

UCL Chamber Music Club



Newsletter, No. 1, October

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Welcome to our newsletter

Welcome to Issue No. 1 of the Chamber Music Club's Newsletter. We can, I think, look back with some satisfaction on the first year of the Newsletter venture and look forward with modest confidence to its successful continuation.

New in this issue is the first of what is intended to be a series of 'Meet the committee' interviews. The featured interviewee is Jill House, a loyal and long-standing member of the Club and committee, and a singer of remarkable versatility. Other items include reviews of last season's programme, a composer profile of Thomas Arne in the context of his own and later times; a note on the intriguing Swedish composer Franz Berwald; and an article 'Composers on composers' looking at some of the ways composers have paid homage to one another in their music. We hope you find it a 'good read'.

We hope also that you will feel inspired, dear readers, to put pen to paper and finger to keyboard, and consider offering something yourselves for a future issue (No. 2 is scheduled for February 2004). As you see, we aim to cover a diverse range of musical topics. Please feel free to contact Dace Ruklisa (dd.r.r.tt@btinternet.com), Helene Albrecht (Helene.Albrecht@gmx.net) or me (rabeemus@gmail.com) with your ideas and suggestions for articles and shorter items.

Finally, I must once again thank Dace and Helene for their hard work in producing this issue. Without their enthusiasm and dedication the Newsletter would not exist.

Roger Beeson, Chair, UCL CMC.

Concert dates -

All concerts start at . pm unless otherwise stated.

Autumn term

Thursday October
Tuesday October
Wednesday October
(joint concert with Oxford and
Cambridge Musical Club at pm)
Friday October, lun time
Wednesday November, lun time
Friday November, lun time
Monday December
Tuesday December
(Christmas concert in North Clois-
ters at pm)

Spring term

Thursday January
Thursday January
Thursday February
Friday February, lun time
Monday February
Friday Mar , lun time
Tuesday Mar

Summer term

Tuesday April
Friday May, lun time
Thursday June

nd season in green and brown: voices and baroque, wars and composers

quiet and unassuming meetings of the committee, before the nd season began, barely betrayed the adventurous ideas those same people harboured regarding the forthcoming concerts. Throughout the nd season we have seen an extreme variety of musical interests manifested in concerts, fresh leaves growing on the stem of the nineteenth- and twentieth-century repertoire, a renewed interest in baroque music, contemporary music and music for winds,

reading of Beethoven's Sonata for cello and piano in A major, Op. 102, No. 1, which he performed with the

played, together with the *Sonata a* by Johann Heinrich Schmelzer (for two trumpets, two cornetts and three salsabuts). Added enjoyment was provided by captivating comments on the peculiarities of technique of early instruments.

This season has seen a renewed interest in baroque music, with many players of period instruments looking for like-minded enthusiasts with whom to form ensembles. However, the first baroque item that found its way to a CMC programme this season was not a mere chamber ensemble, but a concerto grosso – at the Christmas concert Corelli's Concerto Grosso in G Minor, Op. 3, No. 1 was played. Flowing conversation between concertino and ripieno groups and subtle phrasing of brief motifs that were exchanged between instruments characterized the performance. The cantata *Uns ist ein Kind geboren* by Johann Kuhnau was presented on the same evening; the excellent performance of soloists, recorder players and oboists, most of them members of CMC, should be particularly noted. The next baroque piece played at a CMC concert was indeed a chamber ensemble – a transcription of J.S. Bach's Trio Sonata in E flat major, BWV 1013 for recorder and basso continuo. A newly formed group of musicians delivered a joyful performance and made use of the Club's harpsichord after a period when the instrument has not been much used in CMC concerts. A month later another baroque group followed in the footsteps of the Bach ensemble, this time with scores of the best known cantata by Thomas Arne, *The Morning* in their hands. The culmination of the activities of baroque musicians was the last concert of this season that included J.S. Bach's cantata *I habe genug* and a number of chamber music pieces. Innovative interpretations of J.S. ?

works written during his last year of life (songs *Auf dem Strom* D. 915 and *Ständchen* D. 917 / from *Swanengesang* and Fantasy in F minor D. 918 for piano duet). Sensitive performances led us in the journey through Schubert's political views, romantic allusions and melancholy towards a posthumous tribute by Franz Liszt (a liberal transcription of *Ständchen* for solo piano, where emphasis seems to be slightly shifted between various motifs).

Themed programmes of the third season have examined adolescence in music, music associated with places and place names, chamber music written during the First World War, and the passing of a day 'from sunrise to sunset'. This is a surprising richness of conceptual projects in addition to other concerts with a clear focus, either on a particular composer or a period in music or type of ensemble. The concert on adolescence included both works written for young people and compositions by young people. Three movements of *Pohádka* by Leoš Janáček traced the course of a fairy tale via a varied inter-engage between cello and piano. The fervour and intensity of the rarely played Piano Concerto in A minor by Gustav Mahler, written when he was only 17, made for captivating listening to its lengthy development. In the concert of places and place names *A Foggy Day in London Town* by George Gershwin was played in an arrangement by Michael Finnissy, a contemporary composer related to the new complexity movement: dense chords with recognizable jazz roots were aligned in seemingly improvisatory rhythmic patterns that were actually a result of careful planning and precise notation. *China Gates* by John Adams, played with both rhythmic energy and lightness, abounded with colourful changes of harmonies and vivid juxtapositions of piano registers – it is uncertain whether this piece is dedicated to a real place at all. The concert 'From sunrise to sunset' adjusted its mood as rapidly as it adjusted to the periods and styles of composers: pastoral scenery of *The Morning* (Thomas Arne) was quickly exchanged for the introspection of *Dusk* by C. Armstrong Gibbs, the sorrow of *With Darkness Deep* (G.F. Handel) was swept away by a brilliant flute choir of eight instruments in an arrangement of the Overture to *The Marriage of Figaro*. Even larger contrasts were interwoven into the programme dedicated to the First World War: masters and disciples of divergent schools of composition (and conflicting countries) were put next to each other in unseemly alignments looking like a potential cause of a non-musical disaster, but actually creating a rich texture and intense dynamics, evocative of the time of writing of these pieces. The concert was introduced by an arrangement of two songs from *Siete canciones populares españolas* by Manuel de Falla for cello and piano that set a tone of directness and emotional suspense to the whole programme (an effect of displacement was achieved due to using of baroque cello in this repertoire). The first and the last 'Sarcasm' from Prokofiev's cycle (Op. 10) augmented the tension and was succeeded by an unusual matinee – *From the Gospel of St John* by Rachmaninov. After dwelling on grief and love in the third and the fourth part

of *Siete canciones populares españolas* there followed compressed textures of the rarely played Sonata for violoncello and piano by Anton Webern that were submerged by (peacetime) memories of the house of Alcotts by Charles Ives (the third movement of Piano Sonata No. 1).

Alongside the works of individual composers important literary milestones were also celebrated: Shakespeare's birthday has been remembered on several occasions, most notably at a concert of the CMC choir and soloists whose programme was solely based on compositions with Shakespeare's texts. An unusual range of compositional styles and periods was encompassed in this concert: renaissance songs by Robert Johnson and Thomas Morley (the familiar *O mistress mine*

Meet the committee: Jill House

A long-standing member of CMC and also a member of the current committee, Jill House, is interviewed by Helene Albrecht.

Helene Albrecht: Jill, you are one of the most experienced and most active members of the UCL Chamber Music Club. We are delighted that you are willing to open our new series: 'Meet the committee/Meet the members'. When exactly did you join the CMC and what was the trigger?

Jill House: Helene, thank you for inviting me to open this series. I must have

HA: *What were the most remarkable performances you have heard at UCL?*

JH: There have been a great many stunning performances and performers over the years. But remarkable? I have to mention the piano recital by Sir James Lighthill (former Provost). I can't remember what he was playing, but surely his passion and power on the Steinway that the whole room shook! Another remarkable (but very different) event was the workshop performance we did a few years ago of Terry Riley's *In C* – it was a great way to get performers together.

HA: *In summary, in which formations have you been singing at UCL and what musical style(s) did you cover?*

JH: I've sung in a number of CMC concerts involving a small choir, most notably at Christmas, but also madrigals and early music ensembles (singing with baroque trumpets was rather special). We have covered a wide range of styles, including contemporary, thanks to recent Christmas compositions by our Chair Roger Beeson. Otherwise I've done a number of solo recitals with some wonderfully capable and patient pianists.

HA: *What was your favourite concert at UCL with regard to your own contributions?*

JH: I'm hopeless at picking favourites! But I have been grateful to the Club for giving me so many chances to sing to a supportive audience (the first time was nerve-racking but I survived). I have also much valued the opportunity

Panufnik - a family celebration at King's Place

As this year marks the centenary of a Polish born composer and conductor Sir Andrzej Panufnik, King's Place presents a remarkable series of concerts to honour his work. Chamber music spanning his life time will be presented alongside works written by his daughter Roxanne. The latter include in particular her *quartet pieces* that have been commissioned in order to be played between Andrzej Panufnik's string quartets from 1950, 1955 and 1960. His chamber music also includes a piano trio, two string sextets, several works for piano solo, a wind quintet and a piece *Triangles* for three cellos and three flutes in addition to chamber music for young players. Most of this music was written in Britain, after the composer had left his home country in 1950 due to worsening conditions for artists in emerging socialist countries.

The festival takes place on the 10th of November: it starts at 7.30 pm and will end with a Warsaw cabaret evening at 10 pm that presents popular Polish songs from the 1950s and music by Witold Lutoslawski, Andrzej and Roxanne Panufnik and George Gershwin.

For details, contact Sarah Trelawney Ford at Hazard Chase Ltd on 01223 706416 or email sarah.trelawny@hazardchase.co.uk. The festival is supported by the Arts Council England, Polish Cultural Institute, RVW Trust, John

largely forgotten, except for his settings of Shakespeare – *Where the bee sucks*; *Blow, blow thou winter wind*, and so on – many of which appear in anthologies of English song, and several of which have been performed at recent UCL Chamber Music Club concerts.

Among his finest and most carefully crafted works are the dozen or so cantatas that he wrote for the London pleasure gardens and theatres. The musical resources available to him in these places were quite substantial and included many of the finest singers of the day as well as a host of professional instrumentalists. These were not simply parlour songs, but were designed to exploit all vocal and instrumental resources available.

The cantata in the eighteenth century had evolved from its beginnings in seventeenth century Italy, when it was simply a song with instrumental accom-

Franz Berwald (1796 – 1868): 'liveliness and energy – feeling and reason'

Trained as a violinist from the age of five, and giving his first public concerts from the age of nine, Franz Berwald was a performer, a teacher, the director of a glassworks and of a highly successful orthopaedics institute, and has been called the leading Scandinavian composer of the early nineteenth century. His compositions include four symphonies, two major operas, three string quartets, four piano trios and many other works for orchestra and chamber groups. Accused of 'incomprehensibility', Berwald's works did not gain mainstream appreciation in his native Sweden until late in his career, following successes elsewhere in Europe, notably Vienna. He became a major influence on the next generation of Swedish composers, such as Wilhelm Stenhammar and Hugo Alfvén, and in 1868 the Swedish music critic and composer Wilhelm Peterson-Berger described him as 'our most original and modern composer.'

Unlike the nowadays better-known Nordic composers of the generation after him, such as Jean Sibelius and, to some extent, Carl Nielsen, Berwald appears to have been uninterested in forging a national identity in his music. However, formal and expressive preoccupations common to the works of other Nordic composers can be noticed in his works: an obsessive concern with large scale structure and a heightened sensitivity to the timbral characteristics of the sound object so that the music is often conceived in terms of specific sonorities rather than more dynamic process-oriented forms. In a motto dated 1848 August Berwald declared:

'Art may be coupled only with a cheerful frame of mind. The weak-willed should have nothing to do with it. Even if interesting for a moment, in the end every sighing artist will bore listeners to death. Therefore: liveliness and energy – feeling and reason.'

A scathing review in the newspaper *Argus* of a benefit concert given in March 1848, including a symphony, a violin concerto and a piano quartet, all by Berwald, gives an impression of the resistance he encountered in his early career in Sweden: '...it seems as if Herr Berwald's hunt for originality and his constant striving to impress with great effects has deliberately banished all melodiousness from his compositions.' Berwald's reply shows an admirable bluntness and conviction:

'It was without the least surprise that I read the review Argus offered to the public in respect of my recent compositions; [the writer] can, on the contrary, be convinced that I had myself foreseen the least favourable impression these works, written in an entirely original style, should leave. But the reviewer should remember that all attempts to establish an uncommon sys-

tem, a new handling of the instrumentation and its employment will always begin with numerous difficulties.'

On 12 December, players from the Chamber Music Club and collaborating groups will come together to perform Berwald's Grand Septet in B flat major for violin, viola, violoncello, double bass, clarinet, horn and bassoon, alongside Beethoven's well-known Septet in E flat major Op. 20, for the same forces.

The work, premiered in the Exchange Hall, Stockholm, on 12 December 1808, was well received by critics and is highly likely to be a revision of a similar septet performed ten years earlier. At this previous performance a review in the *Allgemeine musikalische Zeitung* (March 1818) observed how 'one might wish the young, truly talented man would become more friendly with the rules of harmony and composition; that will take him more surely and quietly to his goal'.

Daniel Heanes

UCLU Music Society presents six concerts this term

UCLU Music Society will be very active this term: there are six concerts planned in five different venues. Masses and symphonies will be played, and most of the events will involve UCLU Symphony Orchestra.

Saturday 10th October; 7pm, All Hallows Church, Gospel Oak. UCLU Symphony Orchestra and Chorus present: Schubert – Mass in E Flat Major; Dvořák – Symphony No. 9.

Saturday 17th November; 7pm, St Mary Magdalene's Church, Munster Square. UCLU String Orchestra presents their 'Autumn Concert'.

Friday 24th November; 7pm, Our Lady of the Victories Church, Kensington. UCLU Symphony Orchestra and Chorus, and Chamber Choir present: Macmillan - *Divo Aloysio Sacrum, Benedictus Deus* and *Tremunt Videntes Angeli*, Schubert – Mass in E Flat Major.

Friday 1st December; 7pm, Events Pavilion, UCL. UCLU Symphony Orchestra and Chamber Choir present: Macmillan - *Divo Aloysio Sacrum, Benedictus Deus* and *Tremunt Videntes Angeli*, Mozart – Mass in C Major, Schubert – Minuet and Finale D. 812.

Saturday 8th November; 7pm, St Mary Magdalene's Church, Munster Square. UCLU Concert Band presents their 'Autumn Concert'.

Saturday 15th December; 7pm, St Pancras Parish Church, Euston. UCLU Symphony Orchestra and Chorus present: Vaughan Williams – Tuba Concerto and *Toward the Unknown Region*, Brahms – *Song of Destiny*, Rimsky-Korsakov – *Isle of the Dead*.

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A dream of Germany: music's war-torn world

A series of four concerts explore the links between English composers and Germany in the nineteenth and early twentieth centuries that were torn apart by the Great War. The concerts are presented by Joseph Spooner (cello), Mark Wilde (tenor) and David Owen Norris (piano). This may be of especial interest to UCL CMC members, since Joseph Spooner is a UCL alumnus: he did an MA and PhD from 1951 to 1954 (his doctorate was on Greek papyrology!), and he was an active member of the CMC during this time (which he still remembers fondly). Some of you may have heard him play for us a few years ago in a typical programme of rare and hitherto undiscovered music.

The concerts take place on Sunday 13th October (10.30 am, 1pm, 3pm, 5.30 pm) at St. John's, Smith Square, London SW1P 3HA.

Ticket for a single concert: £10 (£5 for students/young friends). Combined ticket for all four concerts: £40 (£20 for students/young friends).

You can find further details at the St John's website (www.sjss.org.uk) and on Joseph Spooner's website (josephspooner.net).

A non-hero's life –

Richard Strauss in context

Of the countless multi-faceted attributes that make up the life and work of one of this year's anniversary composers, Richard Strauss's chamber music is possibly one of the least known. Born in Munich in 1864, the son of one of Germany's finest horn players, Richard Strauss in his lifetime witnessed Germany's political unification, the Franco-Prussian War and modernism, nationalism and cosmopolitanism alike. He survived both World Wars while acting in a tripartite capacity as composer, conductor and music executive. Musically connecting to Wagner, Brahms and Mahler, Strauss created 'a new way of relating music to extra-musical realms of experience' (Charles Youmans) and was committed to the promotion of avant-garde works by Bartók, Debussy, Kodály, Hindemith, Dukas and many others, often against reactionary voices in French, German and Austrian cultural centres. In the last third of his career Strauss raised controversies regarding his involvement with Nazi Germany. He held the position of the President of the Reichsmusikkammer (equivalent to the National Music Council) from 1933 to 1935 and was dismissed when the Nazis intercepted a letter to his Jewish friend and librettist Stefan Zweig. He never openly opposed the regime but lived in its shadows, his musical creativity being in decline since the First World War. However, Strauss's musical merits led to the establishment

of the 'Richard Strauss Festival' in Britain under the patronage of Sir Thomas Beecham as early as 1911. The latter also conducted the Royal Philharmonic Orchestra in three sold-out concerts of Strauss's works in the Royal Albert Hall the same year. Strauss died in 1971.

With reference to the 'extra-musical realms of experience' Strauss reflects many occupations and tensions characteristic of European societies in his tone poems and operas. The former explore characteristics of sometimes more and sometimes less successful 'heroes' (*Don Quixote*,

Although the Five Piano Pieces Op. 10, the *Stimmungsbilder* Op. 11 and Two Piano Pieces Op. 12 are strongly reminiscent of Robert Schumann's musical language, there is 'little to find fault with' (in the words of Karl Klindworth, an accomplished pianist and pupil of Franz Liszt). The tender polyphonic texture and melodic richness of these piano pieces not only anticipate Strauss's later orchestral works but might also have served as a preparation for writing of the Sonata in B minor Op. 10 (No. 3), a work much loved by the Canadian pianist Glenn Gould. In Gould's view, Strauss's place in music history is based on the processing of the Wagnerian heritage and adherence to tonality and the cadence. These characteristics led to architectural clarity and the development of a logical system that offered valuable solutions to the contemporary struggle with abundance of harmonic possibilities and the dissolution of form and tonality. It is worth mentioning the Piano Quartet in C minor Op. 15 that followed after the *Festive Märchen* in D major Op. 14 for the same instrumentation, written for a family celebration. The C minor quartet received the first prize in a competition launched by the *Berliner Tonkünstlerverein* in 1845. This recognition was followed by enthusiastically received performances in Dresden and Meiningen, where the piece was played from manuscript and Strauss himself played the piano. Readers are warmly invited to contrast the language of its four movements with Brahms's Piano Quartet in C minor Op. 25, which will be

Counterpoint No .

Does UCL Chamber Music Club need folk?

was gradually augmented with harmonics. Swift passages tended to follow loud and forceful pizzicatos of isolated notes, usually in low register, creating a considerable contrast between registers and a sense of a vast space circumscribed by sounds. An unusual effect was achieved when a pizzicato was immediately preceded by a strong beat on a string with a bow. The energy was sustained by a consistent use of trills. After a while patterns and structures began to emerge: systematic use of the lowest string in producing the dry sawing sound, phrases that go from piano to forte, but rarely the opposite way, association of certain movements of a bow with particular dynamics or register, ascending tremolos of double notes.

In the discussion following this performance the methods of creating some of the sounds were explained. The low sawing noise was linked to *sul ponticello* applied to the lowest string retuned a fourth below its usual pitch. Trills in the left hand were played simultaneously with tremolos in the right hand.

which is considerably quieter than the first. Long notes dominate the latter part and most glissandos are deprived of simultaneous trills (remaining glissandos of trills are strictly contained within piano dynamic). A listener is immediately thrown into the myriads of trills at the beginning of *flet*, while in *Solitude* building up of tension is more gradual.

So far we have looked at the sounds, structures and language of compositions by Rebecca Saunders, but how is such a piece written? How are these sounds invented and what is the path 'between the time I hear the sound and the time I use the sound'? Séverine Ballon shared some insights into the compositional process in the seminar. In the beginning composer and cellist tried out various techniques of playing and experimented with approaches to making sound. At another meeting the composer often asked to hear certain sounds again. Rebecca Saunders also took part in jam sessions with future performers of her music where she played a violin. The interpreter was very much a co-creator of the piece, especially in the early (sic!) stages of the work. Séverine Ballon admitted that she prefers long collaborations with composers that allow for such gradual explorations. A composer from the audience was enquiring whether she would be ready to participate in the writing of a piece that takes four years, if the composition was less sound-based and more pitch-based. The answer was that it would still be the cellist's preferred style of work. This came as a pleasant surprise, because the lack of time for staging of a piece of contemporary music can hinder (and often does hinder) pitch-based sound. The piece is a collaboration between the composer and the performer.

music and performing Beethoven's works on period instruments: in both cases the way of creating sound has to be rethought, if not reinvented. With this nod to music of different times followed by playing of *Solitude* again ended a June afternoon.

Dace Ruklisa

Some French Christmas carols

French Christmas carols are traditional and modern: 'Rudolph, the red nosed reindeer' becomes 'Le petit renne au nez rouge'; 'Vive le vent' is a version of 'Jingle Bells'. But some of the most loved are from the fifteenth century, often with a regional identity: 'Jésus est né en Provence'; 'C'est le jour de la Noël' is from the Auvergne, and 'Patapan' from Burgundy; 'Pastourelles, pastoureaux' - beloved by French Canadians - is from Anjou, as is the famous 'Noël angevin'. Medieval carols celebrating the birth of Christ dwell on the countryside: the ox, the ass and the shepherds. The star of Bethlehem becomes 'Bel astre que j'adore'; 'Entre le boeuf et l'âne gris' is a lullaby; and 'Un flambeau, Jeanette, Isabelle' calls villagers to worship the nativity. But 'traditional' has a wide meaning and many carols were composed or 'reconstructed' in the nineteenth century when their melodies, if not the same lyrics, became popular in France and England. 'Douce nuit' is 'Silent Night'; 'Viens, peuple fidèle' is 'O, Come all ye Faithful'; 'Aujourd'hui le roi des cieux' is 'The First Noel'. A very few such Anglo-French carols date from the Middle Ages: 'Noël nouvelet' is 'Sing we now of Christmas', and 'Falalalala' is 'Deck the Halls with Boughs of Holly'. But the origin of many traditional carols is not always clear: 'Quelle est cette odeur agréable' is probably from the fifteenth century, but 'Ah, quelle grande mystère' is a nineteenth-century carol, as is 'Il est né, le divin enfant', composed and written in 1845. By then it was fashionable to compose carols. In 1845 Adolph Adam wrote the music for a new poem 'Minuit, Chrétiens: cantique de Noël', which crossed the Channel to become 'O Holy Night'. Other composers followed, rearranging the melody, as Tchaikovsky famously did for a 'Carol from Anjou' in his *Album for the Young* Op. 39. César Franck would have known of this: shortly before he died in 1890 he made two arrangements of 'Noël angevin' in his *L'Organiste*, works for harmonium published by

Composers on composers

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Arrangements, transcriptions, 'variations on a theme by..!' – these are some of

nineteenth and twentieth centuries, from Schumann's dedication of his *Kreisleriana* Op. 16 and *Fantasie* Op. 17 to Chopin and Liszt respectively, to Ravel's dedication of his String Quartet 'à mon maître Gabriel Fauré' and Berg's of his Three Orchestral Pieces Op. 15 to Schoenberg.

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Debussy's dedication of his *Études* to the memory of a long-dead composer was by way of homage to a source of inspiration; but of course commemoration of the more recently deceased has a more personal significance. Vaughan Williams completed

‘... ...’

Interestingly, in this piece Grieg did not take the opportunity to use the notes G-A-D-E as a musical motif – too obvious, perhaps? On the other hand, Maurice Durufé, in his *Prélude et fugue sur le nom d’Alain*, an organ piece composed in memory of the organist and composer Jehan Alain, who was killed on active service in 1940, does create a musical idea, which pervades the piece, from the letters A-L-A-I-N. Since only the letter A in the name corresponds to a note in standard musical notation, an extension of the musical alphabet is

five-note motif, also includes his old teacher's first name. The continuation of the musical alphabet after G ignores the German significance of H and proceeds H = A, I = B, J = C and so on. The first four bars lay out, in two phrases, the name G-A-B-R-I-E-L F-A-U-R-É, and Ravel adds an extra note at the end - this is obviously for musical reasons, to round off the phrase, though it is tempting to look for some way in which it might encode the acute accent! The result is G-A-B-D-B-E-E F-A-G-D-E-B.

H , ,

T°

other. He wrote: 'The Italian style and the French style have for a long time divided between them (in France) the Republic of Music; for my part, I have always held in esteem those things which merited it, without excluding any composer or nation.' The fanciful headings of the various movements – 'Corelli at the foot of Parnassus requests the Muses to receive him' etc. – are, however, typically French. *L'apothéose de Lully*, a longer work than its predecessor, features Lully in the Elysian Fields, with a number of movements in distinctly French style; Lully is welcomed by Corelli and the Italian Muses; Apollo 'persuades Lully and Couperin that the union of the French and Italian tastes will make for perfection in music'; and the two composers, with their muses, play together in an overture (French) and a trio sonata (Italian). Throughout the score, Couperin distinguishes French and Italian by means of notation, with the distinctive clefs and ornamentation signs of the two national repertoires.