

The Guitar Works of Stephen Dodgson

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Submitted in accordance with the requirements for the degree of PhD

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ABSTRACT

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In 1986, the guitarist Roy Brewer expressed a thought in the minds of many guitarists when he wrote in his book *A Guitarists Notebook* that ‘the guitar is an instrument searching for an identity’. This dissertation examines the guitar music of Stephen Dodgson, an English composer born in London in 1924, and who has been a prolific composer of music that includes the guitar since the early 1950s. It examines Dodgson’s guitar music to determine the extent to which it reveals the guitar’s identity, or helps to provide it with one; the extent to which his writing provides guitarists with a vantage point from which they are able to get a more inclusive, less isolated view of art music, and see the wider musical world in perspective; and in what ways his compositions have helped to integrate the guitar into the ambit of art music.

There is little literature on Dodgson’s work, including his writing for the guitar, other than a small number of magazine articles and a handful of essays by Dodgson himself. Therefore an ancillary aim of this dissertation is to conduct a survey of Dodgson’s guitar music, and to discover the essential characteristics of his musical language, coupled with a demonstration of how his guitar works have been representative of his musical language throughout his career as a composer. It examines his background, and in what sense it prepares him as an innovative guitar composer; the reason he writes for the guitar, and how he regards and uses it; his works for solo guitar; what he has contributed to teaching materials for guitarists; his approach to the guitar in combination with other instruments, in the context of concertos, massed guitar groups and other ensembles; and how he combines the guitar with the voice.

The dissertation draws from the articles and essays, from the results of a series of interviews with the composer and guitarists with whom he has collaborated, and from detailed scrutiny of selected scores.

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Introduction

Until the latter part of the twentieth century, the guitar occupied a rather separate world from the mainstream of musical society. That was partly because (prior to the advent of electronic amplification) the guitar's relative quietness made it difficult to hear in an orchestral setting, but the reasons run far deeper than that. The instrument's enduring appeal has always centred upon its self-contained nature, the guitar being effectively a miniature portable orchestra, capable of strumming out a dance rhythm, providing harmonies for a singer, or simultaneously playing a melody and accompaniment. However this strength was also its weakness, its self-sufficiency consigning it to something of a cultural ghetto, where it developed a repertoire in parallel to (but almost entirely separate from) the musical mainstream.

Consequently, the great majority of composers for the guitar have also been dedicated players of the instrument. This was especially true prior to the late eighteenth century, because until then, all guitar music had been notated in tablature that indicated finger positions rather than pitches, and was comprehensible only to performers; but even after the widespread adoption of staff notation during the 1770s,¹ very few mainstream composers contributed to the instrument's repertoire, either solo or ensemble. While unfamiliarity may have been partly to blame, the instrument's low status also played a large part, it being generally regarded either as a peasant instrument, or (in certain periods) as a fashionable novelty favoured by dilettante aristocrats. And because guitar specialists tended to learn their craft from each other, rather than by studying formally in music colleges, their inspiration as composers came largely from traditional forms and from folk music, so the repertoire they created bore few (if any) signs of the advances in musical thought made by such major composers as Bach or Mozart.

During the nineteenth century (by which time the delicate double stringed baroque guitar had evolved into a more powerful instrument with six high-tension single strings), a handful of guitar-composers sought to bring their instrument closer to the musical mainstream. Fernando Sor (1778 - 1839) and Mauro Giuliani (1791 - 1829) introduced classical structures such as sonata form into their compositions, wrote in a style that was recognisably similar to the language of Haydn and Beethoven, and (in the case of Giuliani) experimented with using the guitar as part of a chamber ensemble, alongside bowed strings or woodwind instruments. Later in the century, once Torres had created the modern guitar

¹ Paul Sparks, *The Guitar and its Music from the Renaissance to the Classical Era* (Oxford: Oxford University Press, 1995), pp. 200 - 204.

and given it a richer, more authoritatively Romantic tone,² Francisco Tárrega (1854 - 1909) took full advantage of its increased sonority to create a new Romantic repertoire. Not only did he compose a large number of high-quality pieces (in a style that showed a particular awareness of the piano works of Chopin), he also transcribed compositions by such classical and romantic masters as Beethoven and Albéniz, in ways that exploited the guitar's newly-acquired strengths to the full.³

During the twentieth century, many of the most successful guitar-composers turned to native idioms from their own countries for inspiration. Miguel Llobet (1878 - 1938) was a pupil of Tárrega, and as well as contributing his own compositions to the guitar repertoire, he spent many years arranging a collection of Catalan folk songs, *Diez canciones populares catalanas* (1899 - 1918). The Paraguayan guitarist Agustín Barrios Mangore (1885 - 1944) combined the panache of the music of his homeland with the sophistication of his predecessors Sor and Tárrega. The Cuban Leo Brouwer (b. 1939) has combined his native island's rhythms and melodies with his knowledge of European avant-garde music, together with a guitarist's understanding of the sonorities and patterns that work most effectively on his instrument. The Ukrainian Štěpán Rak (b. 1945) has drawn similar inspiration from the folk music of Eastern Europe. Carlos Domeniconi (b. 1947) although he comes from Italy, has brought Turkish idioms to his guitar compositions, reflecting the influence of his time as a professor of guitar in Istanbul. Roland Dyens (b. 1955) bears the influence of his native Tunisia, and the compositional style of the Russian guitarist Nikita Koshkin (b. 1956) contains elements of the post-Stravinsky Russian composers, notably Shostakovich and Prokofiev. What links all these diverse musicians is their intimate knowledge of the guitar and its traditions, enabling them to utilize the instrument to brilliant effect by customising their compositions to allow for its strengths and compensate for its weaknesses.

One of the defining characteristics of this rather separate world, within which guitarists have traditionally been segregated, is that successive generations of guitar students have long been inculcated with a 'programme of expectations' by their teachers and peers, which inevitably colours and influences the textures of their compositions. The guitarist tends to assume certain chord configurations almost automatically; the use of the apoyando stroke, to maximise sonority of tone, has physical implications which give rise to musical ones; whilst arpeggio patterns are routinely relied upon to compensate for an absence of

² See Chapter 3.

³ Grunfeld, *The Art and Times of the Guitar*, pp. 284 - 290.

sustaining properties. That conditioning influences the guitarist's compositions, and then s/he in turn passes it on, which makes the status, musical value, and musical identity of the guitar difficult to define. The guitarist Roy Brewer wrote in 1986:

The guitar is an instrument searching for an identity. Its historical roots are strong but do not always feed the new flowering.... We are, to a large extent, rediscovering the guitar and still creating a modern technique for playing it. In doing so it is inevitable that some people either want it to be what it is not, or do not know what it is.⁴

There are a number of examples of composers who are not guitarists having written a single work, or a small number of works for the guitar, such as Manuel de Falla, Frank Martin, William Walton, Goffredo Petrassi, Michael Tippett, Alan Rawsthorne, Benjamin Britten, Hans Werner Henze and Peter Sculthorpe, but one of the few reputable non-guitarist composers to write prolifically and consistently for the guitar throughout his career, is Stephen Dodgson. He has approached the guitar innocently, unencumbered by schooling and pre-suppositions: the 'programme of expectation' that guitarists, if they are even aware of it, find so difficult to shed. When he came to the guitar, Dodgson brought with him a fresh and unprejudiced view of the instrument and its possibilities, and an aim of this dissertation is to examine his guitar music to determine the extent to which it reveals the guitar's identity, or helps to provide it with one; in what way his compositions have helped to integrate the guitar into the ambit of art music; and the extent to which his writing provides a vantage point from which guitarists are able to get a more inclusive, expansive and panoramic view of music, and see the wider musical world in perspective.

Viewed through the guitar works of Stephen Dodgson, that perspective is undistorted by the influence of fashion. A guitarist tracing a line through Dodgson's compositions for the guitar is not taken on a tour of the various trends that have impinged upon music during his lifetime, because whilst Dodgson is not indifferent to them, he has not followed them. Conversely, although his writing has remained consistent from the beginning, it is not characterized by an unquestioning adherence to tradition; nor will the view be skewed by any trace of sentimentality or exaggeration of expression.

Dodgson could be described as a multi-specialist composer, working in a number of parallel fields, in which none of the participants is particularly conscious of his other areas of interest. Harpsichordists regard him as a harpsichord composer:

Dodgson has earned a place in 20th-century harpsichord history and he has probably the longest and most productive association with the harpsichord of any living

⁴ Roy Brewer, *A Guitarist's Notebook* (Oxford: Oxford University Press, 1986), p. 2.

composer. His affinity with the instrument has been nurtured by the developments in the harpsichord world over the last forty years, and his output now comprises 49 works, both solo and ensemble. In my capacity as a harpsichordist and performer of contemporary music, I regard Dodgson as a singularly gifted champion of the harpsichord whose works should have wider recognition. His strength of feeling for the instrument produces writing that is wholly idiomatic; his economy of line, clarity of voicing, control of texture, and dynamic rhythmic treatment are always expressed in ways that bring the harpsichord to life.⁵

The harpist Maria Korchinska (1895 - 1979) was a staunch supporter of Dodgson, and a keen advocate of his works for harp, encouraging all her pupils learn his works for solo harp.⁶ Recorder players know him as a composer of ‘several works of the utmost distinction for the recorder’.⁷ Choirs are familiar with his name through his work in the choral tradition:

The prospect of learning anything in the modern repertoire can daunt the best of choirs, but a work such as his [Dodgson’s] *Te Deum*, although by no means without its difficulties, is “as satisfying to rehearse as to perform”.⁸

Solo vocalists know him for his works for solo voice paired with an ensemble or orchestra: ‘Vocal works such as the *Last of the Leaves* display great sensitivity in word-setting’.⁹ Members of the National Youth Wind Orchestra of Great Britain know him as their Chairman, and as the composer of a number of works for wind orchestra such as *Bandwagon* (1992).¹⁰ Guitarists know him as a composer for the guitar, and indeed it is often assumed that he must be a guitarist himself.¹¹

There is little literature on Dodgson’s work in respect of any one of these specialisms, including guitar, other than a small number of magazine articles and a handful of essays by Dodgson himself. Therefore an ancillary aim of this dissertation is to conduct a survey of Dodgson’s guitar music, and to discover the essential characteristics of his musical language, coupled with a demonstration of how his guitar works have been representative of his musical language throughout his career as a composer. It examines why he writes for the guitar, and how he regards and uses it; what he has contributed to teaching materials for guitarists; his approach to the guitar in combination with other instruments, in the context of concertos, massed guitar groups and other ensembles; and how he combines the guitar with the voice.

5 Pamela Nash, ‘An Interview with Stephen Dodgson’, *The Diapason*, 92 No. 10 (October 2001), 15-19 (p. 15).

6 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

7 Recorder soloist John Turner, in a letter to John Mackenzie, January 2003.

8 Malcolm Crowthers, ‘Composers of Today’, *Performer* (August 1981), 27-30 (p. 30).

9 Malcolm Miller, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 2nd edn, 24 vols (London: Macmillan Publishers Ltd., 2001). VII, 420-421.

10 Ibid.

11 e.g. he was described as “the English guitarist and composer” in the *Quarterly Journal of the Music Library Association*. Peter A. Bloom, ‘Music Reviews: Ensemble and solo instrumental music’, *Notes*, 32 (1975), 138-147 (p.145).

CHAPTER 1

Stephen Dodgson's background and life

Deciding to become a musician

When Stephen Dodgson was a young man of eighteen he was conscripted into the Royal Navy. It was the summer of 1942 and he had left Stowe School only three weeks earlier. The war effort demanded that no time was wasted. First he was in Coastal Forces on the east coast out of Lowestoft. This was followed by a much longer period engaged in anti-submarine warfare on the Atlantic between the British Isles and Newfoundland, and Iceland and the Iceland Gap, spending a lot of time between Iceland and Northern Scotland, where it “never got light, never stopped raining, and never stopped blowing a gale”.¹ And finally he helped to provide anti-submarine support for the invasion. He always served on small ships (the ship on which he spent most time was the American-built H.M.S. Bentley), without bands or other forms of music making, and there was no opportunity to hear music.²

This enforced abstention from music may have contributed to the strength of his reaction when he heard one of the first performances of Benjamin Britten's *Peter Grimes* when he had a few days shore leave at just the right moment. He admired the immediacy of the music: the strength of ideas and the absence of complication for its own sake. Over twenty years later that reaction vividly came back to him whenever he heard any music from the opera.³ Although he considered his own musical efforts “primitive” at the time,⁴ it was during his time in the Navy that he knew he wanted “to give it a try, that is, being a musician”.⁵

The family background

The two branches of young Stephen's family may have had different attitudes regarding his participation in the war. His paternal grandfather was a military man. Captain Heathfield Butler Dodgson DSO of the South African Remounts, Royal Horse Artillery, had fought in India and South Africa, and in 1900, aged 27, was present at the Siege of Mafeking. Heathfield's father was a stockbroker, and his father-in-law was Hon John Vivian, at one time Secretary of State for War. On the other hand Stephen's maternal grandfather, who came from Darlington, was a member of the Pease family who were bankers and prominent

1 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

2 Timothy Walker, ‘Stephen Dodgson in conversation with Timothy Walker’, *SOUNDBOARD*, Winter (1991), 13-21 (p. 14).

3 Transcript of talk given at the British Institute of Recorded Sound, January 30th 1969.

4 Walker, *In Conversation with Stephen Dodgson*, p. 14.

5 *Ibid.*

Quakers in the North. His maternal grandmother “was obviously musical and played the violin”.⁶

Stephen’s mother, Margaret Valentine Pease was also musical,⁷ although there was hereditary deafness in the family and she was isolated all her life by her poor hearing. She was also a keen artist, and attended Slade School of Art where she met Stephen’s father, John Dodgson. John had been educated at Eton and Oxford, and in spite of having a focal range of about six inches (he was turned down for the army eight times because of his poor sight) he became Assistant to the Director of the National Gallery in 1919 and went on to become a prominent Symbolist painter.⁸ The art critic Victor Pasmore cited his paintings *Orley Farm; Death of a Child* and *Visit to Lucca* as ‘masterpieces in the tradition of symbolism’.⁹ John and Val (she was known by the shortened form of her middle name) married in 1916. John served with the Royal Army Service Corps, which traditionally took men otherwise ineligible for active service because of disability, until the end of the war. In 1920 their first daughter, Ann, was born, followed by Sarah in 1921. Stephen Cuthbert Vivian Dodgson was born in London on 17th March 1924 at the family home, 68 Chelsea Park Gardens SW3.

Childhood

He started to write music when he was a small child “as very small children do when they first listen to a piano or something, at the age of 8 or 9”.¹⁰ It was at this time, in 1933, that the family went to live in Berkhamstead, and after elementary School, Stephen went to Berkhamstead School. The family subsequently moved to a cottage in Flamstead in Hertfordshire, which became the family home throughout the war, although the Dodgsons acquired 12 Edith Grove, Chelsea, a late Victorian house, in the late thirties, a few years after his paternal grandparents’ death.

He entered Stowe School in 1937. His father had also put Stephen’s name down for Eton College, but noted that “since my prospects of being able to afford to send him there are small, I think I must put his name down for another good school as well”.¹¹ The application form that John Dodgson completed noted that “It is probable that on leaving

6 Walker, *In Conversation with Stephen Dodgson*, p. 14.

7 *Ibid.*

8 Jenny Pery, *John Dodgson: Paintings and Drawings* (London: The Elephant Trust, 1995), *passim*.

9 As the author of the introduction to *John Dodgson: Paintings and Drawings*.

10 Walker, *In Conversation with Stephen Dodgson*, p. 14.

11 In a letter to Stowe School, 12th November 1927.

Stowe he [Stephen] will wish to enter Oxford",¹² a probability which turned into an impossibility because of the war. The Head of Music, Dr. Leslie Huggins, was assisted by Alfred Negus who taught Stephen the piano. Iona Radice taught him music theory; he studied viola with Mr. L. Blofield, who came in from Oxford, and the horn, which was very much his principal instrument, with a military bandmaster. He served in the Junior Training corps rising to the rank of Sergeant, and was treasurer of the Debating Society. However, it was in music that he excelled, and his articles in *The Stoic*, the magazine of Stowe School, hint at his future roles as a journalist and BBC reviewer:

...the Choral Society, with the aid of the orchestra, performed Bach's "Peasant Cantata." This is being re-attempted, and should be a success, if only the performers would realize that it is a thoroughly light-hearted work and not merely another drudgery of Friday mornings. In addition the Choral Society is attempting Purcell's "Masque of Dioclesian." This, again, is secular music of a light vein, and it too will find success once its mood has been captured.¹³

...Jarnfelt's "Praeludium" makes the last addition to the repertoire; its effect is lost or made, more than in many works, in the precision with which it is played, and once this precision is attained there will be no doubt of the success of this little masterpiece.¹⁴

...the chief work of the evening was Brahms' sonata for clarinet and piano. Even though it may not lie among Brahms' finest work, it was, nevertheless, given an exquisite performance. It was delightful to hear a clarinet-player who played so unobtrusively; the performance was never laboured, and the tone was always perfectly controlled. Mr. Paul then played "Prelude, Aria and Finale" by César Franck, which, though perhaps a tedious work, was given justice.¹⁵

...In spite of its many difficulties, the orchestra is tackling an extensive programme with considerable vigour; had it the same finesse, there would remain little doubt as to its success, but it is at present just this lack of precision that offers a considerable hindrance to any exciting performance. Haydn's "London Symphony" is of a light and delicate texture, and the brass in particular must realize this, for all the life and charm of Haydn's work is to be found in its lightness and delicacy.¹⁶

...Mozart's overture to "The Magic Flute" and Warlock's suite "Capriol" are also to be played. The electrical brilliance of the former and the unmistakable charm of the latter are both not yet sufficiently apparent. Improvement all round, however, is steady, and the future looks promising.¹⁷

12 Form of entry completed 23rd November 1927.

13 Stephen Dodgson, 'Music', *The Stoic*, 10 (April 1942), 67.

14 Ibid.

15 Ibid.

16 Stephen Dodgson, 'Music', *The Stoic*, 10 (July 1942), 112.

17 Ibid.

...The Choral Society is attempting some of Vaughan Williams' "Windsor Forest", which should prove very effective, if only members would realize the different moods of the individual sections. It is music of power and intimacy at the same time; and it is to be feared and hoped that if these are latent qualities in the Choral Society they will become apparent before the concert.¹⁸

The content of contemporary copies of *The Stoic*, including Stephen Dodgson's contributions, remind the reader of the extent to which life was disrupted in the war years:

....Music seems to suffer more than most things as each new tax is put upon our leisure. This has made it practically impossible to find suitable times at which to hold practices, both for the orchestra and for the Choral Society, and even those that have been selected are meagrely attended owing to encroachments.¹⁹

...The Sunday concerts, owing to various difficulties and shortcomings, have not upheld their former high standard, although there have been isolated excellent performances among them.²⁰

Dodgson left Stowe with a Higher School Certificate in July 1942. He continued to support the school, sending his first cheque on 25th July 1946. However he held back from entering a formal covenant, because, he said, "my income is a thing of too many unforeseen variations".²¹

First moves and the Royal College of Music

He was discharged from the Navy in the summer of 1946 and settled at 12 Edith Grove, which his family had moved into in September 1945. He felt he was "completely ignorant",²² and was determined to do something about it. As well as working very hard at the horn, he sent some compositions to various people whom he felt they might possibly interest. One of them was the composer Bernard Stevens, who spent the next year giving Stephen "valuable lessons in composition as a private student".²³

He entered the Royal College of Music in 1947. Like the other music colleges of the time, the Royal College was under tremendous pressure, because there were many students in Stephen Dodgson's position, who had been unable to start at the usual age because of the war, as well as the usual intake of school-leavers. It made for an exciting environment, but also meant that students were encouraged to leave as quickly as possible. "It was short and sharp and probably inadequate, but it's a bigger mistake for a student to study longer than

18 Stephen Dodgson, 'Music', *The Stoic*, 10 (July 1942), 112.

19 Stephen Dodgson, *The Stoic*, 10 (April 1942), 67.

20 Stephen Dodgson, *The Stoic*, 10 (July 1942), 112.

21 Letter to Stowe School, 25th July 1946.

22 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

23 Ibid.

necessary than less long than necessary".²⁴

12 Edith Grove was within walking distance of the College, so Dodgson was able to live with his parents. He played the horn at the entrance examination and was accepted to study it as his first instrument. His intention was to become a capable horn player, and learn what he could about composition. He studied the horn with Frank Probyn and music theory with Reginald Owen Morris (always known as R.O. Morris). Dodgson always felt that R.O. Morris didn't like teaching composition; that it wasn't defined enough for him:

He felt at sea. I wrote a wind trio and brought two other students into R.O. Morris's room to play it for him, but he would have much rather I hadn't. Not that he didn't want to hear it, but he didn't want to comment on it.²⁵

R.O. Morris taught music according to the contrapuntist tenets of Thomas Morley in his "*Plaine and Easie Introduction to Practicall Musicke*" (1597) - in the old manner "which" Stephen Dodgson observes "I suppose in some ways has never been improved upon".²⁶ He later studied composition with Patrick Hadley. Hadley lived in Cambridge, and was rather old and infirm by the time Stephen Dodgson encountered him: "he was rather vague as a teacher, being sparing with the amount of detail he gave, but his bigger observations were good".²⁷ The twelve tone system of composition was in vogue at this time, and Dodgson took an interest in it, but "always got bored with it".²⁸

I grew away from it. I found that it somehow impedes rhythmic interest. I can't think of any serial music which is really terribly interesting rhythmically. There's something about the application of a system like that that is destructive of energy. All those twelve semitones struggling for their due place in order, somehow inhibits energy. I think that was what led me away from it.²⁹

He found a greater influence was twelve tone music as it is found in composers who are not twelve tone composers. Hindemith especially, as well as Bartók - his violin concerto for instance.

Dodgson won the Royal College of Music Corbett Memorial Prize in 1948 for a (specified) Fantasy String Quartet. Working on the piece helped to make him realise that among other things, composition is a matter of practicalities. Looking at the parts, he noticed that in the viola part at one point the player had written in heavy pencil '...not the

²⁴ Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Walker, *In Conversation with Stephen Dodgson*, p. 14.

²⁹ Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

tune’.

The player didn’t know I would take this to heart as a permanent caution. However recondite the thought, clarity of intention is paramount. Your notes should not make it possible for him to suffer this sort of confusion. I think I’m still trying to learn this lesson now.³⁰

In 1949 he won the Royal Philharmonic Society Prize for *Variations for Orchestra*, and on the point of leaving the Royal College that year he won the Octavia Travelling Scholarship for a portfolio of scores that included a choral work which would later form the last section of *The Soul’s Progress*. The scholarship took the form of a sum of money, and it provided a breathing space for reflection.

Italy

That reflection was to take place in Italy. Dodgson stayed at the British School in Rome, a historical Institute modelled on the long-established French Academy in Rome, which also provided for winners of prizes in painting, architecture and classical studies. He received no tuition, but “heard a lot of music, wrote a lot of music, and looked at everything”.³¹ He also worked on his horn playing “thinking of the aftermath when I returned”.³² As well as finding the visit was “a tremendous education”, he began to establish contacts with Italian musicians, including Severino Gazelloni, the well-known flautist.³³ This was to be the beginning of a long line of important contacts with outstanding musicians who were to shape the course of his work as a composer.

The early years

He returned to London in the spring of 1950, and began to teach in schools, and lecture at adult colleges, as well as some private teaching. He played the horn professionally only a little, “but then other things took precedence; quite rightly!”³⁴ His first compositions on his return from Italy were *Taras Bulba*, a romantic overture, and a setting of Ezra Pound’s *Tideways* - four songs for soprano and piano. In due course both would benefit from the activities of the Society for the Promotion of New Music. However *Taras Bulba* was given its first performance four years after it was written, and nearly six years elapsed before *Tideways* was first performed under the auspices of the Society (see Table 1.2, Appendix

30 Stephen Dodgson: transcript of talk given at the Cheltenham Festival prior to a performance by the Chilingirian Quartet, 15th July 1987.

31 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

32 Ibid.

33 Ibid.

34 Walker, *In Conversation with Stephen Dodgson*, p. 14.

1).

Meanwhile, his works had started to be heard on the BBC *Third Programme*. The first broadcast was of his *Sonata for Piano Duet*, written in 1949, and was reviewed in the *Musical Times* by W.R. Anderson. Anderson's reaction was ambivalent. He reported that the sonata sounded 'dryish', and went on to make the broader point that he thought of the young Dodgson (then twenty seven-years old) and his contemporaries as 'ships that pass in the night...[to whom] I wave goodwill', and describing the generation of composers which included Dodgson as 'all-wintery'.³⁵

The next broadcast was of *String Trio in A* (later to be re-titled *String Trio No. 1*). Dodgson regarded this as his first real success. He thought then that it had a freer sense of melody, much more interesting linear development than anything he had managed to do before. He was to say of it later:

It came easily to me, and felt fresh. I recognise many deficiencies, but (you may be astonished) it still appeals to me. Specially the slow movement.³⁶

Dodgson considers it to be superior to four string quartets that he composed during the late forties and early fifties,³⁷ although the first of them won the Corbett Memorial Prize, and another, his *String Quartet in B minor* (1953), was taken up by a reputable quartet, the Hirsch String Quartet, and featured in many of its programmes, including the broadcast on the *Third Programme* referred to in Table 1.1 (Appendix 1). The other two of these early string quartets, both much leaner in texture, fared less well. There was a swiftly prepared performance in each case, 'followed by the slow settling of dust'.³⁸

The third broadcast listed in Table 1.1 arose from Dodgson's association with two members of the Wigmore Ensemble, flautist Geoffrey Gilbert and harpist Maria Korchinska. Dodgson had already written a *Fantasy for Harp* for Maria Korchinska (in 1952), and it was at her suggestion that he wrote *Duo for Flute and Harp* (1958) which was broadcast on 14th April 1959. Dodgson regarded the *Duo* as one of the most technically assured pieces he had written,³⁹ and Maria Korchinska kept it in her repertoire until she died. She was a staunch advocate of Dodgson's music and a "formidable lady".⁴⁰ Dodgson regards her support as a key factor in his early success:

Maria Korchinska was a marvellous friend to me. Without her encouragement I would never have written it [*Duo for Flute and Harp*], and so I would never have met

35 W. R. Anderson, 'Round about Radio', *Musical Times*, 92 (1951) 268-270 (p. 269).

36 Talk given at the British Institute of Recorded Sound, 30th January 1969.

37 Stephen Dodgson: talk given at the Cheltenham Festival, 15th July 1987.

38 Ibid.

39 Stephen Dodgson: talk given at the British Institute of Recorded Sound, 30th January 1969.

all the harpists who have since asked me to write for them.⁴¹

The *Duo* led to a commission from the Wigmore Ensemble to write a *Sextet* for strings with flute and harp for the whole group. The Ensemble played widely, and both the *Duo* and the *Sextet* (which was played at the Edinburgh Festival) received a lot of attention. Often his own most severe critic, Dodgson later confessed that he was a little surprised that the Ensemble should have played the *Sextet* as frequently and over as long a period as it did. “The music to me seems meandery and uncertain in direction”.⁴²

He had had similar reservations about an earlier work, the *Serenade for viola and orchestra* that was broadcast in May 1956. It was accepted by the BBC for broadcast some two or three years after he had written it. Dodgson didn’t want it to be broadcast in the form in which it had been accepted, so without mentioning it, he largely re-wrote it in the space of about one week, just prior to its broadcast. “It was a very good thing I did - it improved it a lot”.⁴³ The piece the BBC broadcast was very different from the one it had accepted, and it was the most successful of his orchestral works during the early period.

Another work that stands out from that period is *The Soul’s Progress*, the subject of the sixth broadcast listed in Table 1.1. A sequence of four sacred pieces, it was Dodgson’s first sizeable choral work, scored for two solo voices, chorus, brass, timpani and harp (a scoring similar to *Apparebit repentina dies*, suggesting the influence of Hindemith). One of the trumpeters involved in the broadcast was Philip Jones, and after the performance he approached Stephen Dodgson to ask him to write for his Brass Ensemble. Dodgson responded with *Suite for Brass Septet*, which was broadcast later the same year.⁴⁴ This was one of many instances in which the performance of one work would lead to a commission to write another. *The Soul’s Progress* was another work which benefited from the activities of the Society for the Promotion of New Music, which presented it at the Festival Hall on 20 February 1960, with Norman Del Mar conducting the Morley College Choir, and the London Symphony Orchestra.

The chamber, choral and orchestral works were part of a diverse range of pieces written during the early years, which included a number of pieces written for children, the first of which was *Lammas Fair* (1952, see Table 1.2), the first of three operettas to be commissioned on behalf of the pupils of Farmhouse School, Wendover. Dodgson set about

41 Malcolm Crowthers, ‘Composers of Today’, *Performer*, (August 1981), 27-30 (p. 30).

42 Stephen Dodgson: talk given at the Cheltenham Festival, 15th July 1987.

43 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

44 This proved a somewhat difficult line up to programme, so in 1963 Philip Jones commissioned a quintet, *Sonata for Brass*.

writing the *Symphony in E b* (the subject of the third 1st performance listed in Table 1.2) following the sudden death of his mother in February, 1952. It was awarded the Royal Philharmonic Society Prize in 1953, four years after he had first won the same prize with his *Variations for Orchestra*; and his *Ceremonial Overture*, written in 1953, was awarded first prize in an international competition organized by RITMO (a leading music periodical based in Madrid) in 1955.⁴⁵

Dodgson's work started to receive critical acceptance as first public performances began in London. The music critic Donald Mitchell saw "undeniable promise" in *Three Dances for violin and piano* when he reviewed its first performance.⁴⁶ He also discerned the influence of Benjamin Britten in the anthem for chorus and organ *All this night shrill Chanticleer* (words by William Austin) at the summer concert of the London Bach Society;⁴⁷ and he found the first performance of Dodgson's *Flute Quartet* "pleasingly airy".⁴⁸ (See Table 1.2).

However, Dodgson made few claims either for himself or his music, and never sought or professed to write a masterpiece. He was more interested in providing pieces which would be useful in the 'real world', such as *Hill Billy* for four hands on one piano (1953) in which snatches of melody are divided between the players and are treated in lively canonic imitation. It was attractive, simple material.

Introduction to the guitar

It may have been this diffidence that caused him to accept requests to write for two guitarists whom he happened to meet. The status of the guitar during the early 1950s was low, and another composer in the early stages of a promising career may have considered that such a request was, or perhaps should be seen to be, beneath him. The first encounter was with a Russian refugee called Alexis Chesnakov.⁴⁹ He had settled in the Fulham Road and he worked as an actor. (He played the role of the "Officer in charge of the Russian sector of Vienna" in the film *The Third Man*.) He was an amateur guitarist and balalaika player, and wanted some arrangements of folk song accompaniments. Dodgson attempted to fulfil the brief, but remembers feeling "all at sea" as he tried to write for the guitar.⁵⁰ The experience may have helped prepare him for what turned out to be a much more significant

45 *Symphony in E b* was played again in June 1955 by the Yorkshire Symphony Orchestra.

46 Donald Mitchell, 'London Music', *Musical Times*, 96 (1955), 266-270 (p. 268).

47 Donald Mitchell, 'London Music', *Musical Times*, 96 (1955), 433-434 (p. 434).

48 Donald Mitchell, 'London Music', *Musical Times*, 97 (1956), 653-656 (p. 653).

49 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

50 Walker, *In Conversation with Stephen Dodgson*, p. 14.

encounter, when he met Julian Bream a few years later, about 1952, when Julian Bream was in his late teens.

When he met Stephen Dodgson, Julian Bream, “in the characteristic spontaneous way he had”, said “Why don’t you write for the box?”⁵¹ So Stephen Dodgson’s entry into the guitar world was not prompted by a search for new colours, or timbres, or novelty. It was the practical matter that here was a guitarist who wanted it. “And he played wonderfully. Who wouldn’t?”⁵²

Thus his first real guitar work was his *Prelude Nocturne and Toccata* which was intended as a single piece in three movements. Julian Bream played it quite frequently, and more often the slow *Nocturne* which he thought was the best of the three, and which he would sometimes single out to play on its own. The texture of this, Stephen Dodgson’s first attempt at serious guitar music, is rather dense. It contains passages which if taken literally, are impossible to bring off. To have a chance of success the guitarist must edit as s/he goes, and it requires a guitarist with an instinct for what to edit without jeopardising the integrity of the piece. Stephen Dodgson is still surprised that Julian Bream should have persevered with it,⁵³ but recognises something in it which is idiomatic to the guitar even in this first attempt. However he has come to appreciate an absence of thickness in the actual lines which comprise the music in guitar compositions,⁵⁴ and *Prelude Nocturne and Toccata* is conspicuously absent from Stephen Dodgson’s own selected list of works, and (in common with his next work for solo guitar, *Five Occasional Pieces* [1955]) it was never offered for publication.

In 1956 Stephen Dodgson was appointed to conduct the Royal College of Music Junior Department Orchestra on Saturday mornings. The Junior Department is a special department for talented children of school age. Conducting the orchestra took only an hour to an hour and a half, and so very soon after he took the post he spent the rest of the morning teaching composition and harmony. The fourteen-year-old John Williams enrolled as a Junior Exhibitioner, and was one of Dodgson’s pupils, although he often felt that “most of the learning was the other way round”.⁵⁵ He found the young John Williams an inspiration.

He already had a formidable ability on the guitar, and I remember he was an

51 Walker, *In Conversation with Stephen Dodgson*, p. 14.

52 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

53 Walker, *In Conversation with Stephen Dodgson*, p. 15.

54 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

55 Introduction by Stephen Dodgson to a live recital by John Williams. BBC Radio 3 broadcast, 12th October 1973.

extraordinary player - terrific facility.⁵⁶

In 1959 John Williams made the first broadcast recording of Dodgson's *Guitar Concerto No. 1* (see Chapter 6), and in 1962 he asked Dodgson to write some songs for him to play with the tenor Wilfred Brown. Dodgson considers the resulting *Four Poems of John Clare* for high voice and guitar, to be the first of his guitar works in which he demonstrates that he has really come to terms with the guitar idiom (see Chapter 8).⁵⁷ It was the success of *Four Poems of John Clare* that encouraged him to write another solo guitar piece, *Partita No. 1*, written in 1963 with John Williams specifically in mind (see Chapter 5) and which was the first of Dodgson's solo guitar pieces to be published. During the course of the next three decades his collaboration with John Williams was to blossom into a fruitful partnership, leading to the composition of three more guitar solos (see Chapter 5); duets for harpsichord and guitar and cello and guitar (Chapter 7); and a second guitar concerto (Chapter 6). Their association had the incidental effect that Dodgson was spoiled, at least to some extent, by John Williams' ability, being inadvertently misled in respect of what the limitations are for most guitarists. Speaking much later, following the composition of the second guitar concerto in 1973, he was to say of him:

He's as quick as a knife with music. He'll take in music at a terrific speed and of course he can put it on the fingerboard of the guitar like nobody I've ever met. I've never met a reader like him. Nearly all my guitar music I've written at his suggestion. Seldom a year has gone by that I haven't written something for him. This new concerto - the first movement is a real presto - goes at tremendous speed. I had just written it out in rough, in pencil and difficult to read...John sits straight down and most of it's there. He'll just stop and 'what's that? - a D, yes.' It's quite incredible.⁵⁸

And John Williams turned out to be a prime stimulus to Stephen Dodgson not only in respect of his guitar writing.

In fact he's been a great source of inspiration to me altogether. With his interest in what I write and his desire to promote it, I owe him a great deal.⁵⁹

Involvement in the world of the harpsichord, film, radio, and education

Dodgson's involvement with the guitar ran in parallel with an equally important association with the harpsichord. One of his fellow students at the Royal College of Music was Stanislav Heller, who was later to become Professor of Harpsichord at the University of

56 Gilbert Biberian 'In conversation with Stephen Dodgson', *Guitar*, 1 No. 8 (March 1973), 20-22 (p. 21).

57 Richard Provost, 'The Guitar Music of Stephen Dodgson', *SOUNDBOARD*, 6 No. 1 (February 1975), 3-5 (p. 3).

58 Biberian 'In conversation with Stephen Dodgson', p. 21.

59 Crowthers, *Composers of Today*, p. 27.

Freiburg. In 1955, at the joint instigation of Heller and the harpsichord maker Thomas Goff, Dodgson wrote *Six Inventions for Harpsichord*. This was the first of many compositions for harpsichord, both solo and in ensemble, and the reason for his continuing involvement may be found in his private life. In the same year that Dodgson wrote his *Six Inventions for Harpsichord*, his father had re-married, and in 1958 John Dodgson and his new wife Agnes (née Goodchild) moved to the village of Chelsworth in Suffolk. At the end of 1958 Dodgson met a harpsichordist from the neighbouring village, Monks Eleigh. She was Jane Clark, described as ‘a Couperin expert’,⁶⁰ and ‘a specialist in Scarlatti and music from Spain’.⁶¹ They discovered they had a lot in common, having both been to the same events on a number of occasions without meeting. They were to marry within a year, and Stephen Dodgson experienced “amongst other advantages - a vast increase in my appreciation of the instrument and its superb literature”.⁶²

Another parallel activity was writing music for films. He was commissioned to write the music for two documentary films made by President Pictures Ltd., *The Kingdom of Scotland*, and *On the Menu*, the former for small orchestra, and the latter for ‘rather larger’ orchestra,⁶³ both were conducted by Muir Mathieson. Dodgson found writing the music for the films an instructive experience: “You must go straight to the point and everything has to fit. It’s a good discipline in not writing more than what you need”.⁶⁴ With typically only about three weeks to compose between twenty and twenty-five minutes of music, he had to learn to think and write with speed and clarity.

At about the same time as Dodgson’s marriage to Jane Clark, a conflict arose between two strands of his work. He was invited to broadcast reviews and commentaries on musical topics by the BBC. The work was to be freelance, so there would be no contractual difficulties, but there was the practical matter that the principal programme was made on a Saturday morning, the same time as he was teaching in the Junior Department of the Royal College of Music. It was a difficult choice, but he elected to work for the BBC.

However his involvement in educational activity resumed in 1961, when he was enlisted by Novello to provide music for a new series called ‘Music for Today’, under the general editorship of Geoffrey Bush. The aim of the series was ‘to introduce amateur orchestral players to the work of serious contemporary composers’. He was to write the first piece of

60 Pamela Nash, ‘An Interview with Stephen Dodgson’, *The Diapason*, 92 No. 10 (October 2001), 15-19 (p. 15).

61 Mildred Jones Keefe, ‘Creative Arts Council News’, *The Fairharen Unitarian Lance*, 31st March 1976.

62 Stephen Dodgson: talk given at the British Institute of Recorded Sound, 30th January 1969.

63 Stephen Dodgson, in a letter to John Mackenzie, 1st August 2003.

64 Crowthers, ‘*Composers of Today*’, p. 28.

the series, called *Villanelle*. It was intended for schools, and was considered to be “superior to most school fare” by the *Musical Times* critic Theodore Newman.⁶⁵ This led to other work intended for educational use, including music written for grade examinations, and test pieces for specific instruments.

Writing music to commission continued to be an important component of his working life, and the music he was asked to write was striking in its diversity. For instance Dennis Nesbitt asked Dodgson to write a *Concerto for Viola da Gamba and Chamber Orchestra*; which was followed (in 1962) by a commission from St. Paul’s Girls’ School for a cantata *Hymn to Harmony* (for words by Congreve), for chorus and semichorus (both SSA) with orchestra; and a commission from Sadler’s Wells for a new overture for *The Mikado*, following the expiration of the Gilbert and Sullivan copyright. The latter commission prompted this unwitting tribute, which appeared in *The Times*:

... the woodwind especially were on their best form, and the overture emerged with a lightness and charm which it too rarely possesses.⁶⁶

Appointment at the Royal College of Music and the later years

A landmark in his life was to occur in 1965. Since the early sixties yet a further strand to his work was as a deputy at the Royal College of Music. He would fill in for teachers who were temporarily indisposed. A vacancy arose for the appointment of a professor of composition and harmony, and when Dodgson was offered the post, he accepted.

His appointment coincided with an increased involvement with the BBC. In the same year, and over the course of the following eight years, he composed scores for major drama productions ranging from Shakespeare’s *Macbeth* to Aristophanes’s *Women in Power* and Plautus’s *The Ghost of a Play*, “in the days when they had a budget for really sizable instrumental line-ups”.⁶⁷ This activity tended to displace his film work, and he found the experience of writing music for films helped him to understand how to write for the medium. He had developed a feel for the dramatic factors, and the use of extraordinary combinations of instruments to create the right effects.⁶⁸ He continued to review new recordings, address some musical history questions, and make occasional complete programmes such as *The Complete History of the Concerto*, which he made for the World Service.

65 Theodore S. Newman, ‘New Music - Music for Amateurs’, *Musical Times*, 102 (1961), 787-788 (p. 788).

66 Unattributed, ‘The Arts’, *The Times*, 31st May 1962, p. 16.

67 Crowthers, ‘Composers of Today’, p. 28.

68 Walker, *In Conversation with Stephen Dodgson*, p. 16.

His didactic work continued with *Concerto for Conductor* (1976), commissioned by Chappell & Co., with whom Dodgson had an exclusive contract at the time (it consists of not-too-difficult music for standard orchestra, in one movement with many changes of tempo, written as practice fodder for budding conductors); and he made his *Guitar Concerto No. 1* available through the 'Living British Composers: Central Library Scheme' (one of a number of works by living British composers which would otherwise have been available only through the hire libraries of commercial publishers).

A long line of commissions continued to shape the course of a very large output of instrumental and choral compositions. The music critic Joan Chissell wrote in 1977:

Stephen Dodgson [is] a composer who thrives on special orders - indeed for whose particular kind of mind they are almost a necessity.⁶⁹

And Francis Routh observed that :

The chamber music style is inherent in Dodgson's intimate and precise musical personality.⁷⁰

Dodgson attributes the steady stream of commissions to his responsiveness to practical considerations, and willingness to consider unusual combinations of voices and instruments:

I have the reputation of being biddable. Someone finds themselves planning a festival programme, involving a strange mixture of musicians, and no discoverable item anywhere in the repertoire to bring the whole lot together. That's the sort of moment when my name gets mentioned.⁷¹

Table 1.3 (Appendix 1) shows a sample of Stephen Dodgson's commissions since his professorial appointment, other than guitar-related commissions, which are considered separately.

Dodgson fulfilled the later commissions having relinquished his duties as a professor of composition and harmony. For a month or two during 1982 he was unwell, and it made him reflect "I think I've taught for long enough and I can exist without continuing".⁷² He had been made a Fellow of The Royal College of Music the previous year, and there was restructuring going on at the College. It seemed like the right moment. He thought to himself, "if you don't leave now you never will".⁷³ His output didn't increase significantly, but it did enable him to concentrate more on composition, which has continued to be his primary activity to the present day, with teaching, broadcasting and journalism assuming only a secondary and incidental place in his life.

69 Joan Chissell, 'Vienna Wind Quintet - Wigmore Hall' *The Times*, 14th November 1977.

70 Francis Routh, *Contemporary British Music*, (London: MacDonald, 1972), p. 362.

71 Stephen Dodgson: 'Personal View', recording of a programme broadcast on BBC Radio 3 c.1991.

72 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

73 Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

CHAPTER 2

Stephen Dodgson's musical language

Musical purpose

During the ninth season of the Redcliffe Concerts of British Music, on 19th March 1973, a concert of Stephen Dodgson's music was presented at the Queen Elizabeth Hall. A note in the programme for the concert, which was compiled with the help of Stephen Dodgson, reads as follows:

Stephen Dodgson strives to write what he is asked to write, matching the composition as closely as he can to the musicians and the occasion. He has written no music for the past fifteen years prompted solely from within himself, which he wished to impart as a message to mankind. He believes that it is only by composers learning to become servants of the community, as they once were, that new music can escape its present experimentalism and, more damaging, the rut of self-expression. He uses neither symbolism nor vague interior meaning - only the music itself, and as directly as possible.

A reader of the programme may have formed the impression from this statement of intent, that Dodgson regards music simply as entertainment, and that as a 'servant of the community', a composer is subjugated to the role of a mere supplier of goods, and intangible goods at that, to serve a particular function. The reader may have also been perplexed by the notion that self-expression through music is a rut from which new music must escape. Surely the purpose of music is to express that which cannot be expressed in words. As for experimentalism, if we do not try out new ideas, how can we escape effectively re-writing what has already been written?

The composer in the community

Stephen Dodgson's starting point is practicality. He said of his teaching at the Royal College of Music:

The teaching must be aimed at trying to make certain their [the students'] ideas are expressed as vividly and as practically as possible, so that when their score is complete and they present it to musicians, those musicians will want to perform the piece, because to have the piece performed is the most valuable lesson for the student, and if it is not practical nobody is going to want to play it.¹

Another component of his philosophy is that practicality should be coupled with a simplicity of intent:

¹ Stephen Dodgson, interview with Ulf Müller, November 1982, (unpublished master's thesis, Institut Münster, 1983), p. 90.

I believe that some of the most profound things that can be said in music, as in words, are often the simplest. Not necessarily is the complex idea the one that has profundity.²

If there is anything I would really like to do it would be the simple things, profoundly.³

That simplicity of intent will help to achieve the fundamental aim that the listener should feel involved:

I do believe truly that music should divert and lift the spirits and does not necessarily have to be ambitious and profound in order to be worth doing.⁴

If I find I'm not making contact, that is a disappointment to me, because I mean to be immediate....[That consideration] colours what I do more now than it did in the past. I'm more concerned with this than ever.⁵

The aim of reaching, and creating a sense of involvement in, the listener, reveals an outgoing personality reacting against any suggestion of isolation from the community:

It's so easy as a composer to drift into your own, deceptive backwater, rather than be buffeted about in the choppy waters out in the main stream. So there once more I reveal myself as not being cut out for the ivory tower. I actually welcome being out there in the throng, being kicked this way and that. You'll be misunderstood or thrust aside some of the time, but not always.⁶

The question of self expression

In their manifesto *Jeune France* promulgated in the form of a pamphlet 1936, Yves Baudrier, Daniel Lesur, André Jolivet and Olivier Messiaen laid out a common objective: the re-humanisation of music.⁷ Their premise was that the human creative spirit was being stifled by abstract systems and theories. Baudrier and Lesur in particular took the view that music is self-expression because man is complete in himself. Extra-musical experiences should be given musical expression, and the music that emerges is dependent on the experiences the composer has undergone, the environment in which those experiences took place, and the composer's psychological make up. Stephen Dodgson would agree with the premise, but believes that man is not self-contained, but part of something beyond himself, with a universal and spiritual dimension, and that music cannot therefore be regarded as limited to the expression merely of personal experiences.

2 Malcolm Crowthers, 'Composers of Today', *Performer*, (August 1981), 27-30 (p. 28).

3 Talk given at the Institute of Recorded Sound, 30th January 1969.

4 Stephen Dodgson, interview with Ulf Müller, p. 73.

5 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

6 'Personal View', recording of a programme broadcast on BBC Radio 3 c. 1991.

7 Robert Sherlaw Johnson, *Messiaen* (London: J.M. Dent & Sons Ltd., 1975), p. 10.

I've always thought there are only two reasons for music. One is to express joy, the other is for the glory of God. I've never thought there were any others....And I think it's possible for me to do both things at the same time. I don't want to exhibit myself in public. They wouldn't be interested.⁸

He shares the view expressed by John Fowles in *The French Lieutenant's Woman*, that:

a world is an organism, not a machine..... A planned world is a dead world - a genuinely created world must be independent of its creator.⁹

An analogy is to be found in literature. In his *Tradition and the Individual Talent* (1919) T.S. Eliot expounded his 'Impersonal theory of poetry'.¹⁰ The theory has two aspects. One is the conception of poetry as the living whole of all the poetry that has ever been written. The other is the concept of the poet as a catalyst - a medium in whom special, or very varied feelings are at liberty to enter into new combinations. Just as a catalyst may be necessary to cause a reaction in chemicals without itself undergoing any change, the poet's mind is a means by which countless feelings and images can be stored until all the components which can form a new entity are present together; the formation taking place without introducing something of the poet in the process. T. S. Eliot believed that the poet is not remarkable or interesting in his personal emotions, the emotions provoked by particular events in the life of the poet; and that it is an eccentric error to seek for new human emotions to express. What happens to the poet is a continual surrender of himself to something which is more valuable.

Echoes of this philosophy are found in the views of Stephen Dodgson's father, who according to a John Dodgson exhibition catalogue, published by the South London Art Gallery in 1971:

... saw painting as an autonomous realm which existed almost beyond the individual's contribution to it.

Stephen Dodgson also considers that music which aims at self-expression often fails to be interesting or involving:

I dislike introspective music. My whole desire is for something positive, outgoing and full of life and motion. ... I think that composers who concern themselves overly with self-expression are always boring. Involving your listener, that alone makes composition a worthwhile pursuit.¹¹

He considers a more fulfilling aim is to discover himself *through* the medium and not

8 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

9 Talk given at the Cheltenham Festival, 15th July 1987.

10 T.S. Eliot, *Selected Prose*, ed. John Hayward (Harmondsworth: Penguin Books, 1953) pp. 26 - 30.

11 Lance Bosman, 'Stephen Dodgson' *Guitar Magazine*, (March 1983), 17-21 (p. 21).

impose himself upon it; he notes “I do not carry over a style from medium to medium, bending the medium to my style... I’ve come to believe too that by exploring a medium in the least self-centred way I’m capable of actually becomes the means of enlarging and extending my expressive range and structural imagination”.¹² That is, the medium, and the practicalities to which it gives rise, are given priority both over self, and over abstract theories. Francis Routh observed in *Contemporary British Music*:

An absence of theory is a source of strength in Stephen Dodgson’s music, coupled with an unfailing desire to write gratefully for a performer the sort of phrase that will reveal the true characteristics of his instrument.¹³

Searching for originality and experimentalism

One step removed from self-obsession lies another potentially limiting factor - pre-occupation with the current pursuits of other composers:

I abandoned all that, partly because I feel these things are more the province of journalism than any very potent factor in composition... but chiefly because I think it would be irrelevant in me, who enjoys the unbounded independence possible in composition today but who is also disinclined to take a progressive view of art. The emphasis so often seems back-to-front to me. We nervously watch each other’s reactions [to gauge] what new path is meaningful, where the modern masterpieces are to be found. But none of this matters much in the face of our current need to feel free in our judgements, recover some unfeigned enjoyment, and never to worry whether we back the wrong horses. If my music is enjoyed, then I’m entirely content that no one should ever think me in the least significant.¹⁴

To eschew emulation of other composers as a potentially limiting tendency suggests a positive view of experimentalism, to achieve originality, and set the composer aside from the pre-occupations of the many. But Stephen Dodgson regards the search for originality as merely a different aspect of the same fault, and experimentalism as an extension of it:

I very much believe that to search for originality is a pointless endeavour. For me, at least. My argument goes: originality is born in us all to greater or lesser degree. If there is any, it will out of its own accord unbidden. No amount of effort will do a blind thing for it. And in any case, the composer himself is probably the last person to know what aspects of his work are truly original.¹⁵

Dodgson looks for the cohesion which results from craftsmanship:

My excitement in music, other people’s just as much as my own, is never sufficiently sustained by the effects, the emotion, the colour or the atmosphere, alone. I’m not satisfied unless the meaning of all the contributing strands is eloquent. Which is

12 Talk given at the Cheltenham Festival, 15th July 1987.

13 Francis Routh, *Contemporary British Music* (London: Macdonald, 1972) p. 360.

14 Talk given at the Institute of Recorded Sound, 30th January 1969.

15 Talk given at the Cheltenham Festival, 15th July 1987.

much the same thing as saying that craftsmanship is essential to any work of art.¹⁶

Which is not to say that within every worthy composition there is not an inexplicable attraction, an element of mystery which defies definition:

Craftsmanship itself can be inspired. Any craft that doesn't have a bit of art in it is not interesting is it? Even how a piece of wood is shaped, for instance, by somebody who doesn't consider himself more than a craftsman, nevertheless, there is the other factor in it.¹⁷

Modernist trends, and influences

One of the influences which has determined the direction of Stephen Dodgson's composition is his continued antipathy to what he sees as the rhythmic fragmentation of serial music.¹⁸ He regards the frequent changes in tempo as an impediment to physical forward thrust.¹⁹ And he considers the rhythmic thrust associated with minimalism to be achieved only at the expense of tedium, as the patterns that comprise it continually repeat.²⁰

Two features of electronic music cause concern to him. One is that his experience has been that performance logistics can give rise to worry in the minds of the players, because they are deprived of natural control, and as a result the music can actually feel unnatural.²¹ The second is that he finds the paraphernalia of machines and loudspeakers very unaesthetic. 'I can't see the point of being in a concert hall and listening to loudspeakers, I never have been able to see the point in that'.²² He sees little point either, in employing microtones:

I find it hard enough to get twelve semitones in the octave in tune. To get them in tune beautifully is more important to me than trying to find cracks in between them. But the bending of pitches I do believe in.²³

He does however have sympathy with the concept of aleatoric music. He makes a distinction between music in which the element of chance is uppermost, and music which has a pre-determined structure but in which the exact way the elements fit into that structure is not completely pre-determined. The former holds little appeal, but the latter does attract him.²⁴ However even that, he finds a precarious business from a practical point of view, and

16 'Personal View', programme broadcast on BBC Radio 3 c. 1991.

17 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

18 Colin Cooper, 'Stephen Dodgson at Prussia Cove' *Classical Guitar*, (November 1985), 19-20 (p. 20).

19 Gilbert Biberian 'In conversation with Stephen Dodgson', *Guitar*, 1 No. 8 (March 1973), 20-22 (p. 20).

20 Interview with John Mackenzie, 8th December 1998.

21 Timothy Walker, 'Stephen Dodgson in conversation with Timothy Walker', *Soundboard*, Winter (1991), 13-21 (p. 18).

22 Interview with John Mackenzie, 8th December 1998.

23 *Ibid.*

24 Biberian, 'In conversation with Stephen Dodgson', p. 20.

has tended to look for means of creating the impression of a ‘haphazard moment’, while retaining certainty in the minds of the players. For instance, in one of the movements of his *Trio for Oboe, Bassoon and Piano*:

I had the idea of making the three instruments independent, only being forced into ensemble at certain points and at the end. I wrote it in a free way in which each have their own rhythm, the bassoon basically slow, the oboe very fast, and the piano uncertain which it is. They follow cues from each other. None of the barlines are together anywhere. And finally it co-ordinates. Now I’ve been doubtful ever since I wrote that. It was very difficult to do and the playerswere very inclined to get lost somewhere in the middle. I came to the conclusion that probably I could have produced the same extempore effect and yet have written it all out so that they had barlines in common and could still produce the sense of freedom. And I think this is true of a lot of pieces intended to produce an extempore effect. It would be much easier if the composer would take the trouble to work out how to do it, so that it can, in the case of a larger ensemble, be conducted throughout.²⁵

Dodgson regards the diatonic scale, in all its forms, as a source from which composers can draw indefinitely. It is not a question of fashion, but of enduring fundamentals. He looks back on his time at the Royal College of Music in the late forties, and his subsequent stay in Italy, as an important factor in forming this view, not only because of the formal studies that he undertook during those years, but also, and perhaps primarily, because he was afforded the opportunity to listen to ‘vast quantities’ of music, and so to benefit from exposure to many styles and idioms.²⁶

The works of early twentieth-century French composers had an influence on him: his appreciation of the subtlety of Debussy²⁷ was to find expression in the *Sonata for Flute, Viola and Harp* (1953/54) and *Duo for Flute and Harp* (1958); his admiration for Poulenc is evident in his *Trio for Oboe, Bassoon and Piano* (1973),²⁸ and a precarious balance in the second movement of his *Piano sonata no. 4* (1988) is reminiscent of Satie’s *Parade*.

However it was music by composers from Eastern Europe that made the greatest impression. As well as what Dodgson describes as Bartók’s and Hindemith’s ‘limited use of serialism’,²⁹ he took cognizance of Hindemith’s constantly moving tonality.³⁰ He saw a complete freshness and lack of self-consciousness in Dvořák,³¹ and a welcome austerity

25 Crowthers, ‘*Composers of Today*’, p. 28.

26 Interview with John Mackenzie, 8th December 1998.

27 Routh, *Contemporary British Music*, p. 360.

28 Crowthers, ‘*Composers of Today*’, p. 28.

29 Biberian, ‘In conversation with Stephen Dodgson’, p. 20.

30 Stephen Dodgson, interview with Ulf Müller, p. 95.

31 Biberian, ‘In conversation with Stephen Dodgson’, p. 20.

in Shostakovich:

Shostakovich gives the bare bones of thought. That's what I so admire about him. There are no trimmings. His music has a primitive power, because he puts his faith in a powerful, simple idea. It never overfills its space.³²

And as he observed in 1982:

Every twentieth century composer has felt great influence from Stravinsky.³³

The music which he heard at this time that had the greatest influence was that written by Janáček,³⁴ partly because of Janáček's "extraordinary freshness"³⁵ and "the shapes of his small but so intense motifs, his obsessive rhythms, the sudden blinding beauty of his lyricism",³⁶ and partly, and perhaps significantly, because of the way Janáček "went doggedly his own way regardless",³⁷ "completely untrammelled by any kind of tradition".³⁸ The influence of Janáček (as well as that of Debussy) is evident in the *Duo for Flute and Harp*; Dodgson's *Nocturne* for strings (1960) is based on *Goodnight* from one of Janáček's first set of piano pieces, *On The Overgrown Path*; and his *Sinfonietta* (1964) comprises short movements, some with reduced orchestration, as does Janáček's *Sinfonietta*, and like Janáček's, Dodgson's begins with open fifths in the wind. He also responded positively to the music of Scarlatti,³⁹ Dallapiccola,⁴⁰ Lutosławski⁴¹ and Benjamin Britten (see Chapter 1), but it wasn't only those composers he admired that exerted an influence:

I think all composers influence me; since there is always something to be learned from those you do not admire - even perhaps particularly from those you do not admire. Those I love, I have to be on my guard against, lest they influence me too much.⁴²

And in any case:

Influences come and go. At some point one is more important than another. You digest them and they become part of you, or you leave them aside.⁴³

32 Crowthers, 'Composers of Today', p. 28.

33 Stephen Dodgson, interview with Ulf Müller, p. 76.

34 Talk given at the Institute of Recorded Sound, 30th January 1969.

35 Walker, *In Conversation with Stephen Dodgson*, p. 18.

36 Talk given at the Institute of Recorded Sound, 30th January 1969.

37 Ibid.

38 Walker, *In Conversation with Stephen Dodgson*, p. 17.

39 Stephen Dodgson, interview with Ulf Müller, pp. 104-105.

40 Stephen Dodgson, interview with Ulf Müller, p. 76.

41 Ibid.

42 Bosman, 'Stephen Dodgson', p. 21.

43 Interview with John Mackenzie, 8th December 1998.

The compositional process

Whatever the nature of the composition, the compositional process takes place, or at any rate starts, at the piano. There has to be sound: 'writing at a table is too unreal'.⁴⁴ The ground floor room containing the piano overlooks a quiet street. Passing acquaintances are noticed and acknowledged, and any feeling of distraction that this does induce is a sign that his concentration is below par.⁴⁵ At times a need to get out of the room and 'think in a larger sphere' is felt,⁴⁶ a cue for a bicycle ride around Richmond Park, or a visit to the market.⁴⁷ Otherwise the work is organised. There is no reliance on 'inspiration', but instead an acknowledgement that keeping 'steadily at work on one's craft',⁴⁸ is the only hope that any inspiration may be experienced. There must be a rhythm to the process, just as his music must have vital rhythm. Each session has 'a beginning, an end and a rhythm to sustain it';⁴⁹ and if really intensive work can be produced throughout a morning, the objective becomes to leave work of similar intensity to another equally organised session the following day. Occasionally a whole morning's work will pass in a flash. Three pages or so of scribbles, not necessarily on manuscript paper, may comprise all the raw material needed for a substantial piece.⁵⁰ It is on these occasions that he has then to apply the brakes, to stop himself doing too much in a single day by going too fast, and thus disturbing the rhythm of his composition. On the other hand, he sometimes has to set a timetable, even if there is no deadline for the composition, to maintain the rhythm of his work.⁵¹ The session over, all loose pages are put in a cupboard out of sight, and will stay there, whatever the temptations, until the next scheduled session. By putting it out of his mind, the object is to distance himself from it, to gain an observer's view of the work so far.⁵² Experience has taught him that musical ideas that strike in the middle of the night should be ignored, that brilliant sparks never look brilliant in the full light of day.

The amount of planning and pre-determination is strictly limited. The number of movements may be decided; and features such as an inconclusive end to a movement, and a common stock of melodic and harmonic cells. However the fate of that common stock

44 Walker, *In Conversation with Stephen Dodgson*, p. 19.

45 'Personal View', programme broadcast on BBC Radio 3 c. 1991.

46 Walker, *In Conversation with Stephen Dodgson*, p. 16.

47 'Personal View', programme broadcast on BBC Radio 3 c. 1991.

48 *Ibid.*

49 *Ibid.*

50 *Ibid.*

51 Bosman, 'Stephen Dodgson', p. 21.

52 'Personal View', programme broadcast on BBC Radio 3 c. 1991.

will be left to a kind of natural evolution. More detailed planning is resisted in order to maintain a certain distance between himself and the finished composition. Progression needs to be directed towards or may even give rise to, an immediate objective, and possibly even the distant end one. However, latitude for the parts to follow their own dictates, or the instrumental colours to be varied at will, would be destroyed if the structure was totally pre-determined rather than left to emerge. An outline plan is essential to focus the imagination, but a rigid one spoils the sense of discovery and exploration; so a balance is set somewhere between a fixed conception and spontaneity.⁵³

As an aid, he will sometimes sketch a plan on a piece of paper, that is ordinary paper rather than manuscript, to help him to stop thinking about the notes for a moment.

As you think about intervals and combinations, and tonalities etc., you begin to focus on detail, and lose sight of the overall aim.⁵⁴

The general contours are indicated - risings and fallings, rhythmic stems, bar lines and stresses, long notes; as well as the mood, the impression, the expressive goal of the whole piece - how it boils up here - the moment of sudden calm and the distant storm that never comes to pass, all of which makes up the visual architecture of an elevation of the piece. Textures can also be indicated like this, and using plain paper means one can scan the whole range, the mind travelling through the piece quickly from end to end. The sketch helps him to determine what sort of piece he is trying to write, keeping at bay the temptation to focus in too minute detail in the early stages. However just as often, or perhaps more so, he will refrain from resorting to the technique. It is sometimes a sign that he has run out of ideas. Once an outline plan is in place, the process of setting out the notes begins. It is an instinctive process rather than a technical one, because he sees the use of techniques as a mould into which music is poured, and tries to resist it. Although he concedes that habits have inevitably established themselves,⁵⁵ they too, are to be resisted. They are another sign of having run out of ideas,⁵⁶ and are an impediment to the music having direction. A sense of direction is essential to his compositional process. There must be a sense of going forward with a simple power, however complicated the process may be at any particular moment. He tries to 'keep his eye upon the target and upon the end of the piece, resisting being distracted and unnecessary detail'.⁵⁷ Going at a piece head on helps him to get it

53 Bosman, 'Stephen Dodgson', p. 17.

54 Interview with John Mackenzie, 20th October 1999.

55 Interview with John Mackenzie, 8th December 1998.

56 Walker, *In Conversation with Stephen Dodgson*, p. 16.

57 Crowthers, 'Composers of Today', p. 28.

down in the simplest way and with the utmost sense of forward motion, and, he insists, stops him from thinking too much:

You should never know too much... [and] I often think you should not think too much anyway when you compose.⁵⁸

He likens both the compositional process, and the piece that results from it, to a voyage:

Just writing into a huge sea of uncharted areas that may go on for ever, I find, does not help.... composing is like a voyage. You travel through time from beginning to end. It's got to feel like that. It's got to feel like a progress...⁵⁹

The piece should be a voyage, the listener always maintained upon a current, like a river flowing.⁶⁰

The difficulty is not being short of ideas, but having too many, all the time.

I have constantly to ask: are they relevant, do they belong here? Should I save this or that for some future occasion?⁶¹

A sign that the process is working well is speed.

I would rather work at something three times with reasonable speed than labour over each bit of it, because if I start doing that I find I'm finicky with detail and not strong in construction through the piece.⁶²

Speed indicates a sought-after simplicity:

I have never regretted the simpler parts of my music, but sometimes I regretted the complicated ones.⁶³

and a sought-after textural economy:

I have quite often regretted putting in too many notes, and virtually never felt I'd written too few. Power of communication lies in economy.⁶⁴

The process of writing out the score in a fair hand, 'with a proper pen, with a proper nib in it', he finds an enjoyable means by which the slow pace can now focus his attention on detail.⁶⁵ A concerto or partita would take approximately 30 day-long working sessions. But they may be spread over a period of time, and a good many half-days are likely.⁶⁶

58 Walker, *In Conversation with Stephen Dodgson*, p. 20.

59 *Ibid.*, p. 15.

60 Crowthers, 'Composers of Today', p. 28.

61 Bosman, 'Stephen Dodgson', p. 17.

62 Crowthers, 'Composers of Today', p. 28.

63 Walker, *In Conversation with Stephen Dodgson*, p. 19.

64 Bosman, 'Stephen Dodgson', p. 21.

65 'Personal View', programme broadcast on BBC Radio 3 c. 1991.

66 Bosman, 'Stephen Dodgson', p. 19.

Melody and the use of motifs

It is significant that in his talk given at the British Institute of Recorded Sound, Dodgson said that it was the shapes of Janáček's 'small but so intense motifs' that he had found so influential. Indeed, on the same occasion, he aired his view that

Exact interval, despite dodecaphonic and other theory, is not the prime means by which we identify musical ideas.⁶⁷

That is, intervals contained in motifs may vary. Recognition is of the overall shape of the motif, or of its rhythm (rhythm being one of the means by which a musical idea is identified) or both. This aspect of Dodgson's writing was recognised by Francis Routh in his *Contemporary British Music*:

His themes are simple, not naïve, and are recognisable as much for their rhythmic as their melodic contours.⁶⁸

At the same talk, Dodgson acknowledged that the influence of Janáček's music had "really weighed with me, returning constantly where others have been only periodic or questions of detail;⁶⁹ and he focused in particular on Janáček's use of a recurrent phrase to cause one movement to grow out of another. The same trait is very evident in Dodgson's writing. Motifs are developed by uniting fragmentary ideas. The thematic cells formed by the motifs are extended, attenuated, or otherwise developed to generate impetus. Thus one theme is developed into another using a common basic 'gene'. The 'gene' is often a melodic or rhythmic quirk, and the themes so founded are bold and simple, and continually develop in unpredictable patterns. Dodgson sees the continual development not as the avoidance of literal repetition, but more a question of allowing a kind of natural evolution to take place: "I think of it positively; things in life itself do not stay the same, they evolve".⁷⁰ Very often the derivation of one theme from another is as much concealed from view as possible, so that the effect shall be on the subconscious.

During his talk to the British Institute of Recorded Sound, Stephen Dodgson referred to Janáček's 2nd String Quartet *Intimate Letters* as "probably the greatest quartet written this century". In a sense, he said, that single work summed up the whole of Janáček's influence - not only the "shapes of his small but so intense motifs", but also Janáček's "obsessive rhythms", "the sudden blinding beauty of his lyricism" and "the sheer force of his

⁶⁷ Talk given at the Institute of Recorded Sound, 30th January 1969.

⁶⁸ Routh, *Contemporary British Music* p. 360.

⁶⁹ Talk given at the Institute of Recorded Sound, 30th January 1969.

⁷⁰ Interview with John Mackenzie, 30th October 1999.

utterance”.

The influence of Janáček is evident in Dodgson’s *Bagatelles for four clarinets* (1977). A characteristic of Janáček’s melodic style is the use of held notes which lead to a series of short notes, often with relatively large intervals, what might be described as brief jagged figures, as in *Words Fail!* (See Ex. 2.1.)

Ex. 2.1 *Words Fail!* from *On The Overgrown Path*, Leoš Janáček, bars 1 - 3.

Another characteristic of Janáček’s music is the use of an oscillating, murmuring background, against which is set a quasi choral feature, as shown in Ex. 2.2.

Ex. 2.2 *Intimate Letters*, Leoš Janáček, 4th movement, bars 224 - 225.

Often Janáček combines the two characteristics, setting a long held note against the oscillating background, before opening out into a brief jagged figure (Ex. 2.3).

Andante

Ex. 2.3 *The Barn Owl Has Not Flown Away from On The Overgrown Path*, Leoš Janáček, bars 3 - 6.

Short notes with relatively large intervals appear in Dodgson's *Bagatelles* after the eight bar introduction (Ex. 2.4).

Poco Lento: alla fantasia

Ex. 2.4 *Bagatelles for four clarinets*, Stephen Dodgson, 1st movement, bars 9 - 14 (score at concert pitch).

'Jagged' figures continue to feature throughout the first movement, and then at the beginning of the third movement, an oscillating figure forms the background to long held notes in the bass clarinet, which open out into a little jagged, questioning figure in harmonic conflict with the background, then echoed, and concluded with an expressive long note (shown in Ex. 2.5).

Andante con moto: cantabile

Musical score for Ex. 2.5, showing four staves of music. The top staff has a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. The second staff has a half note G4, followed by a half note F4, and then a half note E4. The third staff has a half note G4, followed by a half note F4, and then a half note E4. The bottom staff has a half note G4, followed by a half note F4, and then a half note E4. Dynamics include *mf*, *p*, *pp mormorando*, and *calando*.

Ex. 2.5 *Bagatelles for four clarinets*, Stephen Dodgson, 3rd movement, bars 1 - 4.

As the movement progresses, the oscillating figure passes to a higher register, and the inner voices take up the jagged motif (Ex. 2.6).

Andante con moto: cantabile

Musical score for Ex. 2.6, showing four staves of music. The top staff has a jagged motif starting with a half note G4, followed by a half note F4, and then a half note E4. The second staff has a half note G4, followed by a half note F4, and then a half note E4. The third staff has a half note G4, followed by a half note F4, and then a half note E4. The bottom staff has a half note G4, followed by a half note F4, and then a half note E4. Dynamics include *pp mormorando* and *mf*.

Ex. 2.6 *Bagatelles for four clarinets*, Stephen Dodgson, 3rd movement, bars 21 - 22.

Janáček's trait of the common gene is especially evident in Dodgson's *String Quartet No. 1* (1985). Everything in the whole work has its origins in the *Poco Adagio* with which the work opens. It sets out a stock of melodic cells from which all the following music is found to spring. The main cello motif (shown in Ex. 2.7), set out at the very start of the work, and ending with a jagged figure, is especially influential in what follows.

Poco Adagio

Violin 1

Violin 2

Viola

Cello

Ex. 2.7 *String Quartet No. 1*, Stephen Dodgson, 1st movement, bars 1 - 4.

A motif moulded in the same shape appears later in the 1st violin, with different intervals and an evolving rhythm, this time ending in expressive repose (Ex. 2.8).

Poco Adagio

Violin 1

Violin 2

Viola

Cello

Ex. 2.8 *String Quartet No. 1*, Stephen Dodgson, 1st movement, bars 19 - 23.

The motif is hinted at throughout the work, and as the final section approaches, it re-appears verbatim in the outer parts, although the inner parts stave off literal repetition (Ex. 2.9).

Piu Largo: lontano

Ex. 2.9 *String Quartet No. 1*, Stephen Dodgson.
2nd movement, fig. 47 + 1

In *Thistledown I*, the first movement from Dodgson's *Four Poems of Mary Coleridge* for chorus and flute, motivic shape conditioned more by rhythm than by interval provides the common characteristic throughout; noticed especially in the movement of the flute part (see Ex. 2.10). The third bar retains the rhythm of the first, but changes shape.

Ex. 2.10 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bars 1 - 3.

The motif later retains the shape and rhythm of the first bar, but changes intervals, before transposing a perfect fourth (Ex. 2.11).

Ex. 2.11 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bars 23 - 26.

Further into the movement, three of the intervals expand as one contracts (Ex. 2.12).

Ex. 2.12 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bar 59.

A second motivic cell takes the form of ascending pairs of quavers, in the first and last bars of the following illustration (Ex. 2.13), exactly transposed.



Ex. 2.13 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bars 7 - 14.

As the motif re-appears (Ex. 2.14), its shape is retained whilst the intervals within the central pairs of quavers are contracted.



Ex. 2.14 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bar 34.

On the reappearance of the shape, all the intervals formed within pairs of quavers are changed (Ex. 2.15).



Ex. 2.15 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bar 38.

Motivic links found in the flute part are also used to connect *Thistledown I* with *Thistledown II*, the fourth and final movement of the work. For example, a three bar passage comprising triplets in *Thistledown I*, shown in Ex. 2.16:-



Ex. 2.16 *Thistledown I* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bars 39 - 41.

is found in *Thistledown II* notated at half the note length and with the first note of each triplet figure in contrary motion with the earlier passage (Ex. 2.17).



Ex. 2.17 *Thistledown II* from *Four Poems of Mary Coleridge*, Stephen Dodgson. Flute, bars 40 - 42.

Another feature of Dodgson's melodic lines is that some of them are particularly angular, as in Exs. 2.18 and 2.19 below. He sees the angularity as an aspect of energy, and he links that conception to his musical purpose:

I'm always thinking of ways to express joy!⁷¹

Ex. 2.18 *Five Occasional Pieces for Flute and Piano*, Stephen Dodgson, 1st movement, bars 1 - 5.

Ex. 2.19 *Five Occasional Pieces for Flute and Piano*, Stephen Dodgson. Flute, 5th movement, bars 1 - 9.

71 Stephen Dodgson, interview with John Mackenzie, 30th October 1999.

Harmony and tonality

Stephen Dodgson is generally regarded as a 'tonal' composer. Malcolm Crowther's view, included in his article written for *Performer*, is a typical assessment:

Dodgson writes in a clear, direct style ...tonal, and based on 'age-old triads' and keys.⁷²

His aims of directness and simplicity of line take precedence - however, although his themes may be simple, they are neither facile nor naïve. The importance attached to those aims mean that in the course of serving them, concomitant complications emerge in respect of harmony and tonality, and his approach to tonality is much more complicated than the attachment of the simple 'tonal' label suggests, because of a tonal ambiguity which permeates his work. He explained to Ulf Müller in an interview in 1982:

Everything I write is certainly strongly tonal. But it is difficult to say, except at certain points, precisely what that tonality is. In some simpler pieces it is quite clear what it is. But there are not many of them. On the whole there is a conflict of one, two, sometimes three tonalities which very often arise from a major - minor mixture as for instance in a chord of E whether it is E major, E minor and the ambiguity that can be obtained for using the G sharp and the G natural, and the whole extension of meaning in that. Also, I think that my conception of tonality belongs much more with the modes than it does with the key system. ...I love Renaissance music and perhaps every English composer has loved the polyphonic music of Byrd and others. In this music, because of the many parts, the modes are never pure. They are nearly always mixed. It may be generally a kind of Dorian mode piece, but it will have sections that cannot be explained in terms of the Dorian mode. When I have been theoretical about it, I have found the type of scale patterns which I [have] used tend to have more relationship to the modes than they do to the key system.⁷³

It is interesting to note that Stephen Dodgson comments on his writing as if looking at the music as an outside observer. The juxtaposition of different modes, and the conflict that arises from the combination of multiple tonalities, contribute to the sense of constant evolution set in train by the use of motifs which never quite appear in the same guise. It follows that the influence that Janáček's music exerted on Dodgson in respect of the shape and use of motifs, should extend to the realm of harmony and tonality:

A composer who has had a great influence on me is Janáček, whose music is full of chromatic figures yet is not, in fact, very chromatic. It changes key violently and therefore the juxtaposition of different tonalities is, in a sense, chromatic, but the actual expressive use is not.⁷⁴

2 Crowthers, *Composers of Today*, p. 28.

3 Stephen Dodgson, interview with Ulf Müller, p. 94.

4 Crowthers, *Composers of Today*, p. 29.

Dodgson consciously avoids chromaticism as a means of intensifying expression. During his conversation with Malcolm Crowthers, he emphatically made the point:

Chromaticism is the seed of a degenerate force. The urge of composers throughout the past four centuries to be chromatic in order to intensify expression, particularly of the more melancholy and introspective type, has led to a kind of self-indulgence in expressiveness and inward-lookingness in the artist which I consider a weakness. I feel that intensified expression in itself is a weakness.⁷⁵

Dodgson's approach to harmony and tonality is further complicated by his frequent practice of displacing one of the notes that comprise a scale or mode:

I'm rather fond of some of the scales in which one note is displaced, for instance a C major scale with an F sharp instead of an F, or a Phrygian mode (running between E and E) with a sharpened C. I consider there's a lot of modal thinking in the use of diatonicism. After all, the modes are diatonic!⁷⁶

Although Dodgson's harmony is associated with the traditional triadic model, the progressions and cadences do not always relate to a particular key centre. Different tonalities are constantly being suggested, and the conventional tonic-dominant relationship is replaced with harmony being used principally as a colouring device, with only tenuous links with the home key. The constant suggestion of different tonalities prompts examination of the scores to identify possible stratification and interlock, leading to a moment of synthesis. Edward Cone suggests this approach in his *Music: A View from Delft* (1989),⁷⁷ but in the case of Dodgson's music, the identification of various strata, and pinpointing its later integration, and its eventual arrival at a moment of synthesis, is not possible without a considerable degree of contrivance. These difficulties arise because the whole emphasis is on uncertainty, equivocality about rootedness and locality. A perceptible unity is created out of the complexity that results from a multiplicity of tensions, and that unification is the necessary goal to which any one composition points. Necessary, because without such a goal, there would be no cogency in the association of the component areas. The underlying logic remains intervallic tension and relaxation, but the way in which that logic is applied allows for greater freedom in the melody than reliance on formal models does. Dodgson considers harmonic tensions and resolutions to be fundamentally important tools:

I think the sensation of forward movement is one of the great functions of harmony. How are you to do it if there is no point of tonal arrival, of harmonic change? When

5 Ibid.

6 Crowthers, 'Composers of Today', p. 28.

7 Edward T. Cone, *Music: A View from Delft*, ed. By Robert P. Morgan (Chicago: University of Chicago Press, 1989) p. 295.

something happens harmonically it registers like passing a milestone. Harmonic events are like stepping stones. This is a very important factor. That is why tonality is fundamental to somebody like me.⁷⁸

The 'milestones' can take the form of relatively widely-spaced references to a particular tonality, providing a point of harmonic arrival that can be relied upon: a returning tonality.

Dodgson sees it as a kind of home-coming.⁷⁹ Sometimes this tonal reference point will take the form of a note rather than a chord, and as is the case with his motifs, literal repetition is rare, with the returning note often finding a place in a different mode, not necessarily as the tonic, but always performing a significant role. On other occasions the returning tonality will be less obviously an anchor point, and may be restricted to 'coming home' to the tonality which has dominated overall, at the very end of a piece: more of a moment of reconciliation than the closural convergence of strata.

Piano Sonata No. 4 offers a clear example that harmonic events can sometimes be the product of thematic process - a process resulting from a kind of interior evolution - rather than the other way round. A chart depicting the thematic relationship which unites the movements of the sonata is shown in Ex. 2.20 below:

1st, 3rd and 5th movements (employing material at original pitch)

a) 2nd movement

b) 4th movement

up a major third
new bass note found

down a major third
sections a) & b) appear in reverse order

5th movement (coda)

tonal conflicts resolve

but their influence still acts on the melody

Ex. 2.20

⁷⁸ Crowthers, 'Composers of Today', pp. 28-29.

⁷⁹ Stephen Dodgson, interview with Ulf Müller, p. 95.

The sonata employs a pair of motifs, the first of which is written in C \flat , later expressed enharmonically as B major, with a bass which belongs to an ambiguous, but decidedly different, tonality. In the second movement the motifs move up a 3rd, but the B major and its effect are still heard in the second half of the movement, which comprises a fast $\frac{3}{8}$ waltz which alternates with an augmentation of it in $\frac{3}{4}$, in B \flat major and B major respectively. The third movement seems to settle in B major, but it ends ambiguously, and the ‘last note’ of the third movement, which resolves the motif, comes only after the fourth movement has reached the 4th bar. In the fourth movement the motifs are transposed a major 3rd lower, and they occur in reverse order. The fifth and final movement refers to earlier tonal ambiguities until, from *largo e sostenuto*, the lower part settles on B major, as if the establishment of a definite key had become necessary to allow the melody space to find repose. The bass note supporting the motif is replaced by a B, but there is still the old influence acting as the C \sharp and D \sharp , which have been removed from the bass, now take part in the melody, and false relations between B major and F major recur, as the thematic material undergoes a fresh development which extends and heightens the inherent tonal conflict.

A minimum of harmonic support is used, its only purpose being to enhance and colour the melody. The lines are often written in only two parts, which are given greater intensity because they are not detracted from by too much harmonic density between them. The resulting texture is lean, active, and airy, but not stark, the expressive character resulting from spacing and contrast of register rather than from harmonic richness. Dodgson’s music has become progressively less dense over time, trimmed laterally and containing less intervallic complexity. It has been his aim to simplify it in texture in order that individual strands, whether instrumental or vocal, can always be heard. “It’s a question of getting any idea to fill just the right space”.⁸⁰

Tonal ambiguity is often increased by the addition or omission of notes from groupings which are fundamentally triadic. Omission is the more common: a C7 chord might be represented by the C and B \flat only, or perhaps only an E is stated. But what is its real place in the order of things? It could be the 3rd of an C major chord, or the root of an E minor, or part of an A minor or an C \sharp minor. Dodgson will then play upon the doubt. Ambiguities tend to remain unresolved, as some other element overtakes them. Those notes that do resolve often quickly reappear, and the very insistence of their reappearance

⁸⁰ Bosman, ‘Stephen Dodgson’, p. 21.

contributes to a feeling of tension. Stephen Dodgson points to a cinematic analogy. A scene is shown, and then another scene intervenes before it is finished, and before the second one is finished the first returns, and then another intervenes creating a perpetual interruption of one by another. One never understands one scene completely, but the whole is made sense of by their interaction.⁸¹

The ambiguity that is created by a mixture of modes, which may have a number of potential roots, produces a distinct form of polytonality, but there are examples in Dodgson's work of straightforward bitonality, as in *Piano Sonata No. 6*. In Ex. 2.21 (below) the A minor seventh suggested in the bass is overlaid by an upper part in a major key, the root of which, A \flat , is displaced by only one semitone.

Ex. 2.21 *Piano Sonata No. 6 1st movt.*, Stephen Dodgson, bars 42 - 47.

Whether plainly bitonal, or infused with ambiguous polytonality, almost all of Dodgson's works end with an ordinary major or minor chord, more usually the former. It is sometimes the only point at which the mystery of 'where is the real key note' is finally solved. The final chord will often seem ostensibly quite unprepared, as a discord fades unresolved to reveal a calm triad unrelated to the harmony of the moment. However it often is related to the tonality which dominates overall, and creates a sensation not of arbitrariness, but of closure and repose (Ex. 2.22).

⁸¹ Stephen Dodgson, interview with John Mackenzie, 24th January 2000.

Ex. 2.22 *Piano Sonata No. 4 Final movt.*, Stephen Dodgson, last 5 bars.

When glancing at a score written by Dodgson, the final chord is certainly a more reliable indicator of the tonal centre of gravity than the key signature is, because key signatures in Dodgson's music are rare, and it would be a mistake to draw any inference about the tonality of a piece from its absence. He considers it safest to write without one, because the harmonic ambivalence of much of what he writes would mean cancelling elements of the key signature at frequent intervals. It also gives rise to fewer mistakes in the notation, and, as always, practicality is of paramount importance. "I think it is easier to read".⁸²

Another feature which immediately strikes the reader of a Dodgson score, is the length of the note values. 3/2 and 4/2 time signatures are common, and what one might expect to have the value of a crotchet, has the value of a minim, or even a semibreve. In that respect his scores resemble those of Gustav Holst, and are rather like a mirror image of a Messiaen score. One reason for Dodgson's use of long note values is that they allow for duple/triple time ambiguity as 6/4 is juxtaposed with 3/2, but here again the overriding consideration is practicality. He considers that it is much harder to tell the difference between a semiquaver and a demisemiquaver than it is to distinguish a minim from a crotchet.

I regard the very small notation as being like the devaluation of money. It [longer notation] does not have any artistic meaning with me. I just rather like it, that's all, and I think it is practical.⁸³

⁸² Stephen Dodgson, interview with Ulf Müller, p. 109.

⁸³ Stephen Dodgson, interview with Ulf Müller, p. 96.

Use of rhythm

Rhythm is perhaps the foremost element in Dodgson's music:

....[I think] of the rhythm as the most important function of [a] piece. When the music is fast and physical in feeling, I've tried to think through the rhythm. And the rhythm is the most primitive constructive power for me. I will often think of rhythmic shapes before I consider their constituent notes'.⁸⁴

The absence of that primitive power from much contemporary music is the principal cause of Dodgson's antipathy towards it:

....contemporary music often does seem tending to rhythmic inanimation; so that pieces which are full of interesting detail make overall a dreary and feeble effect; almost as though they dared not risk motion in any direction in case it proves a wrong one.⁸⁵

I feel cheated by music which lacks a rhythmic undercurrent, because rhythm is to me so much a natural attribute of life itself, that I never really feel happy with music in which I can't readily perceive it thereto.⁸⁶

In Dodgson's music, this undercurrent takes the form of a simple, steady, subterranean pulse, against which is set a foreground of complex rhythmic detail. Thus his use of rhythm generates a forward momentum, as incisive figures themselves generate urgent rhythms which ride the tide of the underlying pulse, or surge through it, or weave contrapuntally around it.

This characteristic is especially apparent in *Carillon for Two Harpsichords* (part of which is shown in ex. 2.23 overleaf). *Carillon* comprises a number of short motifs set against an absolutely regular background, but the listener cannot anticipate where the motifs are going to appear. It forms a kind of montage of recognisable pieces, but their position in the montage is unpredictable. Thus *Carillon* illustrates another Dodgson characteristic: entries of motifs with accents falling on different beats of the bar.

⁸⁴ Crowthers, 'Composers of Today', p. 28.

⁸⁵ Bosman, 'Stephen Dodgson', p. 21.

⁸⁶ 'The Music Programme', broadcast on the BBC Third Programme 23.11.66.

(Moderato e Maestoso)

Ex. 2.23 *Carillon for Two Harpsichords*, Stephen Dodgson, bars 65 - 71.

Although Dodgson's rhythms tend to give rise to a pressing-on sensation, he uses a number of devices to check the tendency, and create a static effect. One such device is the employment of a rhythm which has impetus, to drive a harmony which does not progress, giving the impression of moving on the spot. Examples of this are found throughout *Wayzgoose*,⁸⁷ the last of *Five Occasional Pieces for Wind Orchestra*, which together form *Bandwagon*. A short motif opens the work (Ex. 2.24)

and all the following motifs are derived from it to form rhythmic cells, as sprigs are formed as a little is either added on or taken off.

Solo

Ex. 2.24 *Wayzgoose*, B \flat trumpets, bar 1.

The cells range from small to tiny, although there is always some motivic engagement, providing a flutter of movement with little suggestion of pending development. The section

⁸⁷ i.e. a slang term for a printing house's annual outing.

from bar 29, shown in Ex. 2.25, is typical of 'moving on the spot' rhythms which permeate the piece.

Allegro Vivace (♩ = 160)

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc, Fls, Obs, C.A., EbCl, BbCl's, Bass Cl, Contra Cl, A, T, B, Bassoons, C Bassoon, Hrs, Trts, T'bones, Euph, Tuba, Timp, Xyls, Cast/W.B., Glk, Bass D., and Str. Bass. The Piccolo and Bass Clarinet parts are marked with *f* and *stacc*. The Trombone and Euphonium parts are marked with *f*. The String Bass part is marked with *p*. The tempo is Allegro Vivace with a quarter note equal to 160 beats per minute.

Ex. 2.25 *Wayzgoose*, the last of five pieces that form *Bandwagon: Five Occasional Pieces for Wind Orchestra*, Stephen Dodgson, bars 29 - 31.

Another means by which Dodgson creates a static effect is found in a section of *Sonata for Violin and Piano*, (Ex. 2.26) in which each instrument has its own two note motif in direct rhythmic conflict with the other. The passage is deliberately simple - there are no other elements getting in the way of the confrontation, and so attention is concentrated on the combatants and nothing else. The tension generated seems to have no relief, and it is the seeming inability of the combatants to escape from it which produces the stasis, which is reinforced at figure 8, which sees an end to the conflict as the piano takes over with a neutral chord, but which continues to resist resolution.

Allegretto

The musical score is set in 3/8 time and consists of two systems. The first system shows the Violin and Piano parts. The Violin part begins with a circled number 6, followed by a half note G4, a quarter rest, and a quarter note A4. This is followed by a half note G4, a quarter rest, and a quarter note A4. The piano then plays a series of chords: a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4. The piano part is marked with dynamics *f*, *mf*, and *f*. The second system shows the Violin and Piano parts. The Violin part begins with a circled number 6, followed by a half note G4, a quarter rest, and a quarter note A4. This is followed by a half note G4, a quarter rest, and a quarter note A4. The piano then plays a series of chords: a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4; a half note G4, a quarter rest, and a quarter note A4. The piano part is marked with dynamics *p*, *f*, and *mf*. The score is marked *Allegretto* and includes dynamic markings *f*, *p*, *mf*, and *p*. The Violin part includes a circled number 6 and a circled number 6. The Piano part includes a circled number 6 and a circled number 6.

Musical score for Violin and Piano, bars 62 - 89, by Stephen Dodgson. The score is in 2/4 time and consists of four systems.

System 1 (bars 62-65): Violin part begins with a fermata. Dynamics include *f marc* and *f sonore*. Piano part has dynamics *p* and *f*.

System 2 (bars 66-71): Includes a circled '7'. Dynamics include *p* and *f*.

System 3 (bars 72-77): Marked *molto f*. Features triplets in both parts.

System 4 (bars 78-89): Includes a circled '8'. Dynamics include *piuf* and *sost.*. Ends with a 2/4 time signature.

Ex. 2.26 Sonata for Violin and Piano, 1st movt., Stephen Dodgson, bars 62 - 89.

In the third movement of the *Sonata for Violin and Piano*, a baroque style figure ends with the obsessive repetition of a rhythmic motif (Ex. 2.27).

VIVACE MA MODERATO

The image shows a musical score for Violin and Piano. The top system is labeled 'Violin' and 'Piano'. The Violin part is mostly silent, with a few notes in the first measure. The Piano part features a rhythmic motif of eighth notes with a sharp sign, which is repeated obsessively. The tempo is marked 'VIVACE MA MODERATO'. The score is divided into two systems. The second system includes the instruction 'diminuendo'.

Ex. 2.27 *Sonata for Violin and Piano Sonata 3rd movt.*, Stephen Dodgson, bars 34 - 38.

Ending phrases with obsessively repeating motifs, or injecting such motifs into phrases, suggests another influence of Janáček, and the more recent influence of early Tippett.

Rhythm versus metre

However one must look back much further, to the 16th century, for the provenance of another feature of Dodgson's use of rhythm:

I think that in order to appreciate excitement in rhythm, to feel that rhythms are in fact strong, there has to be somewhere a metre of a kind in the music, and so somewhat again depending upon old ideas of rhythm where the barline was simply a guide to keep the performers together and the rhythms went freely about the place. I am rather attracted by the idea of music in which the time signature does not change, but the rhythms have an enormous freedom across the metre.⁸⁸

In sections of *No. 5 of Five Occasional Pieces for Flute and Piano* (see Ex. 28) the note groupings are allowed to cross the bar lines, and chords are displaced from their original position in the bar. At intervals a piano ostinato pins down the flute, which 'conforms' as long as the ostinato endures, but otherwise the rhythm is free from evenly recurring bar-

⁸⁸ Stephen Dodgson, interview with Ulf Müller, p. 97.

metric stress. The re-orientation that the ostinato provides is necessary because otherwise the rhythmic departures would not make sense; those elements which refuse to obey the time signature need to be balanced against those which do.

Poco allegro: Giocoso

Flute

Piano

44

mf

44

mf

44

48

p espress

(E)

48

mp

48

53

(F)

53

p

53

Ex. 2.28 No. 5 of *Five Occasional Pieces for Flute and Piano*, Stephen Dodgson, bars 44 - 57.

In *No. 5 of Five Occasional Pieces for Flute and Piano*, the time signature remains unchanged, and the bar-metric stress vacillates constantly within it. In *No. 3 of Five Occasional Pieces for Flute and Piano* (see Ex. 2.29), time signatures make some note-groupings particularly explicit, while others refuse to ‘obey’ the bar lines - for instance, the last four bars shown below (in 4/4 time) have an additive quaver rhythm of 2 + 2 + 2 + 3, but this is not made explicit. The reason for the apparent discrepancy is that Dodgson makes a distinction between discrete cells in which there has been a real departure to a new metre, and occasions on which rhythm is acting in temporary defiance of a continuing metre. In the latter case, the time signature is still governing the rhythm, and is merely held in abeyance, until the bar line “re-asserts itself” in a kind of advanced syncopation.⁸⁹ However, when there is a large number of performers he is likely to subscribe to the convention of always specifying the time signature to coincide with the note-groupings as an aid to a conductor.

Vivace: Scherzando | ♩ = 132 |

The musical score consists of three systems. The first system shows the Flute and Piano parts for the first four bars. The Flute part is in 4/4 time and features a complex rhythmic structure with additive quaver rhythms. The Piano part is in 4/4 time and features a forte (f) dynamic. The second system shows the Flute and Piano parts for the next four bars. The Flute part is in 4/4 time and features a complex rhythmic structure with additive quaver rhythms. The Piano part is in 4/4 time and features a forte (f) dynamic. The third system shows the Flute and Piano parts for the final four bars. The Flute part is in 4/4 time and features a complex rhythmic structure with additive quaver rhythms. The Piano part is in 4/4 time and features a forte (f) dynamic. A circled 'A' is placed above the first bar of the third system, indicating a section marked 'marc.' (marcato).

Ex. 2.29 *No. 3 of Five Occasional Pieces for Flute and Piano*, Stephen Dodgson, bars 1 - 12.

⁸⁹ Stephen Dodgson, interview with John Mackenzie, 31st July 2001.

In the foregoing example, the rhythm was made free from evenly recurring stress through continually changing note-groupings, some of which did not relate obviously to the prevailing time signature. A different means of achieving the same objective is employed in *Dialogue*, the second of *Five Occasional Pieces for Cello and Piano*. Here the time signature only suggests that there are four beats in a bar, without stipulating how long the beats are (see Ex. 2.30). The cello and piano never have to play together, which, as well as circumventing practical difficulties that might otherwise arise, creates a free flowing exchange that is reminiscent of Debussy. *Dialogue* is unique in Dodgson's output in respect of its time signature; he has written no other piece in which the magnitude of the beat is left unspecified.

The musical score consists of three systems. The first system features the Cello part in bass clef with a 4/4 time signature, marked with *ten.* and *p*, and the tempo *Tempo libero e nervoso*. The Piano part is in treble and bass clefs with a 4/4 time signature and contains rests. The second system shows the Cello part with *f marc.* and *accel* markings, and the Piano part with a *(lunga)* marking. The third system shows the Cello part with a circled *A* marking and the Piano part with a *pp poss.* marking.

Ex. 2.30 *Dialogue*, No. 2 from *Five Occasional Pieces for Cello and Piano*, Stephen Dodgson, bars 1 - 11.

Form

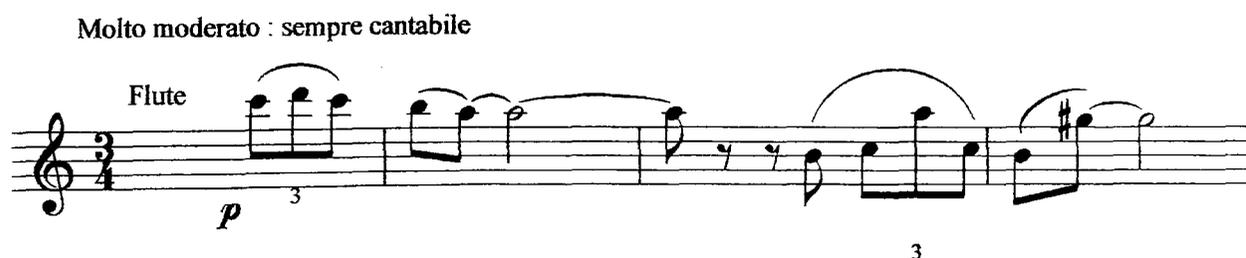
Speaking on the occasion of the première of his *String Quartet No. 1*, and acknowledging the influence of Janáček, and in particular Janáček's second string quartet, *Intimate Letters*, on the construction of his own, Dodgson noted:

....expressive ambitions [and] structure [are] inseparable. Which is how they should be. Expression is only gesture if it lacks structure; and structure is mere formalism if the music is only "poured into it", as it were.⁹⁰

If the one-movement-growing-out-of-another structure of *Intimate Letters* had inspired Dodgson as he wrote the *String Trio No. 2* in 1964, it had become established firmly in his mind by the time he wrote the *String Quartet No. 1* over twenty years later. Of course the movements that comprise *Intimate Letters* have their own identifying themes in addition to the common stock of cells which occur elsewhere, and invade them; but as the quartet ends, one is left with the impression not of having experienced four separate movements, but of a single one divided into four distinctive but overlapping chapters.

Dodgson distinguishes clear-cut forms in which the divisions between sections are readily discernible, from what he regards as 'blended' forms without readily discernible boundaries. The blend arises as he makes use of motifs which are shared, unexpectedly, between movements which are otherwise totally independent. The intention is that, rather than acting on the conscious mind, a hidden structural device will act on the subconscious mind. Thus the borderlines become blurred, less noticeable; and the listener gradually becomes aware that the piece has evolved into a new section.

The *Flute Concerto* (1991) is a good example of this process at work. Each of its three movements is in rondo form, and the first movement runs straight into the second. The rondo theme (shown in Ex. 2.31) is established in the first movement:



Ex. 2.31 *Concerto for Flute and Strings*, Stephen Dodgson. Flute, 1st movement, bars 1 - 3.

During the second movement, the shape of the motif is separately re-introduced in both the flute and string parts (examples 2.32 & 2.33):

⁹⁰ Talk given at the Cheltenham Festival, 15th July 1987.



Ex. 2.32 *Concerto for Flute and Strings*, 2nd movement, Stephen Dodgson. Flute, bar 1.



Ex. 2.33 *Concerto for Flute and Strings*, 2nd movement, Stephen Dodgson. Strings, bars 16 - 20.

However the varying pitches and registers at which the motif is employed in the flute part, and the richer setting of the strings, are sufficient to disguise it, at the conscious level at least.

When speaking of form during his interview with Ulf Müller in 1982, Dodgson again identified with the pre-classical era:

The one classic form that I really honestly never use much is the sonata form. The type of rondo forms which are, of course much older, appeal to me very much. The idea of the recurring feature which may grow or may go smaller - the idea of the returning statement. I developed a type of double rondo in which both of two features return alternately in changing perspective. I think that most of my forms, in fact can be traced quite clearly to earlier forms of music. Many of them are pre-classical. But I believe I have developed them in a way that is quite unlike anything to do with the original meaning.⁹¹

The one available score which clearly illustrates Dodgson's use of sonata form dates back as far as 1959: his *Piano Sonata No. 1* in F major. The first and second movements are unambiguously in sonata form, and the third is in rondo form. In the opening *Allegro con brio* (the first four bars of which are shown in Ex. 2.34) the first subject comprises a rising motif in which two short notes are followed by a longer one:



Ex. 2.34 *Piano Sonata No. 1*, 1st movement, Stephen Dodgson, bars 1 - 4.

91 Stephen Dodgson, interview with Ulf Müller, p. 101.

The subject is expanded before being contrasted with a second subject in the expected dominant key (Ex. 2.35).

Ex. 2.35 *Piano Sonata No. 1, 1st movement*, Stephen Dodgson, bars 22 - 24.

A light, playful, third theme is then introduced (Ex. 2.36):

Ex. 2.36 *Piano Sonata No. 1, 1st movement*, Stephen Dodgson, bars 32 & 33.

This leads to the development section in which the initial theme is presented in a number of different perspectives, including the neo-classical style of the third subject, before swelling to a climax, whereupon it is emphatically stated in octaves, signalling the recapitulation. Decorated with trills, the first subject continues quietly, before repetitions of the second and third subjects in the tonic key. The movement is left open-ended as an extended coda, which further develops the initial motifs, concludes with an F major triad with an added minor seventh.

The slow movement, *Poco Adagio*, is in D \flat major - the flat submediant of the home key - and in that respect is reminiscent of Beethoven's later piano sonatas, and those of Brahms and Schubert. The rhythm of the first subject shares the shape and pattern - a rising short-short-long - with the initial subject in the first movement (Ex. 2.37).



Ex. 2.37 *Piano Sonata No. 1*, 2nd movement, Stephen Dodgson, opening bar.

It undergoes development until the appearance of a contrasting second subject, in chords and octaves over an Alberti bass (shown in Ex. 2.38).

Ex. 2.38 *Piano Sonata No. 1*, 2nd movement, Stephen Dodgson, bars 15 - 17.

The key moves from the tonic minor (enharmonically expressed as C# minor) to A# minor, but then shifts a semitone to close on A major, in which key the first theme resumes. Both themes are developed against a background of dotted and syncopated rhythms, which leads to the reprise of the original D \flat major. The second theme is finally repeated a semitone higher, in D minor, before the concluding tonic cadence.

The rondo form of the final movement is constructed A B A' B' A'', where the A section comprises an ironic waltz theme; the B section a melody in two-part texture interspersed with repeated notes, and which concludes with a cadenza; and the B' section is a derivative of the B section, but made less lyrical by the use of staccato.

Since 1959, and *Piano Sonata No. 1*, Dodgson has eschewed the use of sonata form. One could speculate that his early work with R.O. Morris, writing according to the tenets of Thomas Morley in his *Plaine and Easie Introduction to Practicall Musicke* has left a lasting imprint on his style. It is notable that in the second movement of *Piano Sonata No. 1*, considered above, there are shifts in the tonal centre of a semitone: a kind of sidestep, characteristic of Dodgson's writing, which is inconsistent with a view of sonata form if that view centres on tonality - on large scale tonal areas, and their interaction and resolution;

and while a basic tonality can often be identified in Dodgson's writing, it can seldom be expressed in terms of any particular key, such is the tonal ambiguity with which his music is infused. If sonata form is viewed from the standpoint of contrast between stages of development, there is another difficulty, because development to Dodgson means something different from the kind of core progression one might find in the music of a late nineteenth century composer, to whom tension and relaxation was implicit in the tonic/dominant relationship. Dodgson understands development as the interplay between two types of material, derived from motifs. He forms them in various ways, or deforms them by compression or expansion, and subjects them to re-harmonisation and combination, as the same material is seen in a different perspective. Forms that are conducive to this kind of treatment, and those with which Dodgson identifies most closely, are those that he associates with the pre-classical era: rondo form and variation form.

He uses the rondo form in three ways. The refrain may stay the same, or largely so, but no episode will be repeated; or at least one of the episodes returns; or there is a straightforward alternation of 'A' and 'B', in which at least one, and more usually both elements develop or alter on re-appearance. The first of these is comparatively rare in Dodgson's music, but the second and third approaches are found frequently, both fitting nicely with his attraction to a returning tonality as a kind of home-coming.

Variations provide a means by which the creation of an extended structure is possible with the minimum use of different, definite, keys. They may take the classical form of different treatments of a theme, e.g. *Bärmann's Treasure* for clarinet and piano (1986) which is based on a theme by Weber, and *Orion* for brass quintet with clarinet quartet (1984) in which the theme is Dodgson's own. *Piano trio No. 1* (1967) is a theme-and-variations in reverse, in which the theme on which the variations are based (from a song by Robert Jones, *Methought this Other Night*) is eventually revealed at the conclusion of the piece. Its successor, *Piano Trio No. 2* (1973) is a series of canonic episodes.

Concerto Chacony for recorder and strings (2000) is, as its title suggests, a chaconne: variations on a ground bass. At first sight, Dodgson's *Sonata-Divisions* for harpsichord (1982) (see Ex. 2.39) seems to fall into the same category, but closer examination reveals a more complex structure. The theme does have the nature of a ground, as it is always used as an underlying, long-noted cantus firmus, moving unalterably through the nine notes that comprise it:

G B E \flat A \flat C G B F E.

un poco piu mosso

poco liberamente

Ex. 2.39 *Sonata-Divisions, Part One*, Stephen Dodgson, bars 14 - 22.

In overall design however, there is an interaction between the detailed form of each variation individually, and the large form inherent in the four distinct parts into which the *Sonata* is divided.

Part One (see Ex. 2.40) is divided into seven sections. There is no modulation, but canonic devices proliferate, and by the time the sixth section is reached, these involve the ground moving at several different speeds, those in shorter note-lengths moving through the note pattern several times as the underlying part makes a single transition, close derivations from the ground giving rise to all the faster moving strands.

un poco piu vivace

(I + II)

Ex. 2.40 *Sonata-Divisions, Part One*, Stephen Dodgson, bars 118 - 123.

Part Two contains three sections, each of which utilises a circular minor 3rd transposition. The last note, E, becomes the first note of the second limb. The last note of that limb, C#, becomes the first note of the next, and so on through B \flat and back to G.

G	B	E \flat	A \flat	C	G	B	F	E
E	G#	C	F	A	E	G#	D	C#
C#	F	A	D	F#	C#	F	B	A#
B \flat	D	F#	B	D#	A#	D	A \flat	G

Part three is a breathless *scherzo*, and its four sections continue with the long form tabulated above. Taken together parts two and three form an enlargement of part one. Part four comprises three sections, each of which makes stately progress through a single variation on the original ground.

In some instances Dodgson uses harmony as the variation element. A chord will persist or return, while other elements are different; and in those cases, although the listener will be unlikely to notice, to ‘see the scaffolding’, it is the harmony which is the central germ of the piece.

In other cases the rhythm performs a similar function. In *Piano Sonata No. 3* (1983) (see Ex. 2.41) the theme comprises a series of four isolated and equally-spaced phrases, the rhythmic density of which provides the constant foundation of each variation. This ‘density’ is defined by the number of regular attacks (referred to by Dodgson as ‘pulses’) contained in each phrase:

<i>Phrase 1</i>	4 : 5 : 2 : 3 : 10
<i>Phrase 2</i>	2 : 3 : 5 : 7
<i>Phrase 3</i>	2 : 3 : 8 : 20
<i>Phrase 4</i>	3

A ‘Codetta’ of three very slow pulses follows only in those variations in which a particular finality is required.

Andante con Moto

cantabile; sostenuto

molto *p*

Coda

Ex. 2.41 *Piano Sonata No. 3, Part One*, Stephen Dodgson, first section.

As the variations unfold the sequence remains the same, but the pulses, especially in the faster variations, become accent points among many less significant notes moving more quickly. In particular, there are two waves of intensity as the groups of ten and twenty pulses are approached.

The overall structure of the *Sonata* is in three parts. Part One comprises the statement of the theme followed by five variations. In the first variation nearly every pulse has its 'echo' in the opposing hand. The second variation is more smoothly polyphonic; the

third is a dance-like scherzo; the fourth is an *Agitato*, the agitation resulting from irregularity in the pulse-groups, although the phrases continue to be equally spaced; and the fifth is a re-statement of the theme, but in a sustained chordal texture.

Part Two is a long three-part invention, each part having the complete pulse sequence. Each voice proceeds at a different speed, the middle voice having the fastest and the lower voice the slowest.

Ex. 2.42 shows the middle voice moving through phrase 1 (4 : 5 : 2 : 3 : 10) while the lower voice finishes the last three pulses of the group of ten and completes the first two elements of phrase 2.

Ex. 2.42 *Piano Sonata No. 3, Part Two*, Stephen Dodgson, bars 20 - 25.

The upper voice intricately intertwines with the others, until, over a final sustained bass note, the upper and middle voices join forces for a final run through the entire sequence. As was the case with *Sonata-Divisions*, the differing speeds of the voices means that the fastest voice must repeat itself several times to match the single transit of the slowest-moving voice in the bass. A condition of the commission of the work (by the American pianist Kevin Kiddoo) was that it should be conceived as a contemporary tribute to Bach in the tercentenary year of 1985, and it is in this *Part* that that influence is most apparent, as the Bach-like counterpoint is weaved.

Part Three follows without a break, and comprises six sections to balance Part One. It opens with a *scherzo*, which features sudden contrasts of dynamics. Ex. 2.43 shows the

first phrase.

Ex. 2.43 *Piano Sonata No. 3, Part Three*, Stephen Dodgson, bars 1 - 11.

The second section has an emphatic melody in octaves and sixths against a background of repeated arpeggios. The intensity continues to increase in the third section as the left hand disrupts the theme with an insistent broken octave bass, and in the following variation the pulse groups have to struggle to retain their identity as relentless triplets almost swamp them. The penultimate variation provides the declamatory climax of the Sonata, as the theme intersperses with dramatic tremolandi. There is a serenity and evenness to the final variation which is set to a triadic harmony in C major, where it finally comes to rest.

While rondo and variation forms are favoured by Dodgson, there is a range of other forms to which he will resort occasionally. For instance the slow movement of the *Violin Sonata* is in ternary form, and *Meet Me In Botany Bay* for voice and piano (from the second series of *Bush Ballads*) is strophic. Sometimes constructional devices are applied to a whole work in separate or linked movements to achieve an overall unity among diverse elements, especially when the individual movements are quite short and their internal form fairly simple. The seven movements which comprise *Partita for 10 wind instruments* are grouped in a mirror image:

March 1 - Scherzo 1 - Romance (part A) --- Interruption (Burlesque of the March) --- Romance (part B) - Scherzo 2 - March 2

The movements pivot around the *Interruption* at the centre, itself splitting the Romance down the middle. *Plaything*, the second of the five pieces for wind orchestra which form *Bandwagon*, comprises five groups of twenty five bars, and each group of twenty five is made up of five, five bar segments. The time signature is 5/8, and the rhythms and motifs rely on permutations of the same idea.

Stephen Dodgson's music is not easily susceptible to labelling. He exhibits none of the proclivities of modernism, but his writing is unmistakably that of a modern man. Many elements associated with those in the vanguard of the neo-classical movement are absent from his style: there are no grotesque elements; no unsettling mix of ingenuity and the macabre; no grim, unsentimental irony - on the contrary, joyousness is a feature of his musical purpose. However, the shedding of extra-musical influences, the unemotional harmony, the pungent rhythms, and the paring-down to essential notes, combine to mean that the closest label available to attach to his musical language is indeed that which reads 'neo-classical'.

CHAPTER 3

Stephen Dodgson's approach to the guitar

Why Dodgson writes for the guitar

Stephen Dodgson did not seek out the guitar in a quest to find an instrument conducive to his mode or style of composition. His attention was solicited, by Julian Bream, after Dodgson had become faintly aware of the guitar's possibilities through his tenuous introduction to it by Alexis Chesnakov (see Chapter 1). So in a sense the guitar world sought him, and as Dodgson viewed that world, what he saw was a fresh field. It certainly had a tradition behind it, but not in the sense that, say, the piano or the violin does. The guitar to which Dodgson was introduced in 1950 was quite young. It was not until the second half of the nineteenth century that Antonio do Torres Jurado (1817 - 1892) increased the size of the guitar to that which has since become 'standard'¹ (although subtle variations in specification are experimented with even today) and so much of the established repertoire, written by composers such as Robert de Visée (1650 - c.1725), Mauro Giuliani (b. 1780), Fernando Sor (1778 - 1839), Ferdinand Carulli (1770 - 1841) and Matteo Carcassi (1792 - 1853), was written for an instrument with considerably less volume and a much more restricted tonal range. Some notable composers had written for the modern guitar, such as Heitor Villa-Lobos (1887 - 1959), but it remained a rather insular and unexplored world, although young, enormous, enthusiastic, and ripe for cultivation. Dodgson was to say thirty years later "I think the guitar still has not got a repertoire that fully satisfies the instrument...."² Hence what he saw was an opportunity to participate at the beginning of a new tradition.

A second incentive to compose for the guitar was that the music was wanted. Each composition would lead to a commission for another. Julian Bream introduced Dodgson to guitar playing at a high level, and John Williams was to take him on a virtuoso exploration of it, through a series of commissions which, as other guitarists followed their example, has continued up to the time of writing. The blank canvas which Stephen Dodgson saw, and the invitations that he received to fill it, or to make a contribution to that objective, are almost independent of the instrument itself; but other reasons to compose for

¹ John Morrish, 'Torres: Life and Work' in *The Classical Guitar: A Complete History*, ed. by John Morrish (London: Balafon Books, 1997), pp. 16-17. What became known as the Torres guitar featured soundboards about 20 per cent larger than those of concert guitars played earlier in the century. The extra area is in both upper and lower bouts, giving the plantilla of the Torres guitar the figure-of-eight form we now take for granted, and from about 1857, Torres used a separate saddle, permitting minute adjustment of string height.

² Interview with Ulf Müller, November 1982, (unpublished master's thesis, Institut Münster, 1983), p. 75.

the guitar were specific to it. One was the challenge that it poses to any composer:

. . . the difficulty of composing for it [the guitar], and as idiomatically and distinctively as possible, now *this* is a challenge to the imagination and compositional technique; and that appeals to me.³

And it is difficult not to conclude - given the characteristics identified during the exploration of Dodgson's musical language made in the previous chapter, that because the guitar of necessity suggests music on a compact scale, inviting quiet and delicate ideas - that it corresponded to his affinity with economy.

How Dodgson regards the guitar

Dodgson states that it is his objective to give the medium priority over any abstract theory, rather than to carry a style over from medium to medium:

The guitar does not readily accept ideas imposed on it that have been conceived in the abstract, but is responsive to musical ideas that evolve from within.⁴

I've always imagined that the reason that I've found myself for example writing so much guitar music isn't because of what I said through it; but because I was prepared, eager, insistent that the message would look after itself if I only cared for the medium enough.⁵

Another view that is fundamental to any composer's approach to the guitar is whether it is considered as a harmonic instrument - a small piano as it were, or a melodic one, and on this Dodgson is absolutely clear:

It is definitely a mistake to think of the guitar (as many do, apparently) as first and foremost a harmonic instrument; a mistake, because it leads the innocent into writing too many notes.⁶

More and more I've come to think of the guitar as a melody instrument.⁷

How Dodgson uses the guitar

Having formed a view with respect to the type of instrument the guitar should be considered to be, there arises the question of how to become sufficiently familiar with its topography and other characteristics to write for it effectively. Most composers for the guitar are also guitarists, and so that familiarity is pre-existent. Dodgson was not and is not a guitarist, and two considerations have prevented him from wanting to learn. One is that he never felt he would have enough technique without devoting enormous amounts of time to serious

3 Lance Bosman, 'Stephen Dodgson' *Guitar Magazine*, (March 1983), 17-21 (p.18).

4 Colin Cooper, 'Stephen Dodgson at Prussia Cove', *Classical Guitar*, (November 1985), 19-20 (p. 19).

5 Talk given at the Cheltenham Festival, 15th July 1987.

6 Stephen Dodgson, 'Writing For The Guitar' *Guitar*, (January 1984), 13-16 (p. 15).

7 Bosman, 'Stephen Dodgson', p. 18.

study.⁸ The other is that there is a debit side to that familiarity - it comes at the cost of conditioning. As a guitarist learns the repertoire and studies the literature, he is inculcated with a 'programme of expectation' which is reinforced by his teacher and peers. Certain types of patterns are expected, as is the exploitation of certain tonal characteristics, and his thoughts are skewed and channelled in a predictable direction. Dodgson never studied the literature. What knowledge of it he has, has been acquired by attending guitar recitals, and he is only aware of it to the extent of an educated concert-goer.⁹ Hence the trap of merely imitating what has been done before was avoided, appropriately so, for a composer at the beginning of a new tradition, since the characteristics of that pre-existent material belong to a different age. His approach is therefore unprejudiced by the influence of training, lending freshness and innocence to his work:

It would be nothing but a disadvantage to me to try to learn to play the guitar. I'm sure it would have inhibited me from writing freely for it.¹⁰

However, there remains the practical matter that one must know what is possible - to refer back to a tenet of Dodgson's philosophy: "...if it is not practical nobody is going to want to play it" (p. 15 *ante*) - and there also remains the need for a composer to train his thoughts to accommodate the fundamentals of guitar technique, to 'get inside' the instrument for himself, not as a guitarist, but as a composer.

To satisfy the first of these objectives, Dodgson resorted to a home-made chart of the guitar fingerboard. The chart shows what note is produced at each fret on each string, and the proportional narrowing of the distance between the frets, which reduces as the left hand moves to higher positions (a copy of the actual chart made by Dodgson is reproduced in Fig. 3.1). By picturing the span of the fingers, the shifts from one position to another, and the stretches involved in playing two or more notes simultaneously, he gradually acquired a feel for what would and would not prove to be playable. During the composition of guitar pieces the use of the chart proved to be a reliable guide to the practicability of a work, and the frequency with which he needed to pause and check the efficacy of a particular proposition diminished over time, although there grew a complementary instinctive caution to make a quick reference to the chart should a more daring idea present itself in the heat of the moment.

8 Timothy Walker, 'Stephen Dodgson in conversation with Timothy Walker', *SOUNDBOARD*, Winter (1991), 13-21 (p. 19).

9 Interview with John Mackenzie, 24th January 2000.

10 Gilbert Biberian, 'In conversation with Stephen Dodgson', *Guitar*, 1 No. 8 (March 1973), 20-22 (p. 21).

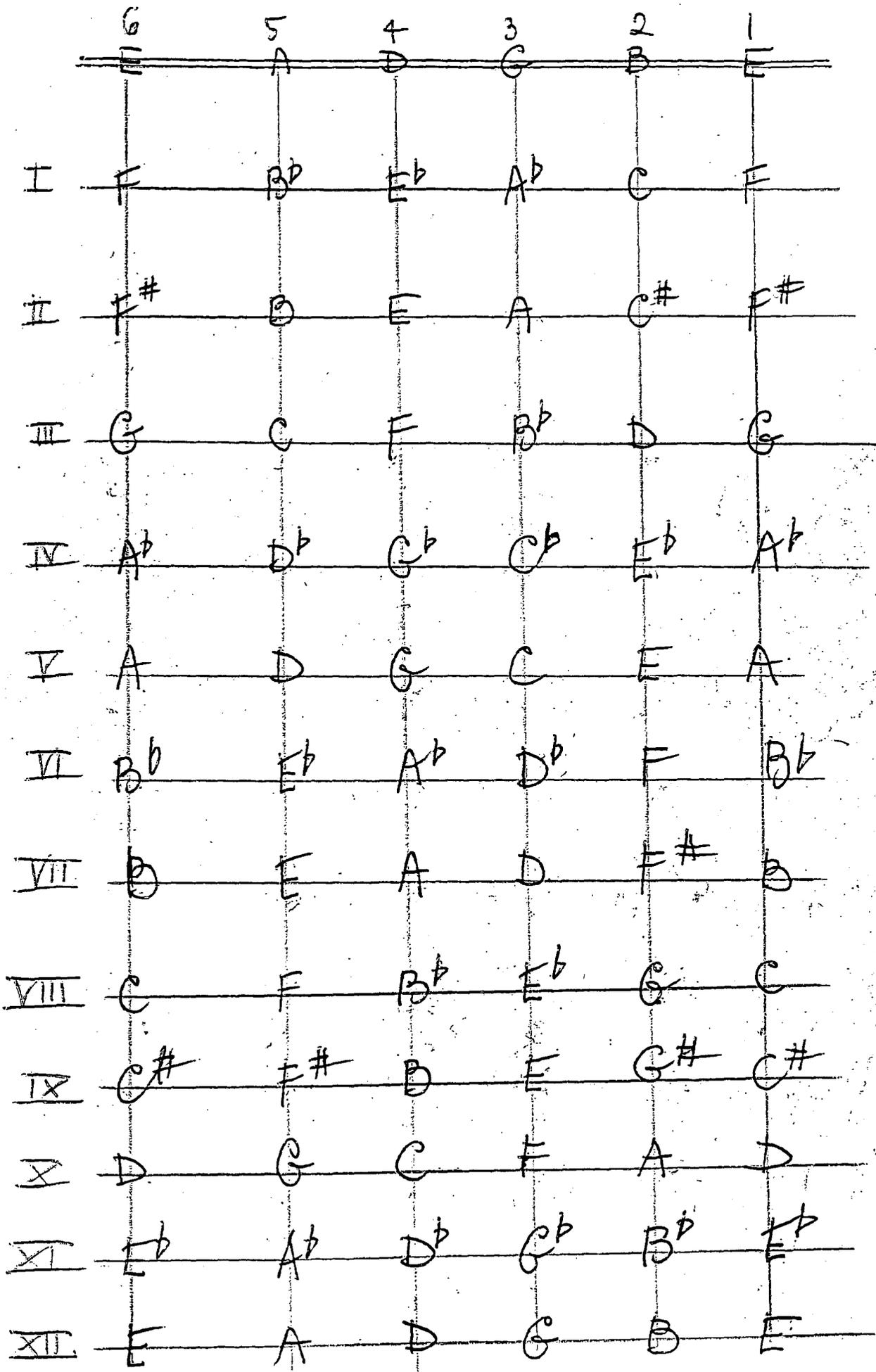


Fig. 3.1 Guitar fingerboard chart

Collaboration

To meet the second objective - a composer's understanding of the guitar's idiosyncrasies, Dodgson had to acquire an inside involvement in how a guitarist's hands cause the strings to produce the variety of sounds that are available, without becoming a guitarist himself. It was a question of learning to play the instrument in the mind, and his first 'lessons' were with Julian Bream, whom, having watched him play often, Dodgson would picture mentally as he was thinking about what to write.

I think by observation and experience, being attentive and being always observant, with eyes as well as ears, you can "feel" what the instrument can do.¹¹

Dodgson found that by using his imagination in this way, notions of texture, tone and rhythm which were quite distinct from those that he would imagine for another instrument, would come to his mind with a certainty which increased in direct proportion to his understanding of what concepts were suited to the guitar, and his growing instinct for laying them out effectively.

Like all growing up, it was at times a painful process; it was almost as bad as having to learn to play the guitar. I say that lightly, but there's some truth, because I did learn to play it with quite a vivid picture of hand positions even as I was imagining what notes to write.¹²

It was not only the use of the chart and Dodgson's 'mind playing' of the guitar that released in his imagination sonorities and figurations peculiar to the guitar and hitherto never thought of. Contemplation of the restrictions inherent in guitar technique also began to shape the ideas, so that as well as imposing limitations, he found that practical considerations could act as a stimulus to the creative process.¹³

As a non-guitarist, Dodgson has necessarily had to place some reliance on an 'editing' guitarist, and as each of his guitar pieces has been written for a particular performer, there has always been a guitarist available. In the early days Julian Bream would point out passages that were impractical and demonstrate why it was so. For instance the alternatives in *Partita No. 1*, although it was written for John Williams, were included at Julian Bream's suggestion, because of the difficulty of playing a full barre at or beyond the 12th fret, where the guitar's body gets in the way (see Ex. 3.1).

¹¹ Walker, *In Conversation with Stephen Dodgson*, p. 19.

¹² Bosman, 'Stephen Dodgson', p. 18.

¹³ Interview with John Mackenzie, 24th January 2000.

Ex. 3.1 *Partita No. 1, 4th movt.*, Stephen Dodgson, bars 3 & 4, and 94 - 96.

Confusion regarding the notation of harmonics in the first *Partita* was also cleared up by Julian Bream. The fingering was put in by John Williams, although he included only that which he considered to be necessary to made the composer's intention clear.¹⁴

However, there are three dangers in relying too heavily on editorial assistance. The first is that the guitarist might unwittingly bring his own pre-conceptions to bear, his suggestions channelling the music into patterns with which he is familiar through the existing repertoire. On the other hand, if the composer lets his imagination run free and leaves technical solutions to the guitarist, it may result in a conscientious player desperately searching for a way 'to give idiomatic utterance to musical material which was instrumentally unsuitable in the first place'.¹⁵ The third danger is that if the composer never dares to fly the nest, his reliance on editorial assistance may prove an obstacle to a personal discovery of the guitar from the inside out: lessons learned by personal discovery are so much more thoroughly absorbed. To avoid these dangers Dodgson has done his utmost to think out each piece for himself, and only then consult the guitarist, whose advice will be appreciated all the more realistically. Dodgson handed over the later pieces, written for John Williams, in fully finished form, although written in pencil as a precaution, whereupon final adjustments could be made. He also began to include his own fingering, although its purpose is not to instruct the player, but merely to advise him of the place on the guitar for which a particular note was conceived.

When one learns to play an instrument, one goes through a stage where each movement seems to require great effort and concentration of will. In time one becomes accustomed to the movements, and much of the mechanical work is delegated to the subconscious, allowing more room in the mind for creative thinking to come to the surface. In the early seventies, when Dodgson was writing his second guitar concerto for John

¹⁴ Interview with John Mackenzie, 24th January 2000.

¹⁵ Dodgson, 'Writing For The Guitar', p. 13.

Williams, he felt that his 'mind playing' had reached that stage: that his imagination and practical knowledge had fused, and that his instinct was shaped by them even before he began to think. His experience had fostered such an easy familiarity with the guitar that he could sense guitar technique: the layout, the texture, where to put the notes. He would still picture the particular guitarist for whom a piece was intended, sitting on a platform or in a room where he was used to seeing the player at work, playing to him, and he tries to ensure that what he writes will suit them - not only the player's technical abilities, but also their personality.¹⁶

The characteristics of the guitar

A composer for the guitar needs to be wary that his determination not to tread an already well-trodden path does not result in his completely subverting and stifling the guitar's natural characteristics.

Arpeggios

The six strings of the guitar invite the player to sweep the hand across them: either quickly, in which case the notes seem to sound simultaneously, or more slowly, the result of which is analogous to the sound produced by the sweeping motion of a harpist's hand, although the notes are fewer and more widely spaced. A downwards motion of the guitarist's hand moves from the lowest sounding string to the highest, and so an upwards motion causes the highest string to sound first and the lowest last. When the hand is placed above the strings and the fingers are used to strike them individually, there is a natural tendency for the thumb to be placed over the lower strings, and the index, middle and annular fingers to be stationed either above the third, second and first strings respectively, or else above the fourth, third and second strings. A minor $\frac{6}{3}$ chord is produced when the third, second and first strings are sounded together, and a major $\frac{6}{4}$ chord occurs on the fourth, third and second strings.

Parallelism

To change the pitch of these chords the guitarist's left hand traverses the fingerboard, shortening the length of string which is allowed to vibrate, and thereby raising the pitch of the notes, as the hand gets nearer to the sound hole. The same principle applies to single note passages: provided there are no open strings involved (which are of course of predetermined pitch) a passage can be transposed by whatever interval is required simply by moving the hand the required distance in the appropriate direction.

¹⁶ Walker, *In Conversation with Stephen Dodgson*, p. 17.

Resonance

There are circumstances in which ornaments such as trills, turns and mordents can be played on separate strings, and other occasions when they have to be articulated by slurring with the left hand only, with just the initial note being sounded by the right hand. The resulting effects are rather different, the resonance of the guitar causing the former technique to produce an expansive, declamatory result as the notes which comprise the ornament overlap one another, whilst the latter technique gives rise to a more compact effect, not only because of the absence of the impact of right hand finger action, but also because each successive note silences the preceding one. Similar situations continually arise outside the context of ornaments. If the notes are allowed to overlap, a passage articulated on separate strings can be made to sound quite different from the same passage played on a single string.

Open strings

The open strings exercise a gravitational pull on the tonal centre, and this influence progressively increases as the strings get lower in pitch. The effect can be emphasised by re-tuning the lowest string so that it produces the low D, a tone lower than the usual tuning. This produces D-A-d on the bottom three strings, and the tonal gravity this sets in force is impossible to resist. Other scordaturas can limit the tonal pull, for instance lowering the third (G) string to F#, although it produces a $\frac{6}{4}$ D major triad, destroys both the minor $\frac{6}{3}$ chord which normally lies across the top three strings, and the major $\frac{6}{4}$ chord which would otherwise sit across the fourth, third and second.

Rapid decay

The most striking characteristic of the nylon-strung guitar is the rapidity of the rate at which notes decay, especially notes that are produced on a short string length, and more especially the high pitched notes. (Its steel-strung counterpart has somewhat more sustaining properties.) Composers often accommodate this characteristic by avoiding long-held notes, and by the use of the tremolo technique in which the same note is rapidly reiterated to create the impression, if not the illusion, of a continuous, sustained note.

Handling the guitar's characteristics

The dilemma facing the composer is this: it was the harnessing of these characteristics that conditioned the music of the past; that gave rise to that 'programme of expectation' - the arpeggio patterns and the tonal exploitation, and their use will lead the composer down the same path. On the other hand it would be perverse to completely avoid them. Disingenuously avoiding the sweeping arpeggios, the physiologically natural placing of the

right hand and the triadic patterns available there, the parallel shifting, the campanella effect caused by the merger of notes on different strings, the tonal pull of the open strings and the devices for circumventing the guitar's rapid decay, would deny the guitar its soul, frustrating everything which is natural to it. It is a question of valuing the contribution their special qualities can make in new contexts, and avoiding the tendency to rely on them in the absence of original thought.

Dodgson's guitar music is not peppered with examples of the exploitation of the instrument's natural characteristics. Their occurrence is incidental, and whilst they mark out the works to be for guitar and no other instrument, they remain subservient to the intrinsic musical direction.

As *Ode to the Guitar No. 6* draws to a close (Ex. 3.2), the harp-like sweep is used very simply to take a plunge to the lowest note of the guitar:

The image displays two staves of musical notation. The top staff is in treble clef and contains a sequence of notes: a quarter note G4 (marked with a circled 3), a quarter note F4 (marked with a circled 2), a half-note sweep from E4 down to C3 (marked with a circled 5), a quarter note B2 (marked with a circled 5), a quarter note A2 (marked with a circled 5), a quarter note G2 (marked with a circled 2), and a quarter note F2 (marked with a circled 3). Below the staff, there is a circled 3 and the word 'appass.' with a hairpin symbol. The bottom staff is in bass clef and contains a sequence of notes: a quarter note G2 (marked with a circled 4), a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Above the staff, there is a circled 4 and the word '(harms.)' with a hairpin symbol.

Ex. 3.2 *Ode to the Guitar No. 6*, Stephen Dodgson, bars 38 - 42.

A more sophisticated application of the technique is given a textural role in *Quintet for Guitar and String Quartet*, as the guitar and string quartet each stamps its personality at the opening of the work. The right hand repeatedly moves from the highest string to the lowest, and then back again, as the left hand is positioned high up the inner strings to produce notes which are higher than those produced on the nearby outer (open) strings (see Ex. 3.3). This increases the frequency of changes in the direction of the notes, and causes shallow undulations to contrast with deep plunges and steep ascents.



Ex. 3.6 *Ode to the Guitar No. 4*, Stephen Dodgson, bars 14 & 15.

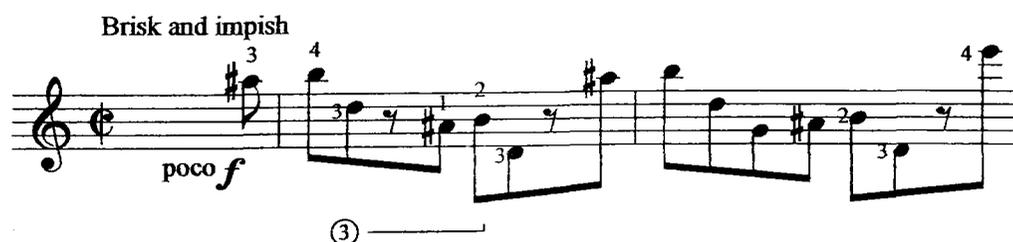
The passage is both easy to play and idiomatic to the guitar: Dodgson appreciates the opportunity that the guitar fingerboard offers to exploit the characteristic of parallelism.¹⁷

The characteristic of resonance can be difficult for a guitarist to avoid. It is often onerous to make a passage not resonant. A simple experiment can illustrate the point. If one plays the note G on the tenth fret of the fifth string, and then lifts the finger from the fret, arresting the fifth string with the right hand for good measure, the note will continue to sound quite loudly in the body of the guitar because of the sympathetic vibration of the open third string. A B \flat played on the sixth string is accompanied by the D a tenth above it, unless the other strings, particularly the fourth, are held in place. The campanella technique capitalises on incidental resonance and takes it a step further, as the sounds from the strings are allowed to overlap and merge to provide a rich resonance in the body of the guitar. Dodgson exploits the characteristic throughout *Ode No. 1*: in the following example (Ex. 3.7) each note rings on until the same note is played again.



Ex. 3.7 *Ode to the Guitar No. 1*, Stephen Dodgson, bars 27 & 28.

The antithesis is found in *Ode No. 2*, the opening of which is shown in Ex. 3.8, which calls for a dry sonority in which every resonance is necessarily stopped short by its successor.



Ex. 3.8 *Ode to the Guitar No. 2*, Stephen Dodgson, bars 1 & 2.

¹⁷ Cooper, 'Stephen Dodgson at Prussia Cove', p. 20.

In each case, resonance, or the absence of it, has been one of Dodgson's principal considerations, and it is interesting to note that Dodgson leaves it to the guitarist to deduce the category - maximum or minimum resonance - from the right hand fingering he gives, and the occasional string sign. Some composers strive for absolute exactness on the issue of note lengths, which can mean that the notation looks complicated and fussy as rests and tied notes proliferate. Others leave the question entirely to the player, so that a semiquaver, for instance, is only a semiquaver in the sense that the next note follows a semiquaver later, and may in fact continue to sound for some time after its exact value has expired. Dodgson's notation reveals his view that one should notate very carefully what can be notated carefully, without making the score look complicated or pedantic. This leaves something to the intelligence of the person who plays it, to view the details in the score in the context of the work as a whole, and indeed in the context of the composer's guitar writing in general, to intelligently seek out what was intended.

....the composer cannot address himself to a musical dunderhead.... these constant incidental resonances should be recognised and valued, but should not for the most part be included in the notation.¹⁸

I want to put down less and less.¹⁹

The occasional string sign, and fingering indications help the guitarist in his or her judgement, and sometimes an indication is provided by a little hook attached to a note (as for example in Ex. 3.9) to suggest that it should be allowed to continue to sound,



Ex. 3.9 *Ode to the Guitar No. 8*, Stephen Dodgson, bars 1 - 3.

but the player of Dodgson's guitar music does need to be capable of categorising passages into those in which resonance should be allowed to continue, and those in which the notes should not only be sounded but - with equal rhythmic accuracy - should also be damped, in the absence of explicit instructions.

¹⁸ Dodgson, *Writing For The Guitar*, p. 14.

¹⁹ Cooper, *Stephen Dodgson at Prussia Cove*, p. 20.

Texture

The injection of repeated chords, especially at the end of phrases, is a Dodgson characteristic, and has the effect of creating expectancy whilst maintaining impetus. However the chords are occasional, not constant, and can suggest whole areas of harmony which are seldom actually sounded. Most of Dodgson's writing is indicative of his view of the guitar as a melodic instrument, that is, his writing centres around a single line with only occasional, colouristic intrusions. It is in single line music that the guitarist has the greatest dynamic and colouristic control. The guitarist, who is conditioned to expecting regular clumps of chords (possibly because compositions are often conceived at the piano, and then written out for the guitar with only absolutely necessary pruning), is given a freedom. The fewer notes there are, the greater the number of options exist when deciding where on the guitar a particular note should be played. Notes near the middle of the instrument's range can be played in four or five different places. Furthermore, this freedom from too much harmony means that the guitarist's movements are unimpeded, neither hand is cramped, and the resonance in the body of the guitar is devoted to a single note. Richness lies in the colour of the notes rather than in the number of them heard simultaneously, and expressive projection and dynamic shading are at their maximum when the player's concentration is upon a single line. Colour is at its greatest when the general level is quiet, as it is in the opening of *Ode No. 4*, shown in Ex. 3.14:



Ex. 3.14 *Ode to the Guitar No. 4*, Stephen Dodgson, bars 1 - 3.

where, incidently, the shape of the one-bar phrase evolves, but remains recognisable by its rhythm.

Constant repeated chords do appear at the opening of the fourth movement of *Partita No. 1*, (shown in Ex. 3.15) but their function is primarily to serve as a kind of tremolando, as well as providing a landmark to which the movement returns about half way through.

Allegro (♩ = 72)

ossia

Ex. 3.15 *Partita No. 1, 4th movt.*, Stephen Dodgson, bars 1 - 6.

Techniques

Conventional tremolo, in which the impression of sustain is created by the rapid reiteration of the same note, is rare in Dodgson's guitar music. He considers the absence of sustain to be part of the instrument's attraction: a characteristic to be savoured rather than circumvented.

Other 'conventional' techniques are also used sparingly in Dodgson's music: *ponticello*, although literally meaning 'on the bridge' is a direction to the guitarist to move the right hand near the bridge to strike the strings, diminishing the intensity of the lower overtones and creating a hard brittle sound. The term *tasto* is used to prompt the guitarist to strike the strings closer to, or possibly even over, the fingerboard, the aim being to play as close as possible to the mid-point between the bridge and the fret at which the string is stopped, causing the maximum range and intensity of overtones to be heard. It is part of all guitarists' technique to vary the point at which the string is struck to reflect expressive purpose, and guitarists employ these colourations whether or not they are expressly indicated. Where there is a pronounced contrast in mind, as at the beginning of the third movement of *Partita No. 1*, where it is used to highlight an echo effect, Dodgson makes the instruction explicit (Ex. 3.16).

Adagio (♩ = 84)

f *ponticello* *p* *tasto*

Ex. 3.16 *Partita No. 1 3rd movt.*, Stephen Dodgson, bars 1 - 4.

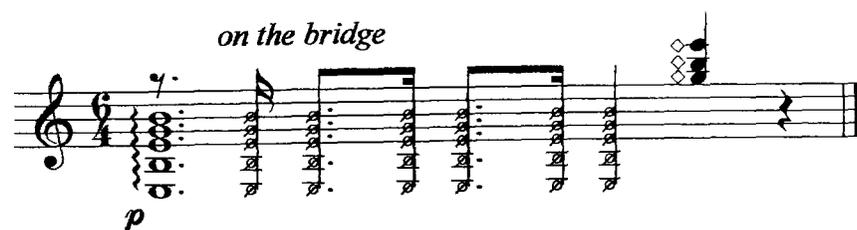
Pizzicato is normally applied to instruments which are usually bowed to denote that strings should be plucked. Because the sound so produced is attenuated, both in terms of

duration and resonance, the term is borrowed by guitar composers to describe the practice of striking a string with the thumb, while the side of the hand rests on the bridge saddle to act as a mute (the sound resembles the ‘harp’ stop on the harpsichord). It is notable that when Dodgson has recourse to the technique (as illustrated in Ex. 3.17), its use is always preceded by a space in time, presumably this is in deference to the practical consideration that the right hand has to be displaced somewhat to play *pizzicato*, and it can be awkward to make the transition very rapidly.



Ex. 3.17 *Ode to the Guitar No. 10*, Stephen Dodgson, bars 16 - 18.

Tambura describes the action of striking the strings near to the bridge with the side of the thumb (the right thumb in the case of a right-handed player) which, as it were, ‘faces’ the palm, producing a booming sound through which the resonance of the strings can be heard. And *harmonics* are produced when the player places the finger lightly on a string over the fret - at particular, fractional, points along its length - rather than firmly stopping the string behind it. Dodgson uses both these techniques in the closing bar of the first movement of *Partita No. 1*.



Ex. 3.18 *Partita No. 1 1st movt.*, Stephen Dodgson, final bar.

However, although limited use of these conventional techniques can be found in Dodgson’s guitar music, there are very few examples of novel techniques. Dodgson spoke about this during his talk to the British Institute of Recorded Sound.²⁰

On neither instrument [the guitar or the harpsichord] have I ever felt any overwhelming desire to search out hitherto unheard sounds, novel techniques. Chiefly because (specially in the case of the guitar) those that exist have never yet been anything like fully explored.... And, of course, I’m keenly aware that the guitar lacks sufficient substantial repertoire....

20 Talk given at the British Institute of Recorded Sound, 30th January 1969.

Dodgson's aim is to use the guitar fully and in a way which takes into account the kind of training that good guitarists have received, but he thinks that guitar composers should not feel compelled to include in their compositions everything that the guitar happens to be capable of: that there is a danger that composers may be tempted, as they step into this comparatively fresh field, to compose a great deal of experimental music for the guitar, whilst neglecting to satisfy the need for the daily bread of proper repertoire.²¹

Guitarists generally respond positively to this view. The critic Colin Cooper observed:

Refreshingly, Stephen Dodgson shows no signs of being interested in the musical Dadaism that is willing to do almost anything that is possible with the guitar except to compose music for it.²²

The relationship of Dodgson's guitar compositions with the rest of his output

Stephen Dodgson's selected list of works comprises just under two hundred compositions, including large bodies of works for solo voices, chorus, brass, woodwind, wind orchestra and large wind ensembles, harp, harpsichord, orchestral music, strings, piano, lute, and guitar. The guitar represents his biggest single body of work, which he sees as rather separate, although he would prefer it to be viewed as just part of that whole output. This may be due to the public prominence his guitar music has received through the performances and recordings of (especially) John Williams, or because a certain portion of his mind, a guitar portion, filters ideas through his long experience to produce a rather separate kind of piece.

21 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

22 Cooper, 'Stephen Dodgson at Prussia Cove', p. 19.

CHAPTER 4Didactic material*Collaboration with Hector Quine*

Stephen Dodgson's output of didactic material for the guitar has been the result of two collaborations: the first with Hector Quine, and the second, much later, with Richard Wright. Dodgson met Hector Quine in 1954 through Julian Bream, of whom Hector Quine was an old friend. Quine was a maker of guitars, and during the same year that he met Stephen Dodgson, he became the principal guitarist at the Royal Opera House. He was to be appointed Professor of Guitar at Trinity College of Music, London in 1958, Professor of Guitar at the Royal Academy of Music in 1959, and Professor of Guitar at the Guildhall School of Music in 1966,¹ all of which posts he held concurrently until his retirement. Dodgson describes him as 'a very painstaking, rather methodical person who thinks things out with an air of serious intensity'.²

At the time, the studies with which guitarists were usually trained were those of the Spanish guitarists Dionisio Aguado (1784 - 1849), Fernando Sor (1780 - 1839) and Emilio Pujol (1886 - 1980), the Italian guitarists Matteo Carcassi (1792 - 1853), Ferdinand Carulli (1770 - 1841), and Mauro Giuliani (1781 - 1829), the French guitarist Napoléon Coste (1806 - 1883), the Argentine guitarist Julio Sagreras (1879 - 1942), and the Austrian guitarist Luise Walker (1910 - 1998). Of these, only the studies by Emilio Pujol, Julio Sagreras, and Luise Walker were conceived for the modern, post-Torres guitar, and those studies did not depart significantly from the approach taken by the earlier writers. Harmonically, they tend to be firmly established in a particular major or minor key, strongly dependent on the tonic-dominant relationship; and technically, the right hand fingers tend to continue to follow a delegated pattern established at the beginning of the study. The studies written by the composers referred to above sub-divide into three broad categories.

1. Studies in which chords are superimposed on a background of repeated notes, as shown in Ex. 4.1.

¹ Maurice J. Summerfield, *The Classical Guitar: Its Evolution and its Players Since 1800*, 4th edn (Blaydon on Tyne: Ashley Mark Publishing, 1996), p. 359.

² Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

Ex. 4.1 *Study in A Major*, Dionisio Aguado, bars 1 - 4.

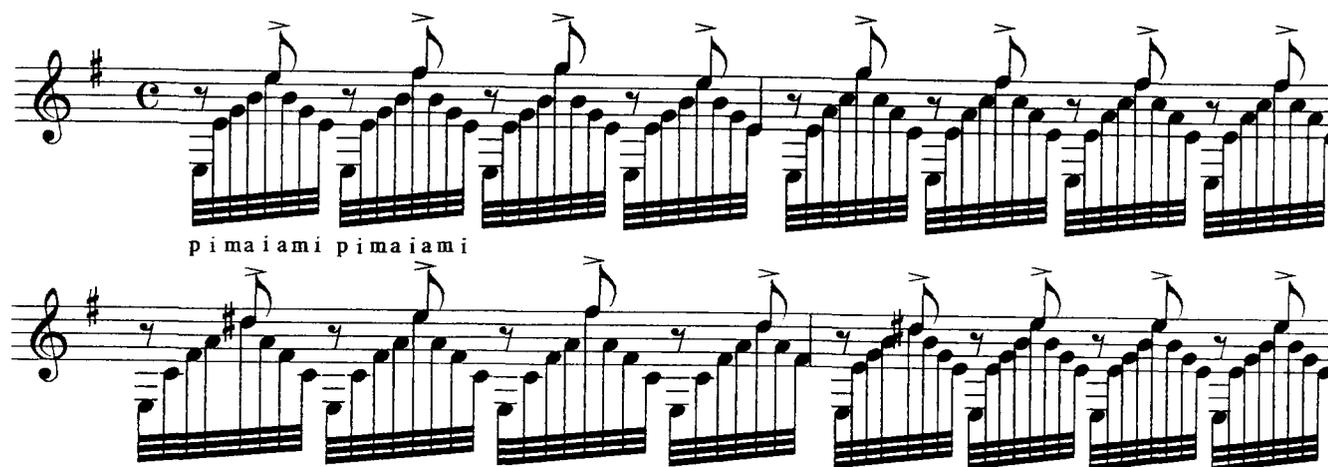
2. Studies in which a melodic line is superimposed on a background of repeated notes, (as shown in examples 4.2, 4.3 and 4.4) in some cases combined with arpeggiated chords, as shown in Ex. 4.5.

Ex. 4.2 *Study in A Minor*, Mauro Giuliani, bars 1 - 4.

Ex. 4.3 *Etude in D Major*, from *25 Etudes de Genre Op. 38.*, Napoléon Coste, bars 1 - 8.



Ex. 4.7 *Study in B Minor*, Fernando Sor, bars 1 - 8.



Ex. 4.8 *Technical Exercise No. 9 (Higher Grade)*, Luise Walker, bars 1 - 4.

Widely-available British didactic music for the guitar was confined to the work of Herbert Ellis (1865 - 1903),³ which also adhered to the traditional approach. None of these studies, which were in widespread use in the 1950s, and had been for many years, addressed the technical and musical issues with which Hector Quine was preoccupied.⁴

There were a great many such issues, all of which were very specific: such as the need to develop a consistent apoyando stroke, fostering the ability to match the tone produced by the thumb with that produced by the fingers, the relationship between left hand fingering and smooth phrasing, the use of slurs as a means of emphasizing cross rhythms, and developing left hand finger independence. One issue was considered absolutely fundamental: it is Hector Quine's view that students beginning to learn the guitar were started off at the wrong position on the fingerboard. Having been taught the names of the notes produced by the open strings, the logic of following the open string notes diatonically - for instance proceeding from the open E to F on the first fret and then G on the third fret, necessarily meant that students would begin to play the guitar in first position. With the left

³ A.P. Sharpe, *The Story of the Spanish Guitar*, 4th edn, (London: Clifford Essex, 1968), p. 40.

⁴ Hector Quine, interview with John Mackenzie, 26th January 2002.

hand stationed with the first finger in position to depress the strings at the first fret, each subsequent finger would be placed over each subsequent fret, on a finger-to-a-fret basis. Only in first position can all the notes of any chromatic scale be played without moving the hand along the neck (by employing the open strings), and first position was therefore considered the most suitable for the study of all keys. Hector Quine saw four objections to the practice of beginning to play in first position.

1. At this point on the fingerboard the frets are more widely separated than at any other point, inducing additional tension in the left hand of the player, and thereby presenting an obstacle to the player's ability to produce correct hand and finger movements.
2. If a relaxed and correctly seated guitarist bends the left arm at the elbow and assumes a natural gripping position on the fingerboard - with the thumb approximately opposite the second finger - the position of the arm next to the body will mean that it is a position in the middle of the neck that will be naturally assumed: sixth or seventh position, and as the player moves towards first position, with the hand held further from the body, stability and comfort will be adversely affected.
3. More pressure is required to depress the strings onto the fingerboard in first position than at higher positions, because it is immediately adjacent to the strings' point of arrest, at the nut.
4. The strings are separated by the smallest distance at the nut, the distance between them widening as they get nearer to the bridge. The strings are approximately 10 per cent farther apart at the fifth fret than they are at the first fret, and approximately 12½ per cent farther apart at the seventh fret than at the first fret. The closeness of the strings to each other at first position leaves little room for fingers to be placed on adjacent strings, a difficulty that is obviated by the wider spacing of the strings in higher positions.

A concomitant difficulty arising from the concentration of classical studies on lower positions, as Hector Quine saw it, was that they failed to familiarise the student with the notes on the higher frets, especially the higher frets of the lower strings. Equally, the task-delegation of the right hand fingers, often with the index, middle, and annular fingers stationed over adjacent strings, meant that pleasant but predictable patterns would result - rhythmically as well as harmonically, the effect of which was that the guitarist was conditioned in his expectations, and as a result, found it difficult to sight-read anything

which did not correspond with that conditioned response. The classical studies were a restrictive influence because they channelled the guitarist into an attractive rut, and therefore blinkered the player to what might lie outside it. Although there were many technical issues which concerned him, it was this, the failure of the existing studies to open the mind of the guitarist, to extend the musical imagination, that was, for him, the overriding issue.

However, his commitment to these views was hampered, because he felt unqualified to clothe his ideas in music of sufficient quality. On meeting Stephen Dodgson, Quine saw an open-minded composer who was held in high regard by the music community, and who did not regard the guitar with disdain. Dodgson's almost entire ignorance of the guitar repertoire and its literature, far from being a disqualification, meant that his writing would be undertaken in a welcome state of innocence, free from the prejudice of schooling. Quine made the suggestion to Dodgson that they should collaborate in the creation of a body of studies that would address the deficiencies that Quine would identify. Dodgson resisted the idea. He felt that 'the very idea of having a non-guitarist write studies for the guitar is really outrageous'.⁵ However Quine 'went on and on about it',⁶ and, his resistance worn down, Dodgson eventually agreed. Work started on the *Studies for Guitar*, that were to comprise their first collaborative work, in 1964. The twenty *Studies* were written in groups of two or three. A meeting would be arranged at which Quine would describe an area of technical concern, for example, the need to develop 'agility of the thumb' (the subject of *Study No. 11*), and 'stresses by selective use of apoyando' (*Study No. 15*). In cases of uncertainty Quine would supply diagrams, fragments of notation, or illustrate the problem on the guitar, to ensure that Dodgson understood the aim. Having done so, Dodgson would try to conceive the idea as a musical entity, and write accordingly. A second meeting would take place approximately three weeks after the first; Dodgson would show Quine what he had written, and they would go through it together and agree on a final version.

The first of the *Studies* has no specified technical or musical aim, but was intended as a prelude - an introduction to the new way of thinking to which the player would have to adjust, as the subsequent studies were encountered.⁷ Each of those, highlighted at least one aspect of guitar technique, specified at the head of the page. In some cases the aspect was entirely technical, such as 'Extensions: avoidance of accidental damping' (*Study No. 17*), and in others the aspect, although technical, was aimed at the musical implication of

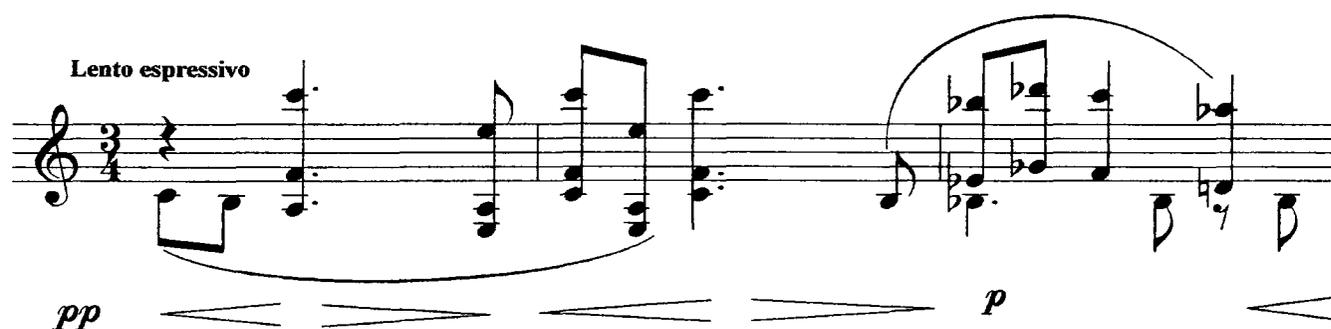
⁵ Timothy Walker, 'Stephen Dodgson in conversation with Timothy Walker', *SOUNDBOARD*, Winter (1991), 13-21 (p. 15).

⁶ Colin Cooper, 'Stephen Dodgson at Prussia Cove', *Classical Guitar*, (November 1985), 19-20 (p. 20).

⁷ Stephen Dodgson, interview with John Mackenzie, 23rd January 2002.

the technique concerned, as is the case in *Study No. 9*, which considers ‘Achievement of long phrases, entailing smooth position-changing on repeated notes’. Eleven of the *Studies* highlight a single factor, five require the guitarist to consider two factors during the course of the piece, one requires that three factors are considered, and two require that four factors are taken account of: for example *Study No. 4* is headed ‘Irregular metre: internal pedal notes: from stopped to open strings suddenly: damping short chords’.

With two exceptions, all the factors that would be addressed in the studies were specified by Hector Quine. One of the exceptions was *Study No. 6*, which was the only study about which a hint of disagreement arose. Dodgson wanted to create a texture which is foreign to guitarists, one in which a compound interval is underpinned by a simple interval. This was ‘not altogether approved of’ by Hector Quine,⁸ because it entails an awkward disposition of the right hand fingers. However he relented, and the *Study* was included, headed by Quine ‘Unusual disposition of Right Hand fingers’. (See Ex. 4.9.)



Ex. 4.9 *Study No. 6*, from *Studies for Guitar*, Stephen Dodgson and Hector Quine, bars 1 - 3.

All the music, although largely initiated by concepts supplied by Hector Quine, was composed by Dodgson; and if the textural idea from Dodgson caused some frustration in Hector Quine, some of the restrictions imposed by Quine caused some frustration in Stephen Dodgson. Dodgson was conscious that if guitarists were to derive technical benefit from the *Studies*, it was imperative that they should have sufficient musical appeal to provide an incentive to play them. In fact his aim is that there should be as little distinction as possible between his pedagogical material and his concert material.⁹ He considers it rather condescending to produce music that is attended by the implication: ‘It’s not real music; it’s only a technical exercise’.¹⁰ The restrictions imposed by the technical considerations which Quine wanted to address meant that it was inevitable that in some

⁸ Cooper, ‘*Stephen Dodgson at Prussia Cove*’, p. 20.

⁹ Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

¹⁰ *Ibid.*

cases the results would 'feel like exercises'. However a number of the *Studies* have entered the repertoire as concert pieces; *Studies* numbers 1, 4, 8 & 13 are heard regularly at guitar recitals.

The *Studies for Guitar* were followed, in 1973, by *Progressive Reading for Guitarists*. This comprised one hundred sight-reading exercises contained in six chapters, the first five of which consist of exercises which restrict the player to a certain position or small group of positions. Reading notes in a restricted area of the fingerboard fosters in the reader an easy familiarity with the whereabouts of notes which would remain unfamiliar if the player was allowed to dive for first position at the first opportunity. However, it also imposes another restriction on the composer - Dodgson observed that:

... it is very difficult to write a really nice piece of music when the hand never moves from that one position. If you do manage to write a piece of music like that, it may be perfectly playable there, but it may not be the natural place in which to play it.¹¹

However both Dodgson and Quine agreed that it was necessary to put such considerations aside in the service of developing abilities of both reading and reasoning in the player. The sixth chapter in *Progressive Reading* is concerned with chord recognition, for which Dodgson's writing is particularly suited. Its tonal ambivalence completely removes the element of predictability inherent in the classical studies, and compels the student to read each note carefully.

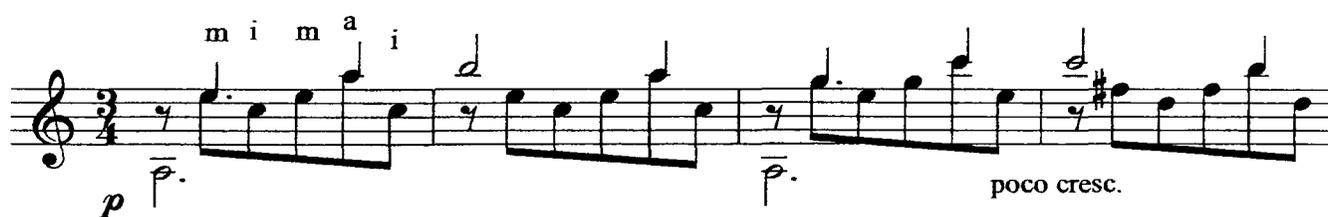
In 1975, Dodgson composed a collection of sight reading tests which was published by Trinity College of Music, London, in connection with its Grade Examinations. It comprised forty eight tests, six for each grade 1 - 8. The following year Dodgson and Quine collaborated on a set of five guitar duets, *Take Two*, which was designed as a supplement to *Progressive Reading for Guitarists*, and in common with the exercises in *Progressive Reading*, the duets are arranged in an approximate order of difficulty. Quine saw a need for sight-reading exercises in duet form to encourage the players to 'keep going at all costs', something that he considered a guitarist is more likely to do when each of the players is reliant on the momentum of the other, than when engaged in work on solitary exercises. The practice of sight-reading duets also encourages the players to think more keenly about controlling dynamic levels in order to achieve the correct balance between them, rather than the uniform *mf* that would be more likely to result when sight-reading solo pieces.

11 Walker, *In Conversation with Stephen Dodgson*, p. 15.

A second solo sight-reading manual, *At Sight*, was written by Dodgson and Quine in 1984. Whereas in *Progressive Reading for Guitarists* the exercises are arranged according to the area under consideration, *At Sight* comprises sixty sight-reading exercises which are arranged according to level of difficulty. These were the first publications available to guitarists that contained exercises explicitly tailored to foster good sight-reading.

In 1978 Dodgson and Quine wrote a second set of studies, *12 Transitional Studies*, aimed at guitarists at an intermediate stage of development. The objective was to provide a logical preparation for the more advanced *Studies* they had written earlier. Although the technical demands made by the *12 Transitional Studies* are moderate, two of them, numbers 7 and 12, are primarily concerned with achieving a sense of projection, of performance, and present modest challenges to musical coherence and meaningful interpretation.

The final set of solo guitar studies produced by Dodgson and Quine was their *12 Introductory Studies*. Written for guitarists at an elementary stage, it was produced to form the starting point of a course of study in contemporary guitar playing, from which the guitarist would graduate to the *12 Transitional Studies*, and finally to the twenty *Studies for Guitar* with which it had all started. The *Introductory Studies* address basic issues such as the use of apoyando on upper strings in bringing out a cantabile melody against a tirando accompaniment (see Ex. 4.10).



Ex. 4.10 *Study No. 1*, from *12 Introductory Studies for Guitar*, Stephen Dodgson and Hector Quine, bars 1 - 4.

Dodgson composed a further three solo pieces and a collection of solo miniatures at the instigation of Hector Quine. Each of the three pieces was contained in a collection of guitar works by contemporary British composers. Quine commissioned the collections in order to serve two purposes. One was to introduce guitarists to music of their own age, with which many will have been unfamiliar. The second was to promote British music in particular. Dodgson composed *Saraband* (1968) (see *ante*) for inclusion in 'Modern Guitar Music - Eight pieces by British composers'. The composers of the music contained in the collection had a free hand, and the level of difficulty of the pieces is quite high.

The appeal of guitar music written during the 19th century arose not only from the harmonic accessibility of the music, but also from the relative ease with which it can be played, at least by a player sufficiently advanced to be accustomed to the familiar chord placements. Quine was concerned that the alienation experienced by guitarists conditioned by that earlier music, when exposed to music of their own age, should not be added to by the creation of another obstacle - that of technical difficulty - on top of the first.¹² Dodgson composed *Serenade* (1974) for inclusion in a collection intended to introduce guitarists to modern British music at an earlier stage in their technical development ('Easy Modern Guitar Music - Ten pieces by British composers'). It contains no stretches, and only three barres, in bars 9, 15 and 17 which cover only two or three strings, and which are of sufficiently short duration to prevent fatigue. If more than two notes have to be stopped simultaneously, they are either preceded by an open string, or one of the fingers concerned is put down immediately beforehand in readiness. Most position changes are preceded either by a rest or an open string, or at least one guide finger is already in place from a previous note; and the lower open strings are used extensively (in bars 12 - 15 in particular) to add a warm resonance while providing a cloak under cover of which the guitarist can take up a new position cleanly. However, *Serenade* is not austere, but active and airy, with a rich sonority provided by the open strings, and, especially, the large chords in the eighth and penultimate bars; and unlike a great deal of earlier guitar music, the left hand is not anchored in the lower positions, and consequently in the lower two octaves of the instrument's range. A general tonality of G is hinted at throughout, but the only unambiguous triads are the G minor in bar 9, and the closing G major, the latter of which is approached by the familiar semitone fall.

The third piece which Dodgson composed for inclusion in a Quine collection was *Interlude* (1977) which was contained in 'The Young Guitarist - Twentieth Century British Composers'. It contains many of the characteristics of Dodgson's musical style. The entry on the off beat, vertical intervals of a major second, and relatively long notes leading to jagged figures which act as an anacrusis for the next accent are all present within the first five bars. (See Ex. 4.11 overleaf.)

¹² Stephen Dodgson, interview with John Mackenzie, 24th March 1999.

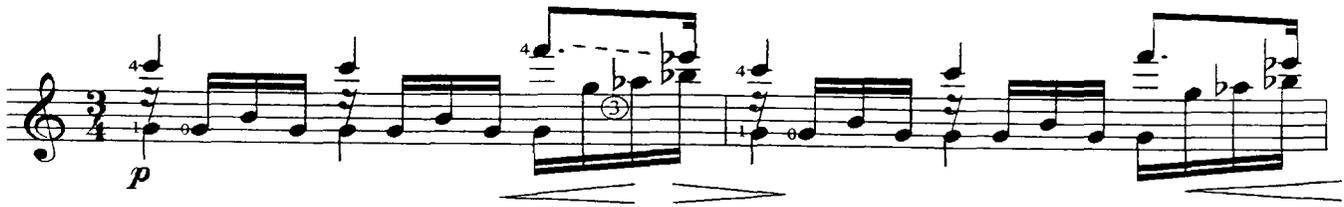
Ex. 4.11 *Interlude (Summer Daydream)*, Stephen Dodgson, bars 1 - 5.

This piece, although not particularly intended as a didactic work, forms one of the most effective studies for guitar in the repertoire. Two voices meander absent-mindedly, in an uninterrupted lilt, through practically every note on every string of the guitar. During the course of its four minute duration, the guitarist plays every fret on each of the first, second and third strings from the first to the thirteenth, every fret on the fourth string from the first to the twelfth, every fret on the fifth string from the first to the tenth, with the sole exception of the ninth, and every fret on the sixth string from the first to the ninth. In addition all the open strings are used, as well as natural harmonics on the fifth and twelfth frets of the first string, and the fifth, twelfth and nineteenth frets of the third string, and artificial harmonics at the thirteenth, fifteenth and eighteenth frets of the first string, the fifteenth fret of the third string, and the fifteenth fret of the fourth.

Interlude also uses the guitar to maximum effect in other respects, without recourse to extremes. Its resonance is exploited throughout: for instance in bars 8 - 10 (see Ex. 4.12), the open fifth, third and first strings are used to create an Alberti-type accompaniment while the expressive tone of the fourth string is used for the melody.

Ex. 4.12 *Interlude (Summer Daydream)*, Stephen Dodgson, bars 8 - 10.

Later, the open strings used to form the Alberti accompaniment include a note (G) which is already heard on a stopped string in the outer part, creating a rich sonority as the two manifestations of the same note merge together. (See Ex. 4.13.)



Ex. 4.13 *Interlude (Summer Daydream)*, Stephen Dodgson, bars 43 - 44.

Further into the piece the nature of the lower part is changed, as the shape of the arpeggio turns down to an open G at the end, (see Ex. 4.14) so that as well as forming part of the arpeggio, the low G acts as a kind of open-string pedal.



Ex. 4.14 *Interlude (Summer Daydream)*, Stephen Dodgson, bars 55 - 56.

In 1987 Dodgson and Quine produced two more sets of duets, *Double Take* and *Studies in Duo*. *Double Take* was to act as a sequel to *Take Two* (1976), and in common with *Take Two*, it comprises five duets arranged in an approximate order of difficulty. The aims of *Double Take*, set out in the introduction to the book, are ‘to give further practice in all aspects of ensemble playing: controlling dynamic level, achieving balance, careful counting and accurate rhythm, also a sense of ‘leading’ or accompanying according to context’. *Studies in Duo* comprises six studies designed as ‘pupil and teacher duets’. The pupil plays the upper part, which in the case of each of the first five duets, restricts the player to a certain position or small group of positions on the fingerboard, and on reaching the last study, the pupil is required to cover almost the whole fingerboard.

The final Dodgson/Quine collaboration produced the sequence of ten miniatures entitled *Ode to the Guitar* (referred to extensively in Chapter 3), which was completed in 1991. The purpose of this collaboration was to provide true concert pieces which do not pose a virtuosic challenge, but which nevertheless present an artistic one. The pieces exploit the range of moods of which the guitar is capable. The character of the pieces is indicated by a few words written at the beginning of each one, (i.e. ‘Songful’, ‘Brisk and impish’, ‘Radiant and sustained’, ‘Ghostly and menacing’, ‘Sustained and drowsy’, ‘Like a Serenade’, ‘With marked echo effect’, ‘Gently flowing and very sustained’, ‘With stinging accents’, and, ‘With a rustic flavour’), and in order to capture their respective moods, the

player needs to relate the intended musical result to a myriad of technical options, such as the string on which a note should be played, the fingering for both left and right hands, the point at which resonance should be arrested, whether to use the apoyando stroke or the tirando stroke, the use of vibrato and its intensity, and the optimum tone colour for the circumstances. These are pieces that absolutely cannot be played perfunctorily, but which demand that the player understands the music, and how it relates to what the guitar can do.

At the conclusion of the collaboration, each party could regard his objective as having been achieved. A body of contemporary studies had been created which took the guitarist from the elementary stage to an advanced one (a clear parallel exists with Bartók's *Mikrokosmos* for piano (1926 - 39) which comprises 153 pieces arranged in order of progressive difficulty), and the guitar repertoire had been provided with a nucleus of genuine contemporary music which was technically accessible. Dodgson had started the project reluctantly, but was ultimately grateful that he had been 'forced' into it:

My introduction to the guitar was through Julian Bream, and I was never quite the same afterwards. Then John Williams led me on a virtuoso exploration of it, and I was certainly not the same after that. Hector Quine sent me back to school, and in working on the studies, encouraged me, forced me, I nearly said, to understand systematically where previously I had blundered with untutored instinct.¹³

Collaboration with Richard Wright

Dodgson met his second collaborator, Richard Wright, through John Williams in 1974, when Wright was a guitar student at the Royal Northern College of Music.¹⁴ The Professor of Guitar at the College, Gordon Crosskey, was on sabbatical in the United States, and Williams had undertaken to visit the College periodically to take classes. The première of Dodgson's *Guitar Concerto No. 2* took place in Manchester on the 7th March, with John Williams playing the guitar, and the Hallé Orchestra conducted by James Loughran. Richard Wright attended the rehearsal, at which John Williams introduced him to Stephen Dodgson. Their mutual association with John Williams meant that Wright and Dodgson kept in touch thereafter, and over twenty years after their first meeting, Dodgson was one of a number of composers with whom Wright entered into a collaboration, to produce music for inclusion in study albums from which pieces would be selected for the lower grade examinations in guitar.

Wright was acting as Chairman of a Working Party formed from members of the UK

¹³ Lance Bosman, 'Stephen Dodgson' *Guitar Magazine*, (March 1983), 17-21 (p. 18).

¹⁴ Richard Wright, interview with John Mackenzie, 27th January 2002.

Branch of the European Guitar Teachers' Association, the aim of which was to make recommendations to the examining boards responsible for grade examinations in guitar (chiefly the Associated Board of the Royal Schools of Music, and Trinity College of Music, London) on how the examinations might be modernised and improved. Grade examinations for guitar had been established in 1967, in the wake of a surge in interest in the study of the guitar, including the classical guitar. When guitar examinations were introduced, the lowest level was set at Grade 4, and the pieces specified in the syllabus were regarded by teachers to be reasonably appropriate to the respective grades. However, the growth in the study of the guitar continued, and in response to a corresponding demand for examinations at the lower grades, the examining boards introduced comprehensive syllabuses which covered all grades, 1 - 8, for guitar. It was in respect of the more recently-introduced lower grades that a number of problems had become apparent to guitar teachers. The Working Party was established in November 1991, and held monthly meetings at which members' submissions were considered. In May of the following year Wright wrote a report which detailed the Working Party's findings, and made a number of recommendations.¹⁵ The thrust of the report was that the lower grades had been introduced without the necessary supporting repertoire, and that the pieces specified for the first three grades were technically and stylistically inappropriate.

Those pieces were selected from the existing solo guitar repertoire, a characteristic of which is that it is harmonically self-contained: a melody on the upper strings is supported by harmony on the lower strings, in the form of either vertical or arpeggiated chords, often with the melody integrated into an arpeggio. Alternatively, but less commonly, a melody on the lower strings is accompanied by chords on the upper strings; but whichever is the case, several left hand fingers need to take up position simultaneously, at the same time as the right hand fingers are positioned on two, three, or more strings as two or more voices are maintained. The musical language of the Baroque and Classical periods, with its reliance on correct and complete voice-leading, means that this characteristic is especially prevalent in pieces contained in list 'A' and 'B' of the Examination Boards' guitar examination syllabuses, which approximately correspond to the Baroque and Classical periods respectively, and from which two-thirds of the performance requirements are drawn. At the lowest grades, the harmonic self-containment of 'authentic' repertoire causes

¹⁵ Richard Wright, *European Guitar Teachers' Association (UK) Grade Examinations Working Party Report* (London: European Guitar Teachers' Association, 1992) pp 2-4.

students to become so preoccupied with the mechanics of producing the notes, that phrasing, dynamic subtleties, nuances of tone colour and stylistic awareness, are sacrificed in their interests: stress in the left hand causes issues related to the correct use of the right hand to be subjugated, and there is a reduction in the enjoyment of music making.

In contrast, the corresponding lists 'A' and 'B' in the syllabus for the lower grades in violin playing, contained only one piece selected from the existing solo violin repertoire. The remainder was adapted, and much of it was intended to be played with a piano accompaniment. Wright's report concluded that a similar approach was required for the guitar. Solos should minimise the demands made on the left hand in the interests of the development of a stable and relaxed right hand technique: only one left hand finger should move at a time, whilst a sense of 'placement' of the right hand fingers should be inculcated in the player through the use of the *tirando* stroke, with the right hand fingers positioned over a given set of strings. Separately, the practice of students having a guitar accompanist - normally the teacher - was proposed. The accompanist would provide harmonic support, allowing the student to concentrate on a single line, and therefore on tone production, phrasing, and the correct use of the *apoyando* stroke, free from the excessive physical demands made on the left hand by chordal and contrapuntal music. Furthermore, the use of an accomplished accompanist would mean that students would be given access to high quality music, which would be too difficult to play solo, at a much earlier stage. These measures called for the adaptation of existing repertoire, and the creation of a new one.

The examining bodies accepted the case that had been presented to them, and handed the initiative back to the UK Branch of the European Guitar Teachers' Association, under Wright's Chairmanship, to arrange for the production of appropriate music. The Association produced three albums corresponding with Grades 1 to 3 for solo guitar, and a further three, at the same level, containing duets for student with teacher accompaniment, the precedent for which had been set with the Dodgson/Quine collaboration *Studies in Duo* (although not in an examination context, and at a more advanced level of difficulty). Pieces from the albums are specified in the Examination Boards' syllabuses at those grades. The first composer Wright considered as a contributor to the albums was Stephen Dodgson.¹⁶ Apart from any other consideration, Dodgson's view of the guitar as a melodic instrument meant that he was an obvious choice for the composition of pieces free from conventional harmonic constraints. He wrote a total of eight pieces covering Grades 1 to 3: four solos

¹⁶ Richard Wright, interview with John Mackenzie, 27th January 2002.

and four duets for student and teacher. It is notable that even at Grade 1 level the compositional principles endure. For instance, three of the solos conclude on a reposeful major chord, played pianissimo, which relates to the uncertain tonality which has dominated overall. (Only one of the chords, in the Grade 3 album, requires two left hand fingers for its production.) The upper part of *Pastor Fido*, for student and teacher, is based on an extended phrase, which, as it recurs throughout the piece, retains its shape, but not its intervals. (See Ex. 4.15.)

Andante cantabile

Ex. 4.15 *Pastor Fido*, Stephen Dodgson, bars 1 - 7.

And one of the solos, *Beachcomber*, opens with an arch-shaped phrase, followed by an inverted arch, leading to a succession of linear major seconds which continues to recur throughout the piece (see Ex. 4.16).

Andantino

Ex. 4.16 *Beachcomber*, Stephen Dodgson, bars 1 - 10.

The set of pieces that Dodgson wrote through his association with Wright comprises the easiest pieces he has ever written. It is paradoxical that his journey from the most difficult - the almost un-playable, thick-textured, *Prelude Nocturne and Toccata* that he wrote for Julian Bream in the early fifties - to these, his simplest pieces, should coincide with the rise in his reputation as a composer for the guitar.

When Hector Quine approached Stephen Dodgson with his proposal for the *Studies for Guitar*, his concerns centred around the stifling effect caused by conditioning: the concentration of the existing studies in first position, and the implications that had both for the physical comfort of the student, and the resulting lack of familiarity with notes in the higher positions; and rhythmic and harmonic predictability, which created a sense of alienation from the wider contemporary musical world in guitarists who had been conditioned by the classical studies. The Dodgson-Quine studies represented their authors' attempt to aid the integration of the guitar into that world, and the collections assembled by Hector Quine: *Modern Guitar Music - Eight pieces by British composers*; its sequel, *Easy Modern Guitar Music - Ten pieces by British composers*; and *The Young Guitarist - Twentieth Century British Composers*, were also intended to have the effect of helping to integrate the guitar into the mainstream of serious music. The result of Dodgson and Quine's final collaboration, *Ode to the Guitar*, is integrational in that it reduces the gap between musical quality and technical attainability. It provides quality without undue difficulty, and demands that the music is related to the guitar through the moods that it is called upon to create, and thereby to the means by which the guitar is able to create them.

Integration was also involved in Richard Wright's concern, in that it was centred on the alignment of approach, technical difficulty, and expectations applied in guitar teaching, with those facets as they are experienced in respect of more traditional instruments, and through that alignment, associating the guitar more closely with that family of instruments.

The guitar studies that were widely available when Hector Quine took up his post as Professor of Guitar at the Royal Academy of Music in 1959, represent the best of what was written for the guitar during their respective periods, and they should continue to be played today. However, at the time of Quine's appointment, studies were required that were representative of the present period, not only in the musical sense, but which also reflected the modern guitar technically. The instrument has evolved since Sor, Carcassi and Giuliani wrote their didactic material, and the studies written by Dodgson in collaboration with Hector Quine, and later with Richard Wright, were necessary to serve it.

CHAPTER 5

Solo guitar works

In the early 1950s, when Julian Bream first encouraged Dodgson to write for the guitar, the repertoire included hardly any serious music written for the modern guitar by English composers. The subsequent expansion of the repertoire of guitar music written by English composers was largely due to the activities of two guitarists: Julian Bream, and the Italian guitarist Angelo Gilardino. In many cases, a composer would respond to a request for a composition for the guitar from one or other of these guitarists, with a single work for the guitar, which would remain the composer's one foray into the field.¹ William Walton (1903 - 1983), Alan Rawsthorne (1905 - 1971),² Michael Tippett (1905 - 1998), Benjamin Britten (1913 - 1976), Humphrey Searle (1915 - 1982) and Peter Racine Fricker (1920 - 1990) each wrote a single piece for the guitar (or a single group of pieces) at Julian Bream's request, and Lennox Berkeley (1905 - 1989) Richard Rodney Bennett (b. 1936) and Giles Swayne (b. 1946) have each written two works for the guitar following Bream's encouragement.

Lennox Berkeley's second work for guitar was commissioned by Angelo Gilardino, who also commissioned guitar works from Bernard Stevens (1916 - 1983) (who was one of Dodgson's composition teachers), Reginald Smith Brindle (b. 1917), Tom Eastwood (1922 - 2003), Arthur Wills (b. 1926), Carey Blyton (b. 1932) and Richard Stoker (b. 1938). In addition to the pieces written at the behest of Julian Bream and Angelo Gilardino, Elizabeth Lutyens (1906 - 1983); Wilfrid Mellers (b. 1914); Denis ApIvor (b. 1916 - 2004); Peter Maxwell Davies (b. 1934); Nicholas Maw (b. 1935); John McCabe (b. 1939) and John Tavener (b. 1944) have written either a single, or a small number of guitar works.

Stephen Dodgson has written sixteen works for solo guitar which remain extant, that is, which he has not 'withdrawn' from his list of works. Nine of them were commissioned by, or on behalf of, guitar soloists; four were written at the instigation of Hector Quine, formerly Professor of Guitar at the Royal Academy of Music; two were commissioned by publishers, and one by the Guitar Society of Toronto (see Table 5.1, Appendix 1). The only one of the composers referred to above to have written a comparable number of guitar works is Reginald Smith Brindle, whose earliest guitar works, incidentally, pre-date those of Stephen Dodgson.

¹ Andrew Liepins, *The Guitarist's Repertoire Guide*, 2nd edn (Nottingham: Spanish Guitar Centre, 1994), pp. 21-84.

² Alan Rawsthorne was in the middle of composing *Elegy* when he died. However, he left a few sketches indicating the probable course the piece was to take, and Julian Bream completed the piece using the sketches as a basis.

However, because of some stylistic similarities and common influences, Dodgson's work is more often compared with that of those of his contemporaries whose output of works for guitar has been less prolific. The critics Raymond Tuttle and Dominic Gill have drawn parallels with the work of Benjamin Britten;³ there have been numerous comparative references to the early works of Michael Tippett;⁴ and Erik Levi, writing in 1994 observed that Dodgson's music:

. . . inhabits a similar world to that of Lennox Berkeley, contrasting bitter-sweet lyricism with terse and busy contrapuntal development that owes much to Stravinsky's neo-classicism.⁵

The comparison of Dodgson's work with that of Tippett arises from their shared admiration for early forms, and the tendency of both composers to juxtapose distantly related triadic sonorities. However, comparison of Dodgson's guitar scores with those of the composers mentioned above reveals a greater similarity with the writing of Alan Rawsthorne. Like Dodgson, Rawsthorne was influenced by Hindemith,⁶ and whereas Hindemith deployed his range of chord types in a hierarchy, so as to create intensifying and relaxing harmonic movements that clarify long-term tonal designs,⁷ Rawsthorne, like Dodgson, uses his favoured building blocks very consistently, sustaining a sensation of tonal ambivalence over long spans.

Some of the titles of Dodgson's guitar works, *Serenade*, *Interlude*, *Etude-Caprice*, *Three Attic Dances* and *Ode to the Guitar*, suggest only the genre concerned. The titles of *Legend*, *Merlin*, *Stemma*, *The Troubled Midnight* and *The Midst of Life*, are descriptive of a poetic extract or an idea or event, which the pieces represent or commemorate, whilst the titles of the four *Partitas*, *Fantasy-Divisions* and *Saraband* indicate Dodgson's use of forms associated with earlier periods. However it is unsafe to infer too much from the titles. The first and fourth *Partitas* both comprise four compact, thematically independent movements, whilst the second and third *Partitas* have a high degree of motivic and figural interpenetration which link the movements to Baroque rather than Classical precedents. Even then, the interpenetration does not arise from the Baroque principle of monothematicism - spinning out brief initial figures to create continuously unfolding lines -

3 *The Financial Times*, May 22 1975, and *Fanfare*, September/October 1994, Volume 18, Number 1, respectively.

4 e.g. 'Somewhat redolent of Tippett in his younger days' (*The Daily Telegraph* 11.6.71); '. . . hints of Early Tippett' (Merrion Bowen, *The Guardian*, 22.5.75); '. . . a language that often resembles the Tippett of the Sixties, only softer edged' (Stephen Pettitt, *The Times* 10.10.85).

5 *Classic CD*. June 1994.

6 *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 2nd edn, 24 vols (London: Macmillan Publishers Ltd., 2001).XX, 884 - 886 (p. 884).

7 David Neumeier, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), pp. 49-66.

but rather from the interplay of a number of elements and material derived from them. There is no constant thematic development, but constant return to a limited number of motivic cells. The music is shaped through small gestures, and unity is achieved through the relationship of impulse, activity and repose between the elements of which the cells comprise, which are seen from different perspectives as the core melodic shapes or rhythmic patterns expand and contract, or are subject to re-harmonisation, on their re-appearance. Tonal anchorage points and common intervals also serve to unify disparate elements. A unity of form results that reflects the spirit but does not imitate the methods of Bach and Beethoven.

Motifs are recognisable by their overall shape rather than their exact intervals, and arch-shaped melodic lines appear frequently, often with one note displaced from the direction of the arch, creating the impression of faltering progress. An interval of particular importance is the semitone: not necessarily between adjacent notes, but also between notes separated by some distance, having been linked by a shape defined earlier. The semitone may be formed by a minor second, or by the same note subject to chromatic alteration, or it may be suggested by a compound interval: one or more octaves plus a semitone, or by an inversion: as a major seventh. There is a strong octatonic influence, although it is used with a willingness to make departures from it, and the octatonic scale is never used systematically. Textural variety is created as small intervals between fast-moving notes, which convey the impression of concentrated nervous agitation, contrast with the airy and active effect produced by angular, widely-spaced intervals.

With a few exceptions the writing is for one voice with the addition of minimal triadic harmony to colour the melody and provide points of tension and resolution. Therefore tonal definition depends on linear as well as harmonic events, and cadences are defined by linear progression as much as traditional harmonic means. The most prominent vertical intervals are the perfect fourth and the major and minor second. The guitar is sympathetic to the interval of the fourth, because each of its strings is a fourth distant from at least one neighbouring string (see section on harmony, *post*), and the interval of a second gives the harmony an offset quality, preventing it from relaxing into the major/minor key system. There is always a tonal base or centre to Dodgson's work, although not a centre which corresponds with the definition given by Antokoletz, i.e. 'the establishment of a given sonic area by symmetrical organization of a conglomerate of pitches around an axis

of symmetry',⁸ but rather a centre in the sense of the establishment of a given pitch class as the primary tone. Keys are diffused and melodies have a modal or an octatonic cast, but the triad remains a point of resolution and centre, rooted in tonality, though with a far wider scheme of harmonic relationships than would have been accepted by nineteenth century guitar composers. On the other hand, some harmonic aspects recall music of the Renaissance period: when a second voice is pitched against the first, both melody and accompaniment are largely diatonically derived, yet constant clashes produce what Bartók called 'polymodal chromaticism'.⁹

The maintenance of harmonic tension is coupled with driving rhythms to produce pungency and restlessness. A pulse which is steady and constant provides a background for continually changing note-groupings; foreground rhythms which are often metrically displaced; and rhythmic impulses providing points of recognition. Other rhythmic characteristics include entries on the off-beat, particularly the case of a quaver forming an anacrusis onto a strong beat, and relatively long notes leading to jagged figures which act as an upbeat for the next accent.

A glance at the scores unmistakably confirms the works to be for guitar, indicated, for instance, by the presence of open strings, evidently placed to provide punctuation points, moments of resonance, and to facilitate position changes; and parallel shifts that take an unchanged finger formation from one position on the fingerboard to another. However the music does not set out simply to exploit the characteristics of the guitar and present them to the listener, but rather it is music with its own purpose that takes account of those characteristics. As a result the general level of difficulty is quite high, especially for a guitarist schooled in the ways of previous eras. In this respect the pieces are written in a state of innocence. Dodgson will consult his fingerboard chart, and having satisfied himself that what he has in mind is possible, he will write it.¹⁰ Undoubtedly, he is very conscious of considerations such as the resonance of the open strings, and even details such as the need for a brief pause before a pizzicato passage to allow the player to take up the required right-hand position; but as a non-guitarist he is not inculcated with guitarists' pre-conceived expectations, and so he cannot pander to them.

8 Elliot Antokoletz, *The Music of Béla Bartók* (Los Angeles: University of California Press, 1986), p. 138.

9 Béla Bartók, 'The Relation Between Folk Music and Art Music', in *Essays* ed. by Benjamin Suchoff, (New York: 1976), pp. 364-371.

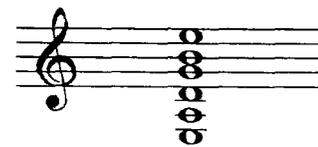
10 Stephen Dodgson, interview with John Mackenzie, 24th January 2000.

Form

On the local scale, Dodgson's forms depend on a succession of small gestures, such as an arch-shaped phrase, a brief fanfare, or a short series of relatively long notes leading to jagged figures forming an upbeat onto the next accent. These small rhetorical gestures are interspersed with short transitional passages which may either relieve the tension generated by the primary elements, or more often, produce a wave of intensity as one of them is approached. Structures are often formed when a component of a gesture is magnified, and made to work on a larger scale, straddling a movement or more, to give unity to apparently disjunctive elements. (The form structures of Dodgson's solo guitar pieces, as well as other data relating to them, are set out in Table 5.2 (Appendix 1.)

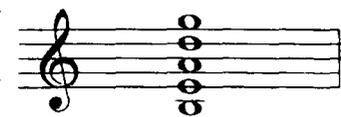
Harmony

The harmonies inherently suggested by the guitar arise from its tuning: The reason that four of the five intervals are made to form a perfect fourth arises from human



physiology. One finger is allocated to each fret, and 'stopping' a string at subsequent frets corresponds with rises of a semitone, so that when all of the four fingers have been used, the interval of a major third is created from the open string to the note played with the fourth finger. The player is then able to raise the note a further semitone by moving on to the next string, removing the need to move the hand along the neck. There are a number of reasons why the second and third highest strings are tuned to form a major third. It means that the outside strings lie two octaves apart, and thus avoids the minor sixteenth that would result if all the strings were separated by a perfect fourth, and the attendant difficulties that that would present the guitarist when forming chords by placing a barre across the strings with the first finger, and it creates the minor $\frac{6}{3}$ chord which results when the top three open strings are sounded, and the major $\frac{6}{4}$ chord which is produced when the second, third, and fourth (thinnest) strings are played together.

Omitting the duplicate E, and re-arranging the pitches and registers of the notes produced by the open strings, creates a column of fourths, which contains an inversion of the major chord the root



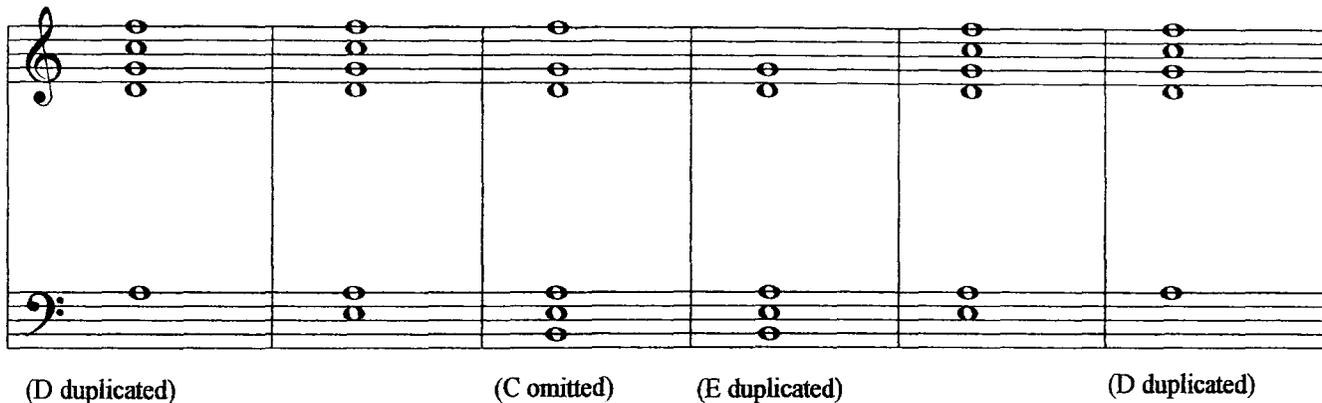
of which is a minor thirteenth above the note at the foot of the column, and an inversion of the relative minor of that major chord. Historically, composers have subverted the influence

of the column of fourths in favour of the major and minor chords that are inherent in it, and therefore with the major and minor key systems associated with them. When Stephen Dodgson writes for the guitar, he does not subvert the influence of the fourth, but utilizes it. The fourth movement of *Partita No. 1* starts with vigorous chord strumming (Ex. 5.1).



Ex. 5.1 *Partita No. 1*, 4th movt. Stephen Dodgson, bars 1 - 7.

The chords occupying each of the first six bars contain the notes from a column of fourths, shown in Ex. 5.2.



Ex. 5.2

The upper notes of the strummed chords form an arch shape, whilst the notes underpinning the columns on which the chords are based, although not audible, themselves move in fourths to create an inverted arch shape. The chords are given a major/minor influence by their inherent simultaneous inclusion of the major chords the roots of which lie a minor thirteenth above the note at the foot of the column, and, in each case, its relative minor (F major/D minor; C major/A minor; G major/E minor; G major/E minor; C major/A minor; F major/D minor) which major/minor ambiguity is then played upon during the course of the movement.

In order to analyse the form, use of motifs, and harmony in Dodgson's solo guitar music in sufficient detail, a single work, *Merlin*, is examined over the following pages. Semiotic analysis is particularly conducive to the examination of music that features the recurrence of motivic types (it is patterns of recurrence that determine where one motivic

unit ends and the next begins),¹¹ and because *Merlin* has many instances of repetition of motivic types (as we have seen, literal repetition in Dodgson's music is rare across the whole of his output), semiotic analysis (also known as distributional analysis) is used here.

Semiotic analysis sets out the main features of the piece, that is, the units that are significant within it, and the way in which these are distributed throughout it, to reveal the principles that govern the distribution. The first stage is the *segmentation*, and this itself is divided into two steps. In the *first paradigmatic analysis* different motivic types are identified and labelled A, B, C etc., with variants labelled A1, B1, C1 etc., and events occurring only once, and therefore not regarded as paradigmatic headings, as *x, y, z* etc. The second step of the *segmentation* stage is the *second paradigmatic analysis*, in which the long and irregular motifs identified in the *first paradigmatic analysis* are divided into their component figures, which are numbered and arranged in columns, each column containing a common feature, linked to a *Feature List* that is peculiar to the sections of the piece under consideration.

The *segmentation* stage is contained in Appendix 2. The sections are divided by type: A, A' and A'' followed by B, B' and B'' (see *post*). The *first paradigmatic analysis* of section A is set out to illustrate the process, but only the *second paradigmatic* step is included in respect of the remaining sections (which themselves take account of the first step) in order to save space.

The second stage is *syntagmatic analysis*, which draws data from the *second paradigmatic analysis*, which is set out in charts (these appear after the *Feature Lists* on the following pages). The charts are arranged in columns showing how each figure and feature correspond, in the sections of the piece under consideration. There follows a distribution table for each section or group of sections, that gives a visual indication of the way the building-blocks of the piece are used in its construction. In any analysis, the process needs to start with an overview, and the division of the whole piece into large sections, which can then be seen in greater detail by means of sub-division.

Overview

Merlin provides a good example of what Dodgson describes as 'double rondo' form.¹² Rather than following the conventional rondo model in which various (different) couplets are interspersed between appearances of a recurring refrain, in double rondo form,

11 Nicholas Cook, *A Guide To Musical Analysis* (Oxford: Oxford University Press, 1994), p.152.

12 See extract from interview with Ulf Müller, reproduced on page 49.

both of two elements return alternately in changing perspective. The device exploits the idea of the returning statement, in which the statement is expanded, contracted, or altered in some other way on re-appearance.

The structure of the piece is as follows:

A	bar	1	to	14	:	14 bars of 3/2 <i>un poco lento</i>	= approx. 50 seconds
B	bar	15	to	110	:	96 bars of 3/8 <i>agitato</i>	= approx. 72 seconds
A'	bar	111	to	130	:	20 bars in 3/2 <i>un poco lento</i>	= approx. 72 seconds
B'	bar	131	to	389	:	259 bars of 3/8 <i>agitato</i>	= approx. 194 seconds
A''	bar	390	to	415	:	26 bars in 3/2 <i>un poco lento</i>	= approx. 94 seconds
B''	bar	416	to	449	:	34 bars of 3/8 <i>agitato</i>	= approx. 25 seconds

Timings are based on the given metronome markings of $\downarrow = 50$ for *un poco lento*, and $\downarrow = 80$ for *agitato*. The A and B sections are in stark contrast: the A sections are broad, sonorous and based on chord structures, whilst the B sections are much more linear in conception, with a concentrated nervous agitation. However, analysis of the distribution charts reveal that although a number of features distinguish the two elements, there are common features that unite them.

Reading the distribution tables

In the A sections, feature¹³ 3 is a distinctive dotted rhythm (shown as V1 on the *Feature List*) of which eleven of twenty eight appearances include or comprise the interval of a major 2nd. It is often metrically displaced, for instance in section A, figures 3, 9, 15 and 18 begin on the 2nd, 2nd, 3rd and 6th crotchets respectively, and during section A, feature 3 always leads directly to feature 4, a chord (reduced to a single note for figure 19) that is held for between two and six crotchets, usually across a bar line. This pairing of features dominates the A sections, and the increasing significance of feature 3 during sections A' and A'' mark it out as the definitive and obsessive feature of the A sections.

¹³ Corresponding with the column in which the feature appears.

Three of the four held chords (figures 4, 10 and 16), and two additional figures - 12 and 22, help to establish the basis of the harmony.

Ex. 5.3

Viewed from the perspective of tertiary harmony, each of these chords would be designated as a minor seventh with an added fourth (although the last of them without a fifth). Shown in Ex 5.4 below, with the notes rearranged and duplicated notes omitted, these symmetrical structures (minor 3rd, major 2nd, major 2nd, minor 3rd) are also pentatonic formations.

Ex. 5.4.

However, the melodic line pulls the prevailing tonality through a circle of fifths, touching C, G, D, A and E respectively, and with the notes again rearranged, according to that principle, the quartal structures shown in Ex. 5.5 emerge:

Ex. 5.5

And the exception, figure 16, can be rearranged:

All of which suggests that the tertiary harmony which is inherent through the presence of inversions of major and minor triads, arises as a by-product of the real basis of the harmony, which is the layering of fourths (discussed in greater detail *post*).

Tonally, *Merlin* is centred on the pitch A, the first indication of which is the A minor chord (figure 6) that concludes the opening period in a Neapolitan relationship, and a melodic feature of the A sections is that denoted as feature 6: a dyad or triad that moves a minor second lower over a sustained note or notes (see figures 13 and 14 in section A, 35,

36 and 44 in section A', and 55, 60 and 69 in section A'' - in figure 55, exceptionally, a single note moves against those that are sustained).

Thus the A sections are characterised by linear minor seconds, a tonal anchorage on the pitch A, and the interval of a perfect fourth, and since the interval of a minor seventh is formed from alternate degrees of a column of fourths, its inversion, the major second, is seen to occur frequently, particularly in feature 3.

The distribution charts reveal the same characteristics in the B sections. Most of the intervals with which the B sections open, and indeed many thereafter, form linear minor seconds (see features 1 and 3) which, although contributing to the sense of concentrated nervous agitation that acts in contrast to the broad and sonorous A sections, provide a connective link between the A and B sections. This link is reinforced at the conclusion of the piece (figures 223 - 225) when an emphatically re-stated A minor chord includes an inversion of a minor second (C - D \flat) that prevents it, to the last, from committing fully to a minor tonality.

The tonal anchorage that is established in the A sections is carried into the B' section when, in figures 92 - 103, and 124 - 133, the pitch A acts as an implied pedal tone. Although a modal G is introduced later (figures 134 - 147) the effect it serves is to provide a modal ground, as the tonal centre of A is entwined by a proliferation of linear minor seconds and its inversions in the upper voice. The thinner texture of the B sections leads to fewer appearances of chords, but the first large chord to appear (figure 69) is derived from a column of fourths based on the pitch A (with the G triplicated).

In the same way that the distinctive dotted rhythm (feature 3) led to a held chord (feature 4) in the A sections, the distinctive motif that forms the first texture in the B sections leads, after a number of repetitions, directly to a long-held chord that comprises or includes the interval of a major second (the second feature in the B section). The suspense created by the major second interval creates a sense of bustling activity leading to a period of relative inactivity which is nonetheless charged with expectation as feature 1 reaches feature 2. This too provides a link with the A sections, in which the interval of a major second was also predominant.

A characteristic peculiar to the B sections is feature 6, which becomes increasingly significant as section B progresses, and also as section B' progresses, as it continually halts the flow of the short components, and contributes to the sense of nervous agitation that is created by the fast-moving minor seconds at the opening of the sections.

Feature List for *Merlin* (Sections A, A' and A'')

A	Ascending
D	Descending
R	With repeated note
c	Conjunct
d	Disjunct
p	Parallel
ro	Repeated an octave higher
r4 th	Repeated a fourth higher
†M2	Comprising or including vertical interval of a major 2 nd
†4(<i>N</i>)	Configuration of notes (one duplicated) comprising 4 th s based on note <i>N</i>
†4(<i>Om</i>)(<i>N</i>)	Configuration of notes comprising 4 th s based on note <i>N</i> from which one note is omitted
†4(<i>Dis</i>)(<i>N</i>)	Configuration of notes comprising 4 th s based on note <i>N</i> from which one note is displaced
Dd	Dyad descending a semitone against a lower pedal
Dt	Triad descending a semitone against a lower or higher pedal
D3 (con)	Descending a 3 rd at the conclusion

I	In crotchets	I1	↓
		I2	↓ ↓
		I3	↓ ↓ ↓
		I4	↓ ↓ ↓ ↓
		I5	↓ ↓ ↓ ↓ ↓
		I6	↓ ↓ ↓ ↓ ↓ ↓

II Notes on three consecutive crotchet beats where the first overlaps the second

III Crotchet followed by minim

IV Minim with mordent followed by two crotchets

V	Dotted rhythm	V1	↓. ↓ ↓
	Extended dotted rhythm	V2	↓. ↓ ↓. ↓ ↓

VI	Chord tied over barline	VI1	↓ — ↓
		VI2	↓ — ↓ ↓

VII Dotted minim followed by a crotchet

VIII Dotted semibreve

IX Notes on 4 consecutive crotchet beats having the 2nd beat emphasised with a chord

<u>Section A</u>		<u>Section A'</u>		<u>Section A''</u>	
1	Ad4 th I2 ro	23	R †M2 V1	1	Ad4 th I2 ro
2	Dd4 th III (VI2)	24	†M2 VI1	2	Dd4 th III (VI2)
3	R †M2 V1	25	I5 AcAcDcDd †M2	3	R †M2 V1
4	†4(C)†M2 VI1	26	†M2 R Ac V1	4	†4(C)†M2 VI1
5	R IX †M2	27	†4(G#) VII1	5	R IX †M2
6	VIII	28	IX R D3(con)	6	VIII
7	Ad4 th I2 r4 th	29	Dd/Ac DdAd	7	Ad4 th I2 r4 th
8	Dd4 th III (VI2)	30	†M2 Ac R V1	8	Dd4 th III (VI2)
9	R †M2 V1	31	Dd R V1	9	R †M2 V1
10	†4(G) VI1	32	†M2 VI1	10	†4(G) VI1
11	R IX †M2 D3(con)	33	I5 AcAcDcDd †M2	11	R IX †M2 D3(con)
12	Ad†4(D)†M2 R D3(con) IX	34	R D3(con)V1	50	I5 DcAdDdAd
13	Ddcp II	35	Ddcp II	51	†M2 R V2
14	Dtcp II	36	Dtcp II	52	†4(D) R V2
15	R V1	37	R V1	53	VI2
16	†4(E) VI2	38	VI2	54	R Dd V1
17	IV D3(con)	39	I5 AdDdAcDd	55	VI2 Dc
18	†M2 VI2 V1	40	R V1	56	†M2 R V1
19	R VII	41	†M2 VI1	57	†M2 R V2
20	†4(Om)(G)	42	†M2 I5 AcAcDcDc	58	†M2
21	†4(Om)(G)	43	R Dd V1	59	DcAc
22	†4(E) II	44	Dtcp	60	Dtcp II
		45	R V1	61	R V1
		46	VI2	62	†4(Dis)(G)
		47	I5 AdDdAcDd	63	I5 AdDdAcDd
		48	R V1	64	R V1
		49	DdDdDd	65	†4(Dis)(A)
				66	I5 AcAcDcDc
				67	I4 DcDcDc
				68	R Dd V1
				69	Dtcp
				70	R V1
				71	VI2
				72	I5 AdDdAcDd
				73	R V1
				74	†4(C)†M2 R V1
				75	†4(C)†M2 R V2
				76	†4(G) VI2
				77	I6 R

DistributionSection A

1	2	3	4	5				
1	2	3	4	5				<i>s</i>
				5	6			
				6				
		3	4	5*				*modified, but retaining shape
		3	4(n)					
			4					
			4					<i>t</i>

Section A'

		3	4		7			
		3	4	5				<i>u</i>
		3						
		3	4		7			
		3			6			
					6			
		3	4				8	
		3	4		7			
		3			6			
		3	4				8	
		3						<i>v</i>

Section A''

1	2	3	4	5				
1	2	3	4	5			8	<i>w</i>
		3e						
		3e	4					
		3			6*			*one note only lowers a semitone
		3						
		3e	4					<i>x</i>
					6			
		3	4				8	
		3	4			7		<i>y</i>
		3			6			
		3	4				8	
		3						
		3						
		3e	4					<i>z</i>

1 = Ad4th I2 ro2 = Dd4th III (VI2)

3 = V1 (3e is extended [V2])

4 = Held chord ((n) = held note)

5 = IX

6 = Dyad or triad descending a semitone

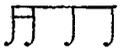
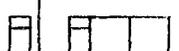
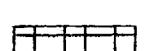
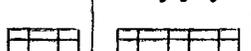
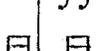
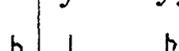
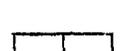
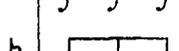
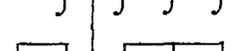
7 = I5 AcAcDcD(c or d)

8 = I5 alternating direction of movement

stuvwxyz = occurring only once, and therefore not regarded as paradigmatic headings

Feature List for *Merlin* (Sections B, B' and B'')

A	Ascending
D	Descending
R	With repeated note
c	Conjunct
d	Disjunct
†M2	Comprising or including vertical interval of a major 2 nd
GpR	Group of notes some or all of which are repeated

I		
I2		(rhythm I pre-extended with a quaver)
I3		(rhythm I pre-extended with two quavers)
I4		(rhythm I pre-extended with a pair of semi-quavers)
I5		(rhythm I pre-extended with three semi-quavers)
I6		
I7		
I8		
I9		
I10		
I11		
I12		(rhythm I7 pre-extended with four semi-quavers)
I13		
I14		
I15		
II		
II2		
II3		
III		
III2		(rhythm III pre-extended with a quaver)
III3		(rhythm III pre-extended with two quavers)
III4		(rhythm III post-extended with two quavers)
IV		
V		

VI	
VI ₂	
VII	
VIII	
IX	

NCd Chord or dyad held for *N* bars

NRt *N* bars rest

Section B

1	I2 RAcDcDc	36	IV †M2 Ad
2	I AcDcDd	37	II †M2 Ad
3	I AcDcAc	38	IV †M2 Ad
4	2Cd †M2	39	III AcAc
5	I2 RAcDc(Ac&Dc)	40	V GpR
6	II GpR †M2	40	V GpR
7	II GpR †M2	40	V
8	2Cd †M2	41	III3 AdDdAcAd
9	I2 RAcDcAd	42	III AcAd
10	I AcDcAd	43	III3 AdDdAcAd
11	I AcDcAd	44	III AcAd
12	II AcAd	16	/Rt
13	II AcAd	45	I3 RRAcDcAd
14	II AcAd	46	I AcDcDd
15	II AcAc	47	I8 AcDc
16	/Rt	48	I9 AcDc
17	I3 RRAcDcAd	49	I11 AcDc
18	I AcDcDc	50	II Dd
19	I6 AcDcAcAc	32	2Rt
20	I7 AcDcDcDcAc	51	/Cd †M2
21	I AcDcAd	16	/Rt
22	I AcDcAd	51	/Cd †M2
23	I AcDcAd	52	I5 AcDcRAcDcDd
24	I AcDcAd	53	I AcDc(Ad&Dd)
25	2Cd †M2	53	I AcDc(Ad&Dd)
26	I2 RAcDcAd	53	I AcDc(Ad&Dd)
27	II Dd	32	2Rt
28	II GpR	54	/Cd
29	2Cd †M2	16	/Rt
30	I4 AcDcAcDcAd	54	/Cd
31	I AcDcAd	16	/Rt
31	I AcDcAd	55	III3 AdDdAdAd
32	2Rt	56	III AdAd
33	/Cd †M2	57	III AdAd
16	/Rt	58	V GpR
33	/Cd †M2	58	V GpR
16	/Rt	58	V GpR
34	I3 RRAcDc(Ac&Dc)	59	VI GpR
35	II †M2 Ad	60	VII
		61	3Rt

Section B'

62	I2 RAcDcDc	106	IX DcAc
63	I AcDcDd	107	GpR 2Cd
64	I AcDcAc	108	2Cd †M2
65	2Cd †M2	109	2Cd
66	I2 RAcDc(Ac&Dc)	110	GpR 2Cd
67	II †M2 Ad	111	2Cd
68	II GpR †M2	112	R 3Cd
69	2Cd †M2	113	DcDcDd
70	I2 RAcDcAd	84	III3 AdDdAcAd
71	I AcDcAd	85	III AcAd
72	I8 AcDc	32	2Rt
73	I9 AcDc	114	DcDcDd
72	I11 AcDc	115	III3 AdDdAcAd
74	VIII AcDcAd	116	III DcDd
75	I11 AcDc	117	III DdDc
76	I8 AcDc	118	III DdDd
77	I10 AcDc	119	VI2 Dc
78	II2 AcAc	120	VI2 Dc
79	II Ad	32	2Rt
80	II3 GpR (AcAcAd)	121	/Cd GpR
81	2Cd	16	/Rt
82	II3 GpR Dd	121	/Cd GpR
83	2Cd	16	/Rt
84	III3 AdDdAcAd	121	/Cd
85	III AcAd	122	V
86	III3 AdDdAcAd	62	I2 RAcDcDc
87	III AcAd	63	I AcDcDd
88	V GpR †M2	123	I AcDc(Ac&Dc) †M2 GpR
88	V GpR †M2	124	III4 †M2 DdAdR †M2 Dd
88	V †M2	125	I2 RAcDcDc
89	III3 AdDdAcAd	126	I AcDcAd
90	III AcAd	127	I AcDcDc
91	V GpR	128	I AcDcAd
91	V	129	I8 AcDc
92	III2 GpR †M2 DdAd	130	R I8 AcDc
93	III DdAd	131	III2 †M2 GpR DdAd
94	III4 DcAc †M2 GpR Dd	132	III DdAd
95	III3 †M2 DdAdDdAd	133	III4 DcAc †M2 GpR Dd
96	III DcAc	134	I12 DcAcDcAcDcAdDcDcDc
97	III4 DdAd †M2 GpR Dd	135	I7 DcAdDdAcDc
98	III3 †M2 DdAdDdAd	136	I7 DdAcDcAcDc
99	III †M2 DdAd	137	I7 DcDdAdAcDc
100	III DdAd †M2	138	I7 DcRRDcAc
101	III †M2 DdAd	139	I7 RAdDdRR
102	III DdAd †M2	140	I7 DcAdDdAcDc
103	III †M2 DdAd	135	I7 DcAdDdAcDc
104	II (AcAcAd)	16	/Rt
81	2Cd	135	I7 DcAdDdAcDc
105	GpR /Cd	16	/Rt

135	I7 DcAdDdAcDc	169	III DcDd
141	I7 DdAdDdAdDd	170	III DcDd
135	I7 DcAdDdAcDc	171	III AdDc
16	/Rt	172	II GpR
135	I7 DcAdDdAcDc	173	V GpR
141	I7 DdAdDdAdDd	173	V GpR
142	I13 DdAdDd	174	VI GpR
142	I14 DdAdDd	175	VII
142	I15 DdAdDd	176	I12 DcAcDcAcDcAdDdAcDc
143	I7 DdAdDdDdAd	177	I7 DcAdDdAcDc
144	I13 DdAcDc	178	I7 DcAdDdAdDd
144	I14 DdAcDc	179	III3 AdDdAcAd
144	I15 DdAcDc	180	III AcAd
145	I7 DdAcDcDdAd	16	/Rt
146	I7 DdAcDcAcDc	181	/Cd GpR
146	I7 DdAcDcAcDc	16	/Rt
146	I7 DdAcDcAcDc	181	/Cd
16	/Rt	182	V †M2
147	I12 DcAcDcAcDcAdDdAcDc	183	I3 DcDcAcDcDc
148	I7 DdAdDdAdDd	184	I AcDcDc
148	I7 DdAdDdAdDd	185	I AcDc(Ac&Dc)
148	I7 DdAdDdAdDd	186	2Cd †M2
149	V	187	V
150	I12 DdAdDdAdDdAdDdAdDd	188	I3 DcDcAcDcDc
151	I7 DdAdDdAdDd	189	I AcDcDc
152	I7 DdAdDdAdDd	190	I AcDc(Ac&Dc)
153	V	191	2Cd †M2
154	I12 DdAdDdAdDdAdDdAdDd	121	/Cd GpR
155	I7 DdAdDdAdDd	16	/Rt
156	I7 DdAdDdAdDd	121	/Cd GpR
157	V GpR	16	/Rt
157	V GpR	121	/Cd
157	V	61	3Rt
158	I12 DcAcDcAcDcAcDcRR	192	/Cd GpR
159	I7 DcAcDcRR	16	/Rt
160	V GpR	192	/Cd
160	V GpR	193	III3 AdDcDdDc
160	V	194	III DdDc
161	VI	195	III3 AdDcDdDd
162	VII	196	III DdDd
16	/Rt	197	I3 DcDcAcDcDc
163	VII DdAdDd(Ad&Dd)Dd	198	I AcDcAc
163	VII DdAdDd(Ad&Dd)Dd	199	/Cd †M2
163	VII DdAdDd(Ad&Dd)Dd	200	II Ad GpR
164	I12 DcAdR(Ad&Dd)DdAdDd(Ad&Dd)Dd	199	/Cd †M2
163	VII DdAdDd(Ad&Dd)Dd	200	II Ad GpR
163	VII DdAdDd(Ad&Dd)Dd	199	/Cd †M2
165	III3 AdDcDdAc	201	4Cd (single note)
166	III DcDd	202	DcDcDd
167	II GpR	16	/Rt
168	III3 DcAdDcDc		

Section B''

203	I2 RAcDcDc
204	I AcDcDd
205	I AcDcA(c&d)
206	2Cd
207	V
208	III3 DdAdDcDd
209	III AdDc
210	III DcDd
211	V
212	III3 DdAdDcDd
213	III AdDc
214	III DcDd
215	I12 DcAcDcAcDcAdDdRR
216	I7 DcAdDdAcDc
217	I7 DdAdDdAcDc
218	I12 DcAcDcAcDcAdDdAdDd
218	I12 DcAcDcAcDcAdDdAdDd
219	I7 DdAcDcAdDd
220	I7 DdAdDdAdDd
221	I12 DdAdDdAdDdAdDdAdDd
222	I7 DdAdDdAdDd
222	I7 DdAdDdAdDd
223	V GpR
223	V GpR
223	V GpR
224	VI GpR
225	VII
16	/Rt

Section B''

1²
1
1

2²

4

3³

3

3

4

3³

3

3

3³ *against a pedal B*

3

“

3

“

3³

“

3³

“

3

“

3

“

3 *B pedal moving to A*

3 *against a pedal A*

3 — “ — 4

4

4

4²

4³

6

Harmonic analysis of sections A, A' and A''

Detailed consideration of the harmonic basis of *Merlin* is restricted here to the slow sections: A, A' and A''. Analysis of Section A reveals a specific harmonic function for each figure (see ex. 5.6, page 117). Broadly, the conclusion of the opening period at figure 6 is effected by means of tendency notes resolving onto the A minor triad. Cyclic transposition takes the quartal root from C to G at 7, and continues to form a circle of fifths at 11, as the root moves from G to D. At 13, diatonic transposition moves the root a tone higher. However the lowest note in the score moves from D (established at 11) to A, continuing the influence of the circle of fifths, whilst simultaneously retaining the quartal structure (based on E). Prolongation sees the E-based quartal structure through to the end of the section, during which period the root E shifts out of phase (to F and E \flat) momentarily, before tending back to, and re-affirming E, and an F - B \flat combination acts as an appoggiatura onto E - A at the conclusion.

Seen in a greater degree of detail:

1. Two inner pitches of what is subsequently revealed as a column of fourths based on C are repeated.
2. The root pitch (C) appears in a higher register.
3. The combination of C and B \flat suggests a C $\bar{7}$, that could resolve on an F major chord.
4. Instead, the chord that follows has the bass note F, but is not triadic, comprising all the pitches of the quartal column.
- 5-6. The deletion of two pitches thins the texture, which with the attendant diminuendo and ritenuto, complements the resolution onto a diatonic triad, A minor (6), which is effected by means of step-wise motion, as F falls a semitone to E, and A \flat and E \flat resolve onto A and E respectively. The B \flat of the originating column tends a semitone lower to A, whilst the column's root C is retained as the minor third of the new root. Hence the tension of the quartal structure finds repose on the minor chord.
- 7 - 10. Following the cyclic transposition at 7 - 8, a change is seen at 9 (relative to 3) in that the upper extreme of the column (A \flat) is anticipated, but then deleted at 10 (after a brief semitone shift) where the practicalities of guitar playing will not accommodate it (that is, its inclusion would be at the cost of another pitch from the column).

- 11-12. The E \flat acts as a appoggiatura onto C, as the 'D column' is established, which is prolonged through 12.
13. The ambiguous diatonic transposition of the column to E (ambiguous because the use of A as the lowest note in the score suggests the continuation of the circle of fifths) is approached by semitone shifts as B \flat and F act as an appoggiatura onto A and E respectively.
14. The characteristic semitone shift is reinforced, as B is introduced.
15. G \sharp and D \sharp are added to B to act as tendency notes to A, E and C respectively.
16. This chord sees the final use of pitch C in this section. Its deletion thereafter helps to clear the quartal/triadic ambiguity introduced at 13, in favour of the quartal root E (by the elimination of the major 3rd C - E), which, after the phase-shift at 18, is stated baldly at 19, and continues to underpin the remainder of the section.

merin Section A (bars 1 - 14)

notes written (foreground)

♩ = 50

1 2 3 4 5 6

mp

rit

ppp

constituent pitches vertically aligned

optimized into column (fundamental structure)

7 8 9 10 11 12 13 14

In tempo

mp

espr.

mp

15 16 17 18 19 20 21 22

(harm. XII)

mf espr.

8va

Section A' also employs cyclic transposition, diatonic transposition, deletion and prolongation of quartal structures, and the use of tendency notes to resolve onto triads (see ex. 5.7, page 120). The section opens with a quartal structure built on D#, which cyclically transposes a perfect fifth lower at 27, after which diatonic transposition takes it to F#, at 29. At 30, D is established as the quartal root, and at 31, cyclic transposition moves it a perfect fourth lower. At 32, diatonic transposition moves A to B, which is prolonged throughout 33 - 37. At 38 there is another cyclic transposition from B to F#. Figure 43 comprises pitches from the first unambiguous triad in this section, a G major, which modulates diatonically to fourths built on C at 47 (although made ambiguous by the substitution of E \flat for F) which transposes diatonically to E, where it remains until the conclusion of the section.

Seen in a greater degree of detail:

23. Two pitches taken from what is subsequently revealed as a column of fourths built on D# are sounded together, and repeated in the dotted rhythm denoted as feature 3 (the feature that is characteristic of the A sections).
24. The root pitch (D#) appears in a higher register (cf. figure 2).
25. All the pitches in the quartal column appear, emphasised by the large chord immediately prior to 26. The passing E# acts as a tendency note to F#.
- 26-27. The pitch (A) at the upper extreme of the impending quartal column is anticipated, but is then immediately excluded from the following chord because, given the melodic line, its inclusion on the guitar is impossible, or would be at the cost of a pitch lower in the column (cf. Features 9-10).
28. The diatonic transposition from a G#-based to an F#-based column is eased by the use of C# and G# as tendency notes to D and A respectively.
29. The parallel semitone shift from F#/B to G/C immediately prior to figure 30, similarly anticipates the impending diatonic transposition from F# to D.
- 30-32. As cyclic transposition moves the root from D to A, at 30 - 31, the pitch B tends to C, and the column of fourths on A that is introduced at 31, is intruded upon by an F#, that acts as a tendency note to G as the column moves diatonically to B at 32.
33. The unaccented octave A \flat s contributes to the shape of the phrase, (denoted as feature 7) rather than its structure.
34. As the prolongation of the 'B column' continues, the introduction of the pitch B \flat , acting as an appoggiatura to G, momentarily distorts it.

35. Another B \flat is accompanied by F, which jointly form a semitone appoggiatura onto A and E.
36. The F \sharp , approached from above in a similar way, is to act as a tendency note to E in due course.
- 37-38. At 37, a flatted D is combined with the existing B \flat and F \sharp , to diverge onto D \sharp , A and E, included in the quartal structure introduced at 38.
39. The addition of F \sharp , (whilst the F \sharp is retained) suggests a notional extension of the column to include all the pitches from F \sharp to F \sharp (see middle stave).
- 40-41. The pitches A and G, which were 'missing' from the previous figure, are immediately included at this point.
42. The unaccented E \flat in the higher register contributes to the shape of the phrase (feature 7), whilst the lower E \flat acts as a tendency note to D.
43. The D onto which the E \flat steps, acts as the 5th in a G major chord, the first appearance of an unambiguous triad in this section, which contributes to a sense of repose as the tension induced by the quartal harmony is dissipated.
44. That sense of repose is immediately broken as B \sharp and B \flat are combined, in a chord that could be seen as a B \flat major, or part of a Gm7, were it not for the B \sharp intrusion.
- 45-46. A low note E is introduced into the score, which distantly anticipates the conclusion. Above it is set a G minor chord, from which the B \flat and D tend to A and C \sharp as an A major triad is reached at 46.
- 47-48. The quartal influence is re-introduced at this point, as is the influence of notes a semitone apart (cf. figure 44) when the inclusion of E \sharp anticipates the diatonic transposition from C to E at 48.
49. A combined B \flat and A \flat act as an appoggiatura as the A' section concludes *calmato*, with only two pitches from the E-based column played *piano*, and as harmonics.

merin Section A' (bars 111 - 130)

notes written (foreground)

Musical notation for bars 23-32, foreground notes. The notation is on a single staff in 3/4 time, showing a sequence of notes with various articulations and dynamics. Bar numbers 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 are circled above the staff.

constituent pitches vertically aligned

Musical notation showing constituent pitches vertically aligned across three staves. The notes are organized into vertical columns corresponding to the bars in the foreground notation above.

optimized into column (fundamental structure)

Musical notation showing the optimized fundamental structure across three staves. The notes are organized into vertical columns, representing the core pitch structure of the foreground notation.

Musical notation for bars 33-41, foreground notes. The notation is on a single staff in 3/4 time, showing a sequence of notes with various articulations and dynamics. Bar numbers 33, 34, 35, 36, 37, 38, 39, 40, and 41 are circled above the staff.

Musical notation showing constituent pitches vertically aligned across three staves for bars 33-41. The notes are organized into vertical columns corresponding to the bars in the foreground notation above.

Musical notation for bars 42-49, foreground notes. The notation is on a single staff in 3/4 time, showing a sequence of notes with various articulations and dynamics. Bar numbers 42, 43, 44, 45, 46, 47, 48, and 49 are circled above the staff. Bar 48 includes the annotation "Harm XII" and bar 49 includes "(Harms.)".

Musical notation showing constituent pitches vertically aligned across three staves for bars 42-49. The notes are organized into vertical columns corresponding to the bars in the foreground notation above.

Section A'' combines elements from the previous two slow sections (see ex. 5.8, page 123). It starts in the same way, with a repeat of the first four bars of section A, leading to the reposeful cadence onto A minor. Bars 5, 6 and 7 are also an exact replica of the opening section, formed from a quartal structure based on G, and cyclically transposing up a perfect fifth at figure 11. Immediately thereafter (figure 50) the music diverges from the original, spending longer on the D-based column before transposing diatonically, as it did in the opening section, to a column based on E, at 53. Here again, there is an E/A ambiguity (and again suggesting a circle of fifths) as an A positioned as the lowest note is sounded throughout 55-56 and 59. The prolongation is longer here than in the opening section, and the column is subject to distortion through pitches momentarily diverging from it.

Figure 68 comprises pitches from the first unambiguous triad in this section, a D major chord. In common with section A', a period of triadic activity continues as the conclusion of section A'' approaches, before a quartal structure based on C transposes cyclically to G, leading to a peaceful conclusion on an A minor triad.

Seen in a greater degree of detail:

- 1-11. As section A, terminating with the establishment of a column of fourths on D.
- 50-52. Pitches from the column are prolonged, and two notes forming a major second are repeated in an extended version of the dotted rhythm that characterizes these sections (feature 3). An E \natural at the end of 51 transpires to be an anticipation of a diatonic transposition from D to E at 53.
53. In a complement to the way that E \natural anticipated the move to an E-based column, B \flat is held over as a pitch-suspension from the D-based column that preceded it (see middle staff).
54. In a momentary departure, pitches E and D move a semitone higher, suggesting a shift to a C-based column (see middle staff).
- 55-56. That proves to be a deflection rather than a shift, as the 'E column' pitches are re-established here. Note however, the momentary appearance of B \flat , the 'missing' note from a C-based column at 55.
57. The pitch E is retained, but distorted, as it is 'stretched' to E \flat and F, as components of the 'C' and 'E columns' are combined.
58. The combination of two fourths a tritone apart prolongs the distortion as another component of the 'C column' (B \flat) is introduced.

59. The E-based column comes back into focus, as the elements from the 'C column', E \flat , F and B \flat , are deleted.
60. Triadic and quartal influences are combined as a C major triad shifts a semitone lower over a low E (cf. figure 36).
61. The pitches G and C both lower a semitone, as A \natural rises a semitone (cf. figure 37).
62. The F \sharp is retained as the 'E column' is re-asserted.
63. Feature 8 re-appears transposed down a fourth from figure 39.
64. However, this appearance of feature 3 retains only the shape, not the intervals, of figure 40.
65. E \flat is retained as a suspension from the previous figure.
66. Feature 8 appears lowered a major sixth from figure 42. (Note that figure 63 was lowered a perfect fourth.)
67. Figure 67 acts as an extension to figure 66 (cf. 42), which facilitates the modulation to the D major chord at 68, which, harmonically although not melodically, is a perfect fourth lower than figure 43.
- 69-70. Triadic motion progresses from F major down a fourth to C major, touching upon E major en route.
71. A quartal structure based on F, is added to that based on E, producing maximum tension which will contrast with the impending repose of the triadic conclusion.
72. Feature 8 appears a perfect fifth higher than figure 47. Pitches from a column of fourths built on C overlay notes from the 'E column', in anticipation of a shift to a C base at 73.
- 73-75. The C-based column is established during three appearances of the dotted rhythm denoted feature 3 (the last of them in extended form).
- 76-77. Cyclic transposition moves the column down a fourth, before G is deleted, and F and B \flat tend a semitone lower, and E \flat a semitone higher, to form the reposeful minor triad.

Section A' (bars 390 - 415)

notes written (foreground)

constituent pitches vertically aligned

optimized into column (fundamental structure)

This system shows the first ten bars of the section. The top staff contains the foreground notes with circled bar numbers 1 through 10. The middle staff shows the constituent pitches vertically aligned, and the bottom staff shows the optimized column of fundamental structure.

11 50 51 52 53 54 55 56 57

This system covers bars 11 through 57. The top staff shows the foreground notes with circled bar numbers. The middle and bottom staves show the constituent pitches and fundamental structure respectively.

58 59 60 61 62 63 64 65 66

This system covers bars 58 through 66. The top staff shows the foreground notes with circled bar numbers. The middle and bottom staves show the constituent pitches and fundamental structure respectively.

67 68 69 70 71 72 73 74 75 76 77

This system covers bars 67 through 77. The top staff shows the foreground notes with circled bar numbers. The middle and bottom staves show the constituent pitches and fundamental structure respectively.

A guitarist approaching Stephen Dodgson's guitar solos for the first time faces a number of challenges, but is rewarded by a number of revelations. Although each of the solos is unpredictable, one forecast that can be made with some certainty is that the form of the solo will be derived from the magnification of some small element to work simultaneously on a larger scale. Literal repetition is rare, as motifs are subject to a continual process of evolution, with the reconciliation of a myriad of tensions taking place with a sense of closure as the final chord is reached: almost always a simple major or minor chord that corresponds with the tonality that has dominated overall - the only other reliable forecast. A component of the tension is the astringency that results from the prominence of the semitone (although in a non-dodecaphonic context) and an element of unpredictability arises from the frequent use of quartal structures as the foundation of the solos, although the guitar is used melodically rather than harmonically, often concealing quartal origins from view. This in itself is a revelation to the guitarist who has come to view the guitar as a harmonic instrument, who sees, in the Dodgson solos, linear developments taking precedence over their vertical consequences, although with the whole often rooted - to a greater or lesser extent - by tonal anchorage to a particular pitch. Another aspect of the guitar that is revealed by Dodgson's guitar solos is how conducive the guitar is to rhythmic pungency - a pungency that arises not from insistent repetition, but from metrical displacement and rhythmic layering, as a deep, steady pulse is overlaid by evolving rhythmic groupings in the foreground.

Dodgson is by no means the only composer to have extended the repertoire for solo guitar during the course of the last half-century, but few have written so much for the medium, and over as long a period of time. The duration of the solos varies considerably, from 1½ minutes (*Serenade*, 1974) to a little over 13 minutes (*Partita No. 2*, 1976), but in other respects the writing has been consistent, and its quality is such that it is regarded by guitarists as part of 'the daily bread of proper repertoire'¹⁴ that it has been Dodgson's objective to provide.

¹⁴ Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

CHAPTER 6

Guitar concertos and duo concertos

In the early nineteenth century a relatively large number of guitarist-composers wrote concertos for the guitar. Many of them were from Italy, such as Francesco Molino (1768 - 1847) and Luigi Legnani (1790 - 1877), each of whom wrote a guitar concerto; Ferdinando Carulli (1770 - 1841) who wrote two for solo guitar and one for flute and guitar; and Mauro Giuliani (1781 - 1829) who wrote four, three of which (Op. 30, Op. 36 and Op. 70) are scored both for full orchestra and in reduced form, for chamber orchestra.¹ During the course of the nineteenth century, the growth in the size of the orchestra, and a trend towards harmonic and rhythmic intensification that accompanied the growth of Romanticism, meant that by the end of the century the guitar concerto was generally regarded to be no longer a viable proposition. The British composer Ernest Shand (1868 - 1924) wrote his *Concerto for Guitar* in 1895,² but it was not conceived as an orchestral concerto, but as a chamber concerto scored for guitar with string quartet, and it did not belong, stylistically, to the modern era. Its passage work and cadenzas show the strong influence of the Italian Classicists, particularly Giuliani, whilst its formal design, although set out as a three-movement classic-romantic concerto, is laced with the influence of Shand's experience as a 'variety' performer in English music halls, hinging on expressive melody, pathos, and melodrama.³

The influence of Andres Segovia

It was noted in Chapter 3 that the 'Torres' guitar had become widely accepted towards the end of the nineteenth century, but in spite of the increased volume and tonal range of the modern instrument, it was not until the 1930s that the first notable concertos for the modern guitar were written. The resurgence of interest in the guitar was at least partly due to the activities of the Spanish guitarist Andres Segovia (1893 - 1987).⁴ Segovia made his debut in 1909, and his early career coincided with the height of the Spanish musical nationalism which had been initiated by Felipe Pedrell and which was sustained by Isaac Albéniz and Manuel de Falla. He established an international reputation which was such that he could

1 Andrew Liepins, *The Guitarist's Repertoire Guide*, 2nd edn (Nottingham: Spanish Guitar Centre, 1994), pp. 156-160.

2 Stuart W. Button, 'Ernest Shand: An Introduction to His Life and Music', *Guitar Review*, 106 (1991) 2-7 (p. 4).

3 Shand gave the première of his guitar concerto on 7th February 1896, and ten months later, Schott & Co. published a small subscription run of the concerto. Owing to what would have proved to be the prohibitive cost of printing the string parts, the version produced was for guitar with piano accompaniment. The string parts have not been recovered, although the 'Concerto' is still played in the published version, with piano, by well-known guitarists such as Julian Bream and Vahdah Olcott Bickford.

4 Alexander Bellow, *The Illustrated History of The Guitar*, (New York: Franco Colombo Inc., 1970), pp. 191-192.

fill the largest concert hall, and he was to become the catalyst for many of the early modern guitar concertos. In 1923 Segovia gave a concert in Mexico, which was reviewed by the composer Manuel Ponce (1882 - 1948) for the journal *El Universal*, and when Ponce went to Paris to study with Paul Dukas in 1925, he met Segovia, who had settled there, and they struck up what was to become a lifelong friendship. Ponce and Segovia discussed the idea of a guitar concerto in 1926, and Ponce got as far as making preliminary sketches, but neither was convinced of its viability. Segovia remarked:

We feared that the tenuous and expressive sound of the guitar would be swallowed up by the orchestra or that its delicate and poetic timbres would fade before the sonorous mass . . .⁵

However Rafael Adame (1906 - 63) had entered the Conservatorio Nacional de Musica in Mexico as a guitar student during the year in which Segovia made his appearance there, and having subsequently become the first guitarist to graduate from the Conservatorio, in 1925, he wrote the first guitar concerto of the twentieth century, in 1930.⁶

Segovia inspired two other composers during his time in Paris, the Italian Mario Castelnuovo-Tedesco (1895 - 1968), and the Spaniard Joaquín Rodrigo (1901 - 1999) whom he had met there in 1929. By this time the inclusion of a guitar in an orchestral setting had come to seem a less eccentric proposition. As well as the precedent set by Adame, Falla's solo guitar piece *Homenaje pour le tombeau de Claude Debussy*, had helped to bolster the guitar's credibility, especially since Falla enthused that the guitar was 'coming back again, because it is peculiarly adapted for modern music'.⁷ Castelnuovo-Tedesco wrote *Concerto in D op. 99* in 1939, and Segovia premièred it in October of that year. Ponce conducted a performance of *Concerto in D* in Mexico City, with Segovia as soloist, and its success persuaded Ponce that his own reticence had been misplaced, and he went on to complete his guitar concerto *Concierto del Sur*.⁸ However both the Castelnuovo-Tedesco and Ponce concertos were to be eclipsed, in terms of their public reception, by Rodrigo's *Concierto de Aranjuez* which was premièred in November 1940. In fact, although inspired by Segovia, because of the deepening European crisis, and Segovia's sojourn in South America, the soloist for the première of *Concierto de Aranjuez* was not Segovia, but the lesser known guitarist Regino Sainz de la Manza. The Brazilian composer Heitor Villa-

⁵ Wade, 'Traditions of the Classical Guitar', p. 167.

⁶ Matanya Ophce, 'The First Guitar Concerto and Other Legends', *Classical Guitar*, July (1985) pp. 19-26. Although a case could be made that Villa-Lobos's *Introduction to Choros for Guitar and orchestra* (1929) should be given that distinction, for although it forms an introduction to the Choros cycle, and is set as a traditional symphonic overture in a single span, it uses the orchestra to throw the guitar into relief, in the style of a concerto.

⁷ Julian Haylock, *Rodrigo, Villa-lobos, Castelnuovo-Tedesco*, (London: Sony Music (UK) Ltd., 1997), p. 7.

⁸ Wade, 'Traditions of the Classical Guitar', p. 167.

Lobos wrote his *Concerto for Guitar and Small Orchestra*, also dedicated to Segovia, in 1951.

These were serious works. Each is central to the language of its composer, rather than merely a lightweight excursion into a novel field. At the same time however, they were innately conservative. Written for or at the instigation of Segovia, or inspired by him, they prolonged the nineteenth century tradition, and the cult of the virtuoso. Their *raison d'être* was to provide a vehicle for virtuosic display. It is perhaps not surprising that this is so. The very thought of a guitar concerto in a modern setting was revolutionary. It implied a disobedience to tradition in itself. To doubly defy convention, and write a concerto not in the orthodox mould, would have been unthinkable. Hence the first of them, the Castelnuovo-Tedesco, has cadenzas in both the first and the third movements; Rodrigo's *Concierto de Aranjuez* has two cadenzas in quick succession in the central movement; Ponce's *Concierto del Sur* has a cadenza in the first movement, and includes many colouristic effects, such as the *rasgueado* and *tamboura*. Villa-Lobos's guitar concerto was originally entitled '*Fantasia concertante*', and was written without a virtuoso cadenza. However, Segovia subsequently heard a performance of Villa-Lobos's *Harp Concerto*, which includes one. Segovia protested that the guitar had been given less favourable treatment in the *Fantasia*. Villa-Lobos thereupon added the cadenza and renamed the composition '*Concerto for Guitar and Small Orchestra*'.⁹ All of these concertos concerned themselves with the display of the guitar as well as the guitarist. Each of them (and in particular the Villa-Lobos concerto) includes passages on the bass strings played *apoyando* with the thumb, which exploit the rich sonority of the guitar, and glissandi on the treble strings, to bring out maximum sweetness.

Commissions

Dodgson's concertos differed from the first guitar concertos even in their conception. Rather than a number of composers being attracted to the idea of writing a guitar concerto by a single soloist, a number of soloists were attracted to the idea of a guitar concerto written by Stephen Dodgson, who, for each of them, had become a trusted composer for the guitar. The first was Julian Bream, who made the suggestion in the mid fifties. At that time, Dodgson had only ever heard one guitar concerto - the Castelnuovo-Tedesco, of which he had a gramophone recording.¹⁰ In August 1956 Dodgson retreated to a deserted and

⁹ Frederick Fuller, *The Great Guitar Concertos*, Washington DC: CBS (1989), p. 9.

¹⁰ Timothy Walker, 'Stephen Dodgson in conversation with Timothy Walker', *SOUNDBOARD*, Winter (1991), 13-21 (p. 20).

isolated farmhouse in the hamlet of Hippenscombe, which lies in a steep valley in Wiltshire, where he wrote *Concerto for Guitar and Chamber Orchestra No. 1* “simply by instinct”.¹¹

It was to be the first of four commissions for concertos which include guitar. The second grew out of the first. It had been agreed that Julian Bream would give the première of the first guitar concerto. However the BBC scheduled the recording for January 1959, at a time when Julian Bream was touring abroad, so the seventeen-year-old John Williams made the recording (with the Royal Philharmonic Orchestra under Walter Goehr). In 1968 John Williams recorded the concerto for CBS records, with the English Chamber Orchestra under Sir Charles Groves. As noted in Chapter 1, the success of this recording was largely responsible for establishing Stephen Dodgson’s reputation as a composer, and prompted John Williams to commission another concerto, and *Guitar Concerto No. 2* followed in 1972.

In January 1989 Dodgson was invited to a rehearsal of the guitarist Anthea Gifford and the violinist Jean-Jacques Kantorow who had established a duo, and wanted to discuss the possibility of his writing a concerto for them. A few months later the BBC offered to commission the work, and it was completed in 1990. The première performance, with the City of London Sinfonia conducted by Nicholas Kraemer, was broadcast on 12th July 1991 as part of the City of London Festival. The title, *Duo Concerto for Violin and Guitar*, was chosen carefully, for Dodgson draws the distinction between a ‘double concerto’, which features two soloists, and duo concerto, in which the ‘soloists’ continue to act as a duo within the concerto.¹²

It was also in 1991 that the Royal Academy of Music held a two-day festival of Dodgson’s guitar music. Two first-year guitar students, Mark Eden and Chris Stell, were assigned to perform Dodgson’s guitar duet *Promenade*. This was their first engagement, and they continued to play as a duo, and in 1998, they commissioned Dodgson to write a concerto for two guitars, which became *Concertino for Two Guitars and Strings*.

Dodgson’s approach to the guitar concerto

A number of factors distinguish Dodgson’s guitar concertos from the concertos written for Segovia. The Dodgson guitar concertos do require a high degree of virtuosity, but this

¹¹ Not quite the first guitar concerto of the twentieth century written by a British composer, as Reginald Smith Brindle had written his *Concerto for Guitar and Small Orchestra* in 1951, although the manuscript was later destroyed, and Denis Aplvor had written *Concertino for Guitar and Orchestra* Op.26 in 1954.

¹² Walker, *In conversation with Stephen Dodgson*, p. 16.

arises from the musical complexity rather than to serve the purpose of the display of the guitarist's ability. Nor do they set out to display the capabilities of the instrument. There is no technical innovation, and only the natural timbre of the guitar is utilised. There are no passages expressly designed to allow an apoyando stroke with the thumb to create a vibrant sonority from the bass strings, or glissandi placed to extract maximum sweetness from the guitar, and none of the Dodgson guitar concertos calls for a prolonged and respectful silence of the orchestra to focus the limelight on the soloist. Rather than portraying a battle between the individual and the crowd, each of the concertos calls for the soloist to enter into a dialogue with the orchestra. The 'opposing forces' are in fact highly integrated as they share in the utilization of a motif, stated very early, and collude in their resistance to harmonic repose.

However the Dodgson concertos are also distinguished from the early eighteenth century concerto model, not only because of their absence of harmonic certainty, but also because a different approach is taken in respect of the separation of 'concertino' and 'ripieno', of soloist and orchestra.

The question of balance

As soon as the guitar is used in combination with other instruments, the composer's approach to writing for it has to change. The guitar's volume, density and timbre, make it a very suitable instrument for accompanying the mandolin, or the flute, or a light voice, but even when the guitar plays its traditional role of humble accompanist, the sound of the mandolin, flute, or voice, is enough to 'swallow up' the 'delicate and poetic timbres' to which Segovia referred. The nuances and subtleties of its tone colour can no longer be appreciated by the listener in the same way as when the guitar plays alone. When the guitar is used in combination with an orchestra, most of whose constituent instruments have a much greater dynamic range than the guitar, the tendency for the guitar to be drowned is exacerbated dramatically. Paradoxically however, when the guitar is given a more independent and characterful role, as a single-line melodic instrument with only occasional interjected chords, its ability to penetrate the mass increases, but only if great care is taken in the voicing and orchestration.

Dodgson does not resort to complete antiphonal separation of the guitar and the orchestra, which in any case would hardly serve the integrational purpose of a concerto; and

only in the second movement of *Concertino for Two Guitars and Strings* are the soloists given the field to themselves for any appreciable period (thirty out of sixty-five bars, see Table 6.2, Appendix 1). Nor does he take refuge in keeping the orchestra in a permanently subdued state. Dodgson remarked to Malcolm Crowthers:

Obviously it is possible to accompany the guitar with an orchestra if you're very delicate, but you can't write a concerto which emasculated the orchestra. The orchestra has got to sound like an orchestra some of the time otherwise it is simply unsatisfactory in the sense that a meal is unsatisfactory if you still feel hungry at the end of it.¹³

In Dodgson's first two guitar concertos, the dynamics of the orchestral instruments are mostly limited within the range pianissimo - mezzo piano when the guitar is playing, reserving full-blooded orchestral passages for moments when the guitar is at rest. The accompaniment tends to move in crotchets, transparency being provided by rests and longer notes, in a way that gives light and air to the orchestra without seeming to emaciate it; and accompanying passages in the strings are often played 'pizzicato'. Two other characteristics stand out from all four of Dodgson's guitar concertos: the orchestral instruments are made to avoid the register being employed by the guitar, and instruments playing simultaneously with the guitar are always given quite different rhythmic figurations.

Dodgson believes that it is these scoring considerations on which the success of a guitar concerto depends, and that an unsatisfactory balance in a concerto, or any ensemble piece with guitar, cannot be put right by minor adjustments in scoring - thinning the texture here and there - because the problem is the fundamental one that the "wrong sort of music has been imagined in the first place".¹⁴ For the same reason, amplification is no solution to a problem of balance. Dodgson is not entirely antagonistic to the notion of amplification - he accepts that it may assist what is already a promising balance to become that little better, but "it is no good expecting somebody to hang up a microphone to put a bad balance right".¹⁵ During the period during which Dodgson was writing the *Duo Concerto for Violin and Guitar*, he replied to a question asked by Timothy Walker regarding whether he had considered amplification for the first *Guitar Concerto*:

No, I did not think of it for either of the guitar concertos. I did my best in both of them to achieve a texture that would not have to be with amplified guitar in order to

13 Malcolm Crowthers, 'Composers of Today', *Performer*, (August 1981), 27-30 (p. 28).

14 Lance Bosman, 'Stephen Dodgson' *Guitar Magazine*, (March 1983), 17-21 (p.19).

15 Interview with John Mackenzie, 8th December 1998.

make it work. Now the question of amplification is, “Will it be actually better for the audience and will it help the guitar”? I would not like to write music, and I hope I never have, in which amplification is necessary in order for it to work. I think of it simply as an assistance. I think if the guitar is amplified more than that, it changes the instrument completely, and you are then listening to loudspeakers and not listening to the guitar any more. I don’t find that attractive.¹⁶

Instrumentation and orchestration

Concerto for Guitar and Chamber Orchestra No. 2 will be considered in some depth, in respect not only of its instrumentation and orchestration, but also its motivic development.

In writing his first guitar concerto, Dodgson’s ‘instinct’ prompted him to keep the listener alert to changes in texture, maintaining a colourful orchestral sound by changing the instrumentation from phrase to phrase. When in accompanying mode, the orchestral sections almost always act separately: either the wind instruments accompany the guitar, or the strings do. Dodgson was concerned that the double-reed sound of the oboe has ‘some affinity’ with ponticello effects on the guitar, and so he substituted three clarinets for the usual oboes, in order to achieve ‘complete tonal contrast’.¹⁷ Two horns play very simply in the first concerto, acting as a ‘tonal foil’.¹⁸ The one flute on the other hand, plays a more prominent role, often acting as a duet partner with the guitar. Dodgson was much less defensive in the instrumentation used for the second concerto.

By the time I came to write the second [guitar concerto] I felt I had gained sufficient experience to risk all sorts of things I’d never have dared to do earlier and I did them with a certain confidence.¹⁹

Whereas in the first concerto Dodgson replaced the oboes with clarinets, he includes two oboes d’amore in the second (see Table 6.1, Appendix 1). Percussion was avoided entirely in the first concerto, but in the second there are important contributions from glockenspiel, marimba, and (at the very end) a small bongo. In the second concerto, Dodgson combines one plucked tone with another, with the inclusion of a prominent part for the harp. The two horns, included in the first concerto to act as a ‘tonal foil’ are replaced in the second by three trombones, and as illustrated in Ex. 6.1, a passage of sustained, slow-moving harmonies on the trombones, placed well below the register of the guitar, accompany the

¹⁶ Walker, *In conversation with Stephen Dodgson*, p. 20.

¹⁷ Crowthers, ‘*Composers of Today*’, p. 27.

¹⁸ As described by Stephen Dodgson as a sleeve note on the 1968 record.

¹⁹ Crowthers, *Composers of Today*, p. 28.

guitar when it is playing harmonics:

The musical score shows four staves: Guitar, Trombone 1, Trombone 2, and Trombone 3. The guitar part is in treble clef with a 6/8 time signature. It features natural harmonics (nat.) and natural notes (nat.). The trombone parts are in bass clef with a 6/8 time signature. They play a sequence of triads and dyads, marked with dynamics *ppp* and *pp*. A box containing the number 22 is located below the guitar staff.

Ex. 6.1 *Guitar Concerto No. 2, 3rd movement*, Stephen Dodgson, bars 73 - 77.

The concerto comprises a single span divided into five contrasting sections (see Table 6.2, Appendix 1), and the trombones play a pivotal role in fusing the individual sections together. The two principal sections framed within the *Presto* at the start of the concerto and the second *Presto* with which it concludes, are the very rhythmical *Allegro e robusto*, and the nocturnal *Poco Lento*. These sections are complete in themselves, with their own internal proportions and symmetries, but the integrating feature which creates the sensation that the concerto as a whole is something more unified than the mere linking of successive movements could achieve, is a sequence of triads and dyads played by the trombones, which is worked, thread-like, through the whole fabric of the concerto. The sequence appears in simple form, at the end of the second section, the *Meno Mosso quasi Cadenza*. (See Ex. 6.2.)

The musical score shows two staves in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The top staff is marked with dynamics *pp*. The bottom staff is marked with dynamics *pp*.

Ex. 6.2 *Guitar Concerto No. 2, 2nd movement*, Stephen Dodgson. Trombones, bars 24 - 27.

It reappears much more significantly in the *Poco Lento*, at first in its simple form, and a second time more rhythmically. Finally, as the work draws to a close in the final *Presto*, the sequence takes on a new function: it is no longer presented as a smooth chain, but appears in a fragmented form, and is employed as an ostinato, although motifs belonging solely to the *Presto* sections remain just as active, despite this new presence.

The trombones also create what Dodgson describes as a “Moorish sound”,²⁰ by means of fanfares of repeated notes, reinforced by rasgueados and parallel fourth chords in the guitar. The first section of the concerto is based largely on the Phrygian mode (of which Dodgson comments: “... that I believe is a great Moorish mode”),²¹ although other modes are included in the mix, and notes ‘mis-placed’ by a semitone make the identity of a mode uncertain. There is an example of this in the very first entry for the guitar, shown in Ex. 6.3, which is essentially in C Phrygian, but with the third appearing in both major and minor forms.



Ex. 6.3 *Guitar Concerto No. 2, 1st movement*, Stephen Dodgson. Guitar, bars 26 - 29.

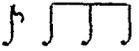
The descending motif comprising conjunct notes sets the pattern for the remainder of the work. It can be seen from the following distribution tables that the motif dominates the opening section, particularly at the start and finish, and that it is transformed between those points by expansion or contraction of the tail of the figure, inversion, decoration by passing note or turn, forming intervals from prime plus inversion, and extension or truncation.

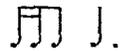
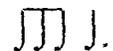
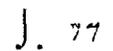
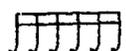
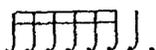
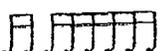
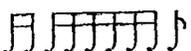
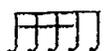
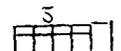
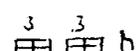
These elements are considered in more detail following the semiotic analysis of the opening section of the *Concerto*.

²⁰ Lance Bosman, ‘Stephen Dodgson’ *Guitar Magazine*, (March 1983), 17-21 (p.19).

²¹ *Ibid*.

Feature List for *Guitar Concerto No. 2* (Opening section)

A	Ascending	
D	Descending	
R	With repeated note	
c	Conjunct	
d	Disjunct	
‡M2	Comprising or including vertical interval of a major 2 nd	
‡4(N)	Configuration of notes (some duplicated) comprising 4 th s based on note <i>N</i>	
‡4(Dis)(N)	Configuration of notes comprising 4 th s based on note <i>N</i> from which one note is displaced	
NCd	Chord or dyad held for <i>N</i> bars	
NHn	Note held for <i>N</i> bars	
I		
I2		
I3	 (rhythm I2 split into semiquavers)	
I4	 (rhythm I2 post-extended with a quaver)	
I5	 (rhythm I pre-extended with a quaver)	
I6	 (rhythm I pre-extended with two semiquavers)	
I7	 (rhythm I pre-extended with three semiquavers)	
I8	 (rhythm I pre-extended with two quavers)	
I9	 (pre- and post-extended with crotchet extending over central quaver)	
I10	 (rhythm I post-extended with a quaver)	
I11	 (rhythm I post-extended with a tied crotchet or dotted crotchet)	

II		
II2		(rhythm II post-extended with a quaver)
II3		(rhythm II post-extended with a dotted crotchet)
II4		(rhythm II pre-extended with a quaver)
II5		(rhythm II pre- and post-extended with a quaver)
II6		(rhythm II pre-extended with a pair of semiquavers)
III		
III2		(rhythm III post-extended with a quaver)
III3		(rhythm III post-extended with a pair of semiquavers)
III4		(rhythm III pre- and post-extended)
IV		
IV2		(rhythm IV with the note, dyad or chord repeated)
IV3		(rhythm IV with the chord repeated)
IV4		
IV5		
IV6		
V		
V2		(rhythm V post-extended with a dotted crotchet)
V3		(rhythm V pre-extended with a pair of semiquavers)
V4		(rhythm V post-extended with a quaver)
V5		
V6		
V7		

1	AdDd I	41	AdAdDdDdDdAdAd V3
2	DcDc I	42	DdDdDdAdAd V
3	DcDc II	43	/Hn V5
4	DcDc II	44	DcDdAd I9
5	Dc I2	45	AcAc II
6	DcDc II	46	AcAc I
7	DcDc II	47	DcDc I
8	Dc I2	48	DcDcAc III2
9	/Cd IV	49	DcDcAc III2
10	DcDc II	50	DdDdDdDd V5
11	DcDc II	51	DdDdDdDdDd V6
12	DcDc 14	52	DdAcAdDd II5
13	DcDc I	53	AcAc II
14	DcDc II	54	/Cd ¹⁴ (Dis)(A #) IV
15	DdDd II	55	/Cd ¹⁴ (E) IV
16	DcDdAd II2	56	/Cd ¹⁴ (Dis)(A #) IV
17	DcDd III	57	DcDcAcAc II6
18	DdDc III	58	AcAcAc I3
19	DdAd I	59	AcAc III
20	DcDc I	60	DcAc I
21	AdDdAd I10	61	¹⁴ (G)AdDcDc I10
22	AcDc II	62	DcDcAd II2
23	AcAc II	63	DcDcAc II2
24	DcDc III	64	DdDc II
25	AdDc I	65	¹ M2DdDd I
26	DdAd III	66	AcDcDc I10
27	Dc I2	67	DdDc II
28	DcDcAc III2	68	AdDdAd I10
29	AcAcDc II2	69	DdDc II
30	DdDdAc II2	70	AdDd I
31	DcDc II	71	AdDd I
32	AcDcDc I10	72	AdDd I
33	DcDc II	73	¹⁴ (F) IV
34	/Cd IV	74	DdAd I
35	RR IV3	75	AdDd I
36	/Cd IV	76	DdAdDdAdDd V
37	RR IV3	77	DdAdDdAdDd V
38	AdAdDdDdDdAdAd V3	78	DdAdDc III2
39	DdDdDdAdAd V	79	DdAdAdDcDc V
40	/Hn IV	80	AdR I

81	RR I	121	DdDc I2
82	AcDdAc III2	122	/Cd IV
83	AcAdAc III2	123	AdAdRDcDd I7
84	R IV2	124	DcDdAc I10
85	R IV2	125	DdDc II
86	RR I11	126	DdDd I
87	DcDc I2	127	†4(G)R IV2
88	DcDc I	128	/Cd†4(G) IV4
89	DcDc I11	129	AcDdAcAc III3
90	AdDcDcDc I6	130	DcDcDcAc V5
91	DdDd I	131	DcDcDcAcAcAc V2
92	†4(F)DcDc I11	132	Dc I2
93	†4(F)AcDcAdDc I6	133	AdDd I
94	AdDc I	134	AdDd I
95	AdDcDc II4	135	DdDdDd III2
96	AdDc I	136	DdDd III
97	AdDc I	137	Ad I2
98	DcAd I	138	DdDcDc II3
99	AdDc I	139	AcAcAcDd I8
100	DdAd I	140	AcDd I
101	/Cd IV5	141	AcDdAc III2
102	AcAc II	142	/Cd IV6
103	AcAc II	143	AcAcAcAcDdAc III4
104	RR I2	144	/Cd(part bar) IV6
105	†4(Dis)(E)RR I11	145	AcAcAcAcDdAcAc III4
106	DdDd I4	146	DdDdDdDdDd V
107	DcDdAc II2	147	DdDdDdDdDd V
108	DdDd II	148	DdDdDdDdDd V
109	RR I11	149	DdDdDdDdDd V
110	AcAcAcAcAcAcAcDc V4	150	DdDdDdDdDd V
111	DcDc II	151	RRAcAc I8
112	DcDc II	152	AcAc I
113	AcAc III	153	DcDc I
114	DdDc I	154	DcDc I
115	AdDc I	155	DcDc I
116	DcDc I	156	DcDc I
117	DcDcAc I10	157	DcDc I
118	DdDdAd II2		
119	DdDd II		
120	RR I		

Dodgson takes the view that “exact interval, despite dodecaphonic theory, is not the prime means by which we identify musical ideas” (see page 25). It is by altering the direction of travel of notes forming motifs (ascending or descending, or combining the two), manipulating the intervals between them, and shifting the placement of motifs through stress-points within bars, that Dodgson gives the opening of *Concerto for Guitar and Chamber Orchestra No. 2* its character. (The following notes should be read in conjunction with the foregoing syntagmatic analysis, distribution table, and pages 220 - 230.)

Seen in a greater degree of detail:

- 1 & 2 The E contained in the opening augmented chord makes ambivalent what might have subsequently developed into a Phrygian mode, and the E is reinforced at a lower register when the motif comprising three notes, descending and conjunct, makes its first appearance.
- 3 - 5 Through the simple expedient of doubling the speed of the first two notes of the motif, the constituent notes are made to align with different stress-points within the bar, the motif's starting note corresponding with the first, third, and fifth quavers. At 5 the motif is not allowed to reach its last note, but is interrupted by a transposition of it a fourth higher.
- 6 - 9 The presence of E \flat introduces the Phrygian inflexion that was made uncertain earlier. The motif has less time to settle before being moved a perfect fifth higher so that it is an octave higher than it was originally.
- 10-12 Figures 6 - 8 are repeated, and as in the earlier passage, fall a semitone to G. However the G is coupled with the pitch E rather than C, and the presence of a low E suggests an E minor chord.
- 13-15 That suggestion is reinforced by the immediate appearance of a B, but then set aside as the motif's intervals are reversed, to form a minor second followed by a major second, and thereby introducing A \sharp and G \sharp . The intervals are expanded dramatically at 15, to a major third and minor sixth.
- 16-18 A “Moorish” augmented second (see page 133) contracts the intervals only a little, and means that the low D \sharp heard at 15 takes the form of a leading note to E at 16, when an extension of the motif takes a brief change of direction. A small-followed-

by-large interval at 17, becomes large-followed-by-small at 18, and the major seventh connecting the two figures complements the impression of angularity created by the differing intervals forming the motifs.

- 19-20 The intervals reach their widest point as a version of the motif takes on an ambiguous guise. The top E acts as the third note of the motif, having taken a radical change of direction (up and octave and a major sixth) and its accent and position, a semitone above the following emphatic re-statement of the original motif (at 20 - albeit an octave and a perfect fourth higher), means that it acts simultaneously as a pre-extension of it.
- 21-24 The opening figure appears an octave and a perfect fifth higher, but to call it a transposition would be misleading, because a quaver extension of it immediately takes it on to a new track. The second version of the motif (two semiquavers followed by a quaver) appears in conjunct form, but ascending rather than descending (22 and 23). The note D at the end of 23 has two guises: it forms the last note of an ascending motif in the rhythm of feature two, and the first note of a descending motif, which through rhythmic reversal, becomes rhythmic feature three.
- 25-29 Having reversed the rhythm, a motif in the rhythmic pattern and shape of the original (but not replicating its exact intervals) leads to a figure that changes direction, before a truncated, conjunct version of the opening motif (27) leads to an appearance of conjunct versions of features three and two, both post-extended.
- 30-33 A disjunct appearance to feature two steps (by means of a quaver extension) a semitone higher, to a conjunct version of it, which is a semitone higher than its first appearance (at 3). A motif in the guise of rhythmic feature one is extended at 32 so that figure 31 again appears on the last two quavers of the bar, to act as an anacrusis onto figure 34.
- 34-37 There is a moment of stasis at this point as chords are held throughout the bars (notwithstanding that the same chords are re-stated at 35 and 37). The pitches A and D# are retained throughout, reinforcing the impression of motionlessness.
- 38-43 In spite of the fluidity of movement at this point, that impression persists because of the retention of the pitches A and D#, the repetition of motifs, and because the topography of the guitar is such that each of the notes at this point last beyond their

stated duration, until the point at which the same note is played again.

- 44-45 Large and small intervals are combined at 44 through the simultaneous approach to the D \sharp from the E a semitone above it, and from the C \sharp , the highest note of the second-inversion A major chord a minor seventy above. More large intervals lead to a contrastingly conjunct appearance of rhythmic feature two, ascending.
- 46-49 The conjunct motion continues as figures 46 and 47 combine to form an arch. An impression of hesitancy is created at 48 as a quaver extension takes one conjunct step up, before re-appearing a tone lower at 49.
- 50-51 At this point the quaver extension moves up to the first note of a sweeping, disjunct descent, quickening and widening at 51.
- 52-53 These figures provide a good example of interval contraction at the tail of a figure, as the interval of a perfect fifth at 52 reduces to a major second at 53.
- 54-56 Figure 54 is an example of an interval forming from prime plus inversion, as the G \sharp at the conclusion of 53 diverges to A \sharp and F \sharp at 54. These notes form part of an inversion of a column of fourths built on A \sharp . Three of the constituent pitches of this column, A \sharp , G \sharp and D \sharp , act as tendency notes to A and E at 55, returning as the column re-forms at 56.
- 57-64 A series of sixteen conjunct notes from the C Phrygian mode, lead to a loud re-statement of the opening them transposed to highlight C as the highest pitch, at 61. This is subject to the same rhythmic variation as the opening theme, before a quaver extension at 62 leads to appearances of the motif with expanded intervals between its first two notes.
- 65-73 Two minor thirds at 65 lead to an E \natural are contradicted quickly, at 66, with a series of conjunct notes, until the re-appearance of an augmented second at 67. This is followed by wide intervals centred on B \natural , and to series of minor thirds set against a background of B \natural and an enharmonically-expressed B \flat , leading to a cadence centred on B \flat at 73.
- 74-89 Tension between B \natural and B \flat continues as a series of thirds leads to a B \natural pedal, and on to repeated appearances of A \sharp at 80 - 83. The two pitches are combined at 84 - 85, before the shape of the original descending and conjunct motif leads to a B \flat at

89.

90-92 The main motif appears as minor second/major second at 90, and having briefly expanded intervals, appears as major second/minor second at 92.

93-101 Another interplay between two notes a semitone apart is created as D \flat and C alternate as the first note of each motif from 93 to 97. At 98 the D \flat appears an octave higher, enharmonically expressed as C \sharp , which continues to exercise a tonal pull to the pitch D, as a D minor chord is reached at 101.

102-105 Two consecutive appearances of the second feature lead to a repeated D, underpinned at 105 by a chord also containing an E \flat and E \natural . The inclusion of pitch A creates an E-A-D column, in which maximum tension is generated by the presence of E \flat .

106-110 Features one and two alternate as the intervals become wide at 108 before reaching a plateau on B \natural at 109. An appearance of feature five takes the B \natural an octave higher as figure 110 concludes.

111-113 The B \natural becomes the central note of the motif at 111, which is contradicted quickly as the symmetrical structure comprising 112-113 has a B \flat at each end. The note G at the centre of that symmetrical structure has two guises: it forms the last note of an descending motif in the rhythm of feature two, and the first note of an ascending motif, which through rhythmic reversal, becomes rhythmic feature three (cf. 23-24).

114-122 The B \flat lowers a semitone at 114, and repeated uses of rhythmic feature one combine it with its tritone, which is repeatedly contrasted with the B \natural . Feature two at 118-119 sees a widening of intervals, which precipitates a clash between B \natural and A \sharp at 120, before reaching a combination of the chords G major (including a B \natural) and D minor (implying a B \flat) at 122.

123-128 A D \sharp is combined with an E minor chord at 123-124, leading to a moment of stasis at 127-128.

129-131 The motifs are decorated by means of passing notes during these figures, as rhythmic symmetry is achieved by figures 129 and 130.

132-138 Initially small intervals continually widen from 132 to 136, before contracting from 137, stepping only a semitone lower at the conclusion of 138.

139-144 Two successive appearances of feature one are made rhythmically ambivalent by the inclusion of a dyad on the third quaver of 140, suggesting a role as the first element of the following figure. Figure 141 leads to feature 4, i.e. stasis, and 143 and 144 reinforce the stasis by repeating 141 and 142 exactly.

145-157 Pre- and post-extension of feature 4 by passing notes at 145 leads to a series of loud, descending sweeps, using widely-spaced intervals before a recapitulation of the opening motif, an octave higher, is played five times, the latter four decorated with an *acciaccatura*.

Similar devices are readily discernible in Dodgson's other works, including those examined in depth here. Looking again at Section B of the solo guitar work *Merlin* reveals the use of interval expansion/contraction of the tail of the figure. For instance the minor second in 1 (A - G#) becomes a major 3rd in 2 (G# - E) (see page 205), a minor 6th at 10, 23, 24 and 26, a major 6th at 22, and a perfect 4th early in Section B' at 70 (page 208).

In Section B of *Merlin*, a process of inversion is seen as C - E \flat (45) becomes B - G# (46) (page 206). The same section has examples of decoration by passing notes or turn - for instance figures 19 (passing note) and 20 (turn) (page 205). The section also contains many examples of intervals forming from prime plus inversion. E.g. 5 (E \flat - F) and 34 (C \flat - D \flat) (see pages 205 - 206), and for an example of extension/truncation, see *Merlin* Section B', 74 (page 208).

CHAPTER 7

The guitar in ensemble

The guitar trio and the guitar duets

Historically, the guitar played in combination with other guitars has been seen as a rather separate genre from the solo instrument. Such groupings carry educational and recreational connotations, as a vehicle for social intercourse, without the overtones of idolatry associated with solo virtuosi. However the outstanding guitar duos of the twentieth century comprised guitarists each of whom was a virtuoso in her or his own right. The first to be established as a truly international guitar duo, and still the most celebrated duo of the twentieth century, was Ida Presti and Alexandre Lagoya, who from 1952 to 1967 gave over 2000 concerts all over the world.¹ Both Presti and Lagoya had demonstrated prodigious talent as children, Ida (1924 - 1967) having given a solo guitar recital in Paris when she was ten years old, and Alexandre (b. 1929) making his concert debut at thirteen. They met in France in 1951, married the following year, and travelled the world, on an almost continuous concert tour. Presti had made recordings of guitar solos for the French HMV company when she was fourteen years old, which are still available as a re-issue, and which confirm the view of Segovia's friend and biographer, John Duarte (1919 - 2004), that her technique was "awe-inspiring", and that her "instrumental and musical talents were not less than Segovia's".² However, Duarte reported that Segovia was not supportive of her in her capacity as a soloist, that: "he withheld his help at a time when it would have been invaluable to her".³ On the other hand, Segovia encouraged her duet partnership, and in 1961 he arranged a meeting between Presti and Lagoya and Castelnuovo-Tedesco, which led the Italian-American composer to write a series of compositions for guitar duet.⁴

The Presti-Lagoya partnership was brought to an abrupt end in 1967, when during a tour of the USA and Canada, Presti was taken ill in Rochester, New York, and died in hospital following an internal haemorrhage resulting from cancer of the lung.⁵ Presti and Lagoya had established the guitar duo as a serious medium, and by the time of Ida Presti's death, a number of guitar duos had begun to tread the path cleared for them through Presti

1 Colin Cooper, 'The Music: In The Studio' in *The Classical Guitar: A Complete History*, ed. By John Morrish (London: Balafon Books, 1997), p. 115.

2 John W. Duarte, *Andres Segovia As I Knew Him* (Pacific: Mel Bay Publications Inc., 1998), pp. 57 & 82.

3 Ibid, p. 89.

4 Tom and Mary Anne Evans, *Guitars* (New York: Paddington Press, 1977), p. 123.

5 A.P. Sharpe, *The Story of the Spanish Guitar*, 4th edn, (London: Clifford Essex, 1968), p. 51.

and Lagoya's international acceptance. The most prominent duo of the new generation was Sergio and Eduardo Abreu, from Brazil. They too, became known internationally, and in that sense the guitar duo mantle passed to the Abreu brothers. In each of the years 1972 and 1974 John Williams and Julian Bream made a long-playing record of guitar duets, and they appeared together in the concert hall on an occasional basis. The number of guitar duos in all parts of the world began to proliferate,⁶ among the most notable of which was Sérgio and Odair Assad, who began their performing career in 1974,⁷ and who, in common with the Abreu brothers, came from Brazil.

The number of larger groupings also increased. Guitar quartets, in particular, realized that by using two standard guitars, a requinto (tuned a fourth higher than the standard guitar), and a bass guitar (that is an acoustic bass, tuned one octave lower than the standard instrument)



a five-octave range becomes available, between the extremes:

(notes shown at actual pitch) which facilitates the transcription of a good deal of music from the piano repertoire, and contributes to a greater breadth of sound in original compositions. Members of guitar quartets often form duos and trios within their ranks. Celedonio Romeros and his three sons Pepe, Angel and Celin, constitute the Spanish guitar quartet *Los Romeros*, within which Pepe and Angel form a separate guitar duo. Similarly, in Britain, half of the *English Guitar Quartet* (Richard Hand and Tom Dupré) form the *Hand-Dupré Guitar Duo*, and the guitar quartet known as *!cuatro!* sheds either one or two members to become a trio or a duo.⁸ Dedicated trios are less common, not only because opportunities for a greater range cannot be exploited without weakening the middle register, but also because whilst a quartet can quickly become a trio, a trio cannot quickly become a quartet.

Works that include massed guitars

Extra-musical connotations are particularly apparent in the development of groups of massed guitars (and fretted instruments en masse in general), the formation of which has often been prompted by social or political considerations. In order to see these developments in perspective, it is necessary to take a step back: chronologically, geographically, and in part, even in terms of the instrument under consideration. Their roots were in nineteenth-century Italy, when the focus was on the mandolin.

⁶ Tom and Mary Anne Evans, *Guitars* p. 167.

⁷ Colin Cooper, *The Classical Guitar: A Complete History* p. 114.

⁸ Felicity Rich (ed.), *British and International Music Yearbook*, 24th edn (London: Rhinegold Publishing Limited, 1998), pp. 103 - 108.

In the years between the Vienna Settlement of 1815 and the unification of Italy in 1861, the Italian peninsula was politically divided. The north was composed of several small states, (some autonomous, others under Austrian rule), and the south comprised the Kingdom of the Two Sicilies, ruled by a Spanish branch of the Bourbon dynasty. The largest, wealthiest, and most modern city in Italy was Naples, capital of the Kingdom of the Two Sicilies, and home of the mandolin (the first mandolins were designed in Naples by the Vinaccia family in about 1744).⁹ When the Austrians were expelled from the north, and the Bourbons from the south, there was an element of mutual resentment between the inhabitants of each area, Neapolitans seeing unification as the annexation of Naples by the envious north, and many northerners regarding the south as a backward, primitive region, because whilst Naples was rich, the rural south had been deprived under the rule of the Bourbons, vast amounts being spent on their capital city at the expense of the rest of their subjects.

However the south did offer cultural continuity. The small states of the north had frequently changed hands between various foreign rulers, each of whom had imposed aspects of their own culture on to the people. The south, although now deprived of political power, was regarded as the custodian of the authentic cultural heart of the nation, the quintessentially Italian mandolin being one of its manifestations. Means were sought by which the fledgeling nation could be united culturally as well as politically, and it fell to the Princess Margherita of Savoy (1851 - 1926) to provide a symbol of the nation's identity. Margherita married her cousin, the new king's son Umberto, in 1869, and the newly-wed couple spent most of 1869 and 1870 in Naples, during which time Pasquale Vinaccia made a mandolin especially for the princess. Pasquale had revolutionized the design and construction of the mandolin in 1835, so the mandolin which he presented to Princess Margherita was the mandolin as we know it today, and very different from the mandolins constructed by his ancestors in 1744. Princess Margherita's interest in the mandolin kindled an enthusiasm for it amongst the upper classes in both Naples and Rome, an enthusiasm that quickly diffused throughout the country. Although the mandolin had hitherto been regarded as an instrument suitable only for light-weight and small-scale music making, mandolin players started to organize themselves into societies, or *circoli* (circles; clubs), and the possibility of creating entire orchestras of mandolins and guitars now began to be explored

⁹ Paul Sparks, *The Classical Mandolin* (New York: Oxford University Press, 1995) p. 15.

for the first time.¹⁰ The Reale circolo mandolinisti Regina Margherita was founded in Florence in March 1881 under the patronage of (now Queen) Margherita,¹¹ and Milan, Rome and Naples all formed their own orchestras.

Italian mandolin and guitar virtuosi began to travel extensively, and the two elder daughters of Queen Victoria, Princess Victoria and Princess Alice, were given mandolin lessons by Federico Sacchi from Cremona,¹² and the Queen's two younger daughters, Princess Louise and Princess Beatrice, were given guitar lessons by Madame Sidney Pratten (formerly called Catherine Pelzer, 1821 - 1895). The place of the mandolin and guitar was in genteel society. Madame Pratten was teacher to a 'a large percentage of our titled ladies',¹³ and chief among her concerns was that the guitar should not become a plaything of the masses:

... it was always Madame Pratten's desire to maintain the prestige of the guitar ... she dreaded the idea of her instrument becoming in any way vulgarized, and insisted upon it keeping its place exclusively in the gentlewoman's drawing room.¹⁴

However, Madame Pratten may have countenanced the formation of one of the first Mandolin and guitar orchestras in London, because the Ladies' Mandolin and Guitar Band, which was conducted by Ferdinando Cristofaro from Naples, consisted almost entirely of aristocratic young women. The band regularly performed at prestigious venues such as the Prince's Hall in Piccadilly, and the Queen's Hall in Langham Place.¹⁵

In 1892 the Genoa Concourse - a trade and cultural exhibition, introduced international competition between mandolin-and-guitar bands, and subsequent competitions were dominated by success of the Cremona circolo, founded in 1896, most of whose seventy members were either from noble families or else were well-educated professionals.¹⁶ It was not only Britain and Italy in which mandolin-and-guitar orchestras flourished. Elsewhere in Europe a similar picture emerges, as it does in countries that had been colonized by Western powers, such as Algeria and Malaysia, and the first BMG (banjo, mandolin and guitar) festival in South Africa took place in 1898.¹⁷ In the USA, the *Musical Herald* (Boston) reported in 1886 that the 'The mandolin is the rage at present among fashionable young men and women in New York and elsewhere',¹⁸ and *Banjo World* (March 1894 p. 39) noted that 'shop-girls' in New York had started to carry mandolin cases

10 Sparks, *The Classical Mandolin* p. 29.

11 Samuel Adelstein, *Mandolin Memories: A Descriptive and Practical Treatise on the Mandolin and Kindred Instruments* (San Francisco: Published privately, 1905), pp. 7 - 8.

12 Sparks, *The Classical Mandolin* p. 45.

13 Tom and Mary Anne Evans, *Guitars* p. 159.

14 Frank Mott Harrison, *Reminiscences of Madame Sidney Pratten, Guitariste and Composer* (Bournemouth: Barnes & Mullins, 1899), p. 71.

15 Report in *Banjo World*, London, April 1898 p. 58. By this time under the direction of Leopoldo Francia, who had taken over the Ladies' Mandolin and Guitar Band on his arrival from Italy in 1894.

16 Sparks, *The Classical Mandolin* p. 83.

in public, in order to give the impression that they occupied a more elevated position in society. The banjo, too, had established a strong foothold in Britain and (especially) in the USA, and socially, there was a strong link between bicycle clubs and fretted instruments. Both activities offered young people the opportunity to meet, and bicycle clubs usually incorporated a banjo, mandolin and guitar club as a section within their memberships.¹⁹ Increasing industrialisation led to a rise in the standard of living, and greater access to education, an integral part of which was thought to include acquiring prowess with a musical instrument. An increase in leisure time and improvements in public transport meant that participation in communal music making ceased to be the preserve of the élite, and immediately prior to the first world war, there were two hundred mandolin-and-guitar clubs in northern Germany alone.²⁰

In Germany two distinct factions emerged. The *Wandervögel* grew out of the *Jugendmusikbewegung*, itself an offshoot of the *Jugendbewegung* (Youth Movement, created in 1897). Members of the *Wandervögel* took inspiration not from their parents' generation, but from a nostalgic view of Germany's distant past. Their aim was to eschew mechanisation and rediscover nature, expressed through the cultivation of German folk music traditions. They shared the view that had been expressed by Nietzsche in his *Untimely Meditations*: that 'German life had been damaged by materialism, economism and historicism' 'Modern people seek to anchor themselves with possessions, technology, science and the archives of history' (*Untimely Meditation I*); and that 'Scientific progress has undermined clear cut views of life....at the same time, civilization is becoming ever more complex and elaborate. Specialization and division of labour are on the rise [and] the chains of events through which each individual is linked to the whole are getting longer and longer and getting tangled in the process' (*Untimely Meditation IV*).²¹ Mandolin-and-guitar orchestras which had grown up from the influence of a succession of Italian conductors - the *circoli* - were ambivalent about the *Wandervögel*. On one hand this development was welcomed, because it meant expansion, but on the other, the folk-inspired element was felt to be an 'incursion by primitives'.²²

The division is more starkly represented in Germany in the aftermath of the first world war. The German Mandolin and Guitar Band (*D.M.G.B.*) was founded in 1919, and

19 Sparks, *The Classical Mandolin* p. 48.

20 Konrad Wölki, *History of the Mandolin*, trans. Keith Harris (Arlington, Virginia: Plucked String, 1984 [as a translation of *Geschichte der Mandoline*, Berlin, 1939] p.18).

21 Rüdiger Safranski, *Nietzsche: A Philosophical Biography* (London: Granta Books, 2002) pp. 85 - 99.

22 Konrad Wölki, *History of the Mandolin*, p. 18.

aimed to raise standards, gain academic recognition for the instruments, and foster relations with foreign bands. The *D.M.G.B.* was apolitical and its membership covered a wide social spectrum, but many working class Germans felt that not only did the economic and social fabric of their nation need to be re-built, but that its cultural identity had been too reliant on fashionable, superficial influences, and a re-assessment of the country's cultural identity was also necessary. The German Workers' Mandolin Band (*D.A.M.B.*) was established in 1923, and favoured playing German folk-music as a means of raising the political consciousness of the working class, with the aim of advancing socialism. The *D.A.M.B.* was strongly opposed to the *D.M.G.B.*, and in spite of its advocacy of traditional folk music, was just as critical of the *Wandervögel*, which it considered to be indulging in nostalgic escapism.²³ (One wonders what Madame Sidney Pratten would have made of the *D.A.M.B.*)

The extension of interest in the mandolin and guitar from high society to working-class culture was mirrored in Denmark, where the Danish Social Democratic Youth (DSU, founded in 1920) and the Danish Rambling Association (DRA, founded 1930) each had a section devoted to fretted instrument orchestras. The DSU pursued a vehemently anti-militaristic programme, even counselling its members against listening to brass bands, because of perceived military associations.²⁴ At the same time, in all parts of the world, amateur music making, and with it the use of the mandolin, had gone into decline amongst urban middle classes. This trend was noted as early as 1913 by Clarence L. Partee, who ascribed the decline to the invention of the motor car, the phonograph, and the player-piano, the growth in the motion picture industry, and the increased popularity of outdoor sports (*BMG* June 1913 pp 132 - 133). However the guitar was somewhat insulated from this trend. The steel-string version of the instrument found a new role in jazz and dance bands as tastes in commercial music changed, and interest in the classical guitar was maintained almost single-handedly by public interest in the activities of Andres Segovia.²⁵

The decline in the mandolin-and-guitar orchestra has been gradual, and remnants of it continue to exist. The *Luton Mandolin and Guitar Band* (led by Philip Bone) was still competing on the continent in the 1920s, and in France, there were four competitions in the Paris region in 1936 alone (one of the most successful orchestras was *Les Mandolinistes Roannaises*, a seventy five strong group, all female except for the conductor).²⁶ In Japan

23 Sparks, *The Classical Mandolin* pp. 136 - 137.

24 *Ibid.*, p. 150.

25 John W. Duarte, *Andres Segovia As I Knew Him* passim.

26 Sparks, *The Classical Mandolin* pp. 157 & 148.

in 1980 there were 33 company orchestras with 579 members, and 72 groups in colleges and universities with 3432 members.²⁷ In the USA, the Italian community is less susceptible to changes in fashion than the less insular general population, and some mandolin-and-guitar orchestras continue to play from the same sheet music that their ancestors bought a century earlier.²⁸

Elsewhere the balance has swung in favour of the guitar. *BMG* magazine, which since 1903 had been the chief promoter of banjo, mandolin and guitar festivals in Britain, (and in particular mandolin-and-guitar orchestras) produced its last edition in 1976, having been displaced from the magazine shelves by publications devoted entirely to the guitar; and whilst guitar lessons became widely available in schools, formal tuition in other fretted instruments is almost unheard of. Gatherings of fretted instrument players have increasingly become gatherings of guitarists, although the format has remained the same: a mix of concerts, master classes, competitions, and large ensembles, or massed-guitar orchestras. Since the latter part of the twentieth century, the aims of the gatherings has been to foster inclusivity rather than to reinforce social exclusivity, although political considerations are far from being a thing of the past. One of the first and most prominent festivals devoted entirely to the guitar was the *International Guitar Festival* held at Esztergom in Hungary, which was introduced as a biennial event in 1973, and the aim of which was to provide a meeting place for young guitarists from East and West.²⁹ It was supported by the Hungarian and East German governments, in the interests of international relations, and has continued to be held since the political demise of the soviet block. The festival hosts between 300 and 400 students, principally from those countries from which travel to the West was previously difficult or impossible (such as Hungary, Poland, Czechoslovakia, Bulgaria, East Germany and the USSR), although the total of those attending has always included a fairly large proportion from the West.

In common with other guitar festivals, 'Esztergom' encourages the formation of ensembles of all sizes, especially for 'end of course' concerts. However at the inception of the festival, there was very little repertoire for large groups of guitars - no equivalent to the transcriptions of orchestral works often played by mandolin and guitar orchestras (the Cremona *circolo*, for instance, played transcriptions of Mozart symphonies and works by

27 *JMU Review* (the journal of the Japanese Mandolin Union) October 1980 pp. 2 - 12.

28 Sparks, *The Classical Mandolin* p. 178.

29 Colin Cooper 'The Esztergom International Guitar Festival 1989' *Classical Guitar*, (August 1990), 22-24 (p.22).

Verdi, Donizetti, Rossini and Weber);³⁰ nor of Hindemith's 'Gebrauchsmusik', such as his *Konzertmusik* for large brass ensembles.³¹ The absence of an established repertoire meant that large guitar ensembles would often stage a semi-improvisatory work adapted to the forces available, such as Terry Riley's *In C* (1964), which contains 53 simple fragments of music rooted in the octave C, and produces a repetitive interaction of elementary melodic phrases, under-pinned by a ceaseless intonation of a single C-note.³²

In 1980 Dodgson was commissioned by the organisers of the Esztergom Festival to write a piece for a guitar ensemble comprising approximately 200 guitarists, which would be played at the Festival held the following year. His response to the commission, *Personent Hodie*, was to be the first of six works that Dodgson would write that include massed guitars. Two more were written for an Esztergom Festival: *Hymnus de Sancto Stephano*, written for the following gathering, held in 1983, and *Intermezzo*, written for the 1987 festival.

Dodgson's association with another guitar festival, held in Toronto, Canada, started in 1978 when he was invited to sit as a judge in a competition for new guitar compositions. The *Toronto Guitar Festival* is held every third year, and its organisers commissioned Dodgson to compose the test piece for the finalists in the solo performers' competition in the festival that followed, in 1981 (*Etude-Caprice*, see Chapter 4). The University of Toronto, which hosts the festival, has a large guitar ensemble, consisting of eighteen players, who rehearse weekly and play to a very high standard.³³ In 1983 the ensemble commissioned Dodgson to write *Divertissement for Violin and Guitar Ensemble* for a performance at the next Toronto Guitar Festival, held in 1984.

Dodgson's fifth work that brings together large numbers of guitars was commissioned on behalf of the *Prussia Cove Seminar Ensemble* in 1992, to celebrate the occasion of the 10th *Prussia Cove Guitar Seminar*, with which Dodgson has also had a long association. In 1984 he was invited to the Seminar to advise on the performance of his solo guitar works; he re-visited the Seminar in 1985 to conduct a performance of *Divertissement for Violin and Guitar Ensemble*, and returned in 1989, for a performance of *Hymnus de Sancto Stephano*. Dodgson fulfilled the anniversary commission with *The Selevan Story*, the basis for which is the legend of St. Leven. His sixth and most recent work for massed

30 Sparks, *The Classical Mandolin* p. 83

31 Hindemith took the view that 'People who make music together cannot be enemies, at least while the music lasts'.

32 Norman Lebrecht, *20th Century Music*, 2nd edn (London: Simon & Schuster, 2000), p. 309.

33 Stephen Dodgson, interview with John Mackenzie 10th August 2002.

guitars is *Watersmeet*, which was written for the *National Youth Guitar Ensemble*, who performed it at the *Bath International Guitar Festival* in July 2002.

The provision of repertoire for massed guitars is an area in which Dodgson stands out among composers of any nationality. The section relating to massed guitars contained in *The Guitarist's Repertoire Guide*, a comprehensive catalogue that lists works for guitar available from a cross-section of publishers, is dominated by transcriptions of Baroque works, and light music, such as arrangements of works by Scott Joplin and Lennon and McCartney.³⁴ It is clear that Dodgson has been the most prolific composer of works for massed guitars since the lack of suitable repertoire was highlighted at the inception of the Esztergom Festival in 1973. Dodgson's output has been deemed appropriate by festival organisers because, in common with his output of music for two, three and four guitars, it is not 'guitar music' in the archetypal sense, but is well-wrought music that is played on guitars.

The guitar in combination with other instruments

Just as it had been Julian Bream who first encouraged Stephen Dodgson to write for the guitar as a solo instrument, it was he who prevailed upon Dodgson to write his first piece for the guitar in combination with other instruments. During the early 1950s, Julian Bream played frequently with a group called *Musica da Camera*, and in 1953 Bream asked Dodgson to write a trio for three of its members, for flute, cello and guitar.³⁵ The idea of a chamber trio that included the guitar was well-precedented. Many were written for the pre-Torres guitar, especially by Italian guitar player-composers, such as Mauro Giuliani (1781 - 1829), Filippo Gragnani (1767 - 1812), Francesco Molino, (1768 - 1847), Nicolo Paganini (1782 - 1840), and, particularly, Ferdinando Carulli (1770 - 1841), who wrote nine trios, six for flute violin and guitar, and three for violin, viola and guitar.³⁶ However, it is a characteristic of those pieces that the guitar is not treated as an equal participant, but rather is used to lay a foundation harmony in the role of accompanist. Dodgson wanted to create a trio in which 'Each is a soloist, but all three together make a sonority of another dimension'.³⁷

The influence of Debussy

The unsuitability of the works of the Italian Classicists as a model for Dodgson

34 Andrew Liepins, *The Guitarist's Repertoire Guide*, 2nd edn (Nottingham: Spanish Guitar Centre, 1994), pp. 111-112.

35 Stephen Dodgson, interview with John Mackenzie, 8th December 1998.

36 Andrew Liepins, *The Guitarist's Repertoire Guide*, 2nd edn (Nottingham: Spanish Guitar Centre, 1994), pp. 145-147.

37 *The Music Programme*. BBC Radio 3 broadcast by Stephen Dodgson 23.11.66.

prompted him to turn to more modern compositions as a guide. He had recently begun to appreciate Debussy. During his student days, he had regarded Debussy as too remote, too exquisite. 'I was always after more muscular, beefier things'.³⁸ He had become aware of what he describes as 'the haunting gentle force' of Debussy's Sonata for Flute, Viola and Harp, especially its 'Pastorale' (the slow, first movement). 'One of the most poignant pieces of music I know'. The influence of Debussy's 'Pastorale' is readily apparent in Dodgson's *Pastoral Sonata*, which was the result of Julian Bream's commission. Indeed it was the slow, central movement of his *Pastoral Sonata* that Stephen Dodgson regarded as the most successful. He was less than satisfied with the outer movements however, and in 1959 he revised them extensively, 'a rare thing for me to do, for I seldom find my second thoughts much improvement of the first'.³⁹ He was still not satisfied, and considered the work 'withdrawn'.

In common with Dodgson's early solo guitar works, the texture of the guitar part in *Pastoral Sonata* was rather dense, and as the American guitarist Richard Provost remarked, it 'requires an experienced player who knows what to edit to make the part playable'.⁴⁰ *Pastoral Sonata* was to lay dormant until 1998 when the publishing company *Cadenza* expressed an interest in publishing it. Dodgson realized that it ought not to be printed in its existing form: as he looked at it again, with over thirty years' experience of guitar writing behind him, he regarded it as 'primitive'. Very few adjustments were necessary in the flute and cello parts, but the texture of the guitar part needed to be thinned out to a greater extent than it had been in 1959. According to Dodgson, the opening texture was still dense to the point that it was hardly playable, and some later sections, although more easily accomplished, were nonetheless 'stodgy'.⁴¹ He found the process of re-writing *Pastoral Sonata* a strange but rewarding experience - he had become able to see quickly the parts of the guitar writing which were susceptible to improvement, but he still strongly identified with the musical thread, which encouraged him. "I thought, well, it hasn't all been in vain".⁴² Dodgson considered the two previous versions to have no further relevance, and discarded the only known copies.

38 Transcription of a talk given at the British Institute of Recorded Sound, 30th January 1969.

39 Transcription of a talk given at the British Institute of Recorded Sound, 30th January 1969.

40 Richard Provost, 'The Guitar Music of Stephen Dodgson', *SOUNDBOARD*, 6 No. 1 (February 1975), 3-5 (p. 3).

41 Letter from Stephen Dodgson to John Mackenzie, 17th October 2002.

42 Interview with John Mackenzie, 24th March 1999.

The use of the guitar in ensemble

As well as providing a means of expressing a recently-acquired enthusiasm, Dodgson's use of Debussy's Sonata as a guide for his first work which coupled the guitar with other instruments, with its harmonic, rhythmic and textural implications, helped to provide a solution to a number of difficulties that often arise when the guitar is used in ensemble. The principal difficulty is one which was considered in the discussion of guitar concertos - the simple issue of how the relatively small and delicate sound of the guitar is to be heard over the sound of what can be much louder instruments, without keeping them in a permanently subdued state. The principal solution is also the same:

1. Allocating to each instrument, at least to some extent, its own harmonic identity;
2. Giving the instruments their own, distinctive rhythm;
3. Ensuring that the instruments do not occupy the same register simultaneously for a protracted period.

Dodgson calls for a 'D tuning' scordatura to a greater extent in his chamber works than in his works for solo guitar. As well as the 2nd and 3rd movements of *Duo for Cello and Guitar*, it is employed throughout *In Search of Folly* for flute and guitar, *Sonata for Three* for flute, viola and guitar, in the final movement of *Dialogues* for harpsichord and guitar, and throughout *Duo Concertante*, Dodgson's first harpsichord and guitar duet, which is considered in detail below.

Duo Concertante depends on 'the wide colour-spectrum and rhythmic interplay of the two instruments',⁴³ and the application of the principles outlined above is apparent wherever one looks in the score. In the example given below (Ex. 7.1), the guitar's low D provides an anchor point - a point of reference for both instruments, as the registers are exchanged between them, the guitar beginning the passage with its extremes pitched an octave lower than the harpsichord,⁴⁴ and moving to a point at which the guitar is more than an octave higher. As the transition is made, the two instruments are characterized by rhythmic incisiveness in turn, creating accentuation throughout the passage.⁴⁵

43 Attributed to 'G. F. L.', 'Reviews of New Music', *Musical Opinion*, 96 (1972), 75-79 (p. 79).

44 Allowing for the octave transposition of the guitar.

45 *Duo Concertante* was declared joint prize-winner in the Concours International de Guitare promoted by ORTF in Paris in 1970, although the 'D' tuning was not universally admired. The reviewer in *Music and Letters* commented later that 'the frequent low D eventually becomes obsessive and tiresome'. (Attributed to 'J. V. C.', 'Music Reviews: Guitar and Harpsichord', *Music and Letters*, 14 (1973) 247.)

Ex. 7.1 *Duo Concertante*, Stephen Dodgson, bars 329 - 332.

Duo Concertante was commissioned by John Williams and Rafael Puyana. They played in concerts together on two occasions in 1968, first at Dartington Summer School of Music (where they were both giving master classes) and soon afterwards at a 'Summer Music' event held at the South Bank in London.⁴⁶ In the course of their preparation for the concerts, they approached Dodgson with the idea of a duet. He had reservations about the viability of combining the guitar with the harpsichord. In fact:

I said I thought it was absolutely impossible. How on earth could we write for those two instruments and hope not to be confused at all points? They were so persuasive about it, that I tried, and I found [...] I started to "hear" it, though I had never heard them play together.⁴⁷

Dodgson's reservations arose because of the similarity in the sounds of the guitar and harpsichord.

Duo Concertante engages the instrument in a dramatic and quasi competitive discourse.

In one continuous movement this 15-minute work concentrates on honest argument and discussion between guitar and keyboard [in which] neither instrument achieves more than momentary supremacy.⁴⁸

Lance Bosman, commenting on a recording of the piece in the magazine *Guitar*, found it:

ominous, [and] its instruments aggressive....[the guitarist] seemed forced into antagonism with the harpsichord.⁴⁹

However, Dodgson attributes this impression to recording techniques: 'Nearly all guitar recordings, I think, are made too close'.⁵⁰ His intention was 'a relentless tension, gradually broadening out at the end into a grand agreement'.⁵¹ However, any 'competitiveness'

46 Taken from a sleeve note on a long-playing record which includes *Duo Concertante* issued on CBS 72948 in 1971.

47 Walker, *In Conversation with Stephen Dodgson*, p. 19.

48 Attributed to 'J. V. C.', 'Music Reviews: Guitar and Harpsichord', *Music and Letters*, 14 (1973) 247.

49 Lance Bosman, 'Stephen Dodgson' *Guitar Magazine*, (March 1983), 17-21 (p. 19).

50 Interview with John Mackenzie, 8th December 1998.

51 Bosman, 'Stephen Dodgson', p. 19.

between the instruments was not conceived in the style of, say, a late 19th century concerto, but rather ‘a post-Monterverdian *combattimento*’.⁵²

In each of the five single-movement chamber works that include the guitar, Dodgson makes use of what he describes as ‘blended’ forms - without readily-discernable boundaries, and in particular the ‘double-rondo’ form, ‘in which both of two features return alternately in changing perspective’.⁵³ *Duo Concertante*⁵⁴ takes the form: A, B, A’, B’, A’’, coda. In which: A is a broad, dramatic dialogue marked *Slow, Intense and Sustained*; B is a rhythmic, contrapuntal section (marked *Lively*) in which the two instruments seem to struggle for their independence; A’ comprises the main theme, shorter and considerably varied; B’ is another fast section (marked *Very Lively*) which features individual and collective virtuosic displays. A’’ sees the return of the main theme, again shorter and considerably varied; and the coda (marked *Heavy and Deliberate*) is relatively long and cumulative, and is introduced by the theme played in unison on the guitar and harpsichord, which leads to a powerful ending featuring a tremolando on the guitar.⁵⁵

A comparison of the data emerging from an analysis of the coda of *Duo Concertante* (shown in detail *post*) with the data from the solo guitar work *Merlin* and the opening section of *Concerto for Guitar and Chamber Orchestra No. 2*, reveals a consistency of approach and compositional technique. The influence of Janáček is clear in all three works: “the shapes of his small but so intense motifs” (see page 25). Points of recognition are provided by the overall shape of the motifs, as the cells formed from them are extended, attenuated, or otherwise developed to generate impetus. The number of motivic types (features) varies only slightly - from six to eight - and in the faster sections particularly, there is a high proportion of motivic figures that are adjacent to a figure of the same type, and often similar motivic figures that are not adjacent are separated by only one different feature.

52 Letter from Stephen Dodgson to John Mackenzie written in August 2002.

53 Stephen Dodgson, interview with Ulf Müller, November 1982, (unpublished master’s thesis, Institut Münster, 1983), p. 101.

54 When Dodgson wrote his first piece for harpsichord, the *Six Inventions*, written at the instigation of the harpsichord maker Thomas Goff and the harpsichordist Stanislav Heller, the harpsichord in common use was the heavy-framed, piano-influenced harpsichord, which had piano-like key dimensions and weight, and which used leather plectra, such as the Pleyel harpsichord. In January 1968 Dodgson attended a concert given by the harpsichordist Kenneth Gilbert in celebration of the tercentenary of the birth of François Couperin at the Purcell Room, an event that Dodgson describes as ‘undoubtedly a turning point in harpsichord history’. Kenneth Gilbert played a copy (by William Dowd) of an 18th-century harpsichord, with a shorter octave span, and shorter keys, which is conducive to a finger-only action - from the knuckle downward, which is not possible on the Pleyel-type instruments, with their deep, heavy action, strong weights in the keys, and the well-upholstered bushing characteristics of the piano. When, in the spring of 1968, John Williams and Rafael Puyana commissioned *Duo Concertante*, the Kenneth Gilbert concert had persuaded Dodgson that the reproduction harpsichords, from (usually) named mid-18th century originals produced the sonorous, ‘singing’ tone that thereafter he wanted always to associate with the instrument, and both *Duo Concertante*, and later *Dialogues*, were written with the William Dowd reproduction harpsichord in mind.

55 Loud, powerful endings are a feature of Dodgson’s chamber music which includes guitar. Seven out of the ten works (all but *Pastoral Sonata*, *Duo for Cello and Guitar* and *In Search Of Folly*) have one.

Sections	<i>Merlin</i>						<i>Concerto No. 2</i>	<i>Duo Concertante</i>
	A	A'	A''	B	B'	B''		
Number of bars	14	20	26	96	259	34	159	49
Number of feature types	6	8	8	7	8	6	6	7
Appearances of feature 1	2 (9%)	0 (0%)	2 (5.1%)	29 (36.7%)	30 (15.1%)	3 (10.7%)	69 (44.2%)	40 (38.1%)
Appearances of feature 2	2 (9%)	0 (0%)	2 (5.1%)	11 (13.9%)	26 (13%)	1 (3.6%)	35 (22.4%)	21 (20%)
Appearances of feature 3	4 (18.2%)	10 (37%)	14 (35.9%)	12 (15.2%)	87 (43.8%)	16 (57.1%)	18 (11.5%)	10 (9.5%)
Appearances of feature 4	6 (27.3%)	6 (22.2%)	8 (20.5%)	8 (10.1%)	23 (11.6%)	7 (25%)	18 (11.5%)	9 (8.6%)
Appearances of feature 5	4 (18.2%)	1 (3.7%)	2 (5.1%)	6 (7.6%)	13 (6.5%)	0 (0%)	9 (5.8%)	7 (6.7%)
Appearances of feature 6	2 (9.1%)	3 (11.1%)	3 (7.7%)	11 (13.9%)	17 (8.5%)	1 (3.6%)	7 (4.5%)	12 (11.4%)
Appearances of feature 7	0 (0%)	3 (11.1%)	1 (2.6%)	2 (2.5%)	0 (0%)	0 (0%)	N/A	5 (4.8%)
Appearances of feature 8	0 (0%)	2 (7.4%)	3 (7.7%)	0 (0%)	3 (1.5%)	0 (0%)	N/A	N/A
Totals	22 ¹	27 ¹	39 ²	79	199	28	156	105 ³
Proportion of motivic types adjacent to the same type	4/21	2/26	4/38	39/78	177/198	19/27	76/105	40/104
Expressed as a percentage	19%	7.7%	10.5%	50%	59.1%	70.4%	49%	38.5%

1 Includes two elements each of which appears only once in this group of sections.

2 Includes four elements each of which appears only once in this group of sections.

3 Includes one element that appears only once.

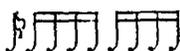
In the slow sections of *Merlin* (A, A' and A'') the number of held chords (feature 4) remains approximately the same, but their prominence decreases in inverse proportion with the length of the sections. There is a corresponding increase in the significance of feature 3 as these sections develop, as it becomes their definitive and 'obsessive' feature (see page 100, *ante*). Feature 6 in these slow sections comprises a dyad or triad descending a semitone, which creates the impression of a reflective sigh. These are initially presented as adjacent components (Section A, figures 13 and 14) but then start to separate (35, 36 and 44 in Section A', and 55, 60 and 69 in Section A'') to form what Dodgson describes as "milestones" (see page 35). In the faster sections of *Merlin* (B, B' and B'') the first feature

takes prominence in Section B, but whilst that feature declines in the subsequent fast sections, feature 3 evolves into the prominent feature, and its even rhythm brings with it a kind of relentlessness, especially as such a high proportion of similarly-defined features are set adjacent to one another (nineteen out of a possible twenty-seven opportunities), or 70.4%) during the final B section (B’’).

Similarly in both the first section of *Concerto for Guitar and Chamber Orchestra No. 2*, and the coda of *Duo Concertante*, the first feature to appear remains prominent until the end of the respective section (comprising 44.2% and 38.1% of appearances respectively).

Another striking similarity is that each of the faster pieces - the B sections of *Merlin*, and the portions of ‘*Concerto No. 2*’ and *Duo Concertante*, contain moments of deliberate stasis (the function of these stall-points was noted in respect of *Merlin* on page 102). It comprises feature 6 in both the B sections of *Merlin* and *Duo Concertante*, and feature 4 in respect of ‘*Concerto No. 2*’, and takes the form either of whole-bar rests, or held chords. Its frequency of use is very consistent (the low frequency noted in respect of Section B’’ of *Merlin* can be seen as unrepresentative, as 34 bars comprises a small sample), and an analogy is to be found with the stasis created by Dodgson’s ‘moving on the spot’ rhythms (see Ex. 2.25, page 41).

Feature List for *Duo Concertante* (final section, bars 296 - 344)

A	Ascending	
D	Descending	
R	With repeated note	
c	Conjunct	
d	Disjunct	
‡4(<i>N</i>)	Configuration of notes (some duplicated) comprising 4 th s based on note <i>N</i>	
‡4(<i>Dis</i>)(<i>N</i>)	Configuration of notes comprising 4 th s based on note <i>N</i> from which one note is displaced	
<i>HCd</i>	Held chord	
I		
I2	 (rhythm I post-extended with a quaver)	
I3	 (rhythm I pre-extended with a quaver)	
I4	 (rhythm I pre-extended with a quaver and tied over)	
I5	 (rhythm I pre-extended with two semiquavers)	
I6	 (rhythm I pre-extended with a tremolando)	
I7	 (rhythm I with the second quaver played tremolando)	
I8	 (rhythm I pre- and post-extended with a quaver)	
II		
II2	 (rhythm II post-extended with a quaver)	
II3	 (rhythm II post-extended with a tied dotted crotchet)	
II4	 (rhythm II post-extended with a tied crotchet)	
IV		
IV2	 (rhythm IV post-extended with a quaver)	
IV3	 (two successive appearances of rhythm IV in a single run)	
IV4	 (rhythm IV3 pre-extended with a semiquaver)	
V		
VI		
VI2		
VI3	 (rhythm VI pre-extended with a crotchet)	
VI4	 (rhythm VI post-extended with a crotchet)	
VI5	 (rhythm VI pre-extended with a crotchet tremolando)	

1	RR I3	55	AcDd II
2	DdAd II	56	AdDcDd IV
3	Ad I	57	R V
4	Ad I	58	R V
5	DdAd III	59	R V
6	DcDc I2	60	R I
7	RR I3	61	R I
8	DdAc II	63	Ac I
9	DdAd II	63	Dd V
10	DdAdAc IV	64	DdAd II
11	DcAcAc IV	65	AdDd III
12	DcAcAc IV	66	DdAd II
13	DcAcAc IV	67	AdDcDcDcDcDc IV3
14	Dd V	68	AdDd III
15	Dd V	69	DdAd II
16	Dc V	70	Ad I
17	DcAcDdAc IV2	71	Dd I
18	R Dd I3	72	DdAd III
19	Dd x	73	AdDd II
20	DcDc III	74	DdAd III
21	DcAcAd II2	75	AdDdAd IV
22	RR I3	76	AdDdAd II2
23	RR II4	77	RRR I8
24	RR II4	78	RR I3
25	RR II4	79	DdAd III
26	Dc I	80	AdDd II
27	Ac I	81	DdAd III
28	Ac I	82	AdDdDd IV
29	Hcd VI	83	AdDdDd IV
30	RR I4	84	R I6
31	RR I3	85	Ad I
32	DdAd II	86	R I7
33	Ad I	87	HCd †4(A) VI2
34	Ad I	88	RR II3
35	DdAd II	89	AcAcAcAcAcAcAc IV4
36	Dc I	90	AcAcAcAcAcAcAc IV3
37	R I	91	AcAcAcAcAcAcAc IV3
38	R I	92	†4(A) VI
39	HCd †4(Dis)(A) VI2	93	RR I3
40	HCd †4(A) VI2	94	DdAd II
41	HCd †4(A) VI3	95	Ad I
42	AcAc R I5	96	DdAd II
43	DdAd II	97	Ad I
44	Ad I	98	R I
45	Ad I	99	DdAd III
46	DdAd II	100	Ad I
47	Ad I	101	DdAd II
48	R Dd II	102	DdAd II
49	DdAd III	103	[DcDcDcDcDcDc] x 3 (demisemiquavers)
50	DdAd II	104	R †4(A) VI4
51	Ad I	105	R †4(A) VI4
52	R I		
53	R I		
54	R I		

Distribution

1 ³	2					1					
1						1					
1		3				1					
1 ²						1	2		4	5	
1 ³	2									5	
	2									5	
			4			1					
			4			1					
			4			1					
			4	5						5	
				5			2	3			
				5			2				7
			4 ²					3			
1 ³					x		2				
		3				1					
	2 ²					1		3			
1 ³					6*		2	3	4		
					6*		2 ²				
					6*	1 ⁸					
1						1 ³		3			
1							2	3	4		
1					6				4		
1 ⁴						1 ⁶					
1 ³	2					1					
1						1 ⁷					6
1	2										6**
1											7
1											7
1											7
1					6						6
					6	1 ³	2				
					6	1	2				
1 ⁵	2					1					
1						1		3			
1	2					1	2				
1	2	3					2				7*
	2										6
											6

- 1 Rhythmic figure I (superscripts indicate variants defined in Feature List).
- 2 Rhythmic figure II (superscripts indicate variants defined in Feature List).
- 3 Rhythmic figure III (superscripts indicate variants defined in Feature List).
- 4 Rhythmic figure IV (superscripts indicate variants defined in Feature List).

- 5 Rhythmic figure V (superscripts indicate variants defined in Feature List).
- 6 (moment of stasis, as a note, dyad or chord is held or repeated). * = utilising rhythm II4. or ** rhythm II3.
- 7 Succession of rising or falling semiquavers (* = demisemiquavers).
- x Occurring only once, and therefore not regarded as paradigmatic heading.

What made Janáček's rhythms seem "obsessive" as Dodgson describes them (see page 25) is that a limited number of highly-recognisable rhythmic cells are concentrated together. Similarly, Dodgson's use of rhythm (although each rhythmic element is sufficiently alike those around it to be regarded as an adaptation of a previously-heard one) nestles together a small number of rhythmic ideas, and often (almost half the time, as we have seen) puts the same rhythmic patterns next to each other. (The following notes should be read in conjunction with the foregoing syntagmatic analysis, distribution table, and pages 231 - 238.) Looking at *Duo Concertante* in a greater degree of detail:

- 1 & 2 Two rhythmic figures abut. The attention is focused on the rhythm as only two pitches are involved.
- 3 - 5 The second of two similar rhythmic types introduces a third pitch, before producing a mirror image, in rhythmical terms, of figure 2.
- 6 - 7 The clearly-stated D minor of the previous figure is made ambivalent when two successive appearances of the original rhythmic figure contains the pitches G and E (the E first introduced tentatively as a passing note).
- 8 - 13 The second rhythmic type makes two successive appearances, before the fourth rhythmic type, comprising a combination of the second and third types, makes four successive appearances. Striking out passing notes reveals the descending pitches, F, E and D, but again, the presence also of E and G at 11 rules out an unambiguous D minor.
- 14-16 Three successive appearances of the fifth rhythmic type appear as conjunct, widening to disjunct, and then returning to the original.
- 17-21 A succession of single appearances marks this section out, as rhythmic type four is followed by the first element made emphatic by octave doubling, through an anacrusis at 19, to the third and then second rhythmic types appearing in reverse order (cf. 2 and 5).
- 22-25 A moment of stasis, as a repeated pitch A is followed by quickly repeated chords containing the same pitch, as well as a C, at 23. The C combines with the note a semitone lower at 24, and then rises a semitone at 25.
- 26-28 Re-statement of the opening rhythm, but with constituent notes having close, conjunct intervals.
- 29 Another stall-point (a defining characteristic of feature VI) with an inversion of a column of fourths built on A. Both the previous and following figures include the note D at the same pitch (cf. 22-25).

- 30-31 A succession of repeated As at first incorporate a major second, and then appears over an unambiguous D minor chord.
- 32-35 Figure 31 is now seen, retrospectively, as a filled out version of figure 1, and this passage continues to form a filled-out version of the opening, although with 35 appearing in the guise of rhythmic type two (cf. 5).
- 36-38 Figure 36 takes the melody and octave higher (cf. 6) before stalling on top D (37 and 38).
- 39-41 Three successive stall-points, as another inversion of a column of fourths built on A is intruded upon by an F#, before appearing as simple fifths.
- 42-44 The opening theme is reproduced bearing the shape, but not the exact intervals of the opening.
- 45-46 At this point the perfect fifth (cf. 4) is stretched to a minor sixth to provide for the semitone fall to A, to lead into a reverse-rhythm version of 5.
- 47-48 The perfect fifth that was avoided at 45, is seen in altered form (cf. 4) underpinned by Ds which suggest an inversion of G minor at 48 as B \flat and G appear.
- 49-50 That suggestion is called into question quickly with the appearance of first an E \flat and then the pitch C presented in the guise of rhythmic type three followed by two.
- 51-54 Three appearances of figure 1, made emphatic by D minor underpinnings lead to the suggestion of G minor using the same rhythmic type.
- 55-57 Rhythmic types two and four are followed by a striking augmented chord (underpinned by octave Ds) made more striking because this rhythmic type (the fifth) has not been heard since figure 16.
- 58-62 Minor triads move in semitone shifts, smoothing out to rhythmic type one. The upper note of 58 has been moved a tone rather than a semitone to create the minor triad, and the lower note in 62 moves a tone rather than a semitone to complete the transition from augmented, to minor, to major.
- 63-69 The pitches F and D appear as rhythmic type five, and then alternately as types two and three, before a succession of descending semiquavers allows the alternation of rhythmic types to continue at the original pitch (cf. 2 and 5).
- 70-76 The first rhythmic type is used to straddle and then move in parallel from A to F, whereafter the F and A are seen in various tonal and rhythmic guises, moving through rhythmic types three, two, three, four, and back to type two.

- 77-78 A repeated A created the impression of insistence in the extended rhythm of the opening figure.
- 79-81 Figure 43 re-appears a perfect fifth higher, but is seen first as rhythmic type three, then two and back to three, but with the inclusion of the pitch G making the tonal intention ambivalent.
- 82-86 Two successive appearances of the smooth rhythmic type four lead to repeated appearances of the pitch E, made emphatic not only by their repetition, but also by the rasgueado approach at 84, and rasgueado shadow at 86. Again the inclusion of additional, rising pitches, renders the tonal intention ambivalent.
- 87-88 A moment of stasis as the chord reached at 86 is held, and then followed by appearances of the same note (D) at all the pitches that the guitar is capable of.
- 89-92 Three successive appearances of feature seven are underpinned by at first one note, which is then added to by the note a perfect fourth below, which pitches are then added to by the note a fourth below that, leading to a dyad from which the pitch G is omitted.
- 93-96 A paired-down version of the opening appears a sixth lower, preserving the shapes of the motifs, but not their exact intervals. At 95, what was originally the interval of a third reaches down to become a fifth, allowing rhythmic figure two to adjust a third lower than the original at 96.
- 97-99 The opening rhythm appears a third higher than the original, leading to an appearance of rhythmic type three (99) with the accompanying note in altered relationship (cf. 5).
- 100 Figure 47 is presented a third higher, but with similar albeit displaced, underpinnings, and the inclusion of a pitch (C) from that earlier appearance.
- 101-102 Rhythmic type two is used to shift a third lower to the original pitch (cf. 2), but now with the note D to complete a D minor chord.
- 103-105 An extended version of feature seven takes a D Aeolian mode through three octaves, incorporating a brief recapitulation to ensure that the low D is reached on the beat at 104, after which the piece ends with rhythmic type four, used to present multiple pitches D and A.

Four of Dodgson's five most recent works in which the guitar is combined with other instruments have an integrated single movement design, whereas four of his first five guitar chamber works comprised discrete movements (see Table 7.4, Appendix 1). There has been a corresponding tendency to brevity: the four longest guitar chamber works are the first four. The flute is combined with the guitar on four occasions, more than any other instrument; and the three appearances of the harpsichord places it second, in terms of the frequency of its use. The only other common factors are integral to the musical language, since the pieces were generated by the needs of those who commissioned them. They are examples of what Hindemith called *Gebrauchsmusik*: music to fulfil a purpose - an expression of the practicality that forms a central tenet of Stephen Dodgson's philosophy.

CHAPTER 8
Guitar and voice

Stephen Dodgson has written three works for voice and guitar, separated by wide intervals of time.¹ They are: *Four Poems of John Clare* (1962), *London Lyrics* (1977) and *Daphne to Apollo* (1997).

Four Poems of John Clare was written at the request of John Williams, who had formed an occasional partnership with the tenor Wilfred Brown. The duo gave recitals drawing from the existing repertoire, and supplemented with folk songs for which John Williams devised guitar accompaniments. They were keen to extend their own repertoire, and contribute to the repertoire of 'good, original music' generally available for the medium.² That repertoire was severely limited. A large amount of original music for voice and guitar was written in the first quarter of the nineteenth century, particularly by Italian composers such as Ferdinando Carulli, and most particularly, by Mauro Giuliani, who wrote extensively for the medium.³ In addition there were arrangements and transcriptions of pieces for voice and guitar, such as the Brazilian folk songs arranged by Laurindo Almeida, and *Nineteenth-Century Songs in Contemporary Settings* that are available in publications edited by Robert Spencer. However the availability of original music intended for the modern guitar was more restricted. Manuel de Falla and Joaquín Rodrigo, from Spain, and Mario Castelnuovo Tedesco, originally from Italy, had each written songs which are accompanied by the guitar; but there were few examples from North America, and only three outstanding examples from Northern Europe, all of which were written for the tenor Peter Pears and Julian Bream on guitar: *Songs from the Chinese*, a set of six songs written by Benjamin Britten in 1957;⁴ *Anon in Love*, six songs by William Walton in 1959; and Hans Werner Henze's *Drei Fragmente nach Holderlin* (1958), part of *Kammermusik for Tenor, Guitar and Eight Instruments*.⁵ In fact, at the time of the commission, Dodgson had heard none of these. He had only heard songs originally intended for voice and lute, in which the lute part was played on the guitar.⁶

¹ In addition, he made an arrangement of *Three Songs by Theodorakis* for Maria Farandouri and John Williams.

Theodorakis had indicated the harmony by means of chord symbols, which Dodgson used as the basis for the arrangement.

² Stephen Dodgson, interview with John Mackenzie, 8th January 2003.

³ Andrew Liepins, *The Guitarist's Repertoire Guide*, 2nd edn (Nottingham: Spanish Guitar Centre, 1994), pp. 113 - 118.

⁴ Benjamin Britten also made arrangements of six folk songs for Peter Pears and Julian Bream between 1956 and 1958.

⁵ Mark Morris, *Twentieth Century Composers*, (London: Methuen, 1996), p. 184.

Kammermusik combines these three songs for tenor and guitar with three *Tenors* for solo guitar, three octet movements, and three movements for the full ensemble.

⁶ Stephen Dodgson, interview with John Mackenzie, 8th January 2003.

Commissions and the choice of poems

Each of the commissions for songs with guitar left the choice of words to Dodgson, and in each case he turned to poetry written by an English poet, or which dealt with subject matter relating to an English location. In this he was guided by what he sees as the intimacy of the medium, which he associates with an intimate component in English poetry, and in the English voice (see Table 8, Appendix 1).

John Clare (1793 - 1864), four of whose poems were the subject of the first collection, was a hedge-setter and day labourer from Helpstone, Northamptonshire.⁷ He had two deeply-felt attachments: to Helpstone, the place, and to one of its inhabitants, his first love, Mary Joyce. He had to part with both, and the resulting disturbance to his peace of mind reinforced the sense of loss in his work, which is infused with sorrow for lost love, lost innocence, and the 'death of rural England'. In 1837 he was certified insane, and admitted to an asylum in High Beach, Epping, from which he escaped in 1841, walking 'home' to Helpstone in the delusion that he would be reunited with both the place, and Mary, to whom he thought himself married. He spent the rest of his life in Northampton General Asylum, where he wrote the first two poems in Dodgson's setting, the second of them being autobiographical.⁸

It was Dodgson's sense of place that gave rise to *London Lyrics* - five songs specifically about London, some of which reflect on the pain felt on leaving it, despite its drawbacks. The authors of the five poems were diverse in background and style: Pierre Motteux (1663 - 1718); Wilfred Owen (1893 - 1918); Arthur Clough (1819 - 1861); George Rostrevor Hamilton (1888 - 1967); and Cecil Day-Lewis (1904 - 1972), whose common link, that they were all from England, was incidental.⁹ In the case of *London Lyrics* it was the subject matter that determined the choice of poetry, rather than the identity of the poems' authors.¹⁰

The author of the poem *Daphne to Apollo* was Matthew Prior (1664 - 1721) who occupied the opposite end of the social spectrum from John Clare.¹¹ He was educated at Westminster School and St. John's College, Cambridge, and became a diplomat, being instrumental in negotiating the Treaty of Utrecht (popularly known as 'Matt's Peace') in

⁷ *The Oxford Companion to English Literature*, ed. by Margaret Drabble, 5th edn, (Oxford: Oxford University Press, 1985), pp. 201 - 202.

⁸ Richard Provost, 'The Guitar Music of Stephen Dodgson', *SOUNDBOARD*, 6 No. 1 (February 1975), 3-5 (p. 3).

⁹ Although Motteux was born in France, and subsequently moved to England and became anglicized, changing his Christian name to Peter, and Cecil Day-Lewis was born in Ireland, his family settling in England the following year.

¹⁰ Stephen Dodgson, interview with John Mackenzie, 16th February 2003.

¹¹ *The Oxford Companion to English Literature*, ed. by Margaret Drabble, 5th edn, (Oxford: Oxford University Press, 1985), pp. 790 - 791.

1713. A satirist, he combines lightness of touch with mock seriousness, and Dodgson saw scope in his poems for writing ‘not just songs, but dramatic little cameos’.¹²

Dodgson sees ‘great possibilities’ in the combination of the guitar and voice because: Singers suddenly find themselves in a very intimate setting, and things could be done vocally which they cannot do in a larger context’.¹³

You can [do those things] with a piano, but you do not have quite the scale of intimacy as you do with the guitar.... The poetry is able to be more eloquent in this medium, I think, than in almost any other....I think too it is very suited to English types of voices and the English tenor. There is something about the timbre of the English singer that is very suited to it.¹⁴

Dodgson particularly saw the ability to create a rapport with the listener in Wilfred Brown. From 1950 Wilfred Brown (1921 - 1971) studied with Eric Greene, whom he subsequently succeeded as the pre-eminent Evangelist in the Bach Passions.¹⁵ He gave over five hundred solo broadcasts for the BBC (the first in April 1951), and sang with the Deller Consort.¹⁶ He excelled in a wide range of repertory: lieder (particularly Schubert’s) and French song, Renaissance music and folksong, as well as larger works, and he gained wide critical acclaim. What Dodgson saw in him was sensitivity: he had ‘an intimate manner, and was capable of great subtlety’.¹⁷

The commission for *Daphne to Apollo*, from the soprano Marie Vassiliou, and Jeremy Brooker, was not for voice and guitar, but for voice and baryton. Even as he was composing the original work, Dodgson realized that it would be relatively simple to write an effective guitar version, and that it would be far more likely to attract performers than the version for so uncommon an instrument as the baryton, and so soon after the first performance, at the Esterhazy Palace during the International Haydn Festival, Dodgson re-wrote the piece with the guitar accompanying the voice.¹⁸ Therefore the version of *Daphne to Apollo* for soprano and guitar is a rare example of a work written by Dodgson which was not prompted by a request from a performer or performers. Another sense in which *Daphne to Apollo* differs from the other songs with guitar is that it was not intended for a tenor voice - Dodgson’s favoured range for the combination. He considers the soprano voice less suited

12 Stephen Dodgson, interview with John Mackenzie, 8th January 2003.

13 Stephen Dodgson, interview with Ulf Müller, November 1982, (unpublished master’s thesis, Institut Münster, 1983), p. 93 - 94.

14 Timothy Walker, ‘Stephen Dodgson in conversation with Timothy Walker’, *SOUNDBOARD*, Winter (1991), 13-21 (p. 20).

15 Stephen Dodgson, in a letter to John Mackenzie, 6th March 2003.

16 David Scott, *The New Grove Dictionary of Music and Musicians*, ed. By Stanley Sadie, 20 vols (London: Macmillan Publishers Ltd., 1980) III, 344 - 345.

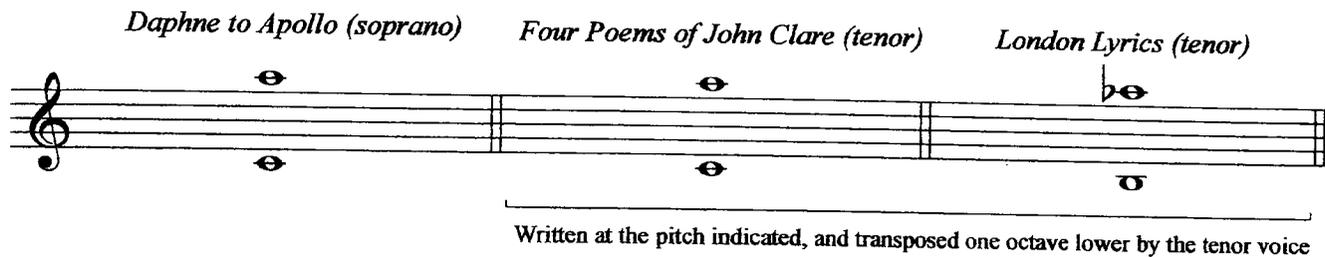
17 Stephen Dodgson, interview with John Mackenzie, 8th January 2003. It is ‘subtlety’ to which Dodgson was referring when he spoke of ‘things that could be done vocally’ in his conversations with Ulf Müller and Timothy Walker.

18 Stephen Dodgson, interview with John Mackenzie, 8th January 2003.

to combining with the guitar, although he acknowledges that ‘that ought not to be the case, since their respective registers should offer more scope for contrast’.¹⁹

Vocal characteristics

The vocal range is consistent across all three works. In both *Daphne to Apollo* and *Four Poems of John Clare* the range embraces an octave and a major 6th from middle C, and in *London Lyrics* it comprises the compass one semitone lower: the octave and a diminished 7th from B to A^b.



The words are given priority over the music, which acts as their servant. The music clothes the words according to their place on a graph of emotional tension, without constructing an edifice of melody and thereby assuming a dominating role: ‘I think everything arises from the words’.²⁰ A good example is found in the first set of songs. *The Peasant Poet*, John Clare’s autobiographical poem, builds to a brief but powerful climax when Clare declares that he senses the presence of God in every aspect of nature. The climax is reached on the word ‘God’, which is set to the loudest note in the highest register in the song, which is further stressed by its position in the rhythmic design (and underpinned by a five-note chord on the guitar, capitalizing on the dramatic resonance provided by four open strings). (See Ex. 8.1.)

Andante
mp *crescendo*

f

Voice

and ev' - ry thing his eyes sur - vey'd, the in - sects in the -

5 5

Guitar

crescendo *f*

¹⁹ Stephen Dodgson, interview with John Mackenzie, 8th January 2003.

²⁰ Timothy Walker, ‘Stephen Dodgson in conversation with Timothy Walker’, *SOUNDBOARD*, Winter (1991), 13-21 (p. 20).

pau f

brake, were crea - tures - God Al - migh - ty made, he lov'd them for

pau f dim.

Ex. 8.1 *The Peasant Poet, 2nd* in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 15 - 18.

The ostinato in the guitar part shown in Ex. 9.1, and the arpeggiated vocal units forming a wave-like melodic line, suggest the influence of Benjamin Britten, and in particular his setting of eight Thomas Hardy poems, *Winter Words*, written for tenor and piano in 1953. Also in common with Britten's vocal writing, declamation and melisma are used sparingly. A distinction is made between those parts of the text that are 'narrative' and those that are 'lyrical'. The former type of passage tends towards declamation, and passages containing words of greater emotive power are enhanced by means of melisma. The most prominent example of declamation occurs in the opening address in *Daphne to Apollo*, which centres around the notes C# and Bb (see Ex. 8.2).

O beaut - eous Maid! Turn - and deign to hear - , O beaut - eous Maid! a -

pau espr

love-sick De-i-ty's - im-pe-tu-ous Pray'r - let - me who thee as thou would'st be woo'd

molto p

mp distinto

PIZZ

Ex. 8.2 *Daphne to Apollo*, Stephen Dodgson, bars 16 - 27.

In contrast, as *Daphne to Apollo* draws towards its conclusion, the significance of the word 'thousand' is emphasised by means of particularly angular melisma, as the syllable 'thou' is spread over twenty-four changes of note (Ex. 8.3).

The musical score for Ex. 8.3 consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The vocal line begins with the lyrics 'and may - I split in-to - a thou - sand trees, if'. The word 'thou' is elongated into a melisma consisting of 24 notes. The piano accompaniment features several triplet markings (indicated by a '3' above the notes) and a forte dynamic marking ('f') at the end of the passage.

Ex. 8.3 *Daphne to Apollo*, Stephen Dodgson, bars 129 - 132.

There is flexibility and contrast in the rhythmic design of the vocal lines, and obvious repetition of rhythms are rare. Successions of equal note values also occur only infrequently: they are used to reflect the simple nature of *The Peasant Poet* in the second of *Four Poems of John Clare*, to form a foil for the rhythmic movement of the guitar in *From a Ship Tossing*, and to combine with the rhythmic movement of the guitar to create a more complex rhythm in *Trotty Wagtail*, as illustrated in Ex. 8.4.

The musical score for Ex. 8.4 consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The vocal line begins with the lyrics 'then he flew a - way be - fore his fea - thers - they were dry'. The word 'dry' is elongated into a melisma consisting of 24 notes. The piano accompaniment features a forte dynamic marking ('f') and a complex rhythmic pattern.

Ex. 8.4 *Trotty Wagtail*, 1st in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 22 - 24.

The developing characteristics of the guitar writing

Thirteen years after *Four Poems of John Clare* was written, Dodgson remarked that he regarded it as the first of his guitar works to be idiomatic for the instrument.²¹ No doubt he was comparing his first set of songs with his first solo guitar works, written for Julian Bream, which he subsequently 'withdrew' because he was dissatisfied with them, mainly because of their thickness of texture. However, when *Four Poems of John Clare* is

21 Richard Provost, 'The Guitar Music of Stephen Dodgson', *SOUNDBOARD*, 6 No. 1 (February 1975), 3-5 (p. 3).

compared with *London Lyrics*, written fifteen years later, it is quickly apparent that Dodgson's capacity to write idiomatically for the instrument had continued to develop in the intervening period.

The guitar part in *Four Poems of John Clare* has a great deal of independence, and could almost stand as a solo guitar piece, whereas *London Lyrics* is concerned, to a far greater extent, with combining the two performers to create a range of 'atmospheres', an example of which is shown in Ex. 8.5.

In turbulent motion together

The musical score for Ex. 8.5 consists of two staves. The top staff is a vocal line in 2/4 time, starting with a rest, then the lyrics "This squalidly wild Nor-western". The bottom staff is a guitar accompaniment in 2/4 time, starting with a rest, then a series of chords. The guitar part is marked "f sempre" and "f (marc)". The lyrics are "This squalidly wild Nor-western".

Ex. 8.5 *From a Ship Tossing*, 3rd in a set of five *London Lyrics*, Stephen Dodgson, bars 76 - 80.

The extract shown above also includes one of many examples, in *London Lyrics*, of the use of campanella technique, in which chords are created from arpeggios, the constituent notes of which are played on different strings and therefore allowed to merge into one sound. Another example is contained in one of a number of extended passages in which the guitar is heard alone. The passage illustrated in Ex. 8.6a below, which is from *From a Ship Tossing*, may appear uniform in texture on paper, but the use of campanella is contrasted with the use of a single string to create a dramatic swing from a rich, bell-like resonance, to a thin, dry texture.

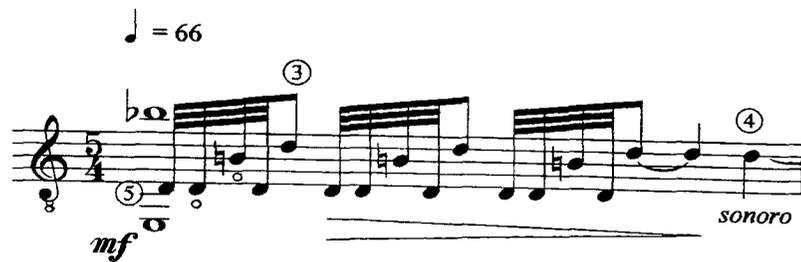
The musical score for Ex. 8.6a is a single staff in 6/8 time. It consists of a series of arpeggiated chords, with fingerings indicated by circled numbers 2, 3, and 0. The piece ends with a "diminuendo" marking.

Ex. 8.6a *From a Ship Tossing*, 3rd in a set of five *London Lyrics*, Stephen Dodgson, bars 58 - 61.

The fingerboard diagram for Ex. 8.6b shows a guitar neck with strings and frets. The notes are indicated by numbers 5, 6, 8, 9, 10, 9, 8, 9, 10, 9, 9, 7, 8, 6, 7, 7, 5, 6.

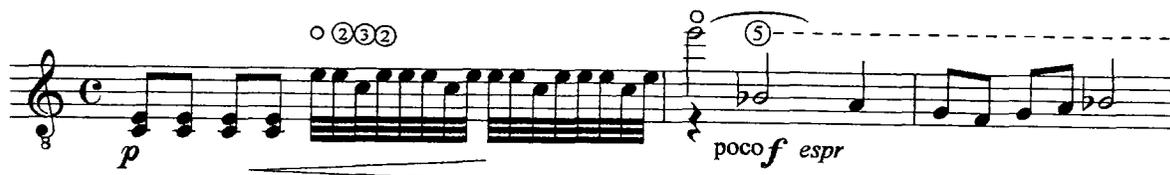
Ex. 8.6b The practical result when ex. 8.2a is played as directed.

Campanella is used throughout *Shadwell Stair* to create sonorous dissonance, (see Ex. 8.7) which reinforces the shadowy nature of the song ('I am the ghost of Shadwell Stair / Along the wharves by the water house / and by the dripping slaughter house').



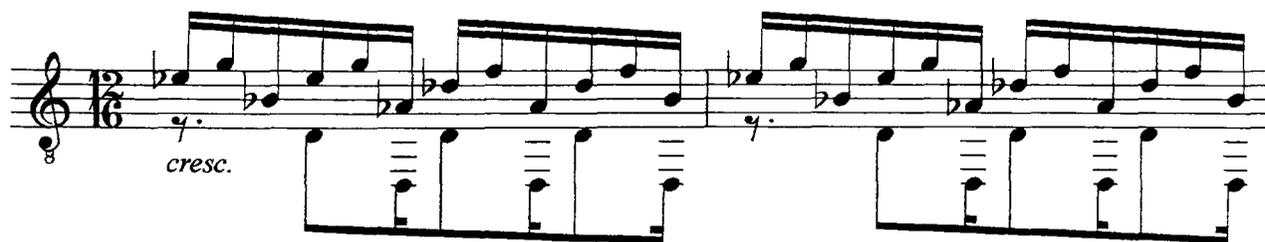
Ex. 8.7 *Shadwell Stair*, 2nd in a set of five *London Lyrics*, Stephen Dodgson, bar 14.

This comprehensive understanding of the guitar is also evident in *Daphne to Apollo*, for example when a declamatory campanella passage is made to contrast with the sonority of a passage played apoyando with the thumb near the centre of the fifth string (see Ex. 8.8).



Ex. 8.8 *Daphne to Apollo*, Stephen Dodgson, bars 11 - 13.

Such demonstrations of understanding are not so prevalent in *Four Poems of John Clare*. Indeed, as the set approaches its final climax, it calls for an awkward disposition of the right hand, which it is difficult to imagine the more experienced Stephen Dodgson resorting to (Ex. 8.9).



Ex. 8.9 *The Fox*, 4th in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 57 - 58.

There are other demonstrations of an increased knowledge of the guitar's characteristics and capabilities, principally concerned with a progressively reducing thickness of line. More subtly however, a greater degree of idiomatic awareness manifests itself in the use of campanella, not only in the type of consistent use shown in the foregoing examples, but also at an incidental level, allowing the sustaining properties of the guitar to

facilitate smooth transitions between one hand position and another, and for that matter, between guitar and voice, through a momentary application of it.

Common Factors

On the other hand there is evidence of artistic consistency in relation to a number of factors in addition to the way that the words of the songs form the music: the use of recognisable rhythmic figures, an informed use of harmonics, and a common harmonic basis.

In the first of the *Four Poems of John Clare*, *Trotty Wagtail*, the light, quick movements of the wagtail, followed by its characteristic moment of stillness, are represented by the guitar, and the sounds it makes are represented by the voice (see examples 8.10 & 8.11).

♩ = 120

Lit - tle Trot - ty, Trot - ty Wag - tail, he went in the rain

Ex. 8.10 *Trotty Wagtail*, 1st in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 5 - 8.

p

and chir - rupt, chir - rupt, chir - rupt, chir - rupt

Ex. 8.11 *Trotty Wagtail*, 1st in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 39 - 40.

Typically of all the songs, the guitar motif goes on to permeate *Trotty Wagtail*, stamping its identity as a recognisable rhythmic figure, but changing its constituent notes to suggest a succession of different harmonies.

Each of the works, from the earliest to the latest, show an understanding for how a delicate interchange can be created between guitar and voice by the use of harmonics, and also of the usefulness of harmonics as a technical aid. Examples 8.12 and 8.13 show Dodgson's instinct for how a song can be 'floated' on a background of harmonics.

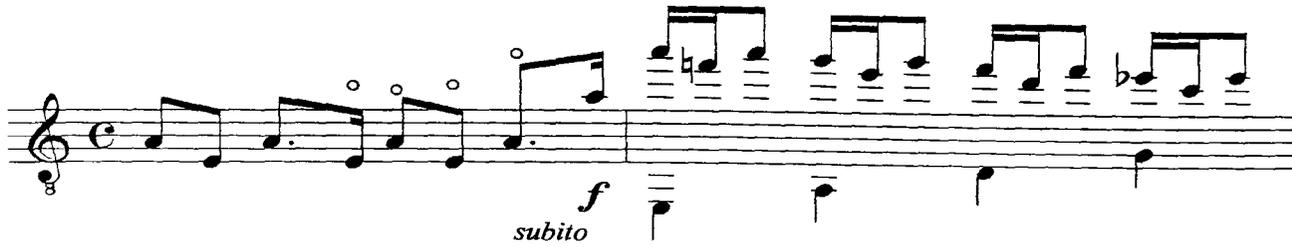
Ex. 8.12 *The Peasant Poet*, 2nd in a set of *Four Poems of John Clare*, Stephen Dodgson, bars 1 - 4.

Ex. 8.13 *Shadwell Stair*, 2nd in a set of five *London Lyrics*, Stephen Dodgson, bars 39 - 42.

In *Daphne to Apollo*, harmonics are combined with notes that are played normally, in order that three sounds intermingle: the sound of the voice, the conventional sound of the guitar, and bell-like harmonics (Ex. 8.14).

Ex. 8.14 *Daphne to Apollo*, Stephen Dodgson, bars 22 - 24.

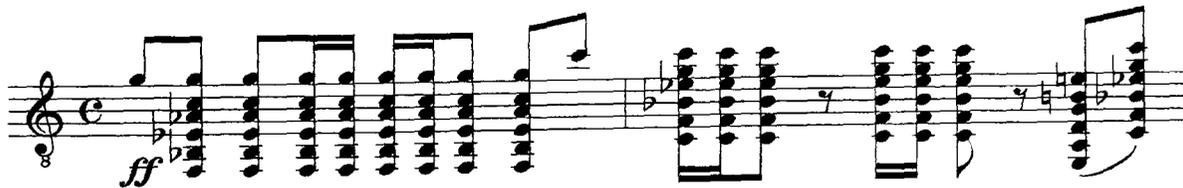
More prosaically, harmonics are used on a very practical level when their location and sustaining qualities provide a means of scaling the fingerboard to reach an impending top A, in *Trotty Wagtail*, the very first song that Dodgson wrote for guitar (see Ex. 8.15 overleaf).



Ex. 8.15 *Trotty Wagtail*, 1st in a set of *Four Poems of John Clare*, Stephen Dodgson, guitar, bars 23 - 24.

Although there has been a progressive thinning of texture in the guitar writing in Dodgson's songs, the shifting modulatory process, in which each chord contains a new contradiction, has provided the harmonic basis throughout, as has, conversely, the occasional use of static harmonic units. Here again, the influence of Benjamin Britten is suggested, although Britten's *At day-close in November*, the first song in the *Winter Words* cycle, has a tonal flexibility, and a resultant tonal complexity, of a kind that is unusual in Britten,²² but is much more typical of Dodgson. Britten's setting of *Wagtail and Baby*, as well as sharing an element of subject matter with Dodgson's setting of John Clare's poem *Trotty Wagtail*, shares its basis in co-existing strands of harmony, and the static harmonies of the type seen in Ex. 8.1, and a complete absence of extraneous textural detail, are other characteristics shared by both sets of songs.

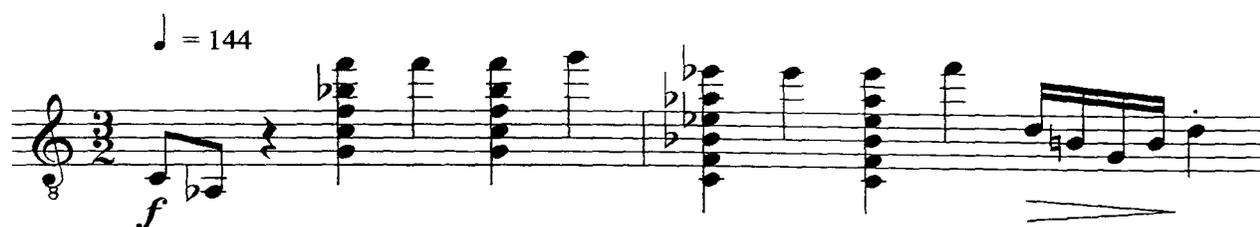
Another consistent feature across the Dodgson songs is the use of quartal structures. It is most immediately apparent when it manifests itself in block chords, as in example 8.16 below, in which there are two inversions of a column of fourths built on G (G-C-F-B \flat -E \flat -A \flat), the second with the A \flat removed and the C doubled.



Ex. 8.16 *Turkeys*, 3rd in a set of *Four Poems of John Clare*, Stephen Dodgson, guitar, bars 26 - 27.

In *London is a Milder Curse*, the column itself moves a 5th (i.e. an inverted 4th) from G-C-F-B \flat with the F doubled, to C-F-B \flat -E \flat -A \flat with the E \flat doubled (Ex .8.17).

22 Peter Evans, *The Music of Benjamin Britten*, (London: J.M. Dent & Sons Ltd., 1979), p. 357.



Ex. 8.17 *London is a Milder Curse*, 1st in a set of five *London Lyrics*, Stephen Dodgson, guitar, bars 13 - 14.

The columns are not always 'vertical', but also appear in arpeggiated form, as it does in example 8.18 below, which shows an inversion of a column of fourths built on G, with the E \flat doubled.



Ex. 8.18 *River Music* (1967), 5th in a set of five *London Lyrics*, Stephen Dodgson, guitar, bar 75.

Daphne to Apollo contains only six 6-note chords, all of which are based on the perfect 4th. For instance a column of fourths built on G, with C doubled at the lower octave, is approached by two of its constituent pitches, albeit in different registers (Ex. 8.19).



Ex. 8.19 *Daphne to Apollo*, Stephen Dodgson, guitar, bar 128.

One of the six chords appears twice, and consists of a doubled perfect 4th, E \flat -A \flat , which has a D above and below, forming a tritone between the A \flat and the D, and the characteristic octave plus a semitone, and octave minus a semitone, between the lower two notes and the high D and E \flat respectively (Ex. 8.20).



Ex. 8.20 *Daphne to Apollo*, Stephen Dodgson, guitar, bars 108 - 109.

Another six-note chord combines a D minor chord with the minor chord a perfect fourth higher (Ex. 8.21).



Ex. 8.21 *Daphne to Apollo*, Stephen Dodgson, guitar, bar 31.

The transition from baryton to guitar

The baryton, for which *Daphne to Apollo* was originally written, exists in three forms: Baroque, Classical and revival.²³ Each of the forms is essentially a bass string instrument which is fitted with two banks of strings known as manuals. The upper manual is bowed from above in the conventional way, whilst the lower manual, comprising a greater number of sympathetic strings, is plucked from behind with the left-hand thumb, thus providing the instrument with a capability for self-accompaniment, although in practice the upper and lower manuals are usually played in alternation, signalling different roles in musical texture. The Classical baryton is a modification of the earlier instrument, and is associated with Prince Nicolaus Esterházy (1714 - 1790), and Joseph Haydn (1732 - 1809) who composed a large number of works for the prince to play on the baryton during the 1760s and 1770s. The prince's baryton had seven strings forming the upper manual, tuned in the same way as a bass viol, and ten forming the lower, although barytons fitted with a widely differing number of strings were made throughout the period. The revival baryton is essentially a reproduction of the Classical instrument, normally with six strings forming the upper manual and fourteen forming the lower. The baryton for which *Daphne to Apollo* was written is a Classical baryton with a lower manual of sixteen strings, which thereby provides an extended range.²⁴



²³ Julie Anne Sadie and Terence M. Pamplin, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 2nd edn, 24 vols (London: Macmillan Publishers Ltd., 2001).II, 828 - 831.

²⁴ Jeremy Brooker, interview with John Mackenzie, 9th March 2003.

Bowed notes, produced on the upper manual of the baryton, are capable of sustaining an initial volume, and even increasing it, whereas notes produced on the guitar are inevitably subject to an irretrievable reduction in volume. However the guitar compensates with a greater degree of agility and dynamic flexibility. Dodgson found the guitar more conducive to aiding the dramatic effects, such as the passage in which ‘Daphne puts Apollo in his place’,²⁵ and the final four bars (reproduced in examples 8.22 and 8.23 below) during which the guitar version utilizes the following characteristics: its agility, to produce a line which is much more angular than the equivalent baryton line, the brittle and penetrating effect of the treble strings at their shortest length, its ability to produce a rasping *appassionata* chord, and the nimbleness necessary to bring the piece to a conclusion with a semiquaver ending over the residual resonance from open strings.

than— these

molto f *mp* *appass: marc*

the + sign shown in the last bar of the baryton part indicates notes to be plucked with the left hand thumb

Ex. 8.22 *Daphne to Apollo*, for soprano and baryton, Stephen Dodgson, final four bars.

than— these

molto f *appass: marc* *Precipitato*

Ex. 8.23 *Daphne to Apollo*, for soprano and guitar, Stephen Dodgson, final four bars.

The two guitarists who have had the greatest influence on the work of Stephen Dodgson have been Julian Bream and John Williams, and it was they who were to be the catalyst for some of the most notable songs written for voice and guitar in the twentieth century. Bream's partnership with Peter Pears brought about the collections written by Britten, Walton and Henze; and it was Williams' partnership with Wilfred Brown that first prompted Dodgson to write for the medium. Dodgson was attracted by Williams' unfailing reliability and precision, and the intimacy and sensitivity of Wilfred Brown's singing.

The qualities that Dodgson saw in Wilfred Brown meant that there had to be a complete lack of pretentiousness in the subject matter. By setting the John Clare poems, he utilized the association of intimacy with humour. Descriptions of the behaviour of animals found in the village, or the farm, and phrases such as 'makes a huzzing noise, nauntles at passers by' (referring to the actions of a turkey), ensures that the songs have a common currency: a modesty and absence of exclusivity. That 'divertimento' spirit is maintained in the songs that followed, on the subjects of the pains and pleasures of London life, and Daphne's rebuke to Apollo. A singer who is accompanied by a guitar can feel somewhat exposed: the guitar cannot lay a reverberant foundation on which the singer can 'float' the words in the way that a piano can, and the conspiratorial sharing of a joke between singer and listeners can relieve the sense of exposure that might otherwise result. The subservience of the music to the words in Dodgson's song-settings puts the composer still further into the shade, but the ostensibly lightweight approach reflects a depth of understanding of the medium, which has been apparent from the first set of songs, rather than any absence of such an understanding.

CHAPTER 9

Summary and conclusions

Roy Brewer observed that the guitar is an instrument searching for an identity. In fact the guitar has multiple identities, corresponding with the many musical styles it accommodates, but it was his argument that it is striving for an identity beyond that: a single identity as a serious instrument.¹ It is a pre-requisite to the assumption of that single identity, that the guitar must have credibility, and the guitar is made credible by its ability to act as a medium for art music without being infused with characteristics that separate it from the mainstream; and, in turn, by the credibility of the composers by whom that music is written. Stephen Dodgson's background as a music commentator, journalist, teacher, and composer of works for a diverse range of instrumental combinations and media, including films and radio plays, touches and draws from a wide and embracing exposure to the world of music, and gives distinction and credibility to the whole of his output.

There is an element of utilitarianism in Dodgson's approach to composition. He 'strives what he is asked to write, matching the composition as closely as he can to the musicians and the occasion'.² Thus he directs his attention outwards to the ultimate purpose of his work, its contribution to society's culture, and its significance for the listener. In this sense the content of his music is in no way a vehicle for self-expression; but neither is it merely an entertainment or a diversion: lying behind the music is a corporate ideal rather than the will for a personal testament. The unifying thread connecting all his music is a spiritual one, founded in the humble belief that man is not self-contained, but part of something beyond himself, and so his approach presupposes a source of material external to the composer. His music is not sensual and indulgent, but neither is it hard or mechanical. However, the manner of the writing does have personality, and his music has a human quality that derives from his belief in universality.

Although influences are acknowledged: Janáček and Debussy in particular, but also many others, such as Stravinsky, Shostakovich, Britten and Tippett, he has drawn inspiration from an active tradition rather than subscribing to any system or attaching himself to any particular group, and nor has he set out to be a trend-setter. Perhaps the greatest influence has been the teaching of R.O. Morris and the writings of Thomas Morley, although Dodgson is unmistakably a composer of his time: he has not opted out of interpreting the

1 Roy Brewer, *A Guitarist's Notebook*, (Oxford: Oxford University Press, 1986), passim.

2 Stephen Dodgson, in a programme note for a concert given on 19th March 1973.

present in favour of delving into the past. His music springs from the accretion of ideas that associate themselves with an initial musical thought, and thus become integrated into his whole train of thinking. He has avoided the limiting, anecdotal associations of region and nation (there are only slight and superficial affinities with the pastoralism of Vaughan-Williams and his followers), and he achieves an equilibrium between classicising and modernising impulses with a capacity for self scrutiny without self-obsessiveness.

The contribution his music has made to the establishment of an identity for the guitar as a serious instrument is, paradoxically, rooted in his status as a non-guitarist, and one who is not affiliated with any particular label that might skew his work in one direction or another. Dodgson writes distinctively for the guitar, but the guitar is not used as a mould into which 'Dodgson music' is poured. It is music that weaves a thread - elaborates an argument, however tenuously - played on the guitar, rather than 'guitar music', designed for the demonstration of technical prowess or of the guitar's capabilities. Guitarists strive to get the most out of their instrument, to exploit it to maximum effect. The guitar will rasp, but Dodgson seldom makes it rasp; it will provide a shower of notes over a sustained period, but he does not utilize that ability; it will produce a light, sweet tone from the upper strings, and rich sonority from the lower strings, but such considerations of timbre are incidental to Dodgson's writing, rather than a driving force behind it. His writing is made more credible by his abstinence from making the guitar do any of the things it does best, because one of the reasons that the guitar has tended to inhabit a rather separate world from the mainstream of music is that guitarists have called on it to repeatedly perform its best tricks. This abstinence does not mean that the guitar is kept in a permanently subdued state; it means that it is acting as a servant of music, and accordingly it takes on that identity: it is, or can be, a servant of music rather than an advocate of its own qualities.

His work has contributed to the integration of the guitar into the ambit of serious music through his solo pieces, his didactic material, those of his concertos that include the guitar, his works for two, three and four guitars, and for massed guitars, his chamber works that include the guitar, and his works that combine the guitar with the voice.

His contribution to the solo guitar repertoire of a substantial body of works: twelve concert pieces and four smaller works, has not been accompanied by anything new in respect of progressive techniques or innovations, but playing Dodgson's solos tends to change the perspective of guitarists' thinking. The priority given to horizontal considerations over vertical progressions causes the guitarist to take a melodic perspective,

and to re-define the guitar as a melodic instrument. Equally, the predominance of quartal structures sets aside the domination of the $\frac{6}{3}$ minor chords and the $\frac{6}{4}$ major chords which lie across the ③ ② ① strings and the ④ ③ ② strings respectively, and which, if they are allowed to, become a dictator of events.

Most of the solo works are serious and substantial, and challenging to the performer, but his collaborative efforts with Hector Quine and Richard Wright have enabled Dodgson's influence to permeate all strata of ability. The Dodgson and Quine studies demonstrate that teaching material does not have to be predictable. They eschew the notion of a correlation between the standard of difficulty of a piece and the position on the guitar in which it is played, and the sight-reading material escapes from the anchor of first position and combines with the tonal ambivalence of Dodgson's music to remove the element of predictability inherent in the classical studies, obliging the student to approach the work with an open mind, and read each note carefully. The idea of pupil-teacher duets is not unique to Dodgson and Quine, but the melodic conception of Dodgson's music lends itself to the application, and the easier duets in particular (those written at the request of Richard Wright as grade examination pieces) allow both pupil and teacher to concentrate on the pupil's tone production and technical security, without the distraction of the difficulties that attend harmonic self-containment.

The status of the guitar is raised, and a step is taken towards its integration into the world of art music, when it shares the concert platform, and thereby associates, with instruments that are part of that world. Each of the four concertos that include the guitar achieves that association without recourse to any tendency to pastiche, and therefore without any corresponding tendency for the guitar to be represented as a novelty.

The three substantial duets, the trio and the quartet each present a high hurdle to all but the best of guitarists, so their value is in the way they supplement a somewhat meagre repertoire of serious, contemporary music for professional guitar ensembles. However, although some of the works for massed guitars are quite difficult, none requires a virtuoso standard, and they form a body of work that enables large groups of guitarists to set their collective sights on a 'target' they know to be worthwhile (often at the conclusion of a guitar festival) and rehearse music in which ensemble is the chief consideration, demanding, almost uniquely for guitarists, that each player is keenly aware of the whole, in a way that previously available material, mostly comprising semi-improvisational works, did rarely.

That benefit does not accrue from the ten chamber works, since their origins, as

commissions by or on behalf of professional ensembles, means that they are concert pieces, of an uncompromising standard. The benefit here is one of context. The guitar is seen and heard blended, and in equal partnership with, the flute, cello, harpsichord, viola, recorder and string quartet. A similar contextual benefit arises from the songs with guitar accompaniment, as well as helping to extend a very restricted repertoire of songs intended for the modern guitar.

Dodgson was just eighteen years old when he observed, in a submission to his school magazine, *The Stoic*, that the effect of Jarnfelt's *Praeludium* 'is lost or made, more than in many works, in the precision with which it is played'.³ Over sixty years later, it can be seen that the same observation is applicable to Dodgson's own works. Dodgson's 'precise musical personality'⁴ demands that his compositions are played with a crisp clarity, and he was fortunate to find, in John Williams, a guitarist with a security and economy of technique, and the right musical outlook, to give expression to it. The subtleties of the music are brought out with complete clarity, but equal subtlety of expression in Williams' playing, leaving it largely to the listener to find the meaning; and with Williams' help, Stephen Dodgson's compositions for the guitar have helped to integrate the guitar into the ambit of art music in a two-way process: the nature of the writing, music-led rather than instrument-led, taking its inspiration from the general world of music rather than from other guitar composers, has helped to enable guitarists to see the wider musical world in perspective; and the combination of the guitar with other instruments has encouraged other musicians to accept the guitar as a serious and worthwhile instrument, drawing the guitar into the general world of music, instead of being a thing apart.

The many parallel associations that Dodgson has had with other instrumentalists suggests that Dodgson's treatment of those instruments may be areas for further study. One of the first of those associations, with the Italian flautist Severino Gazelloni, led to many compositions for the flute, including a concerto. Dodgson's association with the trumpeter Philip Jones led to a large number of works for brass; and Bernard Roberts and the piano, as well as Jane Clark and the harpsichord, can be paired in the same way that John Williams and the guitar can, and may offer equally fruitful possibilities for research. This may be especially true of Dodgson's writing for the harp, encouraged and championed by the harpist Maria Korchinska, since their association led to Dodgson devising a novel way of

³ Stephen Dodgson, 'Music', *The Stoic*, 10 (April 1942), 67.

⁴ Francis Routh, *Contemporary British Music*, (London: MacDonald, 1972), p. 362.

notating harp music, in which 'key signatures' are in reality pedal settings: a way of notating harp music which means that it is unencumbered by accidentals, and one which arose from one of Dodgson's principal objectives - to 'be practical'.

APPENDIX 1Table 1.1 First broadcast performances of Stephen Dodgson's works during the years 1951 - 1960

Date	Piece	Performers	Broadcaster	Commissioned by: (where applicable)
April 1951	Sonata for Piano Duet (1949)	Helen Pike and Paul Hamburger	BBC Third Programme	
29th June 1953	String Trio No. 1 (1951)	The Virtuoso String Trio (Neville Marriner, Stephen Shingles and Alexander Kok)	BBC Third Programme	
December 1953	Capriccio & Finale (1952)	The Wigmore Ensemble	BBC Third Programme	The Wigmore Ensemble
9th June 1955	String Quartet in B minor (1953)	The Hirsch Quartet	BBC Third Programme	
May 1956	Serenade for Solo Viola and Orchestra (1956)	Watson Forbes (viola) RPO cond. Walter Goehr	BBC Third Programme	
21st May 1957	The Soul's Progress (1953)	The BBC Chorus with RPO brass, harp and timpani, cond. Leslie Woodgate	BBC Third Programme	
August 1957	Suite for Brass Septet (1957)	Philip Jones Brass Ensemble	BBC Third Programme	Philip Jones
December 1957	Suite in C minor for Oboe and Piano (1957)	Tony Danby and Geoffrey Connah	BBC Third Programme	Tony Danby and Geoffrey Connah
14th April 1959	Duo for Flute and Harp (1958)	Maria Korchinska and Geoffrey Gilbert	BBC Third Programme	Maria Korchinska
1st June 1959	Quintet for Piano and Wind Instruments (1958)	The Dutch Radio Sextet	Hilversum Radio, Holland	
8th June 1960	Serenade for Oboe Clarinet & Bassoon (1959)	London Reed Trio	BBC Third Programme	Michael Dobson
23rd October 1960	Piano Concerto in B minor (1959)	Frieda Valenzi (piano) The Vienna Symphony Orchestra cond. A. Aliberti	Austrian Radio	Austrian Radio (a public concert recorded live)

Table 1.2 First public performances of Stephen Dodgson's works during the years 1952 - 1960

Date	Piece	Performers	Place	Commissioned/ promoted by:
12th February 1952	Fantasy for solo Harp (1952)	Maria Korchinska	MacNaughten Concert Series, London	Maria Korchinska
1952	Lammas Fair (1952)	The pupils of Farmhouse School	Farmhouse School, Wendover	Farmhouse School
10th June 1954	Symphony in E \flat for classical orchestra (1952)	Orphean Chamber Orchestra, cond. David Littaur	Wigmore Hall, London	
20th November 1954	Taras Bulba (a romantic overture) (1950)	The London Symphony Orchestra, cond. Norman Del Mar	The Royal Festival Hall, London	The Society for the Promotion of New Music
14th March 1955	Three Dances for Violin and Piano (1950)	Wolfgang Kellerman and Barbara Rohan	The Arts Council, London	
14th June 1955	All This Night Shrill Chanticleer (1952)	The London Bach Society, cond. Paul Steinitz	St. Bartholomew- the-Great, Smithfield	
11th January 1956	Tideways [four songs for soprano and piano] (1950)	Eileen McLoughlin and Barbara Rohan	The Wigmore Hall, London	The Society for the Promotion of New Music
February 1956	Intermezzo for Orchestra (1954)	The Royal College of Music Junior Exhibitioners' Orchestra	The Royal College of Music	The Royal College of Music
March 1956	Six Inventions for Harpichord [set one] (1955)	Stanislav Heller	The Wigmore Hall, London	Thomas Goff and Stanislav Heller
25th October 1956	Flute Quartet (1955)	Richard Adeney (flute); Leonard Freidman, Rosemary Green, Anna Shuttelworth	The Mary Ward Settlement, London	The Impresario Society
20th November 1960	Nocturne for String Orchestra (1959)	Haslemere Orchestra cond. John Gardner		

Table 1.3 A sample of Stephen Dodgson's commissions since he was appointed professor of composition and harmony at the Royal College of Music in 1965

Date	Title	Commissioned by:	For whom intended
1966	<i>Quintet in C</i>	The Battle Arts Group	Bryan Vickers and the Alberni String Quartet
1966	<i>Toccata in D</i> (For Organ)	St. Columbia's Church	The church organist: Alan Willmore
1968	<i>Cadilly</i> (Entertainment for four solo singers and wind quintet)	The Grosvenor Ensemble	The Grosvenor Ensemble
1968	<i>Four Fables</i>	Badminton School, Bristol	Badminton School, Bristol
1969	<i>Bassoon Concerto</i>	The English Chamber Orchestra	Martin Gatt
1971	<i>Piano Trio</i> (Diversions on an air by Robert Jones)	The <i>Music in Our Time</i> Festival	The <i>Music in Our Time</i> Festival
1972	<i>Te Deum, with exhortations from the Martyrs</i>	The Tilford Bach Society	The Tilford Bach Society
1972	<i>Suite in D major for Oboe and Harpsichord</i>	Evelyn Barbirolli and Valda Aveling	Evelyn Barbirolli and Valda Aveling
1973	<i>The Miller's Secret</i> (A children's opera)	The Cookham Festival	The Cookham Festival
1974	<i>Wind Symphony</i> (Large forces)	The British Youth Wind Orchestra	The British Youth Wind Orchestra
1975	<i>Baryton Trio</i>	The Esterhazy Baryton Trio	The Esterhazy Baryton Trio
1975	<i>Last of the Leaves</i> (Cantata for bass, clarinet and strings)	The Cookham Festival	The Cookham Festival
1975	<i>The Innocents</i>	The London Chorale	The London Chorale
1976	<i>Bird Songs</i>	The London Boy Singers	The London Boy Singers
1976	<i>The Eagle</i> (Single movement; Tone Poem after Tennyson)	The Scottish Amateur Music Association	The National Wind Band of Scotland
1976	<i>In Wilde America</i>	Harrow Philharmonic Choir	Harrow Philharmonic Choir
1977	<i>Bagatelles</i> (For four clarinets)	The Milton Ensemble	The Milton Ensemble
1977	<i>Matelot</i> (Diversions after Grieg's "Sailor's Song")	The National Wind Band of Scotland	For the band's tour of Norway
1977	<i>Sonata for Wind Quintet</i>	The Arts Council	The Vienna Wind Quintet
1980	<i>Stanzas</i> (Large forces; single movement - continuous variations)	The South East Arts Association	The Surrey County Wind Orchestra
1983	<i>Piano Sonata No. 3</i> (Variation on a Rhythm)	Kevin Kiddoo	Bernard Roberts
1983	<i>Sketchbook for Two Lutes</i>	Chris Wilson and Tom Finucane.	Chris Wilson and Tom Finucane.

Date	Title	Commissioned by:	For whom intended
1984	<i>Capriccio Concertante</i> (Subtitled "All Hallow's Eve"; single movement)	The South East Arts Association	The Surrey County Wind Orchestra
1984	<i>Orion</i> (Nonet for wind and brass)	Ennead/London	Ennead/London (formed from the Ebony Quartet with the Farnaby Brass Ensemble)
1984	<i>'Tis Almost One</i>	The BBC	The Choir of King's College, Cambridge
1985	<i>Magnificat and Nunc Dimittis</i>	The Chapel Royal	The Chapel Royal at the Tower of London
1985	<i>Musick's Duell</i>	Anthony Rooley, Emma Kirkby, and David Thomas	Anthony Rooley, Emma Kirkby, and David Thomas
1985	* <i>String Quartet No.1</i>	Dr. Urs Wagner	The Chilingirian Quartet
1987	<i>Arlington Concertante</i>	The University of Texas at Arlington	The University of Texas at Arlington
1987	<i>Four Poems of Mary Coleridge</i>	The Holst Singers, London	The Holst Singers
1987	<i>The Country Wedding</i>	The Felling Male Voice Choir	The Felling Male Voice Choir
1990	<i>Marchrider</i> (Single movement; modest forces)	The Lothian Regional Council	The Lothian Regional Council (a revised version was completed in 1999)
1991	<i>Flowers of London Town</i> (Symphonic sequence after William Blake's 'Holy Thursday')	The College Band Directors' National Association	The College Band Directors' National Association, for its 50th anniversary, Kansas City
1991	<i>Flute Concerto</i>	Robert Stallman	Robert Stallman
1991	<i>Spice of Life: Essence and Variety</i> (Variations: for Brass Quintet)	The Fine Arts Brass Ensemble	The Fine Arts Brass Ensemble
1992	<i>Bandwagon</i> (Five occasional pieces)	The National Youth Wind Orchestra	The National Youth Wind Orchestra
1992	<i>O Swallow</i> (For flute in A [or G] and piano)	The Arts Council	Christopher Hyde-Smith
1994	<i>Piano Sonata No. 6</i>	Bernard Roberts	Bernard Roberts
1995	<i>Fivepenny Pieces</i> (For wind quintet)	'Harlequin' (Wind Quintet)	'Harlequin'
1997	<i>Daphne to Apollo</i> (For Baryton & Soprano)	The Arts Council 'Arts for Everyone' scheme	Marie Vassiliou and Jeremy Brooker
1997	<i>Flood</i> (Music-theatre piece)	'Harlequin'	'Harlequin'
1997	<i>Rendezvous for 13 Instruments</i>	The Arts Council 'Arts for Everyone' scheme	The Mayfield Wind Sinfonia, Sheffield

*(*String Quartet No.1* [1985]). The numbering of Stephen Dodgson's string quartets is somewhat confusing. The work bearing the title *String Quartet No. 1*, was in fact the fifth string quartet he had written. The first was the one with which he won the Royal College

of Music Corbett Memorial Prize in 1948. This was followed by three more over the next six years: *String Quartet in B Minor*, written in 1953 and taken up by the Hirsch String Quartet, and the two leaner ones. In 1985 a Swiss friend of Stephen Dodgson, Dr. Urs Wagner, commissioned a string quartet. A profound music lover, although not a musician himself, Dr. Wagner wanted to express his special fondness for quartet music. When he had completed the commission, Stephen Dodgson realised he would have to allocate a number to the quartet. He christened it *String Quartet No. 1*, and suggested that “those early ones can calmly repose with minus numbers”.¹

¹ Stephen Dodgson: talk given at the Cheltenham Festival, 15th July 1987.

Table 5.1: Commissions and known first performances of Stephen Dodgson's solo guitar works

	Commissioned by:	First performance		
		Guitarist	Date	Place
Partita No. 1	John Williams	John Williams	4th July 1963	Cheltenham Festival
Saraband	Written at the instigation of Hector Quine			
Fantasy-Divisions	John Williams	John Williams	25th January 1970	Queen Elizabeth Hall, London
Serenade	Written at the instigation of Hector Quine			
Partita No. 2	Angelo Gilardino	John Williams	12th November 1976	The Wigmore Hall, London
Interlude (Summer daydream)	Written at the instigation of Hector Quine			
Legend	'Musical New Services' for <i>Guitar Magazine</i>	Forbes Henderson	1978	LP recording by Forbes Henderson
Merlin	Phillip Thorne	Phillip Thorne	5th October 1979	Newbattle Abbey, Midlothian
Etude-Caprice	The Toronto Festival (as the test piece for the finalists in the 1981 solo performers' competition)	The six competition finalists	June 1981	University of Toronto
Partita No. 3	Gabriel Estarellas	Gabriel Estarellas	21st May 1983	Purcell Room, London
Stemma	John Williams	John Williams	11th May 1988	Royal Festival Hall, London
Three Attic Dances	Eleftheria Kotzia	Eleftheria Kotzia	21st February 1990	Dromena Festival, Athens
The Troubled Midnight	The publisher <i>Zanibon</i> (of Padua) - who were taken over by <i>Bèrben</i> before publication	Nicola Culf	16th March 1990	Cambridge
Partita No. 4	The Royal Northern College of Music on behalf of Nicola Hall	Nicola Hall	17th July 1990	Cheltenham Festival
Ode To The Guitar	Written at the instigation of Hector Quine			
The Midst Of Life	John Williams and Peter Biddulph	John Williams	6th November 1994	Barbican Centre, London

Table 5.2: Principal data relating to Stephen Dodgson's solo guitar works

	Date	Dur. (mins)	Movements	Publisher
Partita No. 1	1963	10	I Allegro con moto II Molto vivace III Adagio	Oxford University Press
Saraband	1968	2	Single span	Oxford University Press (Contained in 'Modern Guitar Music - Eight pieces by British composers' edited by Hector Quine.)
Fantasy-Divisions	1969	8	Theme and five variations	Bèrben
Serenade	1974	1½	Single span	Oxford University Press (Contained in 'Easy Modern Guitar Music - Ten pieces by British composers' edited by Hector Quine.)
Partita No. 2	1976	13	I Fanfare 1 (Presto) II Allegro III Fanfare 2 (Allegretto) IV Moderato V Fanfare 3 (Vivo; marcato)	Originally published by Oxford University Press
Interlude (Summer daydream)	1977	4	Single span	Ricordi (Contained in 'British Composers - Twentieth Century Guitar Music' edited by Hector Quine.)
Legend	1977	6	Single span	Originally published by Musical New Services
Merlin	1978	7	Single span	Moeck Verlag
Etude-Caprice	1980	5	Single span	Doberman-Yppan
Partita No. 3	1981	12	I Allegro non troppo II Poco Adagio e Mesto III Animato Assai, Ma Calmo IV Poco Adagio V Allegro Deciso ma con amore	Bèrben
Stemma	1988	7	Single span	
Three Attic Dances	1989	8	I Poco vivace II Lento: Sempre Sostenuto III Con Brio	
The Troubled Midnight	1989	5	Single span	Bèrben (Contained in 'Anthology of Nocturnes & Dances' compiled by Carlo Carfagna.)
Partita No. 4	1990	12	I Slow: Moody and capricious II Agitated: with a tense rhythm III Steady and Expressive IV Energetic but measured	
Ode To The Guitar	1991	17	10 miniatures 5 in each of two volumes	Ricordi
The Midst Of Life	1994	10	Single span	

Table 6.1: Instrumentation of the four Dodgson concertos that include guitar.

	Concerto for guitar and orchestra No. 1	Concerto for guitar and orchestra No. 2	Duo Concerto for violin, guitar and strings	Concertino for 2 guitars and strings
Date	1956	1972	1990	1998
Approximate duration in minutes	19	22	21	16
Orchestral Instrumentation	1 flute 3 clarinets 1 bassoon 2 horns 4 first violins 4 second violins 3 violas 2 cellos 1 double bass	1 flute 2 oboes d'amore (in A) 2 clarinets (in B \flat) 1 bassoon 2 tenor trombones 1 bass trombone glockenspiel marimba small bongo harp first violins second violins violas cellos double bass	violin 1 violin 2 viola cello double bass	violin 1 violin 2 viola cello double bass

Table 6.2: Principal features of the four Dodgson concertos that include guitar

	Concerto for guitar and orchestra No. 1	Concerto for guitar and orchestra No. 2	Duo Concerto for violin, guitar and strings	Concertino for 2 guitars and strings
Movements	1. Allegro Comodo 2. Lento 3. Molto Vivace	1. Presto 2. Meno Mosso quasi Cadenza 3. Allegretto e Robusto 4. Poco Lento 5. Presto come prima	1. Allegro ma non troppo 2. Meno mosso: Liberamente - Poco Lento 3. Allegretto 4. Andante 5. Allegro non tanto - Piu Allegro	Introduction 1. Largo - Allegro Moderato 2. Lento 3. Vivace ma non troppo
Structure	Three discrete movements	Single span divided into five contrasting sections	Sequence of five interlocking movements, each of the first four interrupted by the next.	Introduction leading into three linked movements
Lengths of sections/movements	6'30" 6'10" 6'05"	3'40" 1'40" 6'10" 6'35" 3'55"	1'30" 1'35" 4'40" 6'00" 7'00"	(1'00") 4'30" 5'40" 4'45"
Number of complete bars in which the soloist(s) plays unaccompanied*	14/178 0/54 4/227	5/159 6/27 20/149 6/70 4/175	5/40 9/24 18/127 17/61 42/260	(0/10) 8/114 30/65 37/170
Number of complete bars in which the soloist(s) is silent*	64/178 22/54 79/227	65/159 4/27 55/149 8/70 65/175	8/40 0/24 15/127 0/61 26/260	(10/10) 16/114 4/65 50/170
In each movement/section, the soloist(s) enters during bar number:*	1 11 19	26 2 22 1 3	1 1 1 1 11	(-) 1 4 1

* The subdivisions of whole bars divided by a dotted line have been included in this total.

Table 7.1 Features of Stephen Dodgson's works for guitar trio and guitar duet

Title	Date written	For whom written	Dur. (mins)	First Performance	Programmatic story-line
Follow the Star: Fantasy on an old Dutch Christmas hymn Guitar Trio	1979	Pieter van der Staak (on behalf of The Stichting Gitaarweken).	6	The Stichting Gitaarweken Zwolle, The Netherlands Summer, 1980.	Each of the three guitars represents one of the three kings of the nativity, Casper, Melchior, and Balthasar, and each 'presents', in turn, a derivation of a phrase from a Christmas hymn composed in the vicinity of Zwolle in the mid-15th century.
Promenade I Guitar Duet	1988	Duo Chittaristico Italiano (Mario Fragnito and Lucio Matarazzo)	8	Rome, 1998/99.	Two holiday-makers at a seaside resort take an afternoon stroll. They set out, full of joy and energy, sunlight dazzling over the water, and encounter, in turn, an aviary, a dogfight, an abruptly-formed sea-mist, and an old-world merry-go-round.
Pastourelle Guitar Duet	1992	The Amadeus Guitar Duo (Dale Kavanagh & Thomas Kirchhoff)	7	The Amadeus Guitar Duo. International Guitar Symposium, Iserlohn, Germany. 17 th August 1993.	An imagined dialogue between a nobleman and shepherdess derived from an old French verse: "Pastourelle, si t'est bel Dame seras d'un chastel" "Sire! Traiez vous en la Car tel plait oï je ja"
Riversong: Rhapsody for Two Guitars Guitar Duet	1994	The Groningen Guitar Duo (Remco de Haan & Erik Westerhof)	15	The Groningen Guitar Duo. Purcell Room, London, 27 th April 1995	An image of the unchanging flow of a great river, based on the poem <i>River Song</i> written by John Heath-Stubbs, fragments of which are illustrated by the music, and evoke scenes 'witnessed' by the river in past ages, and reflect 'indignities' it has suffered more recently.

Table 7.2 Features of Stephen Dodgson's works which include massed guitars

Title	Date written	For whom written	Dur. (mins)	Forces	Movements
Personent Hodie	1981	The Esztergom Guitar Festival, Hungary	12	'Solo' guitar trio and guitar ensemble playing eight parts with an unlimited number of players per part. (Therefore a minimum of 11 players.)	Single Span
Hymnus de Sancto Stephano	1983	The Esztergom Guitar Festival, Hungary	6	'Solo' soprano and guitar ensemble playing four parts with an unlimited number of players per part. (Therefore a minimum of 4 guitarists.)	Single Span
Divertissement	1984	The Toronto Guitar Festival, Canada	17	'Solo' violin, guitar ensemble playing requinto part and six standard guitar parts with an unlimited number of players per part, and 'solo' bass guitar or double bass. (Therefore a minimum of 7 requinto/guitarists.)	I Sinfonia II Musette III Scherzo I IV Valse V Scherzo II VI Wherever Next? VII Rondo
Intermezzo	1987	The Esztergom Guitar Festival, Hungary	3	Guitar ensemble playing four parts with an unlimited number of players per part. (Therefore a minimum of 4 guitarists.)	Single Span
The Selevan Story	1992	The Prussia Cove Guitar Seminar, Cornwall	17	'Solo' flute, 'solo' violin, two 'solo' guitars and guitar ensemble playing four parts with an unlimited number of players per part. (Therefore a minimum of 6 guitarists.)	I Prelude (On the rocks) II Dialogue (Johana's garden) III Pastoral (The saint's path) IV Passamezzo (The St. Levan stone) V Concertino (Two fish on one hook)
Watersmeet	2002	The National Youth Guitar Ensemble at the Bath International Guitar Festival	9	'Solo' guitar and guitar ensemble playing four parts with an unlimited number of players per part. (Therefore a minimum of 5 guitarists.)	Single span

Table 7.3 Commissions and known first performances of Stephen Dodgson's chamber music which includes guitar

	Commissioned by:	First performance		
		Performers	Date	Place
Pastoral Sonata	<i>Musica da Camera</i>	Harold Clarke (flute) Joy Hall (cello) Julian Bream (guitar)	<i>Elergy</i> (the slow, central movement) broadcast 19 th February 1957. The whole, revised, work broadcast 24 th October 1962, again by <i>Musica da Camera</i> , but with John Williams on the guitar.	BBC Third programme
Duo Concertante	John Williams and Rafael Puyana	John Williams (guitar) Rafael Puyana (harpsichord)	August 1968	Dartington Summer School
Quintet	University of Lancaster	Julian Bream (guitar) The Sartori Quartet	9 th January 1975	University of Lancaster
Duo for Cello and Guitar	Rohan de Saram and John Williams	Rohan de Saram (cello) John Williams (guitar)	9 th November 1975	Queen Elizabeth Hall, London
Dialogues	Raymond Burley and Stephen Bell	Raymond Burley (guitar) Stephen Bell (harpsichord)	25 th June 1976	The Wigmore Hall, London
Capriccio	Frank Nagel	The <i>Duo Basel</i> {Frank Nagel (flute) Walter Feybli (guitar)}	1981	Rome
Sonata For Three	Editions Orphee (publishers)			
In Search Of Folly	Frank Nagel	The <i>Duo Basel</i> {Frank Nagel (flute) Walter Feybli (guitar)}	No details available	No details available
Echoes of Autumn	Pierre-Henri Xuereb and Olivier Chassain	Pierre-Henri Xuereb (viola) Olivier Chassain (guitar)	No details available	No details available
High Barbaree (Capriccio in pursuit of an old sea-song)	John Turner	John Turner (recorder) Craig Ogden (guitar) Pamela Nash (harpsichord)	27 th July 1999	The Bridgewater Hall, Manchester

Table 7.4 Principal characteristics of chamber works by Stephen Dodgson that include the guitar

Title	Date	Dur. (mins)	Instrumental Combination			Movements
			Duets	Trios	Quintet	
Pastoral Sonata	1953/ 1959/ 1998	14		Flute; Cello; Guitar.		1. Overture (Andantino) 2. Elegy (Lento) 3. Carnival (Con Brio)
Duo Concertante	1968	15	Guitar; Harpsi- chord.			Integrated single movement
Quintet	1973	16			Guitar; String Quartet.	1. Overture 2. Scherzo 3. Chaconne
Duo for Cello and Guitar	1974	16	Cello; Guitar.			1. Arabesque 2. Invention 3. Nocturne 4. March 5. Vigil 6. Bagatelle
Dialogues	1976	10	Guitar; Harpsi- chord.			1. Lively with tension 2. Peaceful, Melodious 3. Expressive, and Bold 4. Energetic
Capriccio	1980	9	Flute; Guitar.			Integrated single movement
Sonata For Three	1982	11		Flute; Viola; Guitar.		1. Allegro Deciso 2. Lento 3. Agitato - Con Moto (Chaconne)
In Search Of Folly	1986	7	Flute; Guitar.			Integrated single movement
Echoes of Autumn	1998	5	Viola; Guitar.			Integrated single movement
High Barbaree (Capriccio in pursuit of an old sea-song)	1999	7		Recorder (alternating tenor and descant); Guitar; Harpsichord.		Integrated single movement

Table 8: Principal characteristics of Dodgson's works for voice and guitar

Title	Date	For whom written	Dur. (mins.)	Movements	First performance	
Four Poems of John Clare	1962	Wilfred Brown and John Williams	10	1. Trotty Wagtail 2. The Peasant Poet 3. Turkeys 4. The Fox	Feb. 1963	The McNaughton Concert Series
London Lyrics	1977	Neil Jenkins and Anthea Gifford	15	1. London is a Milder Curse 2. Shadwell Stair 3. From a Ship Tossing 4. Margaret, Maud and Mary Blake 5. River Music (1967)	29 th Jan. 1980	BBC Radio 3
Daphne to Apollo	1997	Marie Vassiliou and Jeremy Brooker	5	Single span	20 th Sept. 1997	The Esterhazy Palace, Eisenstadt, Austria

First paradigmatic analysis of Merlin

Section A (bars 1 - 14)

A

B

C

A1

B1

C1

C2

D

B2

D1

B3

Second paradigmatic analysis of *Merlin*Section A (bars 1 - 14)

The musical score for Section A (bars 1-14) of *Merlin* is presented across 22 numbered measures. The notation is organized into several systems:

- Measures 1-6:** The first system consists of a single staff with measures 1 through 6.
- Measures 7-11:** The second system consists of a single staff with measures 7 through 11.
- Measures 12-14:** The third system consists of two staves, with measures 12 and 13 on the upper staff and measure 14 on the lower staff.
- Measures 15-17:** The fourth system consists of two staves, with measures 15 and 16 on the upper staff and measure 17 on the lower staff.
- Measures 18-19:** The fifth system consists of two staves, with measures 18 and 19 on the upper staff and measure 19 on the lower staff.
- Measures 20-22:** The sixth system consists of two staves, with measures 20 and 21 on the upper staff and measure 22 on the lower staff.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature changes from one flat to two flats between measures 15 and 16. The score concludes with a fermata over the final note of measure 22.

Second paradigmatic analysis of *Merlin*
Section A' (bars 111 - 130)

This musical score page contains 19 numbered annotations (23-49) distributed across ten staves. The annotations are as follows:

- 23: First staff, first measure.
- 24: First staff, second measure.
- 25: First staff, third measure.
- 26: Second staff, first measure.
- 27: Second staff, second measure.
- 28: Second staff, third measure.
- 29: Second staff, fourth measure.
- 30: Third staff, first measure.
- 31: Fourth staff, first measure.
- 32: Fourth staff, second measure.
- 33: Fourth staff, third measure.
- 34: Fourth staff, fourth measure.
- 35: Fifth staff, second measure.
- 36: Sixth staff, second measure.
- 37: Seventh staff, first measure.
- 38: Seventh staff, second measure.
- 39: Seventh staff, fourth measure.
- 40: Eighth staff, first measure.
- 41: Eighth staff, second measure.
- 42: Eighth staff, third measure.
- 43: Ninth staff, first measure.
- 44: Ninth staff, second measure.
- 45: Tenth staff, first measure.
- 46: Tenth staff, second measure.
- 47: Tenth staff, fourth measure.
- 48: Eleventh staff, first measure.
- 49: Eleventh staff, fourth measure.

Additional markings include "espr." on the fourth staff, "(harm. XII)" on the fifth and eleventh staves, and "(harm)" on the eleventh staff.

Second paradigmatic analysis of *Mer...*

Section A" (bars 390 - 415)

This musical score, titled "Section A" (bars 390 - 415)", consists of 11 staves of music. The notation is arranged in a complex, non-linear fashion, with measures numbered 1 through 77. The top two staves (1-11) are in treble clef, while the remaining nine staves (12-20) are in bass clef. The score includes various musical notations such as notes, rests, beams, and slurs. A large, horizontal oval shape is drawn across the top two staves, spanning from measure 5 to measure 50. The measures are numbered as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, and 77. The notation is dense and detailed, typical of a musical score for analysis.

Second paradigmatic analysis of *Merlin*

Section B (bars 15 - 110)

The image displays a musical score for Section B (bars 15-110) of the piece *Merlin*. The score is organized into 25 numbered measures, each marked with a circled number (1 through 25). The notation is presented on multiple staves, with a vertical line separating the first 11 measures from the remaining 14 measures. The first 11 measures (1-11) are written on a single system of five staves. Measures 12-16 are written on a system of three staves, with measure 12 spanning across the top two staves. Measures 17-25 are written on a system of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings, such as accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line at the end of measure 25.

This musical score is for guitar, featuring a complex arrangement of six staves. The notation includes various rhythmic patterns, accidentals, and articulation marks. Measure numbers are circled and placed at the beginning of each measure. The score is divided into several systems by vertical bar lines. The first system contains measures 26-31. The second system contains measures 32-38. The third system contains measures 39-44. The fourth system contains measures 45-46. A 'pizz' (pizzicato) marking is present in measure 41. A '16' marking appears in measure 32 and measure 44. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The key signature has one flat (B-flat), and the time signature is 4/4.

This musical score page contains the following elements:

- Measures 47-50:** A sequence of four staves at the top left, each containing a melodic line with various notes and rests.
- Measures 51-54:** A system of two staves on the right side, each containing a melodic line with notes and rests.
- Measures 55-58:** A sequence of four staves in the middle, each containing a melodic line with notes and rests.
- Measures 59-61:** A sequence of three staves at the bottom right, each containing a melodic line with notes and rests.
- Measures 32:** Two long horizontal lines spanning the width of the page, one above and one below the main musical staves, with the number 32 circled at their right ends.
- Measures 16:** Two horizontal lines on the right side, one above and one below the staves for measures 51-54, with the number 16 circled at their right ends.
- Measures 54:** Two horizontal lines on the right side, one above and one below the staves for measures 55-58, with the number 54 circled at their right ends.
- Measures 61:** A horizontal line at the bottom right, below the staves for measures 59-61, with the number 61 circled at its right end.

Second paradigmatic analysis of *M*

Section B' (bars 131 - 389)

Musical score for Section B' (bars 131 - 389). The score is written in treble clef with a key signature of one sharp (F#). It consists of 19 numbered staves (62-80) and a final staff labeled (pont). A vertical line on the right side of the score indicates a structural boundary. The notation includes various rhythmic values, accidentals, and articulation marks. Bar 69 features a complex chordal structure with multiple notes beamed together. Bar 80 is marked with a fermata and the instruction (pont).

Musical notation for measures 81, 82, and 83. Measure 81 features a treble clef with a half note chord. Measure 82 features a treble clef with a half note chord. Measure 83 features a treble clef with a half note chord.

Musical notation for measures 84, 85, 86, and 87. Measure 84 features a treble clef with a half note chord. Measure 85 features a treble clef with a half note chord. Measure 86 features a treble clef with a half note chord. Measure 87 features a treble clef with a half note chord.

Musical notation for measure 88, including the word "secco". Measure 88 features a treble clef with a half note chord.

Musical notation for measures 89 and 90. Measure 89 features a treble clef with a half note chord. Measure 90 features a treble clef with a half note chord.

Musical notation for measure 91. Measure 91 features a treble clef with a half note chord.

Musical notation for measure 92. Measure 92 features a treble clef with a half note chord.

Musical notation for measure 93. Measure 93 features a treble clef with a half note chord.

Musical notation for measure 94. Measure 94 features a treble clef with a half note chord.

Musical notation for measure 95. Measure 95 features a treble clef with a half note chord.

This musical score is for guitar, spanning measures 84 to 113. It is written in a single system with a vertical staff. The notation includes various rhythmic values, accidentals, and articulation marks. Measure 84 is marked with a 'pizz' (pizzicato) instruction. Measures 81, 84, 88, 91, 94, 97, 100, 103, 106, 109, and 112 contain complex chordal textures. Measures 96, 99, 102, and 105 feature melodic lines. Measure 104 shows a melodic line with a trill. Measure 113 is a final measure with a circled measure number and a treble clef.

Measures 84, 88, 91, 94, 97, 100, 103, 106, 109, and 112 contain complex chordal textures. Measures 96, 99, 102, and 105 feature melodic lines. Measure 104 shows a melodic line with a trill. Measure 113 is a final measure with a circled measure number and a treble clef.

This musical score is for guitar and harmonica. It consists of several systems of staves. The guitar part is written in treble clef, and the harmonica part is also in treble clef. The score includes various musical notations such as notes, rests, and accidentals. Measure numbers are circled and placed at the beginning of each line of music. The guitar part includes a 'pizz' (pizzicato) instruction. The harmonica part is labeled '(harms)'. The score is divided into two main sections: measures 62-126 on the left and measures 85-122 on the right. The right section is further divided into two parts by a vertical line, with measures 85-118 on the left and measures 119-122 on the right. The bottom right section contains a complex arrangement of measures 121 and 122 across three staves.

Measures 62, 63, 123, 125, 126

Measures 85, 115, 116, 117, 118

Measures 119, 120

Measures 121, 122

Measures 32, 16

pizz

(harms)

Musical notation for measures 127, 128, 129, and 130. Each measure is on a separate staff with a treble clef and a key signature of one flat. Measure 127: G4, A4, Bb4, C5. Measure 128: G4, A4, Bb4, C5. Measure 129: G4, A4, Bb4, C5. Measure 130: G4, A4, Bb4, C5.

Musical notation for measures 131 through 141, and measure 16. Measures 131-133 are on three staves. Measure 134 is on a single staff. Measures 135-141 are on six staves. Measure 16 is on three staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes.

Musical score for page 213, measures 135-148. The score is written in a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are numbered as follows:

- 135: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 141: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 142: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 142: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 142: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 143: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 144: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 144: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 144: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 145: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 146: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 146: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 146: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 147: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 148: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 148: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

The score includes a measure labeled '16' which is a whole rest, and a measure labeled '147' which contains a fermata over a quarter note G4. The notation is in a single system with multiple staves, and the key signature is one flat (B-flat).

This page of a musical score contains measures 148 through 161. The notation is arranged in a vertical column with a central staff line. Measures 148 and 149 are at the top. Measures 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, and 161 follow in descending order. The score features treble clefs, a key signature of one flat (B-flat), and a 7/8 time signature. The music consists of eighth and sixteenth notes, often beamed together in groups. Some measures include rests. The notation is contained within a large, irregular bracket-like shape that follows the vertical flow of the music.

This page of a musical score contains measures 162 through 171. The notation is arranged in a vertical column with a large bracket on the right side. Measure 162 is at the top right. Measures 163, 164, 165, 166, 168, 169, 170, and 171 are arranged vertically below it. Measure 167 is positioned to the left of the main column. The score uses a treble clef and a 7/8 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a circled 'h', likely indicating a breath mark. The key signature includes one flat (B-flat) and one sharp (F-sharp).

Musical score for measures 172-188. The score is written on multiple staves, with measures 172-181 on the right side and measures 183-188 on the left side. Measure 182 is located at the bottom right and is marked with the instruction "Bartok pizz". Measure 180 includes the instruction "pizz". Measure 186 features a double flat (bb) symbol. Measure 187 includes a plus sign (+). Measure 181 includes a flat (b) symbol. Measure 16 is indicated in two locations on the right side of the score. The notation includes various note values, rests, and articulation marks.

189
190
191

121 16
121 16
121 61
192 16
192

193
194
195
196

197
198

200
200
199

201 (harm. XII)

199
199
199

(harm.)
202
16

Second paradigmatic analysis of *Merlin*Section B" (bars 416 - 449)

Musical score for Section B" (bars 416 - 449). The score is written in treble clef and 3/8 time. It consists of 14 numbered measures (203-216) across four systems. Measure 203 is a whole note. Measure 204 is a half note. Measure 205 is a half note with a 'v' marking. Measure 206 is a half note with a 'pizz' marking. Measure 207 is a half note with a 'sfz' marking. Measure 208 is a half note with a 'pizz' marking. Measure 209 is a half note with a '(4)' marking. Measure 210 is a half note. Measure 211 is a half note with a 'sfz' marking. Measure 212 is a half note with a 'pizz' marking. Measure 213 is a half note. Measure 214 is a half note. Measure 215 is a half note. Measure 216 is a half note. The score is divided into four systems by vertical bar lines. The first system contains measures 203, 204, and 205. The second system contains measures 206 and 207. The third system contains measures 208, 209, 210, and 211. The fourth system contains measures 212, 213, 214, 215, and 216.

Musical score for measures 217-225, featuring a treble clef staff with various musical notations including notes, rests, and dynamic markings like "secco!".

Measures 217-225 are shown in a single system with a treble clef. Measure 217 starts with a circled measure number. Measures 218, 219, 220, 221, 222, and 223 are also marked with circled numbers. Measure 222 includes a dynamic marking "secco!". Measure 223 is marked with a circled number and contains a fermata. Measure 224 is marked with a circled number. Measure 225 is marked with a circled number and ends with a double bar line. A circled number "16" is located at the end of the system.

Second paradigmatic analysis of *CONCERTO No. 2*

Opening Section (bars 1 - 159)

(Presto)

1

poco f

2

3

4

5

6

7

8

9

10

11

12

13

14

9

Musical score for measures 15 through 28, arranged in two columns. The left column contains measures 15, 19, 20, 21, 22, 23, 25, 27, and 28. The right column contains measures 16, 17, 18, 24, and 26. Each measure is numbered in a circle above the staff. The notation includes treble clefs, key signatures (one sharp and one flat), and various rhythmic values. Measure 21 includes the dynamic marking *poco f*. Measure 24 features a fermata over a note. The staves are connected by a vertical line, with a dashed line indicating a continuation of the right staff from measure 23 to 24.

Musical notation for measures 29 through 33. Each measure is on a separate staff. Measure 29: Treble clef, G4 quarter, A4 quarter, B4 quarter. Measure 30: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 31: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 32: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 33: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.

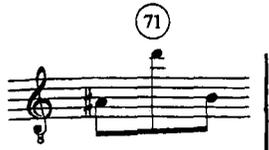
Musical notation for measures 34 through 42. Measures 34-37 are grouped together. Measure 34: Treble clef, G4 quarter, A4 quarter, B4 quarter, sfz. Measure 35: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter, p. Measure 36: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter, sfz. Measure 37: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter, p. Measure 38: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter, mf. Measure 39: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 40: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 41: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 42: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.

Musical score for page 223, measures 43-56. The score is written in treble clef with a key signature of one sharp (F#). The notation is arranged in a vertical, staggered fashion. Measures 43, 45, 48, 49, 52, 53, 54, 55, and 56 are on the left side of the page. Measures 44, 46, 47, 50, and 51 are on the right side. Measure 43 is a whole note chord. Measures 44-47 are eighth notes with beams. Measures 48-49 are eighth notes with beams. Measures 50-51 are eighth notes with beams, with a slur over measures 50 and 51. Measures 52-53 are eighth notes with beams. Measures 54-56 are whole note chords, each marked with *sfz*.

This musical score consists of a single vertical staff with 14 measures, numbered 57 through 70. The notation is as follows:

- Measure 57:** Treble clef, key signature of one flat (B-flat), quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 58:** Treble clef, key signature of one flat, quarter note C4, quarter note B3, quarter note A3, quarter note G3.
- Measure 59:** Treble clef, key signature of one flat, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Measure 60:** Treble clef, key signature of one flat, quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Measure 61:** Treble clef, key signature of one flat, quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Measure 62:** Treble clef, key signature of one flat, quarter note A3, quarter note G3, quarter note F3, quarter note E3.
- Measure 63:** Treble clef, key signature of one flat, quarter note D4, quarter note C4, quarter note B3, quarter note A3.
- Measure 64:** Treble clef, key signature of one flat, quarter note G3, quarter note F3, quarter note E3, quarter note D3.
- Measure 65:** Treble clef, key signature of one flat, quarter note C4, quarter note B3, quarter note A3, quarter note G3.
- Measure 66:** Treble clef, key signature of one flat, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Measure 67:** Treble clef, key signature of one flat, quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Measure 68:** Treble clef, key signature of one flat, quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Measure 69:** Treble clef, key signature of one flat, quarter note A3, quarter note G3, quarter note F3, quarter note E3.
- Measure 70:** Treble clef, key signature of one flat, quarter note D4, quarter note C4, quarter note B3, quarter note A3.

71

Musical staff 71: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

72

Musical staff 72: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

74

Musical staff 74: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

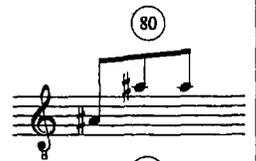
75

Musical staff 75: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

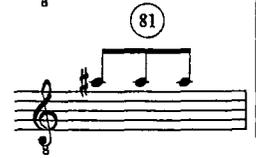
79

Musical staff 79: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

80

Musical staff 80: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

81

Musical staff 81: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

78

Musical staff 78: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

82

Musical staff 82: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

83

Musical staff 83: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

73

Musical staff 73: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

76

Musical staff 76: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

77

Musical staff 77: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

84

Musical staff 84: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

85

Musical staff 85: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Musical score for measures 86 through 100. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The measures are numbered 86 through 100. Measure 86 starts with a circled measure number and contains a half note G4, a quarter note A4, and a quarter note B4. Measure 87 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 88 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 89 contains a quarter note G4, a quarter note A4, and a quarter note B4, with the dynamic marking *ten.* below the staff. Measure 90 contains a quarter note G4, a quarter note A4, and a quarter note B4, with the dynamic marking *f* below the staff. Measure 91 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 92 contains a quarter note G4, a quarter note A4, and a quarter note B4, with the dynamic marking *ten.* above the staff. Measure 93 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 94 contains a quarter note G4, a quarter note A4, and a quarter note B4, with the dynamic marking *f* below the staff. Measure 95 is a single-measure rest, indicated by a vertical line. Measure 96 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 97 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 98 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 99 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 100 contains a quarter note G4, a quarter note A4, and a quarter note B4.

Musical score for page 227, measures 101-115. The score is written in treble clef with a key signature of one flat (B-flat). The measures are numbered 101 through 115. Measure 101 is a whole note chord. Measures 102-103 are a pair of eighth notes. Measures 104-106 are a pair of eighth notes with a dynamic marking of *sfz*. Measure 107 is a pair of eighth notes with a dynamic marking of *meno f*. Measures 108-109 are a pair of eighth notes. Measures 110-113 are a pair of eighth notes with a dynamic marking of *f*. Measures 114-115 are a pair of eighth notes.

101

102

103

104

105

106

107

meno f

108

109

110

111

112

113

114

115

116
cresc.

117

118

119

120

121
sfz

122
sfz

123

124

125

126

127

128

129

Detailed description: This page of a musical score contains measures 116 through 129. The notation is arranged in a vertical column on the left side of the page. Measures 116 and 117 are on a single staff. Measures 118 and 119 are on two staves. Measures 120 and 121 are on two staves. Measures 122, 123, 124, and 125 are on four staves. Measures 126 and 127 are on two staves. Measures 128 and 129 are on two staves. Dynamics include *cresc.* at measure 116, *sfz* at measures 121 and 122, and *sf* at measure 124. Measure 122 features a complex chordal structure with multiple notes on each staff.

Musical score for page 229, measures 130-143. The score is written in treble clef with a key signature of one flat (B-flat). The music is organized into two systems. The first system contains measures 130 through 140, and the second system contains measures 141 through 143. Measure numbers 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, and 143 are circled. Dynamic markings include *mp* (mezzo-piano) at measure 139, *poco sfz* (poco fortissimo) at measure 142, and *sfz* (fortissimo) at measure 143. The notation includes eighth and sixteenth notes, rests, and accidentals.

Musical notation for measures 144 and 145. Measure 144 is a whole note chord. Measure 145 is a half note chord with a *cresc.* marking below it.

Musical notation for measures 146 through 150. Each measure (146-150) contains a triplet of eighth notes.

Musical notation for measures 151 through 157. Measure 152 is marked *piu dolce*. Measure 155 is marked *Allargando*. The notation includes various note values and rests.

This musical score page, numbered 232, contains measures 17 through 31. The notation is organized into two main vertical sections. The left section contains measures 17, 18, 20, 21, 22, 26, 27, 28, 30, and 31. The right section contains measures 19, 23, 24, 25, and 29. The measures are written on treble clef staves. Measure 17 is a short melodic phrase. Measure 18 is a longer melodic line. Measure 19 shows a melodic line with a fermata and a dynamic marking of *p*. Measure 20 is a melodic phrase. Measure 21 is a melodic phrase with a dynamic marking of *p*. Measure 22 is a melodic phrase. Measure 23 is a chordal texture with a dynamic marking of *p*. Measure 24 is a melodic phrase with a dynamic marking of *p*. Measure 25 is a melodic phrase with a dynamic marking of *p*. Measure 26 is a melodic phrase with a dynamic marking of *p*. Measure 27 is a melodic phrase with a dynamic marking of *p*. Measure 28 is a melodic phrase with a dynamic marking of *p*. Measure 29 is a chordal texture with a dynamic marking of *p*. Measure 30 is a melodic phrase with a dynamic marking of *p*. Measure 31 is a melodic phrase with a dynamic marking of *p*.

Musical score for measures 32 through 44. The score is written on a grand staff with two treble clefs and two bass clefs. Measure 32 is a short phrase in the upper treble. Measures 33-38 are a sequence of chords in the upper treble. Measure 39 is a short phrase in the upper treble. Measures 40-41 are a sequence of chords in the upper treble. Measure 42 is a short phrase in the lower bass. Measure 43 is a short phrase in the lower bass. Measure 44 is a short phrase in the lower bass.

Musical score for measures 39 through 41. The score is written on a grand staff with two treble clefs and two bass clefs. Measure 39 is a short phrase in the upper treble. Measures 40-41 are a sequence of chords in the upper treble.

This musical score is for guitar, spanning measures 45 to 57. It is written on a single staff in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingering numbers (1-4) are indicated below the notes. Measure 45 begins with a whole note chord. Measures 46 through 57 feature a sequence of eighth-note patterns, often with a '7' indicating a barre. Measure 56 includes a '7' below the staff, likely indicating a barre. The score concludes with a double bar line at the end of measure 57.

Musical notation for measures 60, 61, and 62. Measure 60 features a treble clef, a key signature of one flat, and a circled measure number 60. Measure 61 has a circled measure number 61. Measure 62 has a circled measure number 62 and a '7' below the staff.

Musical notation for measure 64. It features a treble clef, a key signature of one flat, and a circled measure number 64. A 'v' is written below the staff.

Musical notation for measure 65. It features a treble clef, a key signature of one flat, and a circled measure number 65. A 'v' is written below the staff.

Musical notation for measure 66. It features a treble clef, a key signature of one flat, and a circled measure number 66.

Musical notation for measure 68. It features a treble clef, a key signature of one flat, and a circled measure number 68.

Musical notation for measure 69. It features a treble clef, a key signature of one flat, and a circled measure number 69.

Musical notation for measure 70. It features a treble clef, a key signature of one flat, and a circled measure number 70.

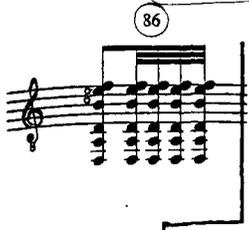
Musical notation for measure 71. It features a treble clef, a key signature of one flat, and a circled measure number 71.

Musical notation for measures 58, 59, and 63. Measures 58 and 59 are grouped together in a system with a treble clef, a key signature of one flat, and circled measure numbers 58 and 59. Measure 63 is on a separate staff with a treble clef, a key signature of one flat, and a circled measure number 63. A '7' is written below the staff for measure 59, and a '(h)' is written below the staff for measure 63.

Musical notation for measure 67. It features a treble clef, a key signature of one flat, and a circled measure number 67.

This musical score is written for guitar and consists of 14 measures, numbered 72 through 85. The notation is arranged in a vertical column, with measures 72-75 on the right side and measures 76-85 on the left side. Each measure is written on a single treble clef staff. Measures 72, 73, 74, 75, 79, 80, 81, 82, and 83 are primarily composed of eighth and sixteenth notes. Measures 76 and 77 feature a mix of eighth and sixteenth notes with some rests. Measures 78 and 85 are simpler, consisting of a few notes. Measure 84 is a complex chordal passage with many notes beamed together. The page number '236' is located at the top center.

86



93



94



95



96



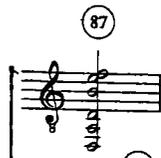
97



98



87



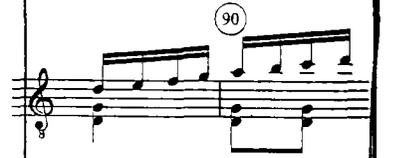
88



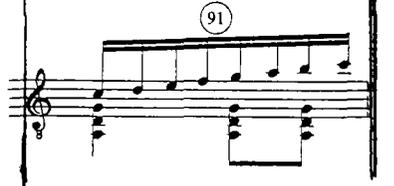
89



90



91



92



Musical notation for measures 99, 100, 101, and 102. Measure 99 is on a single staff. Measures 100, 101, and 102 are on three separate staves. Each measure contains a treble clef and a series of notes with stems, some of which are beamed together.

Musical notation for measures 103, 104, and 105. Measure 103 is on a single staff and features a complex, dense melodic line. Measures 104 and 105 are on two separate staves. Measure 104 shows a few notes, while measure 105 is a dense block of notes.

APPENDIX 3STEPHEN DODGSON : Selective Chronological List of Works

- 1948 FANTASY STRING QUARTET
- 1949 SONATA FOR PIANO DUET
- 1950 TARAS BULBA (Romantic Overture for Full Orchestra)
THREE DANCES FOR VIOLIN & PIANO
TIDEWAYS (Four songs for Soprano with Piano)
- 1951 STRING TRIO No 1
- 1952 ALL THIS NIGHT SHRILL CHANTICLEER (Anthem for SATB with Organ)
CAPRICCIO & FINALE (Flute, Clarinet, Harp and String Trio)
FANTASY for SOLO HARP
LAMMAS FAIR (An operetta in one act)
SYMPHONY IN E \flat (for Classical Orchestra)
- 1953 PASTORAL SONATA (for Flute, Cello & Guitar [revised in 1959 and 1998])
THE SOUL'S PROGRESS (Cantata: Soloists, Choir & Ensemble)
- 1954 INTERMEZZO FOR ORCHESTRA
- 1955 DALE FOLK (for Girls' Choir with Piano or Clarinet Quartet)
FLUTE QUARTET (Flute and String Trio)
- 1955 SIX INVENTIONS for HARPSICHORD: Set 1
- 1956 GUITAR CONCERTO No. 1 (Guitar & Chamber Orchestra)
SERENADE FOR SOLO VIOLA and ORCHESTRA
- 1957 SUITE for Brass Septet
SUITE in C MINOR for Oboe & Piano
- 1958 DUO for FLUTE & HARP
QUINTET FOR PIANO and WIND INSTRUMENTS (oboe, Clarinet, Bassoon and Horn)
- 1959 NOCTURNE FOR STRING ORCHESTRA (single movement)
PIANO CONCERTO IN B MINOR
PIANO SONATA No 1
SERENADE FOR OBOE, CLARINET & BASSOON
- 1961 CONCERTO for VIOLA da GAMBA & Chamber Orchestra
SIX INVENTIONS for HARPSICHORD: Set 2
THE OLD CIGARETTE LIGHTER (Flute and Oboe with Narrator and Pianoforte)
- 1962 FOUR POEMS of JOHN CLARE (Voice & Guitar)
HYMN TO HARMONY (Chorus & Semichorus with Orchestra)

- 1963 CONCERTO DA CAMERA No.1 (Violas, Cellos and Harpsichord)
PARTITA No 1 for Guitar
SONATA for BRASS
SONATA for VIOLA & PIANO
- 1964 STRING TRIO No 2
- 1965 SUITE (Wind Quintet)
THE NATIVITY (for Children's Choir)
- 1966 PIANO QUINTET
- 1967 CARILLON for TWO HARPSICHORDS
PIANO TRIO No 1 (Methought this other night)
SONATA for COR ANGLAIS (with Pianoforte)
- 1968 CADILLY (Vocal Quartet with Wind Quintet)
DUO CONCERTANTE for Guitar & Harpsichord
FOUR FABLES (for SSA Choir & Orchestra)
FOUR MOODS OF THE WIND for piano
SARABAND (Guitar)
SONATA for CELLO & PIANO
- 1969 BASSOON CONCERTO (with Chamber Orchestra)
BALLADE (Harp)
BENEDICTUS (unaccompanied Chorus)
CONCERTO da CAMERA No 3 (for 2 Flutes, Violin & Strings)
FANTASY-DIVISIONS for Guitar
THE DISTANCE BETWEEN (Soprano & Baritone with Pianoforte)
- 1970 FIVE OCCASIONAL PIECES for CELLO & PIANO
LOVE'S MADNESS (Soprano with String Trio and Harpsichord)
SIX INVENTIONS for HARPSICHORD: Set 3
VARIAZIONI CONCERTANTI (Flute, Oboe, Violin, Cello and Harpsichord)
WARBECK DANCES (Recorder and Harpsichord)
- 1971 CONCERTO da CAMERA No 4 (Piano & Strings)
PIANO TRIO (Diversions on an air by Robert Jones)
- 1972 GUITAR CONCERTO No 2 (Guitar & Chamber Orchestra)
ILLUMINARE JERUSALEM (unaccompanied Male Voice Sextet)
LAST OF THE LEAVES (Bass with Solo Clarinet and Pianoforte)
SUITE in D for OBOE & HARPSICHORD
TE DEUM (for Soloists, Choir & Orchestra)
THREE WINTER SONGS (Soprano with Oboe and Pianoforte)
- 1973 GUITAR QUINTET (Guitar and String Quartet)
PIANO TRIO No 2 (in one movement; 'Canonic Episodes')
THE MILLER'S SECRET (Children's Opera with Chamber Ensemble)
TRIO FOR OBOE, BASSOON and PIANO

- 1974 BEFORE THE PALING OF THE STARS (Carol, SATB)
 BUSH BALLADS (Voice & Piano)
 DUO for CELLO & GUITAR
 SERENADE (for Guitar)
 SOLWAY SUITE (Flute, Viola & Harp)
 WIND SYMPHONY
- 1975 BARYTON TRIO (Baryton, Viola and Cello)
 LAST OF THE LEAVES (Cantata; Voice, Clarinet & Strings)
 MAGNIFICAT (Soloists, Choir & Orchestra)
 PIANO SONATA No 2
 SHINE & SHADE (Variations for Recorder and Harpsichord)
 SEPTET-VARIATIONS (Flute, Clarinet, Harp, String Quartet)
 THE INNOCENTS (Motet for Unaccompanied Choir)
- 1976 BIRD SONGS (Unaccompanied Boys' Choir)
 DIALOGUES (Guitar and Harpsichord)
 GIPSY SONGS (Mezzo, Clarinet & Piano)
 IN WILDE AMERICA (Cantata: Choir, Wind Ensemble & Organ)
 PARTITA No 2 for Guitar
 THE EAGLE (for Wind Band)
- 1977 AULOS VARIATIONS (Flute, Oboe & Harpsichord)
 BAGATELLES for FOUR CLARINETS
 EPIGRAMS FROM A GARDEN (Songs for Contralto & Clarinet Choir)
 INTERLUDE (for Guitar)
 JOHN CLARE'S WOOING SONGS (3 Voices with Piano)
 LEGEND (for Guitar)
 LONDON LYRICS (songs with Guitar)
 MATELOT (for Wind Band)
 SONATA for WIND QUINTET
- 1978 CAPRICE AFTER PUCK (solo Viola)
 FANTASIA for SIX BRASS (3 Trumpets, 3 Trombones)
 MERLIN (for Guitar)
- 1979 CONCERTO da CAMERA No 5 (2 Oboes, 2 Bassoons & Strings)
 FOLLOW THE STAR (3 Guitars)
 MARGARET CATCHPOLE (Chamber Opera)
- 1980 CAPRICCIO (Flute & Guitar)
 ESSAY No 1 (Orchestra)
 ETUDE CAPRICE for guitar
 ODE for Harp & Strings
 SIR JOHN (Cantata; Choir with Violin, Horn & Piano)
 STANZAS (Wind Band)
 THE TOWER (Baritone & Organ)

- 1981 DUO ALLA FANTASIA (Harp & Harpsichord)
 ESSAY No 2 (Orchestra)
 JUBILATE (unaccompanied Chorus)
 PARTITA No 3 for Guitar
 PERSONENT HODIE (for Massed Guitars)
- 1982 CHANSON DE CROISADE (Counter Tenor & Harpsichord)
 ESSAY No 3 (Orchestra)
 FIVE OCCASIONAL PIECES for VIOLIN & PIANO
 QUATRE RONDEAUX de CHARLES d'ORLEANS (Voice & Harpsichord)
 SONATA-DIVISIONS (Harpsichord)
 SONATA FOR FOUR (Violin, Oboe, Cello & Harpsichord)
 SONATA FOR THREE (Flute, Viola & Guitar)
- 1983 BENEDICHE (unaccompanied Chorus)
 CLARINET CONCERTO (with Chamber Orchestra)
 HYMNUS DE SANCTO STEPHANO (Solo Soprano & Guitar Ensemble - 4 parts)
 PIANO SONATA No 3
 SKETCHBOOK FOR TWO LUTES
- 1984 CAPRICCIO CONCERTANTE ('All Hallows' Eve': Clarinet & Wind Band)
 DIVERTISSEMENT (Violin, Guitar Ensemble & Bass)
 ESSAY No 4 (Orchestra)
 MASQUE (Oboe Band including Bassoons)
 ORION (Variations; Nonet for Wind & Brass)
 THE OLD CIGARETTE LIGHTER (Re-work of 1961 version, for Wind Quintet)
 'TIS ALMOST ONE (Sequence of Anthems; Choir with Organ)
- 1985 CONCERTO for BASS TROMBONE
 MAGNIFICAT & NUNC DIMITTIS (anthems, SATB)
 MUSICK'S DUELL (Cantata for 2 Voices with Lute)
 PARTITA for SOLO CELLO
 STRING QUARTET No 1
 SIX INVENTIONS for Harpsichord: Set 4
- 1986 BAERMANN'S TREASURE (Clarinet & Piano)
 ESSAY No 5 (Orchestra)
 FESTIVE SEQUENCE (for Piano Accordion)
 IN SEARCH OF FOLLY (Variations on 'La Folia' for Flute & Guitar)
 SONGS OF THE HEART (4 Unaccompanied Choral Songs)
 STRING QUINTET
- 1987 ARLINGTON CONCERTANTE (solo Harpsichord with Woodwind Quintet, Brass
 Quintet, Double Bass and Light Percussion)
 FANTASIA (for Six Brass)
 FOUR POEMS OF MARY COLERIDGE (Chorus & Flute)
 INTERMEZZO (Massed guitars in four parts [minimum of four guitars])
 SONATA for OBOE & PIANO
 STRING QUARTET No 2

- THE COUNTRY WEDDING (Male Voice Chorus & Violin)
- 1988 CROSSWAYS (Brass Quintet)
 INVOCATION (Partsong SATB)
 PIANO SONATA No 4
 PROMENADE I (2 Guitars)
 PROMENADE II (Wind Quintet)
 STEMMA (for Guitar)
 SYMPHONY IN ONE MOVEMENT (Chamber Orchestra)
- 1989 SINFONIA: TROIA NOVA (Orchestra)
 STRING QUARTET No 3
 THE TROUBLED MIDNIGHT (Guitar)
 THREE ATTIC DANCES (Guitar)
- 1990 COUNTDOWN for OBOE & HARP
 DUO CONCERTO for Violin & Guitar & Strings
 FIVE OCCASIONAL PIECES for FLUTE & PIANO
 FLOWERS OF LONDON TOWN (for Wind Band)
 MARCHRIDER (for Wind Band)
 PARTITA No 4 for Guitar
 THE SNAIL AND THE BUTTERFLY (Two tenors with Harpsichord)
- 1991 COR LEONIS (Solo Horn)
 ESSAY No 6 (Orchestra)
 FLOWERS OF LONDON TOWN (Wind Band)
 FLUTE CONCERTO (Flute and String Orchestra)
 MISSA BREVIS (Unaccompanied Choir)
 ODE TO THE GUITAR - 10 miniatures (with Hector Quine)
 volume 1 Nos. 1 - 5
 volume 2 Nos. 6 -10
 SPICE OF LIFE (Variations: for Brass Quintet)
 TRIPTYCH for Organ
- 1992 BANDWAGON (Wind Band)
 ESSAY No 7 (String Orchestra)
 O SWALLOW (Flute with Pianoforte)
 PIANO SONATA No 5
 PASTOURELLE (Two Guitars)
 THE SELEVAN STORY (Concertante: Flute, Violin & Guitar Ensemble)
- 1993 FIVE OCCASIONAL PIECES for String Quartet (QUARTET No 4)
 OBOE QUARTET
 SIX INVENTIONS for HARPSICHORD: set 5
 YOUR EYES SMILE PEACE (for Brass Band)

- 2000 PHILIP'S REPOSE for Brass Quintet
 ESSAY No. 8 for Orchestra
 DIVERSIONS for Wind Quintet
 VIOLIN SONATA (Violin & Piano)
 CONCERTO CHACONY (Recorder & Strings)
 LIGHTING THE MATCH (Double Bass & Piano)
 PIANO TRIO No. 3
- 2001 BEYOND ORION (Nonet for Clarinet Quartet and Brass Quintet; sequel to
 ORION, 1984)
 STRING QUARTET No. 6
 HOME-BRED PICTURES (for Chorus with Harp)
 STRING QUARTET No. 7
 CERBERUS (Tuba & Piano)
 WARBECK DANCES (substantial revision of original 1970 version)
 (Recorder & Harpsichord)
- 2002 WATERSMEET (Solo Guitar and Guitar Ensemble - 4 parts)
 WARBECK TRIO (a version of WARBECK DANCES, with the addition of
 Bassoon)
 TRUMPET CONCERTO (with Wind Band)
 VENUS TO THE MUSES (Soprano, Recorder, Bassoon and Harpsichord)
- 2003 BUSH BALLADS (Series 3) (vocal duets with Piano)
 PIANO SONATA No. 7

CHRONOLOGICAL LIST OF STEPHEN DODGSON'S WORKS THAT INCLUDE
GUITAR

* *Studies & teaching material written in collaboration with Hector Quine*

** *Studies & teaching material written in collaboration with Richard Wright*

- 1953 PASTORAL SONATA (Flute, Cello & Guitar [revised, first in 1959, and again in 1998])
- 1956 GUITAR CONCERTO No. 1 (Guitar & Chamber Orchestra)
- 1961 FOUR POEMS of JOHN CLARE (Voice & Guitar)
- 1963 PARTITA No 1 for Guitar
- 1965 20 STUDIES for GUITAR*
- 1968 DUO CONCERTANTE for Guitar & Harpsichord
SARABAND for Guitar
- 1969 FANTASY-DIVISIONS for Guitar
- 1972 GUITAR CONCERTO No 2 (Guitar & Chamber Orchestra)
- 1973 GUITAR QUINTET (Guitar and String Quartet)
PROGRESSIVE READING FOR GUITARISTS*
- 1974 DUO for CELLO & GUITAR
SERENADE for Guitar
- 1976 DIALOGUES for Guitar & Harpsichord
PARTITA No 2 for Guitar
TAKE TWO (2 guitars)*
- 1977 INTERLUDE (Summer Daydream) for Guitar
LEGEND for Guitar
LONDON LYRICS (songs with Guitar)
- 1978 MERLIN (for Guitar)
12 TRANSITIONAL STUDIES*
- 1979 FOLLOW THE STAR (3 Guitars)
- 1980 CAPRICCIO (Flute & Guitar)
ETUDE CAPRICE for Guitar
- 1981 PARTITA No 3 for Guitar
PERSONENT HODIE (for Massed Guitars)
- 1982 SONATA FOR THREE (Flute, Viola & Guitar)
- 1983 HYMNUS DE SANCTO STEPHANO (Solo Soprano & Guitar Ensemble - 4 parts)

- 1984 12 INTRODUCTORY STUDIES (for Guitar)*
 AT SIGHT (for Guitar)*
 DIVERTISSEMENT (Violin, Guitar Ensemble & Bass)
- 1986 IN SEARCH OF FOLLY (Variations on 'La Folia' for Flute & Guitar)
- 1987 DOUBLE TAKE (2 Guitars)*
 INTERMEZZO (Massed guitars in four parts [minimum of four guitars])
 STUDY IN DUO (2 Guitars)*
- 1988 PROMENADE I (2 Guitars)
 STEMMA (for Guitar)
- 1989 THE TROUBLED MIDNIGHT for Guitar
 THREE ATTIC DANCES for Guitar
- 1990 DUO CONCERTO for Violin & Guitar
 PARTITA No 4 for Guitar
- 1991 ODE TO THE GUITAR - 10 miniatures
 volume 1 Nos. 1 - 5
 volume 2 Nos. 6 -10
- 1992 PASTOURELLE (Two Guitars)
 THE SELEVAN STORY (Concertante: Flute, Violin & Guitar Ensemble)
- 1994 RIVERSONG (Two Guitars)
 THE MIDST OF LIFE (Solo guitar)
- 1996 CHANGE-RINGERS (Four Guitars)
- 1997 ADVENT SONG**
 AIR (Two Guitars)**
 BEACHCOMER**
 BEST FOOT FORWARD (Two Guitars)**
 GRASSHOPPER**
 VALENTINE**
 CONVERSATION PIECE (Two Guitars)**
 DAPHNE TO APOLLO (Voice & Baryton/Guitar)
 PASTOR FIDO (Two Guitars)**
- 1998 CONCERTINO for Two Guitars & Strings
 ECHOES OF AUTUMN (Viola & Guitar)
- 1999 HIGH BARBAREE (Capriccio in pursuit of an old sea-song) for descant/tenor
 recorder, guitar and harpsichord
- 2002 WATERSMEET (Solo Guitar and Guitar Ensemble)

STEPHEN DODGSON : Selective Categorical List of Works

Ø *Works so marked have been issued in commercial recordings*

MUSIC FOR GUITARSolo Guitar

Ø PARTITA No 1	1963	10 minutes	O.U.P.
* SARABAND	1968	2 minutes	O.U.P.
Ø FANTASY-DIVISIONS	1969	8 minutes	Bèrben
* SERENADE	1974	1½ minutes	O.U.P.
Ø PARTITA No 2	1976	13 minutes	O.U.P.
* INTERLUDE (Summer Daydream)	1977	4 minutes	Ricordi
Ø LEGEND	1977	6 minutes	Musical New Services
MERLIN	1978	7 minutes	Moeck Verlag
ETUDE-CAPRICE	1980	5 minutes	Doberman-Yppan
Ø PARTITA No 3	1981	12 minutes	Bèrben
STEMMA	1988	7 minutes	
* THE TROUBLED MIDNIGHT	1989	5 minutes	Bèrben
Ø THREE ATTIC DANCES	1989	8 minutes	
PARTITA No 4	1990	12 minutes	
ODE TO THE GUITAR (10 miniatures)	1991		Ricordi
volume 1 Nos. 1 - 5			
volume 2 Nos. 6 -10			
THE MIDST OF LIFE	1994	10 minutes	

** In Collections*

Saraband

(In 'Modern Guitar Music' compiled by Hector Quine)

Serenade

(In 'Easy Modern Guitar Music' compiled by Hector Quine)

Interlude

(In 'The Young Guitarist - 17 Classical arrangements - Twentieth Century British Composers' compiled by Hector Quine)

The Troubled Midnight

(In 'Anthology of Nocturnes & Dances' compiled by Carlo Carfagna)

Studies and teaching material for guitarIn collaboration with Hector Quine:

Ø _{some} 20 STUDIES	1965	Ricordi
volume 1 Nos. 1 - 10		
volume 2 Nos. 11 -20		
PROGRESSIVE READING	1973	Ricordi
TAKE TWO (5 short duets)	1976	Ricordi
12 TRANSITIONAL STUDIES	1978	Ricordi
12 INTRODUCTORY STUDIES	1984	Ricordi
AT SIGHT	1984	Ricordi
DOUBLE TAKE (5 short duets)	1987	Ricordi
STUDIES IN DUO (duets)	1987	Ricordi

At the instigation of Richard Wright:

ADVENT SONG	1997	Chanterelle
BEACHCOMER	1997	Chanterelle
GRASSHOPPER	1997	Chanterelle
VALENTINE	1997	Chanterelle
Duets for pupil and teacher:		
AIR	1997	Chanterelle
BEST FOOT FORWARD	1997	Chanterelle
CONVERSATION PIECE	1997	Chanterelle
PASTOR FIDO	1997	Chanterelle

Concertos that include the guitar

Ø GUITAR CONCERTO No. 1 (with Chamber Orchestra)	1956	19 minutes	Bèrben
Ø GUITAR CONCERTO No 2 (with Chamber Orchestra)	1972	22 minutes	Bèrben
Ø DUO CONCERTO for VIOLIN & GUITAR (with string orchestra)	1990	22 minutes	Cadenza
CONCERTINO for TWO GUITARS & STRINGS	1998	15 minutes	

Chamber Music that includes guitar

PASTORAL SONATA (Flute, Cello & Guitar)	1953/59/98	14 minutes	Cadenza
Ø DUO CONCERTANTE (Guitar & Harpsichord)	1968	15 minutes	Eschig
Ø QUINTET (Guitar & String Quartet)	1973	16 minutes	
DUO FOR CELLO & GUITAR	1974	16 minutes	Cadenza
DIALOGUES (Guitar & Harpsichord)	1976	10 minutes	
Ø CAPRICCIO (Flute & Guitar)	1980	9 minutes	Schott
SONATA FOR THREE (Flute, Viola & Guitar)	1982	11 minutes	Editions Orphee
IN SEARCH OF FOLLY (Variations on 'La Folia' for Flute & Guitar)	1986	7 minutes	Möseler Verlag
ECHOES OF AUTUMN	1998	5 minutes	
HIGH BARBAREE (Capriccio in pursuit of an old sea-song) for descant/tenor recorder, guitar and harpsichord	1999	7 minutes	

Guitars in CombinationTwo Guitars

Ø PROMENADE I	1988	7 minutes	Bèrben
Ø PASTOURELLE	1992	7 minutes	Nogatz
Ø RIVERSONG	1994	15 minutes	

Three Guitars

Ø FOLLOW THE STAR	1979	6 minutes	Broekmans & Van Poppel
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Four Guitars

CHANGE-RINGERS	1996	7 minutes	
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Music that includes Guitar Ensemble

PERSONENT HODIE (Guitar Ensemble; minimum 11 players)	1981	12 minutes	Cadenza
Ø HYMNUS DE SANCTO STEPHANO (Solo Soprano & Guitar Ensemble - 4 parts)	1983	7 minutes	Edition Stephen Gordon
Ø DIVERTISSEMENT (Solo Violin, Guitar Ensemble & Bass)	1984	17 minutes	
INTERMEZZO (Massed guitars in four parts [minimum of four guitars])	1987	3 minutes	Edition Stephen Gordon
Ø THE SELEVAN STORY (Solo Flute, Solo Violin, 2 Solo Guitars with Guitar Ensemble - 4 parts)	1992	17 minutes	
WATERSMEET (Solo guitar and Guitar Ensemble - 4 parts)	2002	9 minutes	Cadenza Music

Songs with Guitar

Ø FOUR POEMS OF JOHN CLARE	1962	10 minutes	Cadenza Music
LONDON LYRICS (5 Songs)	1977	15 minutes	Cadenza Music
DAPHNE TO APOLLO (Voice & Baryton/Guitar)	1997	5 minutes	

MUSIC FOR LUTE

SKETCHBOOK FOR TWO LUTES	1983	16 minutes	
MUSICK'S DUELL (Cantata for Soprano & Bass; with Solo Lute: based on a poem by Richard Crashaw - 17th century)	1985	27 minutes	

MUSIC FOR HARPSICHORD

* Distributed by The Kensington Music Shop

Solo Harpsichord

SIX INVENTIONS Set 1	1955	16 minutes	*
SIX INVENTIONS Set 2	1961	15 minutes	*
SIX INVENTIONS Set 3	1970	17 minutes	*
SONATA DIVISIONS	1982	22 minutes	
SIX INVENTIONS Set 4	1985	23 minutes	*
SIX INVENTIONS Set 5	1993	20 minutes	

Two Harpsichords

CARILLON	1967	7 minutes	
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Harpsichord & Guitar

DUO CONCERTANTE	1968	15 minutes	Max Eschig
DIALOGUES	1976	10 minutes	

Harpsichord & Harp

DUO ALLA FANTASIA	1981	12 minutes	
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Violin & Harpsichord

THE NEW TERPSICHORE Book I	1995	7 minutes	
THE NEW TERPSICHORE Book II	1996	9 minutes	

Recorder & Harpsichord

WARBECK DANCES	1970	10 minutes	Peacock Press
		(Substantially revised in 2001)	
SHINE AND SHADE	1975	8 minutes	

Oboe & Harpsichord

SUITE in D	1972	9 minutes	OUP
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Solo Voices & Harpsichord

CHANSON de CROSLADE	1982	8 minutes
QUATRE RONDEAUX de CHARLES d'ORLEANS	1982	9 minutes
THE SNAIL & THE BUTTERFLY (two tenors)	1990	5 minutes

Harpsichord in Chamber Music

LOVE'S MADNESS (Soprano, Violin, Viola, Cello and Harpsichord)	1970	14 minutes
VARIAZIONI CONCERTANTI (Flute, Oboe, Violin, Cello and Harpsichord)	1970	16 minutes
AULOS VARIATIONS (Flute, Oboe and Harpsichord)	1977	11 minutes
SONATA for FOUR (Oboe, Violin, Cello and Harpsichord)	1982	20 minutes
WARBECK TRIO (Recorder, Bassoon and Harpsichord)	2002	10 minutes
VENUS TO THE MUSES (Soprano, Recorder, Bassoon and Harpsichord)	2002	6 minutes

Harpsichord Concertos

CONCERTO DA CAMERA No 1 (Violas, Cellos and Harpsichord)	1963 (revised 1973)	18 minutes
ARLINGTON CONCERTANTE	1987	Arlington (Texas)
Single movement: solo harpsichord with woodwind quintet; brass quintet; double-bass and light percussion		13 minutes

MUSIC FOR SOLO PIANO

SONATA No 1 (in F)	1959	14 minutes	In manuscript form
FOUR MOODS OF THE WIND	1968	8 minutes	In manuscript form
SONATA No 2 (in C)	1975	20 minutes	In manuscript form
SONATA No 3 (Variation on a Rhythm)	1983	23 minutes	In manuscript form
SONATA No 4	1988	22 minutes	In manuscript form
SONATA No 5	1992	23 minutes	In manuscript form
SONATA No 6	1994	26 minutes	In manuscript form
SIX BAGATELLES	1998	14 minutes	In manuscript form
SONATA No 7	2003	20 minutes	In manuscript form

PIANO DUET

SONATA FOR PIANO DUET	1949	10 minutes	In manuscript form
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WORKS FOR HARP (Solo : in Chamber Music : Concerto)Solo Harp

FANTASY for HARP	1952	6 minutes	Stainer & Bell
BALLADE for HARP	1969	7 minutes	

Duos

DUO for FLUTE & HARP	1958	10 minutes	Just Flutes (Distrib.)
DUO ALL FANTASIA (for Harp & Harpsichord)	1981	12 minutes	
COUNTDOWN (for Oboe & Harp; suite of 4 movements)	1990	13 minutes	

Trios

SOLWAY SUITE (for Flute, Viola & Harp; alternatively for Flute cello & Harp)	1974	15 minutes	
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Septet

SEPTET VARIATIONS (for Flute, clarinet, Harp & String Quartet)	1975	13 minutes	
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Harp & Strings

ODE (Single movement; with approximately 15 string players)	1980	10 minutes	
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Flute, Harp & Strings

CONCERTINO for Flute, Harp & Strings	1999	15 minutes	
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Chorus with Harp

HOME-BRED PICTURES	2001	16 minutes	
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MUSIC FOR SOLO VOICESSolo Voice with Single Instrument

TIDEWAYS Soprano and Piano	1950	11 minutes	
Psyche The Needle The Gypsy Doria			
FOUR POEMS OF JOHN CLARE Tenor and Guitar	1962	10 minutes	Cadenza Music
Trotty Wagtail The Peasant Poet Turkeys The Fox		10 minutes	In manuscript form
BUSH BALLADS Mezzo & Piano	1974		
The Bushranger (Kenneth Slessor) Christmas (David Martin) Woman at the Washtub (Victor J. Daley)		8 minutes	In manuscript form
LONDON LYRICS Tenor & Guitar	1977	15 minutes	Cadenza Music
London is a milder curse (Pierre Motteux) Shadwell Stair (Wilfred Owen) From a ship, tossing (A.H. Clough) Margaret, Maud and Mary Blake (Rostrevor Hamilton) River Music (Cecil Day Lewis)		15 minutes	In manuscript form
THE TOWER Poem by Robert Nicols Baritone & Organ	1980	10 minutes	In manuscript form
CHANSON DE CROISADE Countertenor & Harpsichord	1982		
Anon 13th Century		8 minutes	In manuscript form

QUATRE RONDEAUX de CHARLES
d'ORLEANS 1982

High voice & Harpsichord

Le Temps a laissé son Manteau
Quant j'ai ouy le Taborin
En regardant ces belles fleurs
Allez vour en, allez, allez!

9 minutes In manuscript form

DAPHNE TO APOLLO 1997

Voice & Baryton/Guitar

5 minutes In manuscript form

BUSH BALLADS (Second Series) 1998

Voice & Piano

Meet me in Botany Bay
The Sick Stockrider
Holy Dan
The style in which it's done
Old Harry
The Parson and the Prelate

15 minutes In manuscript form

Solo Voice with Instruments/Ensemble/Orchestra

LOVE'S MADNESS 1970

Soprano with string trio & Harpsichord

Cantata setting of 5 mediæval quatrains:
Latin, middle-English; old French

14 minutes In manuscript form

THREE WINTER SONGS 1972

Soprano with oboe & piano

Birds in Winter (George Crabbe)
Winter the Huntsman (Osbert Sitwell)
February (Hilaire Belloc)

14 minutes In manuscript form

LAST OF THE LEAVES 1972

Bass with solo clarinet and piano

Cantata setting of 4 poems:

The Rose and the Gardener
(Austin Dobson)

The Leaf Burners (Ernest Rhys)

The Donkey (G.K. Chesterton)

At a Country Dance in Provence
(Harold Munro)

22 minutes In manuscript form

- GIPSY SONGS 1976
 Mezzo with clarinet and piano
 Words from 'The Gipsies Metamorphosed'
 (Ben Jonson)
 A Tattered Nation
 Ptolemy's Bells
 The Lord Treasurer's Fortune is told
 The Faery Beam upon you 12 minutes In manuscript form
- EPIGRAMS FROM A GARDEN 1977
 Contralto with Clarinet Choir
 (minimum 12 clarinetists)
 Verses of Francis Daniel Pastorius
 (17th century American)
 Rules for Entering my Garden
 Weeds
 Camomile and Cowslips
 Waste and Wisdom
 Envoi 16 minutes In manuscript form
- HYMNUS DE 1983
 SANCTO STEPHANO
 Soprano and Guitar Ensemble
 Medieval Latin Hymn to
 Hungary's patron saint 6 minutes In manuscript form
- VENUS TO THE MUSES 2002
 Soprano, recorder,
 bassoon and harpsichord 6 minutes In manuscript form

Two Solo Voices

- THE DISTANCE BETWEEN 1969
 Soprano & Baritone with piano
 Cycle for vocal duet;
 words by Louis MacNeice
 Prologue
 April Fool
 Dreams in Middle Age
 Invocation
 Visitation 13 minutes In manuscript form

MUSICK'S DUELL Soprano, Bass & Lute	1985		
Dramatic Cantata; libretto extracted from poem by Richard Crashaw		27 minutes	In manuscript form
THE SNAIL AND THE BUTTERFLY Two Tenors with Harpsichord	1990		
Poem adapted from The Fables of John Gay		5 minutes	In manuscript form
BUSH BALLADS (Third Series) Vocal duets with piano	2003	9 minutes	

Three or More Solo Voices

CADILLY Vocal Quartet with Wind Quintet	1968		
Entertainment, based on a story from 'Tales from the Fens'; libretto by David Reynolds		28 minutes	In manuscript form
ILLUMINARE JERUSALEM Male Voice sextet, unaccompanied	1972		
Medieval Carol		3½ minutes	In manuscript form
JOHN CLARE'S WOOING SONGS Countertenor, Tenor, Baritone & Piano	1977		
Nobody cometh to woo Peggy Farewell		13 minutes	In manuscript form

WORKS FOR CHORUSUnaccompanied Chorus

BENEDICTUS	1969	4 minutes	In manuscript form
BEFORE THE PALING OF THE STARS	1974		
Carol SATB	Christina Rossetti	3 minutes	Warner Chappell
THE INNOCENTS	1975		
Motet SSATBB; Innocent's Song	Charles Causley		
Innocent's Day	Norman Nicholson		
Prayer Before Birth	Louis MacNeice	20 minutes	In manuscript form
Commissioned by the London Chorale			
JUBILATE	1981	2 minutes	In manuscript form
BENEDICITE	1983	3 minutes	In manuscript form
MAGNIFICAT & NUNC DIMITTIS	1985		
Canticles SATB		7 minutes	In manuscript form
Written for the Chapel Royal at the Tower of London			
SONGS OF THE HEART	1986		
Cycle of partsongs SATB			
O Rhythmic Souls	Mary Duclaux		
A Sleep Song	Sydney Dobell		
The Gypsy's Malison	Charles Lamb		
Bien-Aimée	William Cory	15 minutes	In manuscript form
INVOCATION	Louis MacNeice	1988	3 minutes
Partsong SATB			Novello
MISSA BREVIS	1991	9 minutes	In manuscript form

Male Voice Choir

THE COUNTRY WEDDING	1987		
Unaccompanied partsong with Solo violin			
Thomas Hardy		9 minutes	In manuscript form
Commissioned by the Felling Male Voice Choir			

Boys' Choir

- BIRD SONGS 1976
 Cycle of partsongs
 unaccompanied 3-part
- | | | | |
|-------------------|--------------------|-----------|--------------------|
| Hoo! Hoo! | Anon | | |
| Sparrows fighting | W.H. Davies | | |
| Cock-crow | Edward Thomas | | |
| The Cuckoo | Vivian Locke Ellis | 8 minutes | In manuscript form |
- Commissioned by the London Boy Singers

Girls' Choir

- DALE FOLK 1955
 Partsongs (2-part)
 with piano (or Clarinet Quartet)
- | | | | |
|---------------------------------------|--|------------|--------------------|
| The Farmer's Wife to her white heifer | | | |
| The Moorland wife in Leeds | | | |
| The Mother to her infant son | | | |
| Dorothy Una Ratcliffe | | 10 minutes | In manuscript form |
| (in Yorkshire dialect) | | | |
- HYMN TO HARMONY 1962
 Cantata. Chorus & semichorus
 (both SSA) with orchestra
- | | | |
|------------------|------------|-----------------|
| William Congreve | 23 minutes | Warner Chappell |
|------------------|------------|-----------------|
- Written for St. Paul's Girls' School, Hammersmith
- FOUR FABLES 1968
 Cantata. Chorus and semichorus
 (both SSA) with orchestra
- | | | |
|---------------------------|------------|--------------------|
| The Man and the Flea | | |
| The Lady and the Wasp | | |
| The Council of Horses | | |
| The Hare and Many Friends | | |
| John Gay | 35 minutes | In manuscript form |
- Written for Badminton School, Bristol

Children's Choir

- LAMMAS FAIR 1952
 Operetta in one act for
 treble and alto voices.
 Five principal characters,
 and two-part chorus,
 words by Stephen Dodgson 45 minutes
- THE NATIVITY 1965
 Choral narrative with tableaux
 for church performance; with piano;
 plus optional organ, flute & percussion
 Gospels, Quarles, Traherne & Traditional 55 minutes In manuscript form

Choir and Organ

- ALL THIS NIGHT
 SHRILL CHANTICLEER 1952 8 minutes
 Anthem for SATB with organ.
 Words by William Austin
- 'TIS ALMOST ONE 1984
 Sequence of 5 anthems SATB
 (2 treble solos, 1 tenor solo)
 Evening Hymn
 Cock-crow
 Weigh me the Fire
 Thanksgiving
 The Bellman
 Robert Herrick 21 minutes In manuscript form
- Commissioned by the BBC for the Choir of King's College, Cambridge

Chorus with Instruments

- IN WILDE AMERICA 1976
 Cantata SATB plus semichorus
 (SSATBB) with flute, Oboe,
 Organ and Brass Quintet
 Early American poets 30 minutes In manuscript form
 Commissioned by Harrow Philharmonic Choir

SIR JOHN 1980
 SATB; with Violin, Horn & Piano
 A scene from village life;
 John Clare 23 minutes In manuscript form
 Commissioned by the William Byrd Singers, Manchester

FOUR POEMS OF
 MARY COLERIDGE 1987
 Cycle of partsongs SATB;
 with solo flute
 Thistledown I
 Nocturne I
 Nocturne II
 Thistledown II 13 minutes In manuscript form
 Commissioned by the Holst Singers, London

HOME-BRED PICTURES 2001
 Chorus with harp 16 minutes In manuscript form

Chorus, with Soloists and Orchestra

THE SOUL'S PROGRESS 1953
 Cantata: a sequence of four sacred
 pieces, for Soprano and Mezzo-
 Soprano soli, mixed chorus, Brass
 instruments (3 Trumpets, 3 Trombones,
 4 Horns & Tuba) Timpani and Harp
 1. The Pilgrim (George Crabb)
 2. Seek the Lord (Thomas Campion)
 3. Evening Hymn (Sir Thomas Browne)
 4. Thou art my Life (Francis Quarles) 23 minutes

TE DEUM (with Exhortations 1972
 from the Martyrs)
 SATB; Soprano, Tenor, Bass soloists;
 Latin Text,
 with interpolations taken from
 Fox's Book of Martyrs 34 minutes
 Commissioned by the Tilford Bach Society

MAGNIFICAT 1975
 SATB; SATB Soloists
 Latin text 32 minutes
 Commissioned by the Tilford Bach Society

MUSIC FOR BRASSStandard Brass Quintet

SONATA FOR BRASS	1963	10 minutes	Chester
CROSSWAYS	1988	8 minutes	Studio Music
SPICE OF LIFE	1991	7 minutes	June Emerson Wind Music (Distributor)
EXCURSIONS (3 pieces)	1997	8 minutes	Denis Wick
PHILIP'S REPOSE	2000	1½ minutes	Edition BIM (Switzerland)

Brass Sextet (3 Trumpets; 3 Trombones)

FANTASIA for Six Brass	1987	10 minutes	Studio Music
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Brass Septet (3 Trumpets, 3 Trombones & Tuba)

SUITE FOR BRASS SEPTET	1957	10 minutes	Chester
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Brass Quintet with Clarinet Quartet (including saxophone)

ORION (Variations)	1984	10 minutes	
BEYOND ORION	2001	6 minutes	

Brass Quintet with Woodwind Quintet & Percussion

ARLINGTON CONCERTANTE (Harpsichord Concerto)	1987	13 minutes	
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Concertos

CONCERTO FOR BASS TROMBONE (with Symphony Orchestra)	1985	18 minutes	Studio Music
TRUMPET CONCERTO (with Wind Band)	2002	14 minutes	Denis Wick

Solo Horn

COR LEONIS	1991	3 minutes	Edition BIM
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Brass Band

YOUR EYES SMILE PEACE	1994	5 minutes	
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Tuba and Piano

CERBERUS	2001	4 minutes	
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Brass Trio with Piano

DIVERTIMENTO for 4 (Trumpet/Horn/Tuba)	1995	10 minutes	
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MUSIC FOR WOODWINDFlute

FLUTE QUARTET (Flute and String Trio)	1955	19 minutes	
DUO FOR FLUTE and HARP	1958	10 minutes	Just Flutes (distrib.)
CAPRICCIO for FLUTE and GUITAR	1980	9 minutes	Schott
IN SEARCH OF FOLLY (Flute and Guitar)	1986	7 minutes	Möseler Verlag
FIVE OCCASIONAL PIECES (with Pianoforte)	1990	16 minutes	
FLUTE CONCERTO (with strings)	1991	14 minutes	Cadenza Music
O SWALLOW (Flute in A - or G - with Pianoforte)	1992	8 minutes	June Emerson (dist.)
TWO PIECES FOR SOLO ALTO FLUTE	1994		
1) THE FAERY BEAN UPON YOU		4 minutes	
2) THE SILVER TUBE		3 minutes	
CONCERTINO for FLUTE, HARP & STRINGS	1999	15 minutes	

Oboe

SUITE IN C MINOR (with Pianoforte)	1957	12 minutes	
SONATA for COR ANGLAIS (with Pianoforte)	1967	13 minutes	
SUITE in D (with Harpsichord)	1972	9 minutes	OUP
MASQUE for Oboe Band (Baroque; including Bassoons)	1984	7 minutes	
SONATA (with Pianoforte)	1987	13 minutes	
COUNTDOWN (with Harp (Suite))	1990	13 minutes	
OBOE QUARTET (with String Trio)	1993	15 minutes	

Flute & Oboe

THE OLD CIGARETTE LIGHTER (with Narrator & Pianoforte)	1961	18 minutes	
AULOS VARIATIONS (with Harpsichord)	1977	11 minutes	Worldwide Music Services

Bassoon

BASSOON CONCERTO (with Chamber Orchestra)	1969	19 minutes	
WARBECK TRIO (with Recorder and Harpsichord)	2002	10 minutes	

Oboe & Bassoon

TRIO for OBOE, BASSOON & PIANO	1973	16 minutes	
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Soprano, Recorder, Bassoon & Harpsichord

VENUS TO THE MUSES	2002	6 minutes	
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Clarinet

GIPSY SONGS (with Soprano & Pianoforte)	1976	12 minutes	
BAGATELLES for FOUR CLARINETS	1977	11 minutes	June Emerson (dist.)
EPIGRAMS FROM A GARDEN (Song Cycle for Contralto with CLARINET CHOIR)	1977	18 minutes	
CLARINET CONCERTO (with Chamber Orchestra)	1983	21 minutes	
CAPRICCIO CONCERTANTE (Concerto with Wind Orchestra)	1984	12 minutes	Denis Wick
BAERMANN'S TREASURE (with Pianoforte)	1986	8 minutes	June Emerson (dist.)
BAERMANN - THE SEQUEL (with Pianoforte)	1995	6 minutes	June Emerson (dist.)

Oboe, Clarinet & Bassoon

SERENADE	1959	8 minutes	
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Wind Quintet

SUITE	1965	17 minutes	
CADILLY (Entertainment for four singers & Wind Quintet)	1968	28 minutes	
SONATA	1977	10 minutes	
THE OLD CIGARETTE LIGHTER (New version of 1961 work, originally for Flute, Oboe, Pianoforte & Narrator)	1984	18 minutes	June Emerson (dist.)
PROMENADE II (New version of a work originally for two guitars)	1988	7 minutes	June Emerson (dist.)
FIVEPENNY PIECES (arranged) LYADOV:	1995	13 minutes	June Emerson (dist.)
8 RUSSIAN FOLK SONGS	1995	18 minutes	June Emerson (dist.)
DIVERSIONS	2000	12 minutes	

Wind Ensemble

PARTITA for 10 Wind Instruments (pairs of Flute, Oboes, Clarinets, Bassoons, Horns)	1994	16 minutes	June Emerson (dist.)
PIECES OF EIGHT (3 pieces for Octet: Oboes, Clarinets, Bassoons, Horns)	1997	12 minutes	

Recorder

WARBECK DANCES (with Harpsichord) (substantially revised in 2001)	1970	10 minutes	Peacock Press
SHINE AND SHADE (with Harpsichord)	1975	8 minutes	
THE MAZE (unaccompanied)	1997	4 minutes	
CONCERTO CHACONY (Treble recorder & strings)	2000	9 minutes	
WARBECK TRIO (a version of WARBECK DANCES with the addition of a bassoon)	2002	10 minutes	

MUSIC FOR WIND ORCHESTRA AND LARGER WIND ENSEMBLES

WIND SYMPHONY	1974	(Harrogate Festival)		
Prologue; Scherzo; Interlude; Procession (large forces)			21 minutes	Denis Wick
<i>Revised version: structurally similar but substantially altered in instrumentation</i>	1999		21 minutes	
THE EAGLE	1976	(Musselburgh)		
Single movement; Tone Poem after Tennyson			9 minutes	Denis Wick
MATELOT	1977	(Bergen [Norway])		
Diversions after Grieg's "Sailor's Song"			8 minutes	
STANZAS	1980	(Guildford)		
Single movement - continuous variations (large forces employed in concertante style)			13 minutes	
MARCHRIDER	1990	(Glasgow)		
Single movement; modest forces			8 minutes	
<i>Substantially revised version</i>	1999		8 minutes	
FLOWERS OF LONDON TOWN	1991	(Kansas City [USA])		
Symphonic Sequence; after William Blake's 'Holy Thursday' in the Songs of Innocence; in three 'stanzas', but continuous			21 minutes	Novello
BANDWAGON	1992	(Salisbury and London)		
Five Occasional Pieces			22 minutes	
ST. ELMO'S FIRE	1998		7 minutes	Denis Wick
For Wind Band				

Clarinet Concerto

CAPRICCIO CONCERTANTE	1984	(Guildford)		
Subtitled "All Hallows' Eve"; single movement			13 minutes	Denis Wick

Voice & Clarinet Choir

EPIGRAMS FROM A GARDEN 1977

Contralto with Clarinet Choir (minimum 12 clarinetists)
Verses of Francis Daniel Pastorius (17th century American)

Rules for Entering my Garden

Weeds

Camomile and Cowslips

Waste and Wisdom

Envoi

16 minutes

MUSIC FOR SOLO STRINGS/CHAMBER MUSIC FOR STRINGSViolin

THREE DANCES FOR VIOLIN & PIANO	1950	8 minutes
FIVE OCCASIONAL PIECES (with piano)	1982	15 minutes
VIOLIN SONATA (With piano)	2000	16/17 minutes

Viola

SONATA for VIOLA & PIANO	1963	15 minutes
CAPRICE AFTER PUCK (solo Viola)	1978	10 minutes

Cello

SONATA for CELLO & PIANO	1968	21 minutes
FIVE OCCASIONAL PIECES (with piano)	1970	16 minutes
DUO for CELLO & GUITAR	1974	16 minutes
PARTITA for SOLO CELLO	1985	18 minutes
TWO ROMANTIC PIECES (with piano)	1996	8 minutes

Double-Bass

LIGHTING THE MATCH (With piano)	2000	1½ minutes
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Chamber Music for Strings Alone

FANTASY STRING QUARTET	1948	14 minutes	
STRING TRIO No 1	1951	21 minutes	
STRING TRIO No 2	1964	12 minutes	
BARYTON TRIO (Baryton, Viola & Cello)	1975	12 minutes	
STRING QUARTET No 1	1985	21 minutes	
STRING QUINTET	1986	30 minutes	
STRING QUARTET No 2	1987	25 minutes	
STRING QUARTET No 3	1989	23 minutes	
STRING QUARTET No 4 (Five Occasional Pieces)	1993	21 minutes	
STRING SEXTET	1996	16 minutes	
STRING QUARTET No 5	1998	16 minutes	
ROOT & BRANCH (Double-Bass & Cello)	1998	5 minutes	Recital Music
STRING QUARTET No 6	2001	19 minutes	
STRING QUARTET No 7	2001	16 minutes	

Chamber Music for Strings with Piano

PIANO QUINTET	1966	26 minutes	
PIANO TRIO No 1 (‘Methought this other night’)	1967	14 minutes	
PIANO TRIO No 2 (in one movement: ‘Canonic Episodes’)	1973	13 minutes	
PIANO QUINTET No. 2 (Commissioned by Holmes Chapel Music Society in memory of Ida Carroll)	1999	17 minutes	
PIANO TRIO No. 3	2000	18/19 minutes	

Chamber Music for Strings with Guitar

GUITAR QUINTET (Guitar & String Quartet)	1973	15 minutes	
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ORCHESTRAL MUSIC (INCLUDING CONCERTOS)Symphony Orchestra

TARAS BULBA	1950	11 minutes
ESSAY No. 1	1980	14 minutes
ESSAY No. 2	1981	13 minutes
ESSAY No. 3	1982	11 minutes
ESSAY No. 4	1984	13 minutes
ESSAY No. 5	1986	12 minutes
ESSAY No. 6	1991	13 minutes
ESSAY No. 7 (strings only)	1992	14 minutes
ESSAY No. 8	2000	15 minutes

Chamber Orchestra

SYMPHONY IN E \flat (for Classical Orchestra)	1952	28 minutes
INTERMEZZO FOR ORCHESTRA	1954	5 minutes
SERENADE FOR SOLO VIOLA and ORCHESTRA	1956	14 minutes
SYMPHONY IN ONE MOVEMENT	1988	22 minutes
SINFONIA : TROIA-NOVA	1989	21 minutes
THE RISING OF JOB	1995	8 minutes
DIVERTIMENTO	1996	14 minutes

Concertos with Chamber Orchestra

GUITAR CONCERTO No. 1	1956	19 minutes	Bèrben
PIANO CONCERTO IN B MINOR	1959	25 minutes	
BASSOON CONCERTO	1969	19 minutes	
GUITAR CONCERTO No. 2	1972	22 minutes	Bèrben
CLARINET CONCERTO	1983	21 minutes	

Concertos (etc.) with String Orchestra

NOCTURNE FOR STRING ORCHESTRA	1959	6 minutes
CONCERTO da CAMERA No. 4 (Piano)	1971	22 minutes
LAST OF THE LEAVES Cantata for solo Bass, with Obligato Clarinet	1975	
The Rose and the Gardener (Austin Dobson)		
The Leaf Burners (Ernest Rhys)		
The Donkey (G.K. Chesterton)		
At a Country Dance in Provence (Harold Munro)		22 minutes
ODE (Harp)	1980	10 minutes
DUO CONCERTO Violin and Guitar	1990	21 minutes
FLUTE CONCERTO	1999	14 minutes

Addresses of Publishers/Distributors

BÈRBEN, Via Redipuglia 65, 60122-Ancona, Italy.

BROEKMANS & VAN POPPEL, Van Baerlestraat 92 - 94, Amsterdam, Netherlands.

CADENZA MUSIC, 48 Ridgeway Avenue, Newport, Gwent, NP20 5AH.

EDITIONS ORPHEE Inc, 407 N. Grant Ave., Suite 400, Columbus, Ohio 43215 USA.

EDITION STEPHEN GORDON, 54 St. David's Hill, Exeter, EX4 4DT.

JUNE EMERSON WIND MUSIC, Windmill Farm, Ampleforth, York, YO6 4HF.

JUST FLUTES, 67 Walton Street, Walton-on-the-Hill, Tadworth, Surrey, KT20 7RZ.

MOECK VERLAG, Postfach 143, 3100-Celle, Germany.

MÖSELER VERLAG, Postfach 1661, 3340-Wolfenbüttel, Germany.

MUSICAL NEW SERVICES Ltd., 20 Denmark Street, London WC2H 8NE.

VERLAG HUBERTUS NOGATZ, Unterer Pustenberg 42, 45239-Essen, Germany.

APPENDIX 4Record of film and radio play scores written by Stephen DodgsonFilm scores: both films made by President Pictures Limited

1958

The Kingdom of Scotland

A documentary on Scotland, the score for which comprises approximately twenty minutes of music for small orchestra, based on traditional Scottish folk tunes.

1960

On the Menu

A documentary about the fishing industry, the score for which comprises approximately twenty minutes of music for orchestra. It includes some original music but most of the score derives directly from traditional tunes.

Music for BBC drama productions

1961

The Beaux's Stratagem

1965

Love for Love (employing original music by Godfrey Finger)

The Legacy

1966

The Old Bachelor

1967

The Gay Lothario and *Mrs. Grundy* (a double bill)

1968

Bartholomew Fair (one extensive sequence based on *Packington's Pound*)

La Veneziana

1969

The Ghost of a Play

Perkin Warbeck

1970

Henry VI (in two parts)

The Morte d'Arthur (serialized)

Women in Power (Aristophanes, in a new translation by Patric Dickinson)

1971

Macbeth

Sir Gawain and the Green Knight (serialized)

1972

A journey to London (incorporating original songs by Henry Carey)

The Silent Woman

1974

The London Cuckolds

APPENDIX 5

RECORDINGS OF MUSIC BY COMPOSED BY STEPHEN DODGSON
INCLUDING GUITAR(S)

Solo GuitarPartita No. 1 (1963)

Philippe Azoulay	Harmonia Mundi HMCD 78
Alex Garrobé	OPERA TRES: CD1039
Sharon Isbin	Denon OX-7224-ND
Alberto Ponce	Arion: ARN30 S 150
Alberto Ponce	Arion ARN 31 953
Alberto Ponce	MHS 3603
John Williams on <i>Virtuoso Music for Guitar</i>	CBS: BRG 72348 (1965)
	[AM COL: MS 6696]
	also on CD: SONY: SBK 61716 0617162005

Etudes for Guitar: Book 1 Nos. 1 & 4 (1965)

Oscar Cáceres	ERATO: STU 70904
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Etudes for Guitar: Book 1 No. 8 & Book 2 No. 13 (1965)

Oscar Cáceres	ERATO: STU 70614
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Fantasy Divisions (1969)

Olivier Chassain on <i>Almost a Song</i>	METRANOME: METCD 1021
Alex Garrobé	OPERA TRES: CD1039
Marcelo Kayath	HYPERION: A66103 (1986)
Judicaël Perroy	QUANTUM: dQM 7001
John Williams	CBS: 73205 (1969)
John Williams	Columbia M 35123
John Williams	
on <i>John Williams plays Guitar Music from Spain, England, Japan, Mexico and South America</i>	CBS: DC 40140 (1973)
	CBS: DCT 40140

Study No. 1 and Serenade (1974)John Mills (guitar)
(1978)

NEW MUSICAL SERVICES: G105

Partita No. 2 (1976)

John Williams

CBS 72348

Legend (1977)Forbes Henderson
(1977)

NEW MUSICAL SERVICES: G121

Partita No. 3 (1981)L. Biscaldi
Alex GarrobéLIRA LRLP 0031
OPERA TRES: CD1039Three Attic Dances (1989)

Eleftheria Kotzia

PEARL: SHE CD9634

ConcertosConcerto No 1 for Guitar and Chamber Orchestra (1956)

John Willimas/English Chamber Orchestra/Charles Groves

CBS 72661 (Ger CBS: 77334) (1968)
or in set M3X 31508
[AM COL: MS 7063]
CD: SONY: SBK 61716 0617162005Concerto No 2 for Guitar and Orchestra (1972)

John Williams/English Chamber Orchestra/Charles Groves

CBS 72948 (1977)
[AM COL: MS 31194]
COLUMBIA M 35172
CBS 76634

Duo Concerto for Violin, Guitar & Strings (1990)

Jean-Jacques Kantorow (violin) & Anthea Gifford
(guitar)The Northern Sinfonia/Ronald Zollman

BIDDULPHRECORDINGS LAW013

Concertino for Two Guitars & Strings "Les Dentelles" (1998)

Mark Eden and Chris Stell (guitars) with
'Orchestra Nova' conducted by George Vass

BGS RECORDS CD108

Guitar DuetPromenade I (1988)

Eden/Stell Guitar Duo (on 'The Selevan Story')
Eden/Stell Guitar Duo

ESG RECORDS
BGS RECORDS CD108

Pastourelle (1992)

Eden/Stell Guitar Duo
1997
Eden/Stell Guitar Duo
Amadeus Guitar Duo

DOCKER RECORDS: DR228/277
BGS RECORDS CD108
FSM: FCD97256

Riversong (1994)

Eden/Stell Guitar Duo
Groningen Guitar Duo

BGS RECORDS CD108
OTTAVO: OTR C129453

Guitar TrioFollow The Star (1979)

Mark Eden, Chris Stell, Jonathan Leathwood
(on *The Selevan Story*)
Mark Eden, Chris Stell, Helen Sanderson
Zagreb Guitar Trio

ESG RECORDS
BGS RECORDS CD108
BeSTMUSIC CD 1037

Guitar EnsembleDivertissement (1983)

Miffi Hirsch (violin), Gerald Garcia (requinto),
 Stephen Goss, Dan Thomas, Gerald Garcia (guitars),
 Jonathan Leathwood (acoustic octave bass guitar)
 (on *The Selevan Story*)

ESG RECORDS

Hymnus de Sancto Stephano (1983)

Jenevora Williams (soprano),
 Stephen Goss, Richard Storry, Bridget Upson,
 Jonathan Leathwood (guitars)
 (on *The Selevan Story*)

ESG RECORDS

The Selevan Story (1992)

Rhian Clement (flute), Jane Carwardine (violin),
 Stephen Gordon/Gerald Garcia (guitar duo),
 Dan Thomas, Stephen Goss, Jonathan Leathwood,
 Briget Upson (guitars)
 (on *The Selevan Story*)

ESG RECORDS

Chamber music which includes the guitarDuo Concertante for Guitar and Harpsichord (1968)

Bensa/Siegel
 John Williams (guitar) Rafael Puyana (harpsichord)
 Craig Ogden (guitar) Pamela Nash (harpsichord)

Circé 87102
 CBS 72948 (1971)
 [AM COL: MS 31194]
 CAMEO 2032

Quintet for guitar and string quartet (1973)

Darko Petrinjak (guitar) The Rucner String Quartet

Cantus 988 984 9234 2 (2003)

Capriccio for Flute and Guitar (1980)

Rhian Clement (flute) Jonathan Leathwood (guitar)
(on *The Selevan Story*)

ESG RECORDS

William Bennett (flute) Jonathan Leathwood (guitar)
(on *Mountains Toward The Sea*)

BEEP Records: BP34

High Barbaree: Capriccio in pursuit of an old Sea-Song (1999)

John Turner (recorder) Craig Ogden (guitar)
and Pamela Nash (harpsichord)

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032

Voice and Guitar[Four] Poems of John Clare (1962)

Wilfred Brown (tenor) John Williams (guitar)

CBS: 61126

[ODYSSEY: 32160398]

Arrangement of 3 Songs by Mikis Theodorakis

John Williams (guitar) Maria Farandouri (voice)

CBS 72945

COLUMBIA (USA) M32686

CBS KGS-90200 (UK)

Arrangement of Seven Songs of Lorca
by Mikis Theodorakis

John Williams (guitar) Maria Farandouri (voice)

CBS 72945

COLUMBIA (USA) M32686

CBS KGS-90200 (UK)

Daphne to Apollo (1997)

Lesley-Jane Rogers (soprano) Craig Ogden (guitar)
(on *High Barbaree: The Music of Stephen Dodgson*)

CAMEO 2032

NOT INCLUDING GUITAR(S)Suite for Brass Septet (1957)

Philip Jones Brass Ensemble

ARGO: ZRG 655

Duo for Flute and Harp (1958)

The Beynon Sisters

Emily (flute) and Catherine (harp)

Anna Noakes (flute) and Gillian Tingay (harp)

(on Beyond the Dark)

METIER: MSV CDg2006

GUILD GMCD 7202

Piano Sonatas Nos. 1, 3 & 6 (1959 - 1994)

Bernard Roberts (piano)

on Dodgson Sonatas Volume 2

CLAUDIO CC4941-2

The Mikado (Overture) (1962)

Sadlers Wells Orchestra/Alexander Faris

HMV: CLP 1592

HMV CSD 1458;

World Record Club SOC 244/5

Sonata for Brass Quintet (1963)

Philip Jones Brass Ensemble

ARGO 223

ARGO 813

String Trio No. 2 (1964)

Esterhazy String Trio

MUSIC IN OUR TIME: MIOTLP 2

Piano Trios 1, 2 & 3: Bagatelles for Piano (1967 - 2000)

Bernard Roberts Trio

CLAUDIO CC5257-2

Inventions for harpsichord (Set 3) (1970)

Numbers 1, 3, 4, and 6

Pamela Nash

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032Illuminaire Jerusalem (1972)

for seven unaccompanied male voices

The King's Singers

HMV: HQS 1308

Suite in D for Oboe and Harpsichord (1972)

Evelyn Barbirolli (oboe) Valda Aveling (harpsichord) HMV: HQS 1298

"Last of the Leaves" (1975)

Cantata for Bass, Clarinet & Strings

Michael George (bass-baritone) & John Bradbury
(clarinet) The Northern Sinfonia/Ronald Zollman

BIDDULPHRECORDINGS LAW013

Piano Sonatas Nos. 2, 4 & 5 (1975 - 1992)

Bernard Roberts (piano)

on *Dodgson Sonatas Volume 1*

CLAUDIO CC4431-2

Shine and Shade (1975)

John Turner (recorder) and Pamela Nash (harpsichord)

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032

Piers Adams (recorder) and Julian Rhodes (piano)

TREMULA: TREM 103-2

(Actually written for recorder and harpsichord.)

Bagatelles for Four Clarinets (1977)The Ebony Quartet on *Overtones*

MRFD93100

Quatre Rondeaux de Charles d'Orléans (1982)

Lesley-Jane Rogers (soprano)
and Pamela Nash (harpsichord)

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032

Fantasia for Six Brass (1987)

The Philip Jones Brass Ensemble

ARGO

Concerto for Flute & Strings (1991)

Robert Stallman (flute)
The Northern Sinfonia/Ronald Zollman

BIDDULPHRECORDINGS LAW013

The Faery Beam upon you (for solo alto flute) (1994)

Robert Stallman
(on *Incantations*)

VAI Audio VAIA 1112

Five Penny Pieces (1995)

Harlequin: Mark Underwood (flute, piccolo)
Bryony Otaki (oboe) Graeme Vinall (clarinet)
James Thomson (horn) Glyn Williams (bassoon)
on *Diamonds*

CHROMATTICA RECORDINGS 0800

Daphne to Apollo (1997)

Hauschka Ensemble
(Marie Vassiliou (soprano, and
Jeremy Brooker (baryton)

ESOTERIC BINAURAL: CD EBL 027

Venus to the Muses (2002)

Lesley-Jane Rogers (Soprano) John Turner
(recorder) Graham Salvage (bassoon) and
Pamela Nash (harpsichord)

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032

Warbeck Trio (2002)

John Turner (recorder) Graham Salvage (bassoon)
and Pamela Nash (harpsichord)

(on *High Barbaree: The Music of Stephen Dodgson*) CAMEO 2032

GLOSSARY

Apoyando	A manner of striking the strings with the thumb or fingers of the right hand in which the thumb or finger follows through to come to rest on the adjacent string. Also known as 'rest stroke'.
Frets	Metal strips embedded into the fingerboard of a guitar which enable the player to prevent a portion of a string from vibrating when it is struck by the right hand, and thus produce a specific note.
Lower bout	The portion of the body of a guitar which lies below the waist (q.v.).
Plantilla	The outline of a guitar body.
Saddle	A strip of bone, ivory, or composite material set into the bridge, and over which the strings pass.
Soundhole	The (normally circular) hole in the body of a guitar which facilitates sound projection
Tirando	A manner of striking the strings with the thumb or fingers of the right hand in which the moving thumb or finger strikes the string, but is positioned and moves in such a way as to avoid contact with the adjacent string. Also known as 'free stroke'.
Upper bout	The portion of the body of a guitar which lies above the waist (q.v.).
Waist	The narrowest part of the body of a guitar.

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