Farnaby, Gibbons, and their contemporaries.

Howells' pre-occupation with contrapuntal interplay, even in such small structures as the clavichord music, is again evident in Foss's Dump.[53] Marked "fairly quick" and employing the words "variable time" in

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[52] Lambert's Fireside is reproduced as Example 3, Appendix B, p. 317.

[53] Foss's Dump is reproduced as Example 4, Appendix B, p. 319.

substitution of a time-signature, the music's melodic points and counterpoints meander through a nebulous tonal realm. A polytonal idiom is exploited in the second section of this bi-partite design and the tri-tone, conspicuously featured, adds to the prevailing ambiguity. Imitative writing, within a clearly sectionalized structure, gives cohesion to the music, despite its tonal and rhythmic fluidity.

Of the clavichord music, Frank Howes wrote:

> Not one of the pieces could conceivably have been written by an Elizabethan, yet their texture, the contrapuntal disposition of their lines, the embodiment of little mannerisims, the quasi-quotation of an Elizabethan cadence, and above all the sober gaiety of their mood, are the signs of a thinking back on the composer's part into a bygone age but taking with him three centuries of harmonic development. The use of old idioms, notably false relation, the working into the decorative finger-work of gruppetti hinting at the primitive delight in newly found agility, total avoidance of tonic and dominant such as would have been a worse anachronism than the frank modernism of a key-signature consisting of the words 'Variable time' written perpendicularly across the stave--these stylistic elements are delightful as learned allusions and are essential features of new music for an old instrument.[54]

The "diamond-cut brilliance" to which Finzi made reference[55] may also be observed in Lambert's Clavichord, as well as in several of Howells' organ works, for

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[54]Frank Howes, The English Musical Renaissance (New York: Stein & Day, 1966), p. 100.

[55]Supra, p. 178.

example the Organ Sonata (1933).[56] The presence of this quality in the clavichord pieces was confirmed by Hubert Foss when he said of them that they represented Howells' "most brilliant" compositional manner. The same commentator used this music to argue Howells' particular quality of abstraction, citing "Foss's Dump" as essentially "pattern music," abstract in design and deserving of the label "atonal."[57]

From the vantage point of the present study, it must be conceded that the proportion of purely "atonal" writing discernible in the music of Herbert Howells is negligible. This fact notwithstanding, Foss felt disposed in 1930 to express an opinion supporting this composer's sorties into less diatonically oriented procedures. Concluding that Howells' abstract pattern music, rather than his peculiarly English works--English, that is, in their lyricism, harmonic euphony, gentle dissonance, and modal inflection--afforded the greatest promise for future development, Foss suggested that in his more abstract style might lie also Howells' opportunity for gaining more than merely local recognition. His very "Englishness," Foss regretted, appeared to militate against this composer's exploitation of the then

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[56] An excerpt from the Organ Sonata is reproduced as Example 5, Appendix B, p. 322.

[57] Hubert J. Foss, "Herbert Howells: A Brief Survey of His Music," The Musical Times, LXXI (February, 1930), 114.

contemporary avant-garde procedures, this, according to Foss, hindering Howells from securing the greater international attention he might otherwise have enjoyed.[58]

Noting that there was in Germany then, "for a number of reasons of which Busoni was one, a wave of abstract and atonal music," Foss attributed the phenomenon largely to the work of the "Viennese experimentalists and the crippled emotionalism of Bartok."

> Of the composers it has affected, Hindemith is at present the most popular, and he has little difficulty in crossing the frontiers on all sides--that is his German heritage. In my opinion, the greatest possibilities in Howells' future lie in his capacity for writing abstract music.[59]

Howells evidently "wished otherwise."[60] He chose in his subsequent work, by and large, to reject the purposefully abstract and to refuse any consortium with serialism. This composer's particular aesthetic view of fitness in the matter of intervalic relationships and their harmonic consequences would seem to lie at the root of his non-acceptance of a dodecaphonic system, while not

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[58] Ibid.

[59] Ibid.

[60] Cf. supra, p. 121. Howells not infrequently "wished otherwise," and this independence of thought and action demonstrably asserted itself in such matters as the refusal to permit the publication of those manuscripts which he regarded as unrepresentative of his maturity and the rejection of those stylistic procedures, however popular, which he considered alien to his philosophy.

a few of his colleagues were later embracing that or a similar stylistic procedure.

Writing specifically of his harmonic style, Foss noted that, strong as it often was, "it never leaves the English soil for a moment." Foss commented further on Howells' harmonic language:

> It seems to fear the acid, or the dramatic, or the brutal; 'Sir Patrick Spens' is the best example of this, where the swirling of the waters sometimes comes to calm unexpectedly for lack of a violent-sounding chord. . . . I have long felt that Howells suffers in the quality of his composition from the very Englishness which is the loveliest thing in his third quartet, from the curious conditions of our musical life, from the very fact that he was not born in some country where he might have had a chance to develop his great gifts.[61]

Howells' ostensibly removed attitude from serialistic practices was perhaps reflected in his obituary notice on the eminent English musical amateur, Sir Victor Schuster. He said of Sir Victor, that "Schoenberg and Webern were beyond his sympathy, but never out of reach of his critical perception."[62]

A non-diatonically oriented tonality Howells presumably found incompatible with his preferred stylistic procedures. It is possible that he may have regarded a system of musical thought, regulated primarily by

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[61]Hubert J. Foss, "Herbert Howells: A Brief Survey of His Music," The Musical Times, LXXI (February, 1930), 115.

[62]Herbert Howells, "Sir Victor Schuster," The Times (London), January 5, 1963, p. 13.

numerical relationships, excessively abstract and too constrictive for his individual creative process and purpose. In any event, Howells chose rather to fashion his own peculiar idiom from less radically changed tonal methods and more traditionally inclined styles, but an idiom which would admit, when occasion demanded, sufficiently novel procedures and a considerable complexity of tonal relationship.

The degree of complexity to which Howells' procedures, both contrapuntal and harmonic, could attain is amply demonstrated in his music.[63] Such complexity was the product of Howells' indulgence of entwining melodic melismas, constantly recurring modal and chromatic inflections, and his dominant contrapuntal bias.

His frequently intricate contrapuntal style notwithstanding, Howells preferred to resolve all intervening ambiguities into final harmonic transparency and diatonic stability. In the process of such resolution, however, this composer's cadential procedures often produced some of the most exquisitely convoluted vertical and horizontal combinations. Examples of such progressions abound in the music of Herbert Howells and the following are

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[63] Works such as the Violin Sonata No. 3, the solo song Flood, the Organ Sonata No. 2, and numerous passages in the choral works, especially Hymnus Paradisi, the Missa Sabrinensis, and the Stabat Mater, illustrate this complexity.

cited merely as a limited number of particular instances: the final measures of A Spotless Rose, Like as the Hart Desireth the Waterbrooks and Take Him, Earth, for Cherishing (all shorter works); and, to an especially outstanding degree, the concluding pages of Hymnus Paradisi and the Missa Sabrinensis.[64]

The quintessence of Howells' stylistic practice may be discerned in his English Requiem.[65] For this reason, Hymnus Paradisi must engage more than passing attention in any investigation of Howells' compositional procedures.

In a program note written especially for a performance of Hymnus Paradisi at the Royal Festival Hall, London, early in 1970, the composer offered a critical résumé of salient structural and stylistic features of the Requiem. Because of its relevance and historical interest, Howells' note is here quoted in its entirety:

> Four of the choral movements (II - V) are settings of Latin and English texts. These are drawn from the Psalms, and the 'Missa pro

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[64] Appendix B contains excerpts from A Spotless Rose (Example 6, p. 324), Like as the Hart Desireth the Waterbrooks (Example 7, p. 326), Take Him, Earth, for Cherishing (Example 8, p. 328), Hymnus Paradisi (Example 9, p. 330), and the Missa Sabrinensis (Example 10, p. 341).

[65] More than one commentator has referred to Howells' Hymnus Paradisi as a type of "English Requiem." For example, Hugh Ottaway wrote: "This peculiarly English Requiem is Herbert Howells's masterpiece."--D. Hugh Ottaway, "'Hymnus Paradisi': an Appreciation," Musical Opinion, LXXV (November, 1951), 81.

defunctis,' and the Book of Common Prayer, and are immemorial reflections upon the transient griefs and indestructible hopes of mankind. All are appropriate to the mood and purpose of a Requiem. Movement VI is a setting of lines from the Salisbury Diurnal, used here in translation by Dr. G. H. Palmer appearing at the end of Robert Bridges' Anthology The Spirit of Man.

Hymnus Paradisi is best regarded as two-fold. Part One (movements I, II, and III) is continuous. In general this part is contemplative, but not wholly so. There are moments of intense feeling, even in the brief concentrated Prelude (I) as well as in the choral 'Requiem aeternam dona eis' (II) to which that Prelude is linked. And the twenty-third Psalm (III) is itself touched by the brooding, darker colours of the orchestral Prelude. The last-named presents three or four brief themes that have place, under many variants, in all the succeeding movements (except V).

Part Two (movements IV, V and VI) comprises three separate sections. These--especially IV and VI--mark a new level in the work: one that is more dynamic, higher-charged, further-ranging. The rhythmic drive of the middle phrases of 'I will lift up mine eyes' and the gradual subjugation of Psalm CXXI by the 'Sanctus' (in IV, at the first major climax of the Hymnus) are the chief factors in the changed mood of the work. This simultaneous setting of a double text (one English, the other Latin) is a point of departure, at which the work turns for a time away from its initial brooding contemplation, and takes on an almost defiant activity. In movement IV (a union of Psalm and Sanctus) there is a constantly increasing heightening of colour. The semi-chorus, the two soloists, and the main chorus all move towards a climax in which the Sanctus for a time supersedes the Psalm. And the long quiet stretches in which the Psalm is again taken up and completed do not essentially diminish the new luminous quality of the choral and orchestral texture.

The fifth movement ('I heard a voice') is a temporary easing of tension and elimination of complexities. Placed between two big movements (IV and VI), its restraint and quiet give

> it the character of an Interlude. In the scheme of the work it is, in function, a tranquil preparation for the final section that follows.
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> The sixth and last movement is as a gradual oncoming of 'the true light' and 'radiance' that will issue in the 'unfailing splendour' of those who have 'endured in the heat of the conflict.' It is as if personal grief, itself spent, is merged and lost in a general pervasive light and warmth of consolation. To the translated text from the Salisbury Diurnal the composer has added a series of 'Alleluias.' These finally prepare and launch the climax of the 'unfailing splendour wherein they rejoice with gladness evermore.' Thereafter a return to the immemorial 'Requiem aeturnam, requiem dona eis sempiternam' is both retrospect and ending, in terms of complete tranquility.[66]

An impressive fact concerning the style and structure of Hymnus Paradisi is its unified dualism. From first to last the work reflects moods, modes, designs and procedures which present dual aspects of an underlying unity, and which can be analyzed consistently in terms of their complementary functions. Howells hinted this fundamental fact when he stated that "Hymnus Paradisi is best regarded as two-fold."[67] This observation, however, goes far beyond the mere external framework of the music. Dualism permeates the very woof and warp of the entire fabric.

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[66]Herbert Howells, a Program Note for Hymnus Paradisi, contained in the Program for the work's performance on February 27, 1970, at the Royal Festival Hall, London.

[67]Supra, p. 187.

The more obvious aspects of duality in Hymnus Paradisi may be seen in the combined Latin and English usage and in the adoption of a bi-partite structure for the over-all design of the work--Movements I, II and III complementing Movements IV, V and VI. Behind this broad structural plan lay Howells' primary pre-occupation with mood, two essential moods being reflected--the first contemplative and more poignantly grief-laden, the second illuminative and more intrinsically hopeful. Other moods, subordinate to the principal psychological states, infuse and diffuse their presence throughout the Hymnus, thus generating the "complex mood" of Howells' aesthetic philosophy.

At the very heart of the work, unifying all its dual aspects and compositional variants, stands the central theme of Howells' art--a humanistic pathos, with its concomitant vision of ultimate solace and consolation. Allied to this central aesthetic vision are the "luminous and numinous" characteristics frequently attributed to his work.[68] The Hymnus reflects the distilled essence of Howells' mystical luminosity in which the pervading purpose is the envelopment of its subject in a radiance of "unfailing splendour."[69]

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[68] Supra, Chapter II, p. 84, and Chapter III, p. 167.

[69] Cf. Howells' quotation of this passage, supra, p. 187.

The dualism of Hymnus Paradisi is but a refined manifestation of similar devices early apparent in this composer's style. Such devices were noted in 1920 when a commentator described aspects of Howells' string quartet "In Gloucestershire" in the following terms:

> The themes and passages springing out of [the free sonata structure of 'In Gloucestershire'] are consistently expressed in dual waves. It is the parallelism of the Psalms: in which a short poetic statement immediately receives as a response an expansion of the same idea or one closely allied to it. Howells had no definite awareness of borrowing the ancient Hebraic form, but not long before the composition of "In Gloucestershire," he had been at work upon a set of Psalm preludes; and had so steeped himself in the Psalms that he unconsciously reproduced their structure in his music.[70]

Whether Howells consciously or unconsciously appropriated "the ancient Hebraic form," the responsorial device appears to have taken root in his musical mentality and to have measurably affected his creative processes. In its more immediately musical applications, the responsorial device may be observed in Howells' particular use of antecedent and consequent method, or, as the present writer prefers to express this idea, the motivic point and counterpoint procedure. This procedure, combined with his mood-oriented structural style, has

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[70] The Christian Science Monitor, December 25, 1920, p. 12. "Herbert Howells--His 'In Gloucestershire'."

tended to furnish the means by which Howells' compositional processes have been most generally regulated.

Examination of Movement I, the Preludio, of Hymnus Paradisi discloses evidence to support the foregoing argument. A brief motivic point is articulated (measures 1-4) and furnished with a responsive counterpoint (measures 5-8). These two melodic points supply the primary linear elements about which the Hymnus is structured.[71] They function as contrasting and complementary aspects of the underlying unity, this being most noticeable in the final measures of Movement VI (measures 754-773), where the two points virtually coalesce in the ultimate tonal field of E flat major.

These same two motivic points are reiterated in various sequential patterns throughout the Preludio and subject to several rhythmic permutations, thus anticipating the procedure applied in subsequent parts of the Hymnus. The effect in the Preludio is cumulative, each statement and restatement of one or other of the leading

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[71]The present writer has resisted the use of the more obvious label "theme" in connection with Howells' motivic materials in the conviction that such materials are less susceptible to the conventional development implied by the term "theme." Furthermore, the terms "motivic point" and "counterpoint," when employed in harness, suggest a much stronger association with contrapuntal procedures--an association which best fits Howells' compositional style.

motivic points functioning to lift the music to successively higher plateaux of relative stability.

A similar device was observed in the composer's string quartet "In Gloucestershire," where it was noted that successive waves of melody swept the music further along, "the waves increasing in amplitude: an effect obtained not merely by higher pitch but also by rhythmic expansion."[72]

The first ten measures of the Preludio present, in subtle manner, those tones which subsequently emerge as the most significant pitches of the work: G, D sharp (and its enharmonic equivalent E flat) C and A. G, the tone upon which the highest melodic voice ends the work, occurs at the peak of the initial motivic point and is placed on the accented part of measures 2 and 5. This tone appears in the context of the ultimate tonal field of E flat as the indispensable major third.

The tone D sharp functions as the first and last notes of the initial counterpoint (measures 5-8). It is also placed on the accented part of measure 6 and its syncopated emphasis in the last part of the same measure is perhaps indicative of the important role this particular pitch (or its enharmonic equivalent) plays in unifying the tonality of the work.

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[72] The Christian Science Monitor, December 25, 1920, p. 12. "Herbert Howells--His 'In Gloucestershire'."

The tone C appears prominently in measure 7. In the middle register, this "big, fat middle c,"[73] supplied by Michael Kendrick Howells and actually written by the boy into the score shortly before his fatal illness, assumes special significance in terms of the music's progressive unfoldment. It appears as the "crisis" tone at the very end of the Preludio (measures 43-45) and elsewhere with telling effect.

The tone A is used as the first pitch of the sequentially reiterated prime motivic point in measures 7-10 and occurs prominently throughout the remainder of the Preludio. This same tone appears ubiquitously in the closing measures of the work, functioning then as the important raised fourth (strains of the Lydian mode!) in the tonal field of E flat major.

These four pitches are paired and presented in a harmonic structure (measure 22) which, in terms of placement, treatment and intervalic content, invites comparison with a celebrated Wagnerian sonority--the Tristan and Isolde "problem chord."[74] Howells' chord was the result

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[73] Supra, Chapter I, p. 23.

[74] The present writer prefers to describe the chord occurring in the second measure of Wagner's Vorspiel to Tristan und Isolde in this manner to emphasize the dual nature of the chord (it involves two essential characters and their respective motives) and the problem of their romance, with its concomitant harmonic problem.

of contrapuntal interplay, as was Wagner's; it provided a significant focal point for certain pitches which were to play a major role in the unfolding tonal scheme--Wagner's chord functioned in like manner; and its intervalic content is similar: a perfect fourth, a minor third and a tri-tone.[75] As with the Wagner chord, so with Howells' sonority there are present the two essential pitches required to determine the final tonal field of the music: the keynote and major third of the scale.

The Preludio of Hymnus Paradisi illustrates another characteristic procedure of its composer in which identical pitches are furnished with various tonal meanings and functions depending upon their context. For example, the D sharp referred to above appeared initially in an ambiguous tonal situation (see measures 1-8). Isolated, it may suggest a B major tonal field, but, in its role as a counterpoint to the opening motivic point, its orientation is difficult to determine--an aesthetic device to which Howells was partial. In measure 18, this pitch is re-asserted (enharmonically changed to E flat) and is subsequently contained in a variety of harmonic configurations, e.g. measures 21-22 and 23-27, until in measure 28 it is re-interpreted as D sharp in the context

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[75]Wagner's chord consists of a tri-tone, a major third and a perfect fourth.

of a G sharp minor sonority. This latter interpretation persists until measure 41 and the virtual end of the Preludio.

An instance of Howells' harmonic complexity may be observed in the Preludio in measures 25-27. The tritone (E flat to A natural), perfect fourth (G natural to C natural)--derived from the previously discussed chord of measure 22--plus another perfect fourth (C natural to F natural), and a complete major triad on G, all combine in measure 27 to prepare for the dramatic effect of the G sharp minor chord which is asserted, almost violently, in the following measure (28).

The harmonic climax of the Preludio, however, occurs in measure 29 where, at a point of strong dynamic contrast (fortissimo reducing subito), the interval of the descending whole-step, functioning as a supertonic appoggiatura to the tonic of a momentary A major tonal field, receives rhythmic emphasis in the fluid context of a measure of septuple time. The principal intervalic move of this progression is heard again in the cadence measures of Movements II and III, and again in measures 745-748 in the closing passage of Movement VI. The same interval may be traced to the last two pitches of the opening motivic point in measure 3 of the Preludio. This particular move of a descending whole-step in its subsequent harmonic contexts proves important to Howells'

tonal confirmations throughout the Hymnus--a kind of intervalic benediction in its simple euphony.

An examination of Howells' interval structures, both in Hymnus Paradisi and throughout his music generally, affords insights into his stylistic procedures. So consistent have been his compositional processes during his career that observations penned a half-century ago might, with little modification, be applied to Howells' later works. One such observation concerned this composer's use of characteristic intervals.

It was stated of his string quartet "In Gloucestershire" that it derived its subtle and distinctive color from Howells' "quiet insistence upon the interval of the third."[76] This device of employing some special interval as a feature in a work was described as "highly characteristic of Howells and one of the factors by which he achieves the peculiar consistency of his music."[77]

In Hymnus Paradisi, Howells has shown a preference for the major second, the minor third, the perfect fourth, and the tri-tone. The modal origin of some, if not all, of Howells' preferred intervalic structures may be argued; but, as with the absorption of folk-song elements into his musical vocabulary without ever directly quoting a folk-tune, so with the adoption of the older

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[76] The Christian Science Monitor, December 25, 1920, p. 12. "Herbert Howells--His 'In Gloucestershire'."

[77] Ibid.

modal scalic devices, Howells never attempted to revive the use of the pure modal system. He merely appropriated those aspects of the earlier system which best suited his contemporary purpose and worked these into his individual stylistic procedure.

Howells' compositional method stemmed in large measure from his fondness for focusing on specific pitches featured conspicuously in varying tonal contexts, from molding these into short motivic points and counterpoints, and from combining both pitches and points into characteristic intervalic cells and larger harmonic units. Significantly, however, Howells chose to subordinate these and other parameters--dynamic, instrumental, structural--to his overriding mood-oriented aesthetic philosophy.

So important for Howells was this particular philosophy and so consistent was his dependence upon the need to generate those complex psychological states previously referred to,[78] that another observation specifically intended for his "In Gloucestershire" string quartet might be applied with equal specificity to Hymnus Paradisi and other works by the same composer. It was noted that the work in question hovered "between a mode and key."[79] Furthermore, it was observed that Howells

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[78] Supra, pp. 188-192.

[79] The Christian Science Monitor, December 25, 1920, p. 12. "Herbert Howells--His 'In Gloucestershire'."

employed moods as controlling centers of his works, rather than clearly defined key-centers.[80]

Hymnus Paradisi hovers throughout its entire 771 measures between a mode and key, these varying from movement to movement, even from section to section within these movements. Its initial signature of two sharps can scarcely be labelled a "key" signature in the conventional meaning, for the Preludio consistently avoids any clear-cut tonal direction. Its opening motivic point suggests a tentative cadencing upon D, somewhat in the manner of a plainchant move from penultimate to final of the mode, but the logical deduction of a transposed Mixo-lydian mode to accommodate the intervalic content of the point cannot be accurately applied, for Howells' modalism is not "pure," but assimilated and adapted.

Movement II retains the signature of two sharps up to measure 91. In this movement some use of a B minor tonality is apparent--a B minor triad is sustained in measures 60-61, reiterated in measures 70-71 and 74-75, and an imperfect cadence in B minor, just before measure 90, is sustained and unresolved. Nevertheless, references to A minor and D major, together with various chromatic inflections, tend to prevent any conclusive tonal direction and the music continues to "hover between a mode and a key."

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[80] Ibid.

A signature of one sharp is introduced at measure 92 and prevails throughout the next ninety measures until the beginning of Movement III. A relative sense of repose is achieved at the end of Movement II with the important descending whole-step motive confirming a momentary stability in the tonal field centering upon G. This is almost immediately negated, however, by the interposition of the important E flat tone and the cancellation of the signature.

Movement III is without any "key" signature, although it concludes in a tonal field of which F is the center, the descending whole-step move confirming a relatively stable tonality. The principal motive of this movement is the rhythmically modified counterpoint of measures 5-7 of the Preludio, transposed upward in its initial statement in Movement III by the interval of the tri-tone. The harmonic structure accompanying the motivic point's first appearing (measure 182) to the words: "The Lord is my Shepherd," is comprised of three of the pitches discussed for their significance in the Preludio and appearing simultaneously in measure 21--E flat, G and A. The tranquil vision at the conclusion of Part I of the Hymnus is one of its more remarkable aspects.

Part II begins with Movement IV which contains the combined use of Latin Sanctus and English Psalm (CXXI: "I will lift up mine eyes"). This fourth

movement employs the signatures of six sharps, three sharps, no sharps (or flats), four sharps, and finally six sharps again in succession. None of these signatures, however, should be construed as "key" indicators, since the fluctuation between mode and key continues with increased urgency. Among the more interesting features of this movement are the enlivened rhythmic variants, syncopated figures and ostinato devices.

The tonality of Movement IV merits further inspection. The signature of six sharps does not, as previously noted, indicate a "key" of F sharp major in the context of this work. But for Howells' synthetic use of the modal system, it might be speculated here that such a signature was intended to suggest a transposed Lydian mode in which B functions as the "final" of the mode and C sharp as the penultimate tone. The sustained C sharp pedal point (measures 286-312) and the tonally and rhythmically fluid triadic sonorities of the higher voices might, therefore, be construed as constituting a type of suspended tonality in which Howells not infrequently indulged.[81]

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[81]Hugh Ottaway noted in his article, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 898, that "the treatment of tonality [in King David] is also revealing, especially the suspended, or implied, return to E flat minor, followed by an enharmonic lift into E major ('He rose'). Here, in miniature, and beautifully realized, is the kind of tonal thinking that was later to sustain such large-scale works as Hymnus Paradisi and Missa Sabrinensis."

The shift to F sharp at measure 312 might then be viewed in terms of a dominant to the previous tonality of B. The use of the minor mode of F sharp in several subsequent situations would tend to support such an interpretation, although the constant chromatic inflection, creating ceaseless foils to a strongly determined sense of tonal direction, cannot be ignored.

The concluding section of Movement IV re-employs the signature of six sharps but, despite the ultimate bias of the tonality towards F sharp, a persistent B sharp in the final measures serves as a reminder of the relative transience of mood and mode. Howells' use of the term estinto as the last vestige of the choral text "evermore" disappears into the receding orchestral accompaniment--again reminiscent of Vaughan Williams' niente endings--is one of five such uses at conspicuous structural cadences throughout the Hymnus.

Movement V, which functions as a brief interlude between the longer and more important Movements IV and VI, recapitulates the use of a signature of two sharps. After various chromatic inflections and tonal deflections, the movement achieves repose in D major as they "rest from their labours," estinto and pianissimo. The use of parallel fifths and octaves, particularly in the concluding measures of this movement, may be attributed to impressionistic influences, to Vaughan Williams' parallel

harmonic style, or to Howells' preference for such progressions derived from an appreciation of distant polyphonic organum.

Movement VI of Hymnus Paradisi uses a signature of five flats for its first sixty measures, during which a bass B flat pedal tone supplies an unremitting point of tonal reference. This pedal-point undergirds what one commentator described as "the most settled piece of music in the whole work."[82] Two ascending melodic fourths are articulated at the opening of the movement each a whole-step apart, thus reiterating the importance of these intervals and simultaneously emphasizing the ultimate E flat destination of the work.[83]

A signature of three sharps is introduced at the conclusion of the pedal dominated passage, the next forty-one measures culminating in a succession of Alleluias and the highest pitch of the entire work in the choral part--a B above the treble staff. This pitch occurs, fortissimo, immediately after a change of signature of two sharps, the harmonic support being derived from a first-inversion B minor triad. This passage of

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[82]"Hymnus Paradisi," The Musical Times, XCI (September, 1950), 352.

[83]See measures 593-594 at the opening of Movement VI, Hymnus Paradisi, Example 9, Appendix B, p. 337. Note the tonal moves A flat to D flat, B flat to E flat, with the rhythmic emphasis on the last-named pitch.

intense illumination yields to the ultimate tonal field of the work with E flat as center, the text at this point reaching the word "rejoice."

The raised fourth (A natural) is soon inserted into the tonal scheme, confirming Howells' perpetual predilection for modal inflections and mystical distances. The dynamic intensity subsides only with the constant reassurance of the word "evermore," this complementing the previously affirmed text "rejoice." Shortly thereafter, the descending whole-step motive appears for the last time (featuring the pitches F to E flat) and the music is progressively reduced in density and complexity until, at measure 750, a dual harmonic usage is momentarily distilled in terms of a G major triad superimposed upon an A flat-E flat pedal. This procedure is reiterated at measure 758, with the addition of the primary motivic point (now transposed up a fifth from its initial appearing in the first measures of the Preludio) presented in a B minor context, the sustained double-chorus singing the Latin "Requiem dona eis" in the bitonal G major-A flat major configuration.

Repose is secured in measure 763 as all parts resolve into the unified E flat major harmony, while the natural A, aided briefly by a solitary flattened seventh (D flat in measure 766), continues to hint at the mood of remoteness. The Hymnus finishes with a concluding

reference to the primary motivic point heard in complete isolation, this melting into the security of a luminous E flat major tonality.

The closing measures of Hymnus Paradisi illustrate some of Howells' most characteristic procedures. This composer's preference for soft dissonance, previously alluded to,[84] is again demonstrated in measures 750-763. The spacing of the vocal and instrumental parts is a factor here in achieving that particular quality of dissonance which, though poignant, is seldom abrasive. Such dissonance treatment is also the outgrowth of Howells' contrapuntal bias and preference for modally-derived interval structures. In measure 763, the harmonic structure contains those intervals discussed earlier in this analysis:[85] the perfect fourth (E flat-A flat), the tri-tone (C-F sharp), and the minor third (B-D). In all, this harmonic structure contains six different pitches (A flat, B natural, C natural, D natural, E flat, and F sharp). Their grouping and disposition, however, are such as to mollify their abrasiveness and reduce the intensity of their dissonance, while achieving a sense of tonal perspective and heightening the suggestion of remoteness.

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[84] See discussion of King David, supra, p. 169.

[85] Supra, p. 194.

Behind the apparent complexity of the concluding measures of Hymnus Paradisi lies a simple procedure--a decorated plagal cadence.[86] The A flat pedal (measures 759-763) resolves at measure 764 to an E flat--the final tonic. The third of chord IV (C), added in measure 762, resolves in measure 764 to B flat, while the fifth (E flat), heard simultaneously with the pedal A flat since its inception in measure 759, is retained as the final tonic (E flat). The G major triad, subsequently displaced by the second-inversion B minor chord, functions as a contrapuntal elaboration to the plagal cadence, all pitches being displaced by step to tones of the tonic triad.

The use of the plagal cadence procedure in these measures conceals an even simpler device--the structuring of the music about a single pedal-point. The pitch E flat is inserted unobtrusively into the instrumental parts at measure 750 and, after reinforcement by the addition of the second basses (in the same register as the instrumental parts) at measure 759, emerges as the principal point of tonal reference at the work's conclusion.

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[86] Howells consistently preferred the plagal cadence procedure as an underlying harmonic device, although this was frequently concealed behind contrapuntal and chromatic inflections. Cf. King David, Example 1, Appendix B, p. 312, A Spotless Rose, Example 6, p. 325.

Howells' constant recourse to the pedal-point device is amply demonstrated throughout his music.[87] This usage would seem to indicate his interest in the establishment of tonal anchors to which his musical structures might be secured, although the composer preferred to conceal the exact nature and precise location of these anchors beneath fluid tonal surfaces whose areas he chose only gradually to illuminate.

Such stylistic procedures as those observed in Howells' English Requiem--the use of motivic point and counterpoint, the peculiar chordal structures based on this composer's particular contrapuntal procedures, the relatively fluid tonal schemes and equally fluid rhythmic activity, the generous use of pedal-points, the well-regulated dynamic inflections fastidiously indicated and often preferring estinto terminations, and the elaborate cadential style frequently utilizing a plagal procedure concealed behind intricate contrapuntal decoration--are found commonly throughout this composer's music.

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[87] An unsigned review of Hymnus Paradisi in The Musical Times, XCI (September, 1950), 352, commented on Howells' "Rheingold" prelude at the opening of Movement VI (see Example 9, Appendix B, p. 337). It was observed that "when the voices enter the bass remains, and the harmony goes adventuring over what must be the most remarkable pedal-point of our times." Other significant uses of pedal-point occur in Hymnus Paradisi at the opening of Movement IV (see Example 9, Appendix B, p. 335), in the Organ Sonata No. 2 (see Example 5, p. 323), and in the Missa Sabrinensis, especially so in the concluding pages.

The Missa Sabrinensis, in many respects a sequel to Howells' Hymnus Paradisi, shows an extension and intensification of those devices previously discussed in association with the Hymnus, particularly in regard to his complex contrapuntal method of creating incandescent blazes of sound. Intellectually, Howells sought precision and clarity of utterance, but his mood appeared to dictate a suffusion of lines, a mingling of colors and an impressionistically luminous texture. In Hymnus Paradisi, Howells resolved this apparent contradiction of procedure successfully; in the Missa Sabrinensis (and, for that matter, in the later Stabat Mater), the complexity is far more acute.[88]

Pursuing a more impressionistic manner of writing, especially in his choral works, Howells' contrapuntal method did not follow the lines of classical imitative counterpoint. His melodic points showed something of the quality of extemporization. His imitations were seldom complete or exact and his motives were frequently fluid in tonal direction. The effect of accumulating such motivic points is similar to "the flicks and dabs of

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[88]One commentator observed of Howells' later choral writing: "Were it not for offending susceptibilities, I should be tempted to say that some of this work, viewed in its own cultural context, was as over-ripe as early Schönberg."--Hugh Ottaway, "The Three Choirs Festival," Musical Opinion, LXXVIII (November, 1954), 83.

impressionistic harmony--outlines do emerge but suffused with light instead of sharp quasi-fugal edges."[89]

Howells' roots in the West Midlands, in the country of the Three Choirs, might have led one to expect--especially in his choral writing--a discernible affinity with Elgar. The affinity, however, was more distinctly Delian than Elgarian. Howells' preference for linear interplay and for a comparatively firmer tonality to support his modalistic chromaticism separated him from Delius's more impressionistic washes of sound, his chromatic bass lines descending in semitones, and his non-contrapuntal procedures. Yet, Howells' Delian sympathies remain.

The final pages of Hymnus Paradisi suggest the kind of music which Delius might have chosen to write, had he worked within the framework of the English Church and its choral tradition.

> Howells's vision is 'evermore,' Delius's 'nevermore,' but the music speaks of a similar yearning. There is no mistaking a sunset, whichever way you happen to be facing. . . . How far there is any real debt to Delius is difficult to tell, for Howells has so thoroughly absorbed his influences. He is not an original, as Delius was: he is both more limited and more complex.[90]

Howells' style--always peculiar to its composer, though eclectically derived--was an individual blend of

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[89] The Times (London), September 10, 1954, p. 11.

[90] Hugh Ottaway, "Herbert Howells and the English Revival," The Musical Times, CVIII (October, 1967), 899.

present and past procedures. This integration of old and new produced a manner of writing whose influence upon certain of Howells' younger contemporaries has been acknowledged,[91] but which has resulted in few, if any, direct imitators. Howells' style is as equally far removed from the pedagogic-conservative mode of procedure--a mode which invariably concedes much to the average limitations imposed by the demands of mass consumption--as it is from the merely novel or experimental modes. The limitations of his style, however, seemed inescapable. Few English composers as Howells, it was suggested, wrote "so much at so consistently scholarly a level, with so much invention, and yet with so little variety of vocabulary."[92]

If the style is the man, then Howells' natural consistency is faithfully reflected in his music. His musical vocabulary may have varied little throughout the years, merely intensifying in his later works, but this limitation appears to be conditional upon his primary concern with the evocation of specific, and frequently identical, moods.[93] That these particular psychological

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[91] Supra, Chapter I, pp. 19-20.

[92] Erik Routley, Twentieth Century Church Music (London: Oxford University Press, 1964), p. 55.

[93] The identity of mood at the conclusion of Hymnus Paradisi and the Missa Sabrinensis, for instance, is suggested by identical keys, modal inflection and dynamic nuance (see Examples 9 and 10, Appendix B, pp. 340 and 345).

states found their most apt musical expression in terms of the choral medium is suggested by an investigation of the music.[94] This fact again illustrates both a personal and a national bias.

A capacity for indirectly furnishing a trenchant commentary on his own accomplishment, as he summarized the achievement of another, was made apparent in the closing paragraph of Howells' Crees Lecture on Hubert Parry:

> Finally, in the 'Songs of Farewell' he made his <u>own</u> concept of scoring uniquely triumphant: but it was in his own chosen medium--the choral medium. So it came about that in his last years it was <u>with</u> and <u>by</u> and <u>through</u> the immemorial sound of voices that he confirmed for you and me and all his successors the one abiding unbroken tradition in English music, raising it to a supreme level of beauty and consolation.[95]

Nurtured in the Gloucestershire countryside and led by temperament to cathedral and collegiate cloisters, Howells was a nature poet gone to church. He remained indebted to the dual influences of nature and religion, interpreting both in a manner as individual and personal

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[94]All of Howells' major works are choral and the proportion of choral writing in this composer's complete works exceeds his purely instrumental writing.

[95]Herbert Howells, from an address on Sir Hubert Parry, delivered in the Crees Lecture Series at the Royal College of Music, October 7, 1968. The text of this lecture was subsequently published: Herbert Howells, "Hubert Parry," <u>Music and Letters</u>, L (April, 1969), 219.

as his stylistic procedure. Perpetuating, in more contemporary terms, the art of Parry and Stanford, by whom he perfected his craft as a composer and from whom he received directly the "one abiding unbroken tradition in English music," Howells made his most effective contribution to the corpus of English religious choral music, achieving thereby new perspectives of "beauty and consolation."

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# APPENDIX A

## AN INDEX TO THE MUSIC OF HERBERT HOWELLS

# AN INDEX TO THE MUSIC OF HERBERT HOWELLS

The Index is designed to furnish a comprehensive directory to the music of Herbert Howells. It consists of two parts: a Chronological Conspectus and a Catalogue.

The Chronological Conspectus, containing descriptive detail sufficient only to identify a work and excluding arrangements, hymns and chants, affords an overview of Howells' compositional activity from ca. 1910 to the present time. The Catalogue includes summary entries on all the known published and unpublished works by this composer and is organized in five main categories, corresponding to the sequence of Chapter II, with several sub-divisions and supplementary arrangements to facilitate inspection.

Among many sources consulted in the compilation of this information were the composer, both in personal interview and by correspondence; a prodigious amount of periodical and other literary material; some fifteen publishing houses; and a number of library holdings, including those of the British Museum and the Royal College of Music, London. Miss Joan Littlejohn, Assistant Librarian, and Mr. Richard Townend, Research Assistant, both of the Royal College of Music, kindly

made available for reference their lists of manuscripts and printed scores of the music of Herbert Howells now on deposit in the Libraries of the Royal College of Music. Also consulted in the process of assembling this material were the unpublished catalogues of music found in the British Museum (1968), and various published sources of bibliographical information.

Errors and omissions are, regrettably, rife in current catalogues of the music of Herbert Howells. The composer maintained few records and has not always dated his manuscripts. Revised and discarded works, inconsistent numbering and mistakes in published catalogues pose problems in establishing accurate chronological sequence. The paucity of opus numbers in the Index may be attributed to the composer's decision to abandon such a system of numbering after Op. 41 (Lambert's Clavichord, 1927).[1]

While it is not always possible to place with precision an errant composition, particular care has been taken to corroborate or correct detail quoted from previously published sources. The year of completion of a composition, whenever that can be ascertained from the

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[1]Gerald Finzi, "Herbert Howells," The Musical Times, XCV (April, 1954), 180. The song cycle, In Green Ways, however, bears the opus number 43. There is no extant attribution of Op. 42.

manuscript or from some secondary source, is used to determine its chronological position; otherwise, the date of publication positions the work in this Index. Works of doubtful date of completion are marked (*). The use of quotation marks in this Index indicates that such information was quoted directly from the published score or manuscript source, unless stated otherwise.

Autograph manuscripts of the music of Herbert Howells are variously located. The principal known locations are as follows:

The Bodleian Library, Oxford University
The British Broadcasting Corporation
J. Curwen & Sons, Ltd., London
Novello & Co., Ltd., Sevenoaks, Kent
Herbert Howells, 3 Beverley Close, Barnes, London, and the Royal College of Music
The Reference Library, Royal College of Music.[2]

Information furnished by the following publishers of the music of Herbert Howells and pertinent to this Index is gratefully acknowledged:

Ascherberg, Hopwood & Crew Ltd., 16 Mortimer St., London W1
Edwin Ashdown Ltd., 19 Hanover Square, London WIA 4DR
The Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1

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[2]The holdings of the Reference Library, Royal College of Music, contain the largest single collection of autograph manuscripts by Herbert Howells. The composer deposited these scores in this Library over a period of several years with the greatest number being donated during 1968 and 1969, from which A Handlist of the Manuscripts of Herbert Howells was prepared by Richard Townend.

Boosey & Hawkes Inc., 30 W 57th St., New York, NY 10019
Cambridge University Press, Bentley House, 200 Euston Rd., London NW1
J. B. Cramer & Co Ltd., 99 St. Martin's Lane, London WC2
J. Curwen & Sons Ltd., 29 Maiden Lane, London WC2 (especially Mr. Kenneth Roberton)
Galliard Ltd., 148 Charing Cross Rd., London WC2
H. W. Gray Co Ltd., 159 E 48th St., New York, NY 10017
Alfred A. Kalmus Ltd., 2/3 Fareham St., Dean St., London WIV 4DU
Novello & Co Ltd., 27 Soho Square, London WIV 6BR (especially Mr. Lawrence Swinyard)
Oxford University Press, 44 Conduit St., London W1 (especially Miss Catherine Scudamore)
R. Smith & Co Ltd., 210 Strand, London WC2
Stainer & Bell Ltd., Lesbourne Rd., Reigate, Surrey (especially Mr. A. D. Bonner)
Swan & Co Ltd., 10 Sherlock Mews, Baker St., London W1 (especially Mr. John Wallington)
Josef Weinberger Ltd., 33 Crawford St., London W1

The following abbreviations are used in the Index:

HH = Herbert Howells
RCM = Royal College of Music, London
RLRCM = Reference Library, Royal College of Music
BMC = British Museum Music Catalogue
CMS = Church Music Society
MS = manuscript
FS = full orchestral score
VS = piano vocal score
SATB = soprano, alto, tenor, bass
SSAATTBB = double chorus
SS = soprano, soprano
SC = soprano, contralto
TTBB = tenor, tenor, bass, bass
comp. = composed
perf. = first public performance
poss. = in possession of
pub. = published
ref. = reference

# Part One

## A Chronological Conspectus

| Year | Title/Description | |
|---|---|---|
| 1908 | Four Romantic Piano Pieces(*) | |
| 1909 | | |
| 1910 | To the Owl | |
| | When Cats Run Home | (partsong) |
| | Thy Tu-whits Are Lulled | (partsong) |
| 1911 | Five Songs for Low Voice(*) | |
| | The Twilight People | |
| | The Waves of Breffny | |
| | The Sorrows of Love | |
| | The Devotee | |
| | The Call | |
| | Organ Sonata No. 1 | |
| | Summer Idyls for Piano | |
| | Meadow Rest | |
| | Summer Song | |
| | June-Haze | |
| | Down the Hills | |
| | Quiet Woods | |
| | Year Midnight | |
| 1912 | Mass in the Dorian Mode | |
| 1913 | Jesu Tibi Sit Gloria(*) | (motet) |
| | Praesta, Pater, Pissiimi(*) | (motet) |
| | Comedy Suite(*) | (five clarinet/piano pieces) |
| 1914 | Nunc Dimittis/Gloria(*) | (SSAATTBB) |
| | The Tinker's Song | (partsong) |
| | Five Part Songs (male)(*) | |
| | Love's Secret | |
| | Is the Moon Tired? | |
| | Weep You No More | |
| | The Winds Whistle Cold | |
| | A Dirge | |
| | Pianoforte Concerto No. 1 | |
| | The B's Orchestral Suite | |
| | Overture | |
| | Scherzo | |
| | Lament | |
| | Mazurka | |
| | March | |
| | Variations for Eleven Solo Instruments(*) | |

| Year | Title/Description | |
|---|---|---|
| 1915 | Te Lucis(*) | (motet) |
| | In Youth Is Pleasure | (madrigal) |
| | Three Rondeaux | |
| | Roses | (solo song) |
| | A Rondel of Rest | (solo song) |
| | Her Scuttle Hatt | (solo song) |
| | O Mistress Mine(*) | (solo song) |
| | His Poisened Shafts(*) | (solo song) |
| | The Widow Bird | (solo song) |
| | There Was a Maiden | (solo song) |
| | Five Songs for High Voice/Orchestra[3] | |
| | Under the Greenwood Tree | (solo song) |
| | Close Mine Eyelids | (solo song) |
| | Wanderer's Night Song | (solo song) |
| | Merry Margaret | (solo song) |
| | On the Merry First of May | (solo song) |
| | Three Dances for Violin/Orchestra | |
| | Lady Audrey's Suite | (string quartet) |
| | Psalm Preludes Nos. 1, 3 - Set I | (organ) |
| | Rhapsody No. 1 | (organ) |
| | Minuet for Piano in A minor(*) | |
| 1916 | Four Anthems to the Blessed Virgin(*) | |
| | Alma Redemptoris Virgin | |
| | Ave Regina | |
| | Regina Coeli | |
| | Salve Regina | |
| | The Shepherd(*) | (partsong) |
| | The Pilgrim(*) | (partsong) |
| | Girl's Song | (solo song) |
| | A Madrigal | (solo song) |
| | Pianoforte Quartet in A minor | |
| | Psalm Prelude No. 2 - Set I | (organ) |
| | Snapshot No. 2 | (piano) |
| 1917 | Magnificat/Nunc Dimittis | |
| | By the Waters of Babylon | (voice/orchestra) |
| | Here She Lies a Pretty Bud | (solo song) |
| | Up on Their Brooms the Witches Ride(*) | (solo song) |
| | Mally O!(*) | (solo song) |
| | Upon a Summer Day | (solo song) |

[3]A revision of this work, completed and published in 1928, was titled In Green Ways.

| Year | Title/Description | |
|---|---|---|
| | Suite for String Orchestra | |
| | Prelude | |
| | Elegy | |
| | Serenade | |
| | Elegy for Viola/String Quartet/Strings[4] | |
| | Puck's Minuet | (orchestra) |
| | Phantasy String Quartet | |
| | Three Pieces for Violin/Piano | |
| | Pastoral | |
| | "Chosen" Tune | |
| | "Luchinushka" | |
| | Sarum Sketches for Piano | (six pieces) |
| 1918 | Here Is the Little Door | (carol-anthem) |
| | Sir Patrick Spens | (ballad) |
| | Under the Greenwood Tree(*) | (partsong) |
| | North Country Song(*) | (partsong) |
| | A True Story(*) | (partsong) |
| | Before Me, Careless Lying | (madrigal) |
| | Angele au Couvent | (French Chanson) |
| | Le Marquis de Maine | (French Chanson) |
| | Sainte Catherine | (French Chanson) |
| | The Restful Branches | (solo song) |
| | Love the Lily | (solo song) |
| | Song Set "Whin"(*) | |
| | Old Skinflint | (solo song) |
| | Pity Me | (solo song) |
| | Fallowfield Fell | (solo song) |
| | Stow-on-the-Wold | (solo song) |
| | Blaweary | (solo song) |
| | The Mugger's Song | (solo song) |
| | Violin/Piano Sonata No. 1 | |
| | Rhapsodies Nos. 2, 3 | (organ) |
| | Snapshots Nos. 1, 3 | (piano) |
| 1919 | A Spotless Rose | (carol-anthem) |
| | A Croon(*) | (partsong) |
| | A Sad Story(*) | (partsong) |
| | Come All Ye . . . Maids(*) | (partsong) |
| | Le Petite Couturier | (French Chanson) |
| | Gavotte | (solo song) |
| | King David | (solo song) |

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[4]The Elegy is an adaptation of the second item in the Suite for String Orchestra (1917).

| Year | Title/Description | |
|---|---|---|
| | Peacock Pie, Set I - | |
| | Tired Tim | (solo song) |
| | Alas, Alack | (solo song) |
| | Mrs. MacQueen | (solo song) |
| | The Dunce | (solo song) |
| | Full Moon | (solo song) |
| | Miss T. | (solo song) |
| | Rhapsodic Clarinet Quintet | |
| | Violin/Piano Sonata No. 2 | |
| | Three Pieces for Piano - | |
| | Rhapsody | |
| | Jackanapes(*) | |
| | Procession(*) | |
| | Phantasy Minuet for Pianola(*) | |
| 1920 | Sing Lullaby(*) | (carol-anthem) |
| | Blessed Are the Dead | (motet) |
| | Haec Dies(*) | (motet) |
| | A Golden Lullaby(*) | (partsong) |
| | Gogy-O'-Gay(*) | (partsong) |
| | Among the Tombs | (solo song) |
| | Goddess of Night | (solo song) |
| | O Garlands Hanging By the Doors | (solo song) |
| | Merry Eye | (orchestra) |
| | In Gloucestershire | (string quartet) |
| | Once Upon a Time | (six piano pieces) |
| 1921 | Peacock Pie, Set II(*) | |
| | Someone Came Knocking | (solo song) |
| | The Old Stone House | (solo song) |
| | Old Shellover | (solo song) |
| | Andy Battle | (solo song) |
| | The Old Soldier | (solo song) |
| | The Ride-by-Nights | (solo song) |
| | The Lady Caroline | (solo song) |
| | Cake and Sack | (solo song) |
| 1922 | Sine Nomine Phantasy | (orchestra/choir) |
| | The Wonderful Derby Ram | (partsong) |
| | The Duel(*) | (partsong) |
| | O, My Deir Hert | (solo song) |
| | Procession | (orchestra) |
| | Gadabout(*) | (piano) |
| | Gospel John(*) | (piano) |
| | The Hermit(*) | (piano) |
| | Saint's Humour(*) | (piano) |

| Year | Title/Description | |
|---|---|---|
| 1923 | All in this Pleasant Evening(*) | (unison song) |
| | Creep Afore Ye Gang | (partsong) |
| | Lord, Who Createdst Man | (partsong) |
| | My Master Hath a Garden | (partsong) |
| | The Shadows | (partsong) |
| | Spanish Lullaby(*) | (partsong) |
| | Old Meg | (solo song) |
| | Pastoral Rhapsody | (orchestra) |
| 1924 | Benedictus/Jubilate Deo | |
| | Te Deum | |
| | Communion Service | |
| | Magnificat/Nunc Dimittis | |
| | Bells(*) | (partsong) |
| | First in the Garden | (partsong) |
| | The Holly Song | (partsong) |
| | Irish Wren Song(*) | (partsong) |
| | Mother, Mother(*) | (partsong) |
| | Robin Hood's Song(*) | (partsong) |
| | Sing Ivy | (partsong) |
| | Sing Lully By, Lully(*) | (partsong) |
| | Swedish May Song | (partsong) |
| | Violin/Piano Sonata No. 3 | |
| 1925 | When First Thine Eies Unveil | (motet) |
| | My Eyes for Beauty Pine | (anthem) |
| | Pianoforte Concerto No. 2 | |
| | Paradise Rondel | (orchestra) |
| | A Country Tune | (violin/piano) |
| | A Croon | (violin/piano) |
| 1926 | Slow Dance | (piano) |
| | Cobbler's Hornpipe | (piano) |
| 1927 | Tune Thy Music | (unison song) |
| | The Saylor's Song | (partsong) |
| | Come Sing and Dance | (solo song) |
| | Slow Air(*) | (violin/piano) |
| | Lambert's Clavichord | (twelve pieces) |

| Year | Title/Description | |
|---|---|---|
| 1928 | Good Counsel | (unison song) |
| | The Little Boy Lost(*) | (solo song) |
| | In Green Ways[5] | (song cycle) |
| | Under the Greenwood Tree | |
| | The Goat Paths | |
| | Merry Margaret | |
| | Wanderer's Night Song | |
| | On the Merry First of May | |
| | Country Pageant(*) | (four piano pieces) |
| | A Little Book of Dances(*) | (six piano pieces) |
| 1929 | Penguinski(*) | (orchestral/ballet) |
| 1930 | A Sailor Tune(*) | (piano) |
| 1931 | Delicates So Dainty | (partsong) |
| | Sweet Content | (partsong) |
| 1932 | | |
| 1933 | A Kent Yeoman's Wooing Song | (cantata) |
| | Bunches of Grapes(*) | (unison song) |
| | To Music Bent(*) | (partsong) |
| | Flood(*) | (solo song) |
| | Organ Sonata No. 2 | |
| 1934 | Lost Love(*) | (solo song) |
| | Pageantry Suite | (brass band) |
| | King's Herald | |
| | Cortège | |
| | Jousts | |
| | Triumph Tune | (piano) |

[5] A revision of Five Songs for High Voice and Orchestra (1915).

| Year | Title/Description | |
|---|---|---|
| 1935 | Magnificat/Nunc Dimittis | (TTBB) |
| | A Song of Welcome | (unison song) |
| | Sea Urchins | (song set) |
| | Overture | (piano) |
| | Happy Street | (partsong) |
| | Many Rainbows | (partsong) |
| | The Sea-side Landlady | (unison song) |
| | Granny Sits Beside the Sea | (partsong) |
| | The Barrel-Organ | (partsong) |
| | A Seaside Lullaby | (unison song) |
| | The Lair on the Cliff | (unison song) |
| | Lindy's Ballet Shoes | (unison song) |
| | The Musical Train | (partsong) |
| | The Open Air | (partsong) |
| 1936 | | |
| 1937 | Hymnus circa Exsequias Defuncti(*) | (requiem) |
| | Fantasia, Violoncello/Orchestra | |
| 1938 | Hymnus Paradisi | (requiem) |
| | Piping Down the Valleys Wild | (partsong) |
| | Concerto for Strings | |
| | Psalm Prelude No. 1 - Set II | (organ) |
| | Promenade for Boys | (piano) |
| | Promenade for Girls | (piano) |
| 1939 | A New Year's Carol | (partsong) |
| | Shadow March | (partsong) |
| | The History of an Afternoon | (round-partsong) |
| | Psalm Preludes Nos. 2, 3 - Set II | (organ) |
| 1940 | Fugue, Choral and Epilogue | (organ) |
| | Master Tallis's Testament | (organ) |
| | Preludio 'Sine Nomine' | (organ) |
| | Saraband for the Morning of Easter | (organ) |
| | Paean | (organ) |
| 1941 | O, Pray for the Peace of Jerusalem | (anthem) |
| | Ponder My Words | (anthem) |
| | We Have Heard with Our Ears | (anthem) |
| | Like as the Hart | (anthem) |
| | Great Is the Lord | (anthem) |
| | Let God Arise | (anthem) |

| Year | Title/Description | |
|---|---|---|
| 1942 | Polka | (two pianos) |
| 1943 | A Fanfare for Schools | (brass band) |
| 1944 | Te Deum/Jubilate | (Collegium Regale) |
| | God Is Gone Up | (motet) |
| | The House of the Mind | (motet) |
| | Suite for Strings(*) | (St. Paul's) |
| 1945 | Magnificat/Nunc Dimittis | (Collegium Regale) |
| | Saraband for Good Friday | (organ) |
| 1946 | Magnificat/Nunc Dimittis | (Gloucester) |
| | Te Deum/Benedictus | (Canterbury) |
| | Clarinet/Piano Sonata | |
| 1947 | | |
| 1948 | Where Wast Thou? | (motet) |
| | An Old Man's Lullaby(*) | (partsong) |
| | The Key of the Kingdom(*) | (partsong) |
| | Music for a Prince | (orchestra) |
| 1949 | King of Glory | (motet) |
| 1950 | Walking in the Snow | (partsong) |
| 1951 | Magnificat/Nunc Dimittis | (St. Paul's) |
| | Magnificat/Nunc Dimittis | (Worcester) |
| | Long, Long Ago | (carol-anthem) |
| | A Maid Peerless | (partsong) |
| | Suite for Pipes | |
| 1952 | Behold, O God Our Defender | (anthem) |
| | Te Deum/Benedictus(*) | (Windsor Chapel) |
| | The Scribe | (partsong) |
| | Siciliano for a High Ceremony | (organ) |
| 1953 | Missa Sabrinensis | |
| | Magnificat/Nunc Dimittis(*) | (Oxford) |
| | Inheritance(*) | (partsong) |

| Year | Title/Description | |
|---|---|---|
| 1954 | Four Horses(*) | (partsong) |
| 1955 | An English Mass | |
| 1956 | Office of Holy Communion | (Collegium Regale) |
| | Magnificat/Nunc Dimittis(*) | (CMS) |
| | Magnificat/Nunc Dimittis | (St. John's, Cambridge) |
| 1957 | Magnificat/Nunc Dimittis | (Westminster Abbey) |
| 1958 | Missa Aedis Christi | |
| | A Christmas Carol(*) | (unison song) |
| | Pink Almond(*) | (partsong) |
| 1959 | | |
| 1960 | A Hymn for St. Cecilia | |
| | Three Figures for Brass Band | |
| | Cope's Challenge | |
| | Iles's Interlude | |
| | Rimmer's Race | |
| | Rhapsody No. 4 | (organ) |
| | De Profundis | (organ) |
| 1961 | A Sequence for St. Michael | (anthem) |
| | A Coventry Antiphon | (anthem) |
| | Three Jolly Farmers | (solo song) |
| | Howells' Clavichord, Vol. I(*) | (ten pieces) |
| | Howells' Clavichord, Vol. II(*) | (ten pieces) |
| 1962 | | |
| 1963 | Stabat Mater | |
| 1964 | Take Him, Earth, for Cherishing | (motet) |
| | The Summer is Coming | (partsong) |
| 1965 | Te Deum Laudamus(*) | (St. Mary, Redcliffe) |
| 1966 | Magnificat/Nunc Dimittis | (Salisbury) |
| | Te Deum(*) | (Columbia University, New York) |
| 1967 | Magnificat/Nunc Dimittis | (Winchester) |
| | Jubilate Deo | (St. Peter ad Vincula) |
| | Magnificat/Nunc Dimittis | (Chichester) |
| | Benedictus es, Domine | |

| Year | Title/Description | |
|---|---|---|
| 1968 | The Coventry Mass | |
| | Magnificat/Nunc Dimittis(*) | (St. Augustine's) |
| | Preces and Responses(*) | (Canterbury) |
| | One Thing Have I Desired | (motet) |
| | A Flourish | (organ) |
| | Peter's Suite | (five piano pieces) |
| | Sarabande | (piano) |
| | Cantata for the Waking of Lazarus(*) | (incomplete) |
| | A Garland for Walter de la Mare(*) | (incomplete) |
| | Before Dawn | (solo song) |
| | Jim Jay | (solo song) |
| | Violoncello Concerto(*) | (incomplete) |

# Part Two

## A Catalogue

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# I. THE CHORAL MUSIC

## Extended Religious Choral Works

### Latin Texts

| Year | Title/Description |
|---|---|
| 1912 | Mass in the Dorian Mode ("Missa Sine Nomine"); Op. 2: SATB chorus, a cappella; (1) Kyrie, (2) Gloria, (3) Credo, (4) Sanctus, (5) Benedictus, (6) Agnus Dei. MS, VS, 66 pp., dated "May-June, 1912," RLRCM; unpublished. Perf.: November, 1912, Westminster Cathedral, Richard Terry conducting. |
| 1922 | Sine Nomine Phantasy; Op. 37: "A Phantasy for Orchestra with Organ, two solo voices [soprano and tenor] and chorus"; Vulgate texts. MS, FS, 47 pp., RLRCM. London: Goodwin & Tabb, 1922 (chorus part only--final thirty-six measures). Perf.: 1922, Three Choirs Festival, Gloucester, HH conducting. |
| 1953 | Missa Sabrinensis: SATB soli, SATB chorus, orchestra; (1) Kyrie, (2) Gloria, (3) Credo, (4) Sanctus, (5) Benedictus, (6) Agnus Dei. MS, VS, 200 pp., RLRCM; MS, FS, in Novello Music Library. London: Novello, 1954 (VS only). Perf.: 1954, Three Choirs Festival, Worcester, HH conducting. |
| 1963 | Stabat Mater: tenor solo, SATB chorus, orchestra; MS, FS, in Novello Music Library; dated 1963. London: Novello, 1964 (VS only). Perf.: 1965, Festival Hall, London, London Bach Choir and London Symphony Orchestra, David Willcocks conducting. |

English and Latin Texts

| Year | Title/Description |
|---|---|
| 1937 | Hymnus circa Exsequias Defuncti: SATB chorus, mostly a cappella, some organ sketches; MS includes the description "Requiem in Six Short Movements"; texts based on a Latin lyric by Aurelius Prudentius Clemens (348-ca.405) and unattributed English words. MS sketches incomplete, 26 pp., mixed with sketches for Hymnus Paradisi (1938), RLRCM, unpublished; unperformed. Reference to the Hymnus circa Exsequias Defuncti as a "Five-movement Sequence" was made by the composer in the Programme at the first performance of Hymnus Paradisi in 1950 and subsequently repeated by several commentators, e.g. Reginald Jacques, "Howells's 'Hymnus Paradisi'," Music and Letters, XXXIII (July, 1952), 193. |
| 1938 | Hymnus Paradisi: soprano/tenor soli, SATB chorus, organ, orchestra; a choral requiem; texts from the Latin Requiem, Psalms 23 and 121, the Salisbury Diurnal (trans. F. H. Palmer), Anglican Burial Service. MS, original VS, dated 1938, 88 pp., RLRCM; MS, FS, dated "June 12, 1950," 113 pp., Novello Music Library. London: Novello, 1950 (VS only). Dedicated "To my son Michael Kendrick Howells in remembrance. 'Nunc suscipe, terra, fovendum, gremique hunc concipe molli.'" Perf.: September 7, 1950, Three Choirs Festival, Gloucester; Isobel Baillie (soprano), William Herbert (tenor), HH conducting. Other performances of this work include those at Three Choirs Festivals in Worcester (1951), Hereford (1952), Gloucester (1956 and 1965); and those in London (1961 and 1970). |

## English Texts

| Year | Title/Description |
|---|---|
| 1924 | Communion Service: unison chorus, organ; (1) Kyrie, (2) Responses to Commandments, (3) Credo, (4) Sursum Corda, (5) Sanctus, (6) Benedictus, (7) Agnus Dei, (8) Gloria. London: Oxford University Press, 1925; Church Music Series No. 415. "To A. Herbert Brewer." |
| 1955 | An English Mass: SATB chorus, strings, organ; (1) Kyrie (Greek and English), (2) Credo, (3) Sursum Corda, (4) Sanctus, (5) Benedictus, (6) Agnus Dei, (7) Gloria. MS, FS, 64 pp., RLRCM. London: Novello, 1956 (VS only). Date appended to score "Autumn, 1955." Perf.: June, 1956. St. Michael's Church, Cornhill. "For Harold Darke and The St. Michael's Singers." |
| 1956 | The Office of Holy Communion: SATB chorus, organ; (1) Kyrie, (2) Responses to the Commandments, (3) Credo, (4) Sursum Corda, (5) Sanctus, (6) Benedictus, (7) Agnus Dei, (8) Gloria. London: Novello, 1957. "Collegium Regale - For the King's College, Cambridge"; dated "September, 1956." |
| 1958 | Missa Aedis Christi: SATB chorus, a cappella; (1) Kyrie (Greek and English, with additional nine-fold Kyrie in Greek), (2) Credo, (3) Sanctus, (4) Benedictus, (5) Agnus Dei, (6) Gloria. MS, 45 pp., RLRCM. London: Novello, 1961. "For the Cathedral Church of Christ, Oxford." |
| 1968 | The Coventry Mass: SATB chorus, organ; (1) Kyrie (English and Greek), (2) Responses to Commandments, (3) Credo, (4) Sanctus, (5) Benedictus, (6) Agnus Dei, (7) Gloria. MS, dated June 1, 1968. London: Novello, 1969. Perf.: October 5, 1969, Coventry Cathedral. "Composed in response to the invitation of the Authorities of Coventry Cathedral, 1968." |

Year | Title/Description

Cantata for the Waking of Lazarus: solo voice, chorus, orchestra; text by Vernon Watkins based on the Biblical account of the raising of Lazarus. MS sketches, incomplete, 12 pp., composer's poss.(*)

## Canticles, Hymns and Chants

### Morning Liturgy

1924 Benedictus, Jubilate Deo: unison, organ. London: Oxford University Press, 1925; Oxford Church Music Series No. 413. "To A. Herbert Brewer."

Te Deum: unison, organ. London: Oxford University Press, 1925; Oxford Church Music Series No. 414. "To A. Herbert Brewer."

1944 Te Deum, Jubilate: SATB, organ. London: Novello, 1950; Novello Parish Choir Book Series No. 1277. "Collegium Regale - For the King's College, Cambridge"; dated "Cambridge, Nov. 1944."

1946 Te Deum, Benedictus: SATB, organ. London: Novello, 1951; Novello Parish Choir Book Series No. 1278. "For Christ Church Cathedral, Canterbury"; dated "London, 1946."

1952 Te Deum, Benedictus: SATB, organ. London: Novello, 1952; Novello Parish Choir Book Series No. 1281. "For St. George's Chapel, Windsor"; undated.(*)

1965 Te Deum Laudamus: SATB, organ. London: Novello, 1965; Novello Parish Choir Book Series No. 1427. "For The Church of St. Mary Redcliffe, Bristol"; undated.(*)

1966 Te Deum: SATB, organ. "For Searle Wright at Columbia University, New York"; MS.(*)

| Year | Title/Description |
|---|---|
| 1967 | Jubilate Deo: SATB, organ. London: Novello, 1967; Novello Parish Choir Book Series No. 1438. "For The Chapel Royal (St. Peter ad Vincula) H. M. Tower of London"; dated "H.H. April, 1967." |
| | Benedictus es, Domine: SATB, organ. MS, 13 pp., RLRCM; dated September, 1967. London: Novello, 1968; Novello Parish Choir Book Series No. 1442. "For Alec Wyton, St. John the Divine Cathedral, New York"; dated "H.H. London, September, 1967." |
| 1968 | Preces and Responses: publication pending; Novello Parish Choir Book Series. "For Canterbury Cathedral."(*) |
| | Evening Liturgy |
| 1914 | Nunc Dimittis, Gloria: SSAATTBB, a cappella. MS missing; unpublished. (From the Latin Liturgy.)(*) |
| 1917 | Magnificat, Nunc Dimittis: SATB, organ. London: Stainer & Bell, 1920; Church Services Series No. 216. "To W. T. Goold." |
| 1924 | Magnificat, Nunc Dimittis: unison, organ. London: Oxford University Press, 1925; Church Music Series No. 416. "To A. Herbert Brewer." |
| 1935 | Magnificat, Nunc Dimittis: TTBB, organ. London: Oxford University Press, 1939; Oxford Church Music No. 488. "For Ernest Bullock." (Described as No. III, presumably with reference to Howells' series of evening canticles.) |
| 1945 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1947; Novello Parish Choir Book Series No. 1280. "Collegium Regale - For the King's College, Cambridge"; dated "Barnes, 27 March, 1945." |

| Year | Title/Description |
|---|---|
| 1946 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1947; Novello Parish Choir Book Series No. 1279. "For the Cathedral Church of the Holy and Indivisible Trinity, Gloucester"; dated "Lydney, 6 Jan. 1946." |
| 1951 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1953; Novello Parish Choir Book Series No. 1324. "For the Cathedral Church of Christ and the Blessed Virgin Mary, Worcester"; dated "3-5 Aug. 1951." |
| | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1954; Novello Parish Choir Book Series No. 1322. "For St. Paul's Cathedral"; dated "October, 1951." |
| 1953 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1953; Novello Parish Choir Book Series No. 1288. "For New College, Oxford"; undated.(*) |
| 1956 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1956; Novello Parish Choir Book Series No. 1350. "Composed especially for the Church Music Society Jubilee Festival Service at Westminster Abbey, 17 May, 1956"; undated.(*) |
| 1957 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1957; Novello Parish Choir Book Series No. 1367. "For the Collegiate Church of Saint Peter in Westminster" (Westminster Abbey); dated "February, 1957." |
| | Magnificat, Nunc Dimittis: SATB, organ. MS, 23 pp., RLRCM. London: Novello, 1958; Novello Parish Choir Book Series No. 1375. "Collegium Sancti Johannis Cantabrigiense"; dated "March, 1957." |
| 1966 | Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1968; Novello Parish Choir Book Series No. 1440. "The 'Sarum' Magnificat and Nunc Dimittis"; for Salisbury Cathedral; dated "H.H. 20 August, 1966." |

Year Title/Description

1967 Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1968; Novello Parish Choir Book Series No. 1441. "The 'Winchester' Magnificat and Nunc Dimittis"; for Winchester Cathedral; dated "H.H. 7 March, 1967."

Magnificat, Nunc Dimittis: SATB, organ. London: Novello, 1968; Novello Parish Choir Book Series No. 1439. "For The Cathedral Church of The Holy Trinity, Chichester"; dated "H.H. August, 1967."

1968 Magnificat, Nunc Dimittis: SATB, organ. "For St. Augustine's Church, Edgbaston, Birmingham"; MS.(*)

Preces and Responses: publication pending; Novello Parish Choir Book Series. "For Canterbury Cathedral."(*)

Canticles--Supplementary Entry by Dedication

Cathedrals, Churches and Chapels:-

Birmingham--St. Augustine's Church, Edgbaston,

Magnificat, Nunc Dimittis (1968)

Bristol--The Church of St. Mary, Redcliffe,

Te Deum (1965)

Cambridge--St. John's College,

Magnificat, Nunc Dimittis (1957)

Cambridge--King's College,

Te Deum, Jubilate (1944)

Magnificat, Nunc Dimittis (1945)

Canterbury--Christ Church Cathedral,

Te Deum, Benedictus (1946)

Preces and Responses (1968)

Chichester--Chichester Cathedral,

Magnificat, Nunc Dimittis (1967)

Gloucester--Cathedral of the Holy and Indivisible Trinity,

Magnificat, Nunc Dimittis (1946)

London--St. Paul's Cathedral,

Magnificat, Nunc Dimittis (1951)

London--Chapel Royal (St. Peter ad Vincula) H. M. Tower of London,

Jubilate Deo (1967)

London--Collegiate Church of St. Peter in Westminster (Westminster Abbey),

Magnificat, Nunc Dimittis (1957)

Oxford--New College,

Magnificat, Nunc Dimittis (1949)

Salisbury--Salisbury Cathedral,

Magnificat, Nunc Dimittis (1966)

Winchester--Winchester Cathedral,

Magnificat, Nunc Dimittis (1967)

Windsor--St. George's Chapel,

Te Deum, Benedictus (1952)

Worcester--Cathedral Church of Christ and the Blessed Virgin Mary,

Magnificat, Nunc Dimittis (1951)

Special Dedication:-

Church Music Society Festival Service (Westminster Abbey),

Magnificat, Nunc Dimittis (1956)

Personal Dedications:-

Herbert Brewer (Gloucester Cathedral),

Benedictus, Jubilate Deo, Te Deum, Magnificat, Nunc Dimittis (1924)

Ernest Bullock,

Magnificat, Nunc Dimittis (1935)

W. T. Goold,

Magnificat, Nunc Dimittis (1917)

Searle Wright (Columbia University, New York),

Te Deum (1966)

Alec Wyton (St. John the Divine Cathedral, New York),

Benedictus es, Domine (1966)

Without dedication:-

Nunc Dimittis, Gloria (1914)

Hymn Tunes

| Year | Title/Description |
|---|---|
| 1931 | Severn: unison tune for "My God, I thank thee who hast made the earth so bright," by Adelaide Anne Procter (1825-1864). No. 582 in Songs of Praise, ed.: Percy Dearmer (words), Ralph Vaughan Williams and Martin Shaw (music). London: Oxford University Press, 1931. No. 466 in The Public School Hymn Book, ed.: Committee of the Headmaster's Conference. London: Novello, 1949.(*) |
| 1936 | Michael: unison tune for "All my hope on God is founded," by Robert Bridges (1844-1930). No. 152 in The Clarendon Hymn Book, ed.: Committee of Public School Masters. London: Oxford University Press, 1936. No. 1450 in the Novello Parish Choir Book Series. London: Novello.(*) |
| | Sancta Civitas: unison tune for "O Holy City, seen of John," by W. Russell Bowie (b. 1882). No. 1451 in the Novello Parish Choir Book Series. London: Novello.(*) |
| | Newnham: SATB setting of "Lord Christ, when first thou cam'st to men," by W. Russell Bowie (b. 1882). No. 1452 in the Novello Parish Choir Book Series. London: Novello.(*) |
| | Twigworth: SATB setting of "God is love," by Timothy Rees (1874-1939). No. 1453 in the Novello Parish Choir Book Series. London: Novello.(*) |
| | Salisbury: unison tune for "Holy Spirit, ever dwelling," by Timothy Rees (1874-1939). No. 1454 in the Novello Parish Choir Book Series. London: Novello.(*) |
| 1967 | Erwin: SATB setting of "Lord, by whose breath," by Andrew Young (b.1885). No. 62 in The Cambridge Hymnal, ed.: David Holbrook and Elizabeth Poston. London: Cambridge University Press, 1967. No. 1455 in the Novello Parish Choir Book Series. London: Novello.(*) |

Year | Title/Description

Kensington: setting of "To the name of our salvation," to be published in A Supplement to The Methodist Hymnal (publication pending). To be published as No. 1458 in the Novello Parish Choir Book Series. London: Novello (publication pending).(*)

Chants

Psalm 4 "Hear me when I call": double chant. Unpublished. Composed for Harold Darke, Organist, St. Michael's Church, Cornhill, London.(*)

Psalm 78 "Hear my law, O my people": double chant. Unpublished. Composed for Harold Darke, Organist, St. Michael's Church, Cornhill, London.(*)

Psalm 121 "I will lift up mine eyes unto the hills": double chant. Unpublished. Composed for Harold Darke, Organist, St. Michael's Church, Cornhill, London.(*)

## Anthems and Motets

### Latin texts

| Year | Title/Description |
|---|---|
| 1913 | Jesu Tibi Sit Gloria: SSAATTBB, a cappella; hymn-motet; text from Epiphany Hymn No. 3, Crudelis Herodes, Liber Usualis p. 465, verse five. MS missing; unpublished. Ref. Eaglefield Hull, "The A Capella Music of Herbert Howells," Musical Opinion, February, 1920.(*) |
| | Praesta, Pater, Piissimi: SSAATTBB, a cappella; hymn-motet; text from Hymn Te Lucis, Liber Usualis pp. 267-68, verse three. MS missing; unpublished. See above ref.(*) |
| 1915 | Te Lucis: SATB, a cappella; text from Compline Hymn Te Lucis, Liber Usualis pp. 267-68. MS missing; unpublished.(*) |
| 1916 | Alma Redemptoris Virgin: SATB, a cappella, text from Liber Usualis p. 277. MS, undated, in H.H.'s poss.; unpublished. The first of Four Anthems to the Blessed Virgin Mary, Op. 9.(*) |
| | Ave Regina: SATB, a cappella; text from Liber Usualis p. 278. MS, undated, in H.H.'s poss.; unpublished. The second of Four Anthems to the Blessed Virgin Mary, Op. 9.(*) |
| | Regina Coeli: SSAATTBB, a cappella; text from Liber Usualis p. 278. MS, undated, in H.H.'s poss.; unpublished. The third of Four Anthems to the Blessed Virgin Mary, Op. 9.(*) |
| | Salve, Regina: SATB, a cappella; text from Liber Usualis p. 279. MS, undated, in H.H.'s poss.; unpublished. The fourth of Four Anthems to the Blessed Virgin Mary, Op. 9.(*) |
| 1920 | Haec Dies: SSAATTBB, a cappella. MS missing; unpublished.(*) |

English texts

| Year | Title/Description |
|---|---|
| 1918 | Here Is the Little Door: SATB, a cappella; carol-anthem; words by Francis Chesterton. London: Stainer & Bell, 1918; Church Choir Library No. 216. "To G. K. Chesterton"; dated "Sep. 6, 1918." |
| 1919 | A Spotless Rose: SATB, a cappella; carol-anthem; words of XIV century origin. London: Stainer & Bell, 1919; Church Choir Library No. 220. "To my Mother"; dated "Gloucester, 22.10.1919." |
| 1920 | Sing Lullaby: SATB, a cappella; carol-anthem; words by F. W. Harvey. London: Stainer & Bell, 1920; Church Choir Library No. 228. "To Harry Stevens Davis"; undated.(*) |
| | Blessed Are the Dead: SSAATTBB, a cappella; motet; words from Revelation 14, v. 13. MS, 4 pp., RLRCM; dated "April 6, 1920"; unpublished. "A private document [written] just after my father's death."--H.H. |
| 1925 | When First Thine Eies Unveil: SATB, organ; motet; words by Henry Vaughan. MS, 9 pp., RLRCM; dated "25 Dec. 1925." London: Oxford University Press, 1927; The Oxford Series of Modern Anthems No. A.10. "To W. G. Whittaker"; dated "H.H. 25 Dec. 1925." This work is described on the title page as "No. 1 of Three Motets." Nos. 2 and 3 in this series are unidentified. |
| | My Eyes for Beauty Pine: SATB, organ; anthem; words by Robert Bridges. London: Oxford University Press, 1928; Oxford Anthems No. A.14. Dated "H.H. 26 Dec. 1925." |
| 1941 | O, Pray for the Peace of Jerusalem: SATB, organ; words from Psalm 122. MS, 5 pp., RLRCM. London: Oxford University Press, 1943; Oxford Anthems No. A.107; "No. 1 [of] Four Anthems." "To Thomas Armstrong"; dated "H.H. Cheltenham, 5 Jan. 1941." |

| Year | Title/Description |
|---|---|
| | Ponder My Words, O Lord: SATB, organ; words from Psalm 5. MS title page/sketches only, complete score missing; unpublished. Listed on title page of MS as No. 2 of Five Anthems. Comp. 6 Jan. 1941(?).(*) |
| | We Have Heard With Our Ears: SATB, organ; words from Psalm 44. MS, 6 pp., RLRCM. London: Oxford University Press, 1943; The Oxford Series of Modern Anthems No. A.108; "No. 2 [of] Four Anthems." "To Thomas Armstrong"; dated "H.H. Cheltenham, 7 Jan.1941." |
| | Like As the Hart Desireth the Waterbrooks: SATB, organ; words from Psalm 42. MS, 5 pp., RLRCM. London: Oxford University Press, 1943; Oxford Anthems No. A.109; "No 3 [of] Four Anthems." "To Thomas Armstrong"; dated "H.H. Cheltenham, 8 Jan. 1941." |
| | Great Is the Lord: SATB, organ; words from Psalm 145. MS, 5 pp.; dated "Cheltenham, 9 Jan. 1941"; in poss. of author; unpublished. |
| | Let God Arise: SATB, organ; words from Psalm 68. MS, 10 pp., RLRCM. London: Oxford University Press, 1943; The Oxford Series of Modern Anthems No. A.110; "No. 4 [of] Four Anthems." "To Thomas Armstrong"; dated "H.H. Sanderstead, Easter Day [April 13], 1941." |
| 1944 | God Is Gone Up with a Merry Noise: SATB, organ; motet; words from Psalm 47. MS, 16 pp., dated "Cheltenham, September, 1944," RLRCM. London: Novello, 1958; "No. I [of] Three Motets." |
| | God Is Gone Up: SATB, organ, strings, brass; words from Psalm 47 (different setting from above entry). MS, FS, 9 pp., undated, RLRCM; unpublished.(*) |
| | The House of the Mind: SATB, organ; words by Joseph Beaumont. MS in H.H. poss. London: Novello, 1957; "No. II [of] Three Motets."(*) |

| Year | Title/Description |
|---|---|
| 1948 | Where Wast Thou?: SATB, organ; words from Genesis 8, v. 11, Job 38, v. 4-7, Psalms 102, 104. MS, 34 pp., incomplete, with editorial markings by Walter Emery; RLRCM; unpublished. "Motet for Canterbury, 1948." Comp. for World Harvest Festival.(*) |
| 1949 | King of Glory: SATB, organ; words by George Herbert. MS, 21 pp., dated "London, 2 August, 1949, RLRCM. London: Novello, 1949; "No. III [of] Three Motets." "Specially composed for the St. Cecilia's Day Festival Service at St. Sepulchre's Church, Holborn Viaduct, November 22, 1949." |
| 1951 | Long, Long Ago: SATB, a cappella; carol-anthem; words by John Buxton from Such Liberty. London: Novello, 1951. "To The Lady Margaret Singers, Cambridge." |
| 1952 | Behold, O God Our Defender: SATB, organ, words from Psalm 84. London: Novello, 1953; Novello's Short Anthems No. 312. Date appended to score "Christmas Day, 1952." |
| 1953 | Behold, O God Our Defender: SATB, organ; orchestra (full); words from Psalm 84. MS, FS, 10 pp., dated "H.H. 31 March, 1953," RLRCM; unpublished. An orchestrated version of the previous entry, written as an "Introit for the Coronation, 1953." |
| 1960 | A Hymn for St. Cecilia ("Sing for the morning's joy, Cecilia"): SATB, organ; words by Ursula Vaughan Williams. London: Novello, 1961; Musical Times No. 1426. "For the Livery Club of The Worshipful Company of Musicians." "The Hymn was commissioned by The Livery Club of The Worshipful Company of Musicians to mark the Composer's Mastership of the Company, 1959-1960." |
| 1961 | A Sequence for St. Michael: SATB, organ; motet; Mediaeval Latin Lyric by Alcuin, translated by Helen Waddell. MS, 27 pp., RLRCM. London: Novello, 1961. "Composed for the 450th Anniversary of the Foundation of St. John's College, Cambridge, 1961."(*) |

Year Title/Description

Coventry Antiphon ("My house shall be called an house of prayer for all people"): SATB, organ; words from Isaiah 56, v. 7, Haggai 2, v. 9. London: Novello, 1962; Novello Anthem No. 1420. Date appended to score "H.H. 3, B[everley] C[lose], 25, Dec. 1961."

1964 Take Him, Earth, for Cherishing: SATB, a cappella; motet; words from the Latin lyric Hymnus circa Exsequias Defuncti by Aurelius Prudentius Clemens (348-ca.405), translated by Helen Waddell. MS, 17 pp., RLRCM. New York: The H. W. Gray Co. Inc., 1964; The Church Music Review Series No. 2869. Dedicated "To the honoured memory of John Fitzgerald Kennedy, President of The United States of America." Date appended to score "London: 6 June 1964."

1968 One Thing Have I Desired: SATB, a cappella; motet; words from Psalm 27. London: Novello, 1968; Novello Anthems No. 1477. "Specially composed for St. Matthew's Church, Northampton, for the seventy-fifth anniversary." Date appended to score "H.H. April 1968."

## Anthems and Motets--Supplementary entry

### Collective Alphabetical Index

| Title | Year |
|---|---|
| Alma Redemptoris Virgin | 1916 |
| Ave Regina | 1916 |
| Behold, O God Our Defender (two versions) | 1952/53 |
| Blessed Are the Dead | 1920 |
| Coventry Antiphon | 1961 |
| God Is Gone Up (two settings) | 1944 |
| Great Is the Lord | 1941 |
| Haec Dies | 1920 |
| Here Is the Little Door | 1918 |
| House of the Mind, The | 1944 |
| Hymn for St. Cecilia, A | 1960 |
| Jesu Tibi Sit Gloria | 1913 |
| King of Glory | 1949 |
| Let God Arise | 1941 |
| Like as the Hart Desireth the Waterbrooks | 1941 |
| Long, Long Ago | 1951 |
| My Eyes for Beauty Pine | 1925 |
| One Thing Have I Desired | 1968 |
| O, Pray for the Peace of Jerusalem | 1941 |
| Ponder My Words, O Lord | 1941 |
| Praesta, Pater, Piissimi | 1913 |
| Regina Coeli | 1916 |
| Salve Regina | 1916 |
| Sequence for St. Michael, A | 1961 |
| Sing Lullaby | 1920 |
| Spotless Rose, A | 1919 |
| Take Him, Earth, for Cherishing | 1964 |
| Te Lucis | 1915 |
| We Have Heard with Our Ears | 1941 |
| When First Thine Eies Unveil | 1925 |
| Where Wast Thou? | 1948 |

## Extended Secular Choral Works

| Year | Title/Description |
|---|---|
| 1918 | Sir Patrick Spens; Op. 23: baritone solo, SATB chorus, orchestra (optional full or small); words from a traditional Scottish ballad. London: Stainer & Bell, 1928, (VS only). Dedicated "To Sir William S. McCormick." Date appended to score "H.H. 1917-18." Perf.: February 1st., 1930, King's Hall, Armstrong College, Newcastle-upon-Tyne; directed by W. G. Whittaker; William Hendry, soloist. A first version of this work (probably dated ca. 1916) was scored for vocal quartet, string quartet and pianoforte--see Edwin Evans, "Modern British Composers: VIII Herbert Howells," The Musical Times, LXI (February, 1920), 87. A fully orchestrated version of this work was submitted in 1934 to Oxford University in partial fulfillment of the requirements for the degree Bachelor of Music. The following is an extract from the Bodleian Library Cataloque:- "MS.Mus.Sch.Ex.b.75 'Sir Patrick Spens', dedicated to Sir William Symington MacCormick. For full orchestra, baritone solo and chorus SATB. 100 pages." |
| 1933 | A Kent Yeoman's Wooing Song: soprano and baritone soli, chorus, orchestra; words from Thomas Vautor's Songs of divers Airs and Natures, 1619, and Thomas Ravenscroft's Melismata (adapted). MS, VS, 60 pp., with editorial notes by Walter Emery and pages of revised piano accompaniment by H.H. inserted; RLRCM; dated 1933. London: Novello, 1953 (VS only). Dedicated "To Christabel and Keith Falkner." Perf.: Promenade Concert, Royal Albert Hall, 10 September, 1953; B.B.C. Choral Society and Symphony Orchestra conducted by Sir Malcolm Sargent. |

## Part Songs and Unison Songs

### Song Sets

| Year | Title/Description |
|---|---|
| 1910 | To the Owl: two two-part songs; words by Alfred Lord Tennyson. London: Novello, 1911:-<br>(1) "When Cats Run Home"; SS, piano; Novello's School Songs No. 1089.(*)<br>(2) "Thy Tu-whits Are Lulled"; SS, piano; Novello's School Songs No. 1090.(*) |
| 1914 | Five Part Songs (male voices), Op. 5:-<br>(1) "Love's Secret"; TTBB, piano; words by William Blake. MS missing; unpublished; intended as No. 1 of Five Part Songs.(*)<br>(2) "Is the Moon Tired?"; TTBB, piano; words by Christina Rosetti. MS missing; unpublished; intended as No. 2 of Five Part Songs.(*)<br>(3) "Weep You No More"; TTBB, piano; words by John Dowland (Third Book of Madrigals). London: Stainer & Bell, 1914; Male Voice Series No. 48; No. 3 of Five Part Songs. "To C. B. Smale, Esq.: and the Lydney Male Voice Choir."(*)<br>(4) "The Winds Whistle Cold"; TTBB, piano; words by Daniel Terry. London: Stainer & Bell, 1914; Male Voice Series No. 44; No. 4 of Five Part Songs. "To C. B. Smale, Esq.: and the Lydney Male Voice Choir."(*)<br>(5) "A Dirge"; TTBB, piano; words by Shakespeare from The Tempest, Act I, scene ii. London: Stainer & Bell, 1914; Male Voice Series No. 47; No. 5 of Five Part Songs. "To Mrs. T. M. Bourne, and Barrow-in-Furness Madrigal Society."(*) |
| 1916 | Five Part Songs (female voices), Op. 11:-<br>(1) "The Shepherd"; SC, piano; words by William Blake. London: Curwen, 1916; Curwen Edition No. 71484; No. 1 of Five Part Songs. "To Kenneth."(*)<br>(2) "The Pilgrim"; SC, piano; words by William Blake. London: Curwen, 1916; Curwen Edition No. 71485; No. 2 of Five Part Songs. "To Betty."(*) |

| Year | Title/Description |
|---|---|
| | (3) "A Croon"; SC, piano; words from An Old Cradle Song. London: Curwen, 1919; Curwen Edition No. 71519; No. 3 of Five Part Songs. "To Pearl."(*) |
| | (4) "A Sad Story"; SC, piano; words from An Old Rhyme. London: Curwen, 1919; Curwen Edition No. 71520; No. 4 of Five Part Songs. "To Joan."(*) |
| | (5) "Come All Ye Pretty Fair Maids"; SC, piano; words from An Old Game Rhyme. London: Curwen, 1919; Curwen Edition No. 71521; No. 5 of Five Part Songs. "To Gladys."(*) |
| 1918 | Three Part Songs (female voices), Op. 24:- (1) "Under the Greenwood Tree"; SC, piano; words by Shakespeare from As you like it, Act II, scene v. London: Novello, 1918; Edward Arnold Singing Class Music Series No. 111; No. 1 of Three Part Songs. "To Brian."(*) |
| | (2) "North Country Song"; SC, piano; words from An Old Rhyme. London: Novello, 1918; Edward Arnold Singing Class Music Series No. 113; No. 2 of Three Part Songs. "To Hugh."(*) |
| | (3) "A True Story"; SC, piano; words from An Old Rhyme. London: Novello, 1918; Edward Arnold Singing Class Music Series No. 112; No. 3 of Three Part Songs. "To Joyce."(*) |
| 1935 | Sea Urchins: ten unison and two-part songs with piano overture; words by Gladys Balcomb. London: Stainer & Bell, March 15, 1935. Written for the Reigate and Redhill Music Festival. Perf.: March, 1936.(*) |
| | (1) "Piano Overture" — piano |
| | (2) "Happy Street" — SS |
| | (3) "Many Rainbows" — SS |
| | (4) "The Sea-Side Landlady" — unison |
| | (5) "Granny Sits Beside the Sea" — SS |
| | (6) "The Barrel-Organ" — SS |
| | (7) "A Seaside Lullaby" — unison |
| | (8) "The Lair on the Cliff" — unison |
| | (9) "Lindy's Ballet Shoes" — unison |
| | (10) "The Musical Train" — SS |
| | (11) "The Open Air" — SS |

## Single Eight-part Songs

| Year | Title/Description |
|---|---|
| 1953 | Inheritance: SSAATTBB, a cappella; words by Walter de la Mare. MS, VS, 9 pp., RLRCM. London: Novello, 1953; Part Song Book No. 1563. One of ten part songs contributed by various composers to A Garland for the Queen. London: Stainer & Bell, 1953. "The Collection was Commissioned by the Arts Council of Great Britain to Mark the Occasion of the Coronation of Her Majesty Queen Elizabeth II."(*) |

## Single Five-part Songs

| | |
|---|---|
| 1915 | In Youth Is Pleasure: SSATB, a cappella; madrigal; words by Robert Wever. London: Novello, 1915. "To Sir Frederick Bridge, C.V.O., and the members of the Madrigal Society." "Awarded Second Prize by the Madrigal Society, 1915." Date appended to score "Composed, October 18th, 1915." |
| 1918 | Before Me, Careless Lying: SSATB, a cappella; madrigal; words by Austin Dobson. London: Novello, 1919; Choral Library No. 156. "To my friend Dr. R. R. Terry." "Awarded by the Madrigal Society, the First (or Molineux) Prize, with the Society's Medal, 1918." Date appended to score "Gloucestershire, Xmas Day, 1918." |

## Single Four-part Songs

| | |
|---|---|
| 1923 | The Shadows: SATB, a cappella; words by Seumas O'Sullivan. London: Boosey, 1924; Boosey's Modern Festival Series No. 407. "To W. G. Whittaker and members of the Newcastle Bach Choir." Date appended to score "H.H. 1923." |
| | Creep Afore Ye Gang: SATB, a cappella; words by James Ballantine. London: Boosey, 1924; Boosey's Modern Festival Series No. 408. "To Dr. W. G. Whittaker and members of the Newcastle Bach Choir." Date appended to score "H.H. 1923." |

| Year | Title/Description |
|---|---|
| 1950 | Walking in the Snow: SATB, a cappella; words by John Buxton. London: Novello, 1951; The Musical Times (music supplement) No. 1295. "To the Lady Margaret Singers, Cambridge." Date appended to score "17 Sept. 1950." |
| 1951 | A Maid Peerless: SSCC, piano; words from a mediaeval poem. London: Edward Arnold, 1951; Edward Arnold Singing Class Music Series No. 151. "Composed for the British Federation of Music Festivals, National Competitive Festival, June, 1951." |
| 1952 | The Scribe: SATB, a cappella; words by Walter de la Mare. MS in H.H. poss.; unpublished. Composed for Ralph Vaughan Williams' eightieth birthday. Perf.: A concert given by the Arts Council of Great Britain, London, 1952. |
| 1964 | The Summer Is Coming: SATB, a cappella; words by Bryan Guinness. London: Novello, 1965; Part-Song Book Series No. 1614. "To the Memory of Arnold Bax - Composed for the Cork International Festival, 1965." Date appended to score "22nd Dec. 1964." |

Single Three-part Songs

| | |
|---|---|
| 1923 | Lord, Who Createdst Man: SSC, piano; words by George Herbert. London: Oxford University Press, 1924; The Oxford Choral Songs No. 206. "To Mary Whittaker." Date appended to score "H.H. 1923." |
| 1939 | The History of an Afternoon by and large and in the Round at 49 up Amersham Hill: a Round for three voices; words unattributed. MS, 1 p., RLRCM; dated "18 Dec. 1939." |

## Single Two-part Songs

| Year | Title/Description |
|---|---|
| 1914 | The Tinker's Song: SS, piano; words from an Old London Song Collection (1667). London: Oxford University Press, 1923; Oxford Choral Songs No. 114. MS, 5 pp., RLRCM, dated October 12th, 1916. "To Mrs. Herbert Lambert." Date appended to pub. score "H.H. 1914." |
| 1920 | Gogy-O'-Gay: SS, piano; words from the Irish. London: Ascherberg, Hopwood & Crew, 1920; Year Book Press Series of Unison and Part-Songs No. 171. "To Gladys."(*) |
| | A Golden Lullaby: SS, piano; words by Thomas Dekker. London: Edward Arnold, 1920; Edward Arnold Singing Class Music Series No. 145.(*) |
| 1922 | The Duel: SS, piano; words by Eugene Field. London: Edwin Ashdown, 1922; Vocal Duets for Class Singing No. 96.(*) |
| 1923 | My Master Hath a Garden: SS, piano; words anonymous, reprinted from Brougham's Corn from Olde Fieldes. London: Oxford University Press, 1928; Oxford Choral Songs No. 113. "To Rachel and Betty." Date appended to score "H.H. 1923." |
| 1924 | First in the Garden: SS, piano; words traditional. London: Oxford University Press, 1924; Oxford Choral Songs No. 126. Date appended to score "H.H. 1924." |
| | Swedish May-Song: SS, piano; words traditional. London: Oxford University Press, 1924; Oxford Choral Songs No. 127. "To Elizabeth Foss." Date appended to score "H.H. 1924." |
| | Sing Ivy: SS, piano; words from An Old Rhyme. London: Oxford University Press, 1924; Oxford Choral Songs No. 128. "To Susanna Foss." Date appended to score "H.H. 1924." |
| | Singe Lully By, Lully: SS, piano; words traditional. London: Augener, 1924.(*) |

| Year | Title/Description |
|---|---|
| | Bells: SS, piano; words traditional. London: Augener, 1924. "To Anthony Bernard's young daughters."(*) |
| | Robin Hood's Song: SS, piano; words from Anthony Munday's Metropolis Coronata. London: Cramer, 1924; Cramer's Library of Unison and Part-Songs No. 16. "To Robin Haines."(*) |
| | Irish Wren Song: SS, piano; words traditional. London: Boosey, 1924; Boosey's Modern Festival Series No. 102.(*) |
| 1927 | The Saylor's Song: SS, piano; words from Wit and Drollery (1682). London: Edward Arnold, 1928; Edward Arnold Singing Class Music Series No. 170. Date appended to score "H.H. 1927." |
| 1933 | To Music Bent: SS, piano; words by Thomas Campion. London: Novello, 1933; Edward Arnold Singing Class Music Series No. 193.(*) |
| 1938 | Piping Down the Valleys Wild: SS, piano; words by William Blake. London: Boosey & Hawkes, 1939; Boosey's Modern Festival Series No. 147. Date appended to score "H.H. 28.xii.1938." |
| 1939 | A New Year Carol: SS, piano; words traditional. London: Boosey, 1939; Boosey's Modern Festival Series No. 148. Date appended to score "H.H. New Year's Day, 1939." |
| | Shadow March: SS, piano; words by Robert Louis Stevenson. London: Ascherberg, Hopwood & Crew, 1939; The Year Book Press Series of Unison and Part-Songs No. 436. Date appended to score "1939." |
| 1948 | An Old Man's Lullaby: SS, piano; words by Thomas Dekker. London: Edward Arnold, 1948. Edward Arnold Singing Class Music Series No. 647.(*) |
| | The Key of the Kingdom: SS, piano; words from an old rhyme, adapted by Walter de la Mare. London: Edward Arnold, 1948; Edward Arnold Singing Class Music Series No. 648.(*) |

| Year | Title/Description |
|---|---|
| 1958 | Pink Almond: SS, piano; words by Katherine Tynan Hinkson. London: Edward Arnold, 1958; Edward Arnold Singing Class Music Series No. 698. "To Doris Parkinson and her Wirral Choirs."(*) |

Single Unison Songs

| | |
|---|---|
| 1922 | The Wonderful Derby Ram: unison, piano; words from An Old Rhyme. London: Novello, 1926; Edward Arnold Singing Class Music Series No. 90. "To Alison Buck." Date appended to score "1922." |
| 1923 | All in This Pleasant Evening: unison, piano; words from An Old Song. London: H. F. W. Deane, 1923; Year Book Press Series of Unison and Part-Songs No. 211.(*) |
| | Spanish Lullaby: unison, piano; words from An Old Spanish Lullaby. London: H. F. W. Deane, 1923; Year Book Press Series of Unison and Part-Songs No. 212.(*) |
| 1924 | Holly Song: unison, piano; words traditional. London: Oxford University Press, 1924; Oxford Choral Songs No. 28. "To Brian Stevens Davis." Date appended to score "H.H. 1924." |
| | Mother, Mother: unison, piano; words from An Old Rhyme. London: Augener, 1924. "To Anthony Bernard's young daughters."(*) |
| 1927 | Tune Thy Music: unison, piano; words by Thomas Campion. London: Edward Arnold, 1928; Edward Arnold Singing Class Music Series No. 352. Date appended to score "H.H. 1927." |
| 1928 | Good Counsel: unison, piano; words from a Balade by Chaucer. London: Hawkes, 1929; Winthrop Rogers edition. "Written for the Gloucestershire Federation of Women's Institutes." Date appended to score "H.H. 1928." |

Year Title/Description

1931 Delicates So Dainty: unison, piano; words from An Old Carol. London: Edward Arnold, 1932; Edward Arnold Singing Class Music Series No. 388. "To Jane Garrod." Date appended to score "H.H. Dec. 1931."

Sweet Content: unison, piano; words by Robert Greene. London: Edward Arnold, 1932; Edward Arnold Singing Class Music Series No. 389. Date appended to score "H.H. Dec. 1931."

1933 Bunches of Grapes: unison, piano; words by Walter de la Mare. London: Edward Arnold, 1933; Edward Arnold Singing Class Music Series No. 403. "To Sheila, Ursula and Michael."(*)

1935 A Song of Welcome: unison, piano; words by F. W. Harvey. London: Stainer & Bell, 1935; Unison Songs No. 142. "To Their Excellencies The Lord and Lady Bledisloe." Date appended to score "March, 1935."

1954 Four Horses: unison, piano; words from an old rhyme. London: Novello, 1954; Edward Arnold Singing Class Music Series No. 855.(*)

1958 A Christmas Carol: unison, piano; words by George Wither. London: Edward Arnold, 1958; Edward Arnold Singing Class Music Series No. 881.(*)

Part Songs and Unison Songs--Supplementary entry

Collective Alphabetical Index

| Title | Year |
|---|---|
| All in This Pleasant Evening | 1923 |
| Barrel-Organ, The | 1935 |
| Before Me, Careless Lying | 1918 |
| Bells | 1924 |
| Bunches of Grapes | 1933 |
| Christmas Carol, A | 1958 |
| Come All Ye Pretty Fair Maids | 1919 |
| Creep Afore Ye Gang | 1923 |
| Croon, A | 1919 |
| Delicates So Dainty | 1931 |
| Dirge, A | 1914 |
| Duel, The | 1922 |
| First in the Garden | 1924 |
| Four Horses | 1954 |
| Gogy-O'-Gay | 1920 |
| Golden Lullaby, A | 1920 |
| Good Counsel | 1928 |
| Granny Sits Beside the Sea | 1935 |
| Happy Street | 1935 |
| History of an Afternoon, The | 1939 |
| Holly Song, The | 1924 |
| Inheritance | 1953 |
| In Youth Is Pleasure | 1915 |
| Irish Wren Song | 1924 |
| Is the Moon Tired? | 1914 |
| Key of the Kingdom, The | 1948 |
| Lair on the Cliff, The | 1935 |
| Lindy's Ballet Shoes | 1935 |
| Lord, Who Createdst Man | 1923 |
| Love's Secret | 1914 |
| Maid Peerless, A | 1951 |
| Many Rainbows | 1935 |
| Mother, Mother | 1924 |
| Musical Train, The | 1935 |
| My Master Hath a Garden | 1923 |
| New Year Carol, A | 1939 |
| North Country Song, A | 1918 |
| Old Man's Lullaby, An | 1948 |
| Open Air, The | 1935 |

| Title | Year |
|---|---|
| Pilgrim, The | 1916 |
| Pink Almond | 1958 |
| Piping Down the Valleys Wild | 1938 |
| Robin Hood's Song | 1924 |
| Sad Story, A | 1919 |
| Saylor's Song, The | 1927 |
| Scribe, The | 1952 |
| Sea-Side Landlady, The | 1935 |
| Seaside Lullaby, A | 1935 |
| Shadow March | 1939 |
| Shadows, The | 1923 |
| Shepherd, The | 1916 |
| Sing Ivy | 1924 |
| Singe Lully By, Lully | 1924 |
| Song of Welcome, A | 1935 |
| Spanish Lullaby | 1923 |
| Summer Is Coming, The | 1964 |
| Swedish May-Song | 1924 |
| Sweet Content | 1931 |
| Thy Tu-whits Are Lulled | 1910 |
| Tinker's Song, The | 1914 |
| To Music Bent | 1933 |
| True Story, A | 1918 |
| Tune Thy Music | 1927 |
| Under the Greenwood Tree | 1918 |
| Walking in the Snow | 1950 |
| Weep You No More | 1914 |
| When Cats Run Home | 1910 |
| Winds Whistle Cold, The | 1914 |
| Wonderful Derby Ram, The | 1922 |

## II. THE SOLO VOCAL MUSIC

### Song Cycles and Song Sets

| Year | Title/Description |
|---|---|
| 1911 | Five Songs for Low Voice: contralto, piano; words by various Irish poets. MSS missing; unpublished. Dedicated to Dorothy Goozee Dawe who became Mrs. Herbert Howells in 1920. Submitted (with other works) for the RCM Open Scholarship in Composition, 1912.(*)<br>(1) "The Twilight People" (Seumas O'Sullivan)<br>(2) "The Waves of Breffny" (Eva Gore-Booth)<br>(3) "The Sorrows of Love" (Seumas O'Sullivan)<br>(4) "The Devotee" (Thomas Keohler)<br>(5) "The Call" (George Roberts) |
| 1915 | Five Songs for High Voice and Orchestra; Op. 10: soprano, flute, clarinet, string quartet, strings; words by various poets. MSS missing; unpublished (revised version published in 1928--see In Green Ways). Perf.: Friday, February 25, 1916, RCM Concert No. 587, item 4 on the program; Ethel McLelland (scholar) soloist, HH conducting.(*)<br>(1) "Wanderer's Night Song?" (Goethe)<br>(2) "Merry Margaret" (John Skelton)<br>(3) "Close Mine Eyelids" (Theodor Storm)<br>(4) "Under the Greenwood Tree" (Shakespeare)<br>(5) "On the Merry First of May" (Burkitt Parker) |
| | Four Songs: voice, piano; words by various poets. MSS missing; only (1) and (3) pub. Performed collectively, November 18, 1915 (RCM Program No. 581).(*)<br>(1) "Roses about the Arbour Twined" (See Three Rondeaux, 1915)<br>(2) "O Mistress Mine" (Shakespeare)<br>(3) "A Roundel of Rest" (See Three Rondeaux, 1915)<br>(4) "His Poisened Shafts" (Robert Bridges) |

Year | Title/Description

1918

Three Rondeaux; Op. 12: voice, piano; words by various poets. London: Stainer & Bell, 1918 (pub. copy marked Op. 11 on title-page, Op. 12 on inside pages). "Dedicated to H. Plunket Greene, Esq." Date appended to score "Feb. 1915."

(1) "Roses" (Charles Camp Tarelli)
(2) "A Rondel of Rest" (Arthur Symons)
(3) "Her Scuttle Hatt" (Frank Dempster Sherman)

1919

Four Songs; Op. 22: medium voice, piano; words by various poets. London: Winthrop Rogers, 1919; and subsequently by Boosey & Hawkes (undated). Three different lists of contents are found for the Four Songs, only two of the songs being common to all lists. These lists follow:-

Original series (Winthrop Rogers):

(1) "There Was a Maiden" ("29.8.1915")
(2) "A Madrigal" ("12.6.1916")
(3) "The Widow Bird" (" 4.5.1915")
(4) "Girl's Song" ("19.5.1916")

Second series (Boosey & Hawkes):

(1) "Girl's Song" ("19.5.1916")
(2) "A Madrigal" ("12.6.1916")
(3) "King David" (" 7.8.1919")
(4) "O, My Deir Hert" ("Nov. 1922")

Grove's Dictionary series:

(1) "O, My Deir Hert" ("Nov. 1922")
(2) "A Madrigal" ("12.6.1916")
(3) "There was a Maiden" ("29.8.1915")
(4) "A Girl's Song" ("19.5.1916")

Of the original (Winthrop Rogers) and revised (Boosey & Hawkes) series there is published evidence, but of Grove's Dictionary listing there is no extant documantary proof--other than the Dictionary list itself. Further detail of each of the above songs is given under its respective individual title in Single Songs.

| Year | Title/Description |
|---|---|

1918 Four French Chansons; Op. 29: voice, piano; French folk songs arr. by H.H.: appearing in a collection of twelve French folk songs arranged by various composers (including Arnold Bax, Frank Bridge, Eugene Goosens, and John Ireland); collectively titled Repertoire Colliqnon. London: Chester, 1920.
(1) "Sainte Catharine" ("7.5.1918")
(2) "Le Marquis de Maine" ("6.5.1918")
(3) "Angele au Couvent" ("9.3.1918")
(4) "Le Petite Couturier" ("14.2.1919")

Song Set 'Whin': voice, piano; words by Wilfred Wilson Gibson. MSS missing; collection remains unpublished, apart from two titles published separately (detail of these appears under their individual titles in Single Songs).(*)
(1) "Old Daddy Skinflint" (pub. separately)
(2) "As I Came Down by Pity Me"
(3) "Fallowfield Fell"
(4) "Stow-on-the-Wold"
(5) "Blaweary"
(6) "The Mugger's Song" (pub. separately)

1919 Peacock Pie, Set I; Op. 33: voice, piano; words by Walter de la Mare. London: Goodwin, 1923; subsequently pub. by Curwen. Dedicated "To Ursula Mary." Date appended to score "H.H. 1919."
(1) "Tired Tim"
(2) "Alas, Alack"
(3) "Mrs. MacQueen"
(4) "The Dunce"
(5) "Full Moon"
(6) "Miss T."

Peacock Pie, Set II; voice, piano; words by Walter de la Mare. MSS in H.H.'s poss.; unpublished. Dates of songs ca. 1919-25.(*)
(1) "Someone came Knocking"
(2) "The Old Stone House"
(3) "Old Shellover"
(4) "Andy Battle"
(5) "The Old Soldier"
(6) "The Ride-by-Nights"
(7) "The Lady Caroline ('Lovelocks')"
(8) "Cake and Sack"

| Year | Title/Description |
|---|---|
| 1928 | In Green Ways; Op. 43: high voice, orchestra; song cycle; words by various poets. MS, VS, 46 pp., RLRCM. London: Oxford University Press, 1928. Dedicated "To Joan Elwes." This work is a revision of Five Songs for High Voice and Orchestra, Op. 10 (1915). Date appended to revised vocal score "H.H. London, 1928." Perf.: 1928, Three Choirs Festival Gloucester. This work was submitted in 1937 to Oxford University in partial fulfillment of the requirements for the degree Doctor of Music. The following is an extract from the Bodleian Library Catalogue:- "MS.Mus.Sch.Ex.b.77 'In Green Ways', Song Cycle for High Voice and Orchestra (no Brass) with solo string quartet, piano and harp, 5 pieces, 5 and 7 and 6 and 4 and 4 leaves. Dates July 1928, fol. 16, and 27 July 1928, fol. 33v."<br>(1) "Under the Greenwood Tree" (Shakespeare)<br>(2) "The Goat Paths" (Stephens)<br>(3) "Merry Margaret" (Skelton)<br>(4) "Wanderer's Night Song" (Goethe)<br>(5) "On the Merry First of May" (Parker)<br><br>A Garland for Walter de la Mare: voice, piano; a projected set of songs in honor of the poet Walter de la Mare. The precise contents of this collection had not been determined at the time of this study. It will probably include some, if not all, of the yet unpublished Peacock Pie, Set II (1919-1925), and some additions including:<br>(1) "Three Jolly Farmers" (1961)<br>(2) "Before Dawn"(*)<br>(3) "Jim Jay"(*) |

## Single Songs

| Year | Title/Description |
|---|---|
| 1915 | The Widow Bird: voice, piano; words by Percy Bysshe Shelley. London: Winthrop Rogers, 1919. Published as No. 3 of Op. 22. Date appended to score "4.5.1915." |
| | There Was a Maiden: voice, piano; words by W. L. Courtney (from Undine). London: Winthrop Rogers, 1919; subsequently pub. by Boosey & Hawkes. Published initially as No. 1 of Op. 22. Date appended to score "29-8-1915." |
| 1916 | Girls' Song: voice, piano; words by Wilfrid Wilson Gibson. London: Winthrop Rogers, 1919; subsequently pub. by Boosey & Hawkes. Published initially as No. 4 of Op. 22. Date appended to score "19-5-1916." |
| | A Madrigal: voice, piano; words by Austin Dobson. London: Winthrop Rogers, 1919; subsequently pub. by Boosey & Hawkes. Published initially as No. 2 of Op. 22. Date appended to score "12-6-1916." |
| 1917 | Here She Lies, a Pretty Bud: voice, piano; Robert Herrick. MS, RLRCM; dated "Chosen 11.6.17"; unpublished. |
| | Up on Their Brooms the Witches Ride: voice, piano; words unidentified. MS, RLRCM. (*) |
| | By the Waters of Babylon; Op. 10 (bis): baritone, violin, cello, organ; words from Psalm 137, v.1. MS, FS, 16 pp., RLRCM; unpublished. Date appended to MS "Leigh Place, near Reigate, July 29, 1917." |
| | Upon a Summer Day: voice, piano; words unidentified. Title page of MS only in RLRCM, dated "October 15, 1917." |
| | Mally O!: voice, piano; an old Jacobean song, adapted. London: Stainer & Bell, 1920. "To Plunket Greene, Esq."(*) |

| Year | Title/Description |
|---|---|
| 1918 | The Restful Branches: voice, piano; words by W. A. Byrne. London: Stainer & Bell, 1920. Date appended to score "June, 1918." |
| | Love the Lily: voice, piano; words unidentified. MS missing, unpublished.(*) |
| | Old Skinflint: voice, piano; words by Wilfrid Wilson Gibson. London: Curwen, 1920; Curwen Edition No. 2181. Originally projected as one of Song Set 'Whin'. Date appended to score "1918." |
| 1919 | Gavotte: voice, piano; words by Sir Henry Newbolt. MS, 6 pp., RLRCM. London: Oxford University Press, 1927. "To my daughter Ursula." Date appended to score "H.H.15.4. 1919." |
| | King David: voice, piano, words by Walter de la Mare. MS, 5 pp., RLRCM; dated 7.8.1919. London: Winthrop Rogers; Boosey & Hawkes, 1923. "To John Coates." Date appended to score "H.H.7.8.1919." |
| | The Mugger's Song: voice, piano; words by Wilfrid Wilson Gibson. London: Boosey, 1924. Originally projected as one of Song Set 'Whin'. Date appended to score "H.H.Sept. 1919." "To Topliss Green." |
| | Among the Tombs: voice, piano; words by Sir Henry Newbolt. MS missing; unpublished.(*) |
| 1920 | Goddess of Night: voice, paino; words by F. W. Harvey. London: Boosey, 1921. "To Gladys Moger." Date appended to score "H.H.1920." |
| | O Garlands Hanging by the Door: voice, piano; words unidentified. MS, 3 pp., RLRCM, dated "5 Dec 1920." Written for Gervase Elwes. |
| 1922 | O, My Deir Hert: voice, piano; words from an old cradle song. London: Boosey & Hawkes, 1923. "To Ursula Mary." MS, RLRCM; dated "H.H. November, 1922." |
| 1923 | Old Meg: voice, piano; words by Wilfrid Wilson Gibson. London: Oxford University Press, 1928. "To Dorothea Webb." Date appended to score "H.H. 1923." |

| Year | Title/Description |
|---|---|
| 1927 | Come Sing and Dance: voice, piano; words from an old carol. London: Oxford University Press, 1927. "For Dorothy Silk." Date appended to score "H.H.16 October, 1927." |
| 1928 | The Little Boy Lost: voice, piano; words by William Blake. London: Oxford University Press, 1928.(*) |
| 1933 | Flood: voice, piano; words by James Joyce. MS, 7 pp., RLRCM. London: The Sylvan Press and Humphrey Milford, Oxford University Press, 1933. One of thirteen songs contributed to a collection in honor of James Joyce and titled The Joyce Book.(*) |
| 1934 | Lost Love: voice, piano; words from a Chinese poem translated by Clifford Bax. London: Winthrop Rogers, 1934. "To Dorothea Webb."(*) |

## Solo Songs--Supplementary entry

### Collective Alphabetical Index

| Title | Year |
|---|---|
| Alas, Alack | 1919 |
| Among the Tombs | 1919 |
| Andy Battle | 1919 |
| Angele au Couvent | 1918 |
| As I Came Down by Pity Me | 1918 |
| Before Dawn | 1960 |
| Blaweary | 1918 |
| By the Waters of Babylon | 1917 |
| Cake and Sack | 1919 |
| Call, The | 1911 |
| Close Mine Eyelids | 1915 |
| Come Sing and Dance | 1927 |
| Devotee, The | 1911 |
| Dunce, The | 1919 |
| Fallowfield Fell | 1918 |
| Flood | 1933 |
| Full Moon | 1919 |
| Gavotte | 1919 |
| Girls' Song | 1916 |
| Goat Paths, The | 1915 |
| Goddess of Night | 1920 |
| Her Scuttle Hatt | 1915 |
| His Poisened Shafts | 1915 |
| Jim Jay | 1960 |
| King David | 1919 |
| Lady Caroline, The | 1919 |
| Little Boy, The | 1928 |
| Lost Love | 1934 |
| Love the Lily | 1918 |
| Madrigal, A | 1916 |
| Mally O! | 1917 |
| Marquise de Maine, Le | 1918 |
| Merry Margaret | 1915 |
| Miss T. | 1919 |
| Mrs. MacQueen | 1919 |
| Mugger's Song, The | 1919 |
| Old Meg | 1923 |
| O Garlands Hanging by the Door | 1920 |
| O Mistress Mine | 1915 |
| O, My Deir Hert | 1922 |
| Old Shellover | 1919 |
| Old Skinflint | 1918 |

| Title | Year |
|---|---|
| Old Soldier, The | 1919 |
| Old Stone House, The | 1920 |
| On the Merry First of May | 1915 |
| Petite Couturier, Le | 1919 |
| Restful Branches, The | 1918 |
| Ride-by-Nights, The | 1919 |
| Rondel of Rest, A | 1915 |
| Roses | 1915 |
| Sainte Catharine | 1918 |
| Someone Came Knocking | 1919 |
| Sorrows of Love, The | 1911 |
| Stow-on-the-Wold | 1918 |
| There Was a Maiden | 1915 |
| Three Jolly Farmers | 1961 |
| Tired Tim | 1919 |
| Twilight People, The | 1911 |
| Upon a Summer Day | 1917 |
| Under the Greenwood Tree | 1915 |
| Wanderer's Night Song | 1915 |
| Waves of Breffny, The | 1911 |
| Widow Bird, The | 1915 |

## III. THE SOLO KEYBOARD MUSIC

### Organ Works

| Year | Title/Description |
|---|---|
| 1911 | Sonata in C minor for Organ; Op. 1 three movements: (1) Allegro, (2) Lento, (3) Fugue. MS in poss. of Ambrose Porter to whom the work was dedicated. Perf.: 1912, Ambrose Porter, St. Matthias Church, Richmond on Thames. Submitted, among other works, by H.H. for the RCM Open Scholarship Competition in Composition, 1912. |
| 1915 | Rhapsody for Organ; Op. 17, No. 1: Moderato, tranquillo. London: Augener, 1919. "To Harold Darke." Date appended to score "H.H. Churchdown, August, 1915." |
| | Psalm Prelude for Organ; Op. 32, No. 1 (Set I): Lento, poco appenato; Psalm 34, v.6. London: Novello, 1921. "To Sir Walter Parrott." Date appended to score "H.H.1915." |
| | Psalm Prelude for Organ; Op. 32, No. 3 (Set I): Lento serioso; Psalm 23, v.4. London: Novello, 1921. "To Sydney Shimmin." Date appended to score "H.H.1915." |
| 1916 | Psalm Prelude for Organ; Op. 32, No. 2 (Set I): Non troppo lento, ma sempre espressivo; Psalm 37, v.11. London: Novello, 1921. "To Harry Stevens-Davis." Date appended to score "H.H. 1916." |
| 1918 | Rhapsody for Organ; Op. 17, No. 2: Quasi lento. London: Augener, 1919. "To Dr. W. G. Alcock, M.V.O." Date appended to score "Yorkshire 27-2-18." |
| | Rhapsody for Organ; Op. 17, No. 3: Moderato, ma appassionata. London: Augener, 1919. "To Dr. E. C. Bairstow." Date appended to score "York: March 1918." |

| Year | Title/Description |
|---|---|
| 1933 | Sonata for Organ: three movements: (1) Vivo, energico ed agitato, (2) Quasi lento, tranquillo, (3) Allegro assai. MS, 51 pp., RLRCM; cover dated 1933, date on title-page amended to 1932; "H.H. Autumn, 1932." London: Novello, 1934. "To George Thalben-Ball." |
| 1938 | Psalm Prelude for Organ; No. 1 (Set II): Lento, dolente; Psalm 130, v.1. London: Novello, 1940; Original Compositions (New Series) No. 177. "For John Dykes Bower." Date appended to score "H.H.London. 29-9-1938." |
| 1939 | Psalm Prelude for Organ; No. 2 (Set II): Lento placido, teneramente; Psalm 139, v.11. London: Novello, 1940; Original Compositions (New Series) No. 178. "For William H. Harris." Date appended to score "H.H.London.12.IV.1939." |
| | Psalm Prelude for Organ; No. 3 (Set II): Allegro (non troppo) ma giocoso; Psalm 33, v.3. London: Novello, 1940; Original Compositions (New Series) No. 179. "For Percy C. Hull." Date appended to score "H.H. London. 27-6-1939." |
| | Fugue, Chorale and Epilogue; No. 4 of Six Pieces for Organ: Quasi lento, serioso ed espressivo. London: Novello, 1953; Original Compositions (New Series) No. 223. MS, RLRCM; dated "16 December, 1939." "For Herbert Sumsion." Date appended to score "May, 1940." |
| 1940 | Preludio 'Sine Nomine'; No. 1 of Six Pieces for Organ: Assai tranquillo. London: Novello, 1953; Original Compositions (New Series) No. 220. "For Herbert Sumsion." Date appended to score "H.H.1940." |
| | Saraband for the Morning of Easter; No. 2 of Six Pieces for Organ: Tempo di Sarabanda. MS, RLRCM; dated "May, 1940." London: Novello, 1949; Original Compositions (New Series) No. 221. "For Herbert Sumsion." |

| Year | Title/Description |
|---|---|
| | Master Tallis's Testament; No. 3 of Six Pieces for Organ: Quasi lento, teneramente. London: Novello, 1953; Original Compositions (New Series) No. 222. "For Herbert Sumsion." Date appended to score "H.H. 1940." |
| | Paean; No. 6 of Six Pieces for Organ: Allegro sempre brioso. London: Novello, 1949; Original Compositions (New Series) No. 225. "For Herbert Sumsion." Date appended to score "May, 1940." |
| 1945 | Saraband In Modo Elegaico (for Good Friday); No. 5 of Six Pieces for Organ: Quasi lento, assai espressivo. London: Novello, 1953; Original Compositions (New Series) No. 224. "For Herbert Sumsion." Date appended to score "H.H. Sept.16. 1945." |
| 1953 | Siciliano for a High Ceremony: Un poco con moto, sereno. London: Novello, 1957; Original Compositions (New Series) No. 176. "For the Countess Dalkeith.". "Written especially for Miss Jane McNeill, and first performed at her Marriage to The Earl of Dalkeith at St. Giles' Cathedral, Edinburgh, on 10 January 1953." |
| 1960 | De Profundis for Organ: publication pending by H. W. Gray, New York. |
| | Fourth Rhapsody for Organ: publication pending by H. W. Gray, New York. Dedicated to John Birch who gave its first perf. at Westminster Abbey, 25 September, 1968. |
| 1968 | A Flourish ("before a Bidding") for Organ: unpublished. Perf.: George Thalben-Ball, 28 September, 1968; The Royal College of Organists. Written especially for an Auction Sale in aid of The Royal College of Organists; realized £21.0.0; Novello & Co., highest bidder. |

## Clavichord Works

| Year | Title/Description |
|---|---|
| 1926-1927 | Lambert's Clavichord--Twelve Pieces for Clavichord; Opus 41: MSS, RLRCM. London: Oxford University Press, 1928. |

(1) "Lambert's Fireside."
Dated "H.H.The Croft, 14 May 1926."
(Dedicatee: Herbert Lambert of Bath [1881-1936], whose name is also perpetuated on the title-page of the collection, was a maker of clavichords and harpsichords, and otherwise enjoyed fame as the photographer of musical celebrities under the pseudonym of Elliott and Fry.)

(2) "Fellowes' Delight."
Dated "H.H.London, 13 September 1927."
(Dedicatee: Edmund Horace Fellowes [1870-1937], an eminent cleric and, more especially, an indefatigable scholar and editor of Tudor music.)

(3) "Hughes' Ballet."
Dated "H.H.London, 10 September 1927."
(Dedicatee: Herbert Hughes [1882-1937], Irish critic and folksong editor who also excelled as a composer of light music with a penchant for humor. His son is Partrick Cairns "Spike" Hughes.)

(4) "Wortham's Grounde."
Dated "H.H.London, 15 August 1927."
(Dedicatee: Hugh Evelyn Wortham [1884-1959], journalist and author.)

(5) "Sargent's Fantastic Sprite."
Dated "H.H.London, 29 July 1927."
(Dedicatee: Malcolm Sargent [1895-1967], conducted the Royal Philharmonic Society's premiere performance of Howells' second piano concerto in 1925--an event made memorable by the violent objections to the work's "modernity" from a lone member of the audience.)

(6) "Foss's Dump."
Dated "H.H.London, 14 August 1927."
(Dedicatee: Hubert Foss [1899-1953], author, critic, composer and editor associated with the Oxford University Press from 1924 to 1941.)

Year | Title/Description

(7) "My Lord Sandwich's Dreame."
Dated "H.H.London, 22 July 1927."
(Dedicatee: Ninth Earl of Sandwich, poet and authority on locomotives and a descendant of the eighteenth-century parliamentarian who achieved popular eminence as the inventor of the culinary item bearing his name.)

(8) "Samuel's Air."
Dated "H.H.London, 22 July 1927."
(Dedicatee: Harold Samuel [1879-1937], a pianist distinguished for his Bach interpretation. He was soloist in the above-mentioned premiere of Howells' piano concerto in C.)

(9) "De la Mare's Pavane."
Dated "H.H.London, 28 July 1927."
(Dedicatee: Walter de la Mare [1873-1956], novelist and poet whose verse has found wide favor among English song-writers, including Howells.)

(10) "Sir Hugh's Galliard."
Dated "H.H.London, 24 July 1927."
(Dedicatee: Hugh Percy Allen [1869-1946], scholar and administrator, Director of the Royal College of Music from 1918 to 1937, and Professor of Music at Oxford from 1918 to 1946.)

(11) "H.H. His Fancy."
Dated "H.H.London, 4 August 1927."
(Dedicatee: Herbert Howells [b. 1892], composer and teacher.)

(12) "Sir Richard's Toye."
Dated "H.H.London, 1 September 1927."
(Dedicatee: Richard Terry [1865-1938], conductor and scholar.)

A special edition of Lambert's Clavichord was pub. in 1928 (Royal 8vo oblong, 46 pp., with 1 plate), consisting of 175 copies, 150 of which were signed by the composer. The price was 15/-. A cheaper edition was pub. in 1929 (46 pp., paper cover, 5/-).

| Year | Title/Description |
|---|---|

1961 Howells' Clavichord--Twenty Pieces for Clavichord or Piano: MS, 89 pp., RLRCM. London: Novello, 1961; Two Volumes, issued simultaneously. "To Thomas Goff, in admiration."(*)

Volume I:-

(1) "Goff's Fireside"
(Dedicatee: Thomas R. C. Goff [b. 1898], to whom Howells dedicated his second and third volumes of clavichord music "in admiration." Goff opened his own clavichord and harpsichord business in London in 1934 after working for a time with Herbert Lambeth in Bath.)

(2) "Patrick's Siciliano"
(Dedicatee: Patrick Hadley [b. 1899], scholar and composer.)

(3) "Jacob's Brawl"
(Dedicatee: Gordon Jacob [b. 1895], composer and teacher, appointed to the faculty of the Royal College of Music in 1926. Author of treatises on orchestration.)

(4) "Dart's Saraband"
(Dedicatee: Thurston Dart [b. 1921], scholar and teacher, appointed King Edward Professor of Music, London University, in succession to Herbert Howells, in 1964; editor of Galpin Society Journal since its inception in 1948.)

(5) "Arnold's Antic"
(Dedicatee: Malcolm Arnold [b. 1921], composer and trumpeter in several orchestras.)

(6) "Andrews' Air"
(Dedicatee: H. K. Andrews [1904-1966], scholar and teacher, author of An Introduction to the Technique of Palestrina which he dedicated to Herbert Howells with the inscription: Ars polyphonica quae olim apud Praenestinos floruit, in ripa Sabrinensi nuper renata est.)

(7) "Boult's Brangill"
(Dedicatee: Adrian Boult [b. 1889], conductor, appointed to the faculty of the Royal College of Music in 1919.

Year | Title/Description

(8) "Rubbra's Soliloquy"
(Dedicatee: Edmund Rubbra [b. 1901], composer and teacher, appointed to the music faculty of Oxford University in 1947.)
(9) "Newman's Flight"
(Dedicatee: Max Newman, F. R. S.)
(10) "Dyson's Delight"
(Dedicatee: George Dyson [1883-1967], composer and teacher, Director of the Royal College of Music 1937-52.)

Volume II:-
(1) "E.B.'s Fanfarando"
(Dedicatee: Ernest Bullock [b. 1890], composer and teacher, Director of the Royal College of Music 1952-60.)
(2) "Ralph's Pavane"
(Dedicatee: Ralph Vaughan Williams [1872-1958], composer.)
(3) "Ralph's Galliard"
(Dedicatee: Ralph Vaughan Williams.)
(4) "Finzi's Rest"
(Dedicatee: Gerald Finzi [1901-1956], composer.)
(5) "Berkeley's Hunt"
(Dedicatee: Lennox Berkeley [b. 1903], composer.)
(6) "Malcolm's Vision"
(Dedicatee: George Malcolm [b. 1917], conductor.)
(7) "Bliss's Ballet"
(Dedicatee: Arthur Bliss [b. 1891], composer and teacher, Master of the Queen's Music since 1953.)
(8) "Julian's Dream"
(Dedicatee: Julian Bream [b. 1933], guitarist and lutenist.)
(9) "Jacques' Mask"
(Dedicatee: Reginald Jacques [b. 1894], conductor and teacher, director of London Bach Choir since 1932.)
(10) "Walton's Toye"
(Dedicatee: William Walton [b. 1902], composer.)

## Pianoforte Works

| Year | Title/Description |
|---|---|
| 1908 | Four Romantic Piano Pieces: MS missing; unpublished.(*)<br>(1) Title unidentified<br>(2) "The Arab's Song"<br>(3) Title unidentified<br>(4) Title unidentified |
| 1911 | Summer Idyls for Piano: MS, 32 pp., RLRCM; unpublished. Dated April/May, 1911, Gloucester.<br>(1) "Meadow Rest" (April 20th)<br>(2) "Summer Song" (April 22nd)<br>(3) "June-Haze" (April 22nd)<br>(4) "Down the Hills" (April 25th)<br>(5) "Quiet Woods" (April 26th)<br>(6) "Year Midnight" (May 4th) |
| 1915 | Minuet in A minor for Piano: MS in poss. of Hilary Macnamara; unpublished.(*) |
| 1916 | The Polar Bear for Piano; Op. 30, No. 2; the second of three pieces titled Snapshots: rather slow and trenchantly. London: Swan, 1921; Magnus Albums Vol. 82. "To Brian Stevens Davis." Date appended to score "Oct. 1916." |
| 1917 | Sarum Sketches--Suite for Piano; Op. 6: London: Augener, 1921. "For John Stewart (Ooce)." Date appended to score "H.H. Salisbury, 1917."<br>(1) "The Ooce March"<br>(2) "The Drudge Talks to Himself"<br>(3) "The Drudge Forgotten"<br>(4) "Ooce Reads 'Arabian Nights'"<br>(5) "Ooce at Leisure"<br>(6) "Charades" |
| 1918 | The Street-Dancer for Piano; Op. 30, No. 1; the first of three pieces titled Snapshots: Moderato. London: Swan, 1921; Magnus Albums Vol. 82. "To Sydney Shimmin." Date appended to score "1918." |

| Year | Title/Description |
|---|---|
| | Wee Willie Winkee for Piano; Op. 30, No. 3; the third of three pieces titled Snapshots: Moderato. London: Swan, 1921; Magnus Albums Vol. 82. "To Leslie Hays Heward." Date appended to score "1918." |
| 1919 | Phantasy Minuet for Pianola; Op. 27: MS missing; unpublished. Reference to this work is made in early catalogues of Howells' music, e.g. Edwin Evans, "Modern British Composers: VIII--Herbert Howells," The Musical Times, LXI (March, 1920), 159. |
| | Rhapsody for Piano; Op. 14, No. 1: Assai lento. London: Ascherberg, Hopwood & Crew, 1919. "To Lady Olga Montagu." Date appended to score "Gloucester, 7.5.1919." |
| 1920 | Jackanapes for Piano; Op. 14, No. 2: Allegro, assai ritmico e giocoso. London: Ascherberg, Hopwood & Crew, 1920. "To Eugene Goossens."(*) |
| | Procession for Piano; Op. 14, No. 3: Allegro moderato, sempre ritmico. London: Ascherberg, Hopwood & Crew, 1920. "To Arthur Benjamin."(*) |
| | Once Upon a Time-------; A Piano Suite: London: Stainer & Bell, 1920. "To Betty Huzzey (for her 8th Birthday)."(*)<br>(1) "A Lonely Princess"<br>(2) "Shepherd Boy"<br>(3) "An Angry King"<br>(4) "The Dark Forest"<br>(5) "Good Fairy"<br>(6) "'And they lived happy ever after'" |
| 1922 | Gadabout for Piano: Allegro, assai ritmico. MS, 8 pp., RLRCM. London: Oxford University Press, 1929; issued in The Clarendon Piano Series, edited by John Ireland. "To Gordon White." Date appended to score "H.H. 1928." Included as one of a series of educational piano pieces by Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher and Piano Student, XV (December, 1922), 131.(*) |

| Year | Title/Description |
|---|---|
| | Gospel John for Piano: MS missing; unpublished. Included as one of a series of educational piano pieces by Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher and Piano Student, XV (December, 1922), 131.(*) |
| | The Hermit for Piano: MS missing; unpublished. Included as one of a series of educational piano pieces by Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher and Piano Student, XV (December, 1922), 131.(*) |
| | Saint's Humour for Piano: MS missing; unpublished. Included as one of a series of educational piano pieces by Katherine E. Eggar, "An English Composer: Herbert Howells," The Music Teacher and Piano Student, XV (December, 1922), 131.(*) |
| 1926 | Slow Dance for Piano--the first of Two Pieces for Piano: Quasi lento, ma sempre con moto. London: Oxford University Press, 1927. Founded on the Tune 'Double the Cape', from Playford's Dancing Master. "To My Wife." Date appended to score "H.H.Far Oakridge, 3.viii.1926." |
| | Cobbler's Hornpipe for Piano--the second of Two Pieces for Piano: Allegro, assai ritmico. London: Oxford University Press, 1927. Founded on the English Folk Dance of that name in Playford's Dancing Master. "To Harold Samuel." Date appended to score "H.H.Far Oakridge, 5.viii. 1926." |
| 1928 | A Little Book of Dances for Piano: London: Oxford University Press, 1928; republished by The Associated Board of the Royal Schools of Music, London, 1955. "For Hilary Clarke."(*)<br>(1) "Minuet"<br>(2) "Gavotte"<br>(3) "Pavane"<br>(4) "Galliard"<br>(5) "Rigadoon"<br>(6) "Jig" |

| Year | Title/Description |
|---|---|
| | Country Pageant for Piano--Four Short Pieces for the Piano: MS, 8 pp., RLRCM. London: Oxford University Press, 1928; republished by The Royal Schools of Music, London, 1949.(*)<br>(1) "Merry Andrew's Procession" ("For Lancelot Dossor")<br>(2) "Kings and Queens" ("For Anthony Craxton")<br>(3) "There was a most beautiful lady" ("For Anne Gibbs")<br>(4) "The Mummers' Dance" ("For Ursula") |
| 1930 | A Sailor Tune for Piano: Brisk and clear cut. London: Cramer, 1930.(*) |
| 1932 | O Mensch, bewein dein Sunde gross--arr. for piano: Adagio assai. London: Oxford University Press, 1932; one of twelve transcriptions and arrangements of Bach contributed by as many composers to A Bach Book for Harriet Cohen.(*) |
| 1934 | A Triumph Tune for Piano: Allegro, assai ritmico. London: Curwen, 1938; Curwen Edition No. 99038. "Based on a Folk-Tune." "To Ursula and Michael." Date appended to score "H.H.1934." |
| 1938 | Promenade for Girls for Piano: At a gentle walking pace. London: Curwen, 1938; Curwen Edition No. 9315. "For Enfield Festival's 21st Birthday."(*) |
| | Promenade for Boys for Piano: In march time. London: Curwen, 1938; Curwen Edition No. 9316. "For Enfield Festival's 21st Birthday."(*) |
| 1952 | Polka for Two Pianos: Alla Polka. London: Novello, 1952. "To Joan and Valerie Trimble." (*) |

| Year | Title/Description |
|---|---|
| 1967 | Peter's Suite for Piano: MS in H.H.'s poss.; unpublished. "For a Young Friend (aged five) Peter St. John Cullivan."<br>(1) "Wandering Flute"<br>(2) "Bassoonic's Dance"<br>(3) "Near-Minuet"<br>(4) "Slow Music"<br>(5) "Finnille's Scherzo" |
| 1968 | Sarabande for Piano: MS in H.H.'s poss.; unpublished. Specially composed for Hilary Macnamara. |

## IV. THE CHAMBER MUSIC

| Year | Title/Description |
|---|---|
| 1913 | Comedy Suite for Clarinet and Pianoforte; Op. 8: MS missing; unpublished. Dedicated "To a Love-sick Mannekin," the Suite consisted of five movements, two of which were titled "Serenata" and "Dance" respectively; other movements unidentified. Perf.: November 8, 1917; Steinway Hall, London; Charles Draper (clarinet) and Lilly Henkel (piano).(*) |
| 1914 | Variations for Eleven Solo Instruments; Op. 3: MS missing; unpublished. Howells stated to the author that the theme of the Variations was original, and that he had conducted a performance of the work during his student days at the RCM.(*) |
| 1915 | Lady Audrey's Suite for String Quartet; Op. 19: in four movements, each bearing descriptive titles and prefaced with a programmatic note: (1) Molto moderato, scherzando--"The Four Sleepy Golliwogs' Dance," (2) Allegretto, espressivo poco semplice--"The Little Girl and the Old Shepherd," (3) Quasi lento, religioso (Theme and six variations)--"Prayer Time," (4) Allegro vivace, sempre giocoso--"The Old Shepherd's Tale." London: Novello, 1917; subsequently pub. by Curwen; Curwen Edition No. 93019. Date appended to score "Lydney: Xmas, 1915." |
| 1916 | Quartet in A minor for Pianoforte, Violin, Viola and Violoncello; Op. 21: (1) Allegro moderato, tranquillo, (2) Lento, molto tranquillo, (3) Allegro molto, energico. MS, 70 pp., RLRCM; dated "April-May, 1916, Gloucestershire and London"; also, "London, June 5, 1916." London: Stainer & Bell, 1918; under the auspices of the British Carnegie Trust: Carnegie Collection of British Music. Dedicated "To The Hill at Chosen and Ivor Gurney who knows it." Date appended to score "London, 1916." Perf.: November 6, 1917; Oxford University Music Club; Herbert Kinsey, Frank Bridge, Warwick Evans, George Ball. |

| Year | Title/Description |
|---|---|
| 1917 | Phantasy String Quartet; Op. 25: one continuous movement with three contiguous sections: (1) Moderato, assai espressivo, (2) Molto tranquillo e mistico, (3) Allegro, assai vivace. MS, 9 pp., RLRCM. London: Curwen, 1925; Curwen Edition No. 93030. Dedicated "To Percy R. Buck." Date appended to score "H.H. 1917." Perf.: October 25, 1917; Aeolian Hall, London; London String Quartet. |
| | Three Pieces for Violin and Piano; Op. 28: (1) "Pastoral"; Assai semplice e non troppo lento. London: Stainer & Bell, 1923. Dedicated "To Sybil Eaton." Date appended to score "H.H. Xmas Day, 1917." (2) "'Chosen' Tune"; Quasi lento, assai espressivo. London: Stainer & Bell, 1923. Dedicated "To Dorothy." Date appended to score "H.H. Chosen, 1917." This tune is named after the Hill of Chosen, near Gloucester. (3) "'Luchinushka'"; Lento, assai espressivo. London: Stainer & Bell, 1923. Date appended to score "H.H. 1917." Described as a "Lament founded on a Russian Folk Tune." |
| 1918 | Sonata No. 1 in E major for Violin and Piano; Op. 18: one continuous movement with three contiguous sections: (1) Allegretto, sempre un poco rubato, (2) Meno mosso, (3) Allegro molto. London: Winthrop Rogers, 1924. Date appended to score "H.H. 1918." Dedicated "To Sybil Eaton." The first version of this work, described as a Phantasy Sonata for Violin and Piano and completed in 1917, was performed on November 1, 1917 by Sybil Eaton (violin) and O'Connor Morris (piano) at the Wigmore Hall, London. |
| | Sonata No. 2 in E flat major for Violin and Piano; Op. 26: (1) Allegro moderato, (2) Quasi lento--lento assai espressivo, (3) Allegro moderato, assai ritmico, (4) Lento--Allegro molto. MS, 40 pp., RLRCM; unpublished. Perf.: February 17, 1919; in the Wigmore Hall, London; Sybil Eaton (violin) and Harold Samuel (piano). This work was subsequently discarded by the composer. |

| Year | Title/Description |
|---|---|
| 1919 | Rhapsodic Quintet for Clarinet, Two Violins, Viola and Violoncello; Op. 31: one continuous movement containing various tempo modifications. London: Stainer & Bell, 1921; under the auspices of the British Carnegie Trust: Carnegie Collection of British Music. Dedicated "To Oscar W. Street, Esq." Date appended to score "H.H. Glos. 1919." |
| 1920 | String Quartet 'In Gloucestershire'; Op. 34: (1) Allegro non troppo--with easy and flexible movement, (2) Fairly quick, but always rhythmical, (3) Slow in pace, with much feeling, (4) Allegro vivace, assai ritmico. MS, 31 pp., RLRCM; composed December, 1919/January, 1920, completed January 7, 1920, Lydney: information from a missing title-page (quoted in The Christian Science Monitor, 25 December, 1920); unpublished. Perf.: April 30, 1923, Spencer Dyke Quartet; the Wigmore Hall. |
| 1923 | Sonata No. 3 in E minor for Violin and Piano; Op. 38: (1) Poco allegro, semplice, (2) Allegro moderato, assai ritmico, (3) Vivace, assai ritmico. London: Oxford University Press, 1925. Dedicated "To Albert Sammons." Date appended to score "H.H. 1923." |
| 1925 | A Country Tune for Violin and Piano. London: The Associated Board of The Royal Schools of Music, 1925; appears in a collection of educational pieces titled Fiddlers' Choice--A Series of Graded Pieces for Violin and Pianoforte, Selected from Past Examinations--Grade IV (Lower).(*) |
| 1927 | Slow Air for Violin and Piano. London: The Associated Board of The Royal Schools of Music, 1927; appears in a collection of educational pieces titled Fiddlers' Choice--A Series of Graded Pieces for Violin and Pianoforte, Selected from Past Examinations--Grade VI (Intermediate).(*) |
| | A Croon for Violin and Piano. London: The Associated Board of The Royal Schools of Music. (*) |

| Year | Title/Description |
|---|---|
| 1931 | Arrangements for Violoncello and Piano. Three transcriptions from Lambert's Clavichord. London: Oxford University Press, 1931; arranged by Herbert Howells.<br>"My Lord Sandwich's Dreame"<br>"Sir Hugh's Galliard"<br>"De la Mare's Pavane" |
| 1946 | Sonata for Clarinet and Piano: (1) Con moto, dolce e con tenerezza, (2) Allegro, ritmico, con brio. MS, 38 pp., RLRCM; also 15 pp., of discarded MS sketches, RLRCM. London: Boosey & Hawkes, 1954. Dedicated "In remembrance of Frederick Thurston." Perf.: Frederick Thurston, late in his career. |
| 1951 | Suite for Pipes: MS missing; unpublished. Composed for The Pipers' Guild of Great Britain.(*)<br><br>Old Mole: Folktune arranged for piano and strings. MS, RLRCM, undated; unpublished. Composed for the English Folk Society.(*) |

## V. THE ORCHESTRAL AND BRASS BAND MUSIC

| Year | Title/Description |
|---|---|
| 1914 | Concerto in C minor for Pianoforte and Orchestra; Op. 4: three movements; MS approx. 60 pp., missing; unpublished. Dedicated to Arthur Benjamin who gave its first performance in July, 1914, at a Patron's Fund Concert, Queen's Hall, with Charles Villiers Stanford conducting the Queen's Hall Orchestra. |
| | Orchestral Suite The B's; Op. 13: five pieces dedicated to friends of H.H.; autographed, leather-bound FS MS, 177 pp., RLRCM; dated "October-November, 1914"; unpublished. Perf.: June 15, 1915, RCM (Concert No. 575); also, February 13, 1919, Bournemouth; Bournemouth Symphony Orchestra, Dan Godfrey conducting.<br>(1) "Overture" ("Bublum")<br>(2) "Scherzo" ("W. Blissy")<br>(3) "Lament" ("W. Bartholomew")<br>(4) "Mazurka" ("Bunny")<br>(5) "March" ("Bengee") |
| 1915 | Three Dances for Violin and Orchestra; Op. 7: three movements dedicated to George Whittaker who gave the work its first performance at the RCM (1915?). MS, 66 pp., RLRCM, dated January, 1915; unpublished. |
| 1917 | Suite for String Orchestra; Op. 27: three pieces. MSS, FS, 22 pp., RLRCM; unpublished.<br>(1) "Prelude" MS "Chosen, 21.5.17."<br>(2) "Elegy" MS "Lydney, 24.5.17."<br>(3) "Serenade" MS "Lydney, June 1917." |

| Year | Title/Description |
|---|---|
| | Elegy for Viola, String Quartet, and String Orchestra; Op. 15: MS, 22 pp., RLRCM. London: Boosey & Hawkes, 1938 (earlier publication possible). "To the memory of Francis Purcell Warren." This work belonged originally to the Suite for String Orchestra (1917) and is a revision of the second piece of that Suite. Perf.: December 17, 1917, by the London Symphony Orchestra, conducted by Sir Hugh Allen, at the Royal Albert Hall in the presence of King George V and Queen Mary; the occasion being the Mons Memorial Concert honoring those killed at the 'Battle of Mons'. |
| | Puck's Minuet for Small Orchestra; Op. 20; No. 1: single movement: Tempo di Minuetto. MS, FS, 16 pp., RLRCM. London: Goodwin, 1919; subsequently published by Curwen: Curwen Edition No. 90727. "To Eileen Brewer." Perf.: March 4, 1919; London Symphony Orchestra, conducted by Hamilton Harty. Date appended to score "Nov. 1917." |
| 1920 | Merry Eye for Small Orchestra; Op. 20; No. 2: single movement. MS, 44 pp., Goodwin & Tabb Music Hire Library; MS dated "Gloucestershire, August, 1920." "Written for Sir Henry Wood's Queen's Hall Promenade Concerts, 1920." Perf.: September 20, 1920; Sir Henry Wood's Promenade Concert, Queen's Hall; H.H. conducting. |
| 1922 | Procession for Orchestra; Op. 36: single movement: Allegro moderato, sempre ritmico. MS, 20 pp., RLRCM; dated "H.H. July 9, 1922." "To Arthur Benjamin." Perf.: Henry Wood's Promenade Concerts, 1922. Date appended to score "H.H. 1922." |
| 1923 | Pastoral Rhapsody for Orchestra; Op. 38: single movement; full orchestra; Tranquillo, non troppo lento. MS, FS, 38 pp., RLRCM; dated "Autumn, 1923, H.H. 44 Castleman Mansions, Barnes, London SW," unpublished. Perf.: November 10, 1923, Eastbourne Festival, H.H. conducting. |

| Year | Title/Description |
|---|---|
| 1925 | Concerto for Pianoforte and Orchestra; Op. 39: three contiguous movements: (1) Allegro (hard and bright), (2) Lento, (3) Allegro (hard and bright again); full orchestra. MS, FS, 149 pp., RLRCM; also, printer's proof copy at RLRCM (work withdrawn before publication); also, two-piano version, incomplete MS, 42 pp., at Curwen & Co Ltd.; unpublished; date of completion uncertain, late 1924 or early 1925 suggested by H.H. Perf.: April 27, 1925, Queen's Hall, Harold Samuel (soloist), Royal Philharmonic Society Orchestra, conducted by Malcolm Sargent. |
| | Paradise Rondel for Orchestra; Op. 40: single movement; Allegro, e vivace; full orchestra. MS, FS, 32 pp., RLRCM; unpublished. MS dated "Beare Green, Surrey, 16 July 1925." Perf.: September, 1925, Three Choirs Festival, Gloucester. |
| 1929 | 'Penguinski' Ballet Music for Orchestra: MS incomplete in H.H.'s poss. Perf.: ca. 1929 The Royal College of Music, Constant Lambert conducting. Written to honor the visit of the Prince of Wales (later King Edward VIII).(*) |
| 1934 | 'Pageantry' Suite for Brass Band: London: R. Smith, 1934. Written for the Belle Vue National Brass Band Contest, Belle Vue, 1934.<br>(1) "King's Herald"<br>(2) "Cortege"<br>(3) "Jousts" |
| 1937 | 'King's Herald' for Orchestra: a transcribed arrangement of the piece of the same name from 'Pageantry' Suite for Brass Band (1934); full orchestra; MS, FS, 25 pp., RLRCM; dated 12 April, 1937; unpublished. Written for the Coronation Ceremonies of King George VI, 1937. |
| | Fantasia for Violoncello and Orchestra: full orchestra; MS, 92 pp.; Bodleian Library Catalogue: MS.Mus.Sch.Ex.c.406 'Fantasia for Violoncello and Full Orchestra'. One of two works submitted by H.H. in partial fulfillment of the requirements for the degree Doctor of Music, Oxford University, 1937. |

| Year | Title/Description |
|---|---|
| 1938 | Concerto for Strings: three movements: (a) Allegro, assai vivace, (2) Quasi lento, teneramente, (3) Allegro vivo, ritmico e giocoso. MS, 37 pp., at Novello's Lending Library (withdrawn pending revisions); dated "Aug-Sept. 1938." The work as a whole was dedicated to Sir Adrian Boult. The second movement was sub-dedicated "In memoriam: Edward Elgar (1934) and Michael Kendrick Howells (1935)." Perf.: 1940, Aeolian Hall, London, Boyd Neel Orchestra. |
| 1943 | 'Fanfare for Schools': a short piece for brass and percussion; Allegro vivo. MS, 7 pp., British Broadcasting Corporation Library; dated 1943; unpublished. |
| 1944 | Suite for Strings: Written for St. Paul's Girls' School.(*) |
| 1948 | 'Music for a Prince--14 November, 1948': two pieces for full orchestra contributed to a Suite (other contributors were Gordon Jacob and Michael Tippett) commissioned by the British Broadcasting Corporation to honor the birth of Prince Charles, heir apparent to the British Throne. MS, FS, 33 pp., at the B.B.C. Music Library, London; unpublished. Perf.: January 23, 1949, Winter Promenade Season, Royal Albert Hall, London, the B.B.C. Orchestra conducted by Sir Malcolm Sargent.<br>(1) "Corydon's Dance"<br>(2) "Scherzo in Arden" |
| 1960 | 'Three Figures' - Triptych for Brass Band: London: Josef Weinberger, 1960. "To Frank Wright in gratitude and admiration." Written to mark the Centenary of the National Brass Band Contest in London.(*)<br>(1) "Cope's Challenge"<br>(2) "Iles's Interlude"<br>(3) "Rimmer's Race"<br><br>Concerto for Violoncello and Orchestra: MS in H.H.'s poss., incomplete; unpublished.(*) |

## VI. MISCELLANEOUS MANUSCRIPTS

| Year | Title/Description |
|---|---|
| 1918 | Note Book: 21 pp., RLRCM; dated "Herbert Howells, Summer, 1918, Lydney, Gloucestershire." The Note Book measures approximately 4½" x 10½" oblong, each page containing nine five-line staves. The contents of the Note Book--mostly tentatively sketched, but including a few completed works--are as follows:- |

Page

1 Snapshots: "Night Bonfires" (piano).
2 " " "
3 " " "
4 Song Set 'Whin': "Stow-on-the-Wold"
5 Love the Lily (solo song); Dansons, Op. 23, No. 3 (violin/piano); In Gloucestershire (solo song).
6 Love the Lily; Dansons.
7 Dansons, Op. 23, No. 3.
8 "
9 "
10 A Tune ("Chosen"), Op. 28, No. 2 (violin/piano); Dansons.
11 Dansons.
12 Snapshots: "The Street Dancer" (piano).
13 " " " "
14 " " " "
15 " " " "

page dated: "Churchdown, July 20, 1918."

16 Snapshots: "Harlequin Dreaming" (piano).
17 " " " "
18 " " " "
19 " " " "

page dated: "Churchdown, July 19, 1918."

20 Little Minuet (piano).

Listed on this page are the titles of eight pieces projected in the Snapshot series:

| | | |
|---|---|---|
| (1) | "Procession" | (to "Benjee") |
| (2) | "Night Bonfires" | (to "Ball") |
| (3) | "A Cathedral Close" | (to "Shimmin") |
| (4) | "Street-Dancer" | (to "Wallace") |
| (5) | "Cinema" | (to "Whittaker") |
| (6) | "Polar Bear" | (to "Brian") |
| (7) | "Romps" | (to "Goosens") |
| (8) | "Harlequin Dreaming" | (to "Bliss") |

21 Hymn tune; and unidentified sketches.

| Year | Title/Description |
|---|---|

1918 Note Book: 23 pp., RLRCM; dated "Herbert Howells, Early Autumn, 1918, Lydney, Gloucestershire." The Note Book measures approximately 4½" x 10½" oblong, each page containing nine five-line staves. The contents of the Note Book--most tentatively sketched, but including a few completed works--are as follows:-

Page

1 unidentified instrumental sketches, dated October 17 and 19, 1918.
2 Symphony (in D?), merest sketches in short score, dated October 17, 1918.
3 unidentified instrumental sketches.
4 " " "
5 organ piece.
6 " "
7 unidentified fragments.
8 string tune; string quartet sketches.
9 Song Set 'Whin': "Old Daddy Skinflint."
10 " " "
11 " " "
12 " " "
13 " " "
14 " " "
15 " " "
16 As I Came Down from Pity Me (solo song).
17 unidentified instrumental sketch.
18 Dubinushka (Russian lumbermen's folksong).
19 Vovsin To Noch (Russian bargees' folksong).
20 Ne Chur Mene (Ukrainian lament).
21 unidentified fragments.
22 French Chansons:
(a) "Chambonniers" (tune and words)
(b) "Les Sabotiers" (tune and words)
(c) "Bergere" (tune and words)
23 French Chansons (continued):
(d) "Le Petit Couturier" (tune and words)
(e) "Angele au Couvent" (tune and words)
(f) "Ah! Salut a la bourgeois" (tune and words).

# APPENDIX B

## EXAMPLES FROM THE MUSIC OF HERBERT HOWELLS

# EXAMPLES FROM THE MUSIC OF HERBERT HOWELLS

In selecting the various examples from the music of Herbert Howells, it was decided that the purpose of the dissertation would best be served by quoting substantial portions of a composition and, in a few instances, even a complete piece rather than using fragmentary harmonic or melodic extracts. By this means, it was hoped to illustrate both context and unfoldment of those ideas of stylistic procedure discussed in the study.

Permission to reproduce examples of Howells' music was kindly extended by the several publishers concerned, this being acknowledged before each selection.

The music of Herbert Howells is represented in this study by the following ten works:

Example 1 King David, solo song (complete)
Example 2 Violin Sonata No. 1 (excerpt)
Example 3 Lambert's Fireside, clavichord (complete)
Example 4 Foss's Dump, clavichord (complete)
Example 5 Organ Sonata No. 2 (excerpt)
Example 6 A Spotless Rose, anthem (excerpt)
Example 7 Like as the Hart Desireth the Waterbrooks, anthem (excerpt)
Example 8 Take Him, Earth, for Cherishing, motet (excerpt)
Example 9 Hymnus Paradisi (excerpts)
Example 10 Missa Sabrinensis (excerpts)

Example 1

King David*

by

Herbert Howells

Words by Walter de la Mare

This example contains the complete song, King David.

---

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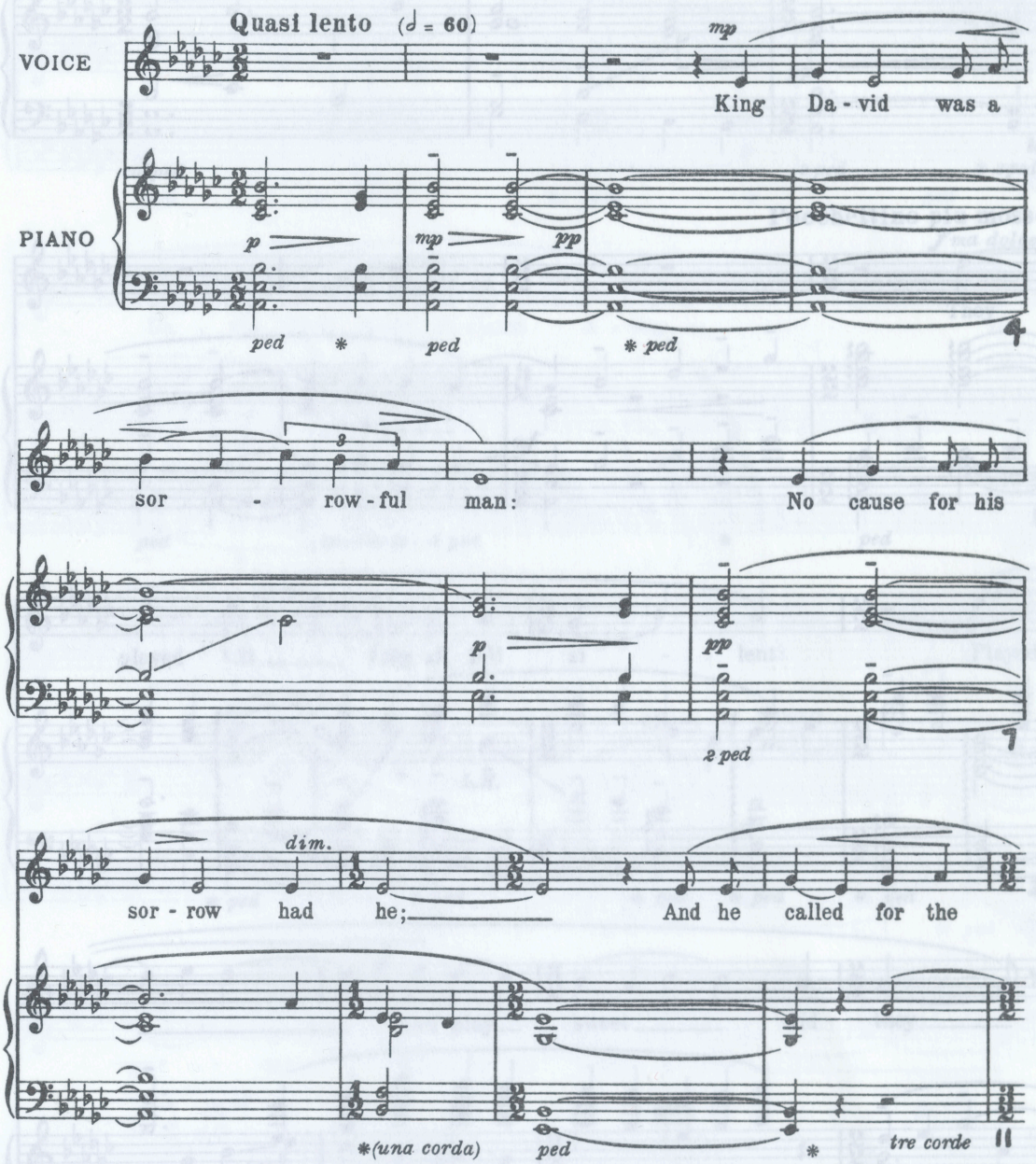
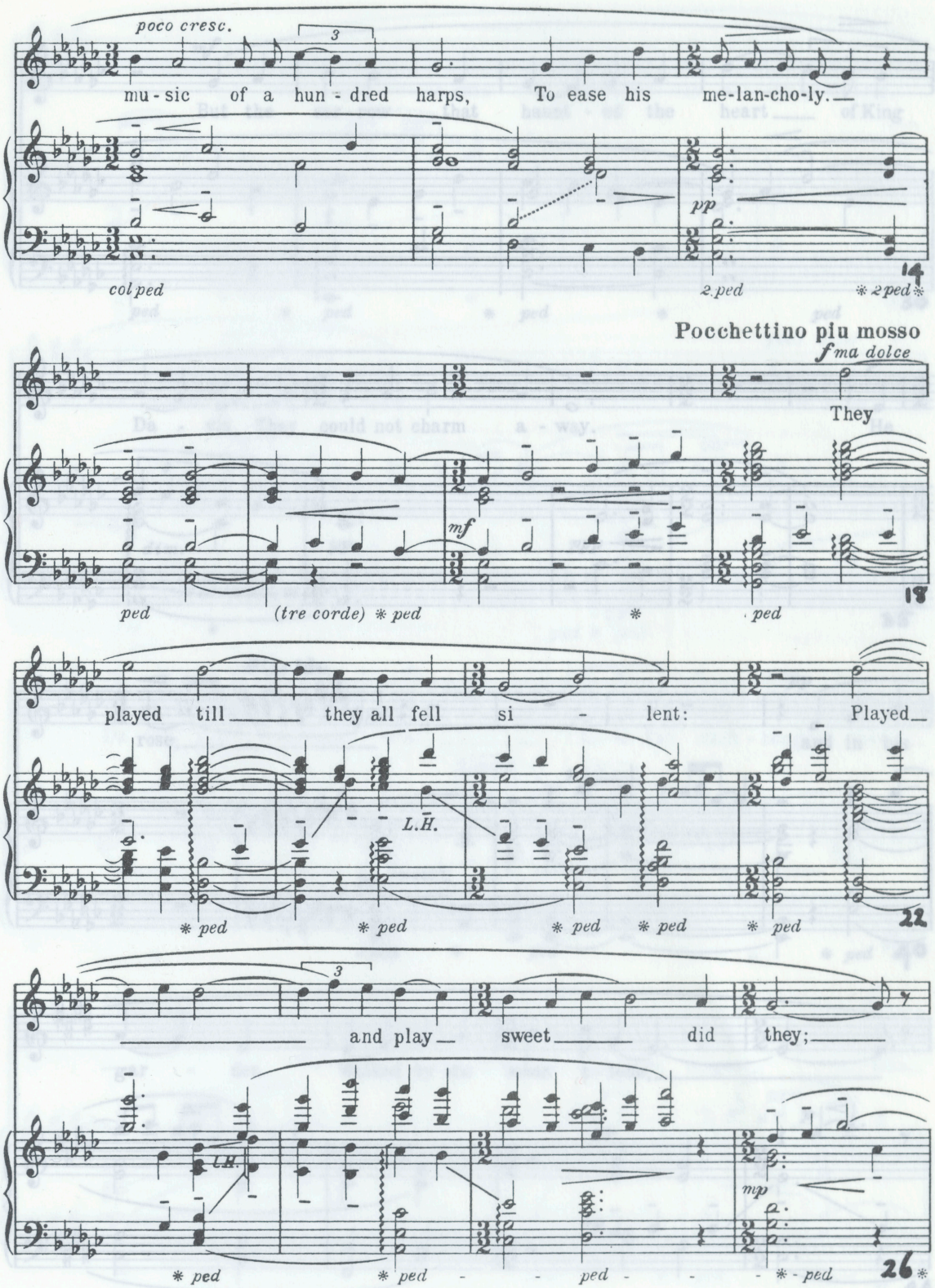
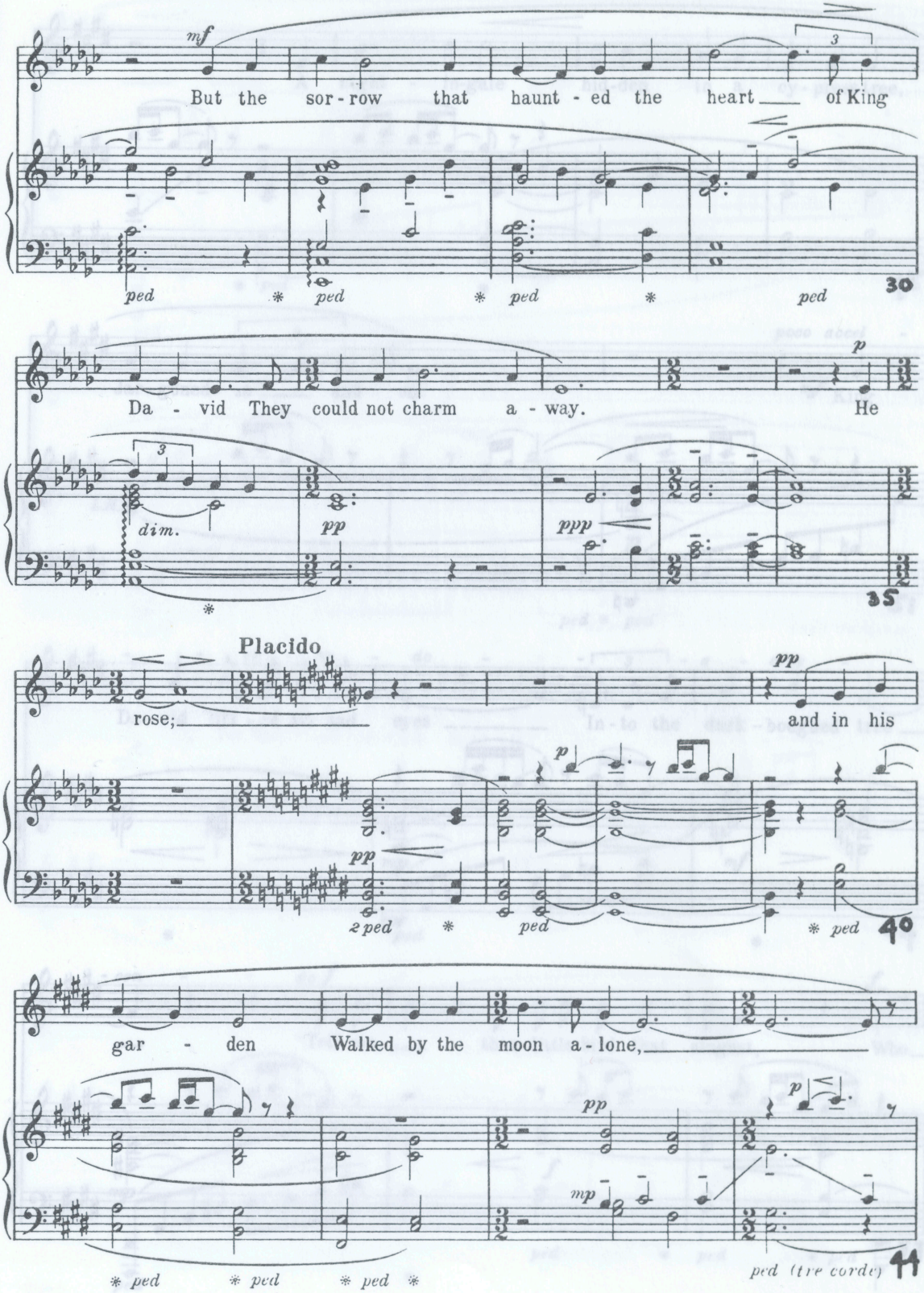
PLEASE NOTE:

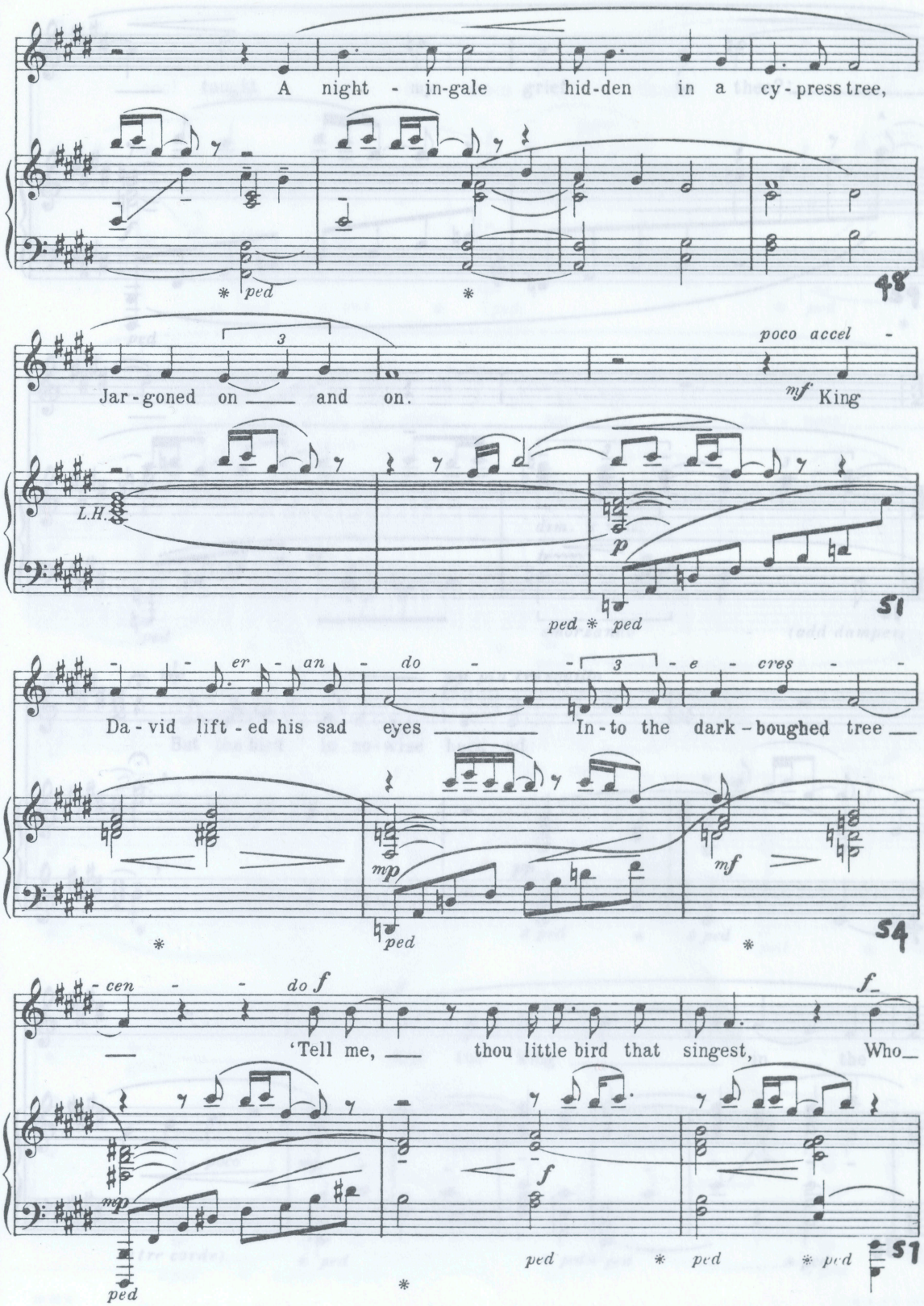
Pages 307-312, "King David"; pages 314-316, "Violin Sonata No. 1" copyright 1924 by Winthrop Rogers Ltd. and page 318, "Lambert's Fireside"; pages 320-321, "Foss's Dump" and page 327 "Like as the Hart Desireth the Waterbrooks" copyright 1928 and 1943 by Oxford University Press, and page 323 "Organ Sonata No. 2"; pages 331-340, "Hymnus Paradise"; pages 342-345, "Missa Sabrinensis" copyright 1984 by Novells and Company, and page 329 "Take Him, Earth, for Cherishing" copyright 1964 by H. W. Gray Company, Inc.; all by Herbert Howells not microfilmed at request of author. Available for consultation at the University of Colorado Library.

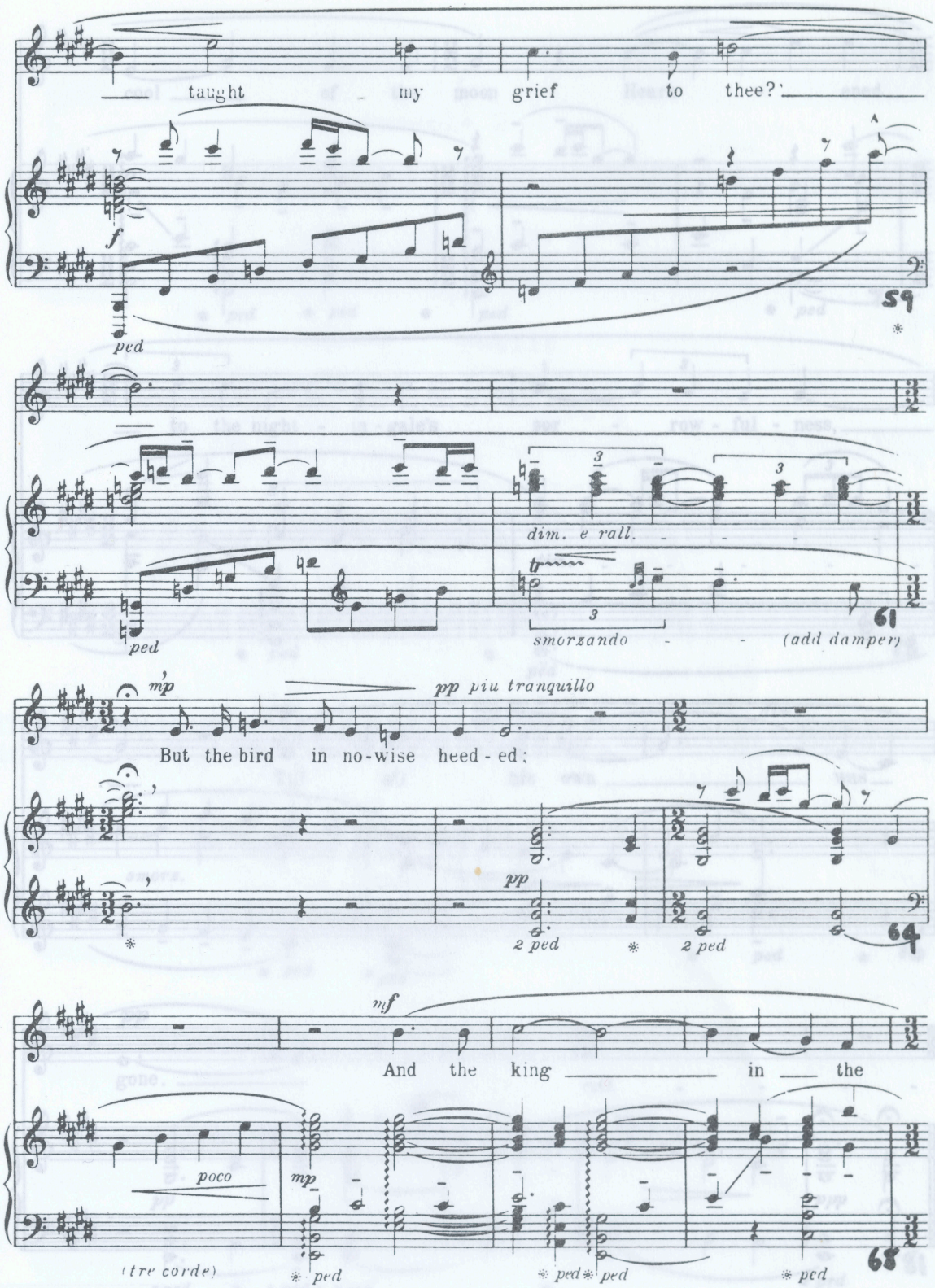
UNIVERSITY MICROFILMS.

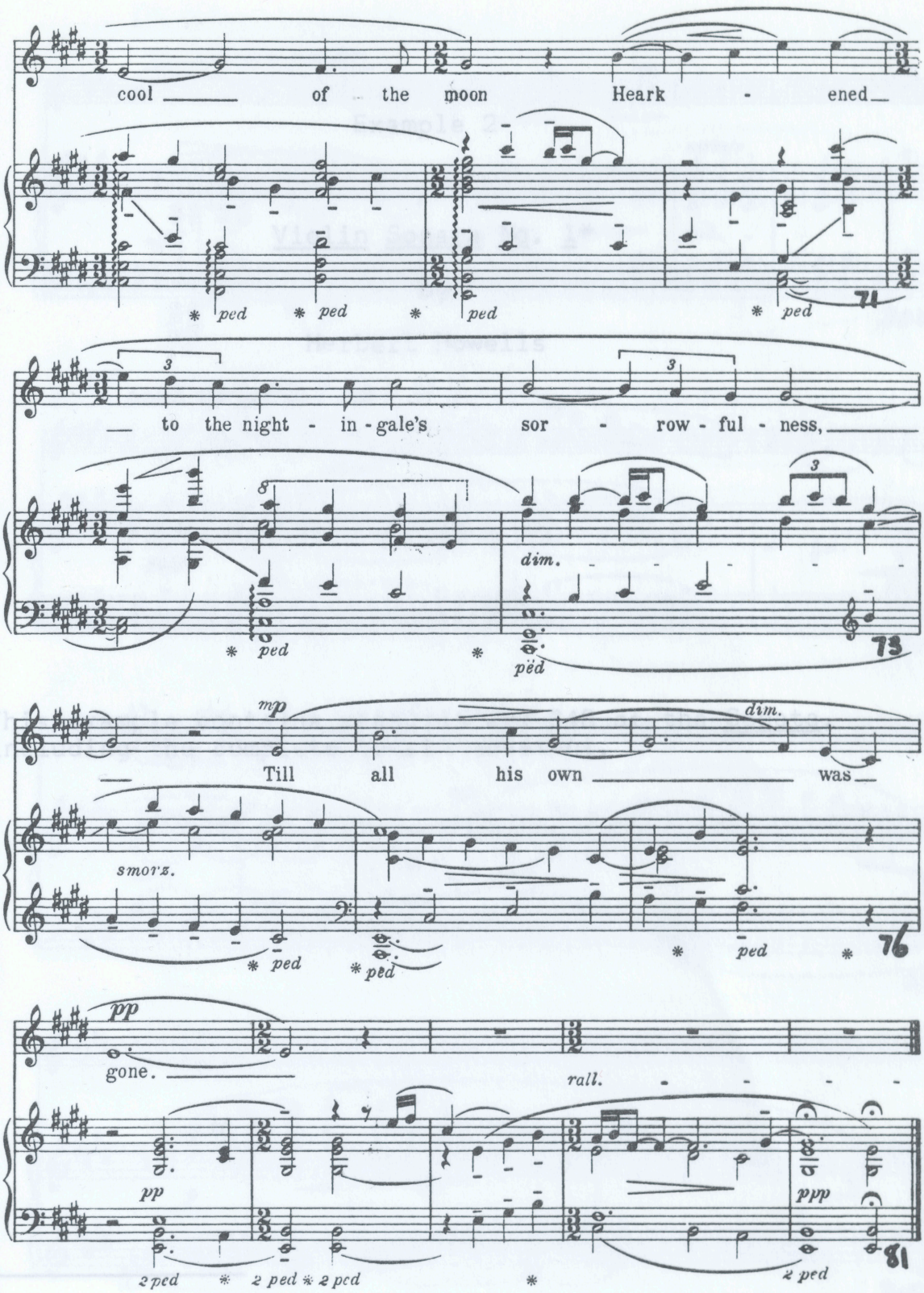

Quasi lento (♩ = 60)
VOICE
PIANO
mp
King Da - vid was a
p
mp
pp
ped * ped * ped
sor - row-ful man:
No cause for his
p
pp
2 ped
dim.
sor - row had he;
And he called for the
*(una corda)
ped
*
tre corde


poco cresc.
mu - sic of a hun - dred harps, To ease his me-lan-cho-ly.
pp
col ped
2 ped
* 2 ped *
14
Pocchettino piu mosso
f ma dolce
They
mf
ped
(tre corde) * ped
*
ped
18
played till they all fell si - lent: Played
L.H.
* ped
* ped
* ped
* ped
* ped
22
and play sweet did they;
L.H.
mp
* ped
* ped
ped
* ped
26 *


mf
But the sor - row that haunt - ed the heart of King
ped * ped * ped * ped
30
p
Da - vid They could not charm a - way. He
dim.
pp
ppp
35
Placido
pp
rose; and in his
p
pp
2 ped * ped * ped
40
gar - den Walked by the moon a - lone,
pp
p
mp
* ped * ped * ped *
ped (tre corde)
44


A night - in-gale hid-den in a cy - press tree,
ped
48
poco accel -
Jar - goned on and on.
mf King
L.H.
p
ped ped
51
er - an - do - e - cres -
Da - vid lift - ed his sad eyes In - to the dark - boughed tree
mp
mf
ped
54
- cen - do f f
'Tell me, thou little bird that singest, Who
mp
f
ped ped ped
57


taught my grief to thee?
f
ped
59
dim. e rall.
smorzando
(add damper)
61
mp
pp piu tranquillo
But the bird in no-wise heed - ed:
pp
2 ped
2 ped
64
mf
And the king in the
poco
mp
(tre corde)
ped
ped
ped
ped
68



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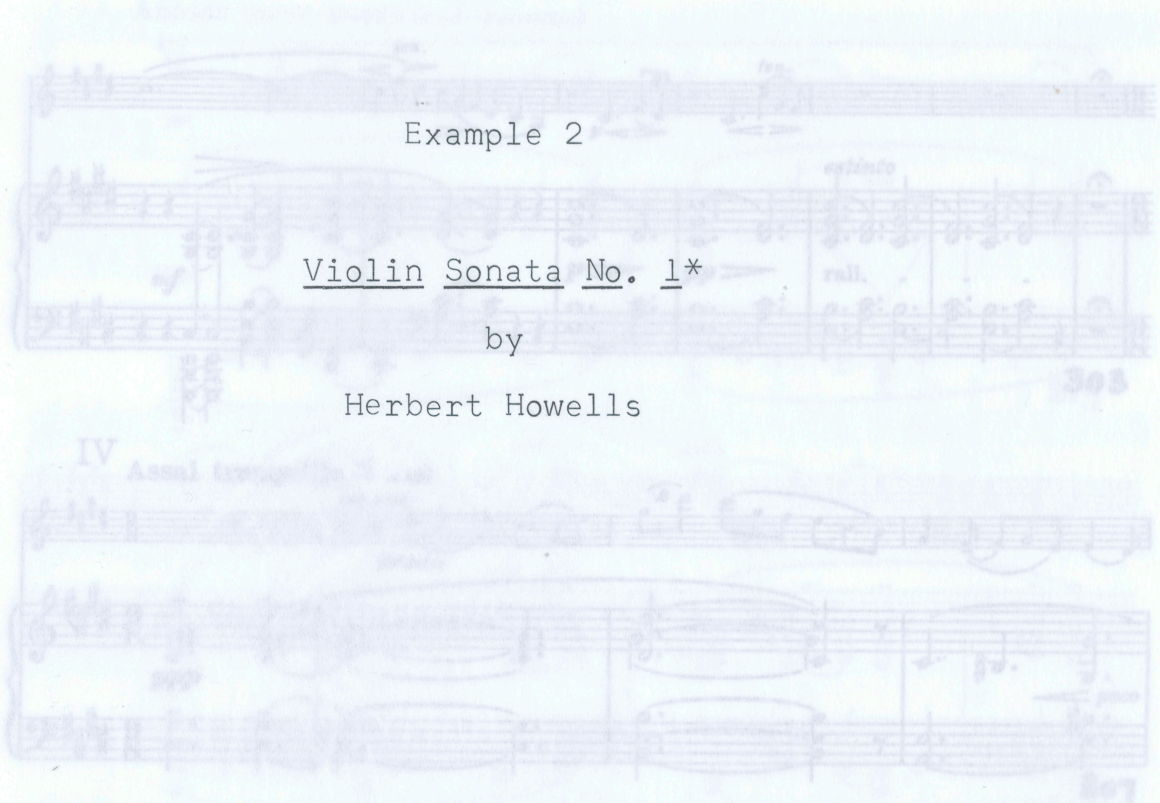
Example 2

Violin Sonata No. 1*

by

Herbert Howells



This example contains measures 297-348 of the Sonata, including the complete fourth movement.



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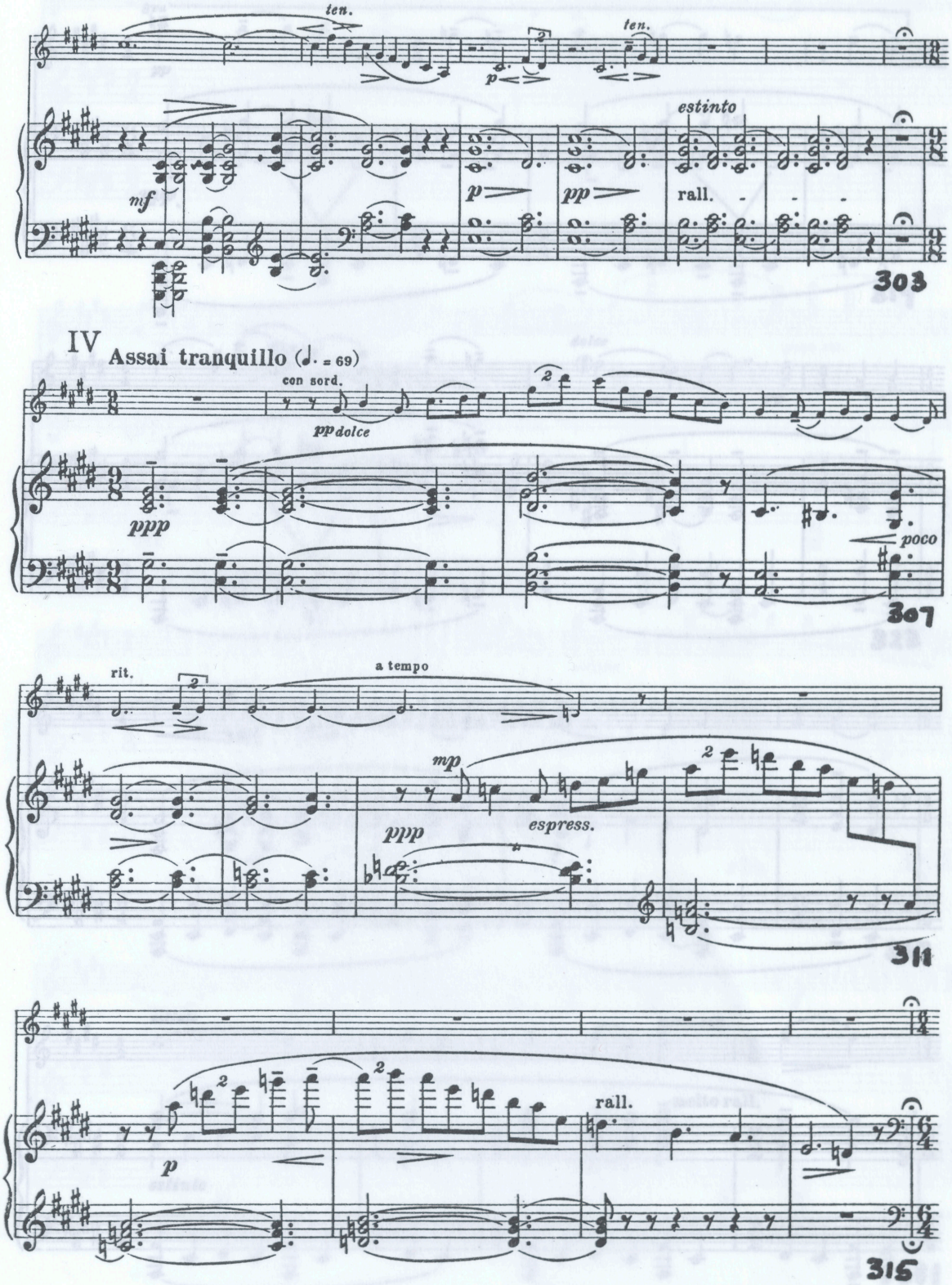
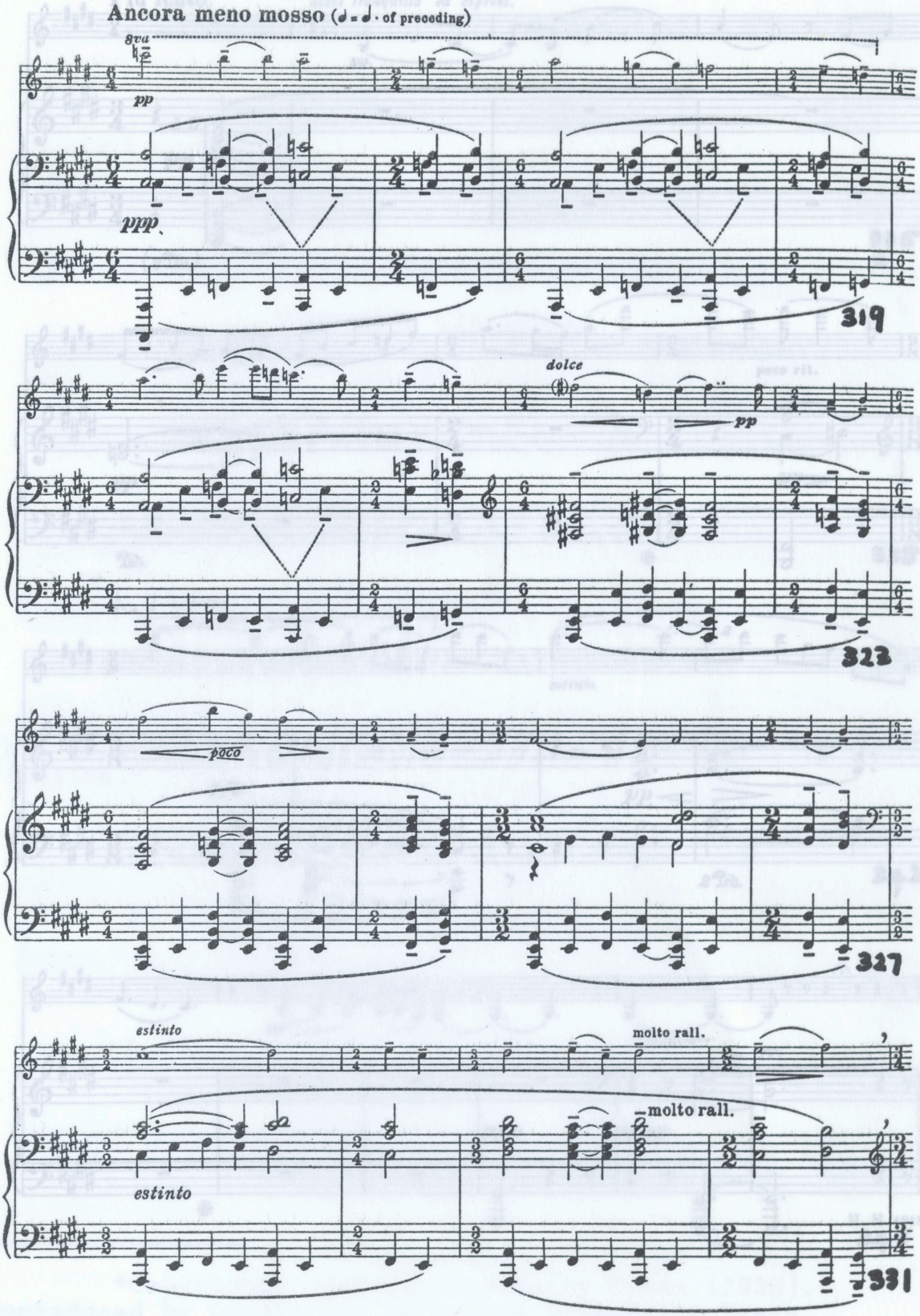
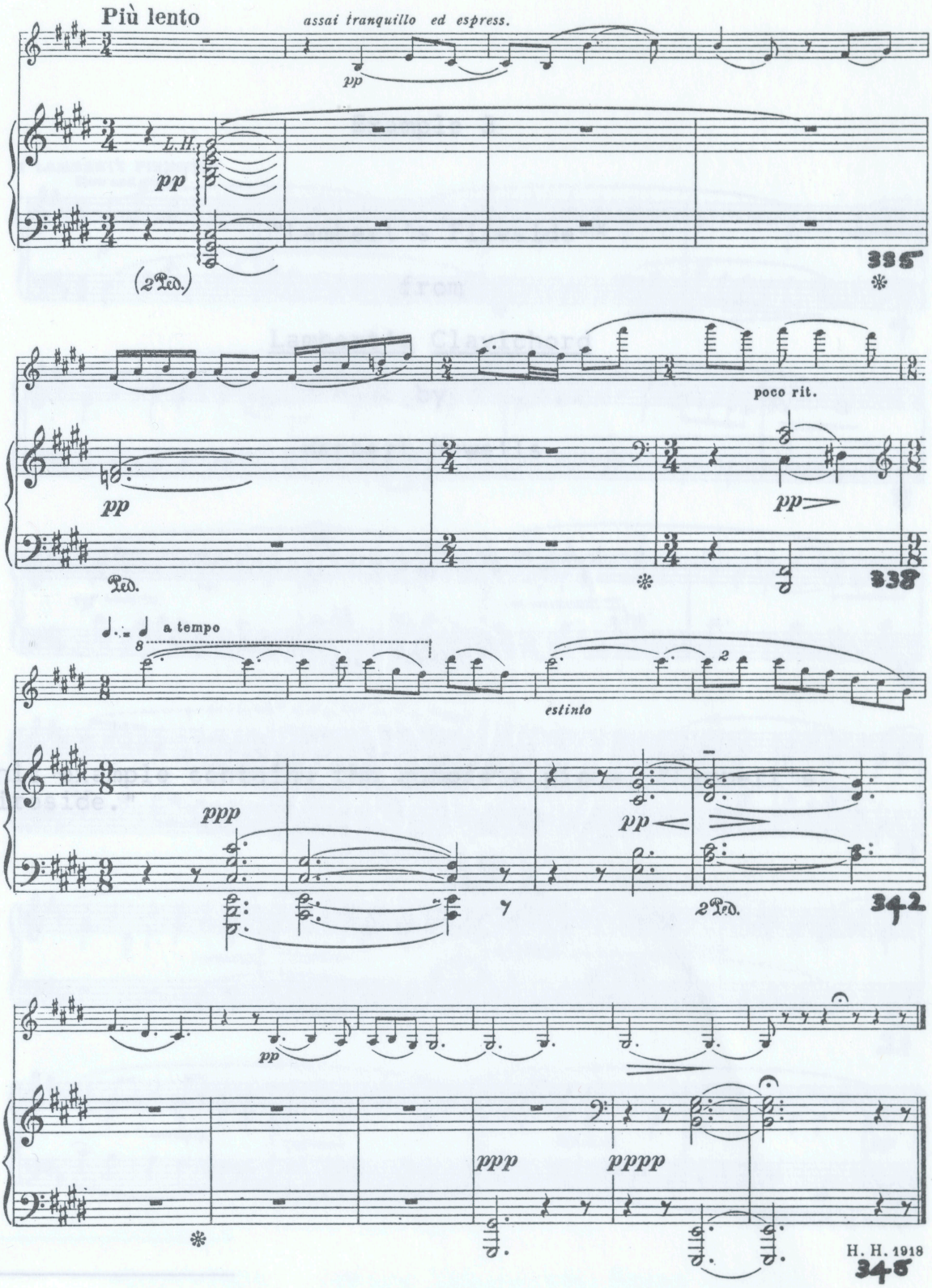

ten.
ten.
mf
p
pp
estinto
rall.
303
IV
Assai tranquillo (♩. = 69)
con sord.
pp dolce
ppp
poco
307
rit.
a tempo
mp
ppp
espress.
311
p
rall.
315


Ancora meno mosso (♩ = ♩. of preceding)
8va
pp
ppp
319
dolce
pp
poco
323
327
estinto
molto rall.
molto rall.
estinto
331

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Example 3

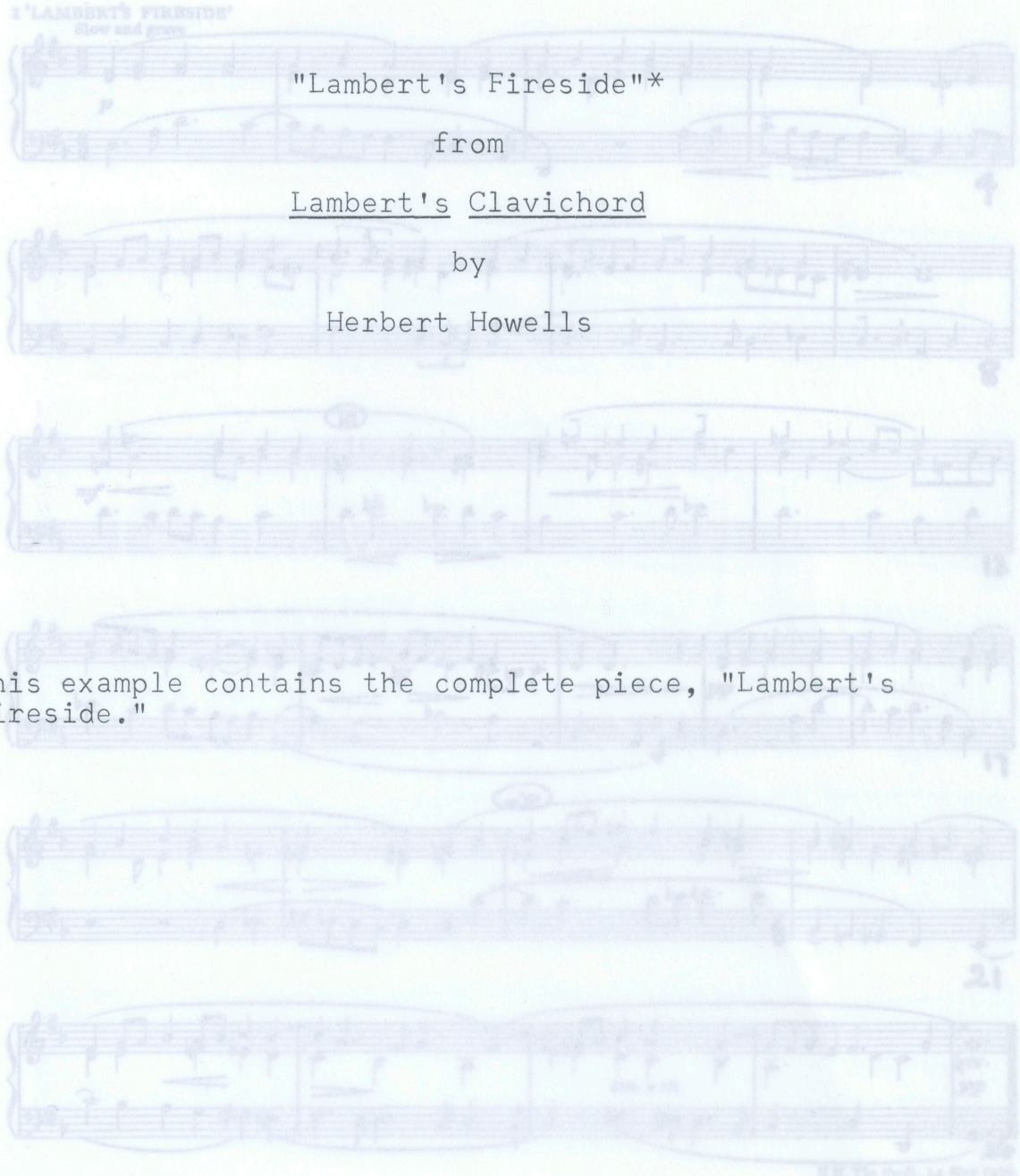
"Lambert's Fireside"*

from

Lambert's Clavichord

by

Herbert Howells



This example contains the complete piece, "Lambert's Fireside."

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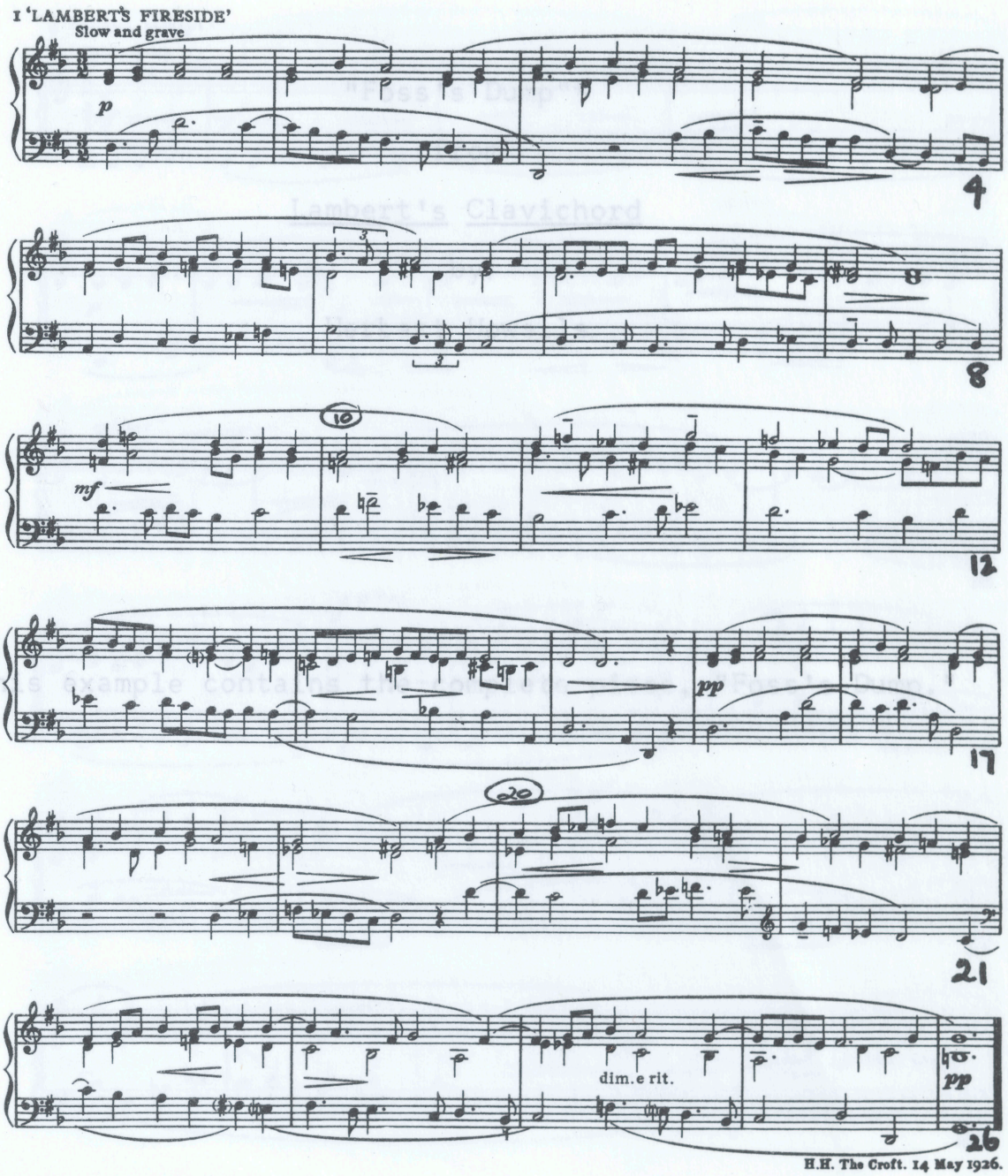

I 'LAMBERT'S FIRESIDE'
Slow and grave
p
4
8
mf
12
pp
17
21
dim.e rit.
pp
26
H.H. The Croft. 14 May 1926.

Example 4

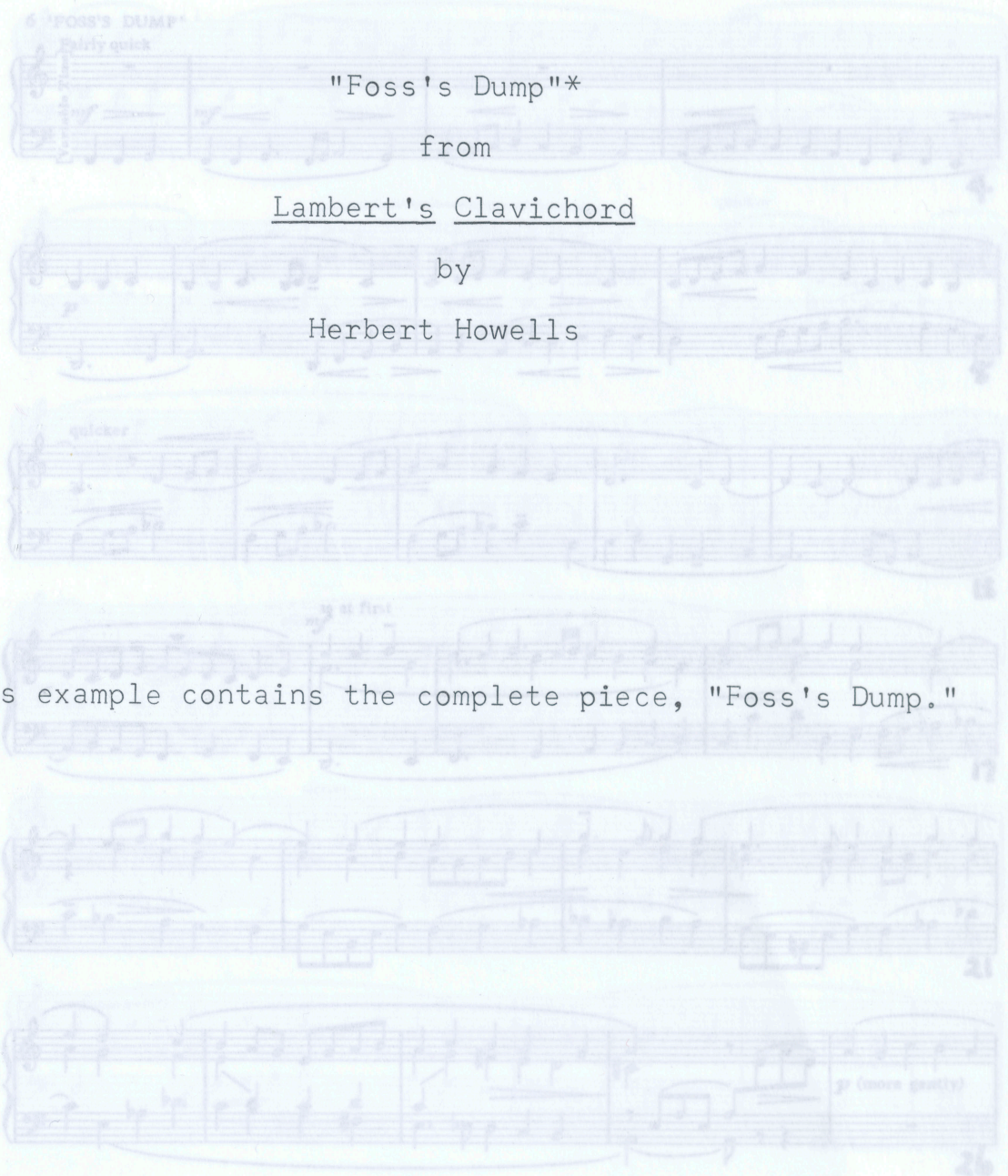
"Foss's Dump"*

from

Lambert's Clavichord

by

Herbert Howells



This example contains the complete piece, "Foss's Dump."

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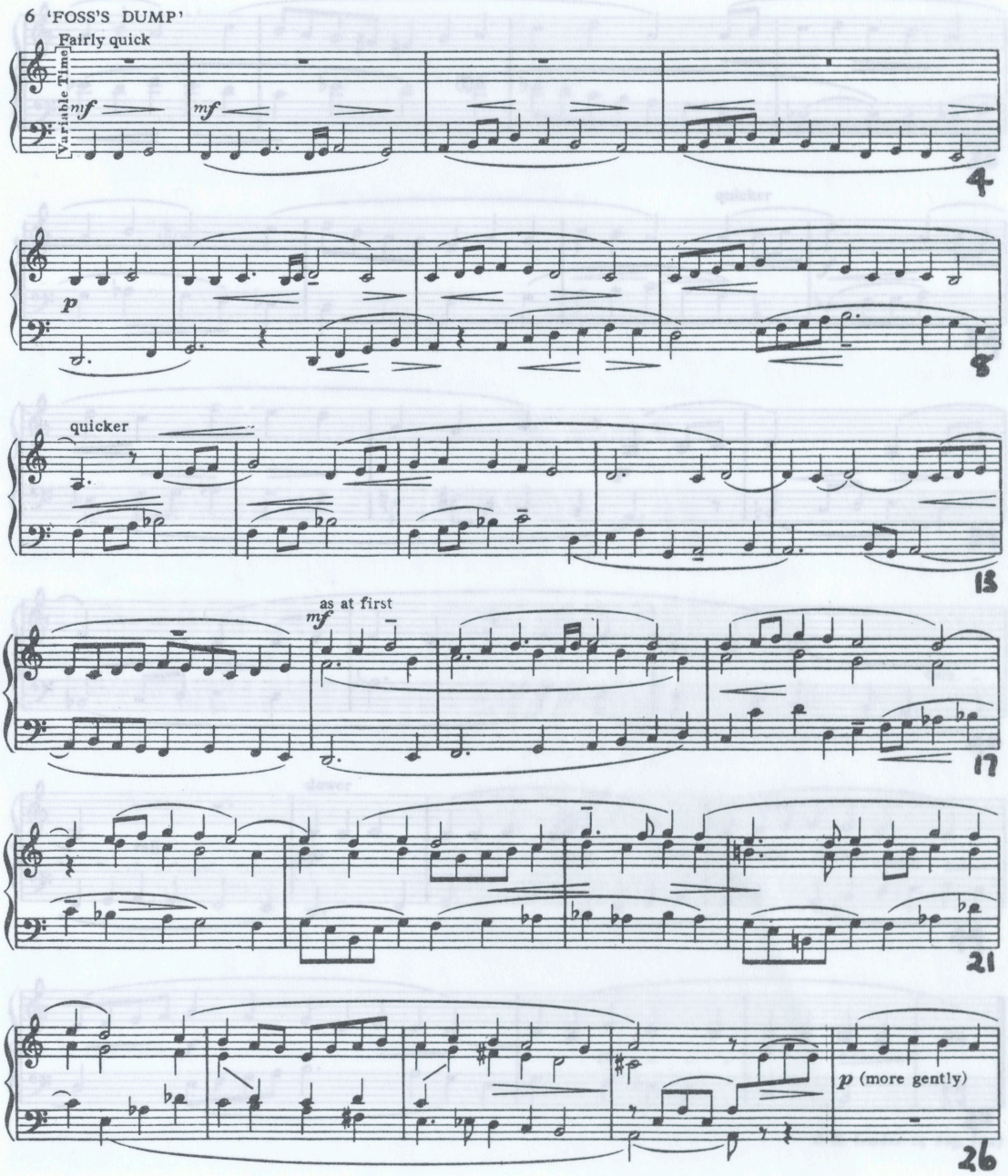
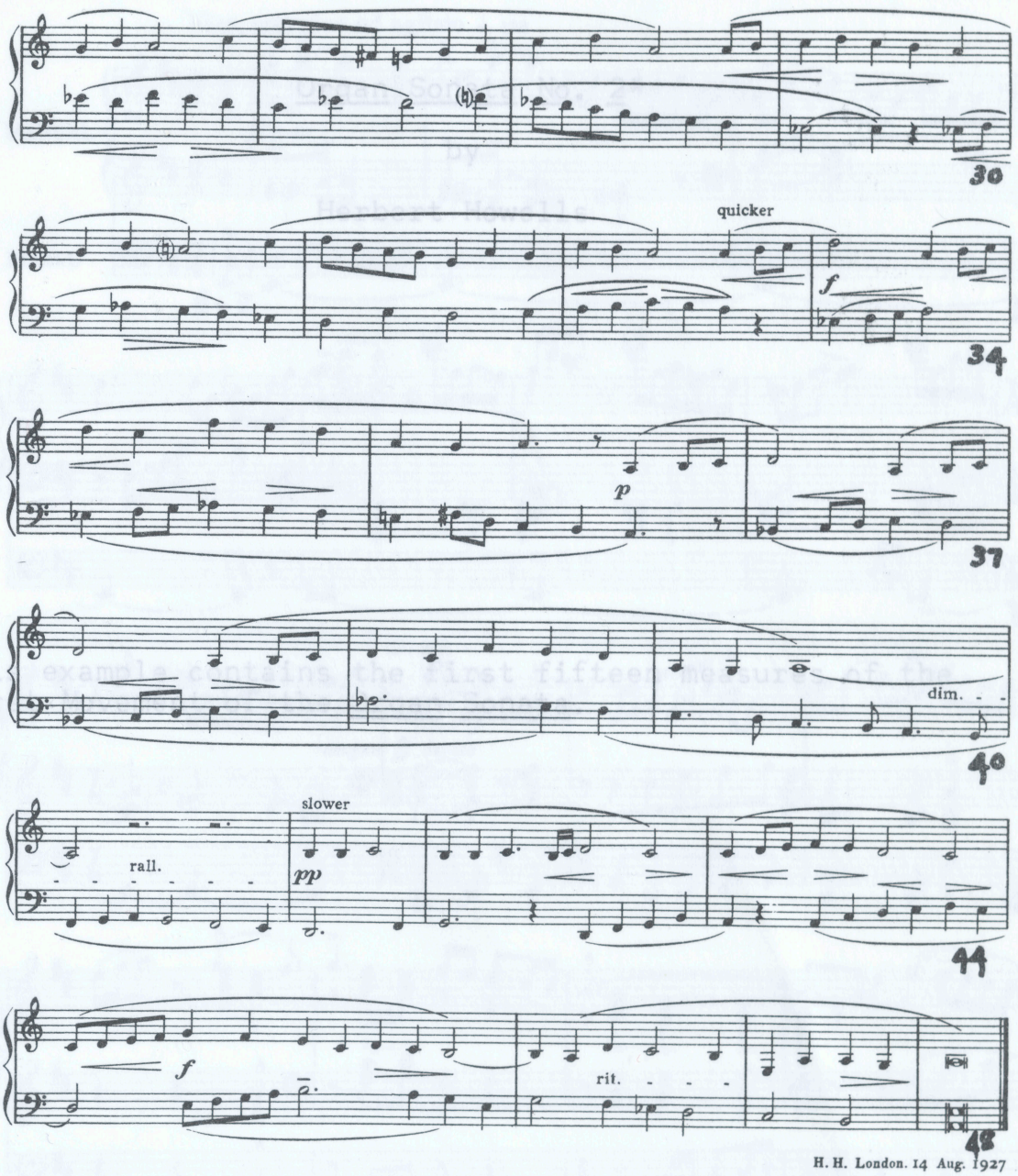

6 'FOSS'S DUMP'
Fairly quick
Variable Time
mf
mf
4
p
8
quicker
13
as at first
mf
17
21
p (more gently)
26

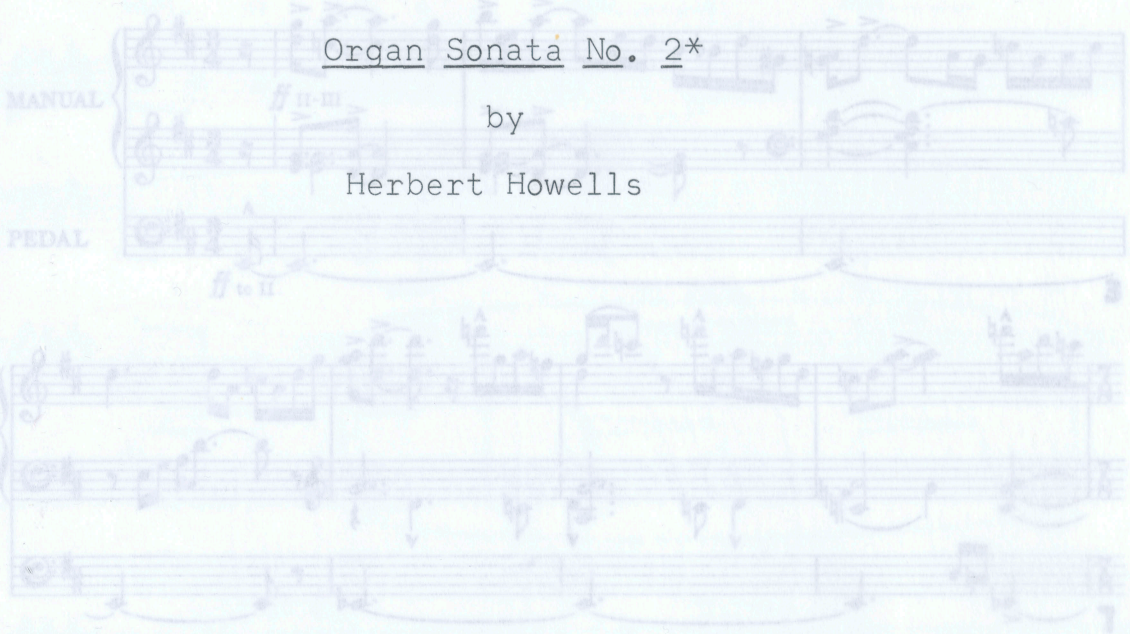

30
quicker
f
34
p
37
dim.
40
slower
rall.
pp
44
f
rit.
48
H. H. London. 14 Aug. 1927

Example 5

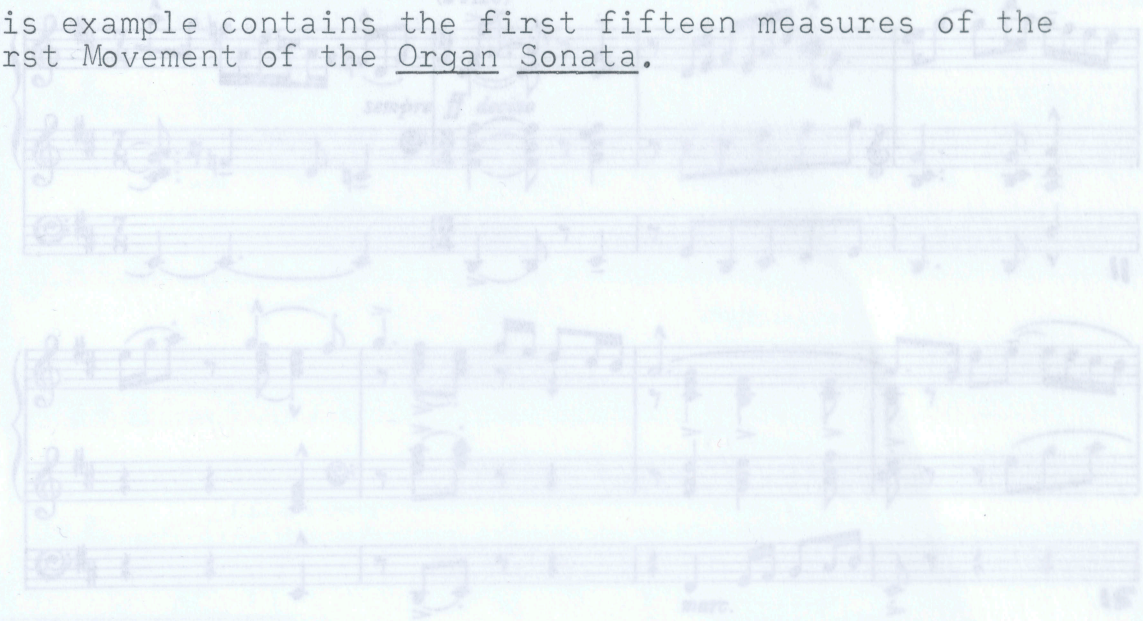
Organ Sonata No. 2*

by

Herbert Howells



This example contains the first fifteen measures of the First Movement of the Organ Sonata.



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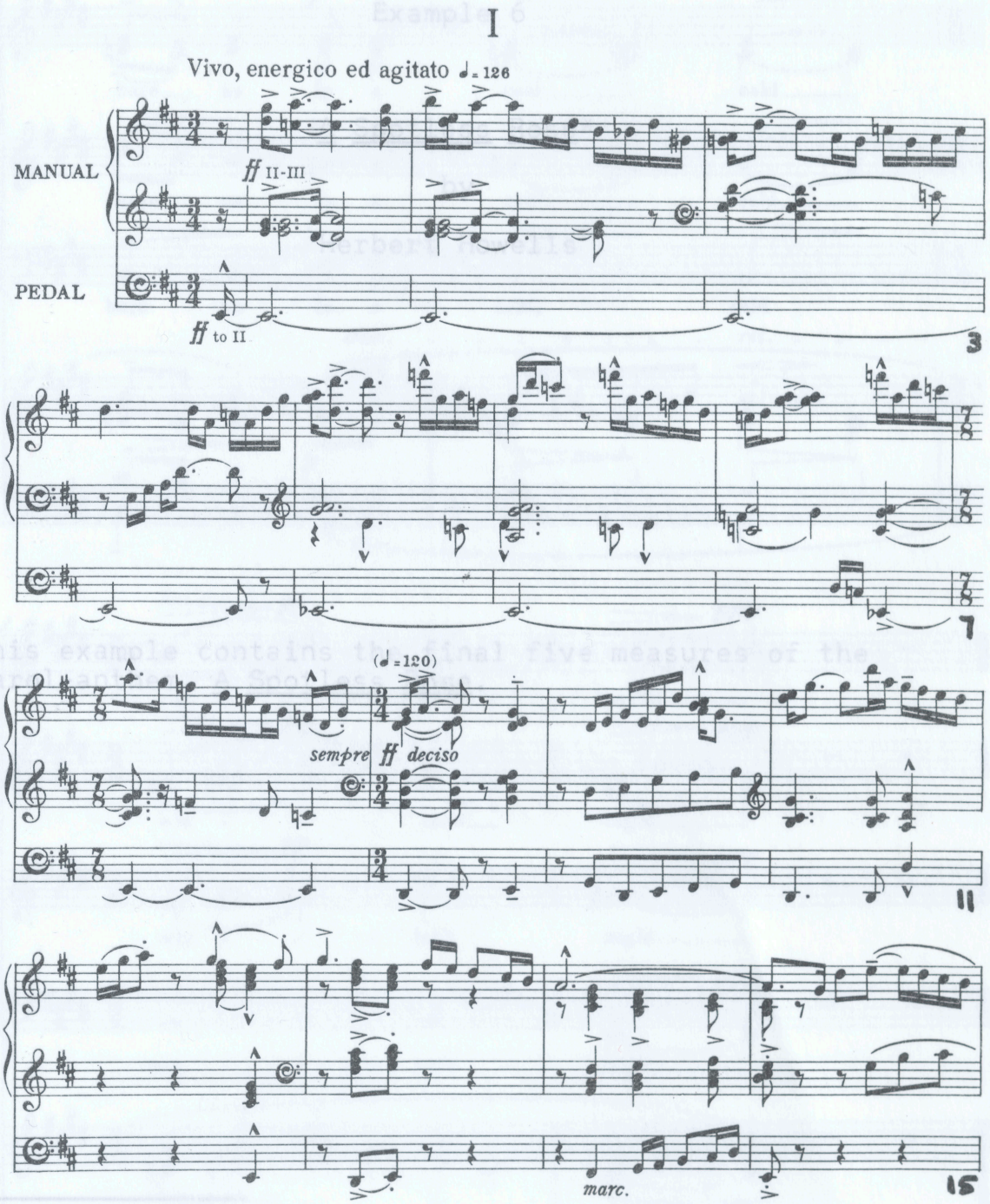
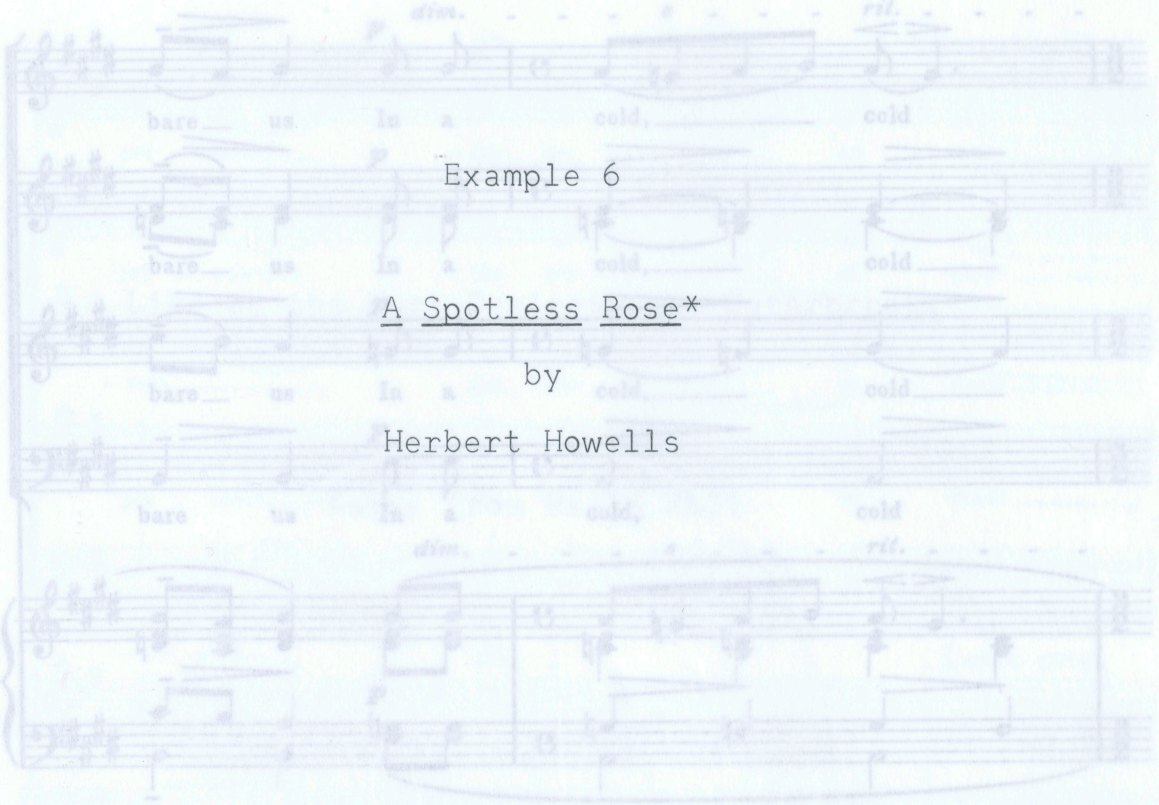

I
Vivo, energico ed agitato ♩= 126
MANUAL
PEDAL
ff II-III
ff to II
3
7
(♩=120)
sempre ff deciso
11
marc.
15

Example 6

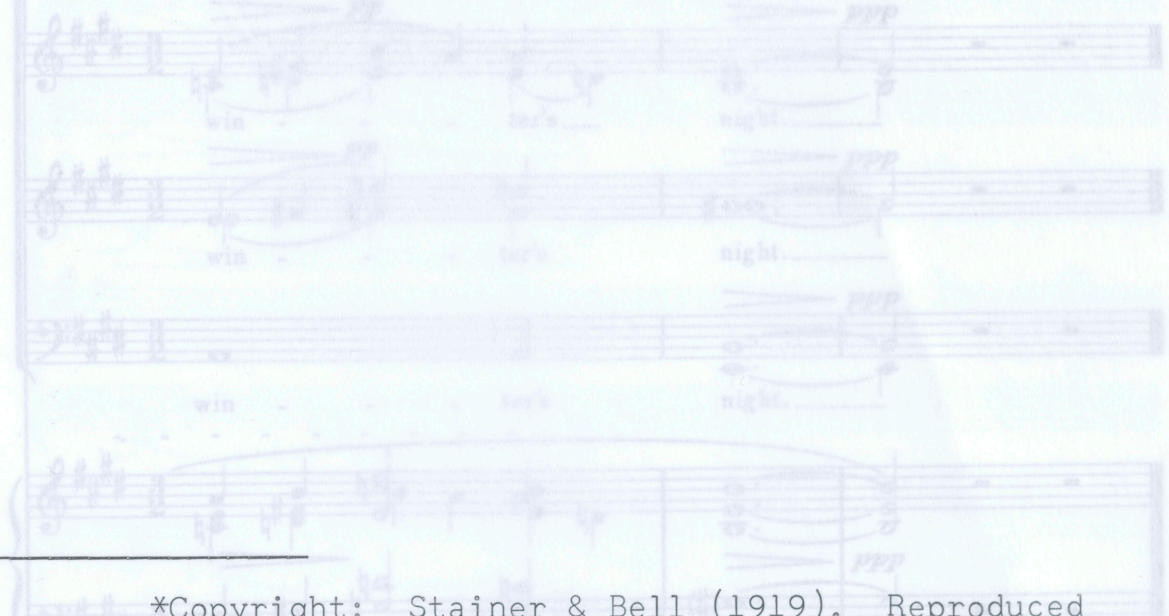
A Spotless Rose*

by

Herbert Howells



This example contains the final five measures of the carol-anthem, A Spotless Rose.



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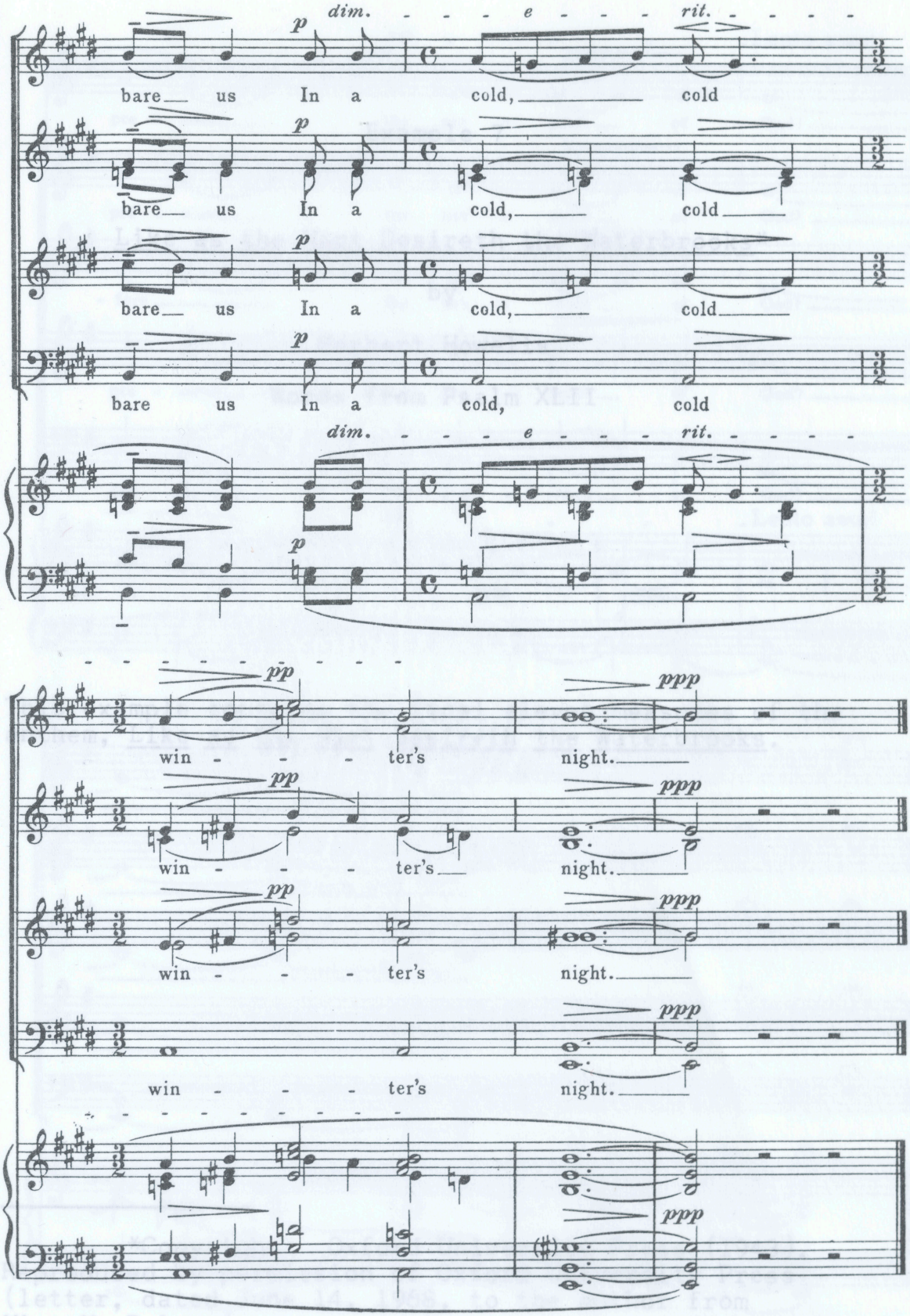



(Gloucester, 22.10.1919.)

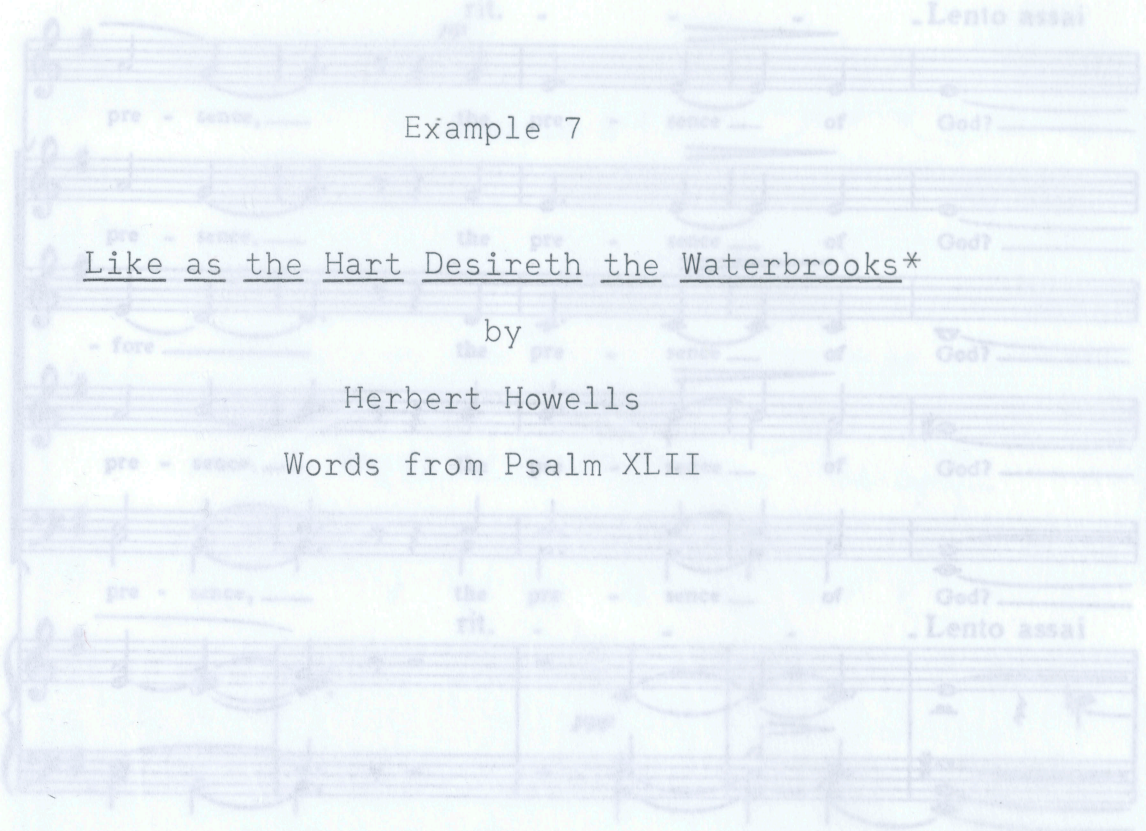
Example 7

Like as the Hart Desireth the Waterbrooks*

by

Herbert Howells

Words from Psalm XLII



This example contains the final eleven measures of the anthem, Like as the Hart Desireth the Waterbrooks.

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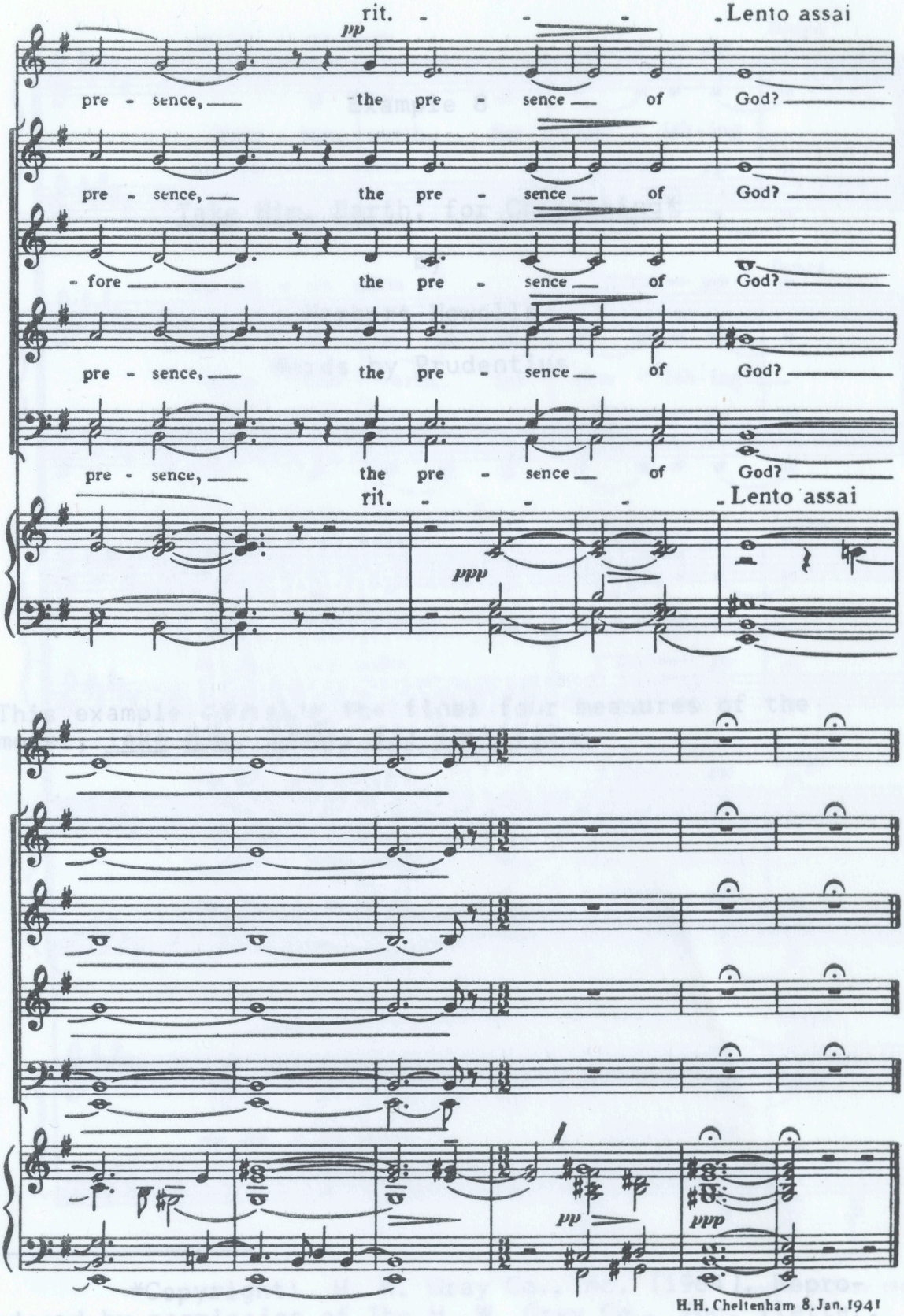

rit. - - - .Lento assai
pp
pre - sence, the pre - sence of God?
pre - sence, the pre - sence of God?
- fore the pre - sence of God?
pre - sence, the pre - sence of God?
pre - sence, the pre - sence of God?
rit. - - - .Lento assai
ppp
pp
ppp
H.H. Cheltenham 8.Jan.1941

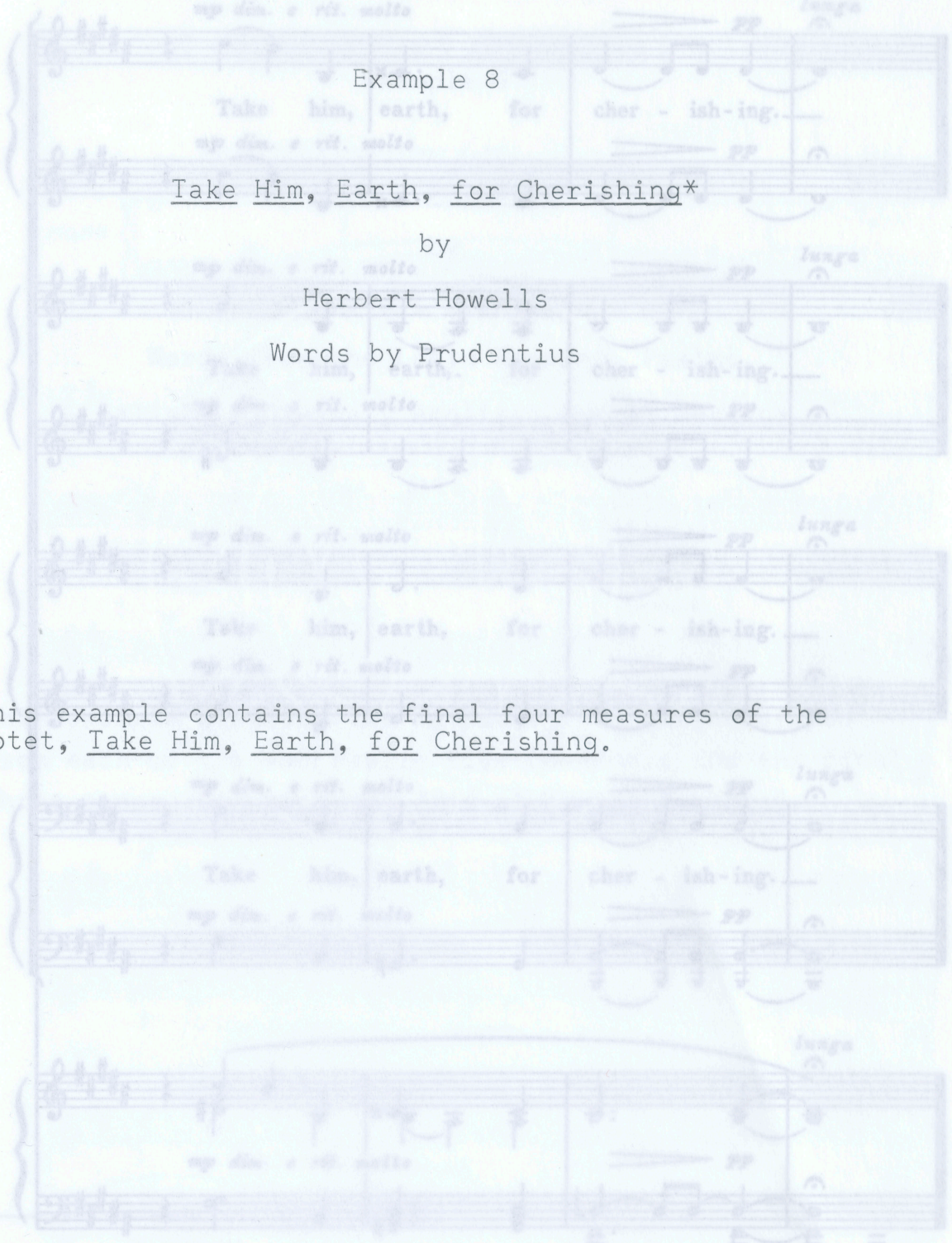
Example 8

Take Him, Earth, for Cherishing*

by

Herbert Howells

Words by Prudentius



This example contains the final four measures of the motet, Take Him, Earth, for Cherishing.

---

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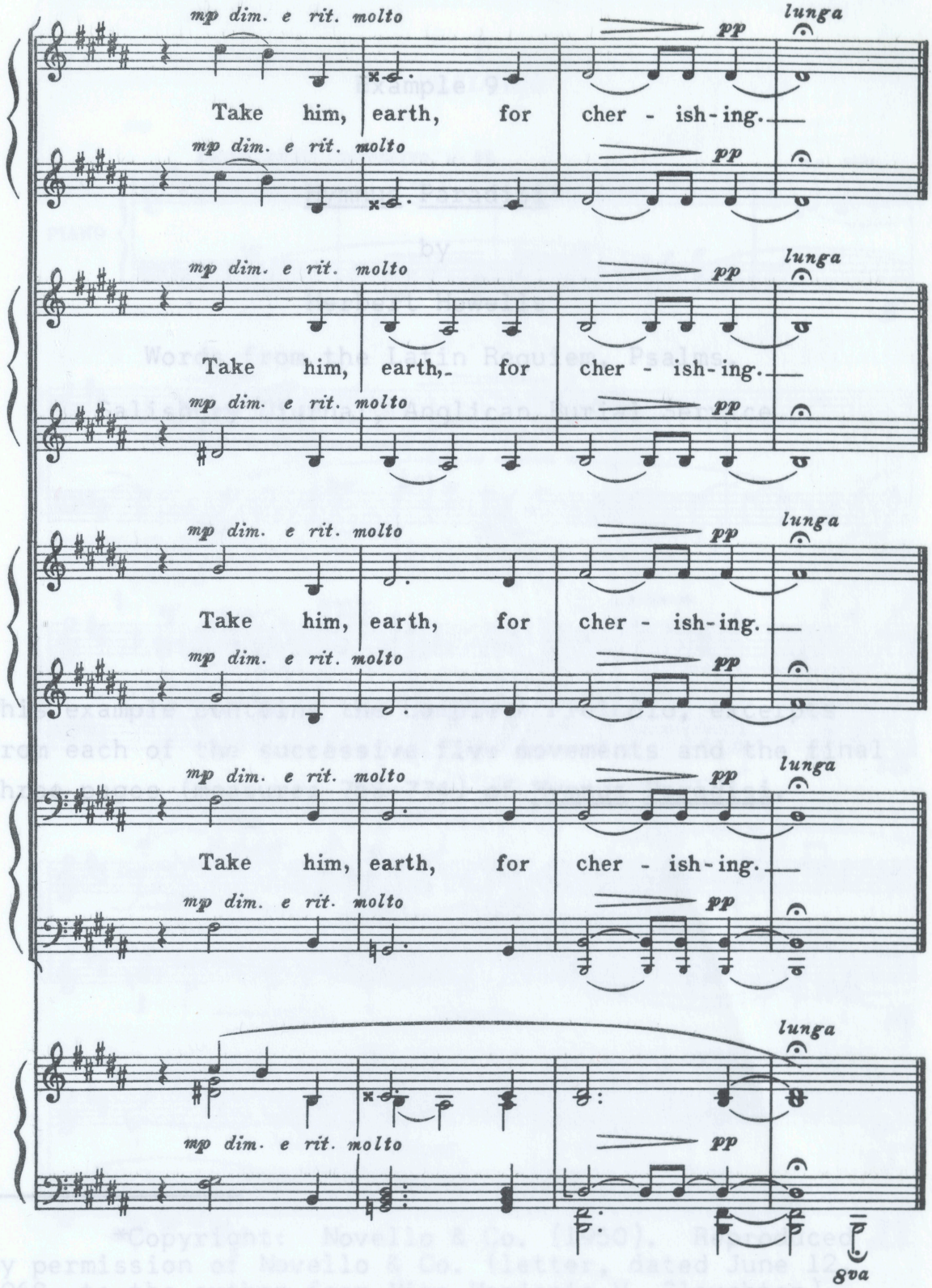


London: 6 June 1964

Example 9

Hymnus Paradisi*

by

Herbert Howells

Words from the Latin Requiem, Psalms,
Salisbury Diurnal, Anglican Burial Service

This example contains the complete Preludio, excerpts from each of the successive five movements and the final three pages (measures 758-774) of Hymnus Paradisi.

---

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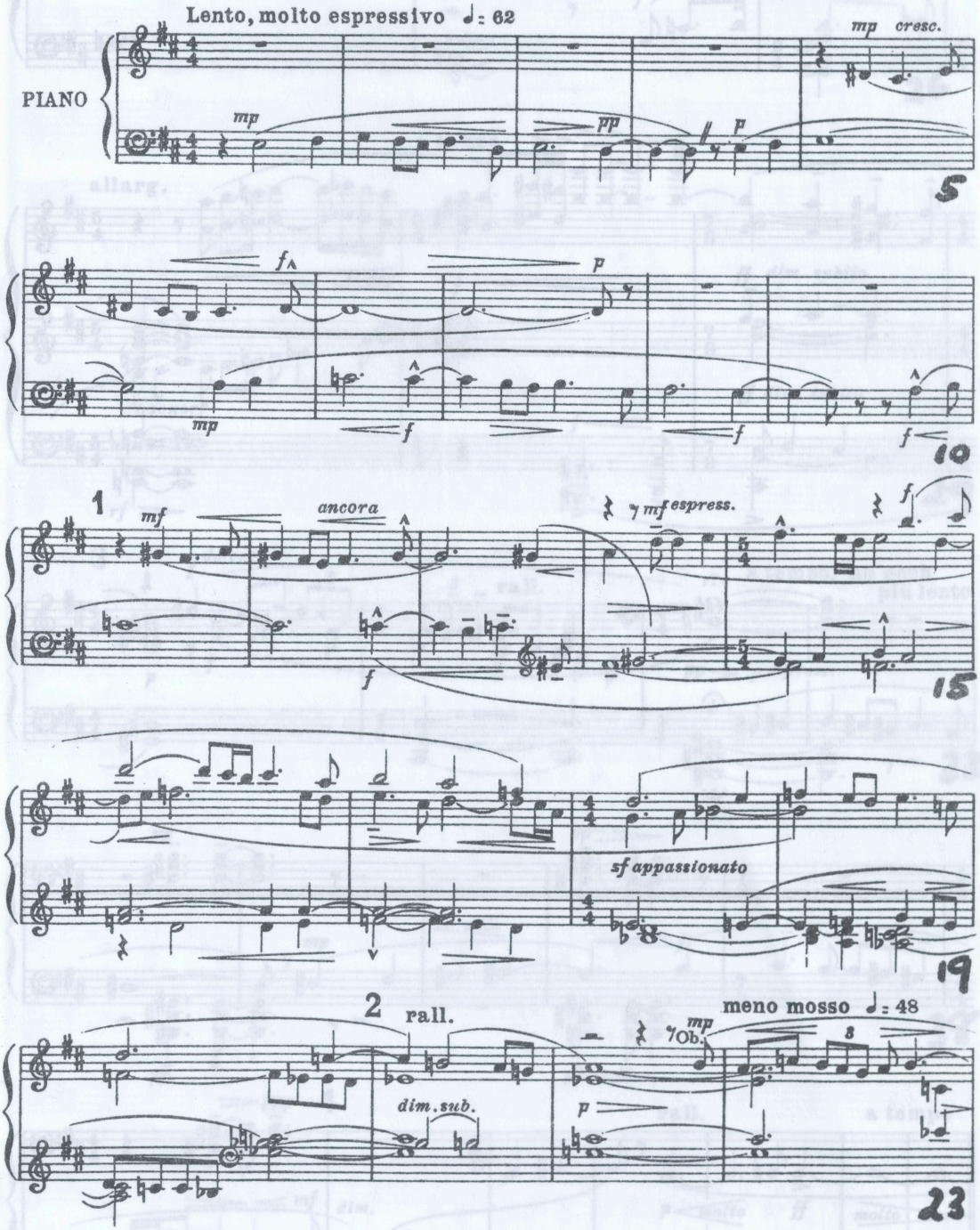
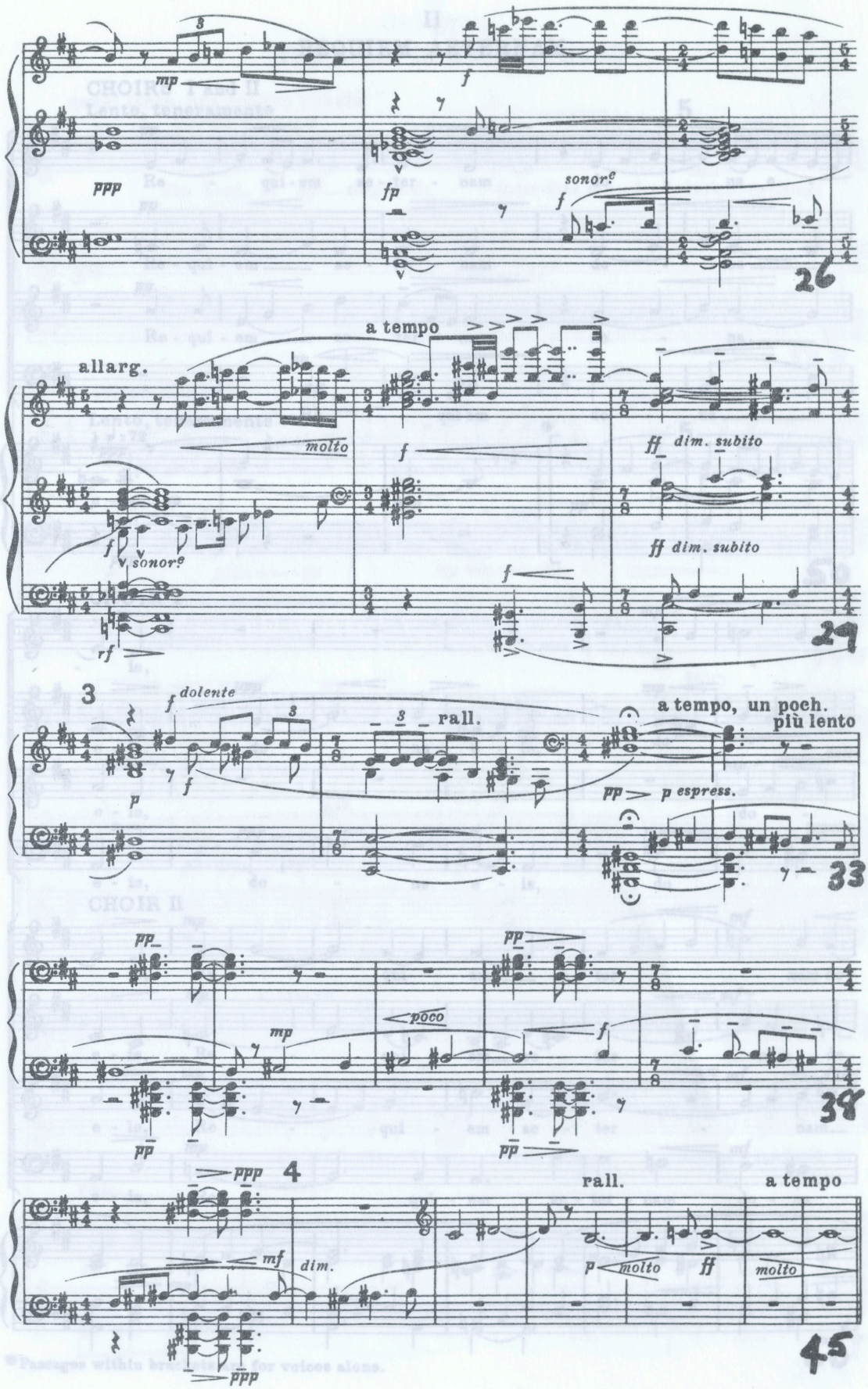
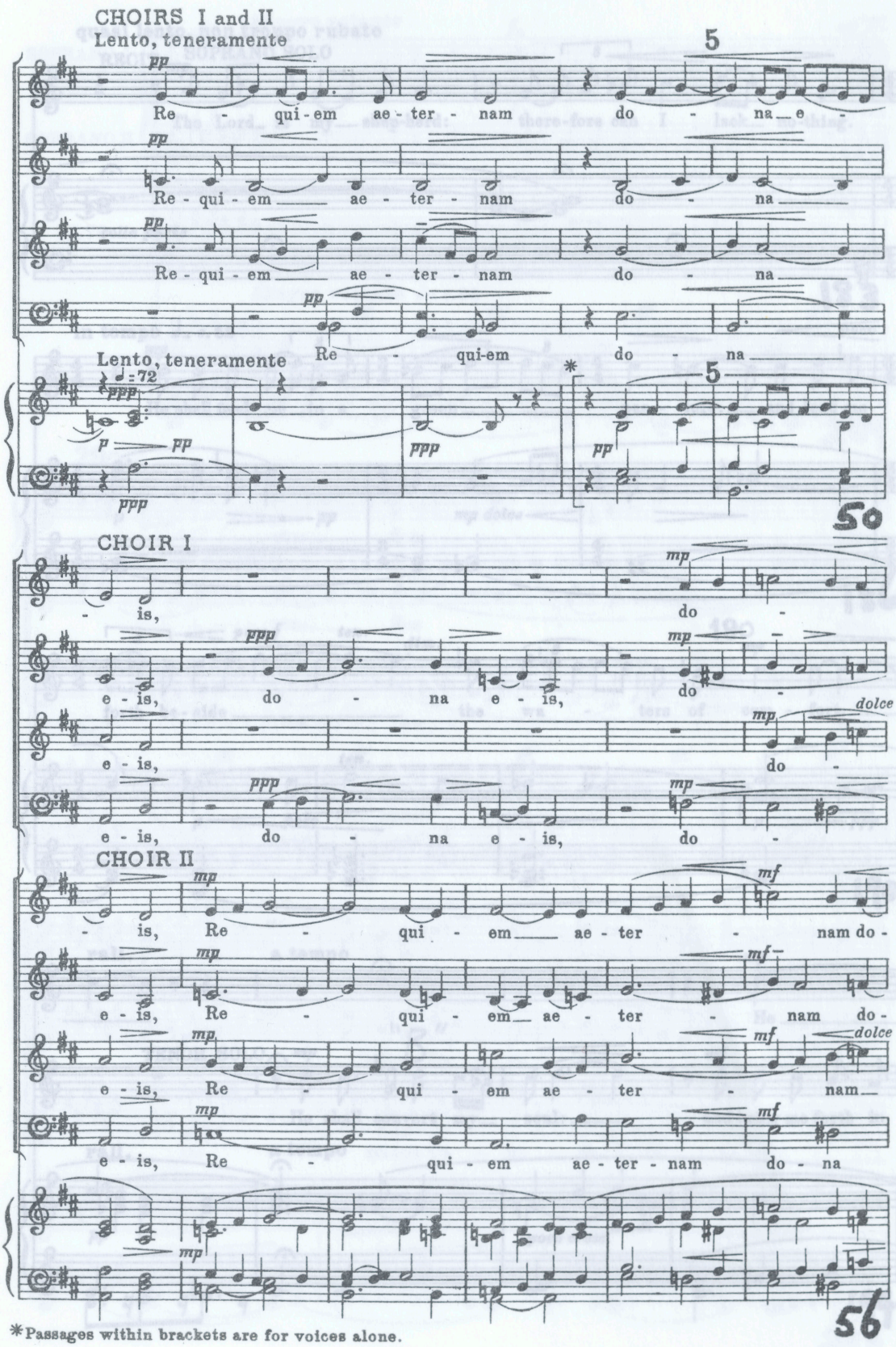
# I
# PRELUDIO


Lento, molto espressivo ♩= 62
PIANO
mp
pp
p
mp cresc.
5
f
p
mp
f
f
f
10
1
mf
ancora
f
mf espress.
f
15
sf appassionato
19
2
rall.
dim. sub.
p
meno mosso ♩= 48
mp
Ob.
8
23

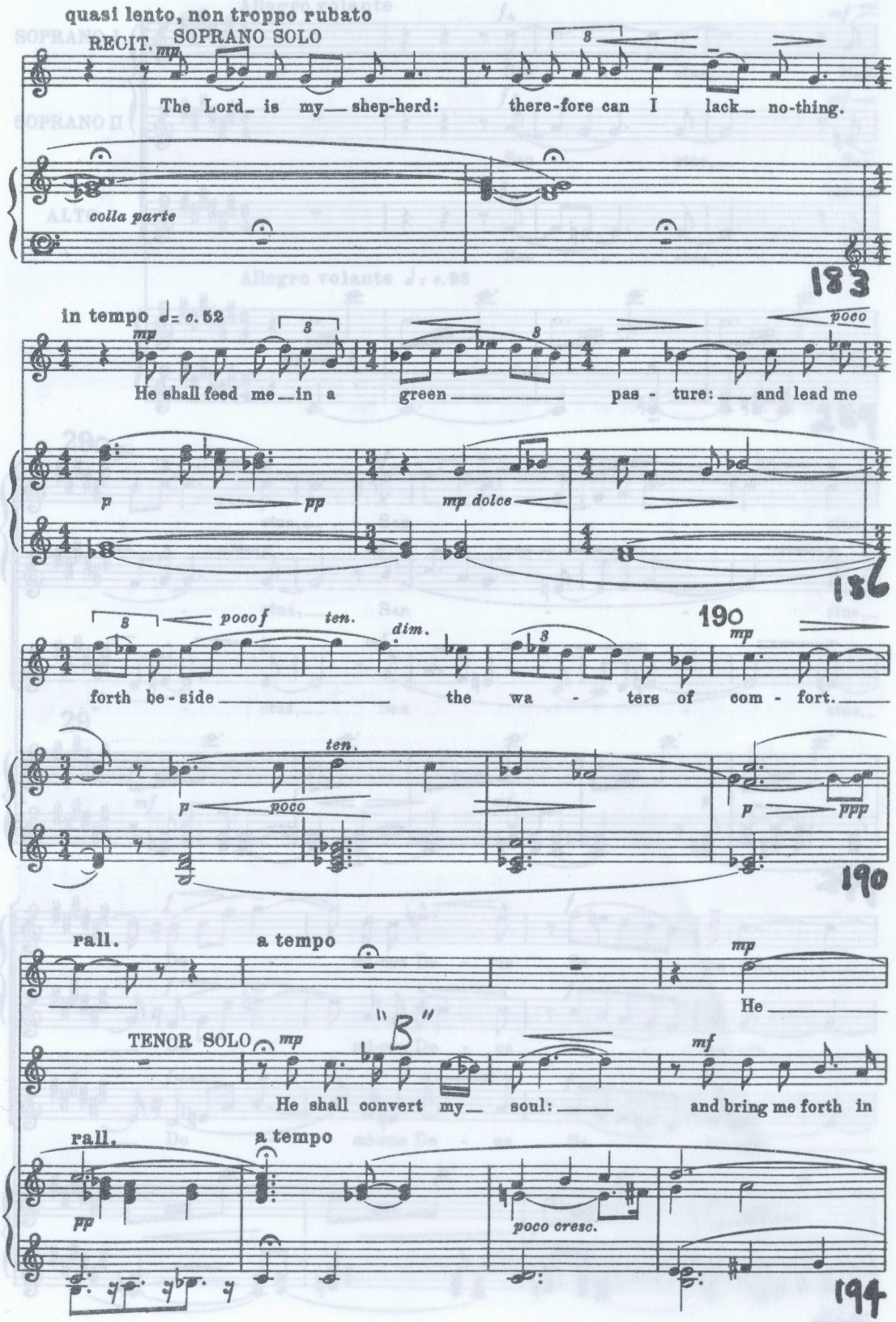

mp
ppp
fp
sonor?
f
26
allarg.
a tempo
molto
ff dim. subito
rf
29
3
dolente
rall.
a tempo, un poch. più lento
pp
p espress.
33
poco
38
4
ppp
mf
dim.
rall.
molto
45

## II
## REQUIEM AETERNAM

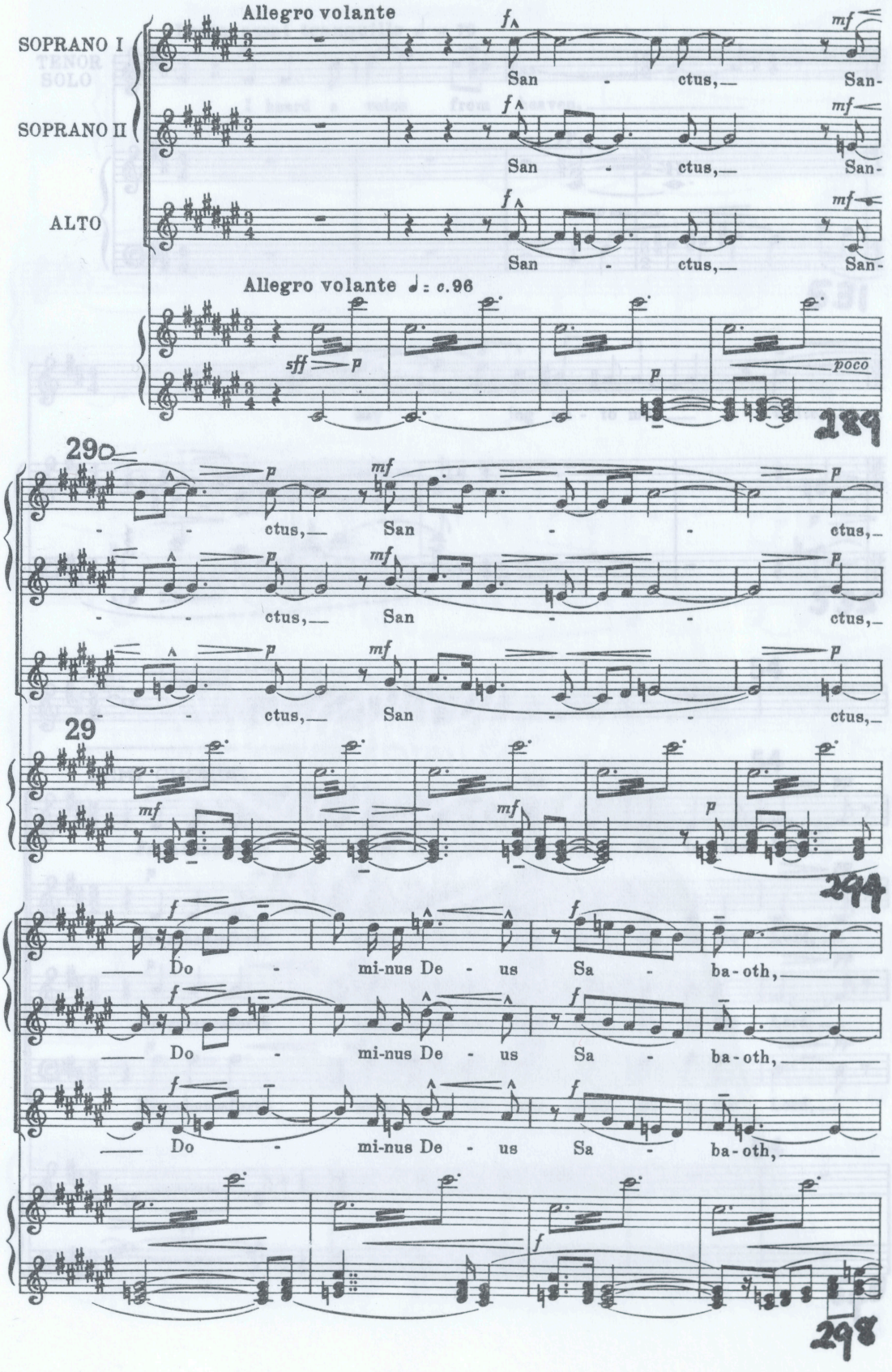



*Passages within brackets are for voices alone.

## III
## THE LORD IS MY SHEPHERD

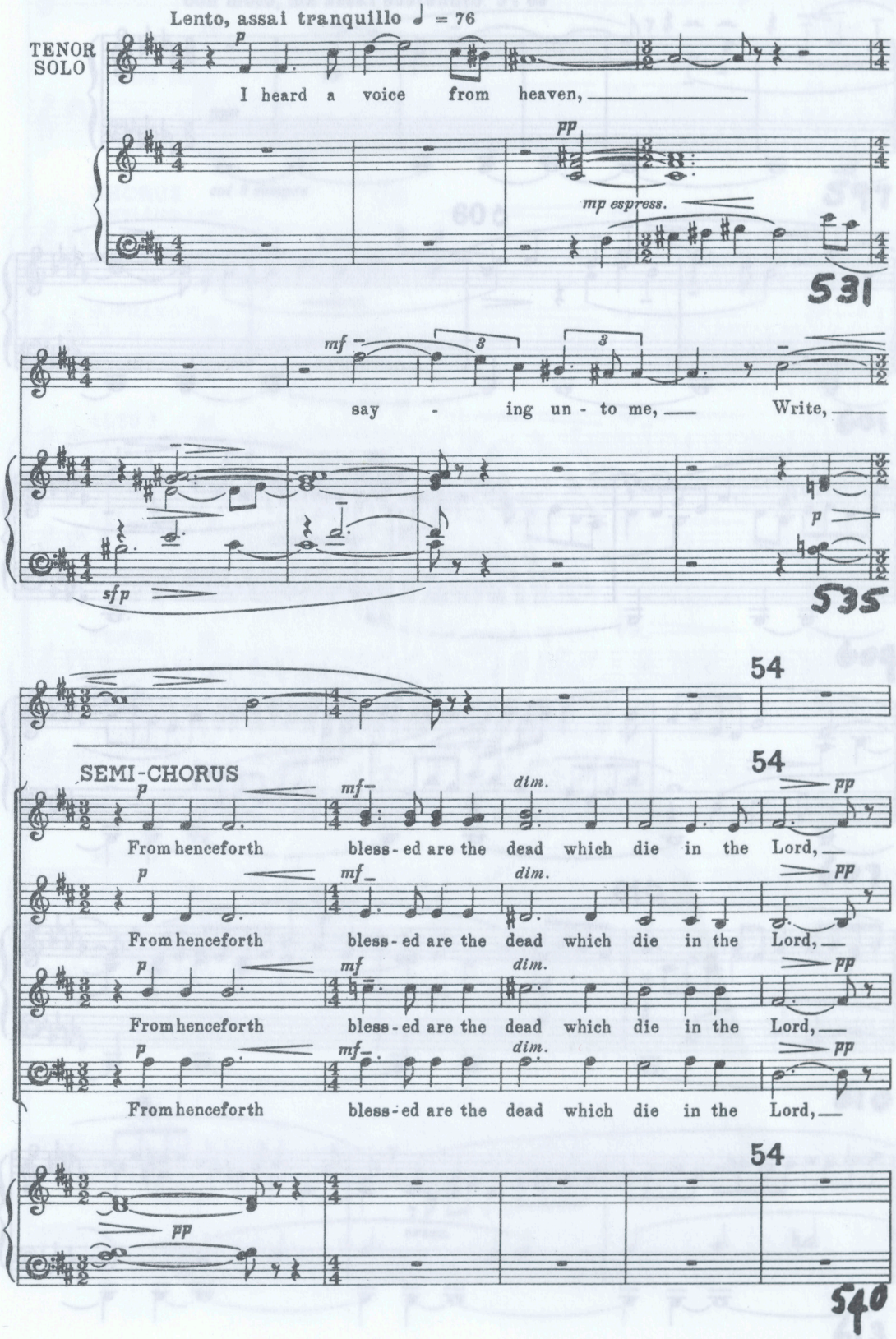


# IV
## SANCTUS
## I WILL LIFT UP MINE EYES

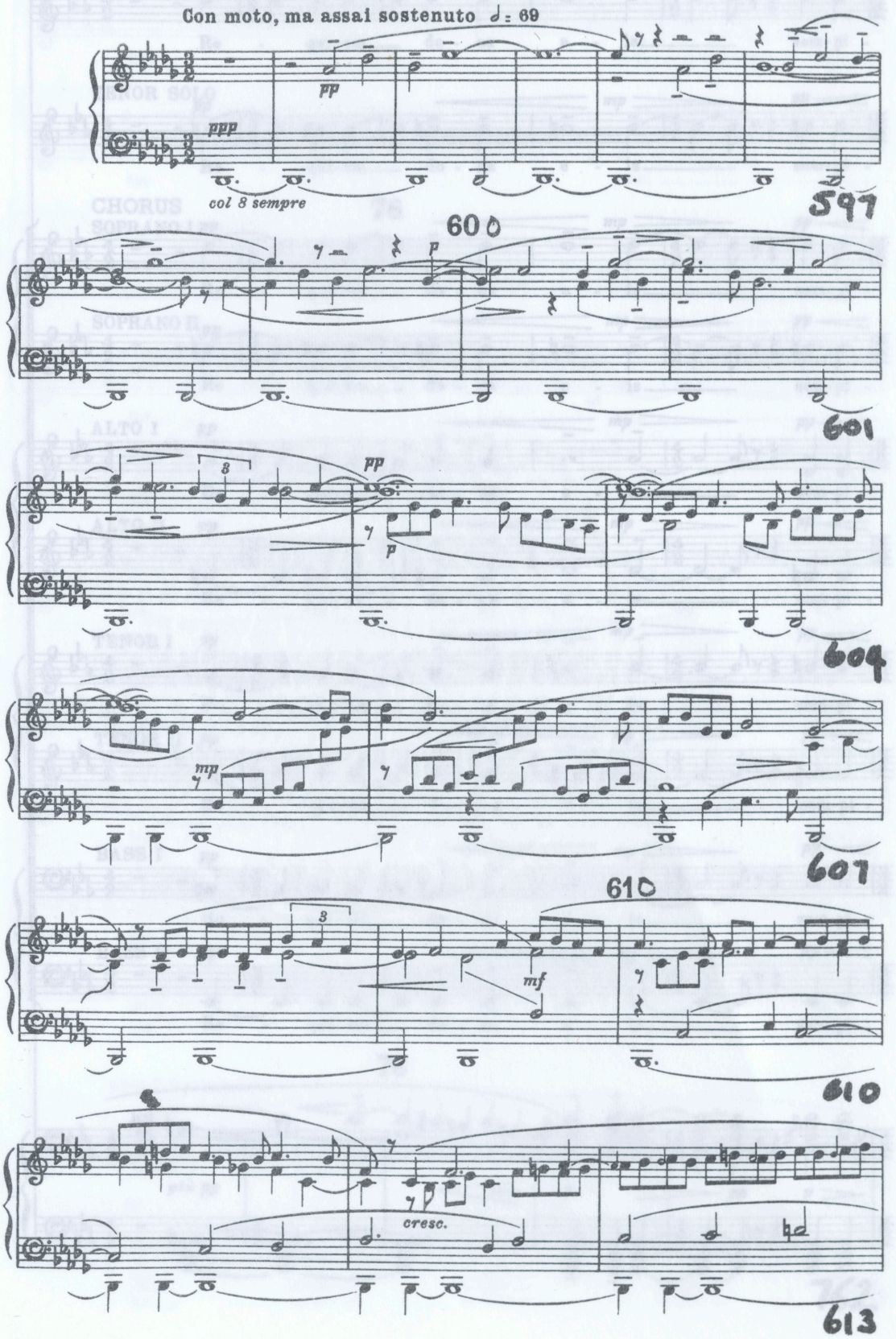


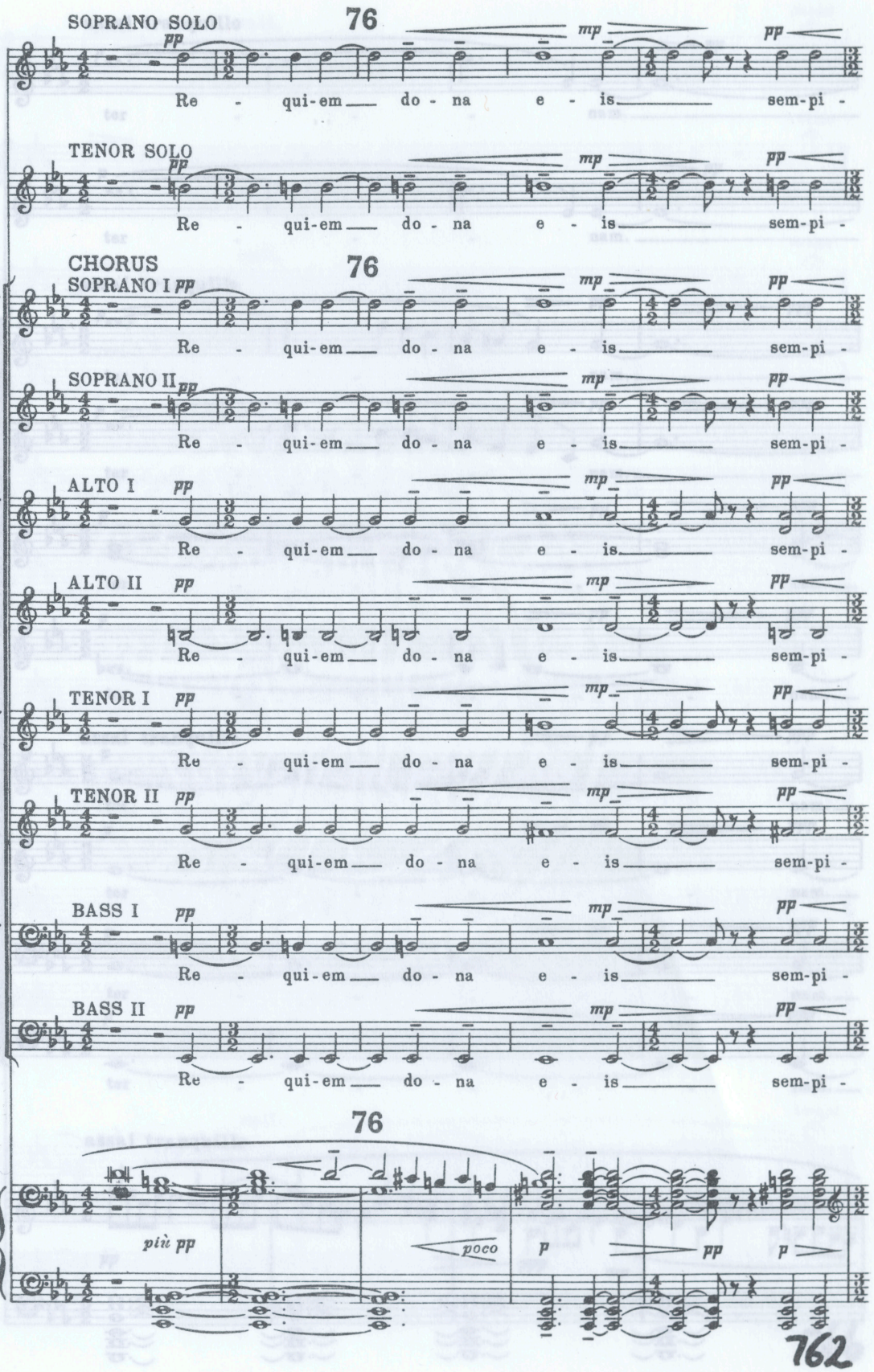
V

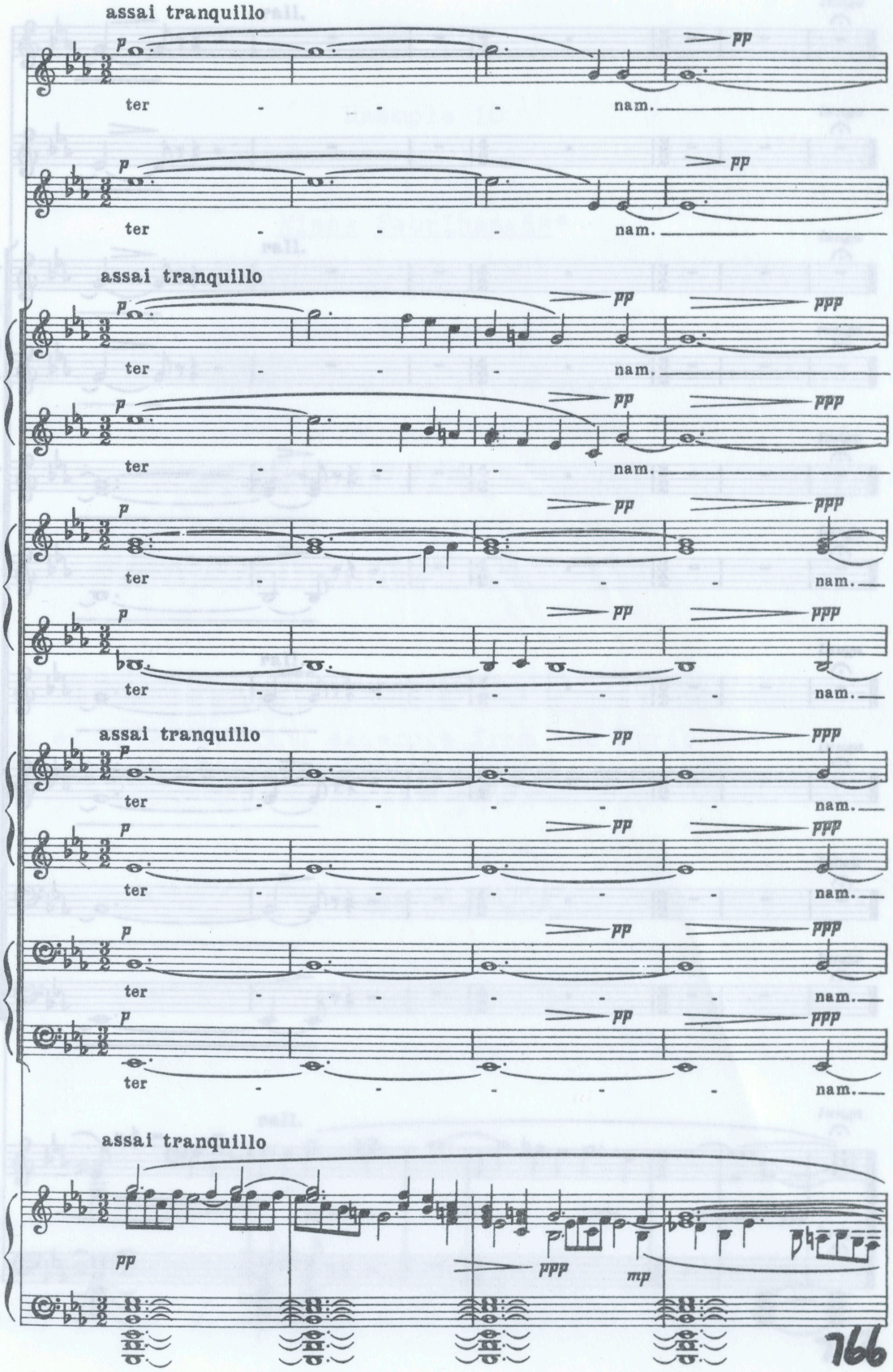
# I HEARD A VOICE FROM HEAVEN

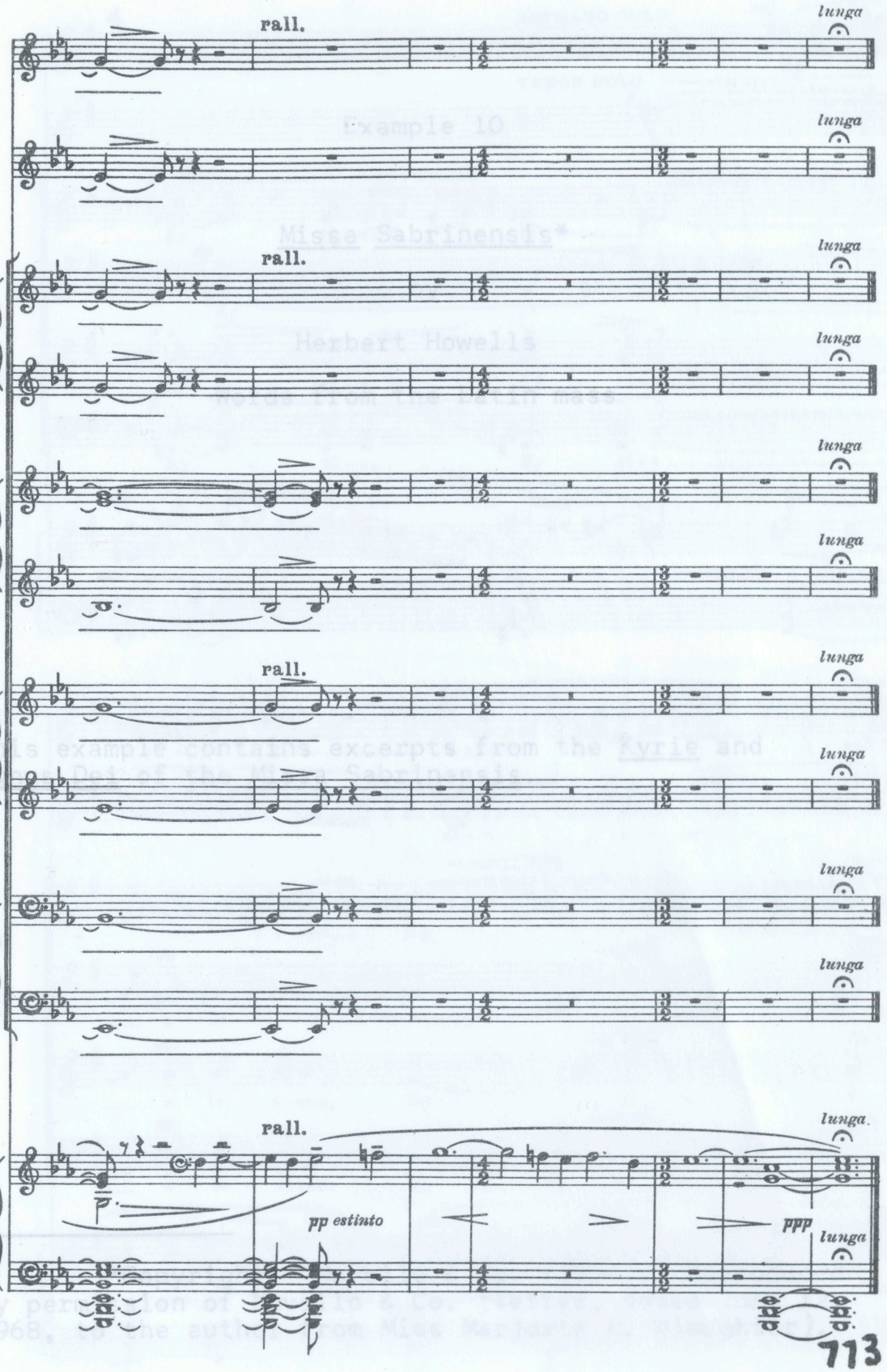


## VI
## HOLY IS THE TRUE LIGHT




SOPRANO SOLO
76
pp
mp
pp
Re - qui-em do - na e - is sem-pi -
TENOR SOLO
Re - qui-em do - na e - is sem-pi -
CHORUS
76
SOPRANO I
Re - qui-em do - na e - is sem-pi -
SOPRANO II
Re - qui-em do - na e - is sem-pi -
ALTO I
Re - qui-em do - na e - is sem-pi -
ALTO II
Re - qui-em do - na e - is sem-pi -
TENOR I
Re - qui-em do - na e - is sem-pi -
TENOR II
Re - qui-em do - na e - is sem-pi -
BASS I
Re - qui-em do - na e - is sem-pi -
BASS II
Re - qui-em do - na e - is sem-pi -
76
più pp
poco
p
pp
p
762


assai tranquillo
p
pp
ter - - - nam.
assai tranquillo
p
pp
ppp
ter - - - nam.
assai tranquillo
pp
ppp
mp
766


rall.
luuga
rall.
luuga
rall.
luuga
rall.
luuga
pp estinto
ppp
713

Example 10

Missa Sabrinensis*

by

Herbert Howells

Words from the Latin mass

This example contains excerpts from the Kyrie and Agnus Dei of the Missa Sabrinensis.

---

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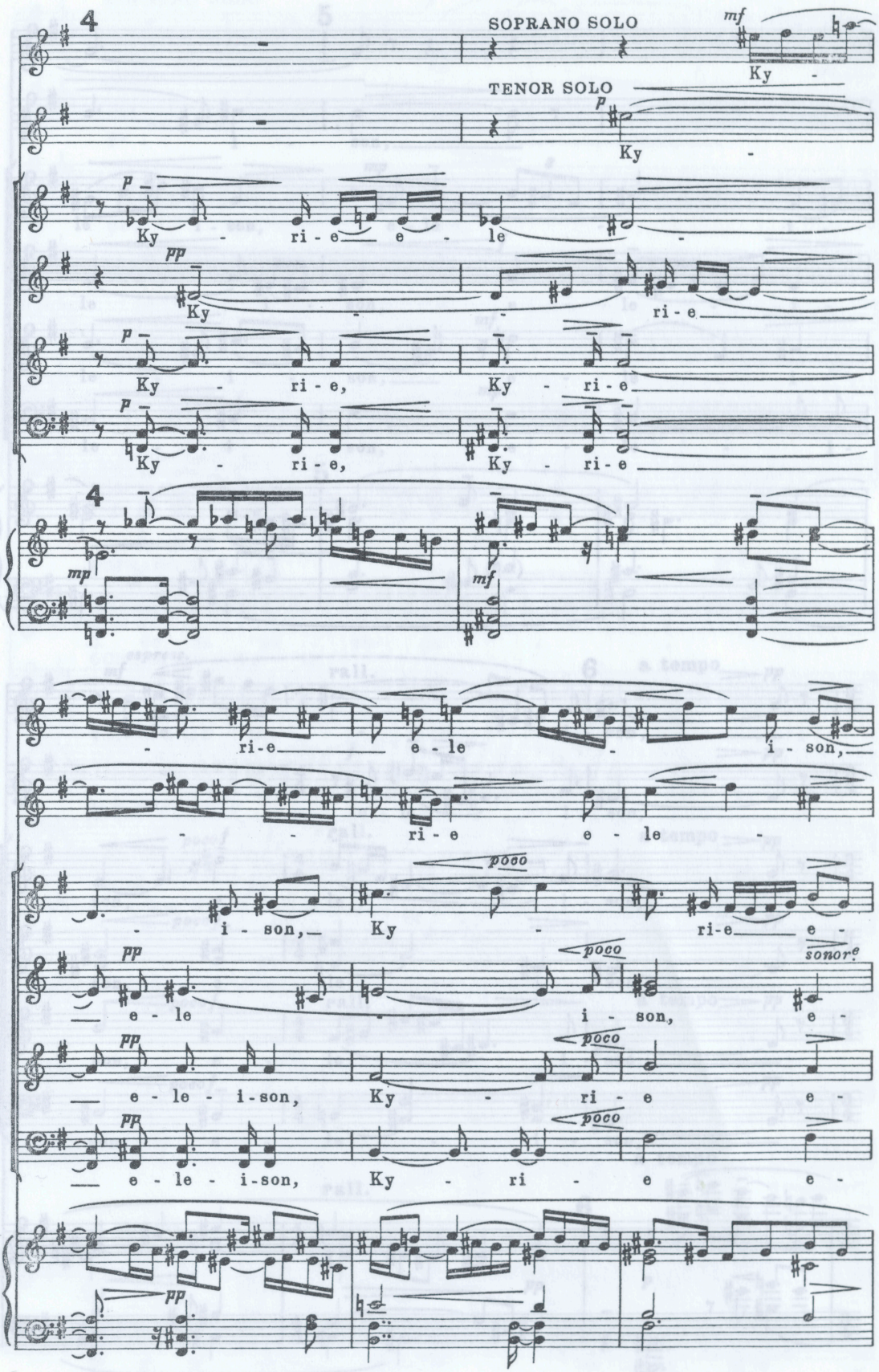
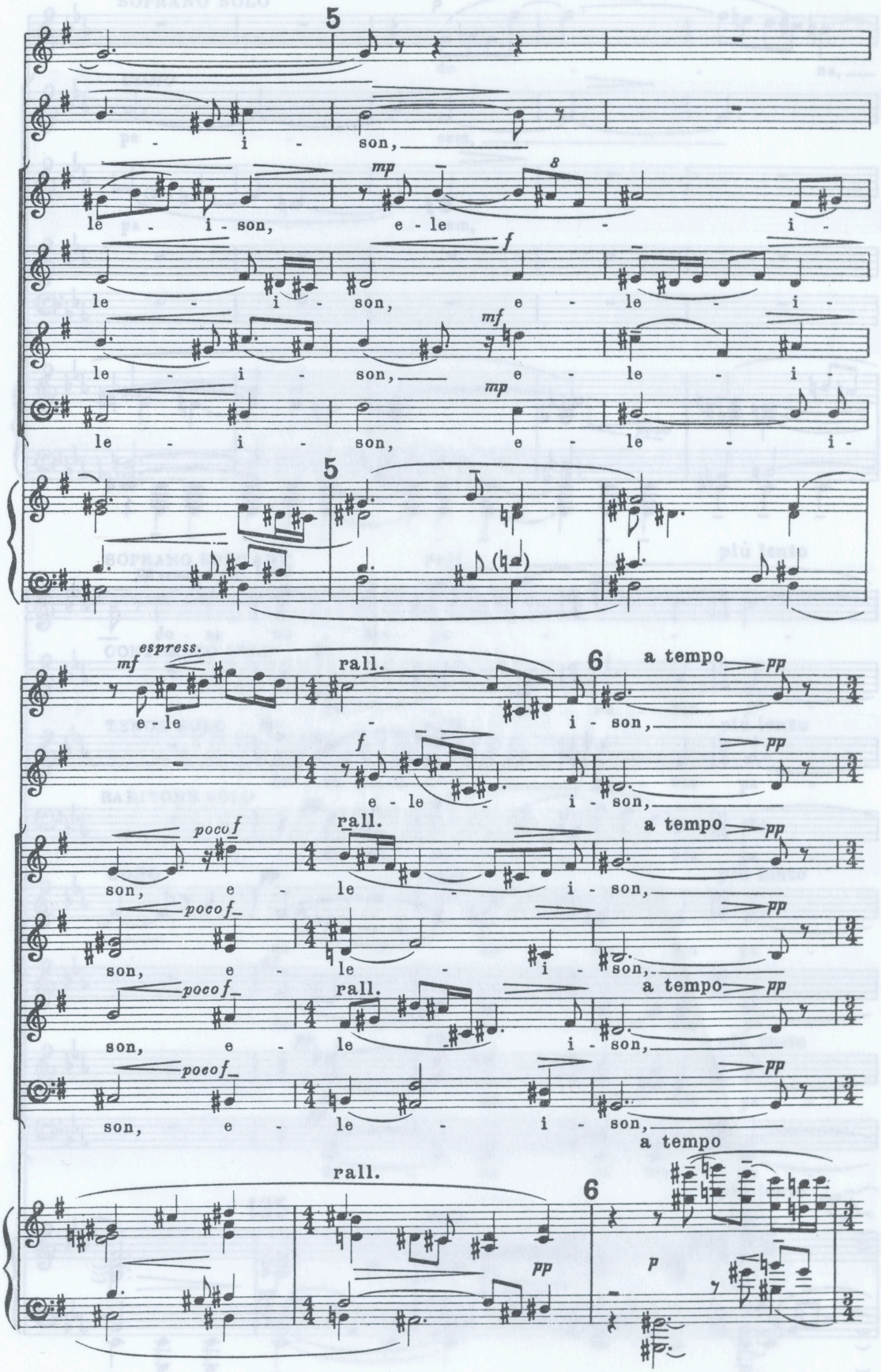
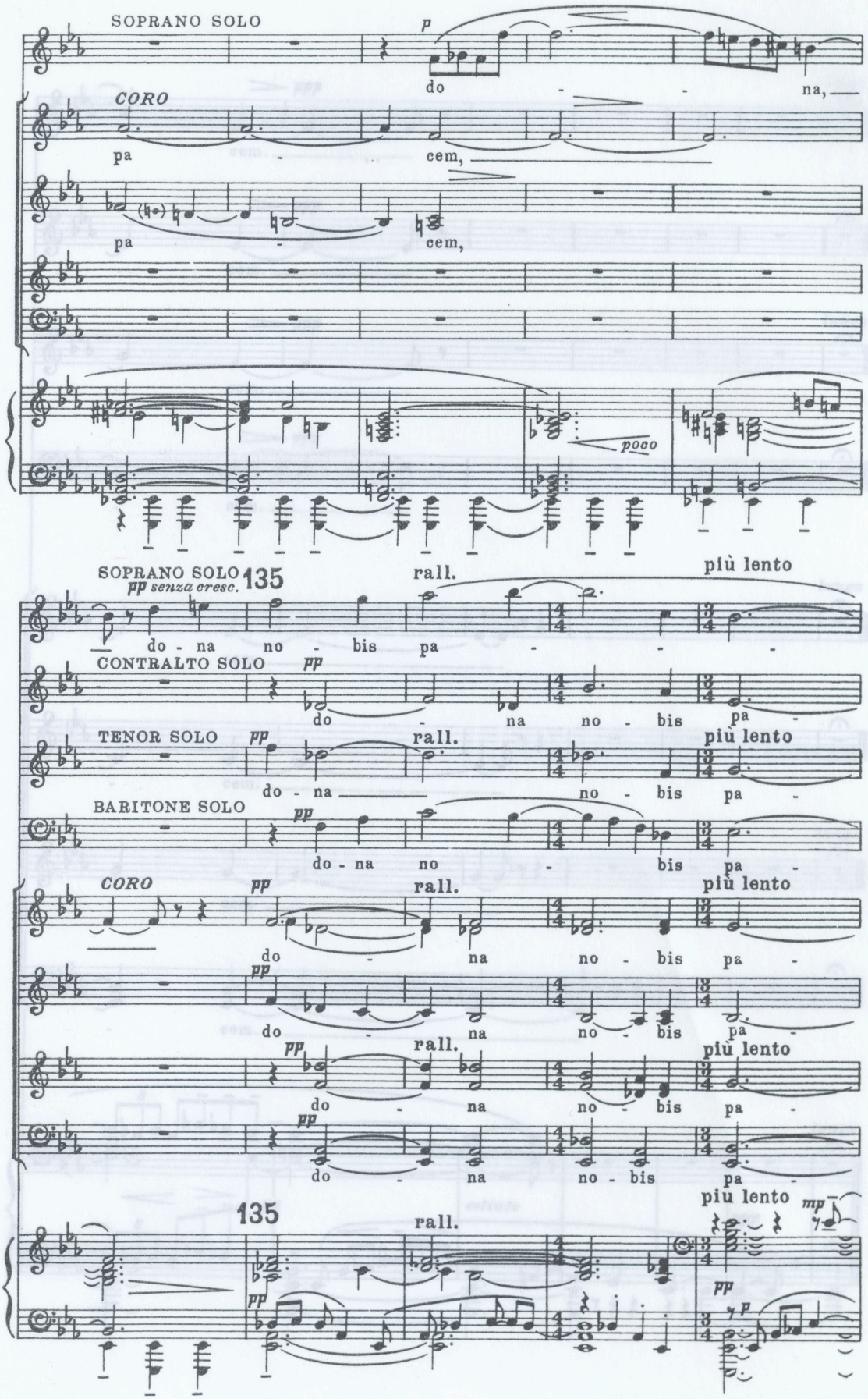
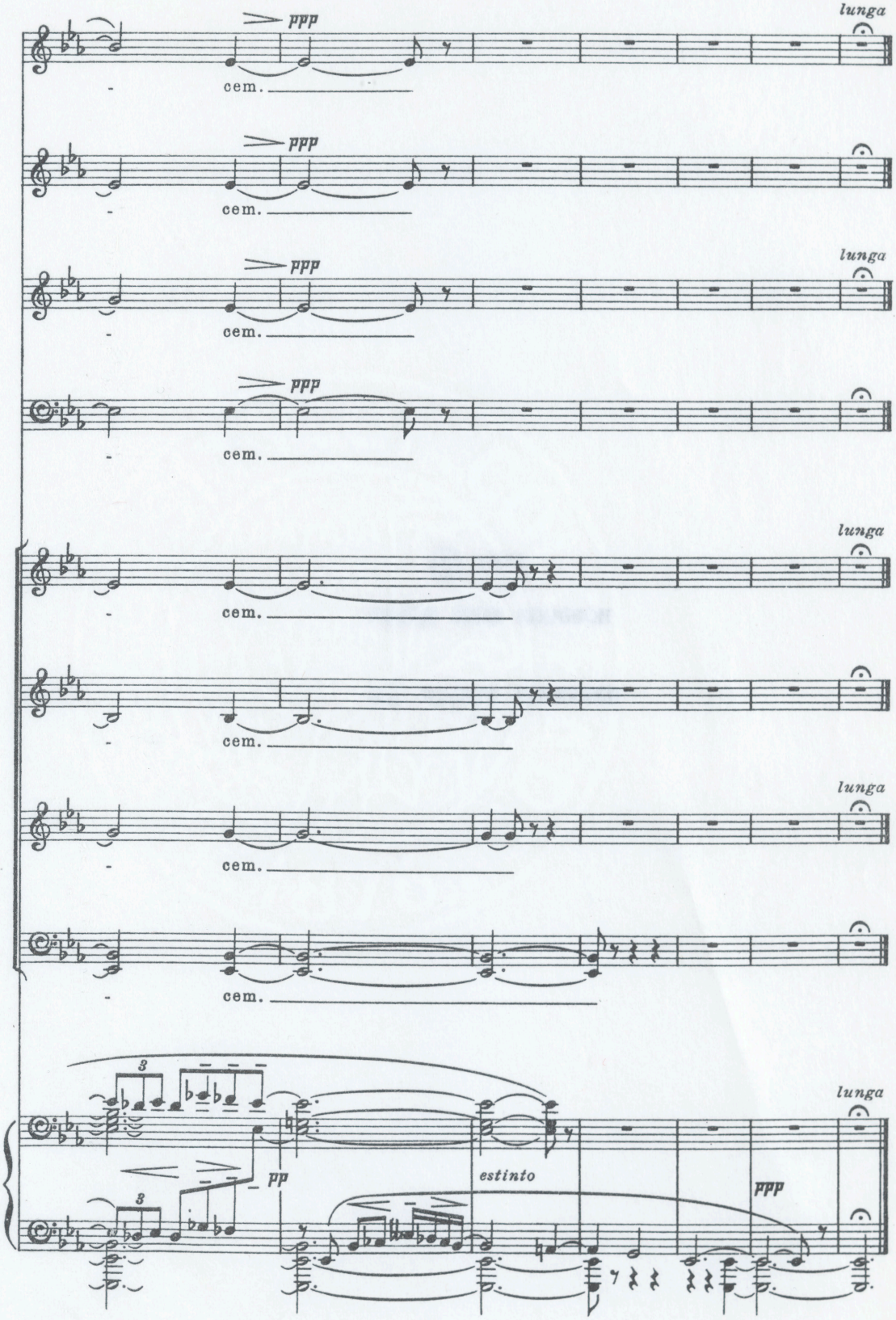

4
SOPRANO SOLO
TENOR SOLO
Ky - ri - e e - le
Ky - ri - e
Ky - ri - e, Ky - ri - e
Ky - ri - e, Ky - ri - e
ri - e e - le i - son,
ri - e e - le
i - son, Ky - ri - e e -
e - le i - son, e -
e - le - i - son, Ky - ri - e e -
e - le - i - son, Ky - ri - e e -
poco
sonore


5
- i - son,
le - i - son,
mp
e - le - i -
le - i - son,
f
e - le - i -
le - i - son,
mf
e - le - i -
le - i - son,
mp
e - le - i -
5
espress.
mf
e - le
rall.
6
a tempo
pp
i - son,
f
e - le
i - son,
pp
pocof
son, e
rall.
le
a tempo
pp
i - son,
pocof
son, e - le
i - son,
pp
pocof
son, e
rall.
le
a tempo
pp
i - son,
pocof
son, e - le - i - son,
pp
a tempo
rall.
6
pp
p


SOPRANO SOLO
p
do - - na,
CORO
pa - cem,
pa - cem,
poco
SOPRANO SOLO
pp senza cresc.
135
rall.
più lento
do - na no - bis pa - -
CONTRALTO SOLO
pp
do - na no - bis pa -
TENOR SOLO
pp
rall.
più lento
do - na no - bis pa -
BARITONE SOLO
pp
do - na no - bis pa -
CORO
pp
rall.
più lento
do - na no - bis pa -
pp
do - na no - bis pa -
pp
rall.
più lento
do - na no - bis pa -
pp
do - na no - bis pa -
135
rall.
più lento
mp
pp
pp


ppp
cem.
lunga
ppp
cem.
ppp
cem.
lunga
ppp
cem.
lunga
cem.
lunga
cem.
lunga
cem.
3
3
pp
estinto
ppp
lunga

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