The Illuminating Bud: A Performer's Analysis of Elizabeth Maconchy's Five Sketches for Viola

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THE ILLUMINATING BUD: A PERFORMER’S ANALYSIS OF ELIZABETH MACONCHY’S FIVE SKETCHES FOR VIOLA

By
Yun Young Lim

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida
December 2012
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
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THE ILLUMINATING BUD: A PERFORMER’S ANALYSIS OF
ELIZABETH MACONCHY’S FIVE SKETCHES FOR VIOLA

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This essay examines Elizabeth Maconchy’s Five Sketches for Viola, a solo viola work by one of the greatest female British composers of the twentieth century and an important recent contribution to the viola literature. Following an investigation of Maconchy’s musical style, identifying relevant idioms present in the work, the author provides suggestions for the performer’s preparation and an interpretative and theoretical framework for the composition. The background of the piece was accumulated through interviews with the commissioner of the work, Nicholas Logie, and Philip Dukes, who featured the work on his debut disc.

“Illuminating bud” is the condition of a flower which is about to bloom. It is also translation of Yun Young. I titled the dissertation after my name because the piece Five Sketches is not yet popular or well-known among musicians or even violists. I hope that my dissertation causes it to bloom in popularity and allows the work and the composer to be well-known through my research.
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CHAPTER 1

Introduction

Many movements and trends coexisted during the twentieth century. Twentieth century music spans a period from the late nineteenth century to the late twentieth century and is normally called “modern.” Modernism is defined in Oxford Music Online as:

A term used in music to denote a multi-faceted but distinct and continuous tradition within 20th-century composition. It may also refer to 20th-century trends in aesthetic theory, scholarship and performing practice. Modernism is a consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age.¹

Matthew Riley, the editor of British Music and Modernism, 1895-1960, says that “modernism” is a state of multiple contradictions.² Riley added:

These terms (‘modern’, ‘modernity’ and ‘modernism’) can connote order or chaos, stasis or flux, grand narratives or the rejection of grand narratives, the celebration of Enlightenment rationality and universal progress or a critique of the turn of instrumental reason to domination.³

³ Ibid.
The disruption caused by World War I and World War II reverberated across the globe, but there were efforts to move forward in 1945. The year 1945 marked the end of World War II and a turning point in global politics and economics, as well as the arts. In early twentieth century music, Modernism, Avant-garde, and Post-Romanticism were the main compositional movements. Impressionism, Expressionism, Neoclassicism, Dadaism, and others were also important in Europe and the United States. Twentieth century music has traditional side, but definitely has unique characteristics.

From the beginning of World War I until the end of World War II (1914 to 1945), English music was starting to evoke into Post–Romanticism. Even though there is only anecdotal evidence to show that the music from this period was influenced by the two wars, certainly a great number of works were inspired by the events of the day. The leading English composer of this period, Ralph Vaughan Williams, spoke about the direct influence the wars had on his several symphonies, as did other composers. Regarding the atmosphere around this period of English music, John Caldwell wrote:

Although the more extreme forms of Continental iconoclasm were avoided by English composers, the satirical and ironical element in much of their music in the 1920s and 1930s and later can be seen as a form of reaction to war and a reflection of its coarsening effect on the human psyche. At the same time, and usually within the context of a liberal agnosticism, there has been a disposition to use music as a vehicle for the promotion of greater tolerance in the aftermath of the social upheavals generated by war and the economic depression.⁵


⁵ Ibid, 324.
The sixth symphony (of Vaughan Williams), in E minor, effectively rounds off this phase of symphonic composition. The first three movements mark a return to the toughness - and the jokey parody of popular idioms - of the fourth symphony, but the last is a study in despairing nihilism. It is impossible not to see in this work a comment on war and its aftermath, though the terrifying theme of the slow movement, with inexorable repetition of the rhythm, originated, improbable enough, in the score to a wartime file, ‘Flemish Farm.’

Also, Riley wrote:

Ralph Vaughan Williams, in particular his Third Symphony (‘Pastoral’), offers a provocative case study and exemplifies the historical and analytical problems posed by works associated with images of conflict and violence. …These tensions became underlying characteristics of Vaughan Williams’s works, and contrast sharply with the insularity often associated with English culture in the first half of the twentieth century.

Unlike the rest of Europe, England demonstrated a different trend from 1840 to 1940 called the “English Musical Renaissance.” In this period, England became a place of great compositional activity and produced composers such as Edward Elgar, William Walton, Ralph Vaughan Williams, and Benjamin Britten. The English composers used different compositional styles and musical idioms from those of the established German composers and were characterized by tendencies toward nationalism, impressionism, and a renewed interest in native folk songs. A unique style of Music in England was firmly established during this period.

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6 Ibid, 338-342.


Even though modern twentieth century music is sometimes said to have struggled to find its place through “distortions and simplifications”\(^9\) or “[testing] of the limits of aesthetic construction,”\(^10\) it is still fortunate that the “English Musical Renaissance” encouraged the exploration of more contemporary music. In his discussion of “Modernism” in general, Michael Levenson pointed out:

> Within the emerging historical revision there can still be found certain common devices and general preoccupations: the recurrent act of fragmenting unities (unities of character of plot or pictorial space or lyric form), the use of mythic paradigms, the refusal of norms of beauty, the willingness to make radical linguistic experiments, all often inspired by the resolve (in Eliot’s phrase) to startle and disturb the public.\(^11\)

Malcolm Bradbury and James McFarlane added:

> Indeed Modernism would seem to be the point at which the idea of the radical and innovating arts, the experimental, technical, aesthetic ideal that had been growing forward from Romanticism, reaches formal crisis – in which myth, structure and organization in a traditional sense collapse, and not only for formal reasons. The crisis is a crisis of culture.\(^12\)

Music in England began to develop trends through the two world wars. During this time, Shakespeare’s works were utilized for songs, and poems from medieval Latin

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lyrics of minor poets in the nineteenth century were set as vocal works in England. Also, the duo-sonata and the string ensemble with a single clarinet or oboe became trends in English chamber music. The length of the works became shorter and the relationship of the movements in a work was less coherent. In the period between World Wars I and II, the 1920s, there was another movement called “Neoclassicism” which returned to the concept of classicism after the unrestrained expression, rhythm, and clarity of “Romanticism.”

Even though Britain was one of the victors of the war, Britain was still unstable in economy, politic, and overall from the aftermath of the Second World War. The BBC radio, musical societies in England, and the traditional institutions such as the Royal College of Music and the Royal Academy of Music worked to encourage British composers, performers, and audiences by commissioning and playing new British music at festivals and other opportunities. English composers did not engage in European modernism and had little interest in that school of thought. The principal innovators, Edward Elgar, Ralph Vaughan Williams, and Gustav Holst, turned instead to older British art music and British folk music for inspiration. They were also outstanding film composers. Regarding the tendency of British music around the 1950s, Michael Levenson said:

Modernism itself, if it is a valid concept, is essentially a continuation of the old avant-garde – as practiced, that is, by English (or British) composers in the 1950s and 1960s. As for postmodernism, it is inherently a cultural phenomenon rather than a technically exact expression: it articulates a sense that the cup of modernism, usually perceived as brutal, artificial, or nihilistic, has been drained to the full, and that the whole experience needs to be put behind one. … The outcome
is not a return to older norms but a redeployment of all available techniques and materials, often with disturbing effect but always with a sense of liberation.\textsuperscript{13}

British composers achieved a great deal in the post-war era. The English compositional style became more conventional and its melodic terms and harmonic procession were sensitive for subtle changes. Also, techniques of tempo and rhythm became freer and more flexible than in previous eras. An idiom that was both chromatic and tonal, without any loss of individuality, became characteristic of these works.

These developments in British music influenced a woman composer, Elizabeth Maconchy, who was attracted to the European style and adapted it to her compositions during the time that she was a student of the English composer Ralph Vaughan Williams. There is a well-known story that she was denied the school’s prestigious Mendelssohn Scholarship because she was a woman. According to the \textit{Times} of London, the Royal College of Music Director Sir Hugh Allen disagreed that she should be the recipient and said, “If we give you the scholarship you will only get married and never write another note.”\textsuperscript{14} When she graduated from the Royal College of Music, Vaughan Williams wrote in her final college evaluation, “Very sorry to lose her - but I can teach her no more - she will work for her own salvation and will go far.”\textsuperscript{15} This woman was Dame Elizabeth Maconchy.

\textsuperscript{13} Ibid, 456.


Elizabeth Maconchy was born in England to Irish parents in the year 1907. She studied with renowned English musicians, Ralph Vaughan Williams and Arthur Alexander. Even though her teachers were under the influence of English pastoral music at the Royal College of Music, she was interested in the modern European style which is what we usually think of as twentieth century music, including atonal and serial works by composers such as Béla Bartók and Arnold Schoenberg. Maconchy heard Bartók’s works when Bartók had not yet become famous in London. After studying Bartók’s music, Maconchy’s works were permeated with his influence. However, research is lacking on how she adjusted and adopted European modernism to her English musical style. More than half of the viola repertoire has yet to be recorded and many great twentieth century viola pieces have not become standard repertoire. Maconchy wrote two works for viola. One is *Romanza* for solo viola with an ensemble of wind quintet and string quintet. The other is *Five Sketches for Viola*. Maconchy’s special affection for viola can be found in the program notes of both scores.

I have long been in love with the viola, and find myself giving it the best things, for instance, in my String Quartets.\(^\text{16}\)

I have always had a particular affection for the viola, with its beautiful dark tone colour and its unlimited expressive range.\(^\text{17}\)


Her feelings for the viola are evident in her String Quartet No. 12, which was written in 1979, the same year as the *Romanza* for viola and ensemble. In the second movement of the Quartet, a short *Scherzo*, the viola opens the movement with a slightly slower tempo and is given a long expressive line. Her affection for viola continues through the last movement, where the first violin and viola play in canon. Some have argued that Maconchy's love of the viola may stem from her sense of nationalism.

It was rather that intuitive English penchant for the centre of harmony which the viola represents in our music, the English really having created musical harmony - witness Dowland and Purcell - and social harmony too. It is the English avoidance of prima donna exposure in terms of virtuoso exhibitionism, the English preference for the inner voice, and, therefore, Tertis, Primrose, and the present great flowering of the viola as an instrument on its own. - Yehudi Menuhin18

This essay will address Elizabeth Maconchy’s background and her musical style as a British composer who was influenced by the European style of music. Also, I will introduce Maconchy’s solo viola work, *Five Sketches*, to argue for its consideration as a major viola work in the literature. This essay will present a theoretical and musical analysis of the piece through discussion of its structures, motives, rhythms, and phrases. The study of these elements will aid performers technically and musically and help listeners better understand the music. In addition, it will be a good source for musicians who play other instruments and are interested in studying Maconchy’s music.

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Need for Study

Many great musicians and composers lived during the twentieth century, and the viola repertoire expanded greatly as a result of their contributions. Until the nineteenth century, the solo viola literature consisted of the earliest known viola concertos by Franz Anton Hoffmeister, Carl Stamitz, and Georg Philipp Telemann, along with viola sonatas by Wilhelm Friedemann Bach. There is abundant research on composers and works belonging to the seventeenth through the nineteenth centuries. However, many twentieth century works are neglected because audiences were not accustomed to twentieth century tonality and musical idioms. Also, people often associate twentieth century music with experimental music and expanded techniques. The viola did not have as broad a repertoire as did other stringed instruments, so the great violists, and the composers of the twentieth century such as Lionel Tertis, York Bowen, William Walton, Cecil Forsyth, and others made an effort to bring the solo viola into public view. They often commissioned works for viola by important composers and played them in public in order to introduce the new repertoire, as well as the attractive beauty of the instrument to the public. The composers also dedicated the works for violists. Their efforts made people gradually open their minds to the new music, which further inspired the musicians themselves. These efforts resulted in an increase in the number of fine solo violists. As a result, the viola became firmly established as a solo instrument, and world-renowned viola competitions such as the Lionel Tertis and the Primrose International Viola competitions were created.
The competitions, named in honor of these two esteemed violists still exist today. Lionel Tertis was “the first person to attempt to persuade the public at large to listen to the viola as a solo instrument.”¹⁹ There was a misconception that the viola could not play brilliant and coloratura music like the violin, but William Primrose made phenomenal achievements to break this misconception by playing, transcribing, and performing monumental transcriptions of virtuosic violin pieces. Janos Starker, a cello virtuoso, said about Primrose:

His name and the viola are synonymous. He was unquestionably the greatest exponent of his instrument. Because of him, the viola may emerge as much as an equally rewarding solo instrument to other members of the string family.²⁰

Besides these competitions, several newer competitions exist solely for viola, and music written for the viola has won competitions for composers such as the Pulitzer Prize. According to Michael Weaver, from 1943 to 2006, fifty-five American composers won the Pulitzer Prizes in Music, and twenty-eight of them had written compositions for viola.²¹

The greatness and universal appeal of the viola must not be buried in the sands of time. We need to bring to light great viola music written after the nineteenth century to increase variety in the viola repertoire. One such piece is Elizabeth Maconchy’s *Five Sketches for Viola*. This essay is written to research this wonderful work.

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“Illuminating bud” is the condition of a flower which is about to bloom. This came from the author’s name, Yun Young, which has two meanings. One is an illuminating bud and the other refers to the seeds of flowers, which can fly all around the world. I titled the dissertation after my name because the piece *Five Sketches* is not yet popular or well-known among musicians or even violists. I hope that my dissertation causes it to bloom in popularity and allows the work and the composer to be well-known through my research.

**Review of Related Literature**

The 1985 documentary, *Elizabeth Maconchy*, is a 48 minute celebratory film of the composer, and was directed by Margaret Williams at MJW Productions. Elizabeth Maconchy both appears in and narrates the film. Interviews with her daughter and friends are included, as well as a discussion of some of her works, including *Five Sketches for Viola*, the first and twelfth string quartets, and a few others. Finally, the man who commissioned *Five Sketches for Viola* Nicholas Logie, performs an excerpt of *Five Sketches* on screen.

The 2007 article about Elizabeth Maconchy from *MusicWeb-International* was written by Maconchy’s daughter, Nicola LeFanu, who is an active composer, teacher, and

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22 Margaret Williams, *Elizabeth Maconchy* (London; MJW productions, 1985).
director and was also a professor of music at the University of York from 1994 to 2008. LeFanu describes her mother’s life during the composition of her works. This article is an important source of information about Maconchy’s life, works, and musical style.

_The Choral Music of Twentieth-Century Women Composers_\(^{24}\) by Catherine Roma is a work about three contemporary British composers. Roma wrote this work to widen the support for choral music literature, and one of the women composers included in the book is Elizabeth Maconchy. The book deals with choral music, yet it is a valuable source to examine her musical style through other genres. Roma published the work as her doctoral essay at the University of Cincinnati in 1989 and the dissertation was published by Scarecrow Press in 2006. Even though the book is about choral works, it is still a valuable source of information about Elizabeth Maconchy.

_Music for Clarinet and String Quartet by Women Composers_\(^{25}\) is a 1993 doctoral essay written by Florie Rothenberg at the University of Arizona. Twenty works for clarinet and string quartets by twenty women composers are described along with the composers' biographies. Elizabeth Maconchy is the first composer discussed in the essay. An account of Maconchy’s life, in particular her career and education, are contained, along with her quintet for Clarinet and Strings, commissioned by the Minehead Concerts Society in 1963. The essay includes an analysis of the theoretical properties of the quintet.

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\(^{24}\) Catherine Roma, _The Choral Music of Twentieth-Century Women Composers_ (Maryland: The Scarecrow Press, 2006).

such as its structure, texture, timbre, and melodic language. Also, Rothenberg discusses
the preparation for a successful performance of the work.

_Lutyens, Maconchy, Williams and Twentieth-century British Music: a Blest Trio
of Sirens_,²⁶ by Rhiannon Mathias, discusses three twentieth century women British
composers from the Royal College of Music. Mathias concluded, “the three composers’
respective achievements broke through the ‘sound ceiling,’ challenging many of the
traditional assumptions which accompanied music by female composers.”²⁷ It contains
descriptions of the three composers’ lives as students at the Royal College of Music in
the 1920s along with an examination of their works. One of these composers is Elizabeth
Maconchy. Four string quartets among Maconchy’s works are chosen for analysis in this
book. This book is useful to discover twentieth century British music history through the
musical analysis and contextual material of the composers’ works. The book also
contains interviews with the composers from radio and television. The publication is
another brilliant source for any research on Elizabeth Maconchy.

The articles from British publications such as _The Guardian, The Times, The
Independent, _and _The Sunday Telegraph _include Maconchy in obituaries and in her
centenary year. They describe Maconchy was one of the most distinguished British
composers and as "Britain’s first great female composer."²⁸ They contain notes about her

—


life and her music and emphasize her greatness as a British woman composer. Many of them also highlight her thirteen string quartets.

**Method**

This essay will follow a four-chapter plan. Chapter 1 includes an introduction and will provide a brief background for the study. Chapter 2 will cover Elizabeth Maconchy’s life, her musical style, and the background of the *Five Sketches for Viola*. It will draw upon my correspondence with Nicholas Logie, who commissioned Maconchy's *Five Sketches for Viola*. In his correspondence, Logie discusses the musical work in general as well as his personal experiences working with Maconchy. Also included in Chapter 2 is the writer’s interview with Philip Dukes, who played the work in his debut recording in 1993. In Chapter 3, I will analyze Maconchy’s *Five Sketches for Viola* and the analysis will cover structure, rhythm, and phrasing. The performer’s preparation and interpretation of the work from a theoretical perspective will be treated in terms of the various aspects of viola techniques and the conclusions based on my research of the work will be presented in Chapter 4.

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28 Martin Anderson, “The Arts: Classical- Our finest lost composer Now performances of her work are taking place across the country, has the time come to recognize Elizabeth Maconchy as Britain’s first great female composer, asks Martin Anderson” *The Independent* [London(UK)] 13 April 2001:16.
CHAPTER 2

Background

Elizabeth Maconchy

Elizabeth Violet Maconchy was born in Broxbourne, Hertfordshire, England on March 19, 1907, as the middle child of three daughters to Irish parents. Shortly after her birth, the Maconchy family moved to Ireland where Elizabeth’s grandparents resided, and Elizabeth spent her childhood in Ireland. She did not experience her first concert until the age of fifteen. Elizabeth’s father, a lawyer by training, could barely play the piano and the rest of her family was not musical at all. Elizabeth took piano lessons in Ireland, played the family piano, and wrote her own music starting at age six. Her piano teachers in Ireland said that Elizabeth had an outstanding talent for music, and after the death of her father from tuberculosis in 1922, Elizabeth’s mother decided to move back to England so that Elizabeth could go to the Royal College of Music.

Elizabeth was accepted into the Royal College of Music in 1923, at the age of sixteen, and studied composition with Charles Wood and piano with Arthur Alexander. She later became a pupil of distinguished composer, Ralph Vaughan Williams. They remained lifelong friends even after Maconchy left the Royal College of Music in 1929. Elizabeth Maconchy wrote:

"Studying with Vaughan Williams helped me tremendously; everything suddenly opened out to me: it was a whole new world when I became a pupil of his, not so..."
much from his teaching as just from him as a person, his attitude to music. He was a tremendously inspiring person.²⁹

Even though Maconchy studied under the influence of the English pastoralist composers at the Royal College of Music, she was more passionate about the central-European modernism of Schoenberg, Berg, Janáček, and in particular, Bartók.

Bartók’s influence on Maconchy is noticeable in her use of the single melodic gesture, reduced to two cells, which are generative of the whole work. Her use of nontraditional, synthetic scales and pitch tonality, and her commanding use and understanding of consonance versus dissonance are reminiscent of Bartók.³⁰

Her works in 1927, the first violin sonata and her piano concerto, show her interest in European twentieth century music. In 1929, she received an Octavia travelling scholarship and left for Prague to study for several months after her graduation at the Royal College of Music. While she was studying with Karel Jirek in Prague, she heard Janáček’s music which became another important influence for her. The year 1930 was a prominent year for Maconchy. Her piano concerto was played by the Prague Philharmonic Orchestra on her twenty-third birthday, and her orchestral suite The Land premiered in 1930 at the Promenade concert - a famous and popular concert series in England known informally as “the Proms.” In that same year, she married William LeFanu, an Irish historian, a week before the premiere of The Land. The couple started out living in London, but Elizabeth contracted tuberculosis a year later. Because of her


illness, they moved to the countryside, but even tuberculosis could not keep her from writing. During the time, she expanded her compositions from small chamber music to music for orchestra, such as ballet and concerto. While living in the countryside, Brighton, and then Kent, her health was recovered.

In 1937, Maconchy wrote three works for viola solo: *Viola Concerto*, *Five Pieces for Viola*, and *Viola Sonata*, but they have since been lost or withdrawn by the composer. During the war, she explored the twelve-tone method and wrote a number of serial works. However, she did not embrace this style and later withdrew these works. According to Maconchy’s daughter, Nicola LeFanu;

> It was during the war that she wrote a number of serial works giving herself what she called ‘a course in twelve note method’. However, she withdrew these pieces and did not embrace serialism: her language was concise and economic and she already derived all her harmonic and melodic material from an initial *donnée*; further constraint would not benefit her…she never lost her early contrapuntal skill, with a flair for a counterpoint of rhythms as well as melodies; and she retained too her characteristic economy of means, in which all the material in a piece is drawn out of what she called the *donnée*.³¹

Maconchy moved to Dublin, Ireland, by herself for the birth of her first child in 1939 and returned to LeFanu in England in 1940. During World War II, Maconchy felt isolated from friends in Ireland and saddened by the loss of her mother and sister from tuberculosis in 1947, but she still worked on composition and completed many works, including string quartets, symphonies, and concertos. Her *String Quartet no. 5* won the

Edwin Evans prize and was admired by musicians as one of her most successful quartets. Her continuous passion about composition led to many premieres and commissions. The New Opera Company asked Maconchy to write an opera, *The Sofa*, and a few other operas followed this composition.

Maconchy wrote more vocal music in her late period, utilizing her sense of harmonizing with poem and music and experimenting with a variety of vocal settings: choral music with brass, chorus with chamber orchestra, and voice with chamber orchestra. However, she also kept writing instrumental music. Many of the works in her late period were commissioned by friends, music societies, and by the Royal College of Music. The subject of this study, *Five Sketches for Viola*, was commissioned by the violist, Nicholas Logie, in 1984.

Maconchy wrote thirteen string quartets in her life, and they are considered her most successful works. Maconchy herself thought of her string quartets as "an impassioned argument, an intense but disciplined expression of emotion" and said what she sought in her music was “passionately intellectual and an intellectually passionate discourse.” Elizabeth Maconchy was honored as Commander of the Most Excellent Order of the British Empire, C.B.E in 1977 and as Dame Commander of the British Empire, D.C.B in 1987.

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Elizabeth Maconchy died in Norwich, England on November 11, 1994. During her lifetime, she was not well known outside of Britain, but following her death, her music gained international exposure. Maconchy wrote more than two hundred works in her life. She described her music as:

An intellectual art, a balanced and reasoned statement of ideas, an impassioned argument, and intense but disciplined expression of emotion.\(^{34}\)

Nicholas Logie

Nicholas Logie, the violist who commissioned *Five Sketches for Viola*, was born in 1950 in Hemel Hempstead, England. He began lessons on the viola at the age of six and went to the Yehudi Menuhin School as a beginner pupil at the age of thirteen. Logie then attended the Royal College of Music where he studied with Cecil Aronowitz. Following this time in London, Logie travelled to Germany and Rome and studied with Bruno Giuranna, who was an active Italian violist in Europe.

Nicholas Logie spent many years in Vienna, working professionally as a violist in the Vienna Symphony Orchestra. In 1978 he returned to England where he performed as a member of ensembles and orchestras for recordings and concerts. He served as a senior lecturer at the Royal Northern College of Music in Manchester from 1989-2000 and as the Director of Early Music from 1998 to 2000.

Nicholas Logie earned his master’s degree and is currently working on a Ph.D. thesis on “the role of leadership in conducting orchestras” at the Open University in the United Kingdom.

Five Sketches for Viola

Here is the background on the Five Sketches for Viola as relayed by Nicholas Logie, the commissioner of the work:

In the early 1980s, I was asked to make a BBC recording of Elizabeth Maconchy’s Romanza for viola and chamber orchestra. I was so impressed by her writing for viola that I checked the repertory book by Franz Zeyringer (Literatur für Viola, 1963, Verlag Julius Schönwetter, Hartberg, Austria) to see if Maconchy had written any works for solo viola. As the book lists a work called Five Pieces (1937), I contacted Maconchy to see if she had a copy of the work. In her correspondence, she said the manuscript for Five Pieces lay in a bottom drawer of unpublished works and that was where it should remain.

At that point, I asked her whether she would consider writing a new work for solo viola. She suggested I contact her publisher in order to arrange funding - something that was relatively easy at the time. We arranged that I would have lunch at her home near London to discuss the commission. After lunch, I tentatively asked her whether she would consider writing the work. To my surprise, she said Five Sketches was almost complete and we should go into the music room and look at the manuscript. The whole process was very straightforward.

I first performed Five Sketches at Wigmore Hall in London on 31st May 1984. The rest of the programme included Schubert’s Arpeggione, Brahms’ Eb Sonata and an arrangement of Bartok’s Romanian Dances for viola. The pianist was Susan Tomes. As I mentioned to you in an email, I think I also recorded Five Sketches for the BBC but unfortunately I don’t have a copy of the recording or any record of it. I also played one or two movements for a documentary film about Maconchy. Once again, I can no longer find any reference to this film on the Internet. I left the style of the piece entirely to Maconchy. Romanza is so well written; I had no hesitation in trusting her choice of style. I was pleasantly surprised to find a piece which contrasted with Romanza and emphasised the grittier nature of the viola as well as the instrument’s more lyrical qualities. My only request was that it be a work for solo viola.
Maconchy came across as a very kind and gentle lady. The contrast between this and her energetic writing is quite striking. Her forthright style is not typical of much twentieth century viola writing. However, I am ashamed to say that apart from Romanza and Five Sketches, I am not very familiar with her works. I have listened to her quartets when broadcast on Radio 3 (BBC) but I have not played or studied them.

I am very gratified that Five Sketches has become such a popular work for viola. Not so long ago, I was at the U.S. Embassy in London waiting for a visa interview - the orchestra I play in (the Orchestra of the Age of Enlightenment) performs quite regularly at Lincoln Center - and saw the viola player Lawrence Power in the waiting room. Although he doesn’t know me, I thought I would say “hello” and mention how much I enjoyed his viola playing. When I told him my name, he asked me whether I was the guy that had commissioned Five Sketches – I was very chuffed!35

Philip Dukes

Philip Dukes was born in Birmingham, England, in 1968. He studied with Mark Knight, Yfrah Neaman, and Michael Tree and debuted in London in 1991.

Dukes performed as a soloist and chamber musician at many concerts and major festivals. He performed with numerous orchestras, including the BBC Philharmonic, London Philharmonic, and Royal Philharmonic. He premiered the unpublished concerto for violin, viola and orchestra by Benjamin Britten in 1997 and works by other composers such as Sally Beamish, Piers Hellawell and Hugh Watkins. Dukes has released many CDs, as well as his solo CD of the complete works for viola by Rebecca Clarke. Philip Dukes has taught at the Royal Academy of Music in London as Professor of Viola and at

35 Nicholas Logie, e-mail message to author, February 27, 2012.
McGill University in Montreal. He is very active as a director and conductor as well as a violist in England and throughout the world.

Philip Dukes is the only violist who has recorded Elizabeth Maconchy’s *Five Sketches*, contained on his debut disc in 1994. Here is a transcription of an interview with Philip Dukes, April, 2012, in Savannah, Georgia:

YY: “Could you tell me how and why you chose the pieces for your debut CD?”

PD: “Elizabeth Maconchy wasn’t a new idea when I came across the pieces. When I went to specialistic school in the United Kingdom, we had a very fine chamber orchestra in part of the school. The chamber group was conducted by my teacher, Mark Knight. He is a professor at the Guildhall School of Music and drama. He was a big fan of Elizabeth Maconchy at that time. I remember him proposing to us, 'Kiddies, we should play this for strings.' I think it was ‘music for strings’. It was hard. Really hard. I had never seen anything like that or read the temporary score at that age 14, 15. That was the first time I came across her, Elizabeth Maconchy. And I became massively interested in Rebecca Clarke and that kind of stimulated me to look to other composers, British composers, but also female composers. At that time when I played these pieces in the early 1990s, I was playing a lot of contemporary music or music from the twentieth century and remembered her. I thought Maconchy would be good with Rebecca Clarke in my debut disc. I played the pieces in the recitals at the times and before the performances, I contacted her daughter, Nicholas LeFanu, because I needed to know if Elizabeth Maconchy was still alive.”

YY: “Why did you contact her daughter?”
PD: “Because Elizabeth was not very well. She lost her mind. So we had discussed where I was going to play. She was dipping in and out. Not making sense. I don’t exactly remember what kind of medical term she got. She was just mentally hard. But we decided we would go ahead with that. Maybe she likes to hear the pieces. We agreed that we would and I went to see her in her home. It was not a normal course of conversation like I am talking to you now. But terribly sweet lady, very very nice, and an interesting thing came once I started to play the pieces. She was right there. I don’t know if something triggered something in her mind. She knew perfectly well what was going on. Very specific in her directions and in her response to what I was playing. She was remarkably clear, and actually it was kind of inspiring, isn’t it? It was just the first one of the occasions. I contacted with the quite well known composer of the time and had opportunity to play for her. And it puts completely different complexions. Because actually you start to stop to think. You cannot just do what you want to do. You gotta really do what’s there, because she’s the one who’d written it. We were there quite some time as I recall. She was quite specific. And actually some of things I wrote down in the part that she talked about; this is quite interesting. She’s one incredibly who was very specific about what she wants. There were lots of details all the time.”
CHAPTER 3

Analysis of Five Sketches for Viola

Maconchy wrote this program note in the score of Five Sketches for Viola:

I have always had a particular affection for the viola, with its beautiful dark tone colour and its unlimited expressive range. I have tried in these pieces to explore that range and to make them well varied in rhythm and content. The note E with which the work begins and ends serves as a sort of point d’appui throughout.\(^{36}\)

*point d’appui*: fulcrum, strongpoint, support\(^{37}\)

*Five Sketches for Viola* is written in a non-traditional pitch idiom. Maconchy uses non-tertian harmonies and lines throughout the work.

First Movement

The first movement is in ternary form, ABC, and has a primary motive appearing in measures 1 and 2 (call this ‘motive a’). Figure 1 presents a diagram of the movement’s form.


Figure 3.1. First movement of Elizabeth Maconchy’s *Five Sketches for Viola*

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th></th>
<th></th>
<th>B</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Motive:</td>
<td>a</td>
<td></td>
<td></td>
<td>a</td>
<td>b</td>
<td>a'</td>
</tr>
<tr>
<td>Measures:</td>
<td>1 - 2</td>
<td>3 - 4</td>
<td>5 - 7</td>
<td>8 - 11</td>
<td>12 - 17</td>
<td>18 - 19</td>
</tr>
</tbody>
</table>

| Section: | C |  |  |  | Coda |
|----------|---|---|---|---|
| Part:    | 1 | 2 | 3 |
| Motive:  | c | c' | c'' |
| Measures:| 31 - 34 | 35 - 39 | 40 - 45 | 46 - 49 |

Motive $a$, measures 1 to 2, starts with the note E, which Maconchy mentioned as the referential pitch class (Example 3.1). Even though E flat comes at measure 3, the first phrase starts and finishes with note E.

Example 3.1. *Five Sketches*, movement I, mm. 1-4

```
Molto moderato ($\text{\textit{\textit{i} = 66}}$)
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Section A can be divided into three parts, and each part shows clear phrases with ascending and then descending lines. Motive $a$ comes back at the end of section A and shows the clear reference note E before entering section B (Example 3.2).
Example 3.2. *Five Sketches*, movement I, measures 8-11

The B section, measures 12 to 30, also can be divided into three parts: mm. 12-17, mm. 18-19, and mm. 20-30. This section is active, with the tempo marking of *Più mosso*, (♩+♩ = circa 50). The entire B section consists of chains of arpeggiated thirds and makes use of short-term intervallic consistency (Example 3.3).

Example 3.3. *Five Sketches*, movement I, measures 12-30
Nearly continuous staccato eighth notes make the rhythm motoric. These eighth notes move in a steady tempo despite the changing meter and build into arpeggiated chords. Motive B is seen in measures 12 to 17 (see Example 3.3). In measures 18 and 19, the second part of the B section, motive a returns a half step higher. The tempo at measure 20 returns to the *Più mosso* of measure 12. Measures 20 to 30 make use of alternating C minor and D major triads. The entire B section has a tonal flavor due to the use of melodic minor thirds.

Section C is marked \( \frac{\dot{\text{j}}}{= \text{c.} \, 125} \), *risoluto*. It has three parts, each beginning with a gesture similar to motive a, with active eighths to the end. However, the dotted rhythm with the eighths is a new motive, motive c. The tempo slows down at measure 45 before the coda. Motive a comes back in the coda and finishes the first movement, confirming that motive a is central to the work. The pitch E at the end reinforces the reference pitch of the movement as note E (Example 3.4). Recirculation of segments and repetition is the primary idea in the first movement.

Example 3.4. *Five Sketches*, movement I, measures 46-49
Second Movement

The second movement is marked *Allegro deciso*, \( J = c. 152 \), and has three parts, A, B, and C. The ternary form is mm.1-23, mm.24 to 57, and mm.58 to the end of the movement, m. 71 (Figure 3.2).

Figure 3.2. Second movement of Elizabeth Maconchy’s *Five Sketches*

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Motive:</td>
<td>1a</td>
<td>2a</td>
<td>1a’</td>
<td>2a’</td>
</tr>
<tr>
<td>Measures:</td>
<td>1-6</td>
<td>7-8</td>
<td>9-13</td>
<td>14-19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section:</th>
<th>B</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Motive:</td>
<td>b</td>
<td></td>
<td>1a</td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>24-30</td>
<td>30-51</td>
<td>52-57</td>
<td>58-63</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section:</th>
<th>C</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Motive:</td>
<td></td>
<td>1a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>64-67</td>
<td>68-71</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Section A comprises five small parts: mm.1-6, mm.7-8, mm.9-13, mm.14-19, and mm. 20-23. A primary motive in the second movement is in mm. 1 to 6: motive 1a. The patterns established by measures 1 and 6 are the most prominent features of the first section, particularly at the beginning and the end (Example 3.5). The first section’s harmony is principally quintal (Example 3.6).
Section B is marked $\dot{J} = c. 190$, which is a slower tempo than the first section. The pattern of section B changes to a succession of sixteenth notes. Measures 50 and 51 emerge to the strong dotted rhythm in measure 52, seeming to accelerate toward the first motive of the second movement at measures 52 to 57.

Section C uses a different tempo and patterns. It is much slower than the first and second sections. This third section has three parts: mm. 58 to 63, 64 to 67, and 68 to the end. The rests at measures 58 and 64 help to articulate the new phrases, as does the breath at the end of the phrase of measure 67. In measures 65 and 67, the whole section moves by quintal harmony (Example 3.7). However, the fourth beat of measure 66 of D flat as C sharp is a diminished fifth (Example 3.8).
There is an interplay in this movement between perfect fifths and tritones. At the end of the piece, the emphasis on tritones seems strongest in mm. 65 and 66, and the D flat - G interval in 66 is another tritone. Also that the same tritone appears in the downbeat and third-beat chords of m. 67, combined with a perfect fifth: G + D flat + A flat, and that chord is transposed down a minor ninth on the second and fourth beats, F sharp + C + G.

**Third Movement**

**Figure 3.3. Third movement of Elizabeth Maconchy’s *Five Sketches***

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>2</th>
<th>1</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Motive:</td>
<td>a</td>
<td>b</td>
<td>b’</td>
<td></td>
<td>a’</td>
</tr>
</tbody>
</table>
The third movement is in ternary form, ABA’; mm. 1-23, 24-38, and 39-58 (Figure 3.3). This movement starts with the chord of D flat and A flat, which is a quintal harmony of D flat. Also, the use of D flat at the beginning and the end of the movement indicates D flat as the tonal center in the third movement. This intro-like chord opens the movement (Example 3.9), and the chord comes back at measures 17 and 18, and also at the end of the movement (Example 3.10).

Example 3.9. *Five Sketches*, movement III, mm. 1-4

Example 3.10. *Five Sketches*, movement III, mm. 17-19

It is debatable whether the chords in measures 17 and 18 are the introduction to part 2 of section A or the ending of part 1. The chords are best considered as closing chords because Maconchy indicates a dynamic of ‘p’ at measure 19, and we would expect her to indicate a new dynamic level at the beginning of the new part. Part 2, measures 19 to 23, is a transition to the new motive of the next section (Example 3.11).
Example 3.11. *Five Sketches*, movement III, mm. 19-23

In the B section, the tempo marking is ‘L’istesso tempo’, but the sixteenths make the feeling one of moving forward. The same perfect fifth at measure 24 is respelled enharmonically as C sharp instead of D flat to begin section B (Example 3.12).

Example 3.12. *Five Sketches*, movement III, m. 24

The staccatos and the slurs on the continuous downward or upward notes also make the section keep moving. In sections A and A’, the intervals in the melodic line made up of the dotted eighth notes and sixteenth notes do not exceed a whole step.

Section A’ is identical with section A, except for measures 41 and 53. Measures 41 and 53 are altered by the addition of notes which sound like grace notes (Example 3.13 and 3.14).
Fourth Movement

Figure 3.4. Fourth movement of Elizabeth Maconchy’s *Five Sketches*

<table>
<thead>
<tr>
<th>Section:</th>
<th>Theme</th>
<th>Variation I</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part:</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Motive:</td>
<td>a</td>
<td>b</td>
<td>a’</td>
</tr>
<tr>
<td>Measures:</td>
<td>1-4</td>
<td>5-15</td>
<td>16-17</td>
</tr>
</tbody>
</table>

The fourth movement comprises a theme and single variation, each with several musical ideas (Figure 3.4). The theme is found in measures 1 to 15, and the variation is in measures 16 to 32. There is a coda in measures 33 to 36 derived from motive a of the movement. An introduction-like phrase opens the fourth movement in measures 1 to 7 (Example 3.15).
Example 3.15. *Five Sketches*, movement IV, mm. 1-4

There are two motivic ideas in the theme, the descending triplet-eighth figure from the first measure and the falling-third figure with dotted rhythm at measure five. Those two ideas are strongly connected in measure 4 (Example 3.16).

Example 3.16. *Five Sketches*, movement IV, m. 4

Maconchy indicates the detailed division of the meters. For instance, the 9/8 of measure one is 3+2+2+2, but 3+4+2 at measure three. Also, the 10/8 of measure two is 3+4+3, but 3+3+4 at measure four (Example 3.17).

Example 3.17. *Five Sketches*, movement IV, mm. 1-4
The minor-third interval from measures 4 to 5 returns greatly expanded in register in measures 18 and 19. It is transposed from B and G sharp to B flat and G as a melodic line, but still uses the lowest C as a kind of bass anchor. The chords in measures 18 and 19 use quintal harmony. Recurrent statements of the opening triplet come back, most obviously at measures 16 and 17, and in the last four measures of the movement. The whole movement seems like a working out of these two ideas. The fourth movement finishes in quintal harmony at measure 36 (Example 3.18).

Example 3.18. *Five Sketches*, movement IV, mm. 35-36

Fifth Movement

Figure 3.5. Fifth movement of Elizabeth Maconchy’s *Five Sketches*

<table>
<thead>
<tr>
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<th>A</th>
<th>A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
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<td>2</td>
<td>1</td>
</tr>
<tr>
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<td>a</td>
<td>a'</td>
<td>a''</td>
</tr>
<tr>
<td>Measures:</td>
<td>1 - 9</td>
<td>9 - 18</td>
<td>18 - 21</td>
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</table>

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Part:</td>
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<tr>
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<td>a''</td>
</tr>
<tr>
<td>Measures:</td>
<td>31 - 33</td>
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</tbody>
</table>
The fifth movement is in ternary form, ABA’: mm. 1-21, mm.22-30, mm.31-37, and a coda in mm.38-42 (Figure 3.5). The tempo in the fifth movement is Presto, \( \text{♩} \) =c. 138. In addition to the fast tempo, the triplets and the rests in section A help reinforce the feeling of forward motion. This movement has four sections, and the last section returns to motive a from the first movement. The tone clusters with the descending chromatic scale, at measures 13 to 21, create the feeling of falling and help the music accelerate (Exmaple 3.19).

Example 3.19. Five Sketches, movement V, mm. 13-21

In section A’, the note E comes before parts a”’ and a”” and states the reference pitch. The dynamic, \( \text{sf} \) with accent at measures 31 and 34, emphasizes the note which is the reference pitch. Also, that gesture prepares for ending with the first motive of the entire work. At measure 38, we come full circle back to motive a of the first movement, which was also the beginning (mm. 1-2) and the end (mm. 46-49) in
the first movement (Example 3.20 and 3.21). Finally, the tempo returns to that of the beginning of the first movement, *Tempo del principio* ($\mathbf{J} = \mathbf{c. 66}$) (Example 3.22).

Example 3.20. *Five Sketches*, movement I, mm. 1-2

Example 3.21. *Five Sketches*, movement I, mm. 46-49

Example 3.22. *Five Sketches*, movement V, mm. 38-42

In this *Five Sketches for Viola*, Maconchy used long-short rhythm a lot, instead of using one of her favorite elements which is short-long rhythm from Eastern European. According to Nicholas Logie in Philip Dukes’ debut disc in 1993:
Maconchy’s insight into the struggles of an individual working and creating alone – the self doubting, lack of concentration, new ideas constantly upsetting the equilibrium and perhaps, temporarily, a centred and peaceful mind.\textsuperscript{38}

Also, Dukes said in the disc:

These five pieces are quite small in scale – only the second takes up more than a single page of print – each with a very distinct mood. The melodic movement of all except the last Sketch is predominantly downwards.\textsuperscript{39}


\textsuperscript{39} Ibid.
CHAPTER 4

Performance Guide

In this chapter, I will talk about the technical challenges and the interpretation of *Five Sketches for Viola*. I will use Philip Dukes’s interpretation of the pieces on his 1993 debut CD\(^40\), completed a year before Maconchy died, to inform my interpretation of the work. The CD contains also the *Viola Sonatas* of Rebecca Clarke and Dmitri Shostakovich, besides Maconchy’s *Five Sketches*. Nicholas Logie premiered *Five Sketches* in London in 1984, but did not leave a recording. Unfortunately, Dukes’ is the only recording of the work, but at the time of this document’s publication, his CD is no longer commercially available.

First Movement

The principle theme of the first movement is presented in measures 1 and 2, and it is important for the performer to make this motive expressive. The performer can play the E flat, the first note of the second measure, with the third finger or the fourth finger. It is important not to make a break right before this E-flat. If the performer decides to play the note with the fourth finger, pressing and vibrating with the third finger right next to

the fourth finger will help to vibrate comfortably (Example 4.1). If the performer plays
with the third finger, a slight amount of sliding would be fine (Example 4.2). Dukes used
a quick and very smooth slide from the B at measure 1 to the E flat and from the E flat to
the A in measure 2.

Example 4.1. *Five Sketches*, First movement, mm. 1-2

It would be easier for the phrase to start up-bow to make the crescendo and decrescendo
and the *mp espressivo* for these two measures. Even though the first phrase seems to last
for the first two measures, this phrase should be continued until measure 4.

It is easy to make the E flat with *poco rinf* in measures 3 too bright the performer should
be careful to avoid this. In measures 3 and 4, there are tenuti on the eighth notes, besides
E flat at measure 3 (Example 4.3).
Example 4.3. *Five Sketches*, First movement, mm. 1-4

The performer must create meaning on every note, especially the notes that could be easily overlooked, in order to make a phrase. Measure 5 needs to be played a little stronger than before. At measure 7, there are tenuti on the first four sixteenths and impetuous accents on the second beat of the bar. In order to accomplish this, the violist should put more weight on the C sharp of the chord and keep the tension for the tenuti and the accents through the last chord at measure 7. The accents should help prolong the notes. Measure 9 can be played in the same way as measure 2. It is important to make the E in measures 10 to 11 resonate in *pp* with a diminuendo. This note will remain in the listener’s mind and remind that E is the reference note. Before going into section B, the performer should take time to set up for the different mood.

Section B is faster and more active than Section A. The marking is *Piu mosso* (*poco allegro* - \( \downarrow \uparrow \) = c. 50). Here, the staccatos and the 5/8 meter make the section move. The violist should articulate to make light staccatos. From measures 12 to 17, the downward shape of measure 15 makes one phrase. Breathing after the phrase at measure 15 will help avoid rushing through measure 17 and give time to prepare both hands. Measures 18 and 19 recall the theme of the first movement. These measures are a bit slower than section A, but become quicker at measure 20. In measures 18 and 19, the
violist should be careful to press the two notes of the double-stop with the first finger for intonation, especially in the last beats of these measures: the F and C and the F sharp and C sharp. Tempo II in the movement, measure 20, can be taken a bit faster than the beginning of section B at measure 12. The violist should adjust bow speed, bow placement, and bow pressure for string crossings and staccato.

Section C has three parts which follow a similar structural plan: mm. 31-34, mm. 35-39, and mm. 40-45. The first two parts, from measures 31 to 39, should be played as one phrase. In the third part, the violist should shift into third position on the last beat of measure 41 in order to position the hand for the double-stop in measure 42. It can be difficult to get the F sharp in measure 42 to ring due to dissonance with the G natural, so the performer should adjust bow speed and pressure for resonance.

Example 4.4. *Five Sketches*, First movement, mm. 41-42

Before reaching Tempo I, the dynamic is *mp* with a crescendo from bar 43 and the tempo broadens at the *poco allargando*. The performer should take a breath upon reaching Tempo I. The three sections of the first movement designate different periods in time: section A reflects the past, section B reminisces in the present, and section C represents the future.
Second Movement

The second movement is very active. In the beginning, the performer should be careful to accurately press the double-stopped notes for intonation. At measure 5, Maconchy indicated the up and down bows, most likely so that the performer would play the quarter note on a down-bow for length. I personally prefer to play with down and up bow at measure 5 instead of up and down bow as marked, so that the first beat of measure 6 can be played with a down bow without retaking the bow. Maconchy also indicated accents with *sf* at measure 6 and wanted a very strong down beat at the beginning of this measure. Maconchy was a meticulous composer and clearly indicated details in this composition. A common technical challenge for the violist is to execute large leaps and play the correct chords in higher positions, such as in measure 7. I believe that Dukes plays the C sharp and the G sharp on the G and D strings and then slides to the D and A (Example 4.5).

Example 4.5. *Five Sketches*, Second movement, m. 7

![Example 4.5](image)

Even though it is a risk to leap on the C and G strings, I personally like to play the first intervals on the C and G strings, then slide from them to the next intervals, which can show off the technique (Example 4.6).
Example 4.6. *Five Sketches*, Second movement, m. 7

It would be acceptable to break between the first and third beats in order to do the accent at measure 8.

In this movement, as the tension and the music flows, Maconchy uses softer dynamics. For instance, the performer or listeners would expect to be *f* at measure 17 but the composer uses *subito p* instead, due to the strong impact of the main motive at measure 20 before going into section B. The performer should be aware of *p* at measure 17 and breathe after the crescendo at measure 16. In measure 18, the violist can play in first position (Example 4.7) or play the first chord of the measure in third position on the C string (for the note A) and return to first position for the second chord (Example 4.8).

Example 4.7. *Five Sketches*, Second movement, m. 18

Example 4.8. *Five Sketches*, Second movement, m. 18
At measure 23, the violist should stretch the first and the fourth fingers for the octave (Example 4.9). The accents will help make the dissonant chord of the D sharp and the D sound aggressive. However, it is hard to make this dissonant chord resonant so the performer must adjust bow speed and pressure.

Example 4.9. *Five Sketches*, Second movement, m. 23

Section B, at measure 24, is in a faster tempo: \( \text{♩} = \text{c. } 190 \). This section should be played with sensitive shaping of the line, but in *piano*. After the fast section, the eighths at measures 33 and 34 might tend to rush, so the performer should embrace the *tenuto*, which will help keep it steady. The down beat of measure 40 again features a large leap. It is marked as *p* and should be treated gently, not smashing into the first note of the leap. A slight breath would be acceptable before going into measure 40 in order to avoid an unexpected *f* or an accent. Also, an up bow at the down beat of bar 40 will help execute the *p*. Measure 55 can be played in first position or second position. The performer can play the E flat either with the fourth finger on the G string (Example 4.10) or with the first finger on the D string, using a string crossing for the C sharp, B, A, and G (Example 4.11). When the section is played with the execution of Example 4.10, the fourth finger of the D should be played as the sixteenth note instead of the eighth note, although it is an
eighth note. When Dukes played for Maconchy, she accepted some executions of Dukes’ changes for a performer.

Example 4.10. *Five Sketches*, Second movement, m. 55

Example 4.11. *Five Sketches*, Second movement, m. 55

Section C is much slower than section B. The pizzicato at measure 66 is marked as left-hand pizzicato (Example 4.12).

Example 4.12. *Five Sketches*, Second movement, m. 66
Measure 67 involves large leaps and is a bit tricky to play. Dukes breaks the chords and plays the A flat on the top of the chord alone, as seen in Example 4.13, beat 1 and 3. He also breaks the chords 2 and 2, beat 2 and 4.

Example 4.13. *Five Sketches*, Second movement, mm. 66-67

![Music Example](image)

**Third Movement**

This movement is meditative and is marked *Andantino* with tempo $\frac{\approx}{\text{c. 132.}}$. Dukes uses a mute in this movement. The first chord recalls a bell and makes the beginning of the movement calm. For the first two measures, it is natural to make the chord diminuendo and to place a break between the two chords, like a bell. In the beginning, focusing on the motivic material in the opening phrase helps shape a beautiful phrase. It is important to make the two voices very distinct overall. There are awkward shapes required of the left hand in this movement. Section A is marked *pesante*, contributing to the heavy and ponderous feelings of this movement.

Section B starts at measure 24 and is in a similar tempo, *L'istesso tempo*. This section makes use of double stops, and it is necessary to adjust the shape of the fingers to get the fifths in tune. The very last note of measure 31, A, can be played with harmonics,
which will make it sound like a peak of section B. Maconchy indicated the details again at measure 38 and the staccato on the down beat will help to hold back and close the section. Then, the music is broader with the tenuto and *poco allargando* at measure 38. Section A’ should be played in the same manner as section A.

**Fourth Movement**

The tempo of movement IV is *Poco lento* $\frac{\text{ }\text{ }}{\text{ }\text{}} = \text{ c. 144}$ and the movement starts with three decisive notes. For the glissando at measure 1, the performer should pull back the first finger and glissando (Example 4.14) or use the second finger (Example 4.15). Personally, I use the first finger for the most effective glissando.

Example 4.14. *Five Sketches*, Fourth movement, m. 1

![Example 4.14](image)

Example 4.15. *Five Sketches*, Fourth movement, m. 1

![Example 4.15](image)
Subdivision is critical in this movement: the performer must count constantly while playing smooth and flowing lines. In measure 18, Maconchy marks sf in f and sf in piu f at measure 19 (Example 4.16).

Example 4.16. *Five Sketches*, Fourth movement, mm. 18-19

Also, there are accents on every note for two measures. It is hard to make the top two notes of the chord at measure 19 have a good sound. Dukes breaks and leaves the top note of the chord without rolling the chord (Example 4.17). However, sustaining the top two notes, the E and the B flat, may be effective for the accent, sf in piu f.

Example 4.17. *Five Sketches*, Fourth movement, m. 19

The thirty-second notes from measures 18 to 20 and the sextuplets at measure 21 tend to move the tempo forward up to measure 24. Before going into measure 33, the performer should take a short breath. Using an up bow on the down beat at measure 33 will be most effective for the glissando of the notes D to G sharp.
Fifth Movement

The fifth movement is Presto and tempo $J. = \text{c.} \ 138$. This movement especially employs the motoric rhythm and is well-balanced even though there are spontaneous pulsatile accents. The motoric rhythm helps the music flow. However, the performer should be careful not to rush the triplets and the quarter notes in this movement. In measure 3, there is a leap from D to high D. Maconchy included the indication $\textit{rinf}$ at this point in the music, stressing the importance of the section following the arrival at the high D. At measures 8 and 9, the accent should be performed differently from the tenuto and the up bow accent should be exaggerated to make the accents balanced between the down and up bows. From measures 13 to 15, the crescendo reflects the tension of the dissonant half steps and the performer should express the whole step with the accent and $f$. The accents from measures 13 to 16 are placed sporadically.

Section B, measures 22 to 30, is broader and has a majestic feeling. The sextuplets on the second half of measure 30 can accelerate towards Tempo I at measure 31, however, there is a break in the music before this new section. A different mood must be set at measure 31. The reference note E of \textit{Five Sketches} and the beginning of the fifth movement foreshadow the end of the music. \textit{Five Sketches for Viola} finishes with the motive of the first movement (Example 4.18).
Example 4.18. *Five Sketches*, Fifth movement, mm. 38-42

\[ \text{Tempo del principio (} J = c. 66) \]

**Conclusion**

*Five Sketches for Viola* has a strong feeling of forward motion. Maconchy accomplished this by using very active triplets, dotted rhythms, and motoric rhythms. She used short ideas built from small intervals as well.

*Five Sketches* sometimes sounds like tonal music because of the use of the E which serves as a referential note in the first movement and the D flat as the tonal center in the third movement. The harmonies in this piece sometimes seem to be tertian with triadic sounds; however, they are not tonal at all. Maconchy changed patterns to signify the sections and frequently used triplets in this work as a tool for expression of forward motion, instead of eighth notes.

It was said that Maconchy was inspired by Bartók’s music, and we can see several instances of this in *Five Sketches*. Bartók used a “tempo modulation” meters technique which is related to folk music such as 4+2+3/8, 2+2+3/8, 5/8, and 2+2+2+3/8, especially in his *Mikrokosmos*, and he also used unexpected accents. Maconchy used a flexible technique of changing tempo in *Five Sketches*. Triad relationships, alternation notes and chromaticism are some of Bartók’s favorite elements and Maconchy employed them in this work as well.
Bibliography

Books


**Journals**

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**Online Articles**


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Dear Mr. Nicholas Logie,

My name is Yun Young Lim, I am a doctoral student in viola performance at the University of Miami.

I am working on my doctoral essay about Elizabeth Maconchy's *Five Sketches for solo viola* which you commissioned. The purpose of my study is to contribute to the viola literature by introducing Elizabeth Maconchy and her contributions to the repertoire of violists, in particular her viola solo piece *Five Sketches*. Also, this study is to aid audiences in understanding twentieth century music better through this work.

I also would like to include your experiences working with Elizabeth Maconchy and your interpretation of the piece.

Our interview would be conducted through emails. I would pose some formal questions to you, ask you to respond to them, and also to add any other thoughts or information that seems relevant to you.

Your responses will be used for research and will be included altogether and also quoted as excerpts in parts of my doctoral essay. After the essay is complete, I will send you a copy of the parts that include your comments, so that you can make sure that you are satisfied with the use I have made of your research help.

If you are willing to do this, please print this email, sign it on the bottom, and send it back to me as a PDF file attachment via email or mail it to me.

My mailing address is:

University of Miami Frost School of Music
P.O. Box 248165
Goral Gables, FL 33146-7610

Thank you very much for your assistance.

All the best,

Yun Young Lim

Signed on 27th February 2012
Dear Mr. Philip Dukes,

My name is Yun Young Lim, I am a doctoral student in viola performance at the University of Miami.

I am working on my doctoral essay about Elizabeth Maconchy's *Five Sketches for Viola* which you recorded on your debut disc in 1993. The purpose of my study is to contribute to the viola literature by introducing Elizabeth Maconchy and her contributions to the repertoire of violists, in particular her viola solo piece *Five Sketches*. Also, this study is to aid audiences in understanding twentieth century music better through this work.

I also would like to include your experiences working with Elizabeth Maconchy and your interpretation of the piece which our interview was about in Savannah, Georgia, in April, 2012. It will be used for research and will be included and also quoted as excerpts in parts of my doctoral essay. After the essay is complete, I will send you a copy of the parts that include your comments, so that you can make sure that you are satisfied with the use I have made of your research help.

If you are willing to do this, please print this email, sign it on the bottom, and send it back to me as a PDF file attachment via email or mail it to me.

My mailing address is:

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Thank you very much for your assistance.

All the best,

Yun Young Lim

[Signature]

22/11/12

PHILIP DUKES