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Theme and Variations for guitar

Op. 77

An analysis and background of a composition by Lennox
Berkeley

Written as part of a BMus (Hons) Degree in Music independent artistic
project. The recorded element of this dissertation is available at the
library of the Royal College of Music in Stockholm.

Summary

This essay on Lennox Berkeley's *Theme and Variations for Guitar* serves as the written half of my final dissertation for my bachelor's degree in classical music, following my studies for Peter Berlind Carlson at the Royal College of Music in Stockholm between the years 2011-2014. The other half of this project consists of a studio recording and a concert performance of this piece that I have analysed.

Originally, this paper was written in Swedish but also translated to English to serve as an academic writing sample for the Royal College of Music in London, necessary for approving my continued postgraduate studies there starting in September 2014. Other reasons for translating this paper to English is partly the piece's English origin but also the lack of other available information on this beautiful composition for the guitar. Hopefully, this paper may be of help to guitarists and Berkeley enthusiasts in exploring this remarkable piece of music and Lennox Berkeley's relationship to the guitar.

I am grateful for the guidance, input and feedback of Peter Berlind Carlson, David Russell, Chris Stell, and Eric Lammers. Special thanks go to my guitar colleagues for their criticism and to Sam Brown for proofreading.

Keywords: Theme and Variations Op. 77, Lennox Berkeley, guitar, analysis

Index

An analysis of a composition by Lennox Berkeley	i
1 Introduction and purpose	1
2 Background	2
2.1 Sir Lennox Randal Francis Berkeley	2
2.1.1 Family Background	2
2.1.2 Childhood	3
2.1.3 Paris	3
2.1.4 Segovia and <i>Quatre Pièces pour la guitare</i>	3
2.1.5 Meeting Benjamin Britten	5
2.1.6 Professor of composition	5
2.1.7 Honours and knighthood	5
2.2 Theme and Variations for guitar Op. 77	6
2.2.1 The commission	8
3 Method	9
3.1 Digital editing of the score	9
4 A musical analysis	10
4.1 Structural analysis, form and dynamics	10
4.2 Thematic and Motivic catalogues	11
4.2.1 II. <i>Marcia funeral</i> from Beethoven's 3 rd Symphony (" <i>Eroica</i> ") Op. 55	13
4.2.2 Theme and Variations for violin, Op. 33, No. 1	14
4.3 Form and components of the <i>Theme</i>	16
4.3.1 Portraying the main theme (h)	17
4.4 Variations	18
4.4.1 Variation I	18
4.4.2 Variation II	19

4.4.3	Variation III.....	20
4.4.4	Variation IV.....	22
4.4.5	Variation V.....	23
4.4.6	Variation VI (Epilogue).....	24
5	Conclusion	26
6	Bibliography.....	27
7	Phonogram and Multimedia.....	28
8	Attachments	29
8.1	(3.2) Project plan and timeline.....	29
8.2	Overview and timeline over L. Berkeley's life.....	30

1 Introduction and purpose

I remember clearly how Lennox Berkeley's *Theme and Variations for guitar* enchanted me on first hearing. The promising and idiosyncratic gesture that unfolds the main theme immediately sparked genuine curiosity and excitement. Because of its richness and many challenges, it proved to be an excellent work to immerse myself in, which lent itself to this dissertation.

The purpose of this project was to provide myself with the best possible conditions to interpret and portray this magnificent and mysterious piece for future performances. Besides the technical difficulties, the form of theme-and-variations especially forces the musician to confront an array of analytical challenges. Therefore, this analysis focuses mainly on thematic and structural patterns to present the reader with a clear, and hopefully as objective as possible, main overview of the piece. To accompany some of those ideas, several graphical examples are included with passages stripped down to emphasise certain patterns. Since consciousness of the background of a piece of music can sometimes reveal its purpose and intent, I have dedicated a fair section of this paper to the history of Lennox Berkeley himself. This includes his background, his affiliation with the guitar world and to Angelo Gilardino at Berbèn Publications who commissioned the piece in 1970.

2 Background

2.1 Sir Lennox Randal Francis Berkeley

In this following section I have summarised Lennox Berkeley's life, focusing on his connections to the guitar and guitarists such as Andrés Segovia and Julian Bream. Due to the fact that Berkeley is not a very well-known composer outside the United Kingdom, I believe that a proper presentation of his background is relevant for the following analysis. More importantly, information surrounding the piece itself and its commissioner is also included in this background.

My source for this section is the *New Grove Dictionary Online*¹ unless otherwise cited.

2.1.1 Family Background

Lennox Berkeley was born in Boars Hill, Oxford in May 1903 to an aristocratic family centred at Berkeley Castle in Gloucestershire. His grandfather was George Lennox Rawdon (1827-1888), the seventh earl of Berkeley and Viscount of Dursley. He was married to Cecile, daughter of the duke of Melfort, a family of French and Scottish origin. These roots and connections to France would later come to affect Lennox's musical life. The composer's father, Captain Hastings George FitzHardinge Berkeley was the eldest of the earl's sons, but because he was born before his parents were legally married, he was unable to legally inherit the family's titles and estates. Lennox, who was his only son, would in that case later have been the first heir in the next generation.

¹ P. Dickinson, 'Berkeley, Sir Lennox (Randall Francis)', *Grove Music Online* (Accessed 20 April 2014), <http://www.oxfordmusiconline.com/>

2.1.2 Childhood

Berkeley spent his childhood in Oxford and in France, where his mother's relatives had musical affiliations: his godmother had studied singing in Paris and his aunt was a salon composer. After attending a private school in Oxford he continued at Gresham's School in the city of Holt in north Norfolk. At 16 he moved to St George's School north of London and a year later his music was performed for the first time. At 19 he went to Oxford to study French, old French and philology at Merton College. Soon he met Maurice Ravel through his French relatives, showed him his music and was recommended by Ravel that he study with Nadia Boulanger in Paris.

2.1.3 Paris

After Berkeley had finished his degree in 1926, he took the advice and moved to Paris where he stayed until 1932. During those six years he maintained a close friendship with Ravel and became acquainted with composers such as Poulenc, Stravinsky, Milhaud and Roussel. The years with Boulanger were highly successful professional training and he has been described to have been 'in many ways the quintessential Boulanger pupil, responsive to her passion for music and her rigorous demands in strict counterpoint.' While Berkeley studied composition intensively in Paris, he converted to the Catholic faith, something that came to affect both his personal life and his work.

2.1.4 Segovia and *Quatre Pièces pour la guitare*

To promote new music and foreign works regardless of genre or style, Maurice Ravel founded together with Charles Koechlin the *Société musicale indépendante* (the French Independent Society of Music) in 1909, shortened 'SMI', as a reaction to the conservative National Society of Music:² interestingly, both organisations appointed Gabriel Fauré as president. For Berkeley this was important, since he gave many of his French premiers at SMI concerts. It was probably also the same influential friends at the SMI who brought Berkeley together with the guitarist Andrés Segovia. In 1924, Segovia, later considered the father of the modern

² B. L. Kelly, 'Ravel, (Joseph) Maurice', *Grove Music Online* (Accessed 20 April 2014), <http://www.oxfordmusiconline.com/>

classical guitar, had made a legendary début in Paris and had been a favourite there ever since.³ Although it was totally unknown until 2001, Berkeley had in 1927 or 1928 written his first work for guitar specifically for Segovia: *Quatre Pièces pour la guitare*. We do not know exactly how their meeting took place, and there is no record of Segovia ever having played Berkeley's pieces in public, but the fact that the pieces were found in his archive is a sign that he must have accepted the compositions and treasured them enough to not lose them. Angelo Gilardino, who more than forty years later commissioned the *Theme and Variations* (See sections 3.1.1 and 3.2), found the manuscripts in 2001 in Segovia's archives at Linares in Spain⁴. The following year he also published these newly found jewels in the series "The Andrés Segovia Archive" (Edizioni Bèrben). In *Lennox & Freda*, Tony Scotland tells the following about the occasion:

Like everyone else in Paris, Lennox was excited by the young Spaniard's artistry and virtuosity, and, since he knew that Segovia made a point of including new music in his recitals – Roussel, Rodrigo, and Falla had all written specially for him – he must have felt encouraged to offer something himself. The four pieces he wrote (and dedicated à señor Andrés Segovia) not only show his flair for melody, and those bitter-sweet harmonies that Poulenc liked so much, but also a natural understanding of the guitar, which, until Segovia's trail-blazing arrival in the concert hall, had been locked in the world of folk and popular traditional music. They also betray traces of the jazz, blues and popular music which Lennox was hearing in Paris at the time, and they give a hint of the qualities which were to come to their maturity in Lennox's later pieces for the English virtuoso Julian Bream (the *Sonatina*, *Theme and Variations*, *Songs of the Half-light* and the *Guitar Concerto*), which form one of the most important individual contributions to the guitar repertoire by any composer of the twentieth century.⁵

³ T. Scotland, *Lennox & Freda* (2010)

⁴ A. Gilardino, interview, 24 April 2014

⁵ T. Scotland, *op. cit.*, p. 124-125

2.1.5 Meeting Benjamin Britten

At the ISCM festival in Barcelona 1936, Berkeley met Benjamin Britten where they both had pieces performed. Britten was ten years younger, but had attended the same primary school as Berkeley and, despite their difference in age, they had a lot in common, and immediately started co-operating on the orchestral suite *Mont Juic* based on Catalan folk melodies that they had heard in Barcelona. They became good friends and colleagues, and later lived together at Aldeburgh in eastern Suffolk. There, Britten wrote a *Piano Concerto* dedicated to Berkeley, who responded in writing his *Introduction and Allegro for two pianos and orchestra* to Britten. However, their relationship had ended before Britten left for America with Peter Pears in 1939, though they maintained correspondence, and Berkeley remained somewhat devoted to Britten.⁶

In 1940 he (Berkeley) finished his first symphony, which he had started work on four years previously.

2.1.6 Professor of composition

During the 1940s Berkeley reached compositional maturity, and started to write many of his most important works, including his piano works – for example the Sonata Op. 20, the Six Preludes Op. 23 and his two works for piano and orchestra. Between 1946 and 1968, Berkeley was a Professor of Composition at the Royal Academy of Music in London, where his pupils included Richard Rodney Bennett, William Mathias, Nicholas Maw, David Bedford and John Tavener.

2.1.7 Honours and knighthood

Towards the end of Lennox Berkeley's life he struggled with Alzheimer's and did not finish any new works after 1983. He received many honours including the CBE and a knighthood. Many universities and organisations granted him honorary status. Lennox Berkeley passed away on the 26 December 1989, aged 86.

⁶ J. Bridcut, *Britten's Children* (2007), p 43, 73-75, 88-89

2.2 Theme and Variations for guitar Op. 77

Published information on the *Theme and Variations* is scarce, to say the least. Since Berkeley wrote a great deal of excellent music, this relatively small piece for the guitar doesn't seem to stand out sufficiently to be mentioned greatly, if at all, in the available books about him. Even when his guitar pieces are included, attention has focussed on his larger works, such as the *Sonatina* Op. 52 and the *Guitar Concerto* Op. 88.

It became clear that the closest living source to this work was the guitarist who commissioned it in 1970, Signor Angelo Gilardino. However, it never struck me to dare ask for an interview, until by chance I renewed a brief acquaintance with the great Swedish guitarist Magnus Andersson, a pupil of Gilardino, whilst visiting the Music and Theatre Library in Stockholm in April 2014. When I mentioned the paper I was researching, Magnus explained how the commission had come about, and convinced me that I should contact Gilardino; furthermore he kindly offered me a personal introduction - and promised 'a lovely response'. And indeed Signor Gilardino's reply was wonderfully helpful:

I wrote a letter to sir Lennox with some comments about his previous guitar work, *Sonatina*, and he kindly replied. Then, I felt encouraged to introduce my purpose of enlarging the guitar repertoire with the powerful support of the Italian publisher [Bérben] which had created a new collection of original 20th century guitar music and which had entrusted me with the editorial care of that series. With such a credit, I used to ask composers to write something new for the instrument, and I asked Sir Lennox also. He was extremely polite to me, and within a short term, one month or even less, he sent me the manuscript of the *Theme and Variations*. It was written with such a skill, both from a compositional viewpoint and for the use of the idiomatic resources of the guitar, that I felt it should have been published exactly as it was written, with only one or two footnotes. My editorial intervention upon the piece was restrained to the addition of a fingering. Later on, on 1974, I sent to sir Lennox a copy of an LP I had recorded, including his piece, and once again he answered with his kind and appreciative comments. It was one of the easiest, finest and more instructive experiences I ever enjoyed as a musician.⁷

⁷ A. Gilardino, interview, 24 April 2014

According to the Berkeley source book,⁸ the piece was written and finalised by 1 September 1970. Besides this, there is not much available information.

Luckily, there is one interesting quotation by the composer himself, in his diary entry for 20 January 1973, when he assesses Julian Bream's performance and interpretation of the piece:

20 January 1973

Julian Bream came to play me my *Theme and Variations*... we went to his recital the next day at the Queen Elizabeth Hall. He's without any doubt a great musician who adds to his purely musical talent and fabulous technique a superb sense of performance. His playing of my piece was as nearly perfect as I could imagine, and this indeed was true of the whole recital.⁹

To conclude this background of Berkeley and his *Theme and Variations*, the following introduction is found in the *Handbook of Guitar and Lute Composers*, which describes Berkeley's compositional style as 'instrumental without worn clichés', and it goes on:

... "Theme and Variations" (1970) for the solo guitar has, thanks to its [natural] idiomaticity of the guitar, reached a stable position in the repertoires of guitarists. Due to its technical difficulty this excellent concert piece is suitable to be played at an early stage of professional guitar studies.¹⁰

⁸ S. R. Craggs, *Lennox Berkeley: A Source Book* (2000)

⁹ P. Dickinson, 'Berkeley's Diaries', *Lennox Berkeley and Friends: Writings, Letters and Interviews* (2012), p. 200

¹⁰ H. Annala & H. Matliks, *Handbook of Guitar and Lute Composers* (2010), p. 52

2.2.1 The commission

Angelo Gilardino was born in 1941 in the town of Vercelli in Italy and had a career as a concert guitarist between the years 1958 and 1981, during which time he premiered hundreds of new compositions for the guitar. As mentioned in the above quote, the Italian publisher Bèrben, on recommendation from the notable composer Mario Castelnuovo-Tedesco¹¹, had in 1967 appointed him to supervise the new collection of twentieth century guitar music. It is initiatives like these that the guitar world has to thank for the existence of many such pieces.

¹¹ A. Gilardino, *Bio / Angelo Gilardino - Website* (Accessed 18 April 2014)
<http://angelogilardino.com/bio/>

3 Method

Since this analysis cannot address every inch of this piece, many details that are prone to musical subjectivity have been left out. Instead, emphasis is made on the more objective structural core and patterns, hopefully to serve as a useful tool in achieving a better overall perspective of the music. The majority of my personal decisions are left out (however they feature in my recording of the piece, included as an attachment to this paper - see above).

The resulting written section will feature examples analysed for structural and thematic overview, mostly as graphic analyses (whereas any interpretative aspects are presented in my associated recording).

The overall work plan of the project is available in the appendix.

3.1 Digital editing of the score

With the exception of my structural analysis, the following examples are scanned copies edited with Sibelius software. I originally highlighted the individual parts and melodic lines, reducing or deleting extraneous material. Once traces of the theme became clear in the variations, I attempted to analyse and label its recurring motifs. The result is a ‘motif catalogue’ of the musical material that underpins the *Theme*, and a similar catalogue of thematic material, highlighting where these motifs appear in the variations.

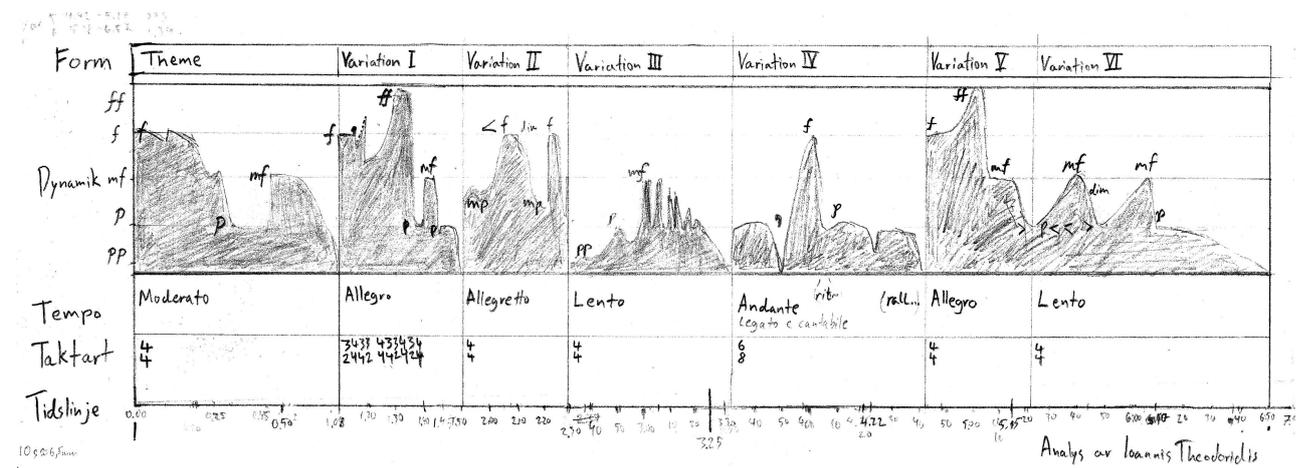
4 A musical analysis

The first part of this section will briefly examine the overall form and dynamics of the piece, followed by my catalogue of motifs. I also suggest two possible sources from which the main Theme might derive. The catalogue of themes is presented, and where these themes connect to the Variations.

4.1 Structural analysis, form and dynamics

The form of the work is a Classical Theme and Variations. The *Theme* is followed by five variations, with the last variation labelled *epilogue*.

Example 1. *Handwritten structural analysis of the piece's dynamic form, over an axis of time rather than symmetric bar numbers. This time and dynamic scale is taken from Graham Anthony Devine's recording of the piece from his CD "British Guitar Music".*¹²



¹² R. R. Bennet, R. R.; L. Berkeley; P. Maxwell Davies; A. Rawsthorne; W. Walton, *British Guitar Music*, G. A. Devine, 'Naxos', 2005, CD, track 11

4.2 Thematic and Motivic catalogues

Example 2. 'Motif catalogue'

Theme and Variations
MOTIVKATALOG
Analys: Ioannis Theodoridis

Lennox Berkeley

THEME

A1

0 *f* a1 1 h1 (huvudtema) 2 a2

A2

2 a1 b1 3 a1 b1

4 c1 c2 5 a2 a2 6 a1 7 b1

B1

9 *p* d (sidotema) d1 d2 d1 sekv (L2)

B2a **B2b**

11 e1 a2 b2 b2 f1 a3 f2 *f* rit... *mf*

Överledning

A1 *dim.*

13 *a tempo* a1 14 a4 a4 a4 a4 a4 a4 a4 f3

h1 h-f1 f1 f

To clarify my terminology, motifs are spelt with lowercase letters, and larger sections with uppercase letters, in the style of rehearsal marks. The reason for naming the main theme 'h1' rather than 'b1' is to distinguish this from the usual 'A' and 'B' which suggests form.

Since this analysis was originally done in Swedish, the letter ‘h’ is an abbreviation of ‘*huvudtema*’, which translates to ‘main theme’. The secondary thematic idea that recurs clearly in all variations, has been labelled ‘d’, ‘*sidotema*’ meaning “side theme”. The last four bars, sometimes seen as a sort of coda, I’ve named “Överledning” (Swedish for “over-leading”, and roughly approximates to a “bridge” passage.).

Perhaps the most characteristic part of the opening of this piece is the way the lyrical melody of the main theme (h) clearly contrasts with the rougher lower motifs (a1 & a2) below; motifs that create an almost sinister sound while they lurk below the melody. The main phrases in the A and B sections are the ideas that can be most clearly heard in the succeeding variations. The *Theme* is in simple ABA form followed by a coda/modulation. The Variations reflect a similar order, but all of them exclude the clear recapitulation except for *Variation II*.

4.2.1 II. *Marcia funeral* from Beethoven's 3rd Symphony ("Eroica") Op. 55

According to my tutor Peter Berling Carlson, the theme is rumoured to cite the adagio from Beethoven's Symphony Nr. 3. The guitarist Eric Lammers was even more convinced: he told me that following one concert a violinist in the audience exclaimed to him afterwards that this must definitely have derived from the second movement of the *Eroica*!¹³ Even if this possibility cannot be proved, it seems highly plausible – and notwithstanding raises questions as to its interpretation: should it be portrayed with the characteristics of a funeral march in mind? It certainly can be, even if it is not overtly suggested by the opening dynamics indicating forte. The following is an edited excerpt from this symphony. I have labelled where my motifs I have catalogued make reference in sections 4.2 and 4.3.

Example 3. *Orchestral score: edited extract from the "Eroica Symphony", mvt II, bars 1-9*

II. Marcia Funebre
Symphony No. 3 in E-Flat Major. Op. 55

Ludwig van Beethoven (1804)
Editing: Ioannis Theodoridis (2014)

Adagio assai ♩=80 A1

The musical score consists of three systems of piano and bass staves. The first system (bars 1-3) starts with a piano (*pp*) dynamic and the instruction 'Sotto voce.' The piano part has a melodic line with motifs labeled 'A1', 'h1', and 'a1'. The bass part has a rhythmic accompaniment with motif 'a1'. The second system (bars 4-6) continues the piano part with motifs 'A2', 'b1', 'c1', and '(c1)'. The bass part continues with 'a1'. The third system (bars 7-9) features a forte (*sf*) dynamic in the piano part, which then softens to piano (*pp*) at the end. It includes motifs 'A1' and triplets in the bass line.

¹³ E. Lammers, interview, 2014

4.2.2 Theme and Variations for violin, Op. 33, No. 1

There are also some interesting traces of a similar theme in Berkeley's only other Theme and Variations for a solo instrument, the *Theme and Variations for violin Op. 33* (1950). Although the themes overall are markedly different, the first part of the main motif is almost identical, and can be heard clearly in some of its variations. This violin piece exhibits much less similarity to the 'Eroica' theme than the guitar work, but it can still be heard. If Berkeley did indeed borrow Beethoven in his guitar *Theme & Variations*, he may have been deliberately referring back to his earlier *Theme & Variations for Violin*, or perhaps the motif had simply become a favourite. The following examples are edited excerpts from the violin piece. The notes in red highlight similarities with the guitar work's main theme (h).

Example 4. *Edited excerpt from the main theme of Berkeley's Theme and Variations for violin, Op. 33, No. 1. The red notes are exactly the same pitches as Op. 77, apart from the seventh highlighted tone (A5), which is raised an octave. Bars 4-5.*

Example 5. *Edited excerpt from variation III of Berkeley's Theme and Variations for violin, Op. 33, No. 1. Bars 32-34.*

32

Example 6. *Unedited excerpt from variation VII of Berkeley's Theme and Variations for violin, Op. 33, No. 1. Example of variations on similar motif as the guitar piece's h-motif. Bars 122-129.*

In comparing these three pieces, and considering that Berkeley was no Beethovenian, the similarities seem to indicate either a coincidence or a subconscious recycling of this theme, once heard and never forgotten. Notwithstanding, it suffices that this theme is similar enough to be recognisable to an audience, for us to bear this in mind in performance.

4.3 Form and components of the *Theme*

Now that we have an overview of the entire piece, and have encountered some possible sources of inspiration for our *Theme*, let us examine it in greater detail.

The main phrases in the A and B sections are the melodies that can be most clearly heard in the succeeding variations. The *Theme* is in simple ABA form followed by a coda/modulation (named in the following graphic example as '*Överledning*'). The Variations are similarly structured, but (with the exception of *Variation II*) exclude a recapitulation.

The exposition, which I have labelled the A-section, is structured as a four-bar phrase, comprising a two-bar opening (A1) followed by a two-bar answer (A2) that ends on a perfect cadence. It then repeats with a slight variation: this time, it ends in a half-cadence.

The answering phrase (labelled B) is four bars long and revolves mainly around the Dominant F-sharp (bars 9-12). It is subverted briefly by an ambiguous tonality which makes F-natural the harmonic centre of gravity (bar 11). Bar 12, significantly, ends with an arpeggiated figure grounded in F-sharp, which leans cadentially towards the concluding section.

We then hear a recapitulation of sorts: the first theme is transposed an octave lower, almost exactly as before (bar 13). Rather than reiterate the second phrase (A2), however, the theme tails off, ending in a subtle inversion and augmentation of the B2b motif. Its ending on F# reaffirms an unresolved Dominant harmony, which serves to lead cadentially to the first Variation.

Theme and Variations

TEMAKATALOG

THEME (bearbetat och reducerat)

Lennox Berkeley (1970)

Bearbetning: Ioannis Theodoridis (2014)

The musical score consists of three staves. The first staff (measures 8-16) features a melody with annotations: **A1** (measures 8-9), **A2** (measures 10-16), **h** (measures 9-10), **b1** (measures 10-11), **c1** (measures 11-12), **c2** (measures 12-13), **b1** (measures 13-14), and **c1** (measures 14-15). The second staff (measures 8-16) includes annotations: **B1** (measures 8-9), **d** (measures 9-10), **d1** (measures 10-11), **d1 (sekv L2)** (measures 11-12), **B2a** (measures 12-13), **e1** (measures 13-14), **b1** (measures 14-15), **B2b** (measures 15-16), **f1** (measures 15-16), and *rit...* (measures 15-16). The third staff (measures 12-16) is labeled **Överledning** (B2b inverted/augmented) and includes annotations: **A1** (measures 12-13), **h1** (measures 12-13), **h2+f1** (measures 13-14), **f2** (measures 14-15), **f1** (measures 15-16), *dim.* (measures 13-14), and **p** (measures 14-15). The score is in 4/4 time, key of D major, and starts with a forte (*f*) dynamic.

Example 7. Edited and simplified version of the entire melody in the Theme, bars 1-16.

4.3.1 Portraying the main theme (h)

The anacrusis motif I have labelled “a1” - an upwards-facing arpeggio of perfect and augmented fourths - in context it is perhaps perceived as an altered dominant to B-minor. Similar motifs with perfect and raised fourths reoccur throughout the piece in different forms, as chords or arpeggios.

The melody of the main theme (h) ambles sedately between the tonic and minor third. This lyrical smoothness contrasts starkly to the rougher ‘a-motifs’ below. It has been suggested that a more even dynamic (which is marked *forte*) throughout this melody would stress its linear nature, and emphasise it as a unified whole. This melody could then be perceived as a more solid component in the structure of the piece.

4.4 Variations

4.4.1 Variation I

Example 8. *Edited score of Variation I, bars 1-4.*

VARIATION I

1 **A1** **h1**

f **a1**

3 **(h1)**

marcato *rasgueado*

The melody has been augmented, and is heard in a disparate fashion over an elaborated landscape of accompanying figures – which are derived from the a1-motif.

A question often presented by theme-and-variations form is: should the appeal of ambiguity overrule the variations making clear reference to their original Theme. It is appealing to make every such reference as clear as possible.

In this variation, this question presents itself as whether or not to accent the original melody (as I have notated above).

In the context of the super-structure of the work, doing so could risk the overall integrity of this variation. Structurally it, together with the fifth variation, is a dynamically strong and rhythmically steadfast movement, and as such an effective foil to the more fluid variations.

Where this variation reflects “A2” from the *Theme* (bars 3 and 4) is harder to distinguish. Motif B1 can easily be heard in bar 5, again superimposed on a semiquaver derivation of A1. A noticeable difference is the G heard in bar 6 (beat 3), which is emphasised through its repetition in bars 7-9. To relate this accented G to the *Theme*, we can perhaps assume that it functions in lieu of the ‘c2-motif’ (see above).

Example 9. *Edited score of Variation I, bars 5-10.*

This variation's corresponding B-section is a similar elaboration. Of note is the “d-motif” that is sequentially repeated, which lands in a gesture of rising octaves reminiscent of “B2b”.

Example 10. *Edited score of Variation I, bars 11-18.*

4.4.2 Variation II

The second variation has a less strident character. The theme appears clearly in the lower voice – but for a retrograde repeat of A2 (bars 39-40) it is relatively honest to the original theme, and notably, it follows the original recapitulation: the only variation to do so.

Example 11. *Edited score of Variation II, bars 1-16.*

The image shows a musical score for Variation II, bars 1-16, in 8/8 time. The score is divided into five systems, each with a treble clef and a key signature of one sharp (F#). The annotations and markings are as follows:

- System 1 (bars 35-38):** Marked with **A1** and **A2**. A red bracket labeled **h** spans the first two bars. A red bracket labeled **b (sekvens)** spans the last two bars. Individual notes in the last two bars are marked with **b1**.
- System 2 (bars 39-41):** Marked with **B1**. A red bracket labeled **b (retrograd [sekvens en sekund ner])** spans the first three bars. A red bracket labeled **d** spans the last two bars. Notes in the last two bars are marked with **a1** and **di**. A dynamic marking **f** is present at the start of the second bar.
- System 3 (bars 42-43):** Marked with **B2a**. A red bracket labeled **d** spans the first two bars. A red bracket labeled **e1** spans the last two bars. Notes in the last two bars are marked with **e1 (sekvens)**. A dynamic marking **a1** is present at the start of the first bar.
- System 4 (bars 44-46):** Marked with **A1**. A dynamic marking **- dim.** is at the start. A dynamic marking **mp** is at the start of the second bar. A red bracket labeled **h1** spans the last two bars.
- System 5 (bars 47-48):** Marked with **Överledning**. A red bracket labeled **h2+f1** spans the last two bars. Dynamic markings **f** and **mf** are present.

4.4.3 Variation III

Though the third Variation comprises the theme in tremolo, it also bears the lowest tempo marking (tremolo is a fast-sounding technique which often belies a slow melody).

Considering also that its dynamics range only from *pianissimo* to *mezzo-forte*, would indicate a murmuring, restrained quality.

Although the melody is originally fingered to make use of double strings, it can also be played using traditional tremolo technique. This creates a more consistent sound, and whereas playing the melody as fingered lends an interesting echoic quality to the tone, its capabilities are limited somewhat by the left hand.

Example 12. *Edited and reduced score of Variation III, bars 1-15.*

A1

VARIATION III

B1

Lento ♩ = circa 50

51 *pp* *h* **A2** *b1* *b1* **B1** *d1* *d1 (sekvens, S2)* 3

55 *a1* *a1* *pp* *cresc.* *mf* **d** **d1** **d1**

59 *p* *mf* *p* **a1**

B2a

61 *p* *mf* *p* **a1**

Coda

B2b

64 *p* *mf* *pp* **a1**

4.4.4 Variation IV

Variation IV alternates between 6/8 and 3/4 time signatures, which has a lilting quality. The lower voice is less angular, and meanders around tonal centres that are less sharply defined. Traces of the main theme are least perceptible in this variation, but although obfuscated rhythmically, the exact tones of the original melody can still be found.

Example 13. *Edited score of Variation IV, bars 1-15.*

VARIATION IV

A1 Andante ♩ = 116
legato e cantabile

A2 *b1 b1 c1*

p c1

c2

cresc. f rit. e dim.

On the contrary, the B-section is very similar to its original. It is also the only section of the entire work with an exact repeat.

Example 14. *Edited score of Variation IV, bars 16-23.*

B1

B2a

p

Coda (2nd time rall.)

4.4.5 Variation V

The guitarist David Russell fittingly described this variation to me as ‘glamorous’ and ‘majestic’.¹⁴ I have highlighted below where the theme manifests itself. Of particular dramatic importance is the fermata on F-sharp in bar 3, which precludes a repeat – or restart – of the melody, an emphatic full tone higher. B1 is marked “Un poco largamente” – at *fortissimo*, this also presents itself as a structural climax of the piece.

Example 15. Edited score of Variation V, bars 1-10.

1 **A1** Allegro ♩ = 96

VARIATION V

4

7

8

9 **B1**

ff

poco dim.

¹⁴ ‘This’, he said, ‘is where Berkeley is winning!’

The end of the variation makes a feature of patterns of third intervals, similar to the original c-motifs in the A2-section.

The indication ‘non legato’ between bars 11 and 13 could suggest playing these fast semiquavers on one string: the 3rd string, G (bars 11 and 12) and the 4th string, D (bars 13 and 14). This would naturally prevent any over-ringing.

Example 16. *Edited score of Variation V, bars 11-15.*

Tempo I

11 *mf*
Non legato

13 *dim.* **Överledning** *rit.* *p*

4.4.6 Variation VI (Epilogue)

An accompaniment of repeated chords provides a chiming effect. This meditative variation clearly reflects the original theme, and the final six bars make a return to the very first gesture of the piece, the arpeggiated flourish “a1”. Echoing throughout the long final phrase, it finally blurs the melody into a broken chord in the penultimate bar, comprising the harmonically ambiguous notes of the opening. The final chord is a similarly ambiguous minor third.

Although risky, this final chord can be played as harmonics, which enables all the notes of the last bar to ring on. Doing this has a more miasmatic, ambiguous quality than not.

To me, the choice between these two alternatives completely determines the final sensation of the piece. It is this kind of ambiguity that I find most intriguing in this music, which is why playing this piece still feels like an adventure, with a taste that is continually fresh.

Example 17. Edited and reduced score of Variation VI (epilogue), bars 1-15.

VARIATION VI (Epilogue)

A1 **Lento** *cantabile* *p* *h* *b1* *b1* *b1* *b1*

A2 *mf* *dim.* *c* *c1* *c1* *C (sequence)* *c1* *c1*

B1 *d* *d*

B2a *mf* *cv...* *e1* *b1* *b1* *p* *o* *o*

B2b *CVI*

Coda *a1* *h2+f1* *poco*

a1 *a1* *a/f* *p*

5 Conclusion

To express music in words is difficult task at the best of times, and translating this paper into my third language was harder than expected. (As an example, the immensely useful Swedish verb '*gestalta*', which translates roughly to 'embodying' or 'moulding', is often used in musical context differently to 'interpret' or 'portray' – but simply cannot be translated effectively enough for use.) I have tried therefore to analyse this piece in as objective a manner as possible, while remaining sensitive to the deliberate ambiguities and complexities inimical to a work of this calibre.

Through researching this piece it has been a joy to immerse myself in the dynamic musical and cultural contexts it presents. This is especially the case since so little has been written about the piece, which adds a wonderful mystique and feeling of discovery. I hope that this essay will have had some value and interest to the reader, and I dare hope that it will have imparted some of the inspiration and enthusiasm that this piece has held for me.

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7 Phonogram and Multimedia

Bennet, R. R., Berkeley, L., Maxwell Davies, P., Rawsthorne, A., & Walton, W. (Composers). (2005). Theme and Variations, Op. 77. [G. A. Devine, Performer] On *British Guitar Music* [Compact Disc]. Naxos.

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8 Attachments

8.1 (3.2) Project plan and timeline

Relevant dates and deadlines surrounding this project

2013:

September: Decided on the piece and planned to use it for a masterclass in October.

12 October: Masterclass for David Russell at the Uppsala International Guitar Festival.

14 October: The piece is left aside to prioritise other projects and to study new repertoire.

2014:

January: Preparing *Theme and Variations* to be included in my audition program in spring.

17 February: Audition for postgraduate studies at The Royal College of Music in London.

26 February: Audition for postgraduate studies at The Royal Northern College of Music in Manchester.

12 March: Audition for postgraduate studies at the Royal College of Music in Stockholm.

1 May: Deadline for English translation to be sent to the RCM in London as part of required samples to approve of academic adequacy prior to continued postgraduate studies at the RCM.

5 May: Recording at KMH's studio with assisting technician Erik Metall.

The primary date in April got cancelled.

9 May: Deadline for the written part of the paper to the Department of classical music.

25 May: *Theme and Variations* included in the program of my degree recital at *Frälsningsarméns Concert Hall* on Östermalmsgatan 69 in Stockholm, Sweden.

8.2 Overview and timeline over L. Berkeley's life

Source: <http://www.lennoxberkeley.org.uk/timeline.php> Retrieved: 2014-03-01

AGE	DATE	EVENTS
	1903	Born 12 May at Sunningwell Plains, Boar's Hill, Oxford, to Commander Hastings George FitzHardinge Berkeley, RN (eldest son of George, 7 th Earl of Berkeley and Cécile née Drummond de Melfort), and his wife, Aline Carla (second daughter of Sir James Harris and Gerhardine née von Gall).
3	c1906	Shows an early interest in Schubert Lieder, as sung by his godmother, Sybil Jackson (step-daughter of his uncle Randal, 8 th Earl of Berkeley) at Berkeley Castle.
6	1909	Enters the Dragon School, Oxford, and family moves to The Lodge, Woodstock Road, north Oxford.
11	1914	Starts at Gresham's School, Holt, Norfolk.
15	1918	Leaves Gresham's because of persistent illness, is tutored at home for nine months.
16	1919	Starts at St George's School, Harpenden.
17	1920	1st public performance of his music, at a school concert.
19	1922	Goes up to Oxford to read French, Old French and Philology at Merton College. Also studies organ with WH Harris and Henry Ley. Meets Ravel through family friends in London, shows him some of his work and Ravel suggests he studies with Nadia Boulanger.
22	1925	Cox of College VIII. Provides music for Evelyn Waugh's Oxford film <i>The Scarlet Woman</i> .
23	1926	<i>Introduction and Dance</i> for small orchestra conducted by Anthony Bernard at a Chelsea concert broadcast on BBC. Takes a 4th Class degree in Modern Languages. Goes to France to study with Boulanger.
24	1927	<i>The Thresher</i> published by OUP. <i>Concertino</i> (lost) performed at BMS Concert, London.
25	1928	Accompanies Ravel to Oxford, as interpreter and minder, when Ravel is awarded doctorate of music.
26	1929	Received into the Roman Catholic Church, and takes the baptismal name François. Starts writing reports on music in Paris for <i>Monthly Musical Record</i> .
29	1932	Completes studies with Boulanger. Lives on the Riviera with invalid parents at Villa Melfort, Cap Ferrat. Tennis and golf, parties and concerts with Somerset Maugham and friends at neighbouring Villa Mauresque.
30	1933	Begins work on oratorio <i>Jonah</i> . Lord Berners introduces Berkeley to J. & W. Chester.

31	1934	Chester's launch Berkeley with <i>Violin Sonata No 2</i> , and <i>Polka for two pianos</i> . Father, Capt. Berkeley, dies at Villa Melfort.
32	1935	Mother dies at Villa Melfort.
33	1936	Meets Benjamin Britten and critic Peter Burra, ISCM Festival, Barcelona, where his <i>Overture for Chamber Orchestra</i> is played. Berkeley and Britten holiday together in Cornwall, and discuss composition and pacifism. Premiere of <i>Jonah</i> . Begins work on <i>First Symphony</i> .
34	1937	With Britten, moves into a converted windmill at Snape near Aldeburgh. Britten writes <i>Piano Concerto</i> and dedicates it to Berkeley: Berkeley responds the following year by dedicating his <i>Introduction and Allegro for two pianos and orchestra</i> to Britten. Peter Burra dies in an air crash in Berkshire.

35	1938	First performance of Britten/Berkeley <i>Mont Juic</i> , orchestral suite based on Catalan tunes they heard in Barcelona in 1936. Psalm setting <i>Domini est Terra</i> (dedicated to Boulanger) chosen for ISCM Festival in London & repeated at Three Choirs Festival, Worcester. Ballet <i>The Judgment of Paris</i> (choreography Frederick Ashton) given at Sadler's Wells gala.
36	1939	Britten goes to America with Peter Pears; Britten-Berkeley friendship cools.
37	1940	Spends summer with Dylan and Caitlin Thomas, Humphrey Searle, Arnold Cooke and William Glock, as guests of John & Natalie Davenport at Marshfield, Gloucestershire. Premiere, <i>Serenade for Strings</i> .
39	1942	Joins BBC, first as talks producer, French Section, then as orchestral programme planner, Music Department.
40	1943	Conducts LPO in first performance of <i>Symphony No. 1</i> at Proms. Premiere, <i>Divertimento</i> .
41	1944	Freda Bernstein becomes Berkeley's secretary in BBC Music Department.
43	1946	Leaves BBC. Awarded Collard Fellowship for Music. Becomes Professor of Composition at RAM. Marries Freda Bernstein, London, December 14.
44	1947	Berkeleys move into 8 Warwick Avenue, Little Venice, London. Conducts English Opera Group in first performance of <i>Stabat Mater</i> in Zurich.
45	1948	Kathleen Ferrier gives first performance, London, <i>Four Poems of St. Teresa of Avila</i> . Colin Horsley gives first performance with LSO of <i>Piano Concerto</i> , at Proms. Phyllis Sellick and Cyril Smith give first performance of <i>Concerto for Two Pianos and Orchestra</i> with LSO conducted by Malcolm Sargent. Birth of first son, Michael FitzHardinge (Britten a godparent).
47	1950	Premiere of <i>Sinfonietta</i> . Birth of second son, Julian Lennox (Boulanger a godparent).
51	1954	Premieres of operas <i>A Dinner Engagement</i> (instant success, Aldeburgh Festival) and <i>Nelson</i> (mixed reception, Sadler's Wells).
53	1956	Premiere of opera <i>Ruth</i> , English Opera Group, London. Birth of third son, Nicholas Eadnoth.
54	1957	Awarded CBE.
58	1961	Premiere of <i>Violin Concerto</i> .
59	1962	Cobbett Medal for services to chamber music.
61	1964	Premiere, <i>Mass for Five Voices</i> , Westminster Cathedral

64	1967	Awarded OBE.
65	1968	Leaves RAM after 22 years.
67	1970	Honorary Doctorate of Music, Oxford.
70	1971	Appointed Composer of the Year by Composer's Guild of GB. Awarded Knighthood of St Gregory by Pope Paul VI.
71	1974	Knighthood. Honorary Fellow of Merton College, Oxford. Opens new Department of Music at Keele University.
72	1975	President, Performing Right Society. Master of the Musicians' Company. Honorary Professor of Music, Keele University.
74	1977	President, Cheltenham Music Festival.
75	1978	Unveils memorial stone to Benjamin Britten in Westminster Abbey.
76	1979	Begins last opera <i>Faldon Park</i> (libretto Winton Dean) commissioned by English National Opera. President, British Music Society.
82	1985	Onset of Alzheimer's Disease. Abandons work on <i>Faldon Park</i> .
84	1987	President Emeritus, Cheltenham Festival.
86	1989	Death on December 26 in St Charles' Hospital, Ladbroke Grove, London.
	1990	Requiem Mass (in Latin), 4 January, at Church of Our Lady, Lisson Grove, London, celebrated by Fr Michael Hollings. Memorial Requiem Mass (broadcast live on BBC Radio Three), 20 March, at Westminster Cathedral, celebrated by Cardinal Basil Hume, Archbishop of Westminster.