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MUSIC IN WORDS:
THE MUSIC OF ANTHONY BURGESS, AND THE ROLE
OF MUSIC IN HIS LITERATURE

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A thesis submitted in partial fulfilment
of The University of Huddersfield's requirements
for the Degree of Doctor of Philosophy

APRIL 1997

The University of Huddersfield

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ABSTRACT

The principal focus of the thesis is Anthony Burgess, a prolific novelist whose first and enduring creative passion was music in general and composition in particular. Burgess criticism is limited and largely out-of-date, showing little recognition of the aural or musical elements in his fiction, and virtually no specialist commentary on the music and its relationships with the literature. The main aim of the thesis, therefore, is to demonstrate the variety and strength of the widespread musical elements in Burgess's literature, including the importance he attaches to the sonic basis of language, and to show that these are supported by the musical sensibility and technical competence evident in his compositions. It is suggested that in the inevitable reassessment of his work following his death in 1993, the effects of his musicianship on his literary work should play a greater part than hitherto, and the thesis makes a contribution to this reassessment both through its original critical commentaries on his music and through the music-orientated discussion of his literature.

After an introduction and literature review, the first chapter examines three examples of Burgess's little-known music. All are associated with verbal texts, though the range is otherwise wide, and through them it is possible to draw conclusions about the competence of his handling of musical language and structure. The second and third chapters examine the more familiar work of Burgess the acclaimed author, but from the unfamiliar viewpoint of its musical content, including not only surface references but also hidden allusions and technical puzzles aimed at the musician reader. Two instances of music serving as a structural template for literature are analysed in detail, and attention is also drawn to Burgess's awareness of musical elements in the content and language of the work of some of his predecessors. The final core-chapter examines the fusion of Burgess's literary and musical skills in the context of his music and words for stage and radio.

What emerges is the clear intermeshing of his parallel careers, and the production within his distinctive literary output of work which, due to the radical extent of its musicalisation, has to be viewed as musically-aware literature for specialised readers, at times evincing, it is proposed, a logic which springs primarily from music.

i)

.... musicians don't like dabblers, and literary men don't like people who cross boundaries If you're a writer, you're a writer, and if you're a composer, you're a composer — and no scabbing.

[Robertson Davies, The Lyre of Orpheus.]

All I know is, that they are musical terms, and have a meaning; and as he was a musical man, I will make no doubt, but that by some quaint application of such metaphors they impressed very distinct ideas of their several characters upon his fancy — whatever they may do upon that of others.

[Laurence Sterne, Tristram Shandy.]

INTRODUCTION

The dual career of Anthony Burgess, writer and composer.
Aims and structure of the thesis. Literature review.

Music sometimes aspires to the condition of literature - even if by doing so it risks injury to itself. The purpose of Peter Conrad's book Romantic Opera and Literary Form is to chart this relationship in opera, and he confutes Wagner's association of music with drama with the argument that drama leans toward crude action, whereas music's natural ally is the novel since both are a reflection of the mind. Perhaps less often considered are the ways in which literature can be perceived as musical. Michael Ratcliffe (1995), reviewing John le Carré's recent novel Our Game, describes how 'the plot advances and deepens musically, with recapitulations brief and elaborate, keeping the reader alerted, sending alarm signals of unease into past, present and future with the prose equivalent of shifting key changes and soft dissonant chords'. If this kind of analogy is accepted, it may be found revealing in a number of ways, and applicable to a variety of writers of different styles and periods. My contention is that a writer best placed to produce work which elicits this sort of response is likely to be one who *is* musical: who has some knowledge and experience of music, who even plays an instrument or, much more rarely, composes. T.S. Eliot, some of whose work has often been thought 'musical', regretted his lack of theoretical knowledge; a very few other writers — Paul Bowles, Boris Pasternak, for example — studied and composed music (with Aaron Copland and Alexander Scriabin, respectively) before abandoning it for literature; still others have played or composed, and whilst their literature may be seen to have been affected by their musical activity, the latter has had no standing in its own right; here one would include Samuel Butler, Gerard Manley Hopkins and Ford Madox Ford.

The author who is at the same time a musician in many guises — instrumentalist, composer, well-informed music commentator — is a rarity indeed, and ideally placed through regular exercise of musical thought and compositional techniques to effect an unusual sort of literature. Such a writer is Anthony Burgess (1917-1993), a prolific novelist whose first and enduring

creative passion was music in general and composition (self-taught) in particular, but who became a professional writer because of the need to earn a more secure living than music could provide. The following study explores the ways in which his musical sensibility has suffused his literature, and the fertile foundation for this to be found in musical elements in the work of some of his predecessors. A number of Burgess's compositions are examined in the process; he was capable of composing in an arresting way, particularly in connexion with texts, and his musical creativity and interests merit attention not only for their intrinsic worth and the contribution they make to our perception of his versatile artistic energy, but also for their repercussions on his literature in terms of incidental detail, characterisation, language, and quasi-musical textures and structures. If, once he became a professional writer, his music had to be relegated to a secondary rôle, the Chronological Table which follows this Introduction shows that it was only rarely eclipsed by literature. For the most part, the production of literature and music proceeded in tandem, and certainly for the last few years of his life he attempted to ensure a higher future profile for some of his compositions through publication and recording. He has written music in many genres and for a wide range of resources, and though largely unrecognised in this country, he has been performed in North America, Geneva, Strasbourg, Cannes, Venice, Monaco and Amsterdam.

The main aim of the thesis is to demonstrate the variety, strength and interest of the unusually widespread musical elements in Burgess's literature, including the importance he attaches to the sonic basis of language, and to show that these are supported by the musical sensibility and technical competence evident in his compositions. Hence, the first chapter presents his musical credentials through original critical commentaries on three compositions drawn from a twenty-year period; in this inter-disciplinary thesis, it is appropriate that all three are associated with verbal texts, though the range is otherwise wide, including conventional choral word-setting, a text-linked piano work, and an orchestral symphonic finale whose structure is transformed by the unsuspected literary basis of its musical materials.

Having explored Burgess's music *from* words, I then investigate in the second chapter the

music *in* his words. This takes in his constant references to instruments, performers, composers and works, discovering that the ways in which he uses them extend from casual asides to complex allusions and technical puzzles, many of which are likely to resonate only with the musically well-versed. The second chapter also investigates Burgess's interest in the music *of* words, discussing how, through vocabulary, syntax, repetition, rhythm and onomatopoeia, he draws attention to the sonic and self-referential aspects of language. An inquiry into his awareness of musical elements in the content and language of the novels of some of his predecessors opens the chapter, acting as a springboard and yardstick for what follows.

Having examined one of Burgess's symphonic movements during the first chapter, I focus in the third on how his long involvement with the symphony (and with other works, such as concertos and sonatas, which have symphonic dimensions and attributes) can be seen to have infiltrated his fiction. An opening account of the transference of Burgess's 'real' Sinfoni Malaya (1957) into the novel Beds in the East (1959), and an examination of the enrichment of the narrative with a wide range of musical references, confirms the author's easy familiarity with musical terminology and techniques. However, the main substance of the chapter is an analysis of the many ways in which Burgess uses Beethoven's 'Eroica' symphony as a template for his experimental novel Napoleon Symphony (1974). The questions raised include the extent to which verbal narrative can assume the outlines of sonata or variation form, or can reflect contrapuntal textures, or can unfold at a variety of tempi. This study of a novel which is intricate and many-layered in its relationship to an epic musical model, is followed by an analysis of 'K.550', a short section of Burgess's bicentennial tribute to Mozart, Mozart and the Wolf Gang (1991); within this miniaturised verbal paraphrase of Mozart's celebrated G Minor Symphony, detailed correspondences emerge between words and music in terms of atmosphere, themes, rhythm, tempo, texture, harmony, tonality and structure.

The final core-chapter examines how Burgess's literary and musical skills become fused, in the context of his music and words for stage and radio. As in Chapter 1, three dissimilar

conjunctions of music and words form the basis of the study, but here there is a common factor; the origins of the three works are 'aural' or 'musical' verbal texts written by authors who themselves demonstrated musical skills in performance and/or composition. One is Burgess himself, the others his literary heroes James Joyce and Gerard Manley Hopkins. The musical genres — a musical, a play with music, and a verse-drama with music — are discussed in the light of related novels, and Burgess's interest in popular music and his skill as a lyricist also emerge as important issues.

With regard to the approach to Burgess's literary texts, my purpose is to examine the range of musical references they contain; sometimes these are clearly intentional, as in the structural modelling of a complete novel, Napoleon Symphony, on a Beethoven symphony (see Ch. 3), at other times veiled, as in his use of 'vexillae' in The Wanting Seed (see p. 124). However, though I may have opinions in some cases, it is not my purpose to judge how self-conscious Burgess was in referring to music, particularly as, in the case of many veiled and ambiguous references, this would be difficult to determine.

Critical writing about Anthony Burgess is surprisingly limited, and largely out-of-date. Substantial studies are few (de Vitis (1972), Aggeler (1979), Coale (1981) and Bloom (ed.) (1987)), and it is symptomatic that of the twelve essays in the most recent, Bloom (ed.) (1987), nine date from before 1980, extending back to 1963; of the twenty-nine items in its bibliography, only four belong to the 1980s, whereas twenty-one belong to the period ending ten years before the publication of the book. Recognition of 'aural' or 'musical' elements in Burgess's fiction surfaces only rarely; however, Handley's thesis (1974) and Guetti (1979) examine the language of A Clockwork Orange from this point of view, and Bly (Modern Fiction Studies 1981) finds a sonata-form outline in Tremor of Intent. Commentary on Burgess's music is much more limited. There is no entry in New Grove, though there is a partial work-list and a brief summary in Morton and Collins (eds.) (1992).

In this situation, Burgess's non-fiction and journalism assume considerable importance. The two-volume autobiography traces his parallel literary and musical development, whilst This Man and Music (1982) is not only music-specific but includes some of the substance of the 1980 T.S. Eliot Memorial Lectures, 'Blest Pair of Sirens' — though not the interesting post-lecture discussions, omitted from the B.B.C. broadcast, but fortunately preserved in the private-circulation University of Kent recording. We can note in Urgent Copy, Literary Studies (1968) Burgess's sensitivity to verbal 'music' in the work of Flaubert, Whitman, Hopkins, Dickens and Nabokov; and in Homage to Qwert Yuiop (1986), we learn through his reviews of a number of music publications that he was in demand as a well-informed critic and musicologist; the articles include his assessments of New Grove, of three books on Beethoven and two on Elgar, of others on the hurdy-gurdy and counter-tenor, and of two significant books on the relations between opera and literature, Conrad (1977) and Schmidgall (1977). In his Conrad review we see Burgess taking the opportunity to ask a question which is significant in relation to his own work: 'Can music become literature?' Part of his answer no doubt springs from the recent experience of having based his novel, Napoleon Symphony (1974) on a Beethoven symphony; 'My own feeling is that the future of the novel may well lie in its willingness to absorb the lessons of symphonic form' (p.562).

The broad Modernist background behind Burgess's literary predecessors is covered in Bradbury and McFarlane (eds.) (1991) and in Stevenson (1992), whilst Butler (1994) offers a rare interdisciplinary study of literature, music and painting, valuable for its discussion of interaction between the arts even if the period covered is more limited. Of specific relevance to the present thesis are those works in which literary figures write about music, and those in which literary figures and musicians discuss musical aspects of literature. Prominent among them are Huxley and Forster, some of whose novels demonstrate their musical perception, and who were also essayists who focused on a range of musical subjects and issues. Forster's collection Abinger Harvest (1953), for example, speculates on links between keys and colours, and revisits the 'referential-versus-absolute' debate; in the essay 'The Raison d'être of

Criticism in the Arts', we see his celebrated dictum that 'music is the deepest of the arts and deep beneath the arts'. The composer Benjamin Britten's contribution to Stallybrass (ed.) (1969) pays tribute to this aspect of Forster, just as Nattiez (1989) does of Proust, and Carnegie (1973) does of a single music-centred novel, Doctor Faustus by Thomas Mann; and both Huxley's and Forster's use of music in their literary work have attracted research theses, respectively Cockshott (1972) and Colebourne (1976). Particularly influential and essential studies of the various manifestations of music in words are Brown (1948) and Guetti (1980). The former is an early comparative study of music and literature which examines the elements they have in common (rhythm, pitch, timbre, harmony and counterpoint [but not tempo]), deals with their collaboration in vocal music and opera, discusses examples of literature whose structures might be said to resemble musical ones, and finally examines the effects of literature on music. However, the bulk of the work concerns itself with relations between music and *poetry* because 'poetry demands a constant attention to problems of sound, and thus is likely to suggest musical analogies to its creators' (p.208); in addition, in its effort to identify poetry employing musical structures, it sometimes falls into the trap of over-simplification or over-literalness which Nattiez (1989, p.3) describes in relation to Proust studies - though the chapter on poetry in sonata-form is properly sceptical. Of greater direct relevance to the present study of relationships between music and prose fiction is Guetti's study of 'word-music', which makes an important distinction between what he calls the 'visual motive', leading to understanding and knowing, and the 'aural motive', subordinating understanding to the quasi-musical experience of 'hearing' unusual vocabulary, recurrent images and rhythms for themselves, as well as the traditional word-music of alliteration, assonance and onomatopoeia. Significantly, Guetti takes as a case-study the freshly-minted, only half-intelligible dialect spoken by Alex in Burgess's novella A Clockwork Orange, from which he takes a 'pleasure [which] approaches as closely as is possible for fiction the pleasure of music' (p.75).

There have been a number of studies in which music is considered from a literary standpoint. Conrad's and Schmidgall's have already been referred to, and to these opera-based approaches must be added Kerman's (1989), which is particularly sensitive both to the music of poetry

(e.g. p.6 on Othello's speech 'It is the cause'), and to operas (like Debussy's Pelléas et Mélisande) which preserve the integrity of their literary basis through musical reticence (cf. p.141). Peter Conrad's identification of the novel as 'opera's ... literary analogue' (p.1) can also be loosely grouped with Newcomb's articles in 19th Century Music in which he discusses the concept of 'music as a composed novel, as a psychologically true course of ideas' (1984, p.234), and Schumann's technique of superimposing a broad coherence across sets of miniatures like Carnaval through the unifying technique of 'Witz', transferred from Romantic novelists like Jean Paul (1987). However, though music may resemble the novel in so far as both reflect mind, the concept of 'narrativity' in music is more contentious; Nattiez (1990), for instance, concludes that even though there is a shared 'linearity of discourse and the use of sound objects' (p.251), nevertheless 'any description of [music's] formal structures in terms of narrativity is nothing but superfluous metaphor' (p.257). Kramer (1985 and 1989) is similarly guarded about inter-art analogies, in his reviews of two musico-literary studies; these are Wallace (1983), which examines shared qualities in three Jane Austen novels and three Mozart piano concertos; and, both more concise and more convincing, Jordan and Kafalenos (1989), who see parallels of ambiguity between Henry James's Owen Wingrave and Brahms's Intermezzo op. 119 no.1. No doubt partly at the root of sceptical views of musico-literary analogies of this nature is an awareness of the extremes of approach which have been taken towards the entire issue of music and 'meaning'; in the post-war period, the range extends from Cooke's (1959) creation of a lexicon of what he believes (tonal) music is capable of expressing, to the work of semioticians such as Monelle (1992), who deal with 'the distinct meaningful fragments which can be found in music, but ... without any wish to interpret them' (p.24). The latter's first chapter is particularly valuable for its clear historical survey of the field.

Many of the books and articles mentioned so far sit comfortably under the general heading of 'melopoetics', the study of the diverse relationships between music and literature. Further important and wide-ranging recent studies in this field include Barricelli (1988), Contemporary Music Review, vol. 5, 'Music and Text' (1989), and Scher (ed.) (1992); in the latter, Hayden

White's final summary includes the perception that 'our own cultural moment is one in which literature has been "striving toward the condition of music" whilst music has been "striving toward the condition of language"'(p.289). This straining for fusion is highlighted in the recently published uncollected essays of the Czech composer Leos Janacek, Zemanova (ed.), (1993), some of which include examples of his transcriptions of human speech for *instruments*, illustrating his belief that music originally grew out of language; and in examples of electro-acoustic music which, in the words of the Italian composer Luciano Berio, establish 'a new relationship between speech and music, in which a continuous metamorphosis of one into the other can be developed [so that] it is no longer possible to distinguish between word and sound, between sound and noise, between poetry and music ...', (of his Thema (Omaggio a Joyce), 1958). Related to these aspects of melopoetics, though at a distance and lighter in tone, is the category of 'word-setting' in which, as Banfield (1994) reminds us in his article on musicals, 'tunes may come first and have lyrics fitted to them, and often do' (p.222), contrary to composers' usual practice. Part of Burgess's response to Beethoven's 'Eroica' and to Mozart's 40th Symphony, to be discussed in Chapter 3 below, involves this procedure, and Forster's essay 'Word-Making and Sound-Taking' in Abinger Harvest comments on earlier instances and some of his own; a large collection of humorous verbal phrases applied by Ebenezer Prout to the fugue-subjects of Bach's '48', perhaps as mnemonics of rhythm or phrasing, can be found in Ch. 35 of le Fleming (1982). The obverse of these unexpected intrusions of words into music occurs when music notation appears in fiction, or when an author discusses his non-music writing in musical terms. Instances of both in Burgess's work will be raised in Chapters 2 and 3 below, but are otherwise rare. The chapters of Heinlein's science-fiction novel Time Enough for Love (1974) are grouped under musical headings, and both the contents pages and the main text feature military bugle-calls in music notation. More spectacularly in a work which announces itself as an 'Introduction to a Science of Mythology', the anthropologist Lévi-Strauss (1970) describes his argument as involving 'recourse to forms comparable to solos and *tutti* in music ... [there would be] contrasts similar to the alternation between melody and recitative, or between instrumental ensembles and arias' (pp.14-15); the contents-page itemises the chapters of Part 1 as two sets of variations, of Part 2 as a four-

movement sonata and a three-movement symphony, of Part 3 as a fugue and a four-movement cantata, and so on. Burgess was aware of Lévi-Strauss's work, though he does not refer to the musical overlay just outlined (cf. Burgess, This Man and Music, pp.159 and 179); nevertheless, it forms a unique element in the historical background to Burgess's Beethovenian transcription, the novel Napoleon Symphony.

The central focus of the present thesis is the variety of musical elements in Burgess's fiction. However, whilst the extent of the support given to this aspect of his work by his parallel (indeed, longer) career as musician and composer is rare, there are many novels by other writers which touch on the world of music; some of them are presented in Appendix I. Of these, a small number which have direct connexions with Burgess's work are discussed in the following chapters; they include Joyce's Ulysses, Huxley's Point Counter Point and Mann's Doctor Faustus. Two foreign-language novels have a more indirect connexion; these are Galdós's Fortunata y Jacinta, (which, together with Chamberlin's relevant monograph (1977), is discussed in Appendix III in the context of the 'Eroica' template of Burgess's Napoleon Symphony); and Carpentier's Los pasos perdidos, which Barricelli (1988) pillories jointly with Burgess's A Clockwork Orange for what he regards as their grotesque misuse of Beethoven's Ninth Symphony. Novels featuring composers are particularly interesting in relation to Burgess; the Canadian Robertson Davies's The Lyre of Orpheus takes an unusual approach, its unappealing heroine being a postgraduate composer engaged in the completion of an E.T.A. Hoffmann opera. There is perhaps a tendency on the part of the reader to make unjustifiable but tempting assumptions about the 'real' identity of fictional composers, as Anthony Powell discovered of 'Moreland', who appears in Casanova's Chinese Restaurant, the fifth volume of his twelve-novel sequence A Dance to the Music of Time. Is 'Moreland' modelled on Constant Lambert? Powell certainly knew him, and contributed a memoir about him to Shead (1973). However, he seems reluctant to give an unambiguous answer to the question:

If I have been skilful enough, lucky enough, to pass on an echo of Lambert's incomparable wit, then 'Moreland' is like him; in other respects the things that happen to 'Moreland' approximate to the things that happen to Lambert only so far as all composers' lives have something in common (p.19).

Perhaps Burgess would reply similarly when I find Shostakovich in the fictional 'Opiskin' of Honey for the Bears (cf.Ch:2. below). However that may be, Calvin Brown's remark in his foreword to Barricelli (1988) is uncontroversial;

One cannot count on a composer who deals with literary works to have, automatically, a high degree of literary sensitivity or even of comprehension. Nor does a writer who puts music into his works necessarily have any real grasp of it' (p.xi).

Yet the either/or formation, the composer/writer antithesis, of this thought is perhaps an indication of the minute number of author-composers, or composer-authors, who could make appropriate subjects for the kind of investigation that now follows. Now that Anthony Burgess is dead (1993), there is bound to be a retrospective reassessment of his entire creative oeuvre; in this, his compositions, and the effects of his musicianship on his literary work, should play a greater part than hitherto.

CHRONOLOGY

LITERATURE

MUSIC

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| 1934 | Dead March for full orchestra 'In pious times ere priestcraft did begin' for male voices Prelude and Fugue in D minor (piano?)* Trio for flute, oboe and bassoon <i>Albumblatt</i> for small orchestra |
| 1935 | Songs for voices and piano from T. S. Eliot's <i>Sweeney Agonistes</i> Symphony (no. 1) in E major |
| 1936 | 'Complaint, complaint I heard upon a day' (from Ezra Pound's <i>Cantos</i>) for SATB unaccompanied String Quartet in G major |
| 1937 | Five twelve-tone studies for piano 'Nu we sculan herian' (Caedmon's Hymn) for male voices 'Ic eom of Irelande' for soprano and flageolet |
| 1938 | Sonatina in E flat for piano Music for James Elroy Flecker's <i>Hassan</i> |
| 1939 | <i>Ich weiss es ist aus</i> : a group of cabaret songs in English 'Lines for an Old Man' (T. S. Eliot) for old man and four instruments 'Blackout Blues': a group of cabaret songs in English Tango for piano* |
| 1940 | <i>Dr. Faustus</i> : draft of a one-act opera |
| 1941 | Prelude and Fugue for organ: <i>Ipswich</i> Sinfonietta (jazz combo)* <i>An Afternoon on the Phone</i> : arrangement for six-piece dance orchestra of Debussy's <i>L'Après-midi d'un Faune</i> <i>Hispanics</i> : for violin and piano |
| 1942 | <i>Song of a Northern City</i> for piano 'Everyone suddenly burst out singing' (Siegfried Sassoon) for voices and piano <i>Nelson</i> : suite for piano (one eye, one arm, one —) |
| 1943 | Sonata for piano in E major <i>Reveille Stomp</i> for large dance orchestra <i>Purple and Gold</i> : march for military band Retreat music for flutes and drums Symphony in A minor (abandoned) Prelude and Fugue for organ: <i>Calpe</i> |

LITERATURE

MUSIC

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|------|--|---|
| 1944 | | Sonata for cello and piano in G minor Cello Concerto * Nocturne for piano 'Anthem for Doomed Youth' (Wilfred Owen) for chorus and orchestra |
| 1945 | | <i>Music for Hiroshima</i> for double string orchestra Sonata for piano in E minor Overture for large orchestra: <i>Gibraltar</i> Bagatelle for piano* Passacaglia for Orchestra* |
| 1946 | | Sinfonietta (abandoned) Mass in G for chorus and orchestra (abandoned) <i>Spring Songs</i> for soprano and orchestra: 'O western wind'; 'The earth has cast her winter skin' (Charles d'Orléans, trans. A. B.); 'Spring the sweet spring' (Thomas Nashe) 'I sing of a maiden' (anon.) for voice and string quartet |
| 1947 | | 'This was real': a group of stage songs 'These things shall be': a celebration for Bedwellty Grammar School 'Inversnaid' (Gerard Manley Hopkins) for SATB unaccompanied <i>Three Shakespeare Songs</i> for voice and piano: 'Apemantus's Song'; 'Under the Greenwood Tree'; 'Come thou monarch of the vine' |
| 1948 | | <i>Ludus Polytonalis</i> for chest of recorders Incidental music for <i>Murder in the Cathedral</i> (small orchestra) Incidental music for <i>The Ascent of F6</i> (small dance orchestra) <i>Moto Perpetuo</i> , for large orchestra Six Purcell Realizations |
| 1949 | Writes <i>A Vision of Battlements</i> (published 1965) | Sonatina in G for piano Sonata in C for piano <i>The Adding Machine</i> for dance band * Sinfonietta for two pianos, whistlers, and percussion band |
| 1950 | | Partita for string orchestra Incidental music for <i>A Midsummer Night's Dream</i> (small orchestra) Two wedding marches for organ |
| 1951 | | Variations for double symphony orchestra (abandoned) Guitar Sonata in E (unplayable) Concerto for flute and strings Concertino for Piano and Percussion * Sonata for piano * |

LITERATURE

MUSIC

| | | |
|------|--|---|
| 1952 | Writes <i>The Eve of Saint Venus</i> (published 1964) | <i>Terrible Crystal</i> : three Hopkins sonnets for baritone, chorus and orchestra |
| 1953 | | Toccata and Fugue for cathedral organ |
| 1954 | | <i>Ode</i> : celebration for Malay College for boys' voices and piano |
| 1955 | | <i>Kalau Tuan Mudek Ka-Ulu</i> : five Malay pantuns for soprano and native instruments |
| 1956 | <i>Time for a Tiger</i> | Suite for small orchestra of Indians, Chinese and Malays |
| 1957 | | <i>Sinfoni Malaya</i> for orchestra and brass band and shouts of 'Merdeka' ('Independence') from the audience |
| 1958 | <i>The Enemy in the Blanket</i> <i>English Literature : A Survey for Students</i> | <i>Pando</i> : march for a P & O orchestra |
| 1959 | <i>Beds in the East</i> | Passacaglia and Bagatelle for piano Suite for miniature organ |
| 1960 | <i>The Doctor is Sick</i> <i>The Right to an Answer</i> | Fantasia for two recorders and piano Concerto for Flute and Strings * |
| 1961 | <i>Devil of a State</i> <i>One Hand Clapping</i> <i>The Worm and the Ring</i> | Twelve-tone polyrhythmics for piano Passacaglia for Orchestra * |
| 1962 | <i>A Clockwork Orange</i> <i>The Wanting Seed</i> | |
| 1963 | <i>Honey for the Bears</i> <i>Inside Mr. Enderby</i> | |
| 1964 | <i>Nothing like the Sun</i> <i>Language made Plain</i> | Untitled piano insert in Martin Bell's poem 'Senilio's Broadcast Script' * |
| 1965 | <i>Here comes Everybody</i> <i>ReJoyce</i> | |
| 1966 | <i>Tremor of Intent</i> | |
| 1967 | <i>The Novel Now</i> | |
| 1968 | <i>Urgent Copy</i> <i>Enderby Outside</i> | Songs for <i>Will</i> (a film about Shakespeare projected but unrealized by Warner Bros.; music recorded) |

LITERATUREMUSIC

| | | |
|------|--|--|
| 1970 | | Incidental music for <i>Cyrano de Bergerac</i> (flute, clarinet, trumpet, cello, keyboard, percussion) Three Minuets for Guitar* |
| 1971 | <i>MF</i> | <i>Southern City</i> : overture for large orchestra Music for an Italian production of <i>The Entertainer</i> (John Osborne) <i>Roman Wall</i> : march for orchestra 'Pantun' for soprano, alto flute, xylophone* |
| 1972 | | Music for television series <i>Moses</i> (unacceptable to Sir Lew Grade) Suite for piano duet 'Bethlehem Palmtrees' (Ezra Pound) for SATB |
| 1973 | <i>Joysprick</i> | <i>Faunal Noon</i> for harmonica and guitar Sonatina in E minor for harmonica and guitar |
| 1974 | <i>The Clockwork Testament</i> <i>Napoleon Symphony</i> | Symphony (no. 3) in C (1974-5) |
| 1975 | | <i>The Eyes of New York</i> , music for a film (flute, clarinet, violin, cello and keyboard) <i>A Song for St. Cecilia's Day</i> (John Dryden) for chorus, organ and orchestra |
| 1976 | <i>Beard's Roman Women</i> | <i>The Brides of Enderby</i> (A. B.), a song cycle for soprano, flute, oboe, cello and keyboard <i>The Waste Land</i> (T. S. Eliot), a melodrama for speaker and the above combination |
| 1977 | <i>Abba, Abba</i> | <i>Tommy Reilly's Maggot</i> for harmonica and piano Suite for oboe Nocturne for oboe |
| 1978 | '1985' | Concertino for piano and orchestra Concerto for piano and orchestra Four Piano Pieces for Samuel Coale* |
| 1979 | <i>Man of Nazareth</i> | Concerto for violin and orchestra in D minor <i>Mr. W. S.</i> , ballet suite for orchestra |
| 1980 | <i>Earthly Powers</i> | <i>The Blooms of Dublin</i> , an operetta based on James Joyce's <i>Ulysses</i> <i>Trotsky's in New York!</i> , an off-Broadway musical Nocturne and Chorale for four bassoons <i>Larry Adler's Maggots</i> for harmonica and piano String Quartet in C* |
| 1981 | | <i>A Glasgow Overture</i> for orchestra Preludio e Fuga per flauto, violino, chitarra e pianoforte |

LITERATURE

- 1982 *The End of the World News*
 This Man and Music
- 1984 *No End to Enderby*
- 1985 *The Kingdom of the Wicked*
 Flame into Being
- 1986 *The Pianoplayers*
- 1987 *Little Wilson and Big God* (autobiog.
 vol. 1)
- 1988
- 1989 *Any Old Iron*
 The Devil's Mode (short stories)
- 1990 *You've had your time* (autobiog. vol. 2)
- 1991 *Mozart and the Wolf Gang*
- 1992 *A Mouthful of Air*
- 1993 *A Dead Man in Deptford*
 Byrne (verse-novel)

MUSIC

- The Wreck of the Deutschland* (Hopkins)
for baritone, chorus and orchestra
Homage to Hans Keller for four tubas
- 'In Time of Plague' (SATB)
'Man who has come through' (D. H. Lawrence),
song cycle for baritone and chamber ensemble
- Incidental music for *A Clockwork Orange*: a play
with music based on the novella
Guitar Quartet no. 1
Festal Suite for Brass
- Concertino for Cor Anglais and orchestra
Concerto for guitar and piano
Three Little Pieces for recorders or wind quintet
- Little Concerto for oboe and orchestra
Petite Symphonie pour Strasbourg
Concerto Grosso for Four Guitars and orchestra
Guitar Quartet no. 2
- Meditation and Fugues for Brass Band
Marche pour une Révolution for orchestra
Guitar Quartet no. 3
Sonata for recorder and piano
- Sonata no. 1 for Great Bass Recorder and piano
- Sonata no. 3 for Great Bass Recorder and piano

Undated works

- Overture, 'The Cotton Masters'
Rhapsody for Tuba and Orchestra
Mr. Burgess's Almanack (chamber ensemble)
Oboe Quartet
Due Pezzetti for flute or recorder and piano
Study for cor anglais or oboe
Christmas Fantasy
Incidental music for *St. Winefred's Well*, (Hopkins)
Setting of 'La Pioggia nel Pineto' (Gabriele
D'Annunzio)

Sources for music worklist

| | |
|---------------------------|---|
| Burgess | <i>This Man and Music</i> |
| | <i>Little Wilson and Big God</i> (autobiography, vol. 1) |
| | <i>You've had your time</i> (autobiography, vol. 2) |
| ed. Morton and Collins | <i>Contemporary Composers</i> , partial worklist |
| Saga Music Publishing Ltd | partial worklist |
| Martin Bell | <i>Collected Poems 1937-1966</i> |
| Samuel Coale | 'An interview with Anthony Burgess', <i>Modern Fiction Studies</i> , vol. 27, no. 3 |

Summary of worklist

| | |
|-----------------------|---|
| Symphonic | 6 (including 2 abandoned) |
| Concerti | 13 |
| Orchestral | 21 (including 1 abandoned) |
| Military and Brass | |
| Band/Ensemble | 5 |
| Opera/opera/ | |
| musical | 4 |
| Film/incidental music | 10 |
| Choral/vocal ensemble | 15 (including 6 with orchestra, of which 1 was abandoned) |
| Vocal solo | 13 |
| Chamber | 25 |
| Instrumental solo | 26 |
| Unspecified | 2 |
| | — |
| TOTAL | 140 items |
| | — |

Burgess's music worklist (1982) shows 97 items, and could have included a further 16, now added above and identified by an asterisk (*).

18 dated items post-1982 have also been added, along with 9 undated items.

CHAPTER 1

'An Airful of Burgess' : Music from Words

The aim of this chapter is to demonstrate that the music references and the elements of 'verbal music' or 'musicalisation' in Burgess's fiction, to be explored in the next two chapters, rest primarily on the foundation of his wide experience as a composer. The music work-list in the Chronological Table (see above) clearly shows that his professional literary work hardly ever eclipsed his compositional activity; the year 1974, for instance, not only lists two important novels (one, Napoleon Symphony, being an experimental music-based work), but also saw the beginning of the substantial Symphony no. 3, in C. The number of items for unusual resources should be noted; the Malayan pieces of the 1950s, the Guitar Quartets and the Great Bass Recorder Sonatas all demonstrate in terms of musical sonority the innovatory character which marks some of his literary work. Equally, in spite of a number of titles which might be taken to reflect an underlying musical conservatism (e.g. 'symphony', 'sonata'), there are others which reveal an awareness of distinctively twentieth-century developments; for instance, his Ludus Polytonalis of 1948, a title which both reflects and caps Hindemith's neo-tonal Ludus Tonalis of 1943; and the 12-tone pieces of 1937 and 1961, the first of which comes from a period when very little British music which reached public performance showed the influence of European serialism. However, since the main purpose of the thesis as a whole is to focus primarily on the effects of Burgess's musical sensibility on his literary work, detailed discussion of his available music must necessarily be restricted to what will be sufficient to indicate his characteristics and competence as a composer.

In this chapter, three works drawn from a twenty-year period will be examined (scores submitted with thesis); they are of widely different genres, but have it in common that they emerge from verbal texts, with which the music forms strikingly different relationships. These range (in chronological order) from a collaborative venture resulting in a piano miniature enclosed by the poem from which it sprang, through the modification of a symphonic sonata-

form structure by vocal interpolations, to conventional word-setting in the form of an a capella motet. Later, a substantial part of Chapter 4 will examine Burgess's Ulysses-based musical, Blooms of Dublin, along with two further dramatic works in which his music plays a part.

A collaboration in words and music between Anthony Burgess and Martin Bell

In the British Library catalogue, the only reference to the music of Anthony Burgess occurs in connexion with a volume of poems by Martin Bell¹ (1918-1978). This somewhat ironic conjunction of a poet now largely forgotten but once notable enough to have been made the first Poetry Bursar of the Arts Council,² with a recognised author whose music is certainly overlooked and arguably under-rated, yields a fascinating collaborative item in which music plays a major part.

In the second volume of his autobiography,³ Burgess uniquely identifies Bell among the group of his London literary acquaintances from the mid-1960s.

In the early spring of 1964, Lynne [his first wife] and I travelled to 24 Glebe Street, Chiswick, to assume residence The literary confrères I was beginning to meet, I met alone in pubs. These writers were very rarely fellow-novelists, [but were instead] mostly poets who worked in schools or advertising or the B.B.C. There was chiefly Martin Bell, a slave of the Inner London Education Authority by day, a drinker and poet in the evenings doomed to die of drink and be posthumously neglected. His collected poems, to which I contributed passages of musical notation for a reason I cannot now [1990] remember, are out of print He adored opera, but had no knowledge of the relation of words and music.

In a specific sense, Burgess supplied this 'knowledge of the relation of words and music' that Bell lacked; nevertheless, in Bell's volume of collected poems, there is enough evidence of the poet's own broad musical sympathies to speculate that the friendship between the two men was rooted in the fact that they both had artistic interests which crossed boundaries.

Discounting juvenilia, ten of the sixty nine poems' titles are music-related, and although only one incorporates actual music (by Burgess), a few specifically focus on composers, performers and musical perceptions. Typical of these is A benefit Night at the Opera (1953), whose

images such as:

.... A rush of trumpets, ringing brass and vermillion ...
.... This music is fatal and must be heard
.... The idyll interrupted by cough,
Coloratura soars into a fever ...
.... Sheer from the battlements the Diva is descending,
Rash in black velvet and resplendent chords.⁴

vividly crystallise the sounds, sights - and distractions - experienced at performances of opera.

In the poem The Songs (undated), Bell's awareness of the seductive, even insidious, power of popular music is conveyed in the way he infiltrates fragments of text from World-War 2 vernacular songs into a poem warning us not to be tricked by 'period' popular music into nostalgia for the past, when the past can be metaphorically, and in this case was literally, a minefield.

.... Three whistled bars
Are all it takes to catch us, defenceless
On a District Line platform,
And the thing stays with us all day.
.....
Be careful, keep afloat, the past is lapping your chin.
South of the Border is sad boys in khaki
In 1939
..... Don't go back to Sorrento.
Be brisk and face the day and set your feet
On the sunny side always, the sunny side of the street.⁵

Though these instances may suffice to reveal the significance of music for Martin Bell, it remains a considerable surprise in a volume of poetry to come upon a poem which incorporates five pages of actual music notation, and that by a second hand. This is Senilio's Broadcast Script,⁶ (undated, though presumably 1964-6), subtitled 'Riposte to Peter Porter', consisting of seventeen lines of text evidently to be declaimed aloud (there is an italicised direction just before the end to 'Repeat and scream') interrupted by 72 bars of piano music. A concluding note acknowledges that 'the music was specially composed by Anthony Burgess', neatly tying this short but significant piece to Burgess's memoir of Bell referred to earlier.

Burgess's piano piece is by far the bigger part of this collaboration between the two 'confrères' - the poet/opera-buff and the novelist/composer. It is not independently titled; indeed, it is inextricably integrated into the text, being introduced by the admonitory "Now ..." (i.e. "Listen!") and concluding with "That's better isn't it?" The imaginary apocalyptic scenario is a bunker, perhaps anti-nuclear, in which a loudspeaker-relayed voice instructs those assembled to swallow 'jade-green', presumably poison, capsules; they will be lulled by the music which is "engineered for this precise occasion" to last until the "end of the world" just "eleven minutes nine point four three seconds" away.⁷ In line 8 of the text, the broadcast voice implies that the effect of the music will be comforting or soporific: "Relax and listen with smiles ...", and this is confirmed by "That's better isn't it?" immediately after the music finishes. Instead, the piece turns out to be anything but relaxing or consolatory; its style is wilfully opposed to the creation of such an atmosphere, and by being manic in tempo, dissonant in harmony, and dislocatedly wide ranging in its linear aspects, it is perhaps intended to reflect more the panicky reactions of the bunker's inhabitants than the calm which the disembodied voice would impose on them. If we take the authoritative voice to be the State, and since Burgess's music refuses the rôle assigned to it in the way I have described, this collaboration can then be seen to be an example of satirical political protest or 'riposte'. Deliberately modernistic in its vocabulary, self-consciously so in comparison with anything else by Burgess I have seen, this music is also more original and its eclecticism more disguised.

There are 72 bars of 2/4 at Presto $\text{♩} = 120$. Allowing for some relaxation of this demanding tempo for the implied contrast of atmosphere found between bars 38 and 52, this occupies about 1'.30", a far cry from the 11'9.43" referred to in the poem, a putative duration which seems to out-Cage Cage.⁸ The structural outline is:

TABLE 1

| | | |
|------------------------------|-------------|-------------------------------------|
| Section I Bars 1-3 : 4-37 | II 38-52 | III 53-65 : 66-72 |
| Chords : Toccata | Chords | Fugato/Toccata : Chords and Toccata |

The bulk of the piece is occupied by the 'toccata' and 'fugato-toccata', (my terms) the former introduced by peremptory 'call-to-attention' double-articulated chords which might be taken to correspond to the commanding tone of the preceding declaimed lines; 'Instructions, now' ... 'Section leaders will break open Cabinet P.' and again, gratingly italicised, *Cabinet P.* (Ex. 1).

Ex. 1

Piano

Presto (♩ = 120)

Both in the chords and the 'toccata' there is intensive chromaticism, all twelve notes occurring in the first three chords, and during the first three bars of the 'toccata' (Ex. 2). This

Ex. 2

Piano

Presto (♩ = 120)

establishes a vocabulary which is evident throughout the piece, leaning towards an atonality further promoted by melodic major 7ths and minor 9ths (Ex. 3) and by the wide-ranging

Ex. 3



character of the line writing (Ex. 4): in the latter instance, the first two bars are immediately repeated in inversion. (L.H)

Ex. 4



At the same time, some passages reveal by their greater strength of tonal focus that Burgess was by no means a convinced atonalist; intermittent submerged tonalities are constantly audible. For example, in bb.4-7 there are diatonic notes in F minor at rhythmically strategic points in the R.H. line, the L.H. at this point being a more lyrical wholetone line; whilst in bars 5²-6¹, the R.H. - disregarding chromatic spelling - is more like B major; immediately followed by an F minor run, bb.6²-7 Ex. 5(a)). Here is a composer whose usual language is

Ex. 5a)

Piano

Presto (♩ = 120)

ff *cresc.* *mp*

B major F minor

whole-tone line

F

much more explicitly tonal than it is in this piece, but who has felt that clear tonality is an inadequate vehicle for the subject of the poetic scenario to which he is contributing. The atonality to which he therefore turns is nonetheless compromised by occasional tonal patterns, sometimes of an under-the-fingers nature, as in the R.H. scalic passage in bb.6-7 (see Ex. 2). Similarly, the top line of the chorale-like central chordal section (bb.38-52) can be seen to have a 'white-note' F major/D minor orientation (Ex. 5b). Elsewhere, the tonal focus is the product

Ex. 5b)

38

ppp legato

B major F minor

F

of harmony, with longer-term implications. The first and last chords of the opening fanfare, for all their dissonant impact, have $^b\text{II-}$ and II-in-F substructures which lead into a V-

underpinned opening of the 'toccata', in bb.4-5, resolved by the V→I sensation in bb.6²-7 (Ex.6). Later, bb.14-17 feels predominantly B^b minor, though the counter-claim of the strong

Ex. 6



B^b bass in b.16 produces a bitonal effect, reinforced visually by the otherwise bizarre chromatic notation of the R.H. ostinato (Ex. 7).

Ex. 7



The third section of the piece, a fugato reworking of the 'toccata' material, returns to F minor, the tonality of the three identical chromatically-seasoned entries reinforced by the bass tonic-pedal in bb.58-59 (Ex. 8). At the end of the piece, the overall 'F' framework is confirmed in the reworked fanfare chords in bb.66-7, the ^bII structures of the first and last of them leading to the F-based final chord (Ex. 9).

Ex. 8

53 *mp*

56

59 *cresc.* *sf*

Handwritten musical score for Exercise 8, measures 53-59. The score is written for piano (p) and includes dynamic markings *mp* (mezzo-piano) and *sf* (sforzando). Measure 53 starts with *mp*. Measure 56 has a handwritten *mp* above the staff. Measure 59 has a handwritten *cresc.* above the staff and *sf* below the staff. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like "(h)" and a large arrow pointing right.

Ex. 9

65 1 *f* *tempo* *cresc. molto* *ff*

Repeat final cadence at end of poem

dim. *fff*

Handwritten musical score for Exercise 9, measures 65-71. The score is written for piano (p) and includes dynamic markings *f* (forte), *tempo*, *cresc. molto* (crescendo molto), *ff* (fortissimo), and *fff* (fortississimo). Measure 65 starts with a handwritten *f* and *tempo*. Measure 66 has a handwritten *cresc. molto*. Measure 67 has a handwritten *ff*. Measure 71 has a handwritten *fff*. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like "Repeat final cadence at end of poem" and "dim.".

Additional elements of musical language arise from expansions of L.H. content. The wholetone element in bb.4-5 (see Ex. 5) recurs in the L.H. of bb.12-13, whose notes are coloured by three out of four R.H. semiquavers, making wholetone complexes; however, the 'dissonant' first note of every R.H. semiquaver group, associated with the strong major 7th ensuing fall, is enough to prevent distinctive wholetone colour from prevailing (Ex. 10). Two

Ex. 10

12

expansions of a different earlier material occur in bb.21-30 and bb.60-64 (Ex. 11 (a) + (b))

21

Ex. 11a)

25

29

Ex. 11b)

60

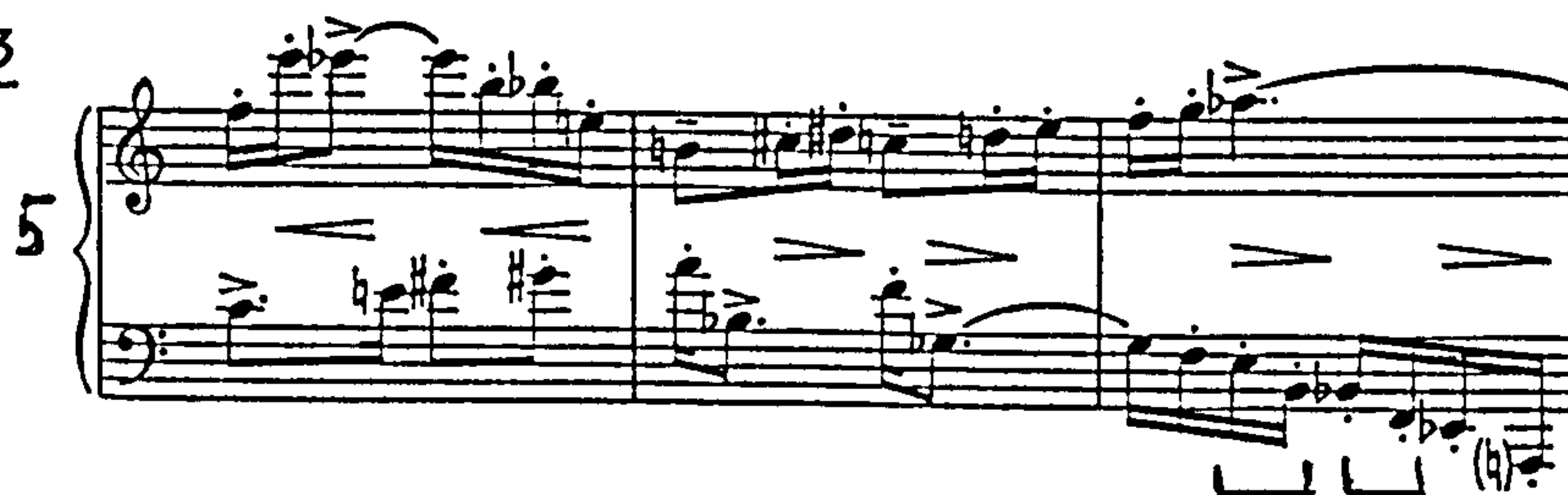
62

whose predominantly quartal character in line and harmony was originally heard as an ingredient in the opening fanfare (Ex. 12) and in the semitone-linked 4ths of b.7 (Ex. 13).

Ex. 12



Ex. 13



All these elements can be found juxtaposed elsewhere in Burgess's music, but usually the tonality is much clearer as a result of less chromatic saturation, and wholetone elements are generally more clearly exposed; here, only the quartal passages retain their habitual colour.

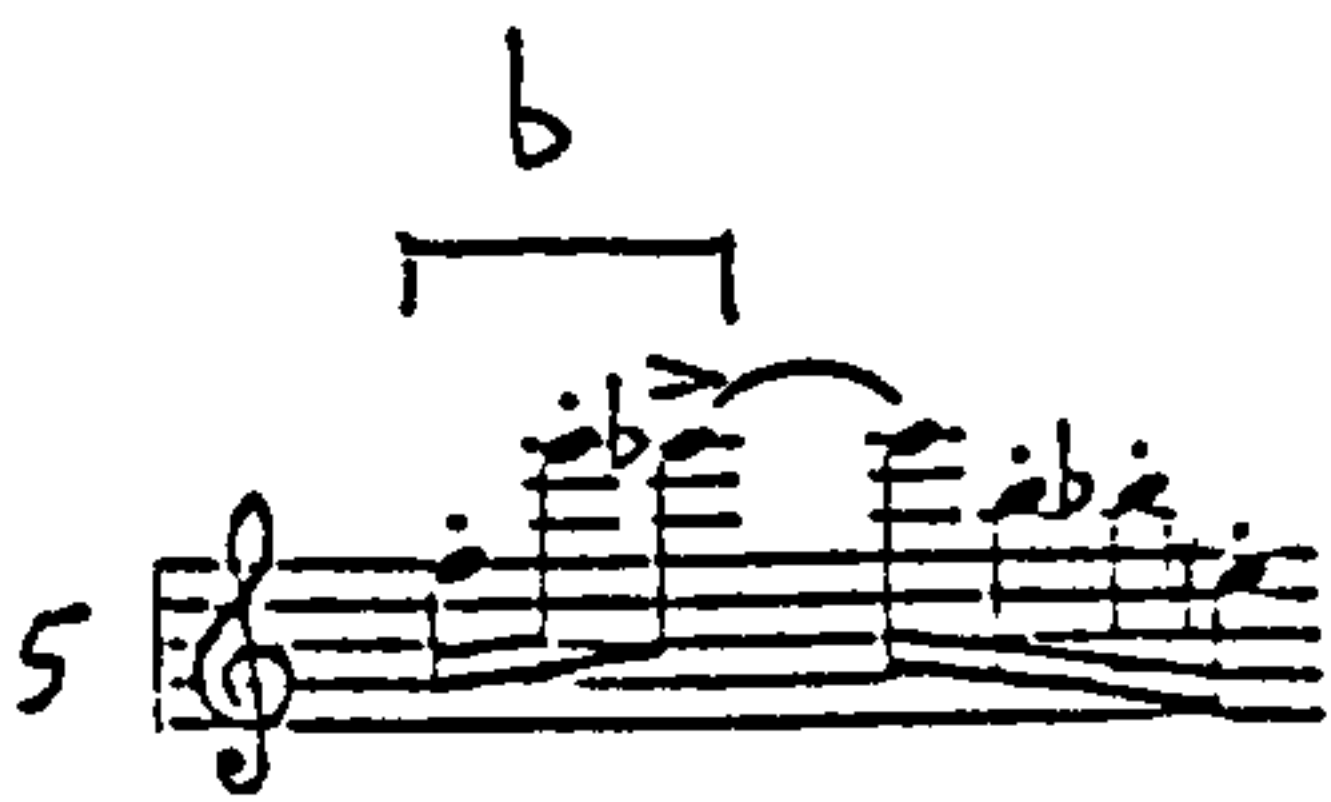
Within the 'toccata', and its reprise the fugato/toccata, two techniques are effectively used to bind together the disparate harmonic elements. The most obvious is that which gives the piece its 'manic' character, namely the almost unbroken flow of fast semiquavers, notwithstanding the relatively restrained dynamic levels; and the second is the motivic nature of much of the musical thought. Ex. 14 traces some of the transformations and combinations of these motives.

Ex. 14

a b

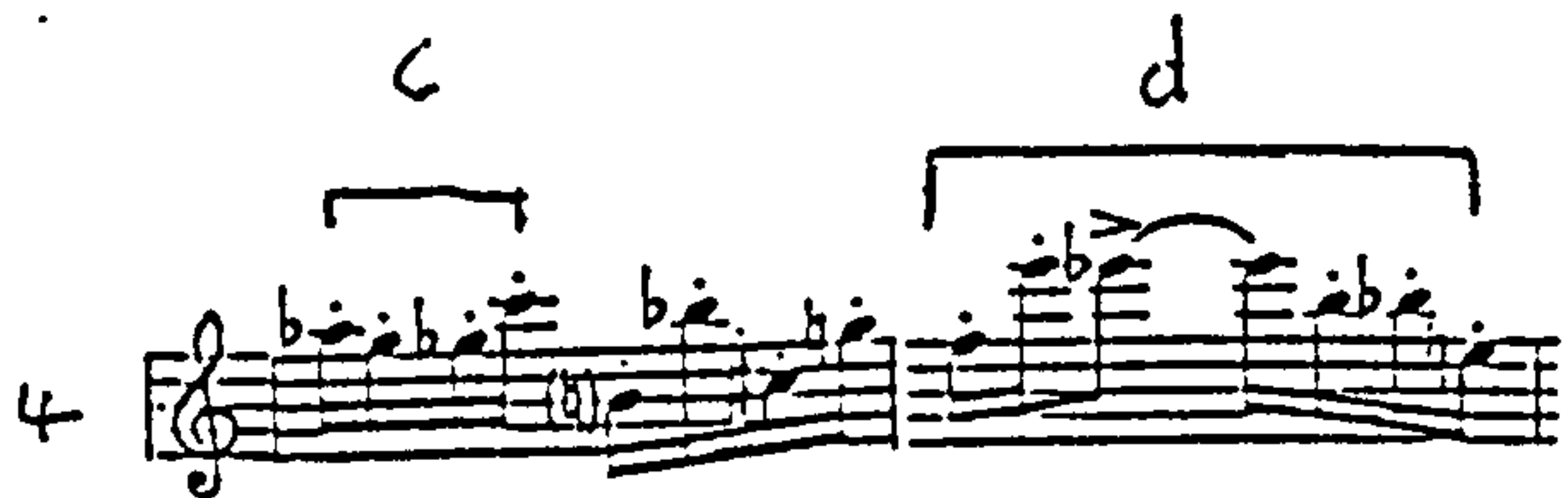


b



'b' derived from 'a',
with octave displacement
of notes 2 and 3

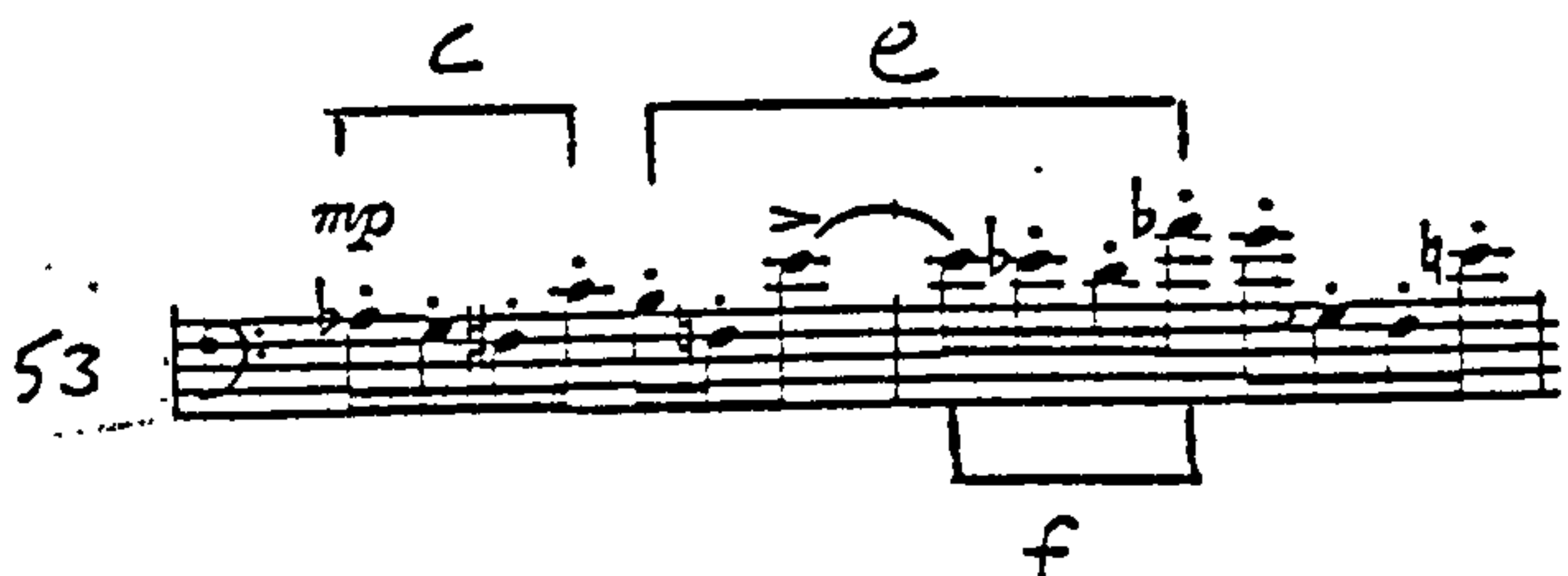
c d



c e

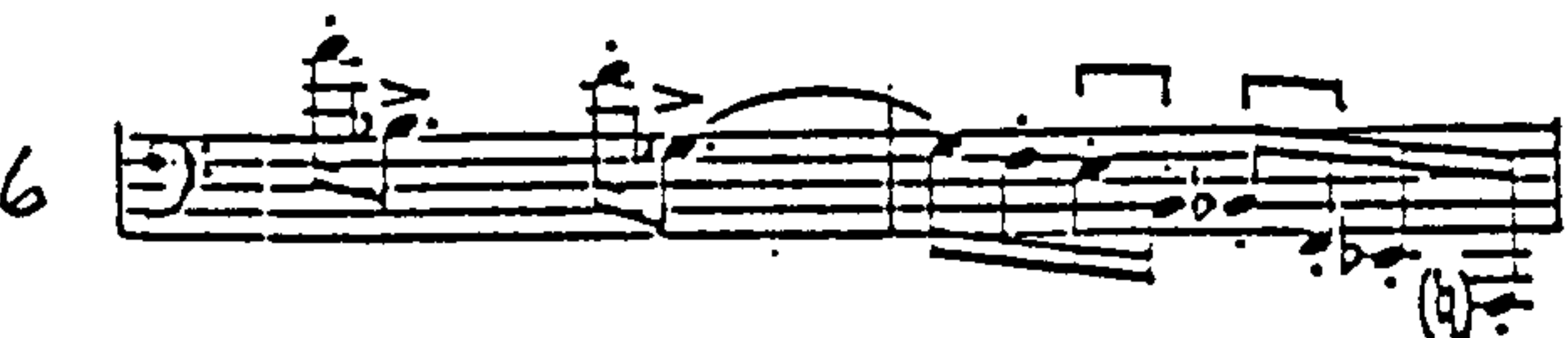
mp

f

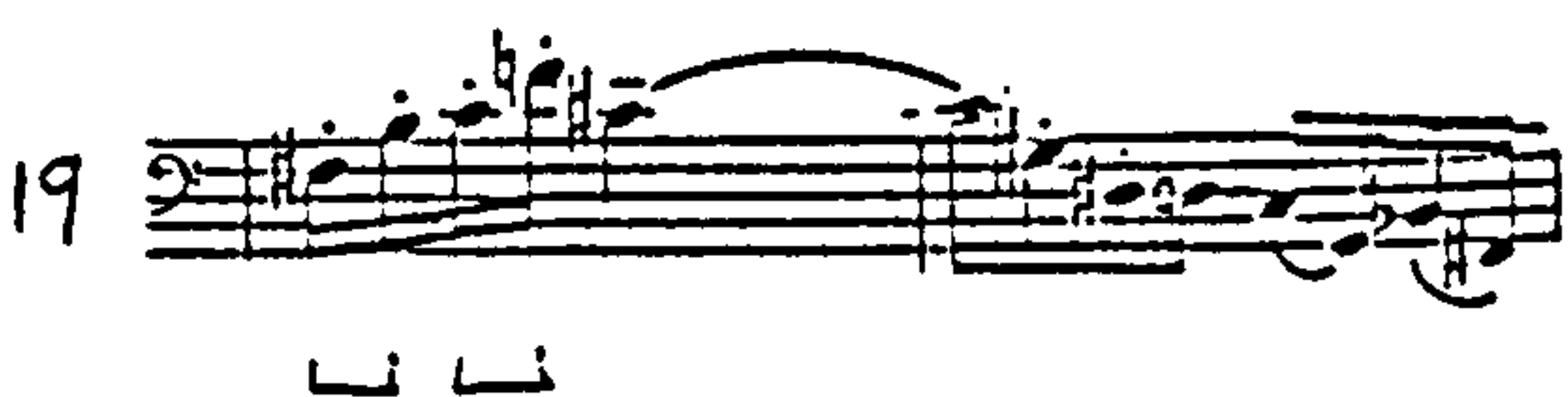


'e' derived from the rhythm of 'd',
using in 'f' the intervals of 'c'

6



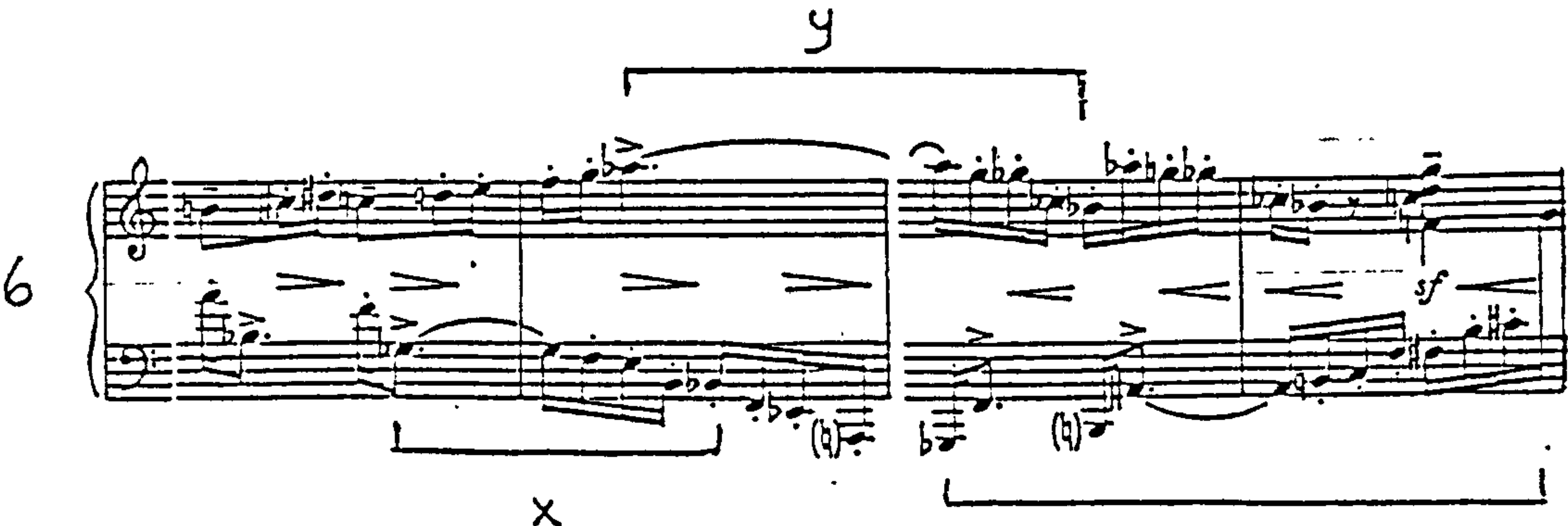
19



semitone-linked 4ths

y

x



'y' derived from 'x', extending its first
note. Also, L.H. bars 8/9 are an inversion
of 6/7.

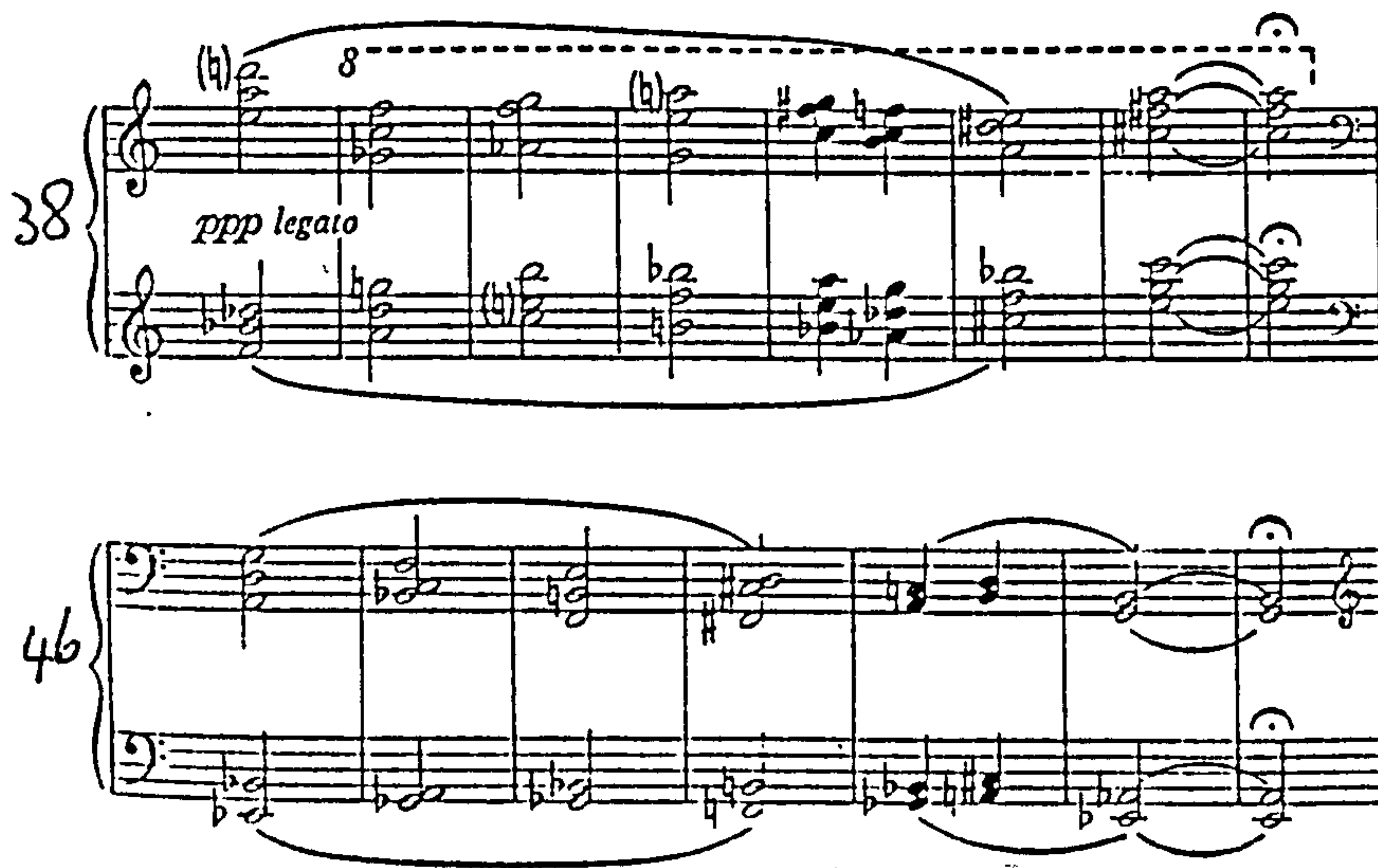
The rhythmic energy of the 'toccata' outer wings of the piece is a Burgess thumbprint, though in this instance, possibly to parallel the fearful restraint and control of the dramatic scenario, it is generally reined in to 2-bar phrases. The hemiola, three bars of 2/4 recast as 2 bars of 3/4 in bb.28-30 (Ex. 15), is exceptional.

Ex. 15



It is precisely the sudden loss of this agitato rhythmic quality that characterises the central chordal section, bb.38-52 (Ex. 16). The chorale-like legato top voice of the undecorated

Ex. 16



chords, the hushed dynamic which mollifies the effect of the dissonant harmonies, the morbid sensation induced by the change of register (high to low) at b.46, the inability of the second phrase to match either the length or the upward turn of the first here, I believe, we encounter the gravity at the heart of this satirical 'entertainment' in words and music; an eerie calm descends, a strange light surrounds us, and as in the finale of Schoenberg's Second String.

Quartet op.10 (1908), itself a remarkable collaboration between words and music, we 'feel the air from another planet'.⁹ However eerie the calm, it is not yet post-nuclear. 'The end of the world has been postponed', the loudspeaker voice informs its listeners — no cause for rejoicing for those who have by now swallowed their suicide pills; so after the pivotal central section, the main tempo of the piece and its frantic semiquaver activity resume at b.53. The structural importance of the fifteen bars of chords for both the piano piece and its relationship to the text may be seen in the following tables. The 3-part structure of the music takes place within the 3-part structure Text-Music-Text, within which there is a rough proportional correspondence between the numbers of bars of flanking-section 'toccata' music and the numbers of lines of the text which envelops the music. The whole event makes a kind of double arch shape, followed by a short coda which involves both textual and musical repetition.

TABLE 2

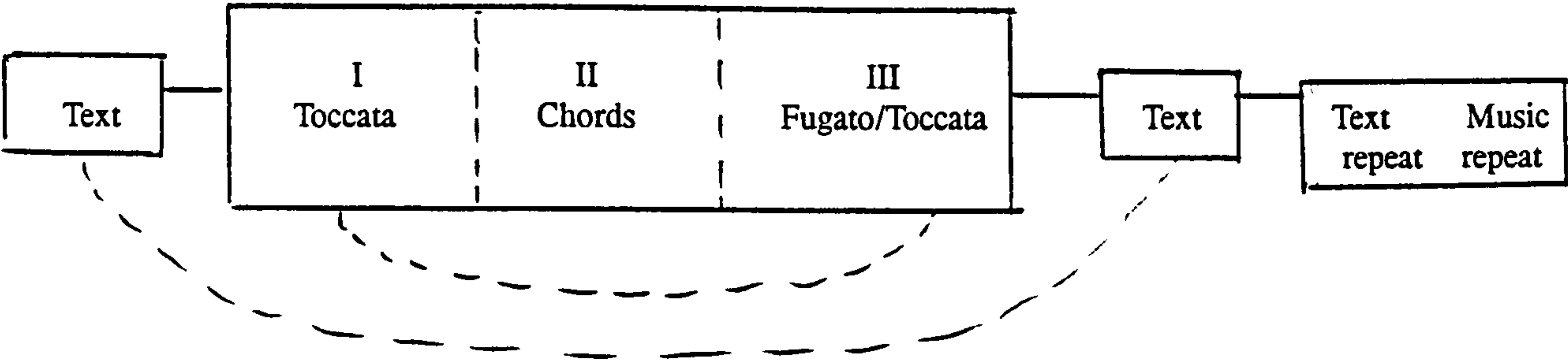


TABLE 3

| | | | |
|-------|--------------|----------|-----------|
| Text | 11 lines | (music) | 5 |
| Music | I 37 bars | II 15 | III 20 |

My perception of the chordal passage as the musical equivalent of a hidden agenda is reinforced by my confidence that Burgess would have been very much aware of the structural

significance - and perhaps the symbolic significance in this musico-dramatic context — of its place in the overall scheme. Whilst Martin Bell's text gives little intimation of what grim reality lies just beneath the satirical surface — a nuclear world in the grip of the Cold War — Burgess transforms the product of their collaboration by adding a further expressive dimension, just as one might hope for from an imaginative composer. However this may be, the stimulus of the collaboration and the nature of the subject-matter have produced a musical response which, in miniature, pushes at the boundaries of the composer's customary musical language, much as, on a vastly different scale, Wagner's Tristan prelude, Richard Strauss's Elektra and Schoenberg's Erwartung were appropriate developments and extensions of their composers' vocabularies, and of musical style itself, in response to extreme demands of extra-musical feeling. There remains the subtitle 'Riposte to Peter Porter'. The Australian poet Peter Porter (1929-) who came to England in 1951, belonged with Martin Bell to 'The Group', an association of London-based poets who met weekly for discussion.

These meetings began in the middle 1950s and were continued into the 1960s..... Perhaps the most characteristic, both in their aims and in the tone they adopt, are Martin Bell and Peter Porter. Essentially, what one finds in their work is the note of radical protest which one also finds in the dramatists who established themselves in the fifties, such as Osborne and Wesker.¹⁰

Porter also wrote poetry which, like Bell's, often referred to music. His Words without Music,¹¹ for example, consists of two poems with music-related titles and imagery. In the second, Rondo Burlesque, the line 'Petite, vivacious, eyes green as currency' recurs rondo-like in each of the six verses, and among other music-related detail, a young woman coaxes and tricks her child in a Straussian manner into eating his dinner, coining a new verb in the process.

Gerda from Mainz
Petite, vivacious, eyes green as currency,
..... eulenspiegels James with spoons of Heinz
Lamb Dinner.

However, nothing so lighthearted is to be found in the grim satire Your Attention Please¹² (see

Ex. 17), the poem about which Bell and Burgess felt strongly enough to issue their joint

Your Attention Please

The Polar DEW has just warned that
A nuclear rocket strike of
At least one thousand megatons
Has been launched by the enemy
Directly at our major cities.
This announcement will take
Two and a quarter minutes to make,
You therefore have a further
Eight and a quarter minutes
To comply with the shelter
Requirements published in the Civil
Defence Code – section Atomic Attack.
A specially shortened Mass
Will be broadcast at the end
Of this announcement –
Protestant and Jewish services
Will begin simultaneously –
Select your wavelength immediately
According to instructions
In the Defence Code. Do not
Take well-loved pets (including birds)
Into your shelter – they will consume
Fresh air. Leave the old and bed-
ridden, you can do nothing for them.
Remember to press the sealing
Switch when everyone is in
The shelter. Set the radiation
Aerial, turn on the geiger barometer.
Turn off your Television now.
Turn off your radio immediately
The Services end. At the same time
Secure explosion plugs in the ears

Of each member of your family. Take
Down your plasma flasks. Give your children
The pills marked one and two
In the C.D. green container, then put
Them to bed. Do not break
The inside airlock seals until
The radiation All Clear shows
(Watch for the cuckoo in your
perspex panel), or your District
Touring Doctor rings your bell.
If before this, your air becomes
Exhausted or if any of your family
Is critically injured, administer
The capsules marked 'Valley Forge'
(Red pocket in No. 1 Survival Kit)
For painless death. (Catholics
Will have been instructed by their priests
What to do in this eventuality.)
This announcement is ending. Our President
Has already given orders for
Massive retaliation – it will be
Decisive. Some of us may die.
Remember, statistically
It is not likely to be you.
All flags are flying fully dressed
On Government buildings – the sun is shining.
Death is the least we have to fear.
We are all in the hands of God,
Whatever happens happens by His Will.
Now go quickly to your shelters.

'riposte'. Like Bell's, the poem takes the form of an announcement, warning that:

A nuclear rocket strike of
At least one thousand megatons
Has been launched by the enemy
Directly at our major cities.

Also like Bell's, an element of clock-time is involved - though not measured with quite the neurotic precision to which it gave rise in Bell's satire.

This announcement will take
Two and a quarter minutes to make,
You therefore have a further
Eight and a quarter minutes
To comply with the shelter
Requirements published in the Civil
Defence Code - section Atomic Attack.

Here, however, similarities end. Detailed instructions are given on how to treat specific categories; not all will be sheltered in the bunkers:

[pets] will consume
Fresh air. Leave the old and bed-
ridden, you can do nothing for them.

There is some irony:

'Some of us may die.
Remember, statistically
It is not likely to be you.
All flags are flying fully dressed
On Government buildings - the sun is shining.'

But there is no doubt about the inevitability of the attack, even if its outcome is glossed over by a grisly institutional piety; separate religious arrangements are provided for Protestants, Catholics and Jews, and human responsibility is side-stepped;

'We are all in the hands of God,
Whatever happens happens by His Will.
Now go quickly to your shelters.'

Perhaps it was this pessimistic fatalism at the end of Porter's poem that proved too much for Bell and Burgess, and the strongest stimulus for their satire-on-a-satire, which, as I have already indicated, not only turns Porter's ending around into something more upbeat

(Armageddon, maybe but not yet!), but also, thanks to the central section of Burgess's music, offers us a genuinely expressive glimpse of the heart of the matter. In any case, their target was not Porter himself, but the larger quarry which all three had in view, namely the dangerous volatility of the post-war nuclear age,¹³ and the ways in which politicians and scientists, in feeding their appetite for power, deprive the layman of peace of mind.

This intriguing collaboration, then, is a telling illustration of Lesley Jeffries's observation that 'since the 1960s there has been a close alliance between music and poetry, especially poetry written in opposition to the establishment of the time'.¹⁴ It is Bell's satirical poetic scenario and their shared sense of 'opposition' which has led (no matter the small scale) to this black-humoured political-cabaret number, and within it to one of Burgess's most tightly integrated and characterful compositions.

Symphony no. 3 in C, Finale: Allegro con spirito, ed un po'di Malizio

After the completion in 1974 of his novel Napoleon Symphony (which, as I shall show in a later chapter, is modelled on Beethoven's 'Eroica' Symphony), Burgess turned with some sense of relief to music. He had been asked by Professor James Dixon of the Music Department at Iowa University 'to furnish a work of some substance for the university orchestra, and I chose to make this work a symphony'.¹⁵ The impression given is that Burgess positively decided on a symphony from the outset for this commissioned extended work, and it would be tempting to believe, as he had had Beethoven's third symphony open before him as he wrote his novel, that the opportunity to create a third symphony of his own was irresistible; however, his programme-note for the Iowa performance on 22 October 1975 confesses that the 'symphony began ... as an "English" dance rhapsody and developed into a symphony more or less against my will'. Apart from the fact that Burgess's slow movement, *Andante lugubre*, is a memorial to a great, even heroic, musician, and his finale a homage to one of his literary heroes, there are no parallels with the 'Eroica'.

With the cooperation of the Iowa Music Department, I have been fortunate in obtaining a

photocopy of the private-circulation autograph score, and the private recording of the 1975 University Symphony Orchestra performance, along with the composer's programme-note for that occasion. The score's title-page (inscribed 'To Jim Dixon — with fond regards — con molto affetto') reveals the literary factor in the finale; 'the last movement [is] based on a theme by William Shakespeare'. We recall, with this prompting, Burgess's Shakespeare novel of ten years before, Nothing like the Sun, and his resulting book review in Musical Times, December 1964, 'Shakespeare in Music'. We can also identify other Shakespeare-based music from the Chronological Table;

- 1947 : Three Shakespeare Songs
- 1950 : Incidental music for A Midsummer Night's Dream
- 1968 : Songs for *Will*
- 1979 : Mr. W. S. : ballet suite for orchestra

The concert-programme reveals the slow movement to be dedicated to the memory of the Russian composer Dmitri Shostakovich (who had died earlier in the year), and once again, there is a strong link here with the novel of eleven years earlier, Honey for the Bears, in which, as I shall propose in a later chapter, Shostakovich is the likely basis for the fictional Russian composer Opiskin.

In the persons of Shostakovich and Shakespeare, then, Burgess symbolically combines his twin preoccupations, music and literature, in his third symphony. But they are far from being equally represented, for whereas Shostakovich is merely a dedicatee of one movement, Shakespeare provides not only text for the tenor and baritone soloists in the finale, but also the foundation for its principal musical theme; and insofar as that theme is motivically linked via its prominent fourths to materials in the other three movements, Shakespeare can also be seen as a unifying force behind the work as a whole. Burgess devoted a chapter of his 1982 musical autobiography, This Man and Music, to the composition of his symphony, quoting the finale theme, and declaring its pedigree thus:

It is not much of a theme, but I claim no compositorial responsibility for it. The theme was, as far as I can judge, composed by William Shakespeare. In *Love's Labour's Lost*, the pedant Holofernes has a long pedantic speech in prose, in which he extols the beauties of the poet Mantuan. [It ends] with six notes in a

solmized notation: Ut re soh lah mi fa. These, in the key of C major, in staff notation, are those first six notes of the first flute¹⁶ [see Ex. 18]

Ex. 18 b. 61 (♩ = 140)

[ut re sol ----- la mi fa]

Flute

mf

However, the following extract from Holofernes's speech (Act 4, Sc.2) with which the baritone solo dramatically interrupts the orchestra at bar 213, has been interpreted by some Shakespeare editors as containing two deliberate errors designed to heighten the comic aspect of the pedant's character, and it is the second one of these (ignored by Burgess) which casts doubt on Shakespeare's intention to give his character a 'theme';

Holofernes: Fauste, precor gelida quando pecus
 omne sub umbra
 Ruminat —¹⁷
 and so forth. Ah, good old Mantuan!
 I may speak of thee as the traveller doth
 of Venice:
 Venetia, Venetia,
 Chi non ti vede, non ti pretia.
 Old Mantuan, old Mantuan! Who understandeth
 thee not, loves thee not —
 Ut, re, sol. la, mi, fa.

In his edition of the play, Richard David identifies the opening Latin as a misquotation of Mantuan's first eclogue,¹⁸ [i.e. short pastoral poem], whilst both he and John Dover Wilson¹⁹ see the last line as a musical blunder on Holofernes's part, permitting the syllables of the hexachord to appear in the wrong order. Had Burgess been aware of these views, he might perhaps not have written that the 'theme was composed by William Shakespeare', (though

Holofernes's exuberant language in Acts 4 and 5 of the play, matching Burgess's own, would have attracted him no less); indeed, in his programme note, he wrote:

This snatch is, I believe, the only tune that Shakespeare wrote, and it has been unaccountably neglected by Shakespeare scholars.

This is inaccurate on both counts, the last as I have just shown, and the first since Edmund in King Lear, Act 1, Sc. 2, also has a melodic fragment, in this case of only four notes;

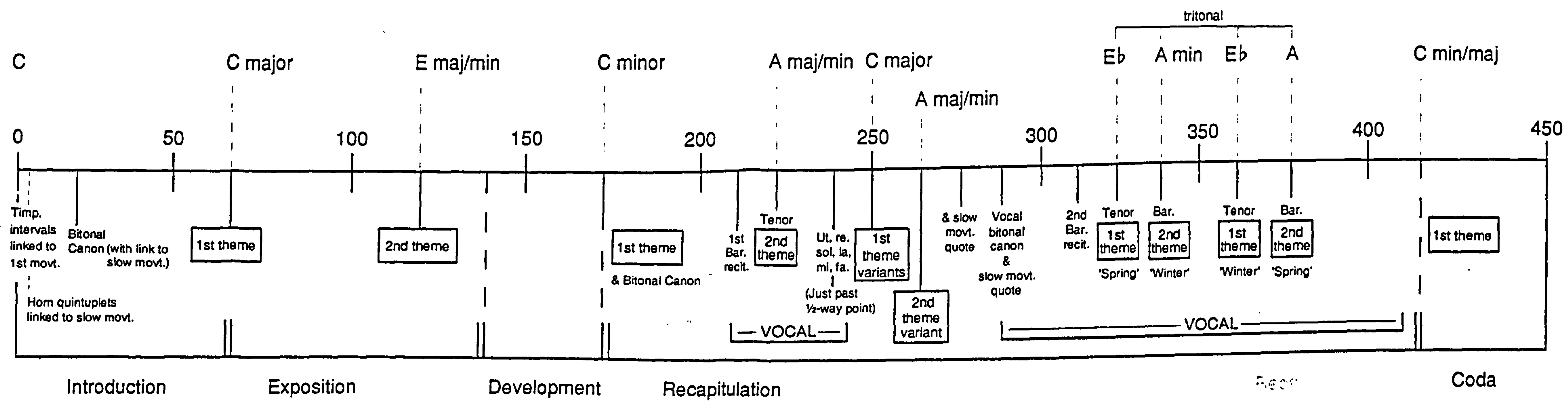
Edmund: Pat! He comes like the catastrophe of the old comedy.
 My cue is villainous melancholy, with a sigh like
 Tom o'Bedlam. O, these eclipses do portend these
 divisions! fa, sol, la, mi.

Shakespeare is at the heart of Burgess's symphony, but he is kept concealed throughout the first three movements and for the first half of the finale. Until a short distance into its recapitulation section, voices and text not having yet appeared, the finale's structure is a sonata-form whose clarity results from two contrasted themes; their sharp differentiation of character and musical language proves to result from their derivation from, respectively, the 'Ut, re, sol, la, mi, fa' and 'Venetia' lines of Holofernes's speech, heard in an interruption of the recapitulation by the vocal soloists. A vocally-dominated extended recapitulation then follows, expanding the movement from an anticipated c.300 bars, had it remained purely instrumental, to 450 bars. However, even though the compact sonata-form proportions and impetus are abandoned at this point, the extended recapitulation largely consists of alternating variants of the two principal themes, and even the play's last-act lyrics, 'When daisies pied' and 'When icicles hang by the wall' (given to the singers between bb.322 and 401), recycle these materials. (See Table 1 p.38)

The overall result of the vocal intervention is to replace dramatic momentum with increased lyricism; this is unexpected but not unsuccessful, since in the exposition the listener has already experienced the slacker tempo and lyrical manner of the second theme at b.120. Here, the rhythmically alert first theme, shown in Ex. 19 with its spare accompaniment

Table 1

Anthony Burgess: Symphony no. 3, Finale



Ex. 19

b. 61

Fl. *mf*

Hp. *p*

Stgs. *p*

economically derived from its own characteristic fourths, gives way to a lilting waltz, which will return in the recapitulation as the vehicle for the tenor's 'Venetia' lines; its language is no longer quartal but triadic, coloured by the bitter-sweet harmony (minor-inflected major, major-inflected minor) shown in Ex. 20. This, along with the harp and mandolin timbres added to

Ex. 20

b. 120

[Ve - ne - ti - a, Ve -

W.W. & Stgs. *f*

Tr. *f*

Cl. *f*

Trb. *f*

Stgs. & Hp. *f*

ne - ti - a, chi non ti ve - de non ti pre - ti - a]

(vlins.)

the orchestra at this point, and the direction 'nel modo di canto popolare' [i.e. in the manner of a popular song] leads to an atmosphere recalling such instances of William Walton's sun-drenched 'Mediterranean' style as the Scherzo of his Violin Concerto, marked 'Presto capriccioso alla napolitana', with its waltz-like second theme and songful 'Canzonetta' trio; indeed, Walton's work was composed in Italy,²⁰ just as Burgess's programme-note tells us that his symphony was begun in Siena. Also like Walton's, Burgess's music often see-saws between thirds, fourths and modernistic dissonances; he is evidently happy to declare that the coda to the present movement is 'damnably and insouciantly dissonant',²¹ and this is a fitting way for a movement to end which had begun with 'un po'di Malizia', a rare performance direction which again-recalls Walton's use of it in the scherzo (Presto, con malizia) of his first symphony.

Burgess's underlying musical language in his symphonic finale is conservatively neoclassical, gravitating often towards characteristics reminiscent of the English composers of his early years; in spite of his 'damnable dissonances', there are usually clear tonal centres, diatonic themes and occasional modal colouring. There is also, as is clear from Exs. 19 and 20, an interest and skill in contrapuntal and motivic writing. The neo-Baroque second-flute figure in bar 2 of Ex. 19 is routine in itself, but provides an adequate contrasting counterpoint for the motivically constructed 'Shakespeare' theme above it. Similarly, in Ex. 20, the trumpet counter-theme and the fluent quavers in the clarinets provide a textbook example of rhythmic contrapuntal texture, contributing to the contrast between the economical treatment of first-group material, and the more opulent presentation of the Italian 'popular song'. Burgess also manipulates his 'Shakespeare' theme (Ex. 18) in a number of ways which are often found in a contrapuntal context; Exs. 21-24 (p.41) show successively an inversion combined with three-part imitation of the original; an inversion in free augmentation; an original answered by a retrograde (the retrograde also being important in the movement's brief development section); and finally a compressed original version in canon, combined with two-part bitonal imitation based upon the interval they have in common, the fourth. His evident ability to operate the traditional techniques of *musical* counterpoint — that is, the multilinear presentation of

Ex. 21

b. 77

C. A.

f

Hp.
Cl.

Stgs.

f

Ex. 22

b. 89

Trb.

ff

Ex. 23

b. 250

Tr.

f

b. 254

Hn.

i.e.

i.e.

Ex. 24

b. 173

Fl.
Ob.

p

Vlins.

pp

material which may involve simultaneously heard variants — is matched by his awareness of *verbal* analogies to counterpoint in the work of some of his literary predecessors (e.g. Joyce, in Ulysses; Huxley, in Point Counter Point), and by his own achievements in that field, principally in the novel Napoleon Symphony; and these are issues which will be taken up in later chapters.

Shakespeare, as I have shown, is at the heart of the symphony; and the most musically significant line in Holofernes's speech, which has engendered the finale's principal theme, appears at the end of the first vocal interruption, symbolically straddling the centre point of the movement. Burgess's treatment of the line (see Ex. 25) effectively delivers it to us in inverted

Ex. 25

b. 242

Quasi Lento

Fl. Ob. Hp. *dolce mp*

Cl. *mp*

Bsn. *pp*

Stgs. *pp*

Baritone

la la la la la la la

C. A. Hp. *mp*

Stgs. W.W. *mp*

Bar.

Ut, re, sol, la, mi, fa.

commas, separating it from the rest of the movement by a new slow tempo, Quasi Lento; by a four-fold reiteration of the pitches, now without their earlier rhythmic articulation but with a new expressive direction, 'dolce'; by accompanying the line with a new harmonic colour, slowly shifting seventh chords whose effect in context is also 'dolce'; by clothing the line's first three appearances in three different orchestral blends; and by reserving the solmization syllables themselves, their commas exaggerated into fermatas, for the final appearance of the line, this time unaccompanied. The tender eloquence of this passage, whose simplicity forms such a contrast with the neoclassical bright 'busy-ness' of much of the purely instrumental music of the preceding sonata-form, suggests that this is the actual location of Burgess's act of homage to Shakespeare, and ripples are created here which spread out over the whole work in the form of prominent intervals of a fourth in primary materials of other movements.

Whereas the first vocal interruption included the 'Venetia' couplet sung by the tenor to a simplified version of Ex. 20, the second vocally-dominated section focuses on first-group material; it is signalled by the return of a bitonal canon, originally heard at the start of the movement on two clarinets, later combined with the principal theme at the beginning of the recapitulation (see Ex. 24), and now given as a *vocalise* to the tenor and baritone soloists. This is short-lived, giving place to a piano flourish and baritone recitative; the purpose is to finally abandon purely instrumental music, and, using the words of Armado near the end of the play, to invite us instead 'to hear the dialogue that the two learned men have compiled in praise of the Owl and the Cuckoo'. Burgess wrote that his piano flourish was 'in the manner of the late Lord Britten';²² he is right, and he might have added that the relationship between its triadic foundation and the prominent fourths in the baritone recitative recalls the Prologue (with its similarly triadic piano flourishes and tenor phrase-end fifths) to a specific Britten opera, The Turn of the Screw (see Ex. 26 (i) and (ii), p.44). At this point, Burgess brings into close proximity the quartal language of his 'Shakespeare' theme and the triadic language of the second theme ('Venetia'), as well as highlighting a tritone on 'compiled'; the tritone now assumes some importance in what is to follow.

Ex. 26 i)

b. 309 **senza misura** **freely**

Baritone

Piano

Enough of this!

Bar.

Will you hear in - stead the dialogue that we two learned men have com-plied ----

Detailed description: This musical score is for a section of Benjamin Britten's 'The Turn of the Screw'. It features three staves. The top staff is for Baritone, starting with a fermata and then playing a short melodic phrase. The middle staff is for Piano, featuring complex arpeggiated figures with a '7' (seventh) indicated. The bottom staff is for Baritone (labeled 'Bar.'), with lyrics. Performance instructions include 'senza misura' and 'freely'. Pedal points are marked with 'Ped.' and a vertical line.

Ex. 26 ii)

Pno.

ff *f*

p *p*

p *pp*

It is a cu - rious story I have it writ - ten in faded ink

Benjamin Britten: start of Prologue from The Turn of the Screw

Detailed description: This musical score continues the section from Ex. 26 i). It features two staves. The top staff is for Piano (labeled 'Pno.'), with dynamics *ff* and *f*. The bottom staff is for Baritone (labeled 'Bar.'), with lyrics. Dynamics *p* and *pp* are indicated. A key signature change to one sharp (F#) is shown. The score concludes with the text 'Benjamin Britten: start of Prologue from The Turn of the Screw'.

As Armado introduces Hiems (Winter) and Ver (Spring) before they sing their respective lyrics, Burgess provides miniature orchestral cameos of them which yield new syntheses of existing material. For 'Winter', dry *col legno* strings play extended triads derived from the piano flourish, and slide down over the tritone we have just heard in the recitative towards whispered clusters; whilst 'Spring' reorganises the original quartal theme derived from the solmization syllables into warm three-part rising triadic counterpoint for lower strings (Ex. 27). With this clear reminder of the principal theme, the way is now open for the tenor to base

Ex. 27

Andantino
b. 310

Bar. This side is Hiems, winter

col legno

Stgs. pizz.

This Ver, the spring

arco, naturale

Ut, re, sol, la, mi, fa.

The musical score for Example 27 is divided into two systems. The first system, marked 'Andantino' and 'b. 310', features a vocal line (Bar.) and a string line (Stgs.). The vocal line begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The string line features a 'col legno' effect, with a series of chords that slide down over a tritone. The second system shows the vocal line continuing with the lyrics 'This Ver, the spring' and the string line playing a three-part rising triadic counterpoint. The third system shows the vocal line with the lyrics 'Ut, re, sol, la, mi, fa.' and the string line playing a similar counterpoint.

the first lyric on it, thus completing the vocal appropriation of earlier instrumental materials which unifies the movement. Particularly noteworthy on the larger scale in this final section is the transformation of the tritone (heard in the recitative and the 'winter' miniature) into a distant key-relationship, separating the 'spring' and 'winter' lyrics (see Table 1).

Whereas in the play 'Spring's two verses are followed by 'Winter's, Burgess uses composer's licence to re-order them; they now alternate, 'Spring' and 'Winter' both employing the 'solmized' and the 'Venetia' themes, thus:

| | | | | |
|----------|---|-------------------|---|-----------------|
| Tenor | : | 'Spring', verse 1 | : | solmized theme |
| Baritone | : | 'Winter', verse 1 | : | 'Venetia' theme |
| Tenor | : | 'Winter', verse 2 | : | solmized theme |
| Baritone | : | 'Spring', verse 2 | : | 'Venetia' theme |

This yields an alternation of themes, tempi, keys, atmospheres and vocal timbres which integrates closely with the movement's earlier structure, enabling the last-act songs to play a logical part in the extended recapitulation. There is some word-painting, (given these lyrics, that is almost unavoidable), but it is delicately carried out, and remains secondary to thematic clarity. The baritone's first 'Winter' lines provide an example (see Ex. 28, p.47);

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail, (etc.).

Here, the imagery of the vocal line (based on the 'Venetia' theme (see Ex. 20) receives three appropriate orchestral responses; 'icicles' is coloured by 'cool' celesta and 'brittle' xylophone, superimposing quartal harmony (appropriately downward-sliding in an elaboration of the earlier 'winter' characterisation of Hiems, see Ex. 27) onto the underlying open fifths; 'blows his nail' by flutter-tongue flute with oboe and cor anglais trills, and a muted trumpet cluster; 'Tom bears logs' by muted low brass and timpani; and finally, 'milk comes frozen home' returns to celesta and xylophone colour, this time with wood-block. At this point also, the synthesis of the quartal outline of the vocal part (bb.349-350) with orchestral triadic harmony,

Ex. 28

Allegro giocoso
non troppo presto] Poco meno mosso

b. 344

Flute

Xyl.

Cel.

Bar.

W.W. & Sigs. (pizz.)

When i — cicles hang by the wall, and Dick the shepherd blows his

flutter

Trbs. & Tuba

Ob. C.A.

Timp.

Xvl.

Cel.

Wood block

Muted Tr.

nail. And Tom bears logs into the hall, and milk comes fro-zen home - in pail

arco

along with a similar device already referred to at the start of the example, demonstrate in their fusion of first and second group harmonic languages that this recapitulation is far from mechanical, and continues to present new developments of earlier materials. All this imaginative musical photography, like the earlier cameos of the two seasons, remains within the spirit of this light-hearted movement, and once Shakespeare has been disclosed in the 'ut, re, sol, la mi, fa' episode as the prime mover of the work, the music turns from the abstract towards the referential; however, although the impetus of the instrumental sonata-form has become weakened through the unusual expansion of its recapitulation section, the recycling of principal instrumental themes for the singers means that their music remains intrinsic to the movement.

In Burgess's symphony, then, as in his insertion of a short work for piano into Martin Bell's apocalyptic poem, we are made aware of the bridges between literature and music which epitomise his career. The novel immediately predating the symphony was founded in its structure and detail on a large-scale musical work; and the symphony itself pays homage to a play containing lines which are significant musically. If his programme-note declares 'The final movement betrays that I am a literary man more than a musician ...,' Burgess is nevertheless no mean composer, and this is evident in his handling of large-scale structures, as well as in his attention to harmonic and textural variety. Whereas the first movement is a traditional sonata-form, the finale demonstrates his ability to take the same familiar structural basis and transform it into a new vehicle for his literary homage capable of sustaining interruptions and expansions without collapsing; at the same time, his ability to create inter-relationships between movements by motivic means and through the use of quotation demonstrates his awareness of long-established principles of symphonic unity. His varied harmonic language and orchestrations (both at their most colourful during the introduction of 'Hiems', and the 'Winter' song) provide evidence of his active aural imagination,²³ whilst his skilful manipulation of contrapuntal textures in music can be seen as closely linked to his interest in verbal counterpoint in his own writing and that of others.

Nevertheless, in spite of occasional excursions, Burgess's compositional idiom and stance in

this work are undeniably conservative, however competent and coherent his music is. Whilst he never entertained illusions to the contrary, he was made forcibly aware of how the avant-garde wing of the music profession might define his status when he took the recording of his symphony to the Music Department of the University of New York at Buffalo in Spring 1976;

The head of the composition section was a Bronx man who spoke of dis and dat and de woiks of Beethoven ... My first movement would be okay for a battle scene in a B movie; as serious music it did not begin to exist. What then was serious music? There was no clear answer What you had to do (and this sounded much like what was being taught in Paris by Boulez) was to find out what the frontier was between noise and those sonic organisations called musical notes. I fled, deeply discouraged ...²⁴

It is characteristic of Burgess's modesty as a composer that he should have been discouraged by this experience, rather than confidently surmounting it. At the same time, his alertness to the sound of the Bronx accent and the ability to convey it through standard orthography is equally characteristic, and he transcends his discomfiture by mocking his critic in an entertaining anecdote.

In Time of Plague, motet for SATB

In the worklist covering the years 1934-1982 given in This Man and Music,²⁵ Burgess indicates some of the ways in which his parallel careers as a literary figure and as a composer have constantly fused. Spanning nearly half a century, the list includes settings of words by Shakespeare, Gerard Manley Hopkins, Siegfried Sassoon, Wilfred Owen, James Joyce, Ezra Pound and T.S. Eliot. The media range from 'soprano and flageolet', through 'voice and piano', to 'chorus and orchestra'; the genres include song-cycles, stage and cabaret songs, operetta, and 'off-Broadway musical'. His polyglot abilities are reflected in settings in German and in his own translation from French; the most exotic item listed is Kalan Tuan Mudek Ka-Ulu : five Malay pantuns²⁶ for soprano and native instruments, written in 1955 during his time in Malaya, during which he learned the language and evidently used what musical resources came to hand. Burgess's involvement in both literature and music stretched to writing incidental music for plays by other authors - examples include A Midsummer Night's Dream (Shakespeare), Cyrano de Bergerac (de Rostand, trans. Burgess), Murder in

the Cathedral (T.S. Eliot) and The Entertainer (John Osborne, for an Italian production).

Most of the works involving word setting include a wide variety of instrumental accompaniment. The a capella S.A.T.B. medium, of which Burgess lists only three instances²⁷ before the piece discussed here, is used much more rarely. The manuscript of In Time of Plague is signed and dated 1 October, 1984, Monaco. Though there is nothing specific in the autobiography which might connect the lugubrious words²⁸ he sets to places or events in the composer's life, there is nonetheless throughout it a general preoccupation with mortality hardly surprising in someone who had in late 1959 been diagnosed as having an inoperable cerebral tumour, and had been given a year to live. Indeed, this diagnosis had turned him overnight into a professional writer determined to earn enough in his final twelve months to provide a legacy for his wife; though the doctors were mistaken, Burgess must have felt, exactly a quarter-century later, that he was living on borrowed time. Some indication of this is the bending of his brilliant aural imagination to the following memorable musical simile:

I cannot keep myself healthy - too many bad habits deeply ingrained, cardiac
bronchitis *like the orchestra of death tuning up underwater.*²⁹ [my italics]

It is tempting to imagine that he wrote In Time of Plague to placate the gods - and if so, to good effect, as he was to be granted a further nine years after its completion.

The text of In Time of Plague (Ex. 29 see p.51) is a regretful farewell to life, and a contemplation of the inevitability of death. 'Gold' and 'physic' are no remedy for it, 'beauty', 'strength', 'wit' and 'vain art' have no defence against it. Thomas Nashe counsels us to be stoic, to 'welcome destiny' in the belief that 'Heaven is our heritage'. A final metaphor, 'Earth [is] but a player's stage', brings to mind other distinguished Elizabethans, not least Shakespeare.³⁰

- | | |
|---|--|
| <p>1. Adieu, farewell earth's bliss, This world uncertain is; Fond are life's lustful joys, Death proves them all but toys, None from his darts can fly. I am sick, I must die. Lord have mercy on us !</p> | <p>4. Strength stoops unto the grave, Worms feed on Hector brave, Swords may not fight with fate, Earth still holds ope her gate. Come! come! the bells do cry. I am sick, I must die. Lord have mercy on us !</p> |
| <p>2. Rich men, trust not in wealth, Gold cannot buy you health; Physic himself must fade, All things to end are made. The plagues full swift goes by. I am sick, I must die. Lord have mercy on us !</p> | <p>5. Wit with his wantonness Tasteth death's bitterness; Hell's executioner Hath no ears for to hear What vain art can reply. I am sick, I must die. Lord have mercy on us !</p> |
| <p>3. Beauty is but a flower Which wrinkles will devour; Brightness falls from the air, Queens have died young and fair, Dust hath closed Helen's eye. I am sick, I must die. Lord have mercy on us !</p> | <p>6. Haste, therefore, each degree, To welcome destiny. Heaven is our heritage, Earth but a player's stage; Mount we unto the sky. I am sick, I must die. Lord have mercy on us !</p> |
-

Sir Walter Raleigh's concentrated and bitter verse, What is our Life? is entirely based on this conceit;

What is our life? A play of passion,
Our mirth the music of division.
Our mother's wombs the tiring-houses be,
Where we are dressed for this short comedy.
Heaven the judicious sharp spectator is,
That sits and marks still who doth act amiss.
Our graves that hide us from the searching sun
Are like drawn curtains when the play is done.
Thus march we, playing, to our latest rest,
Only we die in earnest, that's no jest.

The virile protest of its final couplet makes Nashe's conclusion appear by contrast even more resigned and optimistic, and Orlando Gibbons's madrigal setting of this text, every bit as intense and passionate as the words, serves to remind us that 'player' can connote not only the actor-wordsmith like Shakespeare or Marlowe, but also the musician like Gibbons, and the rarer wordsmith-musician like Burgess himself.

Unusually, Burgess gives no indication of tempo or character for the music, perhaps believing that the subject and atmosphere of the text offer adequate pointers. However, this, and the absence of time-signatures, gives a certain unfinished appearance to the score, even though dynamics are in place. The 6-verse structure of the poem is reflected in several ways in the structure of the music. There is a clear demarcation between verses through rests or pauses after the recurrent couplet,

'I am sick, I must die,
Lord have mercy on us.'

There is some melodic resemblance between the starts of vv.1, 3 and 5 (Ex. 30), all for men's

Ex. 30

v. 1

Soprano

Alto

Tenor

Bass

A - dieu — fare - well earth's bliss, This world — un - cer - tain is.

v. 3

T


Beau - ty — is but a flower

v. 5

T

Wit with his wan - ton - ness tast - eth death's

bit - ter - ness.

voices, and the settings of 'Lord' at the ends of vv. 1, 2, 3 and 6 have a particular function in making the musical structure cohere, since their extended melismas take place in an otherwise entirely syllabic context (Ex. 31, see pp.54-55). Though neither as expressive or extended features, the settings of 'I am sick, I must die' are equally cohesive due to their distinctive terse rhythms, modelled on , and, with only one exception, their four-part chordal texture.

Set against these unifying features, the harmonic style is much more varied and unpredictable, though I shall discuss later how it depends more on the need to reflect and symbolise key ideas in the text than on stylistic consistency. The following examples illustrate the range, from modal plainsong-like limpidity, through clustrous semitone dissonances, to wholetone chords, and finally consonant triads with mild dissonances (Ex. 32 see p.56). The keystructure travels an adventurous path, though tonal clarity is generally local, short-lived and often ambiguous. Recurrent D-centres at the start of vv. 1, 2, 3 and 5 establish an overall primary key clearly enough for the well-prepared E-centre at the end of the piece to be heard in relief, perhaps symbolically avoiding coming full-circle so as to symbolise through its 'ascendant' relationship to D the upturn in atmosphere which Burgess recognised in Nashe's last verse, and which he paralleled musically in several ways I shall discuss below.

The rhythmic characterisation of the piece differs from the relatively short-term adjustments of harmonic style, in so far as it divides the 6-verse structure into two larger blocks of 3-verses each. The first of these (vv. 1, 2, 3) is metrically free and varied, both from bar to bar and from verse to verse. The metres of the first two verses (not marked in the score) demonstrate that, if, as Nashe shows, 'This world uncertain is', then so is the rhythm in its flexibility and waywardness (see Fig. 1, p.57).

7

T Lord have mer-cy on us. *dim. molto*

B Lord have mer-cy on us. *dim. molto*

End of v.1

15

S Lord have mer-cy on us.

A Lord have mer-cy on us.

End of v.2

20 *pp*

S Lord have

A Lord have

T Lord have

B Lord have

21

S mer-cy on us.

A mer-cy on us.

T mer-cy on us.

B mer-cy on us.

End of v.3

Ex. 31

Melismatic settings of
'Lord' at the ends of
vv. 1,2,3 and 6.

Ex. 31 (contd.)

65 *f*

S Lord

A Lord

T Lord

B Lord

66 *p* *dim.*

S Have mer - cy on us, have mer - cy on us, have mer - cy on us.

A Have mer - cy on us, have mer - cy on us, have mer - cy on us.

T Have mer - cy on us, have mer - cy on us, have mer - cy on us.

B Have mer - cy on us, have mer - cy on us, have mer - cy on us.

End of v.6

1. *p* *p* *p*

Tenor

A - dieu — fare - well earth's bliss, This world — un - cer - tain is.

Bass

A - dieu — fare - well earth's bliss, This world — un - cer - tain is.

14

S

I am sick, I must die. Lord — have mer - cy on us.

A

I am sick, Lord have mer - cy on us.

33 *ppp*

S

Lord have mer - cy on us.

A

Lord have mer - cy on us.

T

Lord have mer - cy on us.

B

Lord have mer - cy on us.

Ex. 32

B.1, modal, plainsong-like
 B.14, semitone dissonances
 B.33, wholetone chords
 B.52, consonant triads and mild dissonances

52 *f*

S

Haste there - fore, each — de - gree, to wel - come des - tin - y.

A

Haste there - fore, each — de - gree, to wel - come des - tin - y.

T

Haste there - fore, each — de - gree, to wel - come des - tin - y.

B

Haste there - fore, each — de - gree, to wel - come des - tin - y.

Fig. 1

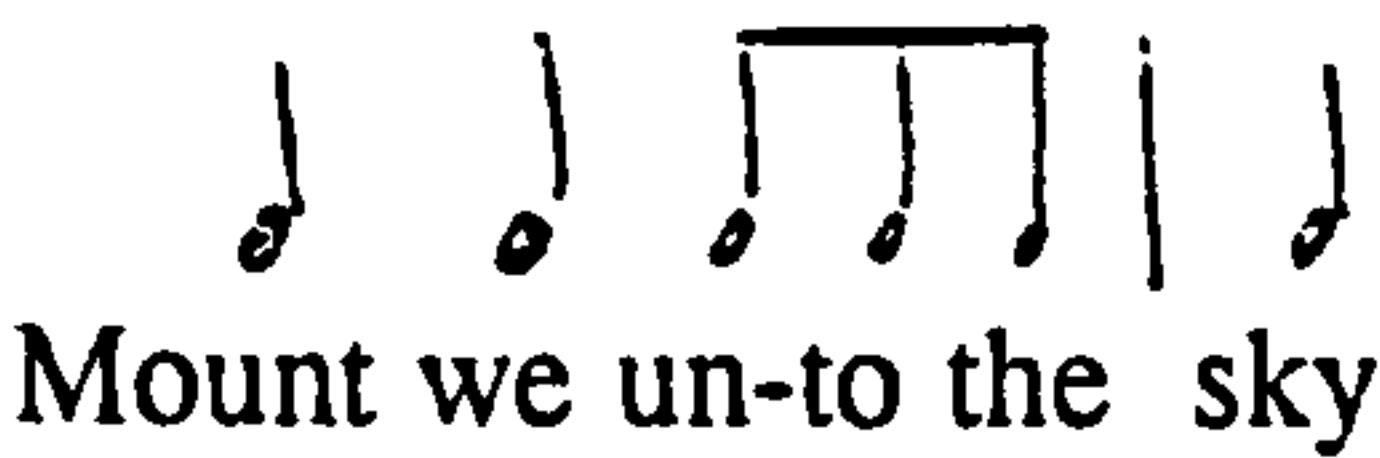
Verse 1, bars 1-8

$$\begin{array}{cccc} 7 & 5 & 4 & 4 \\ 4 & 4 & 4 & 4 \end{array} \left[\frac{3+2+3}{8} \right] \begin{array}{c} 5 \\ 4 \end{array} \left[\begin{array}{cc} 4 & 2 \\ 2 & +4 \end{array} \right] \begin{array}{c} 4 \\ 4 \end{array}$$

Verse 2, bars 9-15

$$\begin{array}{c} 7 \\ 4 \end{array} \left[\begin{array}{cc} 5 & 2 \\ 8 & +4 \end{array} \right] \begin{array}{ccccc} 6 & 7 & 6 & 5 & 4 \\ 4 & 4 & 4 & 4 & 2 \end{array}$$

The catalyst for the change of rhythmic character in the second block (v.v. 4, 5 and 6) is the need to convey the images of 'strength' and 'swords' in verse 4; the music becomes metrically more regular and purposeful, whilst retaining just enough variety to distinguish the individuality of the three verses. Verse 4 is mostly 4/4, and verse 5 mostly 3/4; the last verse an irregular alternation between the two, with the additional notably effective feature of casting the line 'Mount we unto the sky' in a 7/8 pattern,




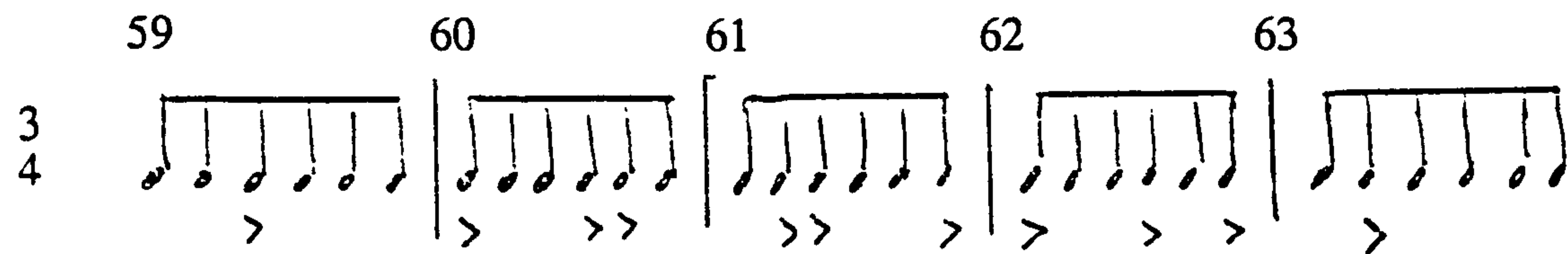
which is then woven into a 4-part closely imitative texture written out in 3/4. The voices enter at 4 x  intervals, and observing good madrigal practice by stressing word-accent ('Mount', 'sky') rather than the metrical accents, produce between them the following accent-distribution (see Ex. 33 and Fig. 2).

Fig. 2



59

Soprano: Mount we

Alto: Mount we un - to the sky

Tenor: Mount we un - to the sky

Bass: Mount we un - to the sky

62

Soprano: un - to the sky

Alto: Mount we un - to the sky

Tenor: un - to the sky

Bass: un - to the sky

Ex. 33

The irregular jostling of these stresses caused by the contrapuntal treatment of an asymmetrical rhythmic motif might be taken to symbolically reflect, as far as four parts can, the stream of plague-dead winding its way heavenwards, and gives us a good instance of the fruitful conjunction of Burgess's literary and musical imaginations.

Indeed, there are many more examples of this fusion in the piece, leading to different levels of wordpainting, symbolism, and the creation of atmosphere, some obvious and others more subtle. The tritone fall of 'earth's bliss' and the semitone dissonance of 'lustful joys' (Ex. 34)

Ex. 34

Tenor

Bass

A - dieu — fare - well earth's bliss,

T

B

Fond are life's lust - ful joys,

are appropriately dismal effects, since the uncertainty of life and the proximity of death dilute their savour. The rhyming words 'joys' and 'toys' are allocated rhyming dissonances of minor 2nd and minor 9th (Ex. 35), though admittedly the context gives the words opposed meanings.

T

B

Fond are life's lust - ful joys, Death proves them all but toys.

Ex. 35

Whereas these effects occur as an integral element of a musical phrase, there are a few instances where a single word is spotlighted with an appropriate musical counterpart, rather in the manner of Elizabethan - or Brittenesque - wordpainting. Thus, 'wealth' and 'health', those essentials of the good life, are invested with desirability by their ringing major 3rds (Ex. 36).

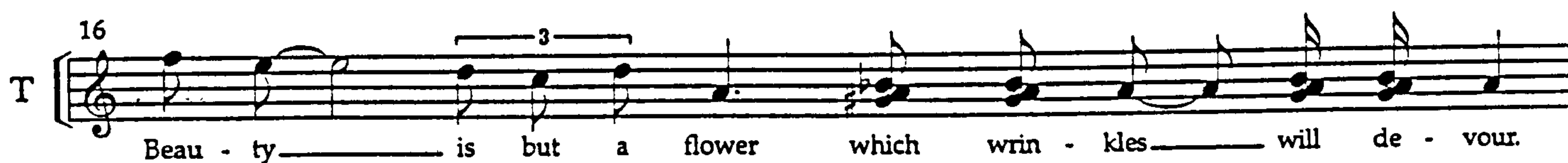
Ex. 36



Different again is the musical treatment of the couplet,

'Beauty is but a flower
Which wrinkles will devour.' (Ex. 37)

Ex. 37



Here, the two musical types - a serenely floating single line, followed by the sinister buzzing of semitonal clusters - result from the inherent opposition in both meaning and spoken effect (the 'long' vowels of 'beauty's flower' shouldered aside by the 'clipped' vowels of 'wrinkled')

within the text. The point is driven home by our being allowed to contemplate 'beauty's flower' for two crotchets longer than it takes it to be devoured by 'wrinkles'; the process of decay is speedy and irreversible, Burgess tells us.

The fourth verse of the poem makes its impact, not through isolated or opposed images, but like death itself, through a sustained assault. No matter how strong and well-defended we think we may be, the bells will summon us to Earth's open gate, the grave. Nashe's brooding vision of the unending anonymous procession of the dead prefigures T.S. Eliot's eloquence in The Waste Land:³¹

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
(60-63)

This is the focal point of the work, and Burgess has no difficulty in finding musical imagery strong and sustained enough to match the poetic climax. The vibrant B^b minor sonority of the 8-part imitative texture is well chosen to convey the heroic martial images of the text, (Ex.38)

Ex. 38

The musical score for Ex. 38 is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B^b minor (two flats) and the time signature is 4/4. The score is divided into two measures. The first measure contains the lyrics 'Strength stoops un - to the' for Soprano, Alto, and Tenor, and 'Strength' for Bass. The second measure contains the lyrics 'grave.' for Soprano, 'stoops un - to the grave.' for Alto, 'Strength stoops un - to the' for Tenor, and 'Strength' for Bass. The music is characterized by a strong, sustained B^b minor sonority, with the Soprano and Alto parts featuring a melodic line of eighth notes. The Tenor and Bass parts provide a harmonic foundation with sustained notes and some movement. The lyrics are written below the staves, with hyphens indicating long notes.

and the appalling picture of the ever-gaping funeral-gate is responsible for freezing its bitonal chords into harmonic immobility (Ex. 39). Burgess's chief dramatic stroke at this point is to create a climax within a climax; in a frenzied 8-part texture, the summons of the bells is conveyed in demonic whole-tone staggered oscillations in the women's voices, with the tenors' high G ringing through the texture, and the basses swooping down through their highest octave (Ex. 40). The composer must surely have had in mind other wholetone bells here - perhaps

Ex. 39

Ex. 39 is a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Earth still holds ope her gate." The score is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part features a series of whole-tone chords that create a bitonal effect. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting on a high G and the Tenor and Bass parts starting on a lower G. The lyrics are "Earth still holds ope her gate."

Ex. 40

Ex. 40 is a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Come, come, come, come, come, come! the bells do cry." The score is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part features a series of whole-tone chords that create a bitonal effect. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting on a high G and the Tenor and Bass parts starting on a lower G. The lyrics are "Come, come, come, come, come, come! the bells do cry."

those in Saturn (how appropriate in this context that it should be The Bringer of Old Age) from The Planets, Holst, equally climactic in their antiphonal swinging (Ex. 41). So overwhelming

Ex. 41

120

a tempo animato IV

Fl.

Bass Fl.

Ob.

E.H.

Bass Ob.

Cl.

Bcl.

Bn.

Dbn.

Hrn.

a 2

Trp.

I Solo

T.m.Trb.

Bass Trb. & Tub.

Timp.

Bells.

Hp. I.

Hp. II.

Vns.

Vas.

Vc.

Db.

a tempo animato IV

The image displays a page of a musical score, specifically a page numbered 120. The score is for a large orchestra, with parts for various instruments listed on the left: Flute (Fl.), Bass Flute (Bass Fl.), Oboe (Ob.), English Horn (E.H.), Bass Oboe (Bass Ob.), Clarinet (Cl.), Bass Clarinet (Bcl.), Bassoon (Bn.), Double Bassoon (Dbn.), Horn (Hrn.), Trumpet (Trp.), Trombone (T.m.Trb.), Bass Trombone & Tuba (Bass Trb. & Tub.), Timpani (Timp.), Bells, Harp I (Hp. I.), Harp II (Hp. II.), Violins (Vns.), Violas (Vas.), Cellos (Vc.), and Double Basses (Db.). The score is written in a standard musical notation with staves for each instrument. Above the staves, there are tempo markings: 'a tempo' and 'animato', and a section marker 'IV'. The page number '120' is at the top left. The bottom of the page shows the page number '63'.

and ineluctable is the musical language of the bells, deliberately held back for this focal passage, that it is then convincingly carried forward into the following hushed 'Lord have mercy on us' (Ex. 42) and also recurs once more in the final verse.

Ex. 42

ppp

S Lord have mer - cy on us.

A Lord have mer - cy on us.

T Lord have mer - cy on us.

B Lord have mer - cy on us.

The forceful effect of the fourth verse is allowed to lapse during the next, only to be resumed with different means and expressive results in the last verse. Burgess responds to the sudden fatalistic turn here, ('Haste to welcome destiny. Heaven is our heritage') with firm, often consonant, harmony and decisive rhythmic direction (Ex. 43). The rhythmic character and

52 f

S Haste there - fore, each de - gree, to wel - come des - tin - y.

A Haste there - fore, each de - gree, to wel - come des - tin - y.

T Haste there - fore, each de - gree, to wel - come des - tin - y.

B Haste there - fore, each de - gree, to wel - come des - tin - y.

Ex. 43

effect of 'Mount we unto the sky' has already been described above, and it is here that the whole-tone language returns (see Ex.33). However, the imitative texture and symbolically rising direction of the lines combines with the whole-tone factor to result in a new expressive atmosphere comparable with the sense of rootless dissolution found when Gerontius prepares for his judgement³² (Ex. 44). Significantly, Elgar too reserved his use of wholetones for this point of his work.

114
Adagio.
Soul.
I go before my Judge.
Adagio. ♩ = 58.
ppp
dim. molto.
pppp lunga

Ex. 44

Burgess even includes an instance of 'eye-music'; at the moment when the soprano high G#, attained by mounting 'unto the sky' with all voices at the top of their range, subsequently drops an octave, the spelling changes to A^b as part of the dissonant, earth-bound, 'I am sick, I must die' (Ex. 45 see p.66). Nothing is served by this except the composer's sense of an appropriate visual metaphor for the contrasted atmosphere of the lines. However, the change of mood here is short-lived, and the piece concludes with a final setting of 'Lord have mercy on us' which is more trustful than downcast, more affirmative than the five previous settings, largely due to the confident rise in pitch during 'Lord', the expectancy of the two virtual second-inversions, and the upwardly-mobile last chord of the phrase (Ex. 46 see p.66).

Even though Burgess contrives an upbeat musical ending, it remains true that the most powerful images in the text refer to the closeness and inevitability of death. I believe Burgess's awareness of this may have led, consciously or otherwise, to the prevalence in the

Ex. 45

62

S un - to the sky ——— I am sick, I must die.

A Mount we un - to the sky ——— I am sick, I must die. (b)

T ——— un - to the sky ——— I am sick, I must die.

B un - to the sky ——— I am sick, I must die.

p

Ex. 46

65

S *f* Lord ———

A *f* Lord ———

T *f* Lord ———

B *f* Lord ———

f

music of contrary-motion procedures which, particularly in the first half of the piece, almost become an *idée fixe*. Since in the following examples of this there is always a heard or unheard fixed centre-note to which the others are magnetically attached, the symbolism is perhaps not too fanciful (Ex. 47 see p.68). Indeed, it is in one of these passages that Burgess is trapped into the only lapse of quality in the piece, a trite exposure of the contrary-motion mechanism, - though this alarming moment is quickly retrieved by combining it with an echo in an unrelated tonal area (Ex. 48 see p.68).

This persuasive short work illustrates the quality of Burgess's musical imagination when harnessed to a text full of distinctive and memorable imagery. He demonstrates a satisfying variety of word-painting and symbolism at different levels, with no sacrifice of overall atmosphere and purpose. He uses a range of appropriate harmonic, rhythmic and textural procedures to do so, and shapes the whole in a way which reflects Nashe's plan and at the same time superimposes a new two-part musical structure, building to a powerful climax and conclusion. The piece could fittingly stand as his own musical epitaph - and was, indeed, performed at his Memorial Service on 16 June, 1994, at St. Paul's, Covent Garden.

Summary

From the music worklist in the Chronological Table, we can see that not only did Burgess compose music over a period of nearly sixty years from adolescence to his death, but that a quarter of the items (including the Third Symphony's finale) derive from verbal texts, reminding us in the other direction of the fruitful bonds with music created in his literary work. The three original commentaries in the present chapter, and those to follow in Chapter 4, illustrate the wide range of music-text relationships which he explored.

We have noted so far in Burgess's eclectic style a wide harmonic spectrum, ranging from transparent diatonicism, veiled tonality, whole-tone and quartal formations, to dissonant

5

T None from his darts can fly. I am sick, I must die.

B None from his darts can fly. I am sick, I must die.

9 *p*

A Rich men, ——— trust not in wealth.

Ex. 47

16

T Beau - ty ——— is but a flower which wrin - kles ——— will de - vour.

Ex. 48

12

S The plague full swift goes by.

A The plague full swift goes by.

chromaticism approaching atonality; there is often a notable rhythmic energy, and an interest in contrapuntal techniques which complements his experiments in verbal counterpoint. His music's structural strength flows from well-planned sequences of contrasted characterisations, from cross-references and transformations, and from a craftsmanlike use of principles of varied repetition; the symphonic finale showed his ability to convincingly adapt a pre-existing musical structure for literary purposes, whilst the motet showed his skill in superimposing an independent musical form onto the verse-structure of his text in order to bring the piece to a powerful climax and conclusion.

The extent of Burgess's imaginative musical responses to the details and atmospheres of texts has also become clear. The deliberate modernism and frenzied rhythmic momentum of his near-atonal vocabulary in 'Senilio' matches the mock-apocalyptic nature of the poem, just as the more restrained language and varied techniques of word-painting and symbolism evident in his setting of In Time of Plague are appropriate to the valedictory stoicism of Nashe's verses. Yet he is also capable of balancing the neo-baroque fussiness of his contribution to Bell's poem against the water-colouristic economy and delicacy of his incidental music for the completion of Hopkins's St. Winefred's Well, as I shall show in Chapter 4.

However, though some of Burgess's music has sufficient interest to withstand repeated listening, much of it is conservative and derivative, and perhaps unlikely now to be taken up except insofar as its competence helps to clarify the roots of his interest and skill in the musicalisation of literature. Its frequent lyricism and good humour is engaging, and there is a general accessibility which does not rely only on factors like the populist elements — waltzes, music-hall songs, etc. — which appear in his Joyce musical (see Chapter 4). There are also weaknesses. In the latter work, there is over-reliance in places on cliché; in some of the instrumental pieces, failures of tonal planning (e.g. the Sonata no.1 for Great-Bass Recorder and Piano, 1990), or stylistic inconsistency (e.g. the Four Piano Pieces written for Samuel Coale when he visited Burgess in 1978 in Monaco to interview him). Nevertheless, in spite of some unevenness, perhaps due to haste, over-production and competing interests, his music

remains an extraordinary achievement as the work of a musical amateur, in the true sense of the word, and there can be no doubt of its value in a supporting rôle to his fiction and other literature. His musical sensibility and his long-standing practice of compositional techniques, along with a wide knowledge of the history, repertoire and terminology of music, can be seen to underpin much of his writing, and the distinctive results of this will emerge in following chapters.

CHAPTER 2

Music in Words : musical references and 'verbal music' in Burgess's writing, and their foundation in the work of earlier twentieth century writers

The musical metaphor ... has a familiar history in modern literature ...¹ ... music ... leads language away from more common forms of reference and expression.²

In this chapter I intend to examine the extraordinary range of music references in Burgess's writing, and the uses to which he puts them. (Whilst the great majority of the references have only a local effect, the next chapter will examine the large-scale transference of symphonic structures and detail into the novel.) As a preliminary to this, I shall examine some of the ways in which a number of Modernist authors have treated music, and the extent to which Burgess's awareness of them forms a basis for his own characteristically 'musicalised' work: this section will incorporate a study of 'musical' elements in the language and structure of the 'Sirens' episode from Ulysses by James Joyce, one of Burgess's acknowledged heroes, and commentaries on appropriate passages from Joseph Conrad, Ford Madox Ford, Virginia Woolf, Aldous Huxley, E. M. Forster, Marcel Proust and Thomas Mann. Some of them used music as a means of characterisation, and musical issues and performances were made the occasions for contrasts and conflicts of personality and interests. As well as music itself, some writers showed particular interest in sound and noise, whilst others were clearly fascinated by the auditory basis of language: all this, and Burgess's knowledge of it, provides the backdrop to the way in which he used his musical expertise to individualise his own writing.

Christopher Butler's account of early Modernism in literature, music and painting was largely motivated by his having observed that the majority of books 'fail to take into account the exceptional interaction between the arts in this period'³; it is refreshing to find, in a treatment

of a subject which, as he says, usually falls victim to 'an excessively literary bias',⁴ mention of a number of instances on the part of writers and musicians themselves of an interdisciplinary approach. These range from, on one hand, Mallarmé's description of his poem 'Un coup de dés' as 'une partition'⁵ [a score]; to, on the other, Schoenberg's description of how he liberated himself from 'the logic of traditional tonality by following another logic, that of the spoken language'.⁶ Schoenberg, indeed, distinguished as he is in all three arts, is a model of the interdisciplinary approach, as his *apologia* for the brevity of Webern's Six Bagatelles for String Quartet op. 9 (1911) suggests; explaining that their extreme compression is compensated for by an unusual intensity of expression, he wrote in the preface to the score,

You can stretch every glance out into a poem, every sigh into a novel. But to express a novel in a single gesture, a joy in a single breath - such concentration can only be present in proportion to the absence of self-pity.⁷

Anthony Burgess's critical writing reveals that he was acutely alert to musical and auditory elements in the literary work of both his predecessors and contemporaries, and his perceptions and enthusiasms not only illuminate their writing for us, but also give us by extension a clear sense of what he felt the rôle of music in literature could be. Burgess's Joyce criticism is particularly rich in appreciative commentary on 'musical' writing, engaging both linguistic and structural aspects of his work.

Joyce recognised, more than any literary artist of our century, the close kinship between music and poetry [or Class 2 fiction, Burgess's term for opaque, ambiguous, 'musicalised' fiction, as opposed to the 'transparency' of Class 1 fiction] ... Traditional literature at its greatest could make a single word a rich experience [Burgess uses 'incarnadine' in Macbeth among his examples, a word also to be found in his own novels The Right to an Answer and Napoleon Symphony] ... but literature has needed to learn how to exploit all the connotations that lie latent in a word.

... Of all writers in English, two have seemed to seek verbal denseness through an envy of the resources of music. One, of course, is Joyce, and the other is Gerard Manley Hopkins ... Both were equally obsessed with language and equally knowledgeable about music.⁸

He takes up the theme of music-envy again in many further passages in this and other sources, homing in on single words which offer a density and resonance comparable, in his view, with counterpoint — though for a single word, 'chord' may be thought nearer the mark; notes-sounding-together as an analogy for simultaneous meanings, or for a fusion of existing words in a neologism;

... they envied music its power of expression through rhythmic patterns, and also the complexity of meaning granted by that multilinear technique [counterpoint] which is the glory of the music of the West.⁹

He instances the auditory 'clapplaud' (i.e. a fusion of 'clap' and 'applaud') and the audio-visual 'cropse', which requires to be *seen* for full understanding of what he calls 'a small poem of death and resurrection',¹⁰ (i.e. 'corpse' and 'crops').

An example of Burgess's perception of structural aspects of music at work in Joyce occurs in the following passage, where he compares the swirling surreal fantasy of 'Circe', the sprawling Night-town episode of Ulysses, to a symphonic development:

'Circe' may be taken as the development section of the symphonic structure which is Ulysses, and here the breakdown of time, space and probability encourages Joyce to treat plastically material drawn from other chapters.¹¹

The concept of 'treating plastically' earlier material is a useful summary of what frequently occurs in sonata-form developments, and the same source offers an overview of the 'fugal' structure of the 'Sirens' episode, proposing the barmaids as the fugal 'subject', to which the 'answer' is Leopold Bloom and the 'countersubject' is Blazes Boylan; 'episodes' are provided by Simon Dedalus, 'tenor', and Ben Dollard, 'bass'; as the fugue nears its end, the tap of the blind piano-tuner's stick provides a 'pedal-point'.¹² Yet though Burgess uses such analogies freely in his critical writing, he acknowledges their limitations: he writes elsewhere of the contrapuntal ambitions of 'Sirens', that Joyce 'knows it cannot be done with mere monodic words'.¹³

Though Burgess in his own work undeniably drew on the range of musicalising techniques that he had witnessed in Joyce and Hopkins, his musical sensibilities naturally made him open to sonic elements in writers on either side of Modernism. When he writes about Dickens, for example, it is particularly interesting in the light of Mallarmé's description of one of his poems as 'une partition' (see above) that we see Burgess propounding the identical concept in relation to the 'rhetorical' punctuation of Oliver Twist. In 'Dickens Loud and Clear', a revealing title, he confesses to being

... struck anew by the *composite* nature of the entertainment offered. We are given a novel, but we are also given the 'score' of a dramatic recitation. [It is a 'score' because its] punctuation [is] designed to show how the voice is to be used Dickens is working in an auditory tradition, and if he cannot himself deliver his work to us in his own voice, he can at least show the paterfamilias, reading aloud in the parlour after dinner, how the job is done.¹⁴

The recognition that the text was designed to be read aloud (as the novels' serialised instalments had been read to subscribers to the reading clubs) throws light not only on the *sonic* purpose of the 'eccentric but consistent system' of punctuation, but also on the way that Dickens was 'encouraged in the building of complex sentences by the knowledge that he can clarify their structure with exact breathing signals'.¹⁵ This is a knowledge which Burgess shared, as we shall see when examining some of his own complex sentences in the Enderby novels, and, in a later chapter, Napoleon Symphony.

Among Burgess's literary heroes this side of Modernism is Vladimir Nabokov, and the reason is clear: he demonstrates 'an awareness of sound which ... is rare in modern literature'.¹⁶

Apart from endearing himself to Burgess by sharing his passion for Dickens and Joyce,¹⁷ Nabokov's writing seems to Burgess to 'revel in cadenzas',¹⁸ an aspect of musicalization which Burgess relates to those passages which are 'totally irrelevant to the narrative substance',¹⁹ just as in a concerto, the soloist's cadenza is an opportunity for virtuoso display which the audience attends to with delight and bated breath, but would usually not topple the movement's sense or structure if it were to be omitted. As an example of such a verbal cadenza, Burgess gives a

passage from Nabokov's autobiography, Speak, Memory, curiously failing to point out, though we may notice, the number of sonic elements in the passage which makes the musical analogy even more apposite.

So I would heap on more coals and help revive the flames by spreading a sheet of the *London Times* over the smoking black jaws of the fireplace A *humming noise* would start behind the taut paper, which would acquire the smoothness of *drumskin* Presently, *as the hum turned into a roar*, an orange-coloured spot would appear in the middle of the sheet until suddenly [it] burst. Then the flaming sheet, with *the whirr of a liberated phoenix*, would fly up the chimney to join the stars.²⁰ [my italics]

Burgess concludes that 'literature must concern itself with the meticulous observation of moments, rendered as cadenzas',²¹ and it is certainly evident in his own work, as I will show later, that a distinctive element of this 'meticulous observation' is the imaginative use of a wide range of references to sound and music which have a number of different functions. These references are by no means limited to his fiction; the use of the term 'cadenza' about the Nabokov passage demonstrates that Burgess's musical habits of mind spill over into his critical writing as well, and when the material he is dealing with is, in its content or even merely its title, more overtly musical still, then this is likely to trigger the musical metaphor in his response. A vivid example is contained in his commentary on Anthony Powell's novel-sequence A Dance to the Music of Time; insisting on the necessity to 'resist the crass ticking of the clock, the chronological method', Burgess exploits the metaphor in Powell's title (derived from Poussin's painting) to show what must be done:

Time can only provide the music if the narrator's hands can move freely up and down on its keyboard, [otherwise] we are merely playing a dull chromatic scale starting at bottom A and ending at top A.²²

Burgess's translation of 'time' into pitch and space tells us that it provides the *whole* 'music', not merely its rhythm and tempo; this perception constitutes an imaginative critical response which he extends further by the concept of 'register', i.e. the demarcation of a specific pitch area. He applies this to what he sees as a limitation in Powell's achievement, at the same time changing the referent of 'keyboard' to the societal background of the novels:

... the character-interest is very considerable, though all the personages are drawn from, as it were, the tenor register: there are large areas of the keyboard which are never struck ...²³

In the pages of Burgess's criticism as in his two-volume autobiography, British and European Modernists are frequent guests; it is clear that his interest in their work began at an early age, that he accorded it high status, that (as we have seen in the case of Joyce and Hopkins) he recognised 'musical' elements within it, and that he admitted specific influence where appropriate. At the age of fifteen, he was reading Joyce, Hopkins and Aldous Huxley,²⁴ experience which was to be brought to a sharper focus when - thwarted in his ambition to study music at university - he became an English undergraduate. Later, he came to believe that Ford Madox Ford was 'the greatest British novelist of the century';²⁵ and, seeing in Thomas Mann a writer whose use of music rivalled his own, confessed that one of the main themes of Mann's novel Doctor Faustus - a composer deliberately consorts with a prostitute whom he knows to be infectious, so that his art should thereby become intensified - had influenced the planning of his fictional account of Shakespeare's love-life, Nothing like the Sun, in which Burgess explores 'the possibility that great art [is] related to syphilis'.²⁶

So far, then, I have been concerned to demonstrate Burgess's early and continuing sensitivity towards musical and sonic factors in the work of some of his predecessors and contemporaries, a sensitivity not surprising in the light of the Chronological Table above, which shows a twenty-two year span of compositional activity before the publication of Time for a Tiger in 1956 made Burgess into a professional author. It is now time to examine the nature of some of these references, in order to develop a sense of the foundations on which Burgess was building, and in order to be able to assess the individuality of his own contribution. There could be no more logical starting-point than the work of James Joyce, to whom Burgess himself has devoted considerable space.²⁷

Joyce's musical interests, and the fact that like Burgess he wavered between a literary and a musical career, are well documented,²⁸ and he was clearly aware himself of the auditory

character of his writing. When asked whether

... *Finnegans Wake* [was] a blending of literature and music, ... Joyce replied flatly. 'No, it's pure music' ... He defended its technique or form in terms of music, insisting not on the union of the arts - although that seems to be implied - but on the importance of sound and rhythm ...

[Earlier in this passage we find] 'Lord knows what my prose means', he wrote to his daughter. 'In a word, it is pleasing to the ear ... That is enough, it seems to me.'²⁹

With the author's remarks serving as a backdrop, I now propose to examine Joyce's 'musical' language in 'Sirens', an episode of *Ulysses* where we know that he was deliberately invoking the spirit of music.

Joyce's 'musical' language in 'Sirens' (see Appendix II)

Only when they come to the 11th section of *Ulysses*, 'Sirens', do Richard Ellmann³⁰ and Declan Kiberd³¹ each recall Walter Pater's maxim 'All art constantly aspires toward the condition of music'.³² Anthony Burgess reminds us in *This Man and Music*, in a chapter whose title alone, *Re Joyce*,³³ succinctly celebrates the punning ambiguity of much of Joyce's writing, that 'Joyce could read music and play the pianoforte, and he had a phenomenally beautiful tenor voice'. Joyce himself in the Linati Schema, (reproduced in Ellman, op.cit), the structural table of *Ulysses* made for Carlo Linati in 1920, makes it plain that musical considerations are at the heart of 'Sirens'; this is evidenced in its Homeric title and the inclusion of Orpheus among the Persons, in the Structure being described as *Fuga per Canonem*, in the Art being Music, the associated bodily Organ being the Ear, and Sounds and Embellishments figuring among the list of Symbols. (Ex. 1)

| | Title | Time | Colour | Persons | Technic | Science, Art | Sense (Meaning) | Organo | Symbol |
|-------|--------|------|--------|--|---------------------|-----------------|--------------------|--------|---|
| 8(11) | Sirens | 4-5 | Coral | Leucothea Parthenope Ulysses Orpheus Menelaus The Argonauts | Fuga per Canonem | Music | The Sweet Cheat | Ear | Promises: Woman: Sounds: Embellishments |

It is easy to sympathise with Blamires's observation³⁴ that 'the style represents an elaborate attempt to imitate musical form in words ... [and the] contrapuntal play of phrase against phrase', but one wonders how literally to take Joyce's declaration that the model for the structure of 'Sirens' is a Fuga per Canonem; how convincing could the verbal counterpart to such a specific instance of counterpoint, with all it implies in terms of subject, countersubject, episodes, climactic stretto and pedal points, possibly be?

In Napoleon Symphony,³⁵ Anthony Burgess attempts a typographical counterpart to the fugato section in the development of Beethoven's 'Eroica' 1st movement. In the following extract from it, Napoleon speaks in upper-case, Josephine in lower-case, and her children Eugène and Hortense in unison in lower-case italics. (Ex. 2)

O GOD TO THINK THAT ONE TO WHOM I ENTRUSTED MY VERY INNERMOST HEART IN KEEPING but I swear it is all long over it was foolish but it is long done I have lived a life of solitary virtue there is evidence talk to Madame Gohier your whole family is against me they will say anything I WOULD HAVE DONE BETTER TO LISTEN TO MY FAMILY A MAN CAN TRUST ONLY HIS KIND O GOD GOD THE TREACHERY LET ME NEVER TRUST ANY WOMAN AGAIN I WHO SPENT SUCH TRUST ON A WORTHLESS WORTHLESS *let us speak for our mother let us speak for ourselves let us be a happy and united family she loves you we love you love her* YES EUGENE YOU ARE A BRAVE A FINE YOUNG MAN AND YOU HORTENSE ARE O GOD GOD GOD I was foolish God knows I was foolish but I learned my lesson long before these calumnies spread IF ONLY I HAD NOT but you were bound to be KNOWN KNOWN *think of us think of* lied to since MY ISLAND BREEDS OTHELLOS your family hates me BUT I LACK THE they will do anything to KILLING SPIRIT blacken me in your I AM A MAN eyes and as for black they talk of the tarbrush which is more WHO SEEKS BUT calumny PEACE PEACE and out of a mere peccadillo *oh you are breaking our* AND LOVE they wish to break all our AND A FAMILY OF LOVING *hearts* hearts HEARTS.

The visual impact of this forces you to 'hear' it in such a way that not only is characterisation clearly conveyed — the violence of Napoleon's shouted accusations of faithlessness, Josephine's hysterically gabbled defence, and the children's united but marginalised pleading for a return of happy family unity — but also the truth that at such points of heightened emotion, speeches interlock, stumble over each other, and are often delivered simultaneously. In a general sense, this verbal 'counterpoint' makes a clear correspondence with the musical counterpoint found at the place Burgess has reached in his parody of the 'Eroica'.³⁶

Commenting on 'Sirens', Burgess points to several possible structural correspondencies, whilst adding the caveat before and after doing so that 'he [Joyce] knows it cannot be done with mere monodic words'; ... [he] 'knew all along that he could not reproduce the form of a fugue'.³⁷ Rather than the structure of 'Sirens', I propose to deal instead with the more tangible - indeed audible — properties of its language. Even if Joyce's structural designation 'Fuga ...' is appropriate to the baroque decoration and proliferation of 'Sirens', the first few pages (see Appendix II) might just as easily be viewed as a sonata-form 'exposition' waiting to be developed - though the classical clarity that that implies is only revealed later in the 'development' itself (i.e. in the bulk of the section that follows), and even then only 'through a glass darkly'. On first readings, some of the language is opaque and near-incomprehensible; however, lifelines begin to be thrown by a number of clear words, plus others which remain stubborn in the 'exposition' but are explained by the reader's audio-visual imagination later on, which relate to sound and music.

The following table classifies those words and phrases in the 'exposition' which directly relate to hearing, sound-makers, sound-quality, reaction to music, and music itself.

1. Hearing/Sounding

Heard : blew : cried : call : nightcall : Listen!

2. Instruments/voices/noisemakers

Steelyrining : fifenote : notes : sonnez la cloche³⁸ : chords : tympanum : throstle : horn : hawhorn : sea horn³⁹ ; Big Benaben⁴⁰ : Pwee, wee, Fff!, Rrrpr⁴¹ : Kraa, Kraandl⁴² : My eppripfftaph. Be pfrwitt [see main text below].

3. Sound-qualities

Husky : trilling : tink : throbbing : longindying : chirruping : jingle, jingling : rang : clacked : smack : boomed crashing : full throb : warbling : splash and silent roar : Hissss : deepsounding : rapped : tapped : piped.

4. Reaction to music

Clapclop clipclap clappyclap : Goodgod henev erheard inall.

5. References to specific music

When first he saw⁴³ : Liszt's rhapsodies : Last rose of summer.⁴⁴

Some of the difficulties here are clarified later in the section. 'Steelyrining' is an anticipation of the viceregal procession, whose horses' 'hoofs go by, ringing steel'.⁴⁵ More interesting and original are words and phrases which make little sense until they are read aloud, listened to, enacted and experienced. Such a phrase is 'Goodgod henev erheard inall'.⁴⁶ To understand this as a pre-echo of 'Never would Richie forget that night. As long as he lived, never'.⁴⁷, and to translate it into 'Good God, he'd never heard [such a performance] in all [his life],' the reader has to say and hear it. Only then does the text give up its hidden syntax, and only then can the breathless, emotionally overwrought delivery of this reaction to music be emulated and identified with.⁴⁸ Joyce's text happily shoulders these unusual burdens, and however demanding initially, once seen and heard in this way can barely be imagined in any other form.

More remarkable again is the forbidding second line of the introduction, 'Imperthnthn thnthnthn', which might be quickly dismissed as nonsense. Yet it becomes apparent that these are the exact sounds made by the nose-thumbng young potboy who brings the Ormond barmaids their teatray; told off by one of the girls for being too inquisitive;

"I'll complain to Mrs.de Massey on you if I hear any more of your impertinent insolence",⁴⁹

he echoes the last two words in a manner which combines rudeness, injured dignity, and nasal catarrh. In these two examples, Joyce's text, far from appearing extravagant and whimsical, is highly economical insofar as it simultaneously represents what is said, how it is said, and the sound that results. No further 'stage-directions' are necessary.

I find these the most imaginatively sonic elements in the introduction. But much remains of aural interest, not least the many onomatopoeic words which demonstrate a broad range of sound quality. 'Tink', 'chirruping', 'jingle', 'clacked', 'smack' and 'boomed' require no explanation, whereas 'Hissss' is an extension of the last syllable of 'Liszt's rhapsodies', and imitates the sound of the seashell held by one of the barmaids to a customer's ear.⁵⁰ Other onomatopoeic elements are, as well as newly coined, 'lip-music' with a vengeance. 'Pwee', 'Fff' and 'Rrrpr' are Leopold Bloom's graded farts, to be fully vented at the very end of the chapter in the blissful release of 'Prrrpffrrppfff' under the kindly acoustic veil of a passing tram's clatter: 'Kran, kran, kran. Krandlkrankran'.⁵¹ At the end of the introduction, but neither repeated nor developed in this form later, is an extraordinary conflation of speech and farting as Bloom reads the inscription on a portrait of a murdered martyr:

'when my country takes her place among the nations of the earth, then and not till then let my epitaph be written.'⁵²

This becomes

'Then, not till then. My eppripfftaph. Be pfrwritt.'⁵³

As Blamires wittily comments: 'Rhetoric and 'gas' are blended once more',⁵⁴ and it is through the agency of sound that we can perceive this.

Elsewhere in the introduction, there are delightful instances of music for ear and eye. 'Husky fifenote blew. Blew. Blue bloom [and later] bloo' gives us the same sound, /u:/, five times over with three different meanings and spellings, in a procedure which resembles equally-tempered enharmonic notation in music. 'A sail! A veil awave upon the waves'.

(featuring/ei/), 'Lost throstle' (featuring / /), and 'Horn. Hawhorn'. (featuring / :/) are further instances of this, whereas in:

'Warbling. Ah, lure! Alluring.',

the vowel sounds are grouped into symmetrically arranged motifs, x and y:

| | | | | | |
|----------|----------|---|----------|----------|----------------|
| 1 | 2 | : | 3 | 1 | 3 : 1 2 |
| <u>1</u> | <u>2</u> | | <u>3</u> | <u>1</u> | <u>3 : 1 2</u> |
| x | | | y | | x |

- in which the accentuation shown assists their aural perception. More complex again is:

'Fro. To, fro. A baton cool protruding.'

| | | | | | | | |
|----------|----------|----------|----------|------------|----------|------------|------|
| 1 | 2 | 1 | 3 | 4 5 | 2 | 1 2 | (6), |
| <u>1</u> | <u>2</u> | <u>1</u> | <u>3</u> | <u>4 5</u> | <u>2</u> | <u>1 2</u> | |
| → | | ← | | | → | ← | |

- short palindromes at beginning and end, interrupted by a new mobile centre. In contrast with all these so far is:

'Deaf bald Pat brought pad knife took up.'

- with its 'unchiming' vowels, alternating long and short, and its emphasis on percussively plosive consonants. All these effects of verbal virtuosity rely on, or are enhanced by, the reader's realisation of their sonic properties.

The most direct references to music in *Sirens* are those several instances where the titles of works appear. In the introductory pages, Liszt's Rhapsodies, the song 'The Last Rose of Summer', (one of Moore's Irish Melodies) and an aria from Flotow's opera Martha, 'M'appari tutt'amor', are precursors of many later references to composers, titles of works, texts from songs, instruments, voices, performers and concerts, as well as to the effects which were created on listeners; neither is the acoustical basis of music forgotten, occasioning one of Joyce's happiest neologisms, 'musemathematics'. (p.359)

The climax of *Sirens* is built around Simon Dedalus's feigned-reluctant but highly acclaimed performance of 'M'appari', and the passage in which Joyce describes its effect and reception is

not only sensitive, but informed by his inside knowledge as 'a pianist and singer with a phenomenal voice', — the very forces in question here.

Brain-tipped, cheek touched with flame, they listened feeling that flow endearing
flow over skin limbs human heart soul spine. Through the hush of air a
voice sang to them, low, not rain, not leaves in murmur, like no voice of strings
of reeds or whatdoyoucallthem dulcimers, touching their still ears with
words Good, good to hear; sorrow from them each seemed to from both
depart when first they heard her first merciful lovesoft oftloved word.⁵⁵

This reaction to the music and performance turns in on itself, both by applying partial paraphrases of the song-text to its listeners, and by the curious interpolation of 'whatdoyoucallthem'. Jolting the lyricism, Joyce creates the impression of being moved by the performance he has imagined, but at the same time self-conscious and impatient with himself for disclosing his own vulnerability in this way.

As Leopold Bloom listens, a good part of his attention is given over to voyeuristically imagining the arrival of Blazes Boylan at Molly Bloom's house, both of them sexually aroused; the song coincides with actuality and creates a 'positive feedback loop'; the description of the singer's vibrato and the effect of the song, at least on Bloom, changes character and merges into phallic imagery.

Tenderness it welled; slow, swelling. Full it throbbed Throb, a throb, a
pulsing proud erect.⁵⁶

This is surely the very heart of Sirens, and the closest Joyce could get to defining the word. Siren-song is music and sexuality aiding and abetting one another, and Bloom is cuckolded to the accompaniment of an imploring love-song to make the point. The seductive barmaids themselves are sirens; they have musical names — Lydia Douce and Mina Kennedy;⁵⁷ their gold and bronze curls constantly need tucking behind an ear; they play flirtatious games with men ('sonnez la cloche!') and yet disdain them for their interest ('O wept! Aren't men frightful idiots?'); they chatter and giggle together, moving 'with the greatest alacrity ... [and] with the grace of agility'. What else are these but Rhinemaidens transposed to the Liffey,

creating a Wagnerian musical subtext for 'Sirens', still calling to each other as they did when they swam among the rocks at the start of Rhinegold and Götterdämmerung, Act 3, Sc. 1, awaiting the 'clear from anear [curl from an ear], a call from afar' of Siegfried's horn?

The introduction to 'Sirens' is a tightly compressed reservoir of material in which the distinctions between ultra-synoptic narrative, poetry and music are hazy indeed. Some analogies may be drawn between this passage on one hand and Beethovenian sketchbooks or Weberian precomposition⁵⁸ on the other, not least in the way that its components are developed and clarified later. But the crucial difference from the auditory point of view is that sketchbooks and precomposition remain unheard abstractions, whereas the first pages of 'Sirens', (even more than poetry or drama, which can be understood either read or declaimed) clamours to be heard, thus justifying the Homeric context of siren-song. It is a glossary of verbal notations for sound-production, and, like music, comes most alive when voiced and heard. Anthony Burgess, writing about Joyce's Finnegans Wake, reminded us that the author believed his book

would come clear to the reader if the reader listened to its music the appeal is ultimately to the auditory imagination, which is what Joyce probably meant, and the book is music perhaps in the sense that the orchestral score one reads in bed is music.⁵⁹

Joyce must have the final word. In 'Sirens', he tells us that his aim in creating this innovatory style of sound-laden text is, in spite of its initial obscurity, identical with the traditional aims of earlier literature and music, namely, communication.

'Words? Music? No : it's what's behind.'⁶⁰

Since Joyce was a singer who once considered a musical career, and a writer who measured the success of his work in terms of how 'pleasing to the ear' it was, Burgess's interest in him, partly as a reflection of his own development and approach to writing, is natural. When we turn to Conrad, however, we find little mention in Conrad criticism of either the author's musical sensibility⁶¹ or the status of sonic elements in his work. Nevertheless, there is a strong aural aspect in Conrad to which Burgess, knowing his work, would inevitably have been alert,

and James Guetti's observation about a passage from Hemingway's A Farewell to Arms that

the recurring images and rhythms of this prose make a music, and the visual-intelligible effect is subordinated to something else [which he calls the 'aural' motive]⁶²

can often be applied just as meaningfully to Conrad. The Secret Agent⁶³ is full of recurrent descriptive formulae which characterise the personae of the story, but also take on an auditory life of their own the more the reader encounters them and is drawn to examine the small differences between them. Winnie Verloc is strong but silent, until murdering her husband makes her passionately articulate in hope of avoiding the gallows; she had 'an air of unfathomable indifference' (p.14), a 'straight unfathomable glance' (p.16), she was 'incurious' (p.195), 'a woman of singularly few words' (p.196), 'a woman of very few words' (p.199), 'temperamentally a silent person', (p.200). A similar leitmotivic principle applies to Michaelis, the old revolutionary idealist released from prison on a 'ticket-of-leave', i.e. on parole; the many repetitions of 'ticket-of-leave' take on a strongly rhythmic character which is modified by an admixture of other repetitive formulae, such as 'apostle', 'humanitarian', 'disciple', 'convict'. Thus, we always meet Michaelis stamped, as befits a convict, with identifying devices such as 'Michaelis, the ticket-of-leave apostle' (pp.38, 42 and 48), 'the gentle apostle' (p.50), 'Michaelis, the ticket-of-leave apostle of humanitarian hopes' (p.90), 'a convict liberated on a ticket-of-leave' (p.92), 'the ticket-of-leave apostle' (p.93), 'this grotesque incarnation of humanitarian passion' (p.94), - and so forth. Though such repetitions are no doubt intended in context to underline the futility of Michaelis's humanitarian optimism, we become aware of the sound and rhythm of their various permutations for themselves, greeting them with the same pleasurable recognition as we accord to the varied returns of particularly characterful thematic, rhythmic or harmonic elements in music.

Each of the last two chapters of The Secret Agent has its own frequently repeated motif, both linked to newspaper reports, and further linked by a pun on the word 'hang'. The first is 'The drop given was fourteen feet', the traditional last sentence of the report of an execution, obsessively recalled by Winnie Verloc after she has murdered her husband. Its natural spoken

rhythm and tempo are appropriately lugubrious when compared with the sprightly characteristics of the Michaelis motif, the latter flowing from Conrad's sardonic scherzando portrayal of the bungling group of revolutionaries:

♩ = 132

$\frac{2}{4}$ ♩ | The ticket of leave a - postle

♩ = 100

$\frac{2}{4}$ ♩ | ♩ The drop given was fourteen feet

The musical notation consists of two examples. The first example is for the phrase 'The ticket of leave a - postle' in 2/4 time, with a tempo of 132. It features a quarter note for 'The', followed by a triplet of eighth notes for 'ticket', a quarter note for 'of', a half note for 'leave', and a quarter note for 'a - postle'. The second example is for the phrase 'The drop given was fourteen feet' in 2/4 time, with a tempo of 100. It features a quarter note for 'The', a quarter note for 'drop', a triplet of eighth notes for 'given', a quarter note for 'was', and a half note for 'fourteen feet'.

Conrad's recognition of the auditory nature of repetition is demonstrated when he uses the word 'refrain' at Winnie's fifth recall of the motif:

And she added to herself, like an awful refrain:
'The drop given was fourteen feet'.⁶⁴

When Winnie, unable to face retribution, commits suicide by jumping from a cross-Channel steamer, it is again the final sentence from the newspaper report of the event which echoes hypnotically through the closing pages of the novel.

An impenetrable mystery seems destined to hang for ever over this act of madness or despair.⁶⁵

After the initial complete version, fragments of this recur on thirteen further occasions,⁶⁶ with sufficient power to drive 'the robust anarchist' Comrade Ossipon towards madness himself as

His revolutionary career ... was menaced by an impenetrable mystery — the mystery of a human brain pulsating wrongfully to the rhythm of journalistic phrases.⁶⁷

Just as he had previously pointed us, through his use of 'refrain', to the auditory significance

of repetition, so he does here through recognising that it is not only the morbid content but the 'rhythm' of the newspaper motifs which, booming in their consciousness, seal the fates of Winnie and Ossipon.

Earlier, there is a remarkable 24-page passage in which the sound quality, rather than the content, of the voice of Verloc (the eponymous Secret Agent) produces a series of changing effects on his wife, culminating in the focal catastrophe of the novel. She 'shuddered at the sound of her husband's voice' (p.188), and later, more in character, 'except for a short shudder, remained apparently unaffected' (p.190); but gradually, 'the self-confident tone grew upon Mrs. Verloc's ear which let most of the words go by' (p.203), until in an extraordinary passage which prefigures Aldous Huxley's descriptions in Point Counter Point of acoustics and the mechanics of hearing,⁶⁸ Conrad gives us an elaborate description of the transmission of Verloc's sounds to his wife's ears.

'I wish to goodness', he growled, huskily, 'I had never seen Greenwich Park or anything belonging to it'. The veiled sound filled the small room with its moderate volume, well adapted to the modest nature of the wish. The waves of air of the proper length, propagated in accordance with correct mathematical formulas, flowed around all the inanimate things in the room, lapped against Mrs. Verloc's head as if it had been a head of stone.⁶⁹

The degree of embellishment of the *cause* is commensurate with the magnitude of the *effect*, since by reminding Winnie of the place where Stevie was blown up by the anarchists' bomb, she is jerked into retributive action; further inflamed by the grotesquely inappropriate 'note of wooing' (p.212) in Verloc's penultimate utterance, she kills him with a carving knife. Yet though Mr. Verloc's voice will trouble her no more, he is still inadvertently capable of producing valedictory sounds to torment her, and in Conrad's Modernist world, they tie in with one of the inanimate objects in the story which appear to possess personality, feelings and intentions: here, it is a clock, (and in a later chapter I shall refer to an automatic pianola which is capable of 'aggressive virtuosity' (p.58), 'brazen impetuosity', loneliness and courage (p.72)).

[Winnie Verloc] had become aware of a ticking sound in the room. It grew upon her ear, while she remembered that the clock on the wall was silent, had no audible tick. What did it mean by beginning to tick so loudly all of a sudden? She concluded it could not be the clock [and] she strained her hearing to locate the sound. Tic, tic, tic, [she realises that it is the dripping of blood falling] with a sound of ticking growing fast and furious like the pulse of an insane clock. At its highest speed this ticking changed into a continuous sound of trickling.⁷⁰

The way in which Winnie Verloc's attention contracts to just this single sound is wonderfully conveyed, and part of Conrad's method here is the sinister word-music of ticking → tic, tic, tic, → dripping → ticking → trickling; whilst the omission of 'k' from 'tic, tic, tic', tells of how easily the sound will develop into another of Winnie's sonic obsessions.

During her inarticulate grief for Stevie, Winnie's perception of her husband had been - when at all - more as a voice-quality than as a whole communicating person, and equally, it is as a voice that the legendary Kurtz is anticipated, experienced and remembered in Conrad's 1899 novella Heart of Darkness. Marlow, the captain of the river expedition into the 'heart of darkness' in the jungle interior of the Belgian Congo, crystallises this perception in the following typical passage:

A voice. He was very little more than a voice. And I heard - him - it - this voice - other voices - all of them were so little more than voices - and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber ...⁷¹

There are a few physical clues - he is 'lank', has a 'bony head', and is skeletal in his final illness - but it is significant that the most detailed description is of the place of origin of his voice:

I saw him open his mouth wide - it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him. A deep voice reached me faintly. He must have been shouting.⁷²

It has been clear throughout that Kurtz's value to the ivory company he worked for was high, and since he is presented almost exclusively in sonic terms, we are not perhaps surprised to

learn that once, among his many attributes, he

had been essentially a great musician. "There was the making of an immense success, said the man, who was an organist, I believe ...⁷³

Yet cut off from civilization, Kurtz has sunk to depths of self-delusion and degradation that are only hinted at, and much of the early part of the river-journey episode is concerned to establish the sense of alienation experienced by Europeans in a hostile environment.

We were wanderers ... on an earth that wore the aspect of an unknown planet ... The steamer toiled along slowly on the edge of a black and incomprehensible frenzy ... We were cut off from the comprehension of our surroundings ...⁷⁴

Once more, sound plays an essential rôle in the story. Alienation renders Marlow acutely sensitive to the sounds of his surroundings, and they take on an extraordinary significance, nowhere more so than when, moored in mid-river, Marlow and his European companions are deprived of the sight of sound-sources by an impenetrable fog. The following passage describing a terrifying and abnormal mixture of sensory deprivation and sensory overstimulation, involves 'seeing' to a small extent, but mainly depends on the reader 'listening' with the same painful intensity as Marlow himself. The beginning, at least, is silent, forming the base-line for what is to come:

The dusk came ... before the sun had set. The current ran smooth and swift, but a dumb immobility sat on the banks. The living trees, lashed together by the creepers and every living bush of the undergrowth, might have been changed into stone ... It was not sleep — it seemed unnatural, like a state of trance. Not the faintest sound of any kind could be heard. You looked on amazed, and began to suspect yourself of being deaf — then the night came and struck you blind as well. About three in the morning some large fish leaped, and the loud splash made me jump as though a gun had been fired. When the sun rose there was a white fog, very warm and clammy, and more blinding than the night. It did not shift or drive: it was just there, standing all round you like something solid.... [The fog momentarily lifts, then falls again.] I ordered the chain, which we had begun to heave in, to be paid out again. Before it stopped running with a muffled rattle, a cry, a very loud cry, as of infinite desolation, soared slowly in the opaque air. It ceased. A complaining clamour, modulated in savage discords, filled our ears. The sheer unexpectedness of it made my hair stir under my cap. I don't know how it struck the others: to me it seemed as though the mist itself had screamed, so suddenly, and apparently from all sides at once, did this tumultuous and mournful uproar arise. It culminated in a

hurried outbreak of almost intolerably excessive shrieking, which stopped short, leaving us stiffened in a variety of silly attitudes, and obstinately listening to the nearly as appalling and excessive silence.⁷⁵

A large part of any explanation for the success of this passage in making the reader relive what Marlow has experienced concerns Conrad's precise plotting of both sonic events and the senses which receive them: there is a three-stage progression involving a variety of sound-sources and timbres, and a commentary which considers their locations and effects. The 'score' which underlies the passage might be expressed thus:

1. Opening section: (blind, deaf [?]); silence.
2. Middle section: (blind); silence — loud splash — silence.
3. Climax: (blind-seeing-blind): muffled rattle interlocked with loud cry — silence — discordant clamour develops into intolerable shrieking — sudden silence.

As in music, the silences are more than simply the absence of sound because they arouse intense listening; anticipation and unexpectedness play important parts; and once again, Conrad makes use of a phrase, 'modulated in savage discords' which, like 'refrain' in The Secret Agent, has a musical application.

Whereas in Conrad we find an attention to rhythm, noise, sound-quality and acoustics, we find in Ford Madox Ford (of whom Burgess thought highly), a direct involvement with music which occasionally comes to the surface of his writing. Ford, who co-authored work with Conrad (including The Inheritors and Romance), had it in common with Burgess that his early life was coloured by having a musician for a father - though whereas Burgess's was a pub-and-cinema-pianist, Ford's father was Francis Hueffer, chief music critic of *The Times* from 1875-1889. The parallels with Burgess continue; he learned an instrument (violin) and had early ambitions to pursue specialist training and a musical career, finally abandoning this for literature. Like Burgess too, he composed music, though much more limited in genre and over a much shorter time span. An article by Sondra J. Stang and Carl Smith,⁷⁶ based on Cornell University's acquisition in 1980 of eighty pages of unpublished music, reveals Ford to have been a composer of songs for over twelve years, with a musical vocabulary influenced

variously by Sullivan, François Couperin, Fauré, Liszt and Wagner. The article's conclusions that

Ford Madox Ford's efforts as a composer were often flawed, sometimes seriously so (p.207) ... If he had had fewer interests and a more sustained interest in composing ... there is little reason to doubt that he would have mastered the elements of composition (p.212).

hint at the 'hobbyist' nature of the music: there is only a relatively small amount, and no instrumental or large-scale works. Nevertheless, Ford's inherited musical awareness affected his literary activities in a number of ways. ... Some of the titles of his early poems allude to music,⁷⁷ and there are occasional incidental references to sound and music in the novels; as founder-editor of the English Review in 1908 'he discussed music and the plastic arts as well as literature', and as founder-editor of the Transatlantic Review in 1924, he 'ran a musical supplement in four issues ... where he published the music of George Antheil, Erik Satie [et al]', demonstrating his 'enthusiasm for *les jeunes*'.⁷⁸

References to music and sound in Ford's novel The Good Soldier are typical in being sparsely scattered, and without the central importance to atmosphere and characterisation that I have pointed to in Conrad. Nevertheless, like Burgess's, some of them reveal his technical knowledge of music, though never — as Burgess's do — at the risk of mystifying readers who lack musical expertise. The simple analogy in the following passage, in which a minuet represents the apparently decorous order by which a group of four friends rule their lives, ... causes no problem for the reader; yet when the full extent of the treacherous infidelity beneath the surface becomes apparent, the contrast with the connotations of 'minuet' — courtly elegance and well-mannered society — is a powerful one, justifying the musical simile:

... that long tranquil life, which was like a minuet, simply because on every possible occasion and in every possible circumstance we knew where to go, where to sit, which table we unanimously should choose ... You can't kill a minuet de la cour ...⁷⁹

A little more technical, though again not likely to unduly lose a reader with some cultural

experience, is a reference to the divisions of sonata-form; part of Florence's education of Captain Ashburnham was to

... tell him the story of Hamlet; explain the form of a symphony, humming the first and second subjects to him, and so on ...⁸⁰

More detailed than these, and commensurately more effective from a musical standpoint, is the passage in which Nancy, a young girl on the brink of adulthood and love,

... went to the little cottage piano that was in a corner of the hall and began to play. It was a tinkly, reedy instrument, for none of that household had any turn for music. Nancy herself could play a few simple songs, and she found herself playing ... A silly, lilting, wavering tune came from before her in the dusk — a tune in which major notes with their cheerful insistence wavered and melted into minor sounds, as, beneath a bridge, the high lights on dark waters melt and waver and disappear into black depths. Well, it was a silly old tune ...⁸¹

This is the only passage in the novel, which is one of Ford's most ambitious and important, where the reader might be able to discern an author who had received some musical training, and was capable of enriching his writing as a result with musical detail. We know the type and timbre of the instrument, and can guess that because it is owned by an unmusical household, it might well be a lack of regular tuning and maintenance that accounts for its poor sonorities. We are also told something of the rhythmic ('lilting') character of the song, and of the harmonic implications of the melody. It was a 'silly' tune, so perhaps one originating in music hall, to which we know Ford was attracted;⁸² at any rate, the impression given is that it was popular and sentimental. But there are many uncertainties, and the tone of the passage matches the undefined, drifting quality which characterises the style of the rest of the novel. Nancy 'found herself playing', and the tune 'came before her', almost unwilling; so that the impressionistic character of the visual paraphrase - 'beneath a bridge, the high lights on dark waters melt and waver and disappear into black depths' - is perfectly appropriate.

Whereas Ford's early inclinations were towards music, and extended to both performance and composition, Virginia Woolf had an appreciation but little technical knowledge. According to her nephew, Quentin Bell,

She was not, in any strict sense, musical. She played no instrument; I do not think that she could follow a score with any deep comprehension. Music, it is true, delighted her; she enjoyed the family pianola ... as she was later to enjoy the gramophone; it formed a background to her musings, a theme for her pen; ... she was frequently at concerts and very frequently at the opera, which she enjoyed as a spectacle and a social event.⁸³

[In 1927, having access to a gramophone], Virginia, who had a fairly catholic taste, developed a particular interest in Beethoven's late quartets ...⁸⁴

Nevertheless, even if Woolf was not an active musician herself, music and sound play an important rôle in her work, as E. M. Forster recognised in his 1941 Rede lecture: his remark on her early novel The Voyage Out, that '... her passion for wisdom is here in the form of music',⁸⁵ seems to say more than that the novel is 'about' a pianist, and adds a spiritual gloss to Bell's objective observations. He also refers to her working on at least one occasion with structural intentions which she viewed as

... corresponding to the notion of a musical composition. In the first chapter she stated the themes, in the subsequent chapters she developed them separately, and she tried to bring them all in again at the end.⁸⁶

In The Voyage Out,⁸⁷ music is of central importance in so far as Rachel, the protagonist, is a capable pianist; yet its status is equivocal, since the novel not only describes a literal 'voyage out' from England to South America, but also a metaphorical voyage away from art (music) towards life, from verbal reticence towards articulacy, and from girlhood to womanhood, as Rachel falls in love for the first time; there is much less about music in the last third of the novel, and indeed the final 'voyage out' is a sombre one towards her death as Rachel contracts a fatal fever.

At the beginning, however, we learn that Rachel's cabin has a piano, 'and there she would sit for hours playing very difficult music' (p.31). Part of her motivation for doing so is clearly her frustration at the artificiality and restraint of English society:

It appeared that nobody ever said a thing they meant, or ever talked of a feeling they felt, but that was what music was for ... Absorbed by her music she accepted her lot very complacently ... her mind ... seemed [to be] combined with the spirit of the whitish boards on deck, with the spirit of the sea, with the spirit of Beethoven op. 112.⁸⁸

The significance of this casual mention of a specific work could easily be overlooked; since we already know that Rachel can play 'very difficult music', it would be easy to assume that Beethoven op. 112 is a piano work, especially as knowledgeable readers would recall that his last piano sonata is op. 111. Instead, op. 112 is the relatively obscure and rarely performed cantata for choir and orchestra, Meeresstille und glückliche Fahrt, and its appropriacy is not to Rachel's piano technique but to the 'calm sea and prosperous voyage' on which she has embarked. Woolf might be thought to be playing games with the reader here, since had she intended the reference to be clearer, she could have used the far better known Mendelssohn overture of the same name.

Later instances of Rachel's pianism are described in a way which suggests that Woolf's conception of literary structure 'corresponding to the notion of a musical composition', was one which she extended, when dealing with music, into an analogy with architecture. When Rachel escapes from people into music

she slammed the door of her room, and pulled out her music.... In three minutes she was deep in a very difficult, very classical fugue in A ... Now she stumbled; now she faltered and had to play the same bar twice over; but an invisible line seemed to string the notes together, from which rose a shape, a building. [Suddenly the door] burst impulsively open ... The shape of the Bach fugue crashed to the ground.⁸⁹

When Rachel plays for a dance, she quickly exhausts her repertoire of dance-music, but -

... went on to play an air from a sonata by Mozart. [The dancers continue to a succession of classical pieces, which become the highlight of the ball. At dawn, the dance breaks up, but Rachel] though robbed of her audience, had gone on playing to herself. From John Peel she passed to Bach ... and one by one some of the younger dancers came in from the garden and sat ... round the piano. As they sat and listened, their nerves were quieted: ... They sat very still as if they saw a building with spaces and columns succeeding each other

rising in the empty space. Then they began to see themselves and their lives, and the whole of human life advancing very nobly under the direction of the music. They felt themselves ennobled ...⁹⁰

Unlike Huxley's and Burgess's, some of Woolf's terminology in these and other passages does not quite convince — 'a very classical fugue [by Bach]', an 'air' from a Mozart sonata — yet the visual analogies she creates do convince, and the sensation that she is writing out of her own experience is moving.

Though she does not attempt the technical precision of Ford in her musical descriptions, she resembles Conrad in the detail of her sonic backdrops. An early instance occurs in The Voyage Out, when Rachel has exhausted herself by reading Ibsen: she experiences her concentration as an almost audible rhythm of the brain, which gradually merges with ambient sounds, and is at last brought under control by a deliberately superimposed tapping as reality asserts itself against imagination.

The morning was hot, and the exercise of reading left her mind contracting and expanding like the mainspring of a clock. The sounds in the garden outside joined with the clock, and the small noises of midday ... in a regular rhythm ... after a moment or two she began to raise her first finger and to let it fall on the arm of her chair so as to bring back to herself some consciousness of her own existence.⁹¹

The sensitivity to 'small noises' demonstrated here is stunningly developed in To the Lighthouse⁹² into the kind of passage that Burgess termed 'cadenzas' in Nabokov, — 'the meticulous observation of moments'. What occurs in the following passage is very simple; Mrs. Ramsay is aware of a variety of small sounds outside her house, and when they cease, the distant loud sound of the sea assumes a new significance in her consciousness.

The gruff murmur, irregularly broken by the taking out of pipes and the putting in of pipes which had kept on assuring her, though she could not hear what was said ... that the men were happily talking; this sound, which had lasted now half an hour and had taken its place soothingly in the scale of sounds pressing on top of her, such as the tap of balls upon bats, the sharp, sudden bark now and then, "How's that? How's that?" of the children playing cricket, had ceased; so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts this sound which had been obscured and concealed under the other sounds suddenly thundered hollow

in her ears and made her look up with an impulse of terror.⁹³

This layered and fluctuating soundscape is as meticulously 'scored' as Conrad's in Heart of Darkness, and is similarly staged in phases — in this case two, the second being climactic. The first is characterised by small, intermittent, domestic sounds of a mundane nature, pedantically described; it is a sample only ('the scale of sounds ... such as ..'). What replaces them is the roar of the surf, which 'made one think of the destruction of the island and its engulfment in the sea' (p.30); an elemental roar, which, heard alone, acts as a *memento mori* and 'warned ... that it was all ephemeral as a rainbow' (ibid). As with Verloc's voice in Conrad's The Secret Agent, the effects of these sounds are made clear; the first phase is lulling and reassuring, the second is disturbance and terror.

Woolf's special skill in orchestrating an intricate backdrop of tiny sounds is nowhere more apparent than in a later passage in To the Lighthouse, in which a subtle adjustment is made to the formula of the passage I have just discussed. There, the cessation of close sounds allows distant ones to be heard — a 'horizontal' layering, as it were. Now, in the following passage, a 'vertical' layering determined by dynamics is constructed; loud and continuous sounds cease, giving place to a submerged, intermittent but always present quiet layer. Mrs. Ramsay has died, and the holiday house on Skye has fallen nearly into ruin; after a lapse of ten years, it prepares once again, in a remarkable passage of auditory stream-of-consciousness, to receive the remaining members of the family.

And now as if the cleaning and the scrubbing and the scything and the mowing had drowned it there rose that half-heard melody, that intermittent music which the ear half catches but lets fall; a bark, a bleat; irregular, intermittent, yet somehow related; the hum of an insect, the tremor of cut grass, dis severed yet somehow belonging; the jar of a dor beetle, the squeak of a wheel, loud, low, but mysteriously related; which the ear strains to bring together and is always on the verge of harmonising but they are never quite heard, never fully harmonised, and at last, in the evening, one after another the sounds die out, and the harmony falters, and silence falls.⁹⁴

Without need of the technical apparatus of music, Woolf achieves here a lyrical mysticism

which vies with that of passages in Vaughan Williams or Delius, and at the same time is as modernist in its close attention to the extreme quiet end of the dynamic spectrum ('the tremor of cut grass') as Webern or Feldman. As in these composers, Woolf's virtuosity of listening forces the reader to respond in kind, and the silences between their sounds form in both part of the chain which binds the sounds together into 'half-heard melody'.

Woolf's semi-mystical musicality, based more on intuition than on learning or technical skills, is vastly different from that of Aldous Huxley, with whom we return to a writer (like Ford and, later, Burgess) who enjoyed an early musical background, acquiring through practical experience as a pianist and his inquiring, analytical cast of mind, an unusually wide knowledge of music capable of serving him in a number of contexts. When George Woodcock wrote of Huxley's early novels that he was dazzled 'to encounter the mind of one of the great polymaths of our age as it played over an encyclopaedic variety of subjects',⁹⁵ we know — as we also know of Burgess — that music was prominent among them. Yet, as I shall show later in connexion with Point Counter Point, Burgess himself seems to have been curiously reluctant to recognize Huxley's pioneering work in 'the musicalization of fiction',⁹⁶ the term used by Huxley/Philip Quarles in referring to analogies between musical and literary moods and structures.

Gerald Cockshott's thesis on Huxley's uses of music includes an extensive survey of his music criticism for the Weekly Westminster Gazette, noting his dislike of 'light, witty music' and a preference for Bach, Handel, Beethoven and Brahms which Cockshott believes to be a manifestation of a 'serious, moral attitude to music'.⁹⁷ From his tastes and attitudes, Cockshott concludes that:

What is certain is that Huxley approached music very much as it is approached by someone who studies composition as his principal subject. It is not the average boy who, liking to listen to Brahms's Variations on a Theme by Haydn, sits [at the pianola] 'for hours on end, trying to work out the idea connections between variations and theme'.⁹⁸

This boyhood absorption with 'connections', with structure, was to bear fruit much later in the structural experiment of Point Counter Point (1928), an experiment which Huxley explicitly linked, within the novel itself, to music. Earlier than this, however, he had shown in Antic Hay (1923) and Those Barren Leaves (1925) a strong inclination towards using music to add a dimension to his characters; it tells us something about their interests and cultural background but, more originally, it can (as in Wagner) tell us something about their hidden thought. In Antic Hay, when the protagonist Theodore Gumbriel, meets Emily, they quickly establish common ground through music:

But what else did she do?
Oh, of course she played the piano a great deal.
Very badly; but at any rate it gave her pleasure.
Beethoven; she liked Beethoven best. More or less, she knew all the sonatas, though she could never keep up anything like the right speed in the difficult parts. Gumbriel had again shown himself wonderfully at home. 'Aha!' he said. 'I bet you can't shake that low B in the last variation but one of op.106 so that it doesn't sound ridiculous'.
And of course she couldn't, and of course she was glad that he knew all about it and how impossible it was.⁹⁹

When Gumbriel eventually beds his naïve and fearful Emily, he finds that his fingers learn her body as they had learned a Mozart piano sonata, and that music can sublimate his desire for her:

The form [of her arm] was part of the knowledge, now, of his finger-tips; his fingers knew it as they knew a piece of music, as they knew Mozart's Twelfth Sonata, for example. And the themes that crowd so quickly one after another at the beginning of the first movement played themselves aurally, glitteringly, in his mind; they became part of the enchantment.¹⁰⁰

The technical nature of the references in these two passages - the difficult trills in late Beethoven sonatas, the thematic generosity of a specific Mozart sonata exposition - comes into its own later during the episode in which Gumbriel has been persuaded by the languid sophisticate, Mrs. Viveash, to defer an arranged meeting with Emily. When Mrs. Viveash complains of her *ennui*, Gumbriel suggests as a remedy the country life that he had been about to enjoy with Emily, but Huxley finds a way to let us know - as Mrs. Viveash cannot - that this has triggered in him a recollection of his most intense experience with Emily. Through the

analytical commentary on bars 23-40 of the opening Allegro of Mozart's piano sonata K332, though its technicalities are largely incomprehensible to non-musicians, (like many a music reference in Burgess), we know that Gumbriel is reliving the erotic yet innocent night when 'his finger-tips ... knew [her] as they knew a piece of music ...'.

'You should take a cottage in the country ... After tea you open the cottage piano', and suiting his action to the words, Gumbriel sat down at the long-tailed Blüthner, 'and you play, you play'. [Gumbriel begins to play Beethoven, but then allows his hands to] creep softly forward into the [Mozart] Twelfth Sonata....

The music had shifted from F major to D minor; it mounted in leaping anapaests to a suspended chord, ran down again, mounted once more, modulating to C minor, then, through a passage of trembling notes to A^b major, to the dominant of D^b, to the dominant of C, to C minor, and at last to a new clear theme in the major.¹⁰¹

This counterpointing through musical analysis of the present with the past, of action with thought and memory, is vivid for musical readers, though Huxley no doubt hoped that the burden he placed on the analysis could be alleviated to some extent by the adjectives 'leaping', 'trembling', and 'clear', which help to make the contrast with Mrs. Viveash's morose mood more explicit.

A further aspect of the use of music in Huxley's work is the contrast he makes between 'serious' and 'popular' music. We know from Cockshott that he disliked much popular music, particularly its 'rich, glutinous chords which support on their pillars of treacle the sagging melodies of the ballad'.¹⁰² Nevertheless, in Antic Hay he contrives wonderful evocations of jazz¹⁰³ in contrast to all the references to Beethoven and Mozart, and in Those Barren Leaves, actually effects an Ivesian collage of the two musical types, intermingled with environmental noise. Lord Hovenden and Irene, the naïve young lovers of the story, are about to dance:

There was a silence. From the open-air dancing floor, a hundred yards away beneath the trees, came the sound, a little dimmed by the intervening distance and the pervading Roman noise, of the jazz band. Monotonously, unceasingly, the banjos throbbed out the dance rhythms. An occasional squeak indicated the presence of a violin. The trumpet could be heard tooting away with a dreary persistence at the tonic and dominant; and clear above all the rest the

saxophone voluptuously caterwauled.... Suddenly, from the band-stand of the tea-gardens a pianist, two fiddlers and a 'cellist began to play the Pilgrims' Chorus out of *Tannhäuser*.

Irene and Lord Hovenden, locked in one another's arms, were stepping lightly over the concrete dance-floor. Percolating insidiously through the palisade that separated the dance-floor from the rest of the world, thin wafts of the Pilgrims' Chorus intruded faintly upon the jazz.

'Listen', said Hovenden. Dancing, they listened. 'Funny it sounds when you hear bof at ve same time!' ... They listened for a little, smiling at the absurdity of this other music from outside ...¹⁰⁴

The passage demonstrates a similar refinement of perception, and similar skill in constructing a 'score', as we have now seen in Conrad and Woolf. It is a pre-Nabokovian 'cadenza' which grows out of the opening silence: the carrying-power of each of the jazz-band's instruments is modified by the open-air acoustic, by city noise and by distance, the violin suffering the severest imbalance. When Wagner is superimposed on jazz, it is played by such a small ensemble that its original solemnity is lost, so that 'insidiously' and 'absurdity' are *mots justes* from all points of view, not only from that of the young people through whose jazz-attuned ears we 'hear' the passage.

Enough has been said to exemplify Huxley's musical background and some of the ways in which music occurs in his fiction. But in Point Counter Point, though music continues to play an important part both in providing decorative detail and in providing the basis for several significant episodes, Huxley seizes on a particular compositional technique - counterpoint - and writes a novel whose structure and materials appear designed to offer a demonstration of the principles of counterpoint throughout: namely, simultaneity, juxtaposition and contrast. This is carried out in two main ways; first, through the creation of separate threads within the story, which sometimes interpenetrate; secondly, through the presentation of phenomena or concepts from opposed or complementary standpoints.

Generally the separate interweaving threads are sufficiently substantial to allow the reader to retain a hold on their unfolding development. Sometimes the focus is steady on one or two characters and events, as in Chapter 1, which gives us sixteen pages about Walter Bidlake and

Marjorie Carling, with a brief memory near the end of Walter's childhood. Elsewhere, as in Chapter 8, the focus is on three characters, Spandrell, Rampion, and Mary his wife, whilst the following chapter presents Rampion and Mary - but fifteen years previously; yet even though the two chapters are out of chronological sequence, each within itself is conventionally coherent. Other chapters however, are much less conventional, moving fluidly between a number of characters and locations; the most unsettling in this respect is Chapter 11, whose structure appears not so much linear as mosaic-like or even filmic; there are thirteen sections, ranging in length from four pages to one sentence, and covering six groups of characters in five locations. However, two main strands emerge, of which one — Lucy Tantamount and her circle at Sbisa's restaurant — is dominant, cut into on three occasions by the ponderous science and philosophy of Lord Edward and Illidge; the second and last two episodes continue the strands of characters introduced earlier in the novel at Lady Tantamount's party. This interweaving of a number of strands of unpredictable duration and significance would seem even less coherent if they were not, taken as a whole, an illustration of the chapter's first sentences:

In Lucy's neighbourhood life always tended to become exceedingly public. The more the merrier was her principle; or if 'merrier' were too strong a word, at least the noisier, the more tumultuously distracting.¹⁰⁵

Just as important in this novel as its contrapuntally interweaving strands of narrative, are the number of occasions when material is dealt with from opposed or complementary points of view in order to create effects of simultaneity and unity. The polarities, each pair of which expresses a different unity whose components threaten to become mutually exclusive, are many; they include science and art, present and past, reality and imagination or appearance, intellectualism and personal relationships, specialisation and wholeness, life and death. One or two examples must suffice here. When, in the opening Largo of his B minor suite for flute and strings,

John Sebastian had ... made a statement; There are grand things in the world, noble things; there are men born kingly; there are real conquerors, intrinsic lords of the earth ...

he had done so

with the help of Pongileoni's snout and the air column [of his flute]¹⁰⁶

and with

the fiddlers [who] drew their rosined horse-hair across the stretched intestines of lambs¹⁰⁷

A few pages later, the way in which 'the shaking air' reached a listener's ear, causing 'a vast number of obscure miracles [to be] performed in the brain',¹⁰⁸ recalls Conrad's detailed passage about acoustics in The Secret Agent. The purpose of such polarities as these seems to be to remind us that art - here, Bach's grandeur and nobility - cannot exist in a vacuum, and we have to come to terms with the fact that it may rely for its transmission on very sordid mechanisms indeed - the stretched intestines of lambs; so that the counterpoint consists of a concurrence of apparent opposites. Woodcock puts this memorably:

[The passage] mocks both the inadequacies of scientific description and the excesses of our claims for art; it also shocks us into considering the mysterious relationships that exist between the material and the spiritual.¹⁰⁹

As I have already indicated, the themes set contrapuntally against each other in this novel stretch far beyond music, one of the most telling being that of life and energy on one hand set against decrepitude and death on the other. The last section of the book, however, is almost unrelievedly death-fixated, and includes the murder of Webley, and the revenge-killing of Spandrell, his murderer. Truly contrapuntal, and poignantly so, are the linked fates of an old man and a child, John Bidlake the painter, dying of cancer in the same house as his grandson is dying of meningitis.¹¹⁰ Though the lines progress to the same ultimate end, contrary motion balances similar motion as in musical counterpoint. As the boy's condition rapidly deteriorates, his grandfather's is remitted, and he exuberantly begins to paint again - a landscape whose curvaceous topography is transmuted in his mind into the lively sexuality of

classical gods and goddesses. The boy also is apparently granted a brief remission - the two lines now run alongside each other; however, they approach a unison, for in the same instant as Bidlake's death-foreshadowing pain returns, the boy's death proves his remission to have been illusory. Yet though their final days have run in parallel, their characters have been as opposed as their ages, the old man being unprincipled and selfish, the boy too young to be anything but an innocent.

In a key passage in Point Counter Point, Huxley shows Philip Quarles,¹¹¹ a novelist within the novel, communing with his notebook on the subject of 'the musicalization of fiction', and we may take this as a summary of Huxley's intention and method;

Meditate on Beethoven. The changes of moods, the abrupt transitions ... More interesting still the modulations, not merely from one key to another, but from mood to mood. A theme is stated, then developed, pushed out of shape, imperceptibly deformed ... Get this into a novel. How? ... All you need is a sufficiency of characters and parallel, contrapuntal plots.¹¹²

Anthony Burgess took time to acknowledge Huxley's achievement in this field which was so central to his own interests. In 1970 he recorded dismissively that Huxley 'indulged in formal experiment'¹¹³ in the novel; in 1974, during the 'Epistle to the Reader' in his own most ostentatiously 'musicalised' novel, Napoleon Symphony, he rejects the 'musicalisation' in Point Counter Point as 'superficial fancy'.¹¹⁴ Eight years later, with the threat of eclipse behind him, he could be more just;

[In Point Counter Point] Huxley was attempting a fictional structure in which all the many strands of narrative were of equal importance. In a song, or even a sonata, one musical strand predominates, and all the rest is accompaniment. In the average novel there is a hero or heroine, and his or her adventures stand in a stronger light than those of other characters, whom we must term subsidiary. A work of counterpoint grants equal importance to all its linear components, and Huxley's exact structural analogy justifies the title.¹¹⁵

Certainly the concept of contrapuntal simultaneity and the use of musical imagery evident in Point Counter Point remained with Huxley to the end of his life. In his Preface (1959) to the Collected Essays (of which three take music for their subject) he identified the stances to be

assumed by an essayist (the personal, the objective and factual, and the abstract-universal) before concluding:

... I have tried to say everything at once in as near an approach to contrapuntal simultaneity as the nature of literary art will allow of.

Sometimes, it seems to me, I have succeeded fairly well Sometimes, alas, I know that I have not succeeded. But "please do not shoot the pianist, he is doing his best". Doing his best, *selon ses quelques doigts perclus* [i.e. as far as his stiff fingers allow] to make his cottage upright say as much as the great orchestra of the novel, doing his best to "give all things full play".¹¹⁶

In order for Huxley to attempt 'to say everything at once', the novelist L. P. Hartley, reviewing Point Counter Point at its first appearance, realised that a particular quality of mind would compensate for stiff fingers; a mind for which

... no two objects [are] so dissimilar that[it] cannot fit them into a relationship..... It is not his technique, excellent as that is, but the unifying power of his vision that exalts his work into the condition of music.¹¹⁷

This review of some of Burgess's English-language predecessors concludes with E. M. Forster, whom Benjamin Britten considered to be 'our most musical novelist', one who 'really understands music'.¹¹⁸ (Britten had every opportunity to discover this first-hand, since, having already dedicated the comic opera Albert Herring (1947) to Forster, he then invited him to collaborate on the production of the libretto for the opera Billy Budd (1951)). As with Huxley, Forster's references to music spread beyond his novels, and we can see in at least two instances the position which he believed music to occupy in relation to the other arts; in Aspects of the Novel he wrote that '... in music; fiction is likely to find its nearest parallel'.¹¹⁹ [this is discussed in the following chapter on 'Burgess and the Symphony'], whilst he began his address to a Symposium on Music at Harvard University in 1947 by declaring his belief that 'music is the deepest of the arts and deep beneath the arts'.¹²⁰ He immediately disclaimed all musical authority - 'I am an amateur whose inadequacy will become all too obvious ...', but this smacks of ritual self-abasement, and fails to undermine his opening arresting remark.

Neither does his amateurism rob his musical essays of interest: 'The C minor of that Life'¹²¹ explores the controversial topic of inherent differences between the various keys; 'Not Listening to Music' deals with the difficulty of concentration when listening, recommending one's own performances (even if, like Forster's at the piano, 'these grow worse yearly'), for compelling one to attend and 'to teach me a little about construction'. In the Burgess context, the essay 'Word-Making and Sound-Taking'¹²² is particularly relevant, since it deals with an aspect of melopoetics in which Burgess also engaged, namely the setting of words to existing tunes, discussed in the chapter on 'Burgess and the Symphony'. Beginning by outlining the practice in the forgotten novels of William de Morgan, Forster refers to themes by Beethoven, Brahms and Bach which have attracted verbal tags, and contributes one of his own to a theme from the Schumann Piano Quintet; he also refers to Ebenezer Prout's words for the fugue-subjects (and some counter-subjects) of the '48',¹²³ but concludes by confirming that

I am very glad that there are also times when I seem to be alone with the sounds There is such a thing as the composer's intention, or if even that seems too colourful, there are such things as lines and marks upon pieces of paper which indicate the Goldberg Variations.¹²⁴

Enjoying as a writer the opportunities for melopoetic fantasy, he is also capable of being a musical purist, and the treatment of music throughout his critical writing swings between the two extremes remarked on by Linda Hutcheon;

Sometimes ... it was the form or the order of the art ... At other times he also seemed to want to attribute music's power to something that reminded him of something else, or even to something ineffable, almost mystical in it. The formal and the impressionistic impulses seem to be at war in Forster ...¹²⁵

In his fiction, Forster puts to good use his perceptions of the referential and the absolute in music. No-one could fail to notice how, in the passage from Howards End which Britten calls Forster's 'musical *locus classicus*',¹²⁶ the various reactions to a performance of Beethoven's Fifth Symphony help to sharply differentiate the characters present. Helen imagines heroes, shipwrecks, goblins and elephants, whereas Margaret 'can only see the music'; Tibby 'who is profoundly versed in counterpoint, holds the full score open on his knee', whilst their cousin

Fräulein Mosebach 'remembers all the time that Beethoven is 'echt Deutsch'¹²⁷ [i.e. pure German], an attitude which perhaps accounts for her decision to leave the concert before the Elgar item; Mrs. Munt's special pleading is of no avail, but shows us Forster's awareness of the continental estimate of British music - we had been *Das Land ohne Musik* for too long;

'Here have I been persuading Herr Liesecke to stop for "Pomp and Circumstance", and you are undoing all my work. I am so anxious for him to hear what *we* are doing in music. Oh, you musn't run down our English composers, Margaret'.¹²⁸

We may also note here, as in other instances in this review of early twentieth-century English fiction, the emphasis on the music of Beethoven — due no doubt to its continuing popularity in concert programmes, the possibility of domestic performance of the easier sonata-movements, its weighty but approachable nature, and that aura of greatness which most English music had so far failed to achieve; hence its effectiveness as a foil to 'Pomp and Circumstance'.

There are two further examples in which Forster sets up a performance of music as a mirror which reflects individual (and, in the first, also national) responses. The most significant musical passage in Where Angels Fear to Tread is an extended tableau set in an Italian provincial opera-house where Donizetti's Lucia di Lammermoor is to be given. At the outset we are prepared for an indecorous evening:

'However bad the performance is tonight, it will be alive. Italians don't love music silently, like the beastly Germans. The audience takes its share - sometimes more.'¹²⁹

The very crudity of the theatre's architecture and decoration helps to define different national approaches to the arts:

So rich and so appalling was the effect, that Philip could scarcely suppress a cry. There is something majestic in the bad taste of Italy: it is not the bad taste of a country which knows no better: it has not the nervous vulgarity of England, or the blinded vulgarity of Germany. It observes beauty, and chooses to pass it by.¹³⁰

The audience does indeed take an active and noisy part, and though 'the singers drew inspiration' from this, one of the English visitors tries to keep the house in order, to Philip's annoyance, since

He had grasped the principle of opera in Italy - it aims not at illusion but at entertainment - and he did not want this great evening-party to turn into a prayer-meeting.¹³¹

The devotional attitude to the arts on the part of the English could hardly be more effectively, or more gently, satirised.

The part played here by an opera is, in A Room with a View, given to a simple song during a scene which hinges on a casual yet subtle commentary on it. This is a novel whose young protagonist, Lucy Honeychurch, is a pianist capable of Beethoven's op.111 sonata; like Rachel in Woolf's The Voyage Out, she uses music as an escape, and when she undergoes new, vital experiences during a visit to Italy — a destructive storm, her own first passion, being witness to a murder — she similarly feels to have left music behind her; so much so that

Music seemed to her the employment of a child.¹³²

In the scene in question, Lucy, having broken her engagement to the snobbish Cecil Vyse, is singing to her own accompaniment. The words are given in fragments over two pages as her performance continues on, though the music is not identified:

Look not thou on beauty's charming,
Sit thou still when king's are arming,
Taste not when the wine-cup glistens, (etc.).

Forster must either have had in mind Sir Henry Bishop's setting of 1815 (the words are from Scott's The Bride of Lammermoor, and Bishop's is the only setting listed in the British Library - or any other - catalogue), or must have imagined his own fictional song. Whichever it is, when Lucy says of it that

'It isn't very good ... I forget why - harmony or something,'¹³³

we understand that she is repeating absent Cecil's views.' Mr. Beebe's reaction (he has already declared the song to be 'a beautiful and a wise one') is

'I suspected it was unscholarly. It's so beautiful'.¹³⁴

In the implied 'because' between those two sentences, Beebe directs criticism at Cecil's snobbery, and declares that he himself, on the contrary, is his own man, capable of judging it for himself. Lucy too is perhaps declaring her newly independent taste by playing the song - which Cecil had given her - so soon after his departure. Forster also finds room for a reaction from Freddy, Lucy's well-meaning if insensitive brother:

'The tune's right enough ... but the words are rotten.'¹³⁵ As Mr. Beebe leaves, he finds himself agreeing with Freddy's untutored comment, and the following passage is no doubt based on Forster's awareness that few song-writers showed good literary taste before the so-called 'English Musical Renaissance' of the turn of the century. (It also becomes clear now that Forster cannot have had Bishop's setting in mind, since its accompaniment, whose right hand consists of middle-of-the-keyboard broken chords as the simplest harmonic support to the voice, could by no stretch of the imagination be called 'soaring'.)

He half-fancied that the soaring accompaniment ... really agreed with Freddy, and was gently criticizing the words that it adorned.¹³⁶

Though Forster eschews the kind of technical musical analysis which Huxley occasionally indulged in - as we have seen in the way the latter used the Mozart sonata in Antic Hay - we learn just enough about the song to understand why the listeners react as they do, and the passage profits from the unobtrusive way in which Forster introduces simple aesthetic ideas about both its music and its words.

In A Passage to India, Forster's last novel, (which Alan Colebourne¹³⁷ finds significant for its increased emphasis on noise and the sounds of nature), we discover, first, the attention that he paid, listening with Oriental ears, to the sonic properties of language and to 'soundscape'; and second, we discover his perceptions, listening now with Western ears, of Indian music. An instance of the first occurs when Dr. Aziz, at dinner with his friends,

... began quoting poetry, Persian, Urdu, a little Arabic They listened delighted, for they took the public view of poetry, not the private which obtains in England. It never bored them to hear words, words; they breathed them with the cool night air, never stopping to analyse¹³⁸

Once more we recall Joyce's remark that the 'music' of his prose, its delight to the ear, was more important than its meaning. The diners absorb the sounds 'without stopping to analyse', and the poetry seems to have arisen with the same unplanned casualness as Godbole's song will later; 'Presently Aziz chaffed [the old man], also the servants, and then began quoting poetry ...'. For Aziz himself, sitting later alone in the mosque, sounds form an important part of 'the complex appeal of the night';¹³⁹ there are 'many small sounds', as though one of Woolf's intricate Skye soundscapes had been transposed to India;

The ground fell away beneath him towards the city ... and in the stillness he heard many small sounds. On the right, over in the club, the English community contributed an amateur orchestra. Elsewhere some Hindus were drumming ... and others were bewailing a corpse ... There were owls, the Punjab mail ...¹⁴⁰

Though the drumming and wailing here form a part of the exotic travelogue element in this novel, we have to wait for a later episode to experience authentic culture-shock. The means used is a performance of Indian singing, and it is heard this time through Western ears; it is also presented in a context which cannot fail to draw attention to its alien quality. Mrs. Moore and Miss Quested have been invited to tea at a Western-run college partly because they have expressed an interest in hearing the elderly Brahman, Professor Godbole, sing. However, the occasion is over, nine 'Good-bye's are exchanged, and he has not performed; yet when Miss Quested shows her disappointment, he replies:

'I may sing now' ... and did.

His thin voice rose, and gave out one sound after another. At times there seemed rhythm, at times there was the illusion of a Western melody. But the ear, baffled repeatedly, soon lost any clue, and wandered in a maze of noises, none harsh or unpleasant, none intelligible. It was the song of an unknown bird ... The sounds continued and ceased after a few moments as casually as they had begun — apparently half through a bar, and upon the subdominant.¹⁴¹

Though the song only lasts 'a few moments', it evidently exerts a powerful effect on its listeners, even if the Western visitors find it 'unintelligible'; the leave-taking which preceded it had become agitated and tense, but after the song, 'there was a moment of absolute silence. No ripple disturbed the water, no leaf stirred.' Yet everything about it, especially its contingent ending (no Western music in Mrs. Moore's and Adela's experience would have finished in mid-air as this does, and especially not on a note as pregnant with further movement as the subdominant) is alien, and the episode is structurally important to the whole novel in providing a stepping-stone to a climactically higher level of incomprehension, the echoes of the Marabar caves. Neither would Godbole's verbal programme-note to his song have greatly assisted his Western listeners; 'The song is composed in a raga¹⁴² appropriate to the present hour, which is the evening.' For they had been lost in 'a maze of noises' without a clear sense of beginning, middle and end. William Barrett, having set the apparent formlessness of Godbole's song against the familiar structure of an Italian aria, concludes that

If the Westerner finds the Oriental music 'meaningless', the Oriental might very well reply that this is the meaninglessness of nature itself which goes on endlessly without beginning, middle or end.¹⁴³

To summarise this section of the chapter, I have dealt with a number of Burgess's English-language predecessors because he knew their work, and in it is clearly exposed in a variety of ways their musical and sonic sensibilities. Not all were active musicians, therefore the amount and depth of technical detail in their fiction covers a wide spectrum, with commensurate occasional losses in intelligibility for non-musical readers. In two instances, Huxley and Forster, their essays on musical subjects indicate the breadth of musical perception

which underpins the music references in their fiction. Often, music is used for characterization purposes, and to show us characters' interests. At times, a single musical performance is used to reflect a number of contrasting responses, and this has proved unusually fruitful in drawing attention to different national temperaments and aesthetics, as in Forster; or, as in Huxley, a single performance is viewed from complementary angles, the scientific and the artistic, or different musical traditions and genres may symbolise opposed moral stances; the 'hedonism' of jazz versus 'socially responsible' late Beethoven. Even musical structures have played a part in suggesting literary frameworks, as in Joyce and Woolf; and on a different scale, but similarly hidden, was Huxley's use of music to convey to the reader the fleeting thought of its performer. Moving from music to the functions of sound and noise, we have seen a number of soundscapes, some of which have changed through time in constituents, balance, location and volume, so that it has been possible to speak of them being 'scored': Woolf particularly emerged in this respect as a virtuoso composer of sounds on the threshold of audibility. Finally, we have noted auditory elements in language, especially in Joyce and Conrad, and in Conrad the powerful auditory nature of verbal repetition.

Before turning to Burgess's own contribution in this field, some attention must be given to two European writers, Proust and Mann, the musical elements of whose work have been widely commented on; yet it is only to Mann's work that Burgess was drawn, and where any link to his own writing may be demonstrated. In the case of Proust, the way in which he writes about music is often in terms of an extended, non-technical, elevated, even mystical, contemplation of the effects of it on the listener, his narrator; this finds no counterpart in Burgess, whose references are usually concrete and prosaic, and generally used as similes and metaphors rather than as the substance of the narrative. Burgess seems to have been completely out of sympathy with Proust's concern to convey the quality of artistic revelation, and though we find in contexts concerning 'epic' or 'memory' in his writing the occasional casual epithet 'Proustian', there is nowhere any critique which refers to the function of music in Proust's work. When we reach Burgess himself, it will be clear just how wide a gulf of

style and attitude exists between him, and Proust as exemplified in the following rhapsodic passage based on Wagner's opera Parsifal:

Some of these truths [which music symbolises] are perfectly supernatural beings whom we have never seen, but whom we recognise with infinite pleasure when a great artist succeeds in bringing them from that divine world to which he has access so that they may come to shine for a moment above our own. Was not this motif of the 'Good Friday Spell' ... one of these beings, not belonging to any of the species of reality, or to any of the realms of nature, that we might conceive? ... What exactly was its clear relationship to the first awakening of spring? Who could have said? It was still there, like an iridescent bubble that had not yet burst, like a rainbow that had faded for a moment only to begin shining again with a livelier brilliance, adding now all the tones of the prism to the mere two colours that had iridesced at the beginning and making them sing. And one remained in a silent ecstasy, as if a single gesture would have imperilled the delicious, frail presence which one wished to go on admiring for as long as it lasted and which would in a moment disappear.¹⁴⁴

Jean-Jacques Nattiez is surely right when he suggests that

... because when discussing music [Proust] doesn't draw on the technical concepts of music theory, writers have tended to underestimate the extent of his musical understanding ... as if music could only be discussed when perceived and analysed objectively, and as if it were of secondary importance to consider music in terms of the various effects it produces and the varied ideas it awakes.¹⁴⁵

Nevertheless, Proust seems to have had minimal impact on Burgess's writing, no doubt for the reasons Nattiez advances above; Burgess, a practising musician and composer with considerable technical command of music and a lively musicological curiosity, would naturally have paid more attention to writers whose work reflected similar characteristics, and it is Thomas Mann who offers the outstanding European example.

When in 1943 Mann sent Schoenberg a birthday gift of his novel The Magic Mountain, he described himself in the inscription as 'somebody who also tries to build music.'¹⁴⁶ He was not a composer, but through his background, inclinations and studies had acquired a broad knowledge of music and also played the violin. His mother had

considerable musical talent ... played Chopin to him ... as well as singing him Lieder. As in 'The Joker' [his short story of 1897] ... the young Thomas Mann used to spend long hours producing his own operas in a toy puppet theatre.¹⁴⁷

Little of Mann's writing escapes the effects of his early exposure to music and the later broadening of his musical awareness. In relatively early work, such as the short stories Tonio Kröger and the significantly titled Tristan, (both 1903) we see his clear debt at the age of twenty-seven to Wagner, both in terms of subject matter and structure. The climax of Tristan is an extraordinary response to the Prelude and Liebestod from Tristan und Isolde, a response to real music which begins to explain the conviction behind the descriptions of Adrian Leverkühn's fictional masterpieces in Mann's music-centred late novel Doctor Faustus, 1947. The terms used in the passage below proclaim the author's musical knowledge and suggest that he was following the score of the opera as he wrote; and whereas the rest of the story shows humour and a light touch, the musical passages convey authentic depth of feeling, all the more powerfully because of their frame of irony.

Herr Spinell has prevailed on Frau Klöterjahn to play the piano, in spite of medical advice that any exertion is dangerous in her tubercular state; shortly after her performance, she dies, as though achieving her own 'liebestod';

She played the opening at an extravagantly, tormentingly slow tempo, with a disturbingly long pause between each of the phrases. The *Sehnsucht* [longing] motif, a lonely wandering voice in the night, softly uttered its tremulous question. Silence followed, a silence of waiting. And then the answer; the same hesitant, lonely strain, but higher in pitch, more radiant and tender. Silence again. And then, with that wonderful muted sforzando which is like an upsurging, uprearing impulse of joy and passion, the love motif began; it rose, it climbed ecstatically to a mingling sweetness, reached its climax and fell away, while the deep song of the cellos came into prominence and continued the melody in grave, sorrowful rapture ...¹⁴⁸

This powerful evocation of what David Luke refers to as 'the sublime near-pornophony'¹⁴⁹ of Wagner's music is complemented in Mann's work by the development of a technique of repetition which bears some analogy to Wagnerian leitmotif. In Tonio Kröger, for example,

the protagonist stays at a hotel where one evening a dance is arranged.

There was even a trumpeter among [the musicians], blowing on his instrument rather diffidently and cautiously — it seemed to be afraid of its own voice, which despite all efforts kept breaking and tripping over itself ...¹⁵⁰

Here, the 'tripping over' motif had its origin in Tonio's 'unsteady gait' (p.138), reappeared in the description of Magdalena who 'often fell over when she danced' (p.148), and returns climactically in its most elaborate form when

... there was a slipping and tripping and stumbling ... The pale girl had fallen over. She fell so hard and heavily that it looked quite dangerous, and her partner collapsed with her.¹⁵¹

In the 1911 novella Death in Venice, music plays a significant rôle in establishing the corruption of the city, which Aschenbach first resists and then succumbs to. On his arrival, he takes a gondola to the Lido.

He was even provided with company: a boat full of piratical musicians, men and woman singing to the guitar or mandolin, importunately travelling hard alongside the gondola and for the foreigner's benefit filling the silence of the waters with mercenary song. Aschenbach threw some money into the outheld hat, whereupon they fell silent and moved off.¹⁵²

In this vivid passage, we sense behind the narrator Mann's fastidious distaste for an abuse of music; he creates an atmosphere almost of depravity in the performance, not only through words like 'piratical' and 'mercenary', but also in turning the musicians into a perverse living jukebox which falls silent when coins are tendered. As in Tonio Kröger, this motif within the story is elaborated later; the 'beggar virtuosi' who perform to the hotel guests are similarly importunate, and evidently despise their affluent audience.¹⁵³

At the far end of his career, at the age of 71, Mann wrote Doctor Faustus (1947), a long novel based on the life and work of the fictional composer Adrian Leverkühn. It is necessarily steeped in music, and there are several references to it in Burgess's work. We have noted already that one element of the novel, the possible association of sexual disease with artistic

genius, influenced Burgess in his Shakespeare novel, Nothing Like the Sun. He introduced the same theme in Honey for the Bears, referring to Mann's protagonist as he does so, thereby mingling fact and fiction, as Mann himself does in Doctor Faust by constant references to real composers, orchestras, conductors, publishing houses, etc., in order to give immediacy and verisimilitude to Leverkühn's fictional career;

Paul now saw that perhaps Opiskin *père* had been, like so many great musicians (from Henry VIII to Adrian Leverkühn) syphilitic ...¹⁵⁴

However, as had been the case for Burgess with Huxley's Point Counter Point, he was disillusioned with one aspect of the novel's relationship with music; during discussion after a lecture, he said that he had been through Doctor Faustus

"with a fine-tooth comb to try to discover what Leverkühn's music was like - to find only one chord had been described. This is typical novelistic evasion; the novel has been unable to cope with the musical experience from the inside."¹⁵⁵

Yet Mann went to great lengths to invest his fictional composer with a credible technique, and, as Gunilla Bergsten rightly says,

Many music experts speak with admiration of Mann's ability to portray a nonexistent piece of music so convincingly ... Of course, not even the most practiced musician could construct a musical sequence simply on the basis of Mann's data, but neither was that his intention. On the other hand, the compositions are sometimes analysed with such precision of detail that Mann seems to have had before him a clear musical image.¹⁵⁶

For Leverkühn's mature works, the 'clear musical image' Mann worked from was that produced by Schoenberg's 12-note method, from which Mann, for whom 'the triad-world of the Ring is basically my musical home'¹⁵⁷, felt alienated. Nevertheless, the image was appropriate in his view for the purpose of the novel, since he used the collapse of music's long-standing key-system entailed in Schoenberg's Method to symbolise the moral decline of modern Germany during the Third Reich; the factual accuracy of Leverkühn's 12-note method was derived from detailed study of Schoenberg's music with the assistance of the philosopher-

musician Theodor Adorno,¹⁵⁸ though Mann's failure to acknowledge Schoenberg's intellectual property was to cause a serious rift between the author and the composer.

Mann's skill in writing about real music is clear from the passage quoted above from the short story, Tristan. In Doctor Faustus, he gives us impressions of the *effects* of fictional works, vivid enough to persuade us for the moment that we are almost hearing them; their musical language is not discussed, though their orchestral clothing is referred to in some detail. It is the latter, as in the following passages describing Leverkühn's 'apocalyptic oratorio' Apocalypsis cum Figuris, that persuades us that Mann's narrator, Zeitblom, is following a score of the work even as he writes:

... that frightful chorus of humanity fleeing before the four horsemen, stumbling, fallen, overridden; or there was noted down the awful scream given to the mocking, bleating bassoon ...¹⁵⁹

... those roaring brass passages, heavily scored and widely spaced out, which make one think of an open abyss wherein one must hopelessly sink ...¹⁶⁰

At times, the degree of technical detail suggests that Mann had just referred to an orchestration textbook in his desire for verisimilitude and accuracy:

... how terrifying is the effect of the trombone glissandos which here represent the theme! This destructive sliding through the seven positions of the instrument! ... And what acoustic panic results from the repeated drum-glissandos, an effect make possible on the chromatic or machine drum by changing the tuning to various pitches during the drum-roll.¹⁶¹

At the very beginning of this chapter, I referred to Mallarmé's notion of his poem as 'a score', and I have had occasion since to suggest that various passages by Conrad and Woolf could be thought of as haying, in a sense, created 'scores' of sounds and noises. Thomas Mann seems to have had a similar perception, though for a different reason, about Doctor Faustus. Drawing for its survey of German history and music since the Middle Ages on a vast number of sources, and borrowing also for Leverkühn Schoenberg's entire compositional Method, he remarked that 'my book itself would have to become the thing it dealt with; namely constructivistic music'.¹⁶² Perhaps, for Burgess, this was not sufficiently literal. Yet the

truth in Mann's long passages of German historic and contemporary musical life; the technical detail of his musical descriptions - particularly concerning orchestration; the persuasive language he finds for expressing the effects of music; and above all the credibility attaching to Leverkühn and the diabolical compact through which he makes his technical breakthrough to the New Music - all this constitutes, from the musician's viewpoint, a novel which stands without competition on its own.

My purpose in examining some of the most important references to sound and music in the work of Anthony Burgess's immediate predecessors is to establish that, whatever the extent and originality of this element in his own work, it did not spring into existence fully-formed and without roots; and though he has not written widely about the 'musicalisation of literature' except in its application to Joyce, it is inconceivable that the familiarity he shows in his non-fiction with the wider international world of literature should not have brought him to confront its musical content, where that exists. Burgess's uniqueness, therefore, lies not in being first in the field, but in being a writer whose parallel life as a composer meant that he was constantly thinking in terms of musical techniques and terminology; it seems to have been a conscious part of his literary method to allow the musical half of his creative being to flow osmotically into the literary half, so that the output of the latter becomes 'musicalised' in a range of ways from simple musical similes and metaphors, through more demanding technical jargon and musical 'riddles' which give even musician-readers pause for thought, to the transference of an entire complex musical structure into a novel. The ideal reader for many passages in Burgess, as for Thomas Mann, is therefore one who is equipped to untangle and savour the musical references, and is also, in the case of Burgess, patient with the sometimes Joyceanly sonic language and convoluted syntax. Burgess was perhaps naive in his expectations from critics and readers, complaining about the reception of his Shakespeare novel Nothing Like the Sun that

... nobody [among literary reviewers] seemed to spot the musical references.
For example, a barber tells Shakespeare of the massing of troops in Picardie,

and the barbershop lutenist accompanies his statement with a final tierce. I was referring to the tierce da Picardie, a major triad at the end of a piece in a minor key.¹⁶³

Among musicians, on the other hand, there was some recognition of the novel's musical elements, one result being an invitation from Musical Times to write an article on Shakespeare and music.¹⁶⁴

During the 44-year period 1949-1993, Burgess produced thirty-one novels and a collection of short stories; as if this were not prolific enough, there was also a substantial output of non-fiction, journalism, reviews and translations, as well as a two-volume autobiography and a music-specific autobiography. In virtually all the fiction, and in much of the rest, his musical sensibility is apparent. In the novels, the average number of references to music, sometimes including extended passages with multiple references, is thirty; the maximum and minimum numbers of references occur in adjacent late novels, Any Old Iron having ninety and A Dead Man in Deptford having six. The chronological table which precedes this chapter shows that, whilst Burgess's 'professional' literary work never completely eclipsed his activities as a composer, — as was the case with Paul Bowles, the American composer who stopped writing music when he turned to fiction — there was nevertheless a period during the 1960's when composing was somewhat reduced whilst the literary career established itself. It is significant that the novels of this period are particularly rich in musical allusions, before composition resumed more confidently in the following decade; it is as though Burgess was compensating for what he may have perceived as a temporary creative imbalance.

I propose to examine this mass of material in two stages. First, to range over the fiction (with the exception of a small number of texts which are taken up in later chapters) in search of references to music and sound which will be sorted under the following headings:

1. Musicians as prominent figures
2. Performers, composers, works
3. Instruments and voices
4. Musical terms and techniques
5. 'Sonic backdrops'

6. Recurrent motifs
7. Language

And second, to examine two texts, the novel Honey for the Bears (1963) and the short story 1889 and the Devil's Mode (1989), so that their references to music and sound can be seen in a more connected context.

1. Musicians as prominent figures

From his first novel, A Vision of Battlements (1949) to his posthumously published verse-novel Byrne, (1993), Burgess included composers, performers and other musicians among his characters. The protagonist of his first novel is Richard Ennis, a composer whose attempts to gain public acceptance for his music are frustrated to the same extent as that experienced by Burgess himself; Ennis recurs as a minor character, the music master of a provincial grammar-school, in The Worm and the Ring, (1961). In Beds in the East (1959), the young Chinese composer of genius Robert Loo is a key figure, carrying a weight of symbolism which reflects Malaya at the threshold of independence: I shall explore his rôle in the chapter on Burgess and the symphony. At the very outset of Honey for the Bears, (1963) the edgy paranoia of life in Russia during the Cold War is epitomised by the polarised musics of two composers: Korovkin, the conformist whose music represents the 'aspiration of Soviet Man'¹⁶⁵ and Opiskin, the reactionary, whose work is decried as that of a 'formalistic deviationist ... traitor to Soviet art ... misrepresenter of the Revolution. ... Polytonal lackey'.¹⁶⁶ Neither of these last two composers bears any resemblance to Burgess, but like Ennis in Battlements and like Loo in Beds in the East - on whom the author fathers one of his own works, as I shall explain later — Domenico Campanati in Earthly Powers (1980) is a Burgess surrogate, both in his physical condition and in having composed a Joyce musical, 'The Blooms of Dublin', for which Burgess provides seven lyrics taken from his own 'real' show of the same name; once again, this topic will be taken up later, this time in the chapter on Burgess's music for stage and radio. And if Burgess is in hiding in these instances, neither is he far beneath the surface of his final protagonist, Byrne (1993), whose sons, believing him

dead, plan to honour his bi-disciplinary creativity (in music and *art*), for 'he was doubly great'.¹⁶⁷ All these composers so far have been fictional, even if some appear to be rooted in Burgess himself, or in the case of Opiskin, in an actual Soviet composer, as I will explain later. But the remarkable short story '1889 and the Devil's Mode' (1989) features Debussy in the process of conceiving the celebrated tritonal flute solo which opens his Prélude à l'après-midi d'un Faune, and he is set in a context which includes overt and covert references to a number of other authentic musical and literary figures.

In the novels in which music plays a central part, composers are much more fully fleshed out than performers. There are only two exceptions, the most substantial being the narrator's father in The Pianoplayers (1986), who is the eponymous 'pianoplayer', one word rather than two because that

... gives you the idea of him and the instrument being like all one thing, jammed together. In the pub, in the cinema, at the end of the pier in Blackpool he was always the pianoplayer. [Wrong notes] came natural, or sharp or flat as the case might be.¹⁶⁸

Here again Burgess clearly draws on his own experience, in this instance of having had a father whose sociable pianistic skills were to be made redundant in the era of sound-films and recorded music. Similarly, in Any Old Iron, (1989) he puts to good use his detailed knowledge of distinguished musicians visiting Manchester between the wars, making his narrator's sister a student at the (then) Royal Manchester College of Music, and subsequently a percussionist in the Hallé orchestra. To these two individual performers might be added Yod Crewsy and his Crewsy Fixers, the blasphemously named pop-group which appears in Enderby Outside (1968), one of many channels through which Burgess communicates both in his fiction and non-fiction, the strength of his antipathy towards pop — though not popular — music.

One final musician deserves mention in this section, namely Alex, the first-person narrator of A Clockwork Orange (1962): for in spite of his vicious nature, he is undeniably a music-lover, and it is the bizarre character and strength of his responses to music which provide part

of the framework for Burgess to raise the central moral dilemma of the novella. Once again, this will be discussed in a later chapter, in connexion with Burgess's play-with-music adaptation of A Clockwork Orange.

2. Performers, composers, works

The largest concentration of references to real musicians occurs in Any Old Iron (1989),¹⁶⁹ but there is little resemblance between Burgess's use of them and Thomas Mann's in Doctor Faustus. Whereas Mann weaves a complex, detailed tapestry of musical actuality in which to set more credibly his fictional composer's revolutionary work, Burgess's references to authentic performers are often more casual, and often seen from the standpoint of non-musicians, to establish a generalised atmosphere of cultural awareness. Thus, the pianist Artur Schnabel is included in a group whose 'signed photographs [were] all over the walls' of a Manchester restaurant (p.68); and it is only the eating habits rather than the musical eminence of the singer Chaliapine, and the pianists Paderewski and Mark Hambourg, to which our attention is drawn later (ibid, 124/125). In this novel, references to composers and works are similarly casual, either with no accompanying comment or explanation at all, e.g. 'Vaughan Williams's Sea Symphony' (ibid p.6); or they may occur as an ironic aside, e.g. telling us that Petrushka translates as 'parsley', or that there exists a Bartok 'thing for pianos and percussion' (ibid. p.332), meaning the Sonata for Two Pianos and Percussion; or much more rarely, there may be a superficial and unenthusiastic 'programme-note' which says more about the speaker's low estimate of the work than about the music itself:

'[Flos Campi] means Flower of the Field ... It's by Vaughan Williams ... There's a chorus but it just goes oo and ah. You're supposed to know it's all about Jewish sensuality from the titles of the movements. The solo viola does most of the work. The music sounds all too English and folky to me.'¹⁷⁰

The music of the first half of the twentieth century, often British, is very much Burgess's homeland; as well as the two Vaughan Williams works already mentioned, we also encounter in the same novel Walton's overture Portsmouth Point and Constant Lambert's Rio Grande. In the verse-novel Byrne (1993) he draws our attention to the exotic names of some of our

familiar composers:

Strange that the names of English-born composers
Should often sound (Delius, van Dieren) foreign;
Holst, Rubbra, Finzi, Elgar - names like those, as
Though the native stock skulked in a warren
Shivering at Calliope's bulldozers.
McCunn, true, rather overdid the sporran.
That Handel was staunch British to the end'll
Still be denied by Huns who call him Haendel.¹⁷¹

Even in his prophetic novel '1985' (1978), which postulates a Britain paralysed by trades-union strikes, it is of musicians who flourished between the wars that Burgess thinks when naming two minor characters, a violinist and violist, who attend the meeting of an anarchic group:

'Ah', said Reynolds with pleasure. 'No dullness now.
Welcome, Szigeti, welcome, Tertis.'
The newcomers ate, and then opened their cases ...
They played a charming duo by Mozart and then a
Bach two-part invention.¹⁷²

For the musically-informed reader, these names are significant in recalling the violinist Joseph Szigeti (1892-1973) and the violist Lionel Tertis (1876-1975). The failure to specify which Mozart duo and Bach invention they play is unimportant, though it is strange that Burgess appears to make an uncharacteristic slip a few pages later when he introduces to the same group 'a clarinettist [who] warmed his instrument ... and then played the first movement of *the* Brahms sonata' [my italics]; for there are two, and the definite article, even in this fictional context, is misleading.

Burgess wears his musical knowledge lightly, and it frequently forms an important part of comic elements in his work. In The Doctor is Sick (1960), he treats us to delightfully apocryphal translations of fragments from French and German opera libretti, put into the mouth of Les, a Covent Garden scene-shifter. Thus the sailor's song at the opening of Wagner's Tristan und Isolde appears as:

'The wind's fresh airs
Blow landward now,
Get up them stairs,
You Irish cow.'¹⁷³

When Les sings the 'Habanera' from Bizet's Carmen, his mind moves in a similar direction:

'I'm a bastard and you're a whore.
If you were mine I'd have you on the floor.'¹⁷⁴

Les has a wide repertoire of these scabrous alternative texts, and through them he lays claim to the music which is, in a way opera-goers rarely give thought to, at the hub of his working life. Burgess also reminds us from time to time of the place of popular classics in many lives, employing in the following instances hilariously distorted titles and what that implies for their pronunciation. When, in The Pianoplayers, a fight breaks out on stage among the cast of an end-of-pier revue, a man in the audience thinks that

... it was like Pally Archie, whoever that was, and sort of singing Is Not the Actor a Man with a Heart like yoooooooo till his wife told him to shut it ...¹⁷⁵

As with several others of his musical references, this might well puzzle non-musicians, yet to insert a pedantic explanation would break the fast flow of the narrative and move outside its style. The work in question here is Leoncavallo's verismo opera I Pagliacci (i.e. 'Pally Archie), and a fragment of translated libretto from its Prologue is included in the above extract; its popular status accords well with the rest of the music in this novel, and it recurs as part of the two-page list of popular classics, songs from music-hall and musicals played by the 'pianoplayer' as material for his attempted 30-day Piano Marathon. He includes in this:

'Paderooski's Mignonette simplified ... Handel's Lager ... the Intermezzo from cavalry Rusticano [i.e. Cavalleria Rusticana, Mascagni's opera often performed with I Pagliacci], the Can Can from Refuse in the Underground [i.e. Orpheus in the Underworld] ... etc., etc.'¹⁷⁶

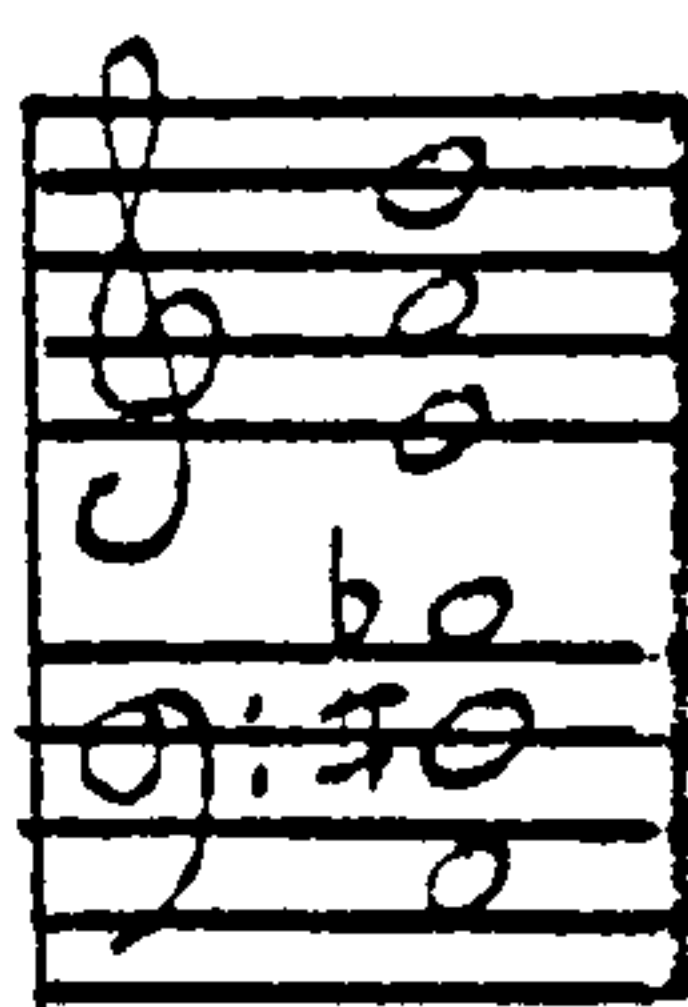
This good-hearted low comedy, then, has particular resonance for musicians,¹⁷⁷ and is also an entertaining aspect of Burgess's word-play. However, given Burgess's love of infiltrating music references of all descriptions into his fiction, and given also that some of these are

oblique or even deliberately puzzling, there are inevitably instances where it is unclear whether a particular word or phrase has any intended musical significance at all. An unusual example is found in The Wanting Seed (1962); a crowd of workers, demonstrating against food rationing, find themselves surrounded by police; 'There was a jostling at one place, the vexillae advanced'.¹⁷⁸ The word 'vexillae', (i.e. banners, flags) is cited by William H. Pritchard as an example of Burgess's 'highly pedantic and jaw-breaking vocabulary',¹⁷⁹ but there is also perhaps something to be said in mitigation. Burgess, a lapsed Catholic, would have known the plainsong 'Vexilla regis prodeunt', ('The royal banners forward go'), and would also have been aware of Holst's use of it in The Hymn of Jesus, for Holst was one of the group of English composers whose music deeply impressed him at an early age. With this gloss available, we can now see that there may well have been a resonance in that word for Burgess, which we can only with some uncertainty retrieve, an image of a processional and self-righteous movement forward, urged on by the monodic chanting of a crowd. Whether this is the case or not, the musical reader who is aware of Burgess's musico-literary cast of mind and of the extent of his musical knowledge is entitled to take control of such a word or passage and 'hear' the resonance on his own account.

The final topic in this subsection concerns the appearance in the fiction of actual music in score. On several occasions Burgess's writing becomes so music-specific that a music example would have been helpful, even at the risk of a novel beginning to resemble a textbook. Such an occasion is the point in The Pianoplayers when the pianist collapses during his attempted 30-day Piano Marathon:

... and his head fell on the keys in a horrible discord and he was Out, Out. A man in the crowd cried:
 'He's finished, he's not made it, his Marathon's done.'
 'No, no no, that's a Genuine discord, an inversion of the mystic chord in the Poem of Ecstasy by Scriabin with a few notes added. If he can hold it he's still in.'¹⁸⁰

The chord in question is:



which Burgess in fact referred to, this time including the music example, in his musical autobiography This Man and Music (p.85) four years before. But this small lack in The Pianoplayers is compensated for at the end of the novel by the appearance of a complete 33-bar waltz for 'Fiddles' with 'Joanna or Orch.' [sic]. The violin line is restricted to open strings because the piece is designed to form part of a violin 'Method'; attributed in the novel to its narrator's father, its real origin can be traced to 1947, when Burgess wrote

... violin exercises, with piano accompaniment, designed to make melodic sense of open-string playing and the addition of successive semitones to the open string to the limit of first position ...¹⁸¹

This recycling of his own music in a later literary context - in this case a piece nearly forty years old - is the first of three such instances, though the others in Beds in the East and Earthly Powers, (to be taken up in later chapters) do not extend to music notation.

The second example of music notation is much less remarkable; Burgess gives us the first four bars of 'O Come all ye faithful' so that a character in The Worm and the Ring¹⁸² can hum a Latin tag to it. Since this familiar melody could easily have been identified by name, the notation seems unnecessary.

In this subsection, then, we have noted some of the ways in which Burgess incorporates into his fiction real performers, composers and works. Many of the references are casual and glancing, and often to inter-war and British figures. They are usually accurate, and tell us something of his own musical predilections; misleading or inaccurate references ('*the* Brahms sonata') are so rare as surely to result more from oversight or haste than ignorance. The examples of distorted titles based on their vernacular mispronunciation, and the scabrously reworked fragments of opera libretti, clearly demonstrate with their ribald humour how Burgess supported the ironic or comedic tone of some of his work through music. On a few

occasions the music referred to is his own, in once case involving the quotation in music notation of a complete short piece. However, a question-mark occasionally remains over whether the musical significance sensed by a musician-reader was actually intended by the author; 'vexillae' was cited as an example; yet it is certainly the case that many of Burgess's references to music, here and to come, contain elements of puzzle or riddle which have greatest resonance for the musician.

3. Instruments and voices

Many of Burgess's references to instruments and voices are cast as straight descriptions, either throwing brief colour over a sentence or two, or imparting an extended passage with unusual character. Others are cast as similes and metaphors employing a wide range of instruments, including descriptions of their technique, and where appropriate drawing on relatively unfamiliar and 'early' instruments.

A beguiling instance of straightforward reference to an instrument occurs in Any Old Iron. A soldier who had narrowly avoided sailing on the ill-fated *Lusitania* sleeps in a trooptrain, his uniform's metal fittings smelling of Bluebell polish. This leads by association to the music-hall song 'Bluebells I'll gather, take them and be true';

Someone had played that on the concertina for all to sing in steerage. The concertina did not sink straight away; the waves squeezed it gently and it whimpered a little dirge for itself before going under.¹⁸³

A straightforward reference, certainly, but the contribution made to the pathos of the scene by animistically imparting this instrument of the common man with a dying personality at the mercy of an inexorable force is very memorable.

The context of Army life seems to have brought out a sentimental vein in Burgess, as we have just seen: in The Wanting Seed, the mood of the men below decks on a troopship is crystallised for us by one of them playing a vernacular instrument,

... — most melancholy of instruments — a mouth-organ. They sang

We'll be coming home
coming, coming home.
some day soon,
January or June,
Evening, morning or afternoon - ¹⁸⁴

How akin this is to the bitter-sweet atmosphere of the all-male shanties, below decks on the *Indomitable*, in Britten's opera *Billy Budd*;¹⁸⁵ in both instances, too, the music is the calm before the storm of engagement with the enemy.

Like all good musicians, Burgess was necessarily alert to the concept of instruments being in or out of tune, and often demonstrates this in his fiction. Sometimes we are given an incidental aside, as when Hillier, the protagonist of *Tremor of Intent*, visits the first-class bar on a cruise-liner, expecting

... the last word in cushioned silk walls, a delicious shadowless twilight ...

and discovers instead that

The floor had cigarette-ends opening like flowers in spilt beer: a man with long hair and ear-rings was playing an upright piano that must have cost a few quid to untune ...¹⁸⁶

The implication is that the instrument is no better than an ill-maintained pub piano, though the additional irony for the well-informed musical reader is that occasionally a composer specifies an out-of-tune piano, as Alban Berg does for the tavern scene in his opera *Wozzeck*, Act 3, Sc.3.¹⁸⁷ As an aspect of characterisation in *The Doctor is Sick*, our attention is drawn to the dubious musicianship of a night-club singer-guitarist by describing in detail how he tunes each of his six strings.

The young man ... took his central stool again and struck a lumpish bass E and a neuralgic treble one, a flat A, a tinny D, a fair G and a sharpish B.¹⁸⁸

'Lumpish' and 'tinny' may imply a poor-quality instrument, but 'neuralgic' is the authentic sign of a good musician's low tolerance of poor tuning and intonation. Extending the 'out-of-tune' concept towards sexual symbolism, in A Dead Man in Deptford, Burgess uses the occasion of tuning an instrument to appropriate a Shakespearian phrase as a metaphor for Christopher Marlowe's preference for sodomy: Marlowe's accuser goads him that 'it is the way of the stage' that young boys should play shepherdesses, and purposefully tunes his lute:

There is a sour note, let me screw Now thrust in to the sticking place.
There, better. I have wondered oft what a man and a boy will do together. It
is against nature.¹⁸⁹

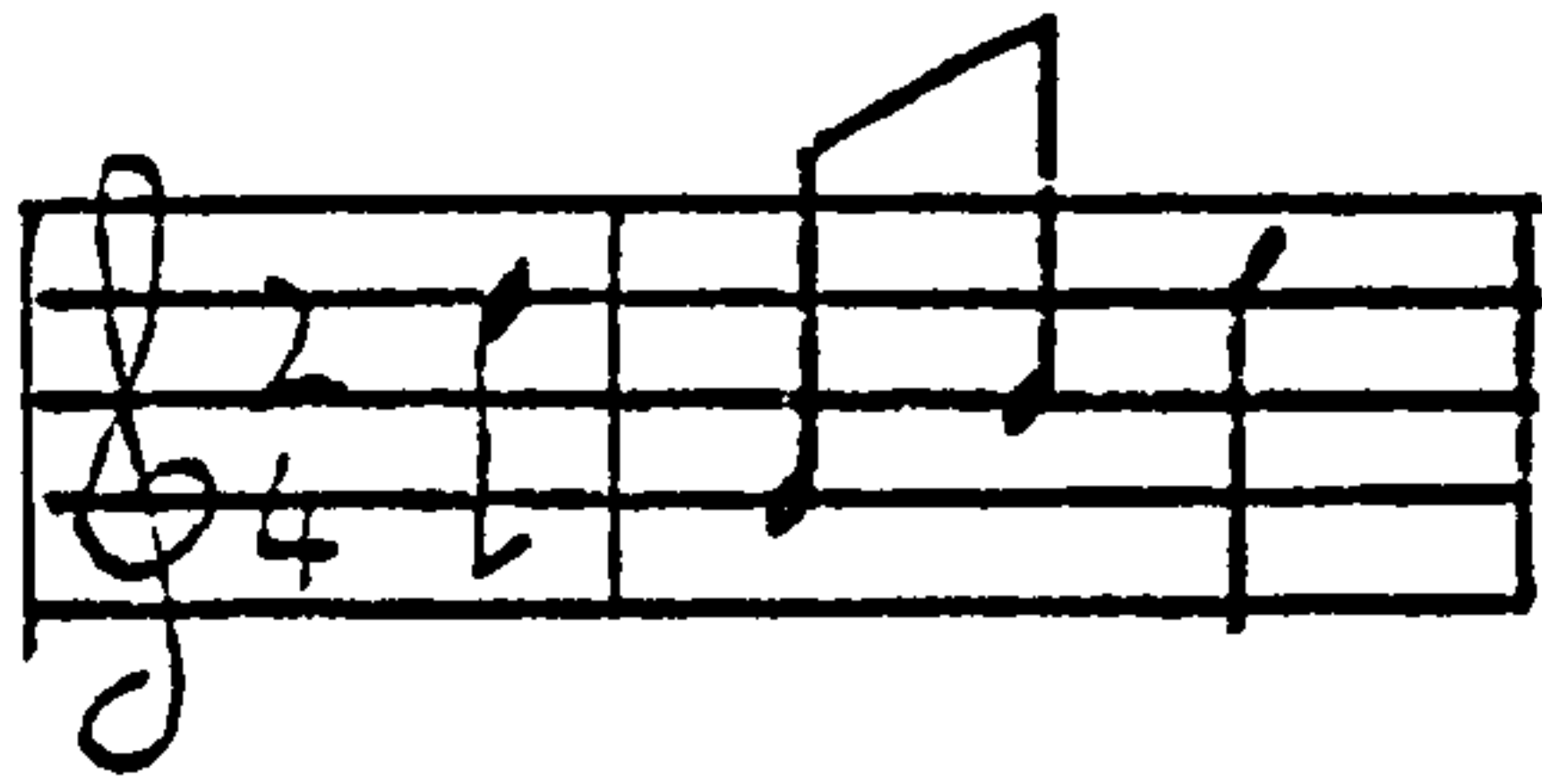
Shakespeare's phrase in this, taken from Macbeth, Act 1, Sc.7, is one for which Burgess had a particular affection, since it served to illustrate for him that in earlier times, literary men were often well versed in other arts than their own, an attribute he brought up to date in his own fiction by its multiplicity of music references. During the first of his 1980 T. S. Eliot lectures, Blest Pair of Sirens, Burgess remarked:

Shakespeare was a man of the theatre for whom music was one of the skills he had to know ... [He] proves his musical knowledge when Lady Macbeth tells Macbeth to 'screw your courage to the sticking place', a metaphor based on lute-tuning. [from the restricted circulation B.B.C. recording]

The tuning of a plucked instrument also provides the occasion for one of Burgess's many musical puzzles which require some degree of specialist knowledge to unravel. In Enderby Outside,

Antonio's guitar clanged gently superposed fourths and my-dog-has-fleas as he put it down.¹⁹⁰

This proves doubly confusing, as 'my-dog-has-fleas' has connexions not with the guitar but with the ukulele, whose normal modern tuning, d-g-b-e', coincides with the top four strings of the guitar. Part of the folk-lore of popular music well known to ukulele players is the tag:



My dog has fleas

— which is used by them as a tuning aid. Since 'ukulele' derives from the Hawaiian for 'leaping flea', it could be reasonably inferred that the words with their open-string melody were purpose-made for tuning purposes; however, Grove is silent on this.¹⁹¹

Burgess's musician's ear and imagination led him to create unusually memorable similes and metaphors involving instruments. Ted Arden, behind the bar in The Right to an Answer, is

very busy — at the pumps, at the glasses behind, the bottles below, the merrily ringing till, like a percussion-player in some modern work who dashes with confidence from xylophone to glockenspiel to triangle to wind-machine to big drum to tambourine¹⁹²

whilst the breathy groan emitted as laughter by a simple-minded drinker in the same novel is 'like a distant ship's hooter or an empty beer bottle that is blown like a flute';¹⁹³ we are encouraged here to imagine and choose between two lugubrious sounds. In Tremor of Intent, we are reminded of the timbre of Mr. Theodorescu's voice on several occasions, with significant developments in presentation. The first time we meet him, his powerful presence is matched by a voice 'like a sixteen-foot organ-stop', whilst later 'he organ-stopped' (i.e. now he is established in the story, the short-hand of metaphor can replace simile); at the end, weakened by a powerful drug, the 'organ-tones of the voice had somehow been diluted to the reediness of a harmonica, though there was still much strength there'.¹⁹⁴

A number of references feature Burgess's own instrument, the piano. As marching soldiers in The Wanting Seed approach the front line, they are ordered to make less noise, 'from *tre corde* to *una corda*, like a piano damped',¹⁹⁵ the simile relating to the mechanism of the left pedal which effects a reduction of tonal brilliance and power. Burgess also finds a use for the right pedal in an apocalyptic metaphor from The Pianoplayers, when the narrator reveals that she was

... born while the First World War was hammering and clattering away with the loud pedal down ...¹⁹⁶

and here he uses the popular misnomer for the sustaining pedal, reminding us of the (usually unintentional) cacophony which ensues when it is not released sufficiently often and harmonies become blurred.

Most of the instruments I have mentioned so far have been familiar, but Burgess draws on a wider range, and it is again the musical reader who is likely to profit most from 'hearing' unusual or early instruments; in The Wanting Seed, 'gulls cackling like heckelphones' (p.280), an appropriate baritone oboe colour for the alliterative onomatopoeia; whilst in A Dead Man in Deptford, Christopher Marlowe's alleged atheism is conveyed by the sarcasm, 'the tambourine man that goes ding ding rattle to God's deep sackbuts' (p.146), the sackbut being the immediate predecessor of the trombone. In the same novel, having already given us 'the royal consort at their blasts and tunings, to which the royal hounds in their kennels howled a forlorn faux-bourdon' (i.e. tenor or upper part), (p.163) Burgess caps this ensemble with a wholly unique 3-part zoological vocal consort composed of 'bulls bellowing and bears roaring for bass, dogs howling, yapping, screaming for alto and treble' (p.142-3). Any writer might have assembled such a group of animals to add to the noisy chaos of Marlowe's London, but few would have considered a musical metaphor, or been as specific about vocal registers.

References to instrumental technique, as we saw in relation to the piano, are particularly interesting and unusual. In the following passage, the reference to violin technique also

implies something about the music being played; when Hillier, the protagonist of Tremor of Intent, is accused of being a spy, he

... like a violinist confidently down-bowing in with the rest of the section, started to laugh. But nobody else laughed. Hillier was playing from the wrong score.¹⁹⁷

So this violinist is an orchestral player, and his 'confident down-bow' implies a forceful entry, probably on a first beat or accent; however, he has mis-counted, and comes in alone, as embarrassingly exposed as Hillier.

The final example in this subsection is a reference from the same novel which embraces performance and music notation, stretches across several centuries, and is cast in a sentence which includes two instances of verbal 'music'. Hillier cracks a Russian policeman over the head with the butt of his gun:

The man, with mammy-singer's arms, tried to embrace the wardrobe and then, the skirr of eight finger-nails drawing old-time music-staves on the two wooden sides as he went down, he went down.¹⁹⁸

The 'mammy-singer's arms' are more appropriate for the Russian than is first apparent, since the birthplace of the inevitable figure they conjure up, the actor and singer Al Jolson, was St. Petersburg; having emigrated to America, he became famous for his imitations of Negro singers in 'Mammy' (1909) and in the first 'talking picture', The Jazz Singer (1927). At the distant end of the historical spectrum are the 'old-time music-staves'; there are two of them, drawn by 'eight finger-nails' since Burgess clearly has in mind the development of the four-line stave associated with Guido d'Arezzo about a thousand years ago. The verbal music in this passage is provided by onomatopoeia, the 'skirr' of the sliding finger-nails, and also by that curiously 'aural' repetition at the end which draws attention to the words' sounds as well as their meaning, perhaps also suggesting that 'he went down' slowly.

In this subsection, we have noted several ways in which Burgess enlivened his novels through

references to instruments and voices, frequently by the use of memorably unusual similes and metaphors which dapple his pages with distinctive if momentary colour, but also sometimes incorporating the musical references into longer passages which combine with verbal music to provide more complex resonances. We have noted Burgess's use for these purposes of a wide range of instruments, including rarer and 'early' ones, and even a mock-consort of his own devising. The condition and quality of an instrument has sometimes been focal, and some references involving details of specific tunings and tuning techniques have also hinted at the quality of the player. Through the choice of instrument and its playing techniques — string-bowing, piano pedalling, the concertina and mouthorgan — Burgess has been able to capture a number of atmospheres and states-of-mind in an effective and concentrated manner.

4. Musical terms and techniques

Burgess's frequent references to musical terms and techniques cover, as before, the whole spectrum from those easily understood by the general reader to those requiring a degree of specialist knowledge. No-one will be confused by the following extended metaphor based on chamber-music media, where the 'quartet' represents two couples who indulge in wife swapping for their 'light-hearted week-end music'; for the 'sextet', two new players are added, but one of them is less extrovert, preferring the intimacy of the duo-sonata.

... Winterbottom was a man for sonatas rather than sextets and , ... anyway, the sextet is too big a combination for this light-hearted week-end music. So, soon, the sonata was played in one room and the quartet in another. And then, one day, the sonata-players thought they were good enough to be professional, packed their music and the one portable instrument, and made off for the big world.¹⁹⁹

Also within most readers' experience are the dynamic markings below, which Burgess uses to help us hear the melodramatic bullying of a priest;

'Out, boy,' shouted Father Byrne. 'Down on that floor and pray.'
'Pray for what, sir?' asked Roper ... 'For forgiveness ...?'
'No, boy,' said Father Byrne, with a swift change to mellifluous quietness.
'Because you cast doubts on the miraculous, because you blasphemously suggest
that God cannot' — crescendo — 'if He so wishes turn evil into good. Kneel,
boy. Pray, boy.' (fff.)²⁰⁰

Here, the dynamics are part of an 'acting-score', — 'shouted', 'change to mellifluous quietness', 'crescendo', 'fff' — and their shorthand means that Byrne's peroration is only minimally interrupted. Their antecedent occurs in Huxley's Antic Hay, where the words of the school hymn are marked up with detailed dynamics as 'five hundred flawed adolescent voices took it up',²⁰¹ but Burgess is more original in applying them to speech rather than to singing.

Equally, Burgess uses the familiar concept of a musical scale on many occasions.; In The Worm and the Ring, the homosexual Mr. Turton, a member of the English department in a grammar-school, is sketched in as 'Turton the exquisite, with his chromatic scale of giggles ...',²⁰² whilst in The Right to an Answer, scales are more obliquely present. In the following passage, the Ceylonese Mr. Raj shamelessly confronts Denham with his promiscuous sex-life;

Mr. Raj spared me no details, sounding the whole gamut from twelve-year-old Tamil girls to Parsee matrons of fifty. He had read the great Sanskrit manuals, he said, and had conscientiously worked, like five-finger exercises in all the major and minor keys, through the prescribed techniques.²⁰³

Here, 'gamut' derives from a contraction of the name of the lowest note (i.e. Gamma Ut) of Guido d'Arezzo's scale, whilst scalic 'five-finger exercises' develop keyboard technique and instil a sense of tonality. Turton's 'chromatic scale', coupled with the erotic context of Mr. Raj's 'gamut' (Burgess insists on its musical origin by 'sounding' it) come together in the dedication of The Pianoplayers to Liana, Burgess's Italian second wife, 'che conosce tutta la scala cromatica dell'amore'²⁰⁴ (i.e. who knows the full chromatic scale of love). Also linked to the chromatic scale, though in need of explanation for the general reader, is the poet Enderby's furious reaction to being plagiarised:

Enderby prepared twelve obscene English words as a ground-row (variations and embellishments to follow) ...²⁰⁵

Here Burgess refers obliquely to Schoenberg's revolutionary compositional method of the 1920s, serialism, in which the twelve notes of the chromatic scale are re-ordered into a 'row', which then becomes the basis for a work through a process of continuous variation. As we saw above when discussing dynamics, Burgess's originality is in envisaging how musical procedures might by analogy apply to words, whether carefully 'prepared' and chosen for a purpose, like Enderby's (as befits his literary vocation), or jostled and overlapped in profusion from many speakers, their tongues loosened by drink during one of the pub episodes in The Right to an Answer; Burgess's metaphor for that, 'the *stretto* of the Saturday night fugue',²⁰⁶ is wonderfully appropriate in putting before us a climactic overlapping of contrapuntal 'voices'.

When referring in his fiction directly to musical and sonic phenomena, Burgess continues to make few concessions to the non-musical reader in the terms he uses. The sirens of police cars at a riot scene 'rose and fell in *glissandi* of dismal tritones',²⁰⁷ an acute musical observation which explains the unsettling effect of the sirens by pinpointing the relevant musical interval, one standing at a distance from comfortable tonality. To understand this, the reader must be able to hear or play a tritone, knowing its ambiguous harmonic position in music history. Similarly demanding in both terminology and historical perspective is a description of music on Turkish radio:

From a ramshackle raki-stall came thin Turkish radio-noise, skirling reeds in microtonal melismata with, as for the benefit of Mozart, gongs, cymbals, jangles.²⁰⁸

Here Burgess succeeds in packing into a concise sentence information about the instruments and their music: members of the oboe family, perhaps folk reed-instruments like the zurna,

argul or çifte,²⁰⁹ playing highly decorated melodic lines which exploit the notes lying between the fixed semitones of the keyboard, accompanied by percussion instruments which recall the eighteenth century interest, exemplified by Mozart in his opera Die Entführung aus dem Serail, in Turkish military music.²¹⁰ The noise is 'thin' because a 'ramshackle' stall is unlikely to have more than a low-quality transistor radio, further diluted by the open-air setting.

Finally in this subsection, we come to one of Burgess's many puzzles, created by a plausible-sounding but non-existent branch of musicology: in the third of the Enderby novels, the protagonist deplores the teaching of 'petromusicology' at his New York university.

What had been a centre of incorrupt learning was now a whorehouse of progressive intellectual abdication. The kids had to have what they wanted, this being a so-called democracy; courses in soul-cookery, whatever that was, and petromusicology, that being teenage garbage now treated as an art ...²¹¹

The term seems to be a Burgess invention, and when seen in relation to its Greek root 'petra' and to 'petrology' (the study of rocks), one might reasonably speculate that The Rolling Stones, who flourished at the time of this novel, lie behind it.

In this subsection, then, we have seen Burgess using a number of technical terms and techniques associated with music to enliven his writing, and as usual they lie on a spectrum which extends from the easily accessible to those which, by their technical or historical character pose difficulties for the general reader; for example, the various chamber-music media used in the passage from The Right to an Answer, contrasted with Mr. Raj's 'gamut' or Enderby's 'ground-row'. Burgess shows a remarkable inventiveness in applying musical procedures to words or social gatherings — dynamics for speech which create an 'acting score', and the 'fugato' climax of the Saturday-night pub — and equally in devising a spurious branch of musicology which reflects his loathing for pop-culture.

5. Sonic backdrops

We have seen the effectiveness of sonic backdrops in earlier authors, Conrad, Woolf and Forster particularly, and Burgess proves to be similarly adept at adding sound to sight when detailing his locations. Though he is without the virtuoso attention to the barely audible that marked out Woolf, there is compensation in the fact that music itself invariably figures in the tapestry. The following description of a Saturday-night scene in a small town is intensively sonic: the timbre of the girls' voices and the exaggerated intonation of the newspaper-seller alternate with two rhythmic musics, the sacred and the profane, which are ready to partake of each other (one might expect 'steady' and 'jaunty' to be the other way round) except for the restraining effect of the hymns' underlying harmonic simplicity.

Youths with uncontrollable laughs, pert gum-chewing girls whinnied and quipped in harsh flat tones. The town ... beat here and there with the steady crotchets of dance-drums. The football editions were being sung around the bars, and in a side street the Salvation Army blew the grave harmonies of its jaunty hymns.²¹²

The music component in the following extract is more specific, adding aural national character to Hillier's first exploration of a Russian coastal city, but also the implied political criticism that the state has robbed the composer of his artistic independence — a theme Burgess had exploited in Honey for the Bears three years earlier.

Someone cleared his throat with vigour. A dog barked, miles away, and set other dogs barking ... [there was] trolley-hissing and clanks [of trams] ... [treetops] susurrated in the breeze. ... Perhaps a band played the state-directed circus-music of Khatchaturian from a Byzantine iron bandstand, people around listening, drinking state beer.²¹³

It is significant that not only does Hillier, through Burgess, include sonic perceptions in his first impressions of the port, but that when he anticipates what might lie ahead of him, its focus is musical. The description of the trams is exclusively in terms of sound, and both they and the rustling treetops call for onomatopoeia. Later, in a layered soundscape of a coast-road, multiple onomatopoeia recurs;

Hillier saw trolley-sparks and heard, over the sea's swish and shingle-shuffle the familiar rattle.²¹⁴

Burgess's novels include a number of such audio-visual descriptions, but rarely, as is the case with The Worm and the Ring, at the very beginning; here, an explosion of sonic energy signals the end of a school's working day, with

... mad electric bells spelling release treble laughter [in the cloakrooms] ... guffaws rang under the showers ... [there were] flushing cisterns, hissing taps ...²¹⁵

The water references are entirely appropriate, since the basis of the novel is Wagner's Ring of the Nibelungs,²¹⁶ the four-part music drama whose opening setting is the Rhine. Burgess's first scene includes the strains of celebrated river-music, but it is the wrong river, and it must be quickly disposed of so that we can be introduced to Albert Rich (i.e. Alberich) and 'three giggling fourth-form girls' (i.e. the Rhinemaidens) who are the object of his lust.

Musical Appreciation in the School Hall ended abruptly, two bars before the final bar of the Handel hornpipe, and the whole Hanoverian Thames was tipped into the basin.²¹⁷

The most remarkable of Burgess's backdrops occurs in Nothing Like the Sun, at the point where Shakespeare wanders through the London streets, painfully composing the dedication of Venus and Adonis to the Earl of Southampton. His correcting and polishing of it is broken up by cameos of the sounds and sights of Elizabethan London which engage the poet's peripheral attention, as in the following extract from the page-long passage:

Piemen and flower-sellers cried. '... in dedicating my lines, no, my unpolished lines, to your lordship ...' From a barber-shop came the tuning of a lute and then the aching sweetness of treble song. '... nor how the world will rebuke, no, censure me for choosing so strong a prop ...' There were manacled corpses in the Thames, that three tides had washed.²¹⁸

The complete sequence of nine sounds include three, a lute-song, a tavern catch, and a brass consort, which help to establish the sense of historical period for the reader; the others are

ram-bells, street-cries, mens' laughter, splintering wood, a whining beggar-girl, and — a Joycean ironic accompaniment to signing the finished dedication — the fart of a drayhorse.

In this subsection, we have noted that Burgess's sonic backdrops generally include references to musical genres or specific composers, and that these may be linked to establishing national character or historical period. In one instance, a verbal water-scherzo sprang from the mythomusical basis of the novel. On some occasions, Burgess makes effective use of onomatopoeia; and in Nothing like the Sun, the music and sounds occurred as part of the backdrop to an act of verbal creativity which left only the fringes of the protagonist's consciousness for their perception.

6. Recurrent motifs

There are several instances in Burgess's fiction of recurrent motifs which have sonic or musical significance. The first example recurs not within one novel but over five; it is the tuning-fork, essential professional equipment for many musicians, speaking of Burgess the *musician* rather than merely music-lover. In The Right to an Answer, the narrator, J. W. Denham, remembers 'the winter journey home from the elementary school; the sharp smoky city dusk pinging on my skin like a tuning-fork'.²¹⁹ In The Worm and the Ring, 'Howarth drank from his glass of cloudy Pernod and a thorn of ice hit a tooth like a tuning-fork'.²²⁰ Both of these unusual similes refer to the incisive tap on a table which starts the fork vibrating, whereas in Enderby Outside, there is an additional hidden musical perception behind the apparently identical reference. Enderby is leaving the country to escape a murder charge, bribing his way onto the next plane;

He lick-counted the money out. . . A good slice of his savings. Savings. The word struck, like a thin tuning-fork, ... a pertinent connotation.²²¹

Enderby's savings are saving him from arrest; but there is another pun here for the musical reader who understands that the pure, disembodied sound of the tuning-fork, particularly if 'thin', 'connotes' when played on an instrument or sung, a sound of the same pitch, but of an

expressive significance which the fork itself does not possess; and this parallels for Enderby the second meaning of 'savings'. In the first of the Enderby novels, Inside Mr. Enderby, Enderby had endured a bad poem, 'read out, with a voice pitched high and on one tuning-fork note ...'²²² a metaphor which conveys effectively both the deliberately inexpressive reading style of many poets, and the fluting tones of this particular one, 'an ancient man whose visible parts were made mostly of sewn bits of well-tanned skin'. The final tuning-fork is found not as a figure of speech but for itself, in the opening scene of The Doctor is Sick, set in a hospital ward at meal-time; there are other musical elements in this scene, including a doctor who plays the trumpet, and the other patients, whose 'knives and forks percussed and scraped weakly, an invalids' orchestra'.²²³ The tuning-fork features as one of a number of ways of testing the sensory reactions of a patient suspected of a brain-tumour, though Edwin's revelation of the gift of perfect pitch is evidently irrelevant.

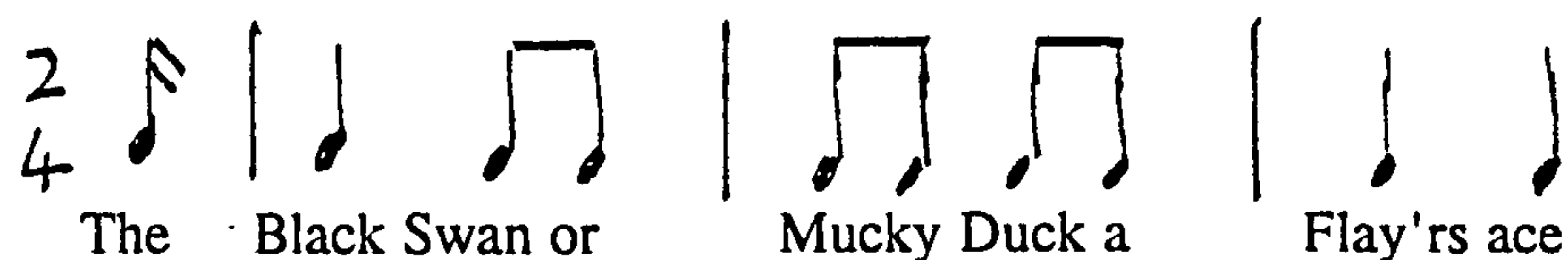
Dr. Railton ... pounced with a tuning-fork. He brought it, sizzling like a poker, up to Edwin's right cheek. 'Can you feel that?'
 'Middle C.'
 'No, no, can you *feel* it?'²²⁴

The second instance of a recurrent motif features in The Right to an Answer, and flows from the name of the public house in a Midlands suburb where several episodes unfold. The fully developed form of the motif is constructed and explained during the first three references to the pub.

- (i) He'd got into the habit of going to the Black Swan every evening
- (ii) The Black Swan was what was known locally as a 'Flayer's ace', (a house run by Flower's of Stratford-on-Avon, presumably.)
- (iii) Then came the Black Swan or Mucky Duck, a Flayer's ace.²²⁵

The full motif, incorporating the locals' familiar alternative name for the pub as well as the Midlands-accented brewery that supplies it, recurs on three further occasions,²²⁶ always drawing attention to itself by naming the same thing in three different ways, and by its insistent

rhythm:



even at first reading one is aware of the ritualistic function of the ritornello. Discussing D. H. Lawrence's 'technique, or mannerism, of repetition', Burgess could be pointing to this element in his own work; the significance of his words 'sounding' and 'reverberate' is also noteworthy.

... he is not content to let the single sounding reverberate. There is a liturgical quality about the restatement.²²⁷

Once the motif is constructed, Burgess finds in the following passage that he can deconstruct it; yet breaking it up only confirms paradoxically its by now essential integrity, though the narrator claims not to understand this;

'There is a public house called the Black Swan or Mucky Duck.' I told him how to get to it. 'I shall be there the day after tomorrow, Saturday. Say seven-thirty. Then, if you want to meet people — 'The lift-man, a Hungarian refugee, was waiting with refugee's patience. 'A Flayer's ace', I added, for some reason.²²⁸

Since the narrator is talking to a Ceylonese visiting England for the first time, for whom the pub's third epithet would have no significance, the 'reason' can only be the author's wish to present a variation of the ritornello-motif, and to nudge the reader into recognising this.

The final example of a recurrent sonic motif is remarkable in that it is based on a single phoneme, /ʃ/, the voiceless fricative 'sh', which grows and develops climactically over a five-page section of The Doctor is Sick. Edwin Spindrifft is searching for his wife, and waits for

her in a night-club which he believes she will visit later. Meanwhile, he discusses the paintings of an artist whom he encounters, at the risk of disturbing the other customers' enjoyment of the club singer:

'They're only circles,' whispered Edwin. 'Circles, that's all they are.'
 'Shhhhhh.'
 'Only?' said F. Willoughby. 'You say only? You ever try to draw a circle with your bare hands?'
 'Shhhhhhh, Shhhhhhhh.'²²⁹

The phoneme, first written out with six letters, recurs eight more times with expansions and slight contractions until it reaches a climactic thirteen letters, spilling over into the dénouement as Edwin's wife appears at last; for her name is Sheila, and we can now see that the increasingly urgent phoneme was all the time waiting to flower into a significant word. It is no exaggeration to say that the night-club scene is structured around a voiceless fricative, according to the following plan;

| | | |
|------------------------------------|---|-------|
| Shhhhhh. (6) |] | |
| Shhhhhhh. (7) Shhhhhhhh. (8) |] | p.159 |
| Shhhhhhhh. (8) Shhhhhh. (7) |] | p.160 |
| Shhhhhhhh. (8) Shhhhhhhh. (8) |] | |
| Shhhhhh. (7) Shhhhhhhhhhhhhh. (13) |] | p.162 |
| Sheila! |] | |
| Shhhh. (5) Shhhhhh. (7) |] | |
| Sheila! Sheila! |] | p.163 |
| Sheila! |] | |
| Sheila! |] | |

Though the principle of a developing motif is as clear here as the 'tripping-over' motif was in Thomas Mann's Tonio Kröger, it is different in three ways. First, the space in which the development occurs is very compact; second, what is developed is the simplest linguistic unit; third, since the phoneme on its own has no inherent meaning, (only an implied one through context in this case), we perceive it from the outset as a *sound*.

In this subsection, then, we have seen examples of recurrent sonic and musical motifs used for

different purposes on different scales. The 'tuning-fork' motif, though the simplest, was distinctive enough to have been remembered as a thread linking five different novels of the 1960s, and in one instance there were hidden resonances for the musical reader. Contained within a single novel was the 'Black Swan' motif, gradually constructed and explained, allowed to demonstrate its memorable rhythmic and ritualistic properties, and then partially dismantled to show that those very properties depended on its integrity being maintained. Finally, a sonic motif that was no more than a single phoneme was gradually extended within a few pages to prepare for the appearance of a climactically significant word.

7. Language

Burgess distinguishes between two classes of writing; in Class 1, 'language is a zero quantity, ... the harmonics of connotation and ambiguity thoroughly damped', (note the musical metaphor) whereas in Class 2, 'the opacity of language is exploited ... Language is important in itself.' Due to this self-referentiality, he holds that Class 2 fiction 'is close to music',²³⁰ citing as an example Joyce's Ulysses, whose 'awe-inspiring virtuosity of ... language' is the chief reason why it is 'the work I have to measure myself hopelessly against each time I sit down to write fiction.'²³¹ When Burgess has Shakespeare visited by his Muse in Nothing Like the Sun, it is to have him learn that 'language was no vehicle of soothing prettiness ... but a potency of sharp knives and brutal hammers';²³² yet the power of Shakespeare's language, and that of the other members of Burgess's literary trinity, Joyce and Hopkins, is often first savoured by the *ear* alone before being scanned for meaning.

Frequently, this is also true of Burgess's own work, and he occasionally declares his allegiances by unacknowledged quotation, as in the following example;

The Director of Education. Clappy clappy clappy clap clap clap.²³³

Here, the applause for the visitor to a school is modelled on that which greets Simon Dedalus's

singing during the 'Sirens' episode of Ulysses,²³⁴ just as, when Enderby is 'hypnotized by the gash-gold-vermilion of the electric fire'²³⁵ we are invited to recall the last three words of Hopkins's poem 'The Windhover'. Another line from the same poem provides titles for the dubious magazines that Edwin Spindrift sees for sale during his surreal wandering round London, though they appear to be peddling a less spiritual ecstasy than Hopkins:

Flat to the glass of the door of a stationer's he saw magazines. There was one
Charlie had brought him: *Brute Beauty*.. And there were others he had never
seen before; *Valour; Act; Oh!*;²³⁶

A strongly contributing aspect of the opacity of language, language important for itself, is vocabulary. We have already noted Burgess's use of rare words like 'vexillae', and the musical resonance that this last arguably has. Elsewhere, exotics such as 'encarnardine' (i.e. redden) embellish the prose, as when Ted mixes a Bloody Mary with tomato juice,²³⁷ and when a coffee-bar called 'The Vampire' uses red lighting 'to incarnardine the coffee';²³⁸ closely related is 'ensanguinated' (i.e. blood-drenched), used of Napoleon in the second section of Napoleon Symphony. Contrasted with these is the group of alliterative neologisms which form arresting musical invective at the start of The Eve of Saint Venus, the novella which began life as a libretto. Sir Benjamin Drayton's maid has damaged a statue, and as he curses her in a wonderful explosion of comic language, first Joyce, then Hopkins seem to hover in the air.

Clusterfist. Slipshop demisemiwit....
You chuffcat. Must I be foiled, fooled, fouled at every turn by wanton
smashers and deliberate defilers?²³⁹

In the first line, we have a musically-infiltrated version of 'Hamfisted slipshod halfwit', in which 'cluster' originates from the technique of striking a wide group of notes which need not be exactly specified (and therefore connotes here the girl's clumsiness); whilst 'demisemi' originates from the notation of rhythmic duration (and denotes that she is less than a halfwit, being a *quarterwit*). Later, 'foiled, fooled, fouled' conjures up Hopkins's widespread use of alliteration, as in 'kingdom of daylight's dauphin, dapple-dawn-drawn Falcon' from 'The

Windhover'.

Clearly, the aural value of individual words can be heightened by the context in which they occur, as is evident in the alliteration of the previous example, or in the admixture of alliteration and assonance of '... a naughty cat, on its return from long absence from home, will purr away unperturbed by persons' past perturbations'.²⁴⁰ Onomatopoeia can be added to this conventional verbal music, and Burgess gives us many inventive examples of it. In Enderby Outside we have 'clumsily clacking' castanets,²⁴¹ and sonic small-change, 'a tiny clank of centimes ... handfuls of small tinkle'.²⁴² In The Wanting Seed, the Joycean sneeze 'Howrashyouare'²⁴³ is more precisely 'heard' than the 'Atishoo' of the nursery rhyme, as also is the musical gas-fire in The Right to an Answer;

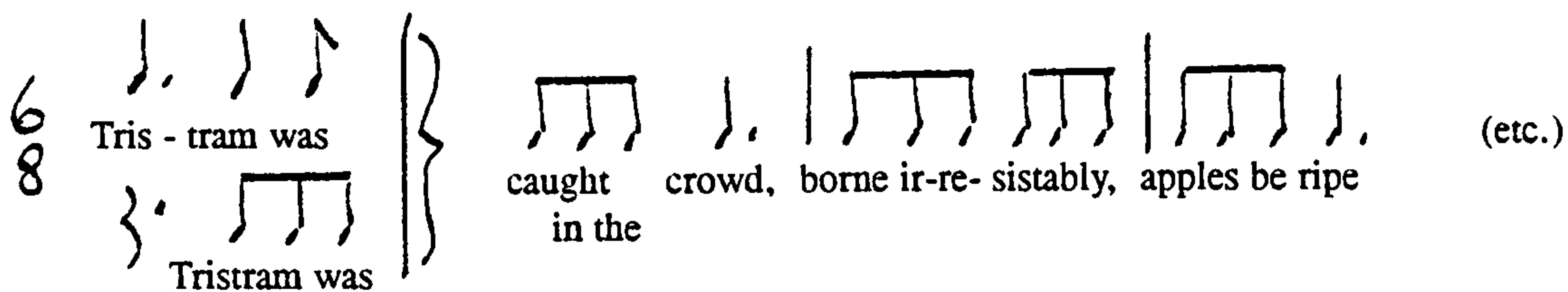
The gas-fire sank, sang urgently its hoarse swansong, exploded out.²⁴⁴

Here the irregular hissing of the 7-fold/s/ plus the single/ks/ is authentically terminated by the voiceless alveolar plosive /t/, reminding us that gas dies not with a whimper but with a (small) bang.

Rhythm is also important in investing prose with sonic interest; we have noted this already of the recurrent motif 'The Black Swan or Mucky Duck, a Flayer's ace'. Even clearer, and overtly linked to music itself, is an example from The Wanting Seed. Tristram has been caught up in a fertility rite, beginning with a procession led by a brass band; it plays 'a jaunty six-eight tune', and the rhythm of the music is the clue to understanding the character of the following passage:

Tristram was caught in the crowd, borne irresistibly, apples be ripe, through the town, home of a swan, and nuts be brown, and a lexicographer, petticoats up, *Lich* meaning a corpse in Middle English, and trousers down, how inappropriately named —Lichfield — tonight.²⁴⁵

When spoken aloud, much of this can be heard as swinging along to a dactylic six-eight rhythm of the band, such as the following;



The jostling effect of the passage, matching the movement of the crowd, is created by interleaving a prose sentence with two lines of rustic doggerel;

Apples be ripe and nuts be brown,
Petticoats up and trousers down.

This must be removed if the sense of the passage is to be exposed. The 'swan' is almost certainly David Garrick, the actor and dramatist; the lexicographer is Samuel Johnson.

In the above example, not only its rhythm but also its fractured syntax draws the ear to consider words and phrases for themselves. Extracting the doggerel may clarify the sense, but also dilutes the rhythmic jostling; a similar risk applies to the next example unless it is re-assembled after analysis. Here, Christopher Marlowe beholds Bess Throckmorton, Raleigh's wife, for the first time, and the effect of his spluttering admiration results from the simple interpolation of two mild blasphemies, which causes a sentence of seven segments instead of three; the punctuation invites the reader to 'hear' the sentence, or even act it out loud.

She was termed one of the Queen's Glories, and so, by God, she was, or rather one of, by God, God's.²⁴⁶

Burgess is prepared to take this approach to extreme lengths in the cause of quasi-musical self-referentiality, but the syntactical difficulties may also reward the persevering reader with insights into character or state of mind, as in the following complex example. Here, Enderby (now called Hogg as part of his rehabilitation) cautiously probes the status of a man he encounters in his psychiatrist's waiting-room:

He was a man with wild grey hair who spoke with a cultivated accent which made his demotic vocabulary seem affected, which, if he was, *as he evidently was*, one of Dr. Wapenshaw's patients, being rehabilitated in the same modes as Hogg himself had been, *if he really had been*, it probably was.²⁴⁷ [My italics.]

The twisting and turning of Hogg's uncertain thought, matched by the disintegrating syntax, finally leads to incoherence here, and once again, removing or parenthesizing the two short segments I have italicised clarifies the sense of the sentence but risks losing both its 'Class 2' quality and its characterising function.

Burgess's concern to promote language for itself is clear, and in the ways I have described, the reader's relish and responsiveness grow in proportion to the satisfaction derived from the problem-solving the author forces on him. The dictionaries can be consulted, and the thorny syntax can be unravelled. But just as some of Burgess's references to music resonate most powerfully for the musician, so there are occasions when his uncompromising linguistic terminology seems to be addressed exclusively to a different specialist. In the following example, the fatuous humour of the bi-lingual conjugation of a reflexive verb is ironically heightened by using the correct technical term:

Beryl's unimpaired high-school humour was indicated by a framed macaronic paradigm: 'Je me larf, tu te grin, il se giggle; nous nous crackons, vous vous splittez, ils se bustent'.²⁴⁸

When Tristram, a teacher, receives a message on a micro-radio on his wrist, it is described as a 'tiny plopping of plosives' on account of the proliferation of /p/, /d/ and /t/;

Please see the Principal at the end of the present period.²⁴⁹

This is straightforward in comparison with the freedom Burgess accords himself in The Doctor is Sick by making his central character a philologist, and we are led through mounting stages to climactically complex phonetic terminology. An intermediate stage sees Edwin extricating himself from a potentially dangerous confrontation with a Negro, who believes he is being abused when a dog's name is called.

'Nigger! Nigger! Silly bastard!'

Dead on cue a Negro appeared ...

'Man', he said, 'you got no right to say what you said just then! ... Edwin said: 'He was calling his dog. He bought this dog for a pound or quid or nicker. Hence the name, Nicker. When he utters the name he shows a slight tendency to voice the velar plosive [i.e. /k/ becomes /g/] and this makes for a certain phonemic ambiguity.'²⁵⁰

Later, when a lavatory attendant asks 'Whatsh all thish here?', Edwin notes 'the wet palatalization of both the alveolar fricative phonemes'²⁵¹ [i.e. /s/ has become /ʃ/], and at that stage the general reader is likely to flounder. Though this may appear an intellectual hammer to crack a comic nut, it finally serves the same end as the other linguistic features and the music references in enriching and personalising Burgess's work. In the case of The Doctor is Sick, his use of linguistic terminology enables us to hear the world through his protagonist's trained senses, and we understand the appropriacy of the hurdles he sets us. Where the terminology is not integral, at least there is usually a dividend of some kind, for instance the sharpened irony we noted in labelling a ludicrous bilingual verb a 'macaronic paradigm'; and where we have to grapple with distorted syntax, again there may be a dividend of additional insight into character or state-of-mind, as we noted of Marlowe's and Hogg-Enderby's. Burgess clearly wears his musical and linguistic preoccupations on his literary sleeves, and if he occasionally risks leaving us behind, at least he refuses to patronise us by diluting the width and depth of his erudition or by giving us only partial access to it.

Honey for the Bears

Ranging widely across Burgess's output of fiction, we have now seen the extent to which his twin interests, music and linguistics, have affected the content and manner of his writing. It is now time to focus on two works, the novel Honey for the Bears (1963) and the short story 1889 and the Devil's Mode (1989), so that their musical, sonic and linguistic significance can be examined in the context of the whole work which gives rise to them.

Surprisingly, no mention is made of music in the brief outline of the novel given in the

autobiography. We are simply told that the protagonist, Paul Hussey, and his wife

propose selling Western consumer goods in the Soviet Union in order to provide money for the widow of a friend of Paul, his homosexual attachment to whom has never been clearly articulated (etc.).²⁵²

Yet the first three chapters use fictional Russian music and official responses to it as a highly effective medium for characterising the turbulent, repressive nature of the country before and during the Cold War. It is characteristic of Burgess that none of the authentic music-historical background to this is laid out in the orderly way that was so much a defining feature of Mann's Doctor Faustus; Honey for the bears is not the quasi historical document that Mann achieved, and Burgess's musicological knowledge in the novel is not overt like Mann's, but to be inferred by the well-informed reader. Where this takes place, a resonant additional dimension can be overlaid onto the text.

The first scene is set on a Russian ship, and turns around the recorded performance of a Soviet symphony to an audience of outward-bound British students and a delegation of homeward-bound Soviet musicians. We are given to understand its second-rate quality both by a description of the music, and by the apparent effect it has on a listener;

The music, after its climax of shocking brass, settled to vapid rocking waltzing fluting. A most clerkly man ... with eyes that the music seemed to make water ...²⁵³

The music's unpalatability is confirmed when it

... lashed into some final bars of Soviet triumph, marching and kissing in Red Square, though buried deep beneath the cheap brash crashes was an ineffable Slavonic sadness. After the last thump the record hissed and clicked off.²⁵⁴

The composer, Stepan Korovkin, is present; he does not look the part, being more of an artisan, 'a plumber-like man', 'a shop steward', and he is called upon by an interpretress to 'describe his aims in writing this symphony ... and how far it is officially considered that those

aims have been fulfilled.'

He begins:

'Aware of my formalistic errors and grateful for the fresh enlightenment brought about by a compulsory course of self-criticism ...'²⁵⁵

Burgess's references to 'formalism' and 'compulsory ... self-criticism' show him to be fully aware of Soviet cultural politics. After Stalin's assumption of power, it became clear during the 1930s that only music which was founded on accessible idioms, which praised Soviet society's virtues and achievements, would be tolerated. Work which failed to conform was accused of 'formalism', (i.e. it was élitist, intellectual, abstract) and its composer was professionally and personally at risk unless he adapted to the official criteria. In Tremor of Intent, we have already noted Burgess referring to 'the state-directed circus-music of Khatchaturian', and since Korovkin's symphonic finale called forth in one listener the hostile reception '... the music was precisely circus music. You will *never* civilize these people',²⁵⁶ it is likely that Burgess had this particular conformist model in mind here also.

A second fictional composer is now introduced, whose very name produces sibillant outrage:

'How about Opiskin' There was a shock of silence.
'Come on', said Paul, more softly, 'tell us all about Opiskin. What we all want to know is —*what have you done with Opiskin?*'²⁵⁷ Opiskin, Opiskin, Opiskin.
The name hissed round Paul like escaping steam.

An impromptu demonstration against Opiskin follows, including a summary of his artistic crimes which would, in actuality, have led to his condemnation for ignoring the needs of 'the people';

'Formalistic deviationist. Defector to Viennese serialism. Traitor to Soviet art. Misrepresenter of the Revolution. Polytonal lackey.'²⁵⁸

Both serialism and polytonality would lead to unacceptably high levels of dissonance, and the

'Viennese' serialism of Schoenberg, Berg and Webern usually also entails advanced concepts of melody, texture and development that pose severe challenges for the untutored listener. Some pages later, the likely factual model for Opiskin emerges when a young music-critic explains the composer's misdeeds to Paul:

'It was a perverse and wilful act to do what he did. I refer, of course, ... to that abomination *Akulina Panfilovna*, ... an opera [whose] heroine is a Leningrad prostitute. There are, of course, no prostitutes in Leningrad, Moscow, Kiev, or any other Russian town or city.'²⁵⁹

This suggests that Opiskin is based on Shostakovich, since it was his opera Ledi Makbet Mtsenskovo uyezda (Lady Macbeth of the Mtsensk district), (1934), that brought him to Stalin's malign attention, both for its progressive music and for the 'decadent' sexual elements of its story. After a total of 180 performances in Moscow and Leningrad and several performances abroad, Pravda suddenly denounced the work and its composer in an article called 'Chaos instead of Music', (1936) and the opera was hastily withdrawn, not to reappear till nine years after Stalin's death. Shostakovich's opera was also known as 'Katerina Ismailova'; through Opiskin's opera 'Akulina Panfilovna', Burgess seems to be pointing to the close relation of the real and the fictional by choosing two four-syllable names which form near-rhymes with those of Shostakovich.

When Shostakovich was denounced again in 1948 for his alleged formalist and élitist tendencies, he had no more choice than the first of Burgess's fictional composers, Korovkin, but to recant, and in similar terms:

... I again deviated in the direction of formalism and began to speak a language incomprehensible to the people ... I know that the party is right ... I am deeply grateful for the criticism ...²⁶⁰

Certainly, Burgess's regard for Shostakovich is clear from his programme-note for the first performance of his own Third Symphony by Iowa University Symphony Orchestra on 22 October, 1975, nearly three months after the Russian's death;

The slow movement, which I wish now to dedicate to the dear memory of Dmitri Shostakovich, whose influence may occasionally be heard here as a foil to the Englishry ... (etc.)

Whilst models for Korovkin and Opiskin can be proposed with reasonable certainty, there are other passages in Honey for the bears which have no reticence in straightforwardly referring to authentic musicians. By far the greatest number of such references in Burgess's fiction are to musicians in the 'classical' or 'serious' tradition, but the following passage admits an unusual concentration of jazz musicians in order that a group of young Russians can be seen to yearn knowledgeably after an intrinsically Western, specifically American, music: and this is one way in which Burgess exemplifies his thesis in this novel that 'America and Russia are the same place'.²⁶¹

There were two trombonists on the fourth track of side one, an Indianapolis Negro named J. J. Johnson, and a Dane called Kai Winding, and Vladimir claimed to be able to tell which was which. He went further. He said it was possible, on tone alone, to tell a Negro jazzman from a white one. This was contested.²⁶²

Other jazzmen referred to later in this passage include Miles Davis, Hank Mobley, Wynton Kelly, Paul Chambers and Jimmy Cobb, and each has his entry in the New Grove Dictionary of Jazz.

However, Russia has a national character of its own, and Burgess presents 'an ineffable Slavonic sadness' as an important ingredient of it, as we have already noted in his first description of Korovkin's music. This motif recurs on several occasions, as when Paul and Belinda, listening to Russian jazz, discover that the familiar music has suffered a sea-change; for it

... wasn't quite jazz — *dzhez*, rather; it was fiercely Russian under the corny sax-and-trumpet configurations of 'Lady, Be Good', some desperate martial melancholia brewing up.²⁶³

The most comprehensive expression of this aspect of the national character occurs in a passage in which Paul's vision of grim and tragic Russia includes powerful references to sound and

music;

In his soul was a great plangent song for Russia ... 'a compassion hardly to be borne ... he gathered to himself the city, all the cities, all the lonely shabby towns he had never seen ... the wolves desolate on the steppes, the savage bell-clang of Kiev's great gate, dead Anna Karenina under the wheels, the manic crashing barbaric march of the Pathetic Symphony, hopeless homosexual dead Tchaikovsky, the exiled and the assassinated, the boots, knouts, salt-eaten skin, the graves dug in the ice ...'²⁶⁴

Here, the 'great plangent song' includes wolves more likely to be *heard* than seen, and the overtones of the 'savage bell-clang of Kiev's great gate' include a covert reference to Mussorgsky's 'The Great Gate of Kiev' from Pictures at an Exhibition, to which the epithets 'manic crashing barbaric' apply as much as they do to Tchaikovsky's march. A few pages later, Burgess adds to his portrayal through music of the 'otherness' of Russian society by exchanging recognisable orchestral repertoire for anonymous humming and crooning, complementing the earlier public brashness with subtle intimations of alien private behaviour. In the first example, while Paul is attempting to extricate Belinda from a Leningrad hospital, he notices a patient,

... a hunch-backed man, all in white like the rest, humming contentedly some dreary song of the steppes, a kind of miniature clinical model of calm.²⁶⁵

Here, the near-oxymoronic 'contentedly/dreary' suggest that the man is a contemporary version of the traditional Russian holy simpleton; whilst in the second example, Belinda remembers that in the ambulance which took her to the hospital, there was

'... this very old female nurse ... and she had my head in her lap and was crooning old Russian lullabies or something.'²⁶⁶

Both of these instances continue to illustrate Burgess's habitual incorporation of sound and music into the events and characters of his fiction, even, as here, into those which have more of a decorative than architectural purpose. Once again, there are additional resonances for the musical reader, who may recall the rôles of the Simpleton and the Old Nurse in that work, also

by Mussorgsky, which conveys so much of the tragic Russian character, the opera Boris Godunov.

So far in this analysis of musical references in Honey for the bears, I have been concerned to demonstrate how Burgess harnesses them to one of the principal themes of the novel, the alien character and cultural politics of Russia during the Cold War. Yet there are many others which ornament the writing simply because this is the way he thinks and works. For instance, when we first meet Yegor Ilyich, the steward in charge of the ship's dining saloon, he comes 'bouncing in' to Hussey's cabin and 'danced out';²⁶⁷ by the end of the book, this has developed into

Yegor Ilyich corantoed and lavoltaed into the bedroom, singing a roguish 'Aaaaah'.²⁶⁸

Here, Burgess extends the 'dance' motif so that when the extrovert steward comes running and jumping into the room, he does so to dances whose names connote those actions.²⁶⁹ The purpose of this is entirely comedic, a sideshow to the main narrative thread, yet also one of the many musical enrichments in this writer's work which may challenge the general reader.

There is, on the other hand, minimal linguistic or phonetic terminology in this novel, and where it exists, it is explained, as in the following passage where Paul comes into conflict with a young Russian woman:

He couldn't understand a word of what she was saying, but he got a fine close-up of her opening and shutting mouth with the red meat of her tongue darting up all the time to her palate for the y-y-y-sounds which were called iotization ...²⁷⁰

We are given the lesson here because Paul is an antique-dealer, not (like Edwin Spindrift in The Doctor is Sick) a philologist who knew it already; both Paul and the reader will profit by it, and Burgess will repeat it twenty-nine years later in his book on linguistics A Mouthful of Air, in the chapter called 'The Russians are coming'.

In comparison with the music references, word-play and verbal music in this novel is relatively insignificant, and less inventive than the examples from other novels given in the preceding subsection on Burgess's language. There is occasional onomatopoeia, as in:

There was a loud skirring of chairs as they rose.²⁷¹

and the aural impact of this is later enhanced through its resemblance to the verb 'scraping', through repetition, and also through being separated off from the sentence as a discrete sound-effect;

'I'm growing a beard', explained Paul, scraping his chin with the flat of his hand: skurr skurr skurr.²⁷²

There is also an element of onomatopoeia in the Joycean composite at the end of the following extract, when Paul throws an empty vodka-bottle from a high window;

He sent the bottle spinning into the dark emptiness. Afar off it
silvertinklesplintered.²⁷³

Just as we have noted earlier that Burgess fathers his own preoccupation with music, and even his own compositions, onto some of his characters (his Malayan symphony onto Robert Loo in Beds in the East, his musical Blooms of Dublin onto Domenico Campenati in Earthly Powers), so he transfers his linguistic interests onto others. In the case of Spindrift in The Doctor is Sick, the transfer was riskily ostentatious, but in Honey for the bears, it is more discreet, as we noted when Paul is made aware of 'iotization'; in this final example, as Paul contemplates a painful rash on his wife's neck, he becomes distracted by the accidental relationship of 'rash' to 'rasher' in his drifting thoughts, so that the sonic values of the words subjugate their meaning for him; the rash becomes 'appetizing' by association, and even the visual comparison (to oatmeal) is edible. Innocent and insignificant though it seems at first glance, this is one passage that can stand for many in Burgess's fiction, symbolising as it does the

frequent ascendancy, for writers like him and Joyce, of aural aspects of language.

But of course there was this rash. 'Such nonsense', he soothed. 'You'll feel better soon, pipkin.' He stroked her forearm, smooth and tepid as a new-laid brown egg. The loveliness of so many women had breakfast connotations. Sandra's hair, for instance; the faintest tang of distant frying smoked bacon, very choice. And this rash of Belinda's (an appetizing word, somehow; rash, rasher, a rash for Russia), no better despite the painting ... had a look of angry oatmeal.²⁷⁴

1889 and the Devil's Mode

In Honey for the bears it was possible to propose historical models for Burgess's fictional composers. The short story to be studied now, on the other hand, unites the author's twin preoccupations, literature and music, in thirty-four pages which burst with references to authentic composers, music, instruments and technical terms; to writers and their work; and to artists and other historical figures. Though the focal figures in the story are Debussy and Mallarmé, the following tables demonstrate the number and historical range of the references, and show once again, since most of the technical terms in Table 2 are left unexplained, the demands that Burgess makes on his readers — or, rather, indicate the specialised readers for whom he sometimes wrote.

[References are listed in order of appearance. Implied references are asterisked.]

TABLE 1 : Composers and Music

| | | | |
|-------------|---|---|-----|
| Debussy | - | Le Triomphe de Bacchus | |
| | - | La Demoiselle Elue | |
| | - | Prélude à l'après-midi d'un faune | |
| | - | Piano Preludes, Book I no. 8, 'La fille aux cheveux de lin' } | } * |
| | | Book II no. 1, 'Brouillards' } | |
| | | Book II no. 5, 'Bruyères' } | |
| | - | La Mer * | |
| Haydn | | | |
| Mozart | | | |
| Bach | - | Es ist genug [chorale] | |
| Saint-Saëns | - | Samson et Dalila | |
| Gluck | | | |
| Halévy | | | |
| Wagner | - | Tristan und Isolde | |
| | - | The Ring | |
| | - | Venusberg Music [Tannhäuser] | |
| Beethoven | | | |
| Liszt | | | |
| Satie | - | Le fils des étoiles | |
| | - | Three Sarabandes | |
| Dukas | | | |
| Lombardi | - | Glose à l'après-midi d'un Faune | |
| Franck | | | |
| Berlioz | - | L'enfance du Christ | |

15 composers : 16 works

TABLE 2 : Instruments and technical terms

| | | | |
|-------------|---|---------|-----------|
| bonang | } | gamelan | |
| gambang | | | |
| saron | | | |
| gender | | | |
| ketipung | | | |
| kenong | | | |
| pesinden | | | } singers |
| gerong | | | |
| flute | | | |
| piano | | | |
| cor anglais | | | |

pentatonic scale
augmented fourth
dominant seventh
perfect cadence
tritone
organum
monody
musica ficta
partition
French sixth
modus diabolus
perfect intervals
consecutive dominant ninths
wholetone scale
secondary sevenths
canon
la bémol or A flat
sol or G

11 instruments and singers : 18 technical terms

TABLE 3 : Writers and literature

| | |
|----------------------------|---------------------------------------|
| Robert Godet | |
| The Rossettis | - The Blessed Damozel [Dante Gabriel] |
| George Bernard Shaw * | |
| Stéphane Mallarmé | - L'après-midi d'un faune |
| Paul Valéry | |
| Paul Claudel | |
| André Gide | |
| Gabriel Mourey | |
| Pierre Louÿs | |
| André-Ferdinand Herold | |
| Henri de Régnier | |
| Guy de Maupassant * | - Boule de Suif * |
| Charles Dickens * | - Pickwick Papers * |
| Cardinal Newman | - The Idea of a University |
| Edgar Allan Poe | - The Fall of the House of Usher |
| | - The Murders in the Rue Morgue |
| Gerard Manley Hopkins | - Duns Scotus's Oxford * |
| | - Spelt from Sibyl's Leaves * |
| Robert Browning | - Porphyria's Lover |
| | - Pippa Passes * |
| | - Rabbi ben Ezra |
| | - Asolando |
| Robert Bridges | |
| Elizabeth Barrett Browning | - Aurora Leigh |
| Shakespeare * | - King Lear * |
| Charles Baudelaire | |
| James Joyce * | - Ulysses * |

22 writers : 16 literary items, of which 9 are quoted from.

TABLE 4 : Artists and other figures

Gabrielle Dupont
Manet
Degas
Monet
Renoir
Turner
Rosalie Texier *

In the collection of nine stories, The Devil's Mode, from which '1889 and the Devil's Mode' comes, two others have connexions to the world of music. 'The Cavalier of the Rose' is an imaginative prose expansion of the libretto by Hugo von Hoffmansthal for Richard Strauss's opera Der Rosenkavalier, whilst 'Murder to Music' is a Sherlock Holmes parody in which the detective's deciphering of musical clues forestalls a royal assassination. But the significance of '1889 and the Devil's Mode' for its author himself can be surmised, not only because it provides the title for the collection, but also because the focal work in it, Debussy's orchestral Prélude à l'après-midi d'un Faune, had seminal importance in Burgess's personal development. After abortive early violin lessons and failure to learn music notation, only popular music caught his ear. Then, early in 1929 at the age of twelve, searching on his crystal radio for the B.B.C. Dance Orchestra, he accidentally picked up

... a quite incredible flute solo, sinuous, exotic, erotic. I was spellbound Eight minutes after that opening flute theme the announcer told me I had been listening to Claude Debussy's *L'après-midi d'un Faune*.

There is, for everybody, a first time an instant of recognition of verbally inexpressible spiritual realities, a meaning for the term *beauty*. It was necessary for me to hear that work of Debussy's again But I also had a desire which showed me to be a genuine musician in obscure latency I wanted to know what that music *looked like* I would have to learn to read music²⁷⁵

This, then, was the event which was to lead to Burgess thinking of himself primarily as a musician, despite a university education in English, until in 1953 he 'gave up music'²⁷⁶ and in 1959 was forced by circumstances 'to turn myself into a professional writer'.²⁷⁷ And it is on the 'quite incredible flute solo' that his story hinges; although Debussy's manuscript of the work gives 1892 as the beginning of the period of composition,²⁷⁸ Burgess hypothesizes that the first stirrings of the opening solo date from 1889, the year when Debussy first heard the Javanese gamelan at the Paris Universal Exposition, and also the year in which two literary figures in the story, Robert Browning and Gerard Manley Hopkins, died. Written in 1989, the story is at once a centenary memorial and, if only in imagination, a celebration of the conception of music which, for many more musicians than Burgess, signals the beginning of musical Modernism.²⁷⁹ An outline of the musical strand of the story will be useful here. It

begins by naming some of the exotic percussion instruments of the gamelan, and comments on the avoidance of the tritone (the 'diabolus in musica', an interval spanning three whole tones, prohibited in medieval music theory for its instability) in the pentatonic language associated with it; gradually, Debussy becomes aware of an emancipated rôle for this interval (one unrelated to its disguised presence within the 'dominant 7th' chord) and prompted by the accidents of a Saint-Saëns operatic aria and an out-of-tune piano, he evolves the tritonal flute-solo of his Prélude; this, in turn, leads him to consciousness of the tritone-packed whole-tone scale, and suddenly 'The world had changed, since there was a new way of looking at the world.'²⁸⁰

The sheer number of musical and literary references in the tables above preclude an explanation of each, and indeed that is unnecessary since many are clear and straightforward. I therefore propose instead to point to some of the hidden or implied references, slyly infiltrated into the text for additional enrichment, and easily overlooked in the context of so many references which are overt. In the case of Table 1, the principle Burgess seems to have adopted is that references to music not yet written by 1889 are covert, and this maintains the integrity of the story's 'present', whilst creating an engaging proleptic dimension for the reader. Only Debussy's music is involved in such time-travelling. Thus, when he asks a priest whether he should visit Scotland, the reply includes covert references to the Piano Preludes, Book II no.5, 'Bruyères', and Book I, no.8, 'La fille aux cheveux de lin', written respectively in 1913 and 1910;

'In Scotland you will see much heather and flaxen-haired girls of rare beauty.'²⁸¹

Similarly, when Debussy himself tries to explain the interval of a fourth to his mistress Gabrielle Dupont by taking the first phrase of the *Marseillaise*, he anticipates the first movement, 'De l'aube à midi sur la mer', of La Mer, 1905;

'An interesting succession of fourths, too good for a national anthem. You could imagine a symphonic poem starting with the phrase, deep down in the bass. A kind of awakening theme. Dawn over Paris. Dawn over the sea.'²⁸²

The oblique literary references in Table 3 are equally interesting, though in only one case, that of Joyce, is there deliberate anachronism, and I shall show later that that is justified by its vital support to the main musical purpose of the story. When we meet Shaw, he is not named, but we are given several clues to his identity:

... a pale redbearded man in knickerbockers who deplored the habit of smoking, drinking too, also meat-eating. He had the full orchestral score of *Tristan und Isolde* on his knees and sang:

*Frisch weht der Wind
Der Heimat zu*

Claude came in with:

*Mein Irisch kind,
Wo weilest du?*²⁸³

This is taken from the sailor's song at the beginning of the opera; the first couplet is appropriately addressed to Debussy since he has just crossed the Channel to England, whilst the second reminds us of Shaw's Irish origin; their shared admiration of Wagner is widely documented.

Maupassant, however, is more heavily disguised in a passage which contains Mallarmé's unlikely critique of British cooking.

'There is ... an interesting restaurant round the corner. They serve the British dishes there, such as steak and kidney pudding. *Bifstek* and *rognons* stewed together in a heavy compost of *farine* and *suif*. A *boule de suif*, in effect.'²⁸⁴

This easily overlooked reference can fairly be assumed to be Burgess's homage to a more celebrated and prolific writer of short stories than himself, for 'Boule de Suif' [i.e. 'Ball of suet' or 'dumpling'] is the title of Maupassant's first success, the first of twenty-one *contes* published under that title in 1880.²⁸⁵

By locating the end of his story in Dublin, Burgess enables himself to include two more acts of homage, in each case to one of his known literary heroes. The first is to G. M. Hopkins, Professor of Greek at University College, fragments of whose poetry, acknowledged but unsourced, are incorporated into the speech and thought of other characters.²⁸⁶ The second is covert but more essential, and is in two parts. When Mallarmé and Browning enter the salon of their hotel, 'a blue-eyed lad in sailor suit and spectacles looked keenly'²⁸⁷ at them. At the conclusion of the scene four pages later, 'the little bespectacled boy in the sailor-suit was letting his tiny hands strike arbitrarily the keys of the upright piano in the far corner.'²⁸⁸ His second appearance reinforces the first, which, like Maupassant's, is easily overlooked; that is the last we see of him, but any suspicions we may have of his identity are confirmed by the location and some details of the following scene. In this, Mallarmé and Debussy visit a brothel, which can be identified as the same one in which James Joyce sets part of the 'Circe' episode of Ulysses; when one of the girls says to Mallarmé, "If you're from Paris give us some parley-voo",²⁸⁹ we recall Zoe who, told by Lynch that Stephen is 'back from Paris', says to him, "O go on! Give us some parleyvoo"²⁹⁰; similarly, when Burgess's brothel-mistress arrives, 'fanning herself ... and saying she was all of a muck sweat',²⁹¹ we understand she is really Joyce's dominatrix Bella Cohen, whose first words in Ulysses are 'My word! I'm all of a muckswat'.²⁹² So 'the little bespectacled boy' is clearly Joyce, seven years old in the year of Burgess's story, but anachronistically present as a mature writer by the end of it; his striking of the piano keys declares both an interest in music *per se* and the rôle music was to occupy in his writing, whilst the fact that he struck them 'arbitrarily' connotes his later experimental cast of mind.

The hotel piano now provides a link to the piano Debussy finds in the brothel, and the untuned condition of this is the vital ingredient in Burgess's putative evolution of Debussy's flute theme. This evolution can be traced in five stages, A - E, as follows:

A

Perf. 4th

Tritone, underpinned by Dom. 7

Dalila

Ah — ré — ponds — à — ma — ten — dres — se

cf. p. 93
in Burgess,
'1889 and the Devil's mode'

B

Anticipates chromaticism and return to start-note of version **E**

Flute

cf. p. 95

C

Tritone

Dalila

cf. p. 123

(out-of-tune A \flat)

D (The '1889' version)

Flute

cf. p. 124

E (The authentic 1894 version)

Flute

Tritones exposé

In Stage A, Burgess has Debussy recognising the tritone at the end of the first phrase of Dalila's 'seduction' aria from Saint-Saëns opera Samson et Dalila, 1877, but realising that it is tethered and concealed by the accompanying harmony. 'There's a tritone there ... but you can't get away from that damned dominant seventh.'²⁹³ There is evidence, both in this suggestion that Debussy was influenced by the aria, and in some of Burgess's references to relations between Debussy, Mallarmé and other French literary figures, that Burgess leant heavily on a particular musicological source here, namely William Austin's 'Norton Critical Score' of Debussy's 'Prélude'.²⁹⁴

Stage B shows three important changes, which take place as Debussy kisses his mistress; the opening chromaticism is now extended, the melody returns elastically to its opening note, and the voice becomes a flute:

... a somewhat breathy flute and with the missing note of the chromatic descent restored. A full chromatic glide from tonic to dominant on a pastoral flute ... Then the glide back again, the theme recoiling on itself, getting nowhere ...²⁹⁵

Stage C is the most important transformation, since it is the achievement of the unharmonised tritone which accounts for much of the ambiguity of atmosphere associated with the work. Burgess pays Debussy no compliment by proposing that he found the interval accidentally on an out-of-tune brothel piano, instead of, as Pierre Boulez believed, its resulting from 'audacity ... [and musical] thought ... free of any scholastic impediment.'²⁹⁶ This, then, is the price of Burgess's *jeu d'esprit*, and since the brothel is Joyce's, its piano is likely to be out-of-tune, awaiting the attention of the blind piano-tuner who is one of Ulysses many recurrent motifs.

He played with his right hand only the descending chromatics of *Ah! répons à ma tendresse*. The *la bémol* or A^b did not exist; it had flattened itself to *sol* or G. Oh my God. ... A tritone, the *modus diabolici*. But the horned creature was not the devil ... The faun played it on his flute. His head span. ... The major and minor scales slunk off. For you could travel from C sharp to G either chromatically or in full tones. There was a new scale, the whole tone.²⁹⁷

Not only a new scale, but a new musical world, as Boulez rightly acknowledges; '... one is justified in saying that modern music was awakened by *L'après-midi d'un faune*',²⁹⁸ and it might reasonably be thought that Burgess's purpose in writing this short story is to enable us to trace an imaginary evolution of musical material which begins in Romanticism and finishes at the dawn of Modernism. The story constitutes a prelude to Debussy's *Prélude*, which in turn was the first significant event in the musical half of Burgess's career; its air of excited discovery at the end is not only Burgess's attempt to convey what Debussy might have felt, but also a re-living of what he himself experienced as he first listened to the work sixty years before.

Stage D is Debussy's final transformation within the story, involving enharmonic change from D^b to C[#], and adjustments to the descending chromaticism; Stage E goes five years beyond the story to combine this with the elastic melodic curve of Stage B, forming the authentic version we find in the printed score.

My interpretations of the passages I have taken from this story attempt to make clear what Burgess so often casually leaves unexplained. He is, of course, not writing a text-book; '1889 and the Devil's Mode' is fiction whose author was a musician as much as he was a writer, and he evidently has in mind here musical or musician readers who can follow his imaginary evolution of the faun-theme, and have enough technical background not to be deflected by the welter of terms in Table 2 above. Of the story's seven episodes, music dominates four; and though literature is the focus of the remaining three, it is mainly through the presence of literary personalities, Mallarmé and Browning particularly, rather than through the raising of literary or linguistic technical features commensurate in number and difficulty with those raised about music. When we read:

His [Browning's] bladder now pricked him, and he chuckled oldly. Pappa pisses.²⁹⁹

it is pleasurable, but not essential, to recognise that the colloquialism involves vowel-exchange with the unstated title, 'Pippa Passes', of a Browning line incorporated into dialogue fourteen pages earlier;

'I have never had to worry over the state of my stomach.'
'Clearly from your poems. God's in his heaven, all's right with the world.'³⁰⁰

There are other such details, but as with the hidden reference to Maupassant and 'Boule de Suif', they are not crucial to understanding the story. What is crucial, however, is to know the significance of terms such as 'tritone' and 'wholetone scale', and to be able to follow the musical logic of the evolutionary stages of a musical theme by hearing or playing them; there are no music examples in the story, so the reader's knowledge of music repertoire must match Burgess's, and he must also be able to hear the threads that connect works together as Burgess does. It is this which gives his work its extraordinary character, and inhibits comparisons with all but a few other writers.

What we have seen in this survey of Burgess's fiction, then, is his fascination with the sound of words and how those sounds are produced. In its most acute form, this appears in his usage of phonetic terminology as in The Doctor is Sick, extended in Honey for the bears to apply to sound-production specific to Russian. We have also become aware through his fiction of his wide musicological knowledge, his interest in how music is conceived and written, how it is played and on what instruments, and how the techniques associated with the writing and performance of music are described in professional terms. The difficulties posed by Burgess's vocabulary and syntax add to those created by the incorporation into his work of his twin linguistic and musical concerns, but the density and opacity of 'Class 2' fiction have never offered concessions to the reader.

In the course of the next chapter, it will become apparent that Burgess has not been content that music should remain only on the surface of his work. In one novel, it submerges to become the very skeleton which controls the shape and detail of it. This is Napoleon Symphony, which, as I shall show, is modelled on the structure, tempi, textures and other features of Beethoven's 'Eroica' Symphony.

CHAPTER 3

Words from Music : the rôle of 'symphony' in Burgess's novels,
with special reference to Napoleon Symphony : interactions with his music

..... prose composition, which I have always seen as an analogue to symphonic writing, the novel, the only literary genre for failed symphonists.' (Little Wilson and Big God, p.159)

In this chapter, I shall discuss the attention Burgess the composer has paid to one of the central genres of Western music since the mid-18th century, and the effects of that attention on Burgess the novelist. This division of the two métiers, symphonic composer and novelist, may even come to appear an artificial one since, while limited surviving evidence makes assessment of all his symphonic music incomplete (though the third symphony is discussed earlier in this thesis), it is certainly possible to demonstrate that, as far as the novels are concerned, Beds in the East (1959) incorporates as a significant ingredient the composition of a symphony and other large-scale works; that the author's aims in Napoleon Symphony (1974) cannot be understood without reference to its declared Beethovenian symphonic foundation; and that, finally, Burgess's bicentennial tribute to Mozart, Mozart and the Wolf Gang (1991) includes an episode based on the structure of a Mozart symphony.

Burgess's involvement with the symphony spans at least 40 years, as the worklist at the end of the first chapter, 'Biographia Musicalis', of his musical autobiography reveals.¹ The relevant entries are as follows:

- 1935 Symphony (no. 1) in E major
- 1943 Symphony in A minor (abandoned)
- 1957 Sinfoni Malaya² for orchestra and brass band and shouts of 'Merdeka' ('Independence') from the audience
- 1974 Symphony (no. 3) in C

In addition to these, the worklist refers to a variety of pieces, some of which have attributes and dimensions related to the symphony; there are *sinfoniettas*, concertos and concertinos, sonatas and sonatinas. The late 1970s was a particularly productive period in this respect, resulting in a Concertino for piano and orchestra, a Concerto for piano and orchestra (both 1978), and a Concerto for violin and orchestra in D minor (1979).

Burgess's interest in writing large-scale instrumental works began in Manchester in 1935, when he was eighteen, and had just laid down the tracks for his future dual career by gaining distinctions in advanced level Higher School Certificate examinations in English Literature and Music. Disillusioned by unsuccessful cramming in less congenial subjects for the Department of Customs and Excise public examination, he 'determined now to comfort my sad heart with the writing of a symphony'.³ This was the Symphony no. 1 in E major. Though a summary of the period of composition, the musical influences on him at the time, and the general characteristics and structural outline of the piece itself, can all be assembled from the pages of Little Wilson and Big God and This Man and Music, it is frustrating that the scores of both this and the Sinfoni Melayu (1957) (discounting the abandoned symphony of 1943) no longer exist except in the composer's written recollections. Of the first symphony, Burgess ruefully remarks:

It was a highly juvenile work, and the Luftwaffe, in the name of Beethoven, to say nothing of Wagner, was probably right to destroy it in 1941.⁴

Only the third symphony (1974) reached performance and recording and with that, not only gave Burgess as a middle aged man what he called 'an auditory breakthrough', (This man and music, p.50),

... my auditory imagination functioned very adequately. Everything was precisely as I had foreheard it in my head; not a note had to be changed. (Little Wilson and Big God, p.160)

but also appeared to bring his purely symphonic aspirations to an end. However, both the Malayan Symphony and the Third Symphony are inextricably linked with two novels of the

same periods and indeed, it was the effort of scoring the first symphony without the reward of hearing it performed that made its composer realise, with the wisdom of hindsight, that the 'music of words' might for someone with his polymath nature be the more attainable goal. The following passage is typical of the bridges he continually throws between the two arts:

A desire to avoid the labour to an end unrealisable in performance led me eventually to prose composition, which I have always seen as an analogue to symphonic writing. The lyric poem is not enough: it is an étude or prelude or entr'acte. The short story stops as soon as it starts — a symphonic exposition with no development section, no recapitulation, no coda. An expository prose work is not an expression of the imagination. The epic poem no longer exists. We are left with the novel, the only literary genre for failed symphonists. (Little Wilson and Big God, p.159)

Though destroyed in the early part of the second World War, we can still catch tantalising glimpses of the first symphony, but only of the most general nature. Nor is the composer's memory, writing about it after half a century, wholly reliable, leaving even its dimensions in doubt. In Little Wilson and Big God it is 'a three-hundred-page musical work' (p.159), whereas in This Man and Music it has shrunk to 'Two hundred pages of full score, as thick as the manuscript of an 80,000 word novel' (p.23). The orchestra he wrote for was large, modelled on Elgar's and Holst's, but its constituents - or at least those he thinks worth singling out - are differently incomplete in each of the two sources. In total, with variants identified:

| <u>In Little Wilson and Big God</u> | <u>Additions/variants in This Man and Music</u> |
|--|---|
| Quadruple woodwind | including bass flute |
| 8 horns | 6 horns |
| - | 4 trumpets |
| Percussion; timpani/xylophone/ glockenspiel/celesta/bass drum/ cymbals/tambourine/whip/tubular bells | not specified |
| 2 harps | not specified |
| [Strings] | |

In 1935, one year after the savage blow to British music caused by the deaths of Elgar, Delius and Holst, but sustained nonetheless by his experiences of Vaughan Williams and Walton,

Burgess knew himself to be writing 'totally English music, hardly able to jump twenty-two miles into Europe' (This Man and Music, p.23); 'I found myself stuck in the British idiom of the 1930s, and I have never really become unstuck.'⁵ (Little Wilson and Big God, p.158).

The idiom is identified more specifically as:

Diatonic, swift to modulate, inclined to the modal, Vaughan Williams harmonies, occasional tearing dissonances like someone farting⁶ at a tea-party, bland, meditative, with patches of vulgar triumph. This Man and Music (p.23)

Burgess confirms, through a music example, what may readily be aurally imagined from the above descriptions. This is the finale of the work, in which 'six soaring horns give out a mixolydian melody in four-square three-two time, full of hope for the British future. Nobilmente yet, God help us.' (This Man and Music, p. 24)



Ex. 1

Whatever the shortcomings of this work may have been, they would have been less evident to him at the time than when he wrote about it nearly fifty years later. It is fascinating therefore to speculate on what the balance of his subsequent career might have been if, armed with his advanced level distinction in music, he had been admitted to the Manchester University Music Department on the strength of his symphony, as compensation for the fact that he did not possess the minor qualification in Physics which was then thought to be essential; perhaps the academic training he would have received might have stifled the creative impulse to write original music, and turned him towards writing about music; perhaps if his creative impulse was not to be so readily repressed he would nevertheless have been turned into the 'pocket Delius' for which Maxwell Davies sensed he was being groomed in the same music department

twenty years later; or perhaps he would have become a prolific composer of whatever hue, who also wrote a few novels, a hypothetical rebalancing of a life which - maybe illogically - seems less remarkable than what it was actually to become. Instead of any of these, and *faute de mieux*, he entered the University English Department.

Given the indecisive and ambiguous start to Burgess's tertiary education, teetering between Music and English in such a prophetic fashion, it is entirely appropriate that the little to be gleaned about the un-numbered (but really No. 2) Sinfoni Malaya (1957) is to be found as both a fictionalised reflection of reality in the novel Beds in the East⁷ of two years later, as well as the reality itself in Little Wilson and Big God (1987), the first volume of his autobiography. Oddly, apart from its place in the worklist, the piece is not referred to in This Man and Music.

By 1959, Burgess had begun to accumulate experience and some critical success as a novelist. His first novel, A Vision of Battlements, (though it remained unpublished till 1965), had been written in 1949⁸ and two more (to become the first two parts of the Malayan Trilogy) had been published in 1956 and 1958.⁹ This must account for the view that he had of himself as a composer, living in Malaya in 1957, when he started to write the Sinfoni Malaya at the same time as he began the novel in which it is reflected; significantly, and not without pathos, he was, in his own eyes, a 'failed musician'.

.... [the] novelist had not yet subdued entirely the failed musician The failed musician dug out some quires of thirty-stave music paper that had been mouldering with the shoes and clothes in that humid heat, and he composed a farewell gift for the Federation of Malaya - Sinfoni Melayu, a three-movement symphony which tried to combine the musical elements of the country into a synthetic language which called on native drums and xylophones as well as the instruments of the full Western orchestra. The last movement ended with a noble processional theme, rather Elgarian, representing independence. Then, over a drum roll and before the final chord in C major, the audience was to rise and shout 'Merdeka!'¹⁰ The work was never to be played. It was never acknowledged by the Cultural Department to which I sent it. It would have been a hopeless undertaking: the Federation still has its military and police bands, but it has no strings. In Beds in the East I father it on a young Chinese composer of genius who, similarly never hears it played Kuala Lumpur [still] ... does not have a symphony orchestra.¹¹

Curiously, this is not an account which may be entirely relied on, for twelve years earlier in the programme-note for the first performance of his third symphony at the University of Iowa in October 1975, Burgess's recollections of the Malayan Symphony are rather different, describing an actual performance.

The second was composed in Malaya in 1957 and was intended to form part of the celebrations of Malayan independence. In the last movement, as an infinitely extensible coda, the timpanist rolled indefinitely on C and the crowd was encouraged to shout "Merdeka!" which means freedom, liberty, the yoke of the tyrannical white man has dropped from us, etc. The crowd could not be dissuaded from turning this shout into a free fight, so the timpanist stopped rolling and the whole orchestra went home in disgust. Thus the symphony never really ended. It is still, in a kind of Platonic sense, waiting for its final chord.

This is certainly a more entertaining anecdote, and it may be conjectured that Burgess was prepared to rewrite history in a programme-note to amuse a student orchestra and audience, whilst reserving the facts of the matter for his autobiography.

However irritatingly incomplete, these outline sketches of Sinfoni Malaya tend to confirm the epithet 'failed' which Burgess, in 1987, applied to the composer that he had been thirty years before. If, at the outset of writing the work, his motivation was to offer 'a farewell gift for the Federation of Malaya' and if it was actually sent to the Cultural Department, it is extraordinary that Burgess had not troubled to discover beforehand the resources that he might have at his disposal if the work came to performance; for 'the Federation ... has no strings ... does not have a symphony orchestra'. Such impracticality almost implies that he foreknew that the piece would not be performed, however and for whatever it was cast. Whether this reflects the extent to which he mistrusted his musical ability, or instead reflects his perception of the political reality of a celebration of national independence - specifically, that the composer of any such celebratory work should properly belong to the emerging independent country rather than to the outgoing colonists, and that surely the symphony, bulwark of the colonists' musical culture, would be a political miscalculation - is a matter for conjecture. A third possibility is more intriguing: that Burgess, author-composer or composer-author, wrote the work as part of his preparation and research for the novel 'Beds in the East'.

The action of the novel, set in Malaya on the verge of its independence from British rule, is seen through the eyes of Victor Crabbe, Acting Chief Education Officer of the State, currently in the last days of handing over his post to a Malay. At the start of Chapter 2, he listens to a tape-recording of a string quartet by the eighteen year old Chinese composer, Robert Loo, on whom Burgess 'fathers' his own Sinfoni Malaya. The following description of the quartet's style reflects the variety of indigenous and Western art musics in Malaya, creating from them an original international synthesis of the sort which Burgess remembers having aimed at in his symphony, and appearing to take in its youthful stride the risks of wide stylistic inconsistency;

The first movement had seemed to suggest a programme, each instrument presenting in turn a national style - a gurgling Indian cantilena on the cello, a kampong [Malayan village] tune on the viola, a pentatonic song on the second violin and some pure Western atonality on the first. And then a scherzo working all these out stridently, ending with no resolution. A slow movement suggesting a sort of tropical afternoon atmosphere. A brief finale, ironic variations on a somewhat vapid 'brotherhood of man' motif.¹²

Crabbe muses about the boy's journey towards music in terms which mirror Burgess's own early musical life - though we should recall Burgess's modest assessment of his own first symphony.

Crabbe saw Robert Loo now as a rather dreary boy, strapped to a talent which had, quite arbitrarily, chosen him, driving him to teach himself to read music at fourteen, pore over Stainer, Prout, Higgs, Forsyth at sixteen, at eighteen produce two works [the quartet and the symphony] which, Crabbe thought, were probably works of genius'.¹³

Crabbe looks at the score of the symphony, whose neat

spidery dots and lines and curves, showing a kinship to Chinese calligraphy, seemed confident in its handling of orchestral forces on a perhaps too large scale, its use of unorthodox combinations - xylophone, harps, piccolo and three trumpets, for example - and its precise signals of dynamics and expression.¹⁴

Crabbe sees it as his duty to send the boy to Europe to study, recognising too that the part of the young composer's genius that resided in his original stylistic synthesis might suffer in the process. Unforeseen and undesirable outcomes include:

He might go to London and, corrupted by a new ambience, produce music in the style of Rubbra or Herbert Howells. In Paris he might be emptied of what was peculiarly his own and filled with Nadia Boulanger.¹⁵

Burgess, through his narrator, not only shows an awareness of the contemporary situation and an interestingly provocative view of Boulanger, but also recognises here the dangers of paternalism, and - as Ravel had of Vaughan Williams in 1908 - the fragility of musical originality. Later, the anatomy of the young Chinese's originality is explained in more detail:

Crabbe knew enough about music to be satisfied that Robert Loo's voice was his own and, at the same time, Malaya's. The waltz and the ländler were never far from Schönberg's music: similarly, Robert Loo had sucked in hundreds of polyglot street songs with his mother's milk, absorbed the rhythms of many Eastern languages and reproduced them on wind and strings. It was Malayan music, but would Malaya ever hear it?¹⁶

It is worthwhile speculating whether it was Burgess's awareness of a certain self-conscious artificiality in his own Malayan nationalist symphonic enterprise, a Western composer who 'tried to combine the musical elements of the country into a synthetic language', that led him to create in Robert Loo a composer for whom musical patriotism has no significance.

'So' said Crabbe ... 'you just write for yourself, is that it? You don't think other people might want to hear it. And you've no particular love for your country.'

'My country?' The boy looked around puzzled.
'Some day Malaya might be proud to have a major composer.'
'Oh, I see'. He giggled. 'I don't think that will happen'

.....

.... 'The best composers have been patriotic,
.... look what Sibelius has done for Finland', said Crabbe
'And de Falla for Spain. And Bartok and Kodaly ...'

'The people of Malaya only want American jazz, and ronggeng¹⁷ music. I am not composing for Malaya, I am composing because I want to compose. Have to compose', he amended, and then looked embarrassed, because he had admitted to a demon, an obsession.¹⁸

It therefore comes as no surprise that it is the instinct of Victor Crabbe himself, a functionary within a dying Western paternalistic colonising administration, rather than the 'innocent'

composer, which evolves the scheme of using the symphony as a contribution to the rituals of independence, and tries to foist it on his unenthusiastic Malayan successor.

'This symphony [said Crabbe] could be played as a big gesture of independence. "We in Malaya have thrown off the shackles of an alien culture. We have got past the nose-flute and the two-stringed fiddle. We are adult. We have a national music of our own." Imagine a full orchestra playing this symphony in the capital, imagine it on the radio - "the first real music out of Malaya", imagine the pride of the average Malayan. You must do something about it.'

'Look here, Vicky, [replied Hassan] the average Malayan won't care a damn. You know that as well as I do.'¹⁹

One specific and unique feature in Burgess's real Sinfoni Malaya comes close to its fictional reflection later on in this scene, when the two men haggle over what might help to make the work as acceptable as possible to Malays. The inclusion of patriotic Malay words is mooted;

'But', said Crabbe, 'yes. Yes. It's an idea. A choral finale. Beethoven did it: why not Loo? It might sell the work to the public.'

'And' [said Hassan] 'if you could get the orchestra to stand up at intervals and shout "Merdeka!" Now that would really sell it.'

'But', said Crabbe, 'it's a kind of desecration. You can't do that to a serious piece of music.'

'You're keen on getting it performed, aren't you? You said it was a political thing. Well, make it really political and it might bring the house down.'²⁰

Crabbe's resistance to the Malay's proposed overt political ingredient in the piece is some cause for speculation on how tongue-in-cheek was Burgess's inclusion of audience participation ('Merdeka!') in his own Sinfoni Malaya, and on how embittered he was by the lack of any recognition of his music by the State-to-be; another instance, to use again his words about the first symphony, of 'labour to an end unrealisable in performance'.²¹ Certainly the notion of getting 'the orchestra to stand up at intervals and shout "Merdeka!"' seems considerably more satirical, ludicrous even, than the single audience affirmation at the end of the real symphony; in this episode, Burgess is embroidering history to subtly comic effect, satirising both his own music and its ungrateful reception. It is in this sense that I proposed earlier that an element of Burgess's motivation for writing his Malayan symphony

was as preparation and material for the novel.

In the event, Robert Loo's symphony will not be performed, partly because he refuses to adapt it in order to make it more acceptable — as impractical and unrealistic in a different way as Burgess himself was over the Sinfoni Malaya.

'Your symphony', said Crabbe patiently, 'is, I think, going to be played. All you have to do is to add a short finale for chorus, a patriotic ending in Malay. Your symphony must have a more popular appeal. A political appeal. You can get that done, can't you? Somehow.'

Robert Loo sneered. 'I won't change it. It's good as it is. It's what I wanted to write. They've no right to ask me to change it. Even if I could, I wouldn't.'²²

If this is the last of the symphony in the novel, it is by no means the end of Robert Loo, and music continues to be an important aspect of the book. There is a fascinating and moving account of the genesis of his next work, a violin concerto, (also destined to be unperformed, because abandoned in its early stages) during which he becomes aware of the presence of his muse. Loo is evidently a composer of a Mozartean or Rossinian cast, to whom music came as though God-given, fully-formed, rather than, like Beethoven's or Webern's, requiring agonising working-over and polishing;

... she had hurled themes at him, fully orchestrated, with a solo violin soaring and plunging in the foreground ... Behind these sharp images was a bigger, duller image which would only be fully realised when the work was complete, for it was the image of the work itself.²³

These sensations quickly become more vividly personal, and even tactile;

He could see the concerto being performed ... the soloist's fingers, the soloist's arm were terrifyingly vivid, as in a dream of fever..... The bowing arm, the fingers on the strings, and then the violin itself, polished brown, and the soloist's chin pillowed on it. Startled, he saw it was a woman..... He returned to his manuscript paper, sketched a passage of solo treble-stopping, and then suddenly the long fingers were on his, showing him that this was impracticable, that you could not, see, stretch the little finger so far when, see, the first finger had to be down here²⁴

When circumstances force a rude interruption to this extraordinary visitation,

the solo violinist waited, her bow at the ready, smiling patiently but clearly puzzled at the delay.²⁵

In fact, the concerto is fated not to be resumed, as his concentration and inspiration, diverted by his sexual initiation, are transferred onto a flesh and blood muse. However, the break is not a clean cut one, for his musical retina retains a strong image of the violinist which it superimposes on the woman with whom he falls in love. Just before his first encounter with his lover he sees her weeping:

Her bowing arm moved - down-stroke, up-stroke - as she cleaned tears from her eyes with her fist.²⁶

He finds himself making love to her, and the new experience, whilst retaining the rhythmic bow-stroke as symbolic imagery, becomes mixed up with the structure, material and orchestration of a new piece, which must belong to 'my second period warmer gayer, speaking more to the heart, more rhythmical, tuneful, full of the spirit of the dance.'²⁷ It is one of the tragedies within the comedy of Beds in the East that Robert Loo's first sexual experience has the effect of diminishing the value to him of his early music, the quartet and symphony, possibly works of genius, so that as he tries to hear the quartet in his mind's ear, it

seemed to be played on miniature instruments by elves, incredibly high and thin. All the music he had written before this night must, of course, be immature, must be re-written, or, better still, destroyed.²⁸

What steps in to fill the vacuum and match his new 'mature' persona, turns out to be vastly inferior: 'a very neat pastiche of the sort of Rachmaninoff film-piano-concerto stuff you used to hear a lot of just after the war', derivative, without any originality, and rightly dismissed by the two American ethnomusicologists who assess Loo's potential, since what they are looking for is:

the indigenous stuff - folk-song and dance, six-tone scales and the rest of it We've heard [his sort of music] all before. We can do it far better ourselves. In fact, we didn't come out these thousands of miles to see a distorted image of ourselves in a mirror. So there it is.²⁹

Though sexual love transforms Loo into a genuinely feeling and passionate person, ironically it is only at the cost of subverting the quality of his musical artistry. At the beginning, he had little character, was stereotypically 'inscrutable', seemed to experience and feel nothing on his own account, was merely a cypher in the hands of his muse, and willing to be directed by his colonial superior, Victor Crabbe. In achieving his independence, he finds himself simultaneously without the musical content or technical means to fulfil the mission designed for him by Crabbe of becoming Malaya's first composer of genius.

It is significant that, in this early novel, Burgess chooses the figure of a musician to carry this analogy with a well-known post-colonial syndrome; that is, that national independence (indeed, any change of the status quo) often brings with it unforeseen and undesirable consequences which have to be contemplated against the realisation that you cannot turn back the clock. For Burgess, the *métier* of musician is strong enough to shoulder this burden of symbolism; the genius who, through contingency, becomes a nonentity, stands for Malaya itself at the threshold of its own maturity, and carries a warning for what may ensue.

It is characteristic of Burgess's musical references in the novel that they should cover a wide range, extending from those which fall within the experience of a general reader to those which mean most to readers with considerable musical knowledge. The following examples are classified according to increasingly specialist musical content:

1. Familiar musical terms
e.g. composer, quartet, symphony, concerto
2. Familiar composers
e.g. Bach, Beethoven, Wagner, Stravinsky, Schönberg
3. Less familiar composer-teachers
e.g. Rubbra, Howells, Nadia Boulanger
4. Unexplained names whose significance cannot be inferred from the context
e.g. Stainer, Prout, Higgs, Forsyth³⁰

5. Technical descriptions of music

e.g. 'The music was some standard American dance-tune, of the regulation thirty-two bars, with the regulation near-impressionist harmonies, its orchestral palette limited to brass and reeds and somewhat sedative percussion. No development, no variations, only a key-change from chorus to chorus.'³¹

6. Instrumental technique

e.g. (i) 'a solo part ... rich in harmonics and intricate multiple stoppings.'³²

(ii) 'He ... sketched a passage of solo treble-stopping, and then suddenly the long fingers [of his muse] were on his, showing him that this was impracticable, that you could not, see, stretch the little finger so far when, see, the first finger had to be down here'³³

Though no reader could fail to notice and be intrigued by this persuasive and insightful writing, the kinds of examples given in the last four categories undeniably enrich the narrative most for musical readers and confirm the extent of his easy familiarity with musical terminology; these passages resonate best with musicians, and Burgess must evidently have been prepared to risk losing the general reader's comprehension in them. He must have regarded them as essential to conveying the sensations and perceptions of the musician from, as it were, inside the musician's own skin, ears and eyes, and this special sensibility in much of Burgess's writing is not only one of the distinguishing features of his work, but hardly imaginable from a writer without some degree of musical expertise. It is also the case that, in this novel at least, no other technical specialism is referred to, and this is entirely in keeping with what we know of Burgess's background.

Whereas Beds in the East wears its music on its sleeve, the paradox in Napoleon Symphony is that, though musical concepts are hardly ever apparent on its surface (except at the end, where Burgess gives the game away in a direct appeal to the reader's understanding of his musico-literary aims) they are much more crucially important to the later novel. In Napoleon Symphony (1974), Beethoven's 'Eroica' symphony becomes a structural template for the entire novel, and any purely incidental or colouristic references to music are eclipsed. Napoleon Symphony in fact represents an extreme point in Burgess's use of music in literature. Just as

Joyce in the 'Sirens' section of Ulysses attempted to parallel the structure of a fugue, so Burgess in Napoleon Symphony shapes a literary fantasy based on much-modified Napoleonic history around the four-movement structure of a symphony contemporary with its protagonist. In Joysprick,³⁴ Burgess's book on the language and structure of Ulysses, which appeared a year before Napoleon Symphony, he uses the term 'musicalisation' to describe the penetration of musical techniques and procedures into literary ones. The following passage at the end of Chapter 6, Musicalisation, can be taken to include both a retrospective critique on the uses of music that I have already discussed in Beds in the East, and an anticipation of the much more radical fusion of literature and music that was to shortly appear in Napoleon Symphony.

... with him [Joyce], musicalisation is never a matter of mere decorative fancy. If literature, as it should, ever learns to ransack its sister art's resources to the end of its own legitimate aggrandisement, it will not be works like Aldous Huxley's Point Counter Point or T. S. Eliot's Four Quartets that will have shown the way (these touch music only with the fingernail): it will be, as in so many other literary advances, Ulysses.³⁵

In the same way that Beds in the East had a Burgess symphony in tandem with it, so the novel Napoleon Symphony has its own satellite symphony - the Symphony no.3 in C.³⁶ But whereas Sinfoni Malaya precedes the earlier novel, and was used as a model for a fictional counterpart in it, the composition of Burgess's third symphony was more an indirect result of having written Napoleon Symphony, and was even viewed by him as a welcome antidote to his involvement with the all-too-human inflated egos, ambition, blood, and battle of Napoleon's progress towards an Emperor's throne.

Composing this symphony ... it was a relief to be dealing in pure sound and pure structure, far from the fury and the mire of human veins.³⁷

Burgess attached considerable significance to this substantial four-movement piece (the critical commentary on it appears earlier in this thesis) but since it postdates the novel, I will for the moment defer a brief contextual discussion of it, and explore instead the ways in which Burgess forged links between the novel Napoleon Symphony and the Eroica. His motivation

for doing so was based not only on his analytical perceptions of, and his empathy with the work of his hero, Joyce;

Joyce recognised that his real need was to thicken the text, orchestrate it, introduce complex harmony and counterpoint to satisfy his own deep quasi-musical need, and, presumably, the need of readers of similar temperament for whom narrative simplicity was too monodic to be acceptable.³⁸

- but also an apparently long-standing sense of guilt that more conventional writing, which made few demands on its readers, could be easily achieved by comparison with the complexities of completing a symphonic score. Trying in 1987 to recapture his state of mind as he approached the composition in 1953 of his first novel, A Vision of Battlements, he wrote:

[I knew that] writing a novel would be easier labour than composing a symphony. In a symphony, many strands conjoined, in the same instant, to make a statement: in a novel, all you had was a single line of monody. The ease with which dialogue could be written seemed grossly unfair. This was not art as I had known it. It seemed cheating not to be able to give the reader chords and counterpoint. My notion of giving the reader his money's worth was to throw difficult words and neologisms at him, to make the syntax involuted. Anything, in fact, to give the impression of a musicalisation of prose.³⁹

In this context, 'difficult words' include not only technical, obscure or complex words but also ambiguous ones; in his critical work, Burgess frequently cites G.M. Hopkins's use of 'buckle' in 'The Windhover'⁴⁰ meaning both 'collapse' and its near-opposite 'fasten together', as a kind of verbal chord. As an example of Burgess's 'involute syntax', one might choose the following bizarre sentence:

He breathed bafflingly on him, for no banquet would serve, because of the known redolence of onions, onions, onions.

In conventional syntax this [presumably] means:

Bafflingly, he breathed onions on him, for no banquet would serve onions because of their known redolence.

Burgess cites the first form of this not for its syntactical character but for its 'satisfyingly new, even strange or eccentric, sonic impact'.⁴¹ The key word here is 'sonic', and he adds that he

would be happy to be remembered for that one sentence if for nothing else.

Engaging though these small-scale aspects of musicalisation are, it is nevertheless the approach to literary structure in Napoleon Symphony which is its most innovative and controversial feature, and one where Burgess can be seen to have most closely aligned himself with Joyce's technique in the 'Sirens' section of Ulysses; yet where Joyce takes a notional fugue as a structural model, Burgess takes an entire specific symphony.

The basic concept was one which Burgess had been considering for some time. He had

the notion of writing [a novel] which should follow the pattern of a Mozart symphony.⁴² There would be four movements and the plot would be dictated by symphonic form, not by psychological probability.⁴³

The last phrase of this implies an abdication of control and responsibility which an author must have compelling reasons to even remotely contemplate. What advantage is to be gained by allowing an autonomous musical structure, with its own logic, structural divisions, contrasts and repetitions, to usurp the conventional hard-won credibility of fictional character, action and narrative purpose?

Part of an answer to this question must lie in Burgess's attraction to the 'difficult' and the 'involved' mentioned above. Though in Napoleon Symphony the ostensible 'hero' is Napoleon, Burgess rejoices in the 'double-exposure' technique to which he refers in the post-novel 'Epistle to the Reader'. This is a literary coda of Beethovenian proportions and significance in which he uses the overt verbal music of verse (appropriately cast mainly in *heroic* couplets) to explain the hidden music of prose and his authorial purposes.

Standing behind him, though, or to one side,
Another, bigger, hero is implied,
Not comic and not tragic but divine,
Tugging Napoleon's strings, and also mine,
Controlling form, the story's ebb and flow -
Beethoven, yes: this you already know;
The title of the novel tells you so.⁴⁴

- though nothing in the *text* tells first-time readers so, until the eventual direct address of the Epistle. There is an element of homage in this. An established author is ready to surrender control over aspects of his work by putting himself like a marionette into the presiding hands of someone he regards as a 'divine' genius.

.... This novel, then, is that:
Napoleon's career, unteased, rewoven
Into a pattern borrowed from Beethoven.⁴⁵

So homage, perhaps - and what other advantage?

The following passage suggests that Burgess was interested in what would result from allowing the skeleton and detail of a pre-existing structure from a sister art to determine the sequence of events, the appearance of the characters, the atmospheres, textures and techniques of the well-known episode of French history which he takes as his subject; far from setting his sights on the authenticity often associated with the concept of the 'historical' novel, Burgess is prepared to rewrite history, relinquishing conventional naturalism in the interest of the new light to be thrown on the past by a 'musicalised' interpretation of it:

.... somehow to give
Symphonic shape to verbal narrative,
Impose on life, though nerves scream and resist,
The abstract patterns of the symphonist.
I know that several works of literature
Have played the game already;⁴⁶

The ensuing lines indicate the spectrum of music's involvement in some of those works which have 'played the game', dismissing the conjectural musical sub-structure of Aldous Huxley's Point Counter Point and T. S. Eliot's Four Quartets as 'superficial fancy' on one hand, and on the other hailing the 'elephantine fun,/Designed to show the thing cannot be done' of Joyce's 'Sirens' in Ulysses as 'Most brilliant, most ingenious'. What is significant here is not so much the passing value-judgements, but the description of the activity itself as a 'game', a word not lightly chosen, I believe, and one through which Burgess saw some advantage to be won. Samuel Coale, himself a dedicatee of some short piano pieces by Burgess, clarifies the application of 'game' in this context as a special operation of the writer's consciousness and imagination which helps him to achieve and convey fresh vision and perception about his

subject matter.⁴⁷

The art or craft of playing games - whether they are political, social, aesthetic, or whatever - seems to lie close to the heart of much modernist and postmodernist literature (p.453). To play games to structure realistic novels around all kinds of wargames, musical motifs, fables and legends, are [sic] to create one's own independence [and] experience one's own delight in his imagination (p.454). The choice of a structure, a form, assists the writer in coming to grips with his themes: the function of playing the game is to see how far it will carry you into some genuine revelation or insight (p.455).

Coale later uses a sentence from Burgess's novel MF,⁴⁸ (whose hero, [he reminds us] Miles Faber, 'prides himself on his ability to solve riddles and word-games of all kinds') (p.456) to imply that literary games-playing is a particular technique used by writers to fulfil what they have long regarded as their mission:

Art takes the raw material of the world about us and attempts to shape it into signification (p.457).

Certainly for Burgess, part of the appeal of a borrowed musical structure in Napoleon Symphony was the problem-solving disposition it proposed of unwieldy masses of characters, facts and events. At any rate, it was

not purely a gratuitous question of seeing if it could be done. It's a question of using musical form to cover a vast amount of material, the whole course of Napoleon's life from the marriage to Josephine to his eventual death. Music enables me to get away from strict chronology and deal mainly in mood and theme But the technical problems involved are immense [and] a great deal of agility will be required of the reader.⁴⁹

Of course, it was part of Beethoven's 'game', too, to 'get away from strict chronology', as Denis Matthews pointed out in his commentary on the 'Eroica':

Some naïve observers queried Beethoven's placing of the [funeral] march second, as though to kill off his hero early in the proceedings: but a symphony is not a biography [i.e. does not need to accord with the chronological sequence of events in the biography of its protagonist] and to borrow his later remarks on the Pastoral Symphony, he was expressing feelings rather than depicting events.⁵⁰

Burgess is not the only writer whose musical awareness and sensibilities spill over into

literature, but, like those who recur from time to time in his critical and autobiographical writing, Joyce, Hopkins, Huxley and Eliot, he does not pinpoint the degree of precision of the relationship in his own work. For this reason, I shall look briefly at the experience of the British author Gabriel Josipovici (b.1940), whose analysis⁵¹ of his transition from writing short stories to writing a novel, The Inventory,⁵² and how this necessitated the development of a music-related approach, may cast a sidelong analogous light on Burgess's motivation. Indeed, the gulf which Josipovici describes between his former style and that evolved for the novel, immediately calls to mind the gulf in style and structure between Burgess's Beds in the East, a 'conventional' novel which includes an exotic symphony as an ingredient or event, and Napoleon Symphony, a 'progressive' novel inasmuch as its structure and some of its detailed working are so deep-rooted in an alien musical design as to cause 'nerves to scream and resist'.⁵³ Where Burgess leans on Beethoven, Josipovici looks for support to Stravinsky. When he contemplates starting his novel in a conventional descriptive narrative style, he finds he cannot believe in it and is driven to search for an alternative.

It was not just the tone, but the assumptions of every novel I had ever read that I was accepting. The most basic of these was that if someone arrives at a house or a room for the first time, then that house or room must be described, no matter how briefly. But was this an absolute law of narrative? Of course it was nothing of the sort. Why then should I not ignore it altogether, and get straight into what interested me?

Josipovici links this realisation to Stravinsky's equally liberating early discovery that when Russian popular verse is sung, its spoken accents are ignored; in other words, assumptions, preconceptions and conventions, the 'usual way' of going about things, can be overturned with stimulating results.

Admittedly, this first connexion which Josipovici makes between himself and Stravinsky, though of interest as a shared epiphany,⁵⁴ is nevertheless of a superficial kind, and Josipovici's approach towards the unconventional and that of Burgess differ in that, whereas Josipovici sought the new out of frustration and dissatisfaction with the old, Burgess as a novelist/composer had, as a matter of principle, long been seeking an appropriate symphony and a suitable subject on which to write a (any?) 'symphonic novel', perhaps (*pace* his

conversation with Aggeler above) partly to see if it could be done; in other words, he was drawn to the abstract problem, the 'game'.

The style Josipovici evolved for his novel, then, virtually eliminated narrative description and got 'straight into what interested' him, which was dialogue;⁵⁵ and the comparison with Stravinsky which he draws at this point in his analysis is much more specific and illuminating. The apprehension it demonstrates of the supremacy of structure (albeit empirically arrived at, not a given model as with Burgess), and of its assuming greater significance than conventional diachronic narrative, reflects and reinforces what we know of Burgess's purposes in appropriating musical schemata. Josipovici had learned that:

Stravinsky built up his works by means of little cells which he constantly returned to, added to, subtracted from, rethought, in order to build up sometimes quite massive structures,

and he discovered that as he wrote The Inventory he could, similarly,

control the speed of the novel just by juxtaposing blocks of dialogue, and then coming back to them later, expanding them, or merely touching on them. I was no longer involved in the boring process of telling a story, but rather of making something, building it up piece by piece as one would a structure made of wooden blocks, except that this structure moved in time.⁵⁶

However much Burgess would have applauded this 'ransacking [of literature's] sister art's resources to the end of its own legitimate aggrandisement', the principal distinction between Josipovici's step-by-step experimental procedure with 'juxtaposed blocks' and Burgess's decision to write a symphony-based novel is that the latter's structure was to be both preordained and on the largest scale, a challenge of a rather different order.

Furthermore, whereas Josipovici's analysis consists of parallels with music drawn after the event of actually writing, Burgess's bedrock of prior compositional knowledge and practice meant that there was much in his experience for him to contemplate transferring to his approach to literature. Twelve years before the publication of Napoleon Symphony, he wrote:

It has taken a long time to break down the tradition among English men of letters that music is an inferior art - a sort of mindless literature, sound without sense. I still think that the novelist has much to learn from musical form: novels in sonata-form, rondo-form, fugue-form are perfectly feasible. There is much to be learnt also from mood-contrasts, tempo-contrasts in music: the novelist can have his slow movements and his scherzi. Music can also teach him how to modulate, how to recapitulate; the time for the formal presentation of his themes, the time for the free fantasia.⁵⁷

Certainly Burgess had foreseen that it would not be easy to realise his conception of a symphonic novel, allowing it to lie dormant until Stanley Kubrick (producer of the film version of A Clockwork Orange) revitalised it by his suggestion that the symphonic model should be one which possessed its own extra-musical associations, and that the novel to be built around it could be based on an expansion of them.⁵⁸ Seizing on the 'Eroica'⁵⁹ as a structural underpinning which Burgess believed could fulfil this more precise rôle, the way ahead now appeared more practicable; and he describes with relish the necessary preparations and paraphernalia for his latter-day assault on Napoleon, the cluttered room resembling an office given over to planning a campaign or laid out for playing some sophisticated military board-game:

[I] required the big architect's table since, as well as the typewriter and manuscript, I needed maps, battle-plans, chronological tables, reproductions of the paintings of David, and the orchestral score of Beethoven's 'Eroica' Symphony.⁶⁰

As well as referring to the score of the symphony, Burgess also worked from a recording in order to time the movements and their subsections;⁶¹ their durations and the number of bars occupied in the score could then be related to the chapters and subsections of the novel, along with possible additional correspondences to be drawn in terms of atmosphere, tempo, texture, thematic detail and structural principles.⁶²

There is no evidence pointing to the particular recording he used for this purpose, nor to the edition of the score. Nevertheless, a tabular comparison of musical materials which would have been available to him at the time, (based on three randomly-picked pre-1974 recordings and a ubiquitous 1936 Eulenburg edition of the score) with the original hardback edition of the

novel, yields structural agreements sufficiently close as to be able to feel that they reflect Burgess's early steps in the planning of Napoleon Symphony. (see Table 1 and 2 pp. 190-191). The movement-durations, and their percentage-relationships to the duration of the whole symphony, are very similar in the three performances, and when averaged so as to provide a number which can then be compared to the space occupied by the four⁶³ 'movements' or sections [chapters] of the novel, close correlations emerge, particularly between the first and last movements.

TABLE 1

Duration of movements, expressed as a percentage of
the whole symphony, in three pre-novel recordings of the Eroica

| Performance | Movt. I | | II | | III | | IV | | Total |
|-------------|----------|------|----------|------|----------|------|----------|------|----------|
| | Duration | % | Duration | % | Duration | % | Duration | % | Duration |
| 1953 | 17' | 34.3 | 15'45" | 31.8 | 5'30" | 11.1 | 11'10" | 22.6 | 49'25" |
| 1955 | 16'54" | 34.7 | 15'39" | 31.6 | 5'40" | 11.5 | 10'59" | 22.3 | 49'12" |
| 1966 | 16'55" | 34.3 | 15'15" | 30.8 | 6'05" | 12.0 | 11'20" | 22.8 | 49'35" |

- 1953 N.B.C. Symphony Orchestra, with Toscanini, R.C.A.
(Movt. I duration allows for repeat of exposition, omitted in this recording.)
- 1955 Vienna Philharmonic with Erich Kleiber, Decca.
- 1966 New York Philharmonic with Bernstein, C.B.S.

TABLE 2

Averaged percentage durations of the Eroica
movements, compared with percentage of pages per
'movement' of the novel

| | Movt. I | II | III | IV |
|-------|---------|------|------|------|
| Music | 34.4 | 31.4 | 11.5 | 22.6 |
| Novel | 34 | 35 | 9 | 22 |

So far, the structural relationships described have been large-scale, i.e. relative amounts of time or space occupied by whole movements of the music and literature. Precisely how Burgess relates the subsections of an Eroica movement to those within a literary 'movement' can be seen in a tabular comparison between the numbers of bars of the music with the number of pages of the novel. (see Table 3 p. 193) Taking the sonata-form first movement as an example, the correlation between numbers of bars (rather than pages) in the score and numbers of pages in the novel is close enough to have to consider whether the musical terminology 'exposition / development / recapitulation / coda' has any significance other than proportional in the novel; certainly Burgess makes these structural subdivisions clear visually through the use of four blank spaces, which in the first three instances (half-page, whole page, half-page) roughly correspond to the relative proportions of the subsections they follow. The subsections are equally clearly marked off from each other by the locations in which their events take place. The 'exposition' is almost entirely set in Italy, whilst the 'development' is divided between Egypt and France; the 'recapitulation' includes Italian scenes among predominantly French ones, this subsection beginning and ending in France: and finally, the 'coda' is set (with the exception of one brief German excursion) entirely in France. We can now begin to examine some of the ways in which Burgess filled out these structural landmarks in the 1st 'movement' of his symphonic novel through the subject-matter and style of his narrative.

Table 4 (see p. 194) shows only the events on either side of the substructural divisions, and demonstrates the ways in which, through varied repetition, contrasts and connexions, development and planned climaxes, Burgess achieved a strong symphonic skeleton which could then be hung about with a large number of additional short episodes. Arranged from left to right across the four subsections of the sonata form are three strands of the narrative (3-5) and three strands more concerned with planning (1, 2 and 6). Strands 1 and 2 are straightforward. In the first, the final word of the pre-symphony prelude, 'Begin!' (p.12) has the dual purpose of, first, showing Napoleon, late arriving at his wedding to Josephine, peremptorily ordering

TABLE 3

Movement I : Comparison of percentages

of bars of music with pages of novel

| | Exposition | Development | Recapitulation | Coda |
|----------------|------------|-------------|----------------|------|
| Bars of music | 21.4 | 35.4 | 21.9 | 20.2 |
| Pages of novel | 22.2 | 34 | 22.2 | 19.4 |

TABLE 4

Movement I: Substructure-defining events : connexions and symmetry [table not to scale]

| | Exposition | Development | Recapitulation | Coda |
|----------------------|--|---|--|---|
| [Prelude] | | | | |
| 1. [Begin!] | → [... began] | | | |
| 2. | Geminal Yr. 4 | | Geminal Yr. 7 | |
| 3. Marries Josephine | Sexual Frustration away from her - hopes for an heir | Discovers her infidelity | Fears impotence (i.e. death of the line) | |
| 4. | | | | Assassination attempt (i.e. death is close) |
| 5. | 1st Italian campaign begins | Egyptian campaign begins | 2nd Italian campaign begins | |
| | Triumphant conclusion | Triumphant conclusion | Triumphant conclusion | Coronation |
| 6. | LOW → HIGH | LOW → HIGH | LOW → HIGH | LOW → HIGH |
| | | French proclamation to Egypt → Egyptian historical report | | |

the ceremony to commence, and second, of symbolising Burgess's opening down-beat to his literary symphony in a manner which reflects Beethoven's forceful opening chords. This 'Begin!' is then carried through to the end of the 'exposition', whose final word is 'began' (p.39); it is almost as though Burgess is reporting military-style on the successful carrying-out of his own command, and given his Joycean sensitivity to the symbolic power of words and their placement, it can also be seen as a possible act of homage to Joyce, the last word of whose 'prelude' to the 'Sirens' section of Ulysses is 'Begin!' - and the final word of the complete section is 'Done'. The second horizontal strand is concerned with the formal recording of date. The 'exposition' begins in 'Germinal in the Year Four' (p.15), whereas the 'recapitulation' begins in 'Germinal in the Year Seven' (p.78), matching the requirement of a sonata-form recapitulation to be a repetition whose effect has changed due to intervening events and the passage of time.

The third horizontal strand traces Napoleon's relationship with Josephine, beginning in the pre-symphony 'prelude' with their marriage. The 'exposition' begins with his sexual frustration whilst he is away from her in Italy and also makes clear his longing for an heir (p.15). This is the first of three unsettled elements and is brought to a head in the development when he discovers that during his long absences from France, Josephine has been consoling herself with a lover (p.470); this leads to a typographically climactic confrontation⁶⁴ (the high point of the 'movement') and swift reconciliation (pp.66-8); the second unsettled element at the start of the 'exposition', the longing for an heir, recurs at the start of the 'recapitulation' in a form once again 'musically' varied by intervening events and the passage of time, a fear of impotence.

The fourth strand, containing only one event at the beginning of the 'coda' an assassination attempt (pp.103-5), appears to lack that sense of belonging to a developing linear relationship which the others possess; however, the idea of the proximity of death in the assassination attempt can easily be related to the idea of a different sort of death — the end of a genealogical line — contained in the diminishing hopes of an heir expressed by Napoleon at

the start of the 'recapitulation'.

The fifth strand is concerned with a succession of triumphally concluded military campaigns, leading to the overwhelming triumph of the Coronation at the end of the 'movement', and it is this strand whose function in delineating the sonata-form subsections is clearest inasmuch as each campaign is neatly contained within its own subsection. The beginning and end of the 'development' is additionally strengthened and clarified by a balancing pair of very short passages which characterise the Egyptian location. The first of these is a French proclamation to the Egyptians:

In the name of Allah the all-powerful, all-merciful, all-knowing, know that it is by his holy will that we come to free the peoples of the Nile from their immemorial and most cruel bondage (p.40).

—— the second purports to be an extract from an Egyptian history which ironically chooses to ignore the French invasion announced in the first;

In the name of Allah the Merciful the most High. In that year of the Hijrah nothing of note occurred in the lands of the Nile except for the discontinuation of the annual pilgrimage to Mecca (p.77).

This examination of the scaffolding of Burgess's first 'movement' also affords an overview of his cumulative through-composition of themes which prevents the chapter being - as it can easily appear - a rag-bag of small fragments. The three triumphant conclusions to military campaigns are gathered up and propelled forward to the coronation. The little deaths of sexual frustration, infidelity and impotence are gathered up into the closest possible encounter with death during the assassination attempt. And the reconciliation-after-infidelity episode at the end of the 'development' joins the military triumphs as an essential prerequisite to the joint coronation.

The sixth strand, finally, demonstrates the swings of the psychological pendulum resulting from the progress of events and Napoleon's state-of-mind, and here again the strands interconnect to some degree. The 'low' at the beginning of the 'exposition' is caused by a

combination of sexual frustration and an uncertain start to the campaign; the 'high' at the end of the development is contributed to by marital reconciliation and military success; and the 'low' at the start of the 'recapitulation' arises from another uncertain military situation coupled with sexual infertility.

In all these ways, then, we can gain some insight into the methods of Burgess the strategist, planning the various separate elements and episodes of his musico-literary campaign so that not only is each one logical and progressive within itself, but also complements or contrasts with others, some contributing through an inexorable succession of intermediate climaxes to a satisfying conclusion.

I have pointed out above that Burgess takes particular care over marking the beginning and end of the 'development' subsection (by the Egyptian proclamation and 'history') perhaps in recognition of the dramatic modulations, the unexpected extensions, contractions and combinations of materials which make developments in musical sonata-form such climactic and focal experiences; this is true of Beethoven's developments, and particularly true of the 'Eroica'. There are, therefore, two further ways through which Burgess directs the reader's attention to his 'development'. The first is to do with the relative amounts of space allocated to fragments within the subsections. Table 5 demonstrates that there is an unexpectedly high number of fragments in the 'development', and a correspondingly low number in the 'coda', relative to pages. The constant changes and juxtaposition of scene, personnel and situations in the 'development', (fourteen of them each occupying as little as a fifth, even a tenth, of a page) create an instability, a sense of 'who-where and-what-now?' which accords well with the idea of musical development; and equally, the relatively small number of fragments of the 'coda', mostly substantial, two of them the longest in the 'movement', help to impart an appropriate sense of stability and resolution at the end of the 'movement':

TABLE 5 : Comparison of percentages of pages of
novel with subsection fragments

| | Exposition | Development | Recap. | Coda |
|----------------------|------------|-------------|--------|------|
| Pages of novel | 22.2 | 34 | 22.2 | 19.4 |
| Subsection fragments | 24.3 | 43.2 | 20.2 | 12.2 |

The second way in which Burgess directs our attention to the development is through the use of verse as well as prose. He uses verse to compress events more compactly than he does in prose, but also to enable himself to enrich his writing by varying the manner and the language of the unfolding story, sometimes in a fashion which is Joyceanly opaque. In the 'exposition', there had been only two instances of verse, the second a very brief but high-flown description of a scene, but with attendant surreally unrelated footnotes which offer a military-style report of the battle which rages in it.⁶⁵ This intriguing combination recurs in the 'coda',⁶⁶ the 'recapitulation' having already mirrored the exposition by its own two instances of verse.⁶⁷ The 'development' by contrast, gives us eight verse fragments; in two of them, the musicality of the language is paramount and sense is hard to come by; and six fragments combine to make one larger connected verse cut into by longer passages of prose, the last technique corresponding to the fragmentation and combination of themes and motifs appropriate to 'development'. The musicalisation of words, close in effect to some of Gertrude Stein's work, in which Burgess indulges may be gauged in these two brief extracts. The first refers to the desert withdrawal from Syria:

Sand and sand and everywhere was sand,
Sand and sand and sand on hand and hand,
The Holy Land I understand is sand.
Expand the planned command that planned the sand,
with blue too true a blue too blue to view
Gragorigrawninfieryfieryflaw
And blue to you who blew the few that flew.⁶⁸

Here, at least the prevailing assonance and occasional alliteration convey the monotony and dull rhythm of the endless march. Whereas in the following compressed account of Napoleon's sea-journey home from Egypt, the sheer profusion of images, a hallucinatory rhyming-dictionary, underscores his fear of water by reducing him to a state of babbling incoherence, to be resolved only when he reaches land; at the same time, the passage clearly demonstrates, through the wide variety of spellings used to generate the same sound, Burgess's virtuoso manipulation of language for sonic ends.

... Seeing in sea the sheen of evergreen of damascene
Of fellahin of guillotine of wolverine machine
Foreseen nectarine josephine intervene contravene
Thirteen ravine gabardine and spleen and preen and
Queen and teen, cheek bleak beak clique oblique
Mystique pique physique, antipodes, antitheses,
Hippocrates, parentheses, cleave, achieve, conceive,
Believe believe believe
That Bonaparte will kiss the soil of France.⁶⁹

The style of verse in these examples is peculiar to Burgess's 'development', and, with the other factors discussed above, makes an important contribution to the adventurous, exploratory, even experimental character of his subsection which many musical sonata-form developments, the Eroica's included, also demonstrate. Indeed, the Eroica's first-movement development with its wide-ranging key-structure, its controversial introduction of a new theme after a shattering chordal climax, and its equally daring 'premature' horn entry at the end, is a *locus classicus*.

However, there are other comparisons to be made between the novel and the symphony which are less to do with the definition of structure, and bring into play instead considerations of atmosphere, tempo, texture and thematic detail. Table 2 is a reminder that 'movements' I and II occupy related amounts of time (music) and space (pages of text in the novel) yet Burgess is nevertheless able to differentiate clearly between them in terms of both tempo and atmosphere. In 'movement' I, Allegro con brio in the symphony, Napoleon is seen as an ambitious, highly-

sexed and aggressive man, his story moving quickly through a large number of locations and situations among different permutations of actors, the writing technique involving a kaleidoscopic cut-and-splice approach seen in its most extreme form in the 'development'. The atmosphere rarely departs from what is necessary to convey the impression of the manipulative man of heroic action,⁷⁰ the principal exception being in those fragments (about a sixth of the whole) in which Josephine appears. In spite of the blood-letting unleashed by Napoleon's military campaigns, the life-force of his personality and triumphant achievements match the general direction of the Allegro con brio well enough.

Movement II, 'Marcia Funebre : adagio assai' in the symphony, forms a revealing contrast with this. Burgess explained the connexion between the different variants of the verse:

There he lies
Ensanguinated tyrant
etc.

and the principal theme of the Funeral March to Geoffrey Aggeler,⁷¹ and it is clear that the link is not only one of syllables-to-notes, but also, by association, one of atmosphere, tempo and subject. Much in this 'movement' negates the Life-force of the 1st; for example, the attention paid to a second assassination attempt is detailed and expansive in keeping with the slow tempo, and the speed at which events change and develop in the small number of long episodes is slow. Burgess also attempts to remedy what he saw as a serious textural flaw in much - perhaps most - literature: namely, that whereas

in a symphony, many strands conjoined, in the same instant, to make a statement; in a novel, all you had was a single line of monody.... It seemed cheating not to be able to give the reader chords and counterpoint.⁷²

At the climax of the 'development' section of his first 'movement', the action proceeds on three quickly alternating fronts in short bursts of verse and prose; treasonable members of the Directorate plot Napoleon's downfall in prose, whilst Napoleon's return from Egypt and an exhortation to him to defend himself is conveyed in both prose and verse, whilst Josephine and her two children speed south to meet him and defend herself against the allegations of her

infidelity.⁷³ These are exactly the 'strands conjoined' — though impossible to add 'in the same instant' — which may be described as verbal counterpoint. They are immediately followed by the typographically climactic shouting match described elsewhere,⁷⁴ in which Napoleon accuses Josephine, Josephine defends herself, whilst her children plead for calm and reconciliation between them; their brief fragments of dialogue are incomplete, and run together with complete absence of punctuation into one incoherent sentence occupying twenty-one lines of print, the implication being that they are not so much complementary contrapuntal strands as dissonant simultaneities or 'chords'.

In the same way as the 'Eroica' first movement's development comes to a head through a fugato leading to a powerfully dissonant chordal climax,⁷⁵ so Burgess's two passages — the verbal 'counterpoint' followed by 'chords' — form the climax of his 'development', not only by virtue of their subject matter (political and sexual treason) but also from a visual and sonic standpoint, since their appearance on the page forces one to examine and 'hear' them; I believe that Burgess was looking for analogies to specific musical textures here, and that it is in such instances that one is most aware of the imaginative vigour and success of his striving towards the musicalisation of literature. These and similar passages repay the close attention and repeated reading/listening that rich-textured counterpoint deserves.

In You've Had your time,⁷⁶ Burgess is self-critical to such an extent that he denies any effect of simultaneity in such passages. I do not agree, insofar as his remarks are applied to his Allegro con brio manner, in which the contrapuntal and chordal effects I have just discussed are pushed and jostled towards simulated synchronisation by the cutting and splicing of juxtaposed short fragments. He would perhaps be more justified in applying his criticism to an instance of 'counterpoint' which he cites in the slow 'movement', though he does not offer any explanation of its failure to create an impression of simultaneity. The episode in question, Burgess explains, characteristically emphasising the 'chordal' pun of 'fuga', is designed to match the double fugue⁷⁷ of the Eroica's Adagio assai by describing

... the building of the two bridges — for the 'fuga' or flight of Napoleon's

army from Russia — over the Berezina. This is described alternately in soldier's low language and the chaste prose of a military chronicle.⁷⁸

The following two extracts which summarise the construction of the bridges and the French disarray under Russian attack are representative of the whole passage in question. Here, there is none of the visual interest of quick changes in layout (verse, prose, a variety of type-sizes) which drew the eye onward in the *Allegro con brio*, there are only two characters and one scenario during the long nine-page passage, and since its whole purpose is to describe the same event through two pairs of eyes, much repetition is involved, however varied. This is not to diminish the knockabout comedy which results from the alternation of the General's formality with the Sergeant's obscene demotic, but to explain why the illusion of 'contrapuntal' simultaneity is less convincing here than in the first 'movement', and that the slow tempo of the writing is at the root of this.

The primary need, General Eblé said, is to obtain the requisite structural materials and this will certainly entail the demolition of civilian housing in the adjacent township. Now the first job, Sergeant Rebour said, is to get planking, and the only way to get it is to pull down all those fucking houses

There is a formidable concentration of infantry and artillery under the command, General Eblé said, of Admiral Tshitshagov. Now you can expect this Russ admiral (though what the fuck an admiral's doing in the army Christ alone knows) ShitShagOff or whatever the bastard's name is to give trouble.... (etc.).⁷⁹

Many thousands were dislodged from the bridges and sent hurtling incontinently into the river, a certain number being lethally concussed rather than drowned by their striking of the increasing number of iceblocks that now clogged the waters.

I can't find the words, I just cannot find the cuntin' words for what happened when Bridge J broke down, it just sort of burst and collapsed, and there were still screamers and claws and thumpers trying to push on over while it was breaking. Those that pushed the poor bastards in front over the edge got themselves pushed over the edge and so on all the way back.⁸⁰

Burgess wrote of his literary attempt to simulate the second appearance of the *Eroica* scherzo:⁸¹

... but whether this will be accepted, even by the kindest musical reader, as the equivalent of a repetition is doubtful. There are some things that words are not permitted to do.⁸²

It is strange that Burgess has misgivings about a straightforward instance of varied repetition, whereas his only comment from the same source about the second 'movement' 'fugue' described above is the more sanguine hope that the reader will be left with

an aftertaste of polyphony⁸³

However, more self-critical of his verbal 'fugue' eight years later, he admits

But there is no effect of simultaneity.⁸⁴

and, more broadly, a few sentences later,

... the best of a musicalising novelist could only demonstrate that the art of narrative is not the art of the symphony. My concentration on literary parallels for musical concepts was to get me into trouble with the more naïve critics.....⁸⁵

This is harsh, and applies more to some areas in the novel than others, as I have indicated during this comparison of literary passages, based on similar contrapuntal musical progenitors, taken from the first two 'movements' of Napoleon Symphony.

For the 'finale' of the novel, Burgess finds an analogue to Beethoven's variations in a sequence of pastiches of literary styles⁸⁶ which, heedless of the anachronism of the last two in relation to Napoleon and Beethoven, include Jane Austen, Sir Walter Scott, Wordsworth, Tennyson, Dickens and Henry James, 'shot through with tropes from Gerard Manley Hopkins in a last desperate attempt at counterpoint'.⁸⁷ It is a paradox that, whilst the most difficult analogue to achieve and have recognised, namely the attempts at verbal counterpoint and fugue contained in the first two 'movements', are of considerable interest to the musician and pose no particular stumbling-block to comprehension for the ordinary reader, conversely the most easily accomplished and unmistakable parallel to a set of variations in music, namely a set of literary stylistic imitations, retains the musician's understanding whilst appearing less logical on solely literary grounds to the non-musical reader or critic. There is no evident literary purpose or justification for the historical pastiches contained in the following extracts, the subjects of which are otherwise unified by time and place — Napoleon's final exile on St. Helena. In the first, a young girl shows Napoleon a toy which was designed to insult him and

mock his defeat, yet she also tries to help him save face;

'Do you not think it droll?' she asked, for certainly the little romp herself thought it comical enough. 'Is not that really to be known and famous, to be turned into a toy, do you not think so?'

Before he could answer, or indeed even think of something wherewith to answer, there was a great commotion and certain loud angry cries from the direction of the house. [Betsy's mother was soon] boxing the child's ears and poor Betsy was emitting cries of her own.

'Come', said he, 'I'm not offended. It is but the foolishness of children who know no better. Oh, is not this punishment too hard for so trivial a breach of courtesy?'⁸⁸

This has the authentic bright preciousness in language and concept of the writer of Emma; in vocabulary and constructions — 'droll', 'romp', 'do you not think' 'is not that really'; from the girl's first sophisticated conceit combining mockery and flattery, to the transformation of Napoleon into a tremulous old Mr. Woodhouse, there is little room for doubt. A few pages later, this soufflé is replaced by plumduff. Two British soldiers, on St. Helena to guard Napoleon, relax in the guardroom. Sergeant Trouncer has removed his boots:

'I see you looking at them boots, young un', Sergeant Trouncer pronounced. His upper lip was adorned with an ample moustache whose looser fronds blew about when he spoke. If his statement were to be construed as being of the present tense, then it must be deemed inaccurate, since it was at the lively filaments of the aforesaid labial adornment that Private Slodge was now gazing.

'Them boots', Sergeant Trouncer weightily repeated 'Them boots', he said, 'has marched'..... 'Yes, young un, them boots has marched from the Anterlantic Ocean to the Red Sea and all the way back again.....'

'Why do they call it that then?' asked Private Slodge, with the timidity which he considered that his sergeant might deem proper considering the gulf between their ranks.....

'Why?' says Sergeant Trouncer. 'Why, you asks? You might well ask why I am called of Trouncer and you of Slodge, though to me you looks not unlike a Slodge, whatever a Slodge might be.'⁸⁹

Here, the ponderous humour of linking legal-document multisyllables and phraseology to trivia (the boots, the moustache), coupled with the plebeian names and speech of the characters, is a device found not only in Dicken's Cockney grotesques (Sairey Gamp in Martin Chuzzlewit, Squeers in Nicholas Nickleby, the Artful Dodger and Mr. Bumble in Oliver Twist) but also in Shakespeare's 'rude mechanicals', (as in A Midsummer-Night's Dream) and to some extent also in the crescendoing hype of the music-hall Master of Ceremonies.

In Chapter 14 of Ulysses, 'Oxen of the Sun', Burgess's hero James Joyce had used a much more extended sequence of pastiches. Just as the medical students at the Maternity Hospital are - in spite of their boisterous behaviour - there to learn their trade from the doctors, so the reader becomes a student of the history of English Literature by witnessing Joyce's virtuoso display of imitative invention. His didactic method is exhaustive but straightforward; the narrative divides up into a chain of chronologically arranged stylistic parodies encompassing Anglo Saxon, Middle English, a variety of seventeenth, eighteenth and nineteenth century models including Pepys, Sterne, the Gothic novel, Lamb and Dickens, and concluding with what Harry Blamires describes as the 'tangled and abbreviated utterances', the 'pentecostal unintelligibility' (the drink-induced gift of tongues) of the students' excited shouts as they rampage from the Maternity Hospital to the bars, and thence to the stews of Dublin night-life.

Burgess's knowledge of Joyce's extended use of literary parody here may well have helped him to solve the problem he faced in finding a literary analogue for the 'Eroica' variations. But though there is an evident similarity of technique, the major difference between the two writers' sets is that whereas Joyce's expository working-model of the history of the written word, from first dawning to modernist babble, symbolises the growth of the embryo from fertilised seed to baby's birth-cries and is therefore a structure and process entirely consistent with the chapter's narrative purpose, nothing in Burgess's narrative requires or justifies the wide stylistic gulf evident between the two extracts quoted above.

Judged solely according to literary criteria, the only outcomes are contrast and movement for their own sake and it is this self-referential 'musical' element in the finale of Napoleon Symphony that must most baffle the non-musical reader. Even though one may agree with Aggeler that

the reader could derive nearly as much pleasure from the novel without being aware that it attempts to 'translate' the 'Eroica',⁹⁰

the necessity for the promiscuous range of styles in the last 'movement' is only explicable in

terms of the variation structure of the 'Eroica' finale, just as the structural and textural imperatives of the whole novel may only be explained by reference to the complete symphony.

Burgess's self-imposed task was

... somehow to give
Symphonic shape to verbal narrative,

going beyond some earlier attempts, like Huxley's Point Counter Point and Eliot's Four Quartets which show

A literary fear of the whole hog
Content with the most general analogue.

and aiming instead, perhaps, to emulate

The most ambitious effort the world knows
Within this manic field — narrative prose
Made to behave like music⁹¹

which is Joyce's Ulysses. In other words, a 'symphonic novel' is a separate genre of its own, a hybrid to which both literary and musical criteria apply at the same time. To paraphrase Schoenberg on serialism,⁹² this is musically-aware literature for the musically-aware reader.

Several eminent twentieth century English writers have been aware of actual and potential relationships between music and literature, though Burgess himself in The Novel Now has surprisingly little to say about this. Apart from a few references to Joyce, he comes closest to the concept of the symphonic novel in his discussion of the novel-in-installments;

the work that is planned, rather like a symphony or concerto, in three or four movements — the trilogy or tetralogy. Four movements seem to be the outer limit, as with a symphony; three movements, as with a concerto, is the minimum.⁹³

and continues to discuss, though with no further musical similes, Waugh's Sword of Honour trilogy and Durrell's Alexandria Quartet. Burgess's Napoleon Symphony lay seven years in the future, and is different from these both by virtue of its compression of material into

chapters, rather than expanding it into multi-volumes, and by demonstrating close relationships to the structure and detail of a specific musical model, rather than the coincidental, superficial similarity Burgess refers to above in the work of others.

E. M. Forster, in Aspects of the Novel uses Tolstoy's War and Peace to illustrate his view that the construction of a vast world within an epic novel creates for the reader an after-effect of music:

.... the sense of space is exhilarating and leaves behind it an effect like music. After one has read War and Peace for a bit, great chords begin to sound They come from the immense area of Russia, over which episodes and characters have been scattered, from the sum total of bridges and frozen rivers, forests, roads, gardens, fields which accumulate grandeur and sonority after we have passed them.⁹⁴

More relevant to the concept of the symphonic novel is his discussion of two types of rhythm in music, for which he seeks literary parallels. The first, a motif such as the opening bars of Beethoven's 5th Symphony, is easily recognisable by its recurrent appearances, and he finds an analogy here with the recurrent appearances of the music of Vinteuil in Proust's A la Recherche du Temps Perdu. But 'the symphony as a whole has also a rhythm, due mainly to the relation between its movements'⁹⁵ and to the way in which, after the performance, they enter 'the mind at once, and extend one another into a common entity',⁹⁶ and for this he is unable to suggest a literary analogue — whilst yet concluding that it is 'in music [that] fiction is likely to find its nearest parallel'.⁹⁷ Forster admits that a musician might wish to question his application of the word 'rhythm' to the second of his perceptions, and indeed, he seems to be referring more to the concept of the work-as-a-whole, a symphony's macrostructure; if this concept were to be applied to the relationships between Napoleon Symphony and the 'Eroica', Burgess's 'symphonic' variety-within-unity in showing a central protagonist in many locations and contexts, via different tempi and textures involving literary processes which are sometimes 'musical' in their self-reference, is arguably as clear as Beethoven's.

Finally, T. S. Eliot in a chapter on 'The Music of Poetry' in On Poetry and Poets sounds a

warning note, as applicable to novelists as to poets:

I think that it might be possible for a poet to work too closely to musical analogues: the result might be an effect of artificiality.⁹⁸

The sequence of stylistic pastiches in Burgess's finale offer an example of this literary 'artificiality', whilst being completely logical from a *musical* standpoint. But Eliot concludes, as did Forster, that literature can nevertheless benefit from music, principally through

a sense of rhythm and a sense of structure. [A poem] may tend to realise itself first as a particular rhythm before it reaches expression in words and this rhythm may bring to birth the idea and the image..... The use of recurrent themes is as natural to poetry as to music. There are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments: there are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet: there are possibilities of contrapuntal arrangement of subject-matter. It is in the concert-room, rather than in the opera house, that the germ of a poem may be quickened.⁹⁹

Mutatis mutandis, Burgess would probably have been glad to take this as a rationale for what he attempted in Napoleon Symphony, just as he himself provided a rationale for Joyce's musicalisation of fiction in Here Comes Everybody and Joysprick. Significantly, in spite of Eliot's disclaimer earlier in his chapter that 'I have not that technical knowledge [of musical form] myself', this pressing awareness of the music of poetry about which he wrote and lectured during the 1940s seems to have come about through the process of composing the Four Quartets (1935-1942), the very work whose musicalisation Burgess had dismissed, as has already been noted, as 'superficial fancy'. Many others, however, have not dismissed it so readily. A. S. Byatt in her novel set in 1952, The Virgin in the Garden (1981), itself full of musical allusions, amusingly underscores Eliot's belief (again, from earlier in his chapter) that 'the music of poetry, then, must be 'a music latent in the common speech of its time' by referring to the musical qualities of Four Quartets as delivered by the poet's own voice:

Alexander ... bought the new gramophone record of T.S. Eliot reading the *Four Quartets*. Frederica managed ... to borrow this to play during the school holidays. She then played it repeatedly, in a talismanic manner, until everyone in that unmusical household was driven to a frenzy of irritation by the repeated rhythms. (153)

It takes a *musical* household, then, to appreciate the rhythms. And indeed, if such a passage as the incantatory opening seventeen lines of 'East Coker', beginning,

What is the late November doing
With the disturbance of the spring
And creatures of the summer heat,
And snowdrops writhing under feet (etc.)

demonstrates just that 'effect of artificiality' of which Eliot warned, the eighteenth line -

That was a way of putting it - not very satisfactory;

- wearily self-critical, cutting short the preceding nursery rhythms and rhymes, also demonstrates his recognition that this danger is something to be consciously exploited, one element contributing to a large and varied canvas - and then dismissed.

It is unlikely that Forster and Eliot would have approved of, or been able to offer a rationalisation for, the final paragraph of Napoleon Symphony, in which a profusion of words spills onto the page in clashing bright colours without any apparent overall meaning except their contribution to a general rejoicing at Napoleon's post-judgment 'resurrection';

.... the salamanders, cow-bane, plantain, purslane, diving beetles and
wattlebirds, the snow-berry, Mad Anthony, sea trout, meteors and meteorology,
weave and lattice, gravitation, cisterns, canals, marine snails, Bengal, monsoons
....¹⁰⁰

Something similar had appeared at the end of Burgess's novel about Shakespeare, Nothing like the Sun, a syntactical disintegration to represent the incoherence of Shakespeare's final delirium:

.... the snow-geese or whitebrant, rose-windows, government, the
conflagration of citadel and senate-house, Bucephalus, the Antilegomena,
Simmel Sunday, the torrid zone¹⁰¹

Burgess admits frankly that these passages were achieved by the simplest possible means,

I merely, and arbitrarily, ransacked the dictionary.¹⁰²

though we can infer from the result of them the risk-taking quality of his technical imagination. Here, he moves into an artistic avant-garde where few of his critics were prepared to follow. The words result from chance, not choice, as did the sounds in the aleatoric music Burgess knew about,¹⁰³ so that he could join forces with Joyce and Cage in proclaiming through their actions the autonomy of sounds and words for themselves.

After completing Napoleon Symphony, Burgess turned with a sense of relief and refreshment to music. Professor James Dixon of the Music Department at Iowa University had read the novel, and aware of its author's interest in more than one art form, had commissioned him to write an extended work for the University Symphony Orchestra. The autograph score and an informal recording of Symphony no 3 in C exist, and the critical commentary which they make possible is placed elsewhere in the thesis. But it is relevant to point out here, in this chapter which focusses primarily on the effects of musical sensibility and technical skills on literary composition, that parts of the symphony were composed among competing literary distractions - a lecture-tour of the United States, wrangles over contracts for a film-script of 'Jesus of Nazareth', the writing of a draft script for the James Bond film 'The Spy Who Loved Me', and so on. And of the inclusion in the finale of wordsetting for tenor and baritone of texts from Shakespeare's 'Love's Labour's Lost', Burgess admits in his programme note for the first performance by the Iowa forces that though it may betray him as

..... a literary man more than a musician, it may [also] remind listeners that there was once a time when a man could be both without being sneered at as a Johannes Factotum.

This perceived prejudice - Jack of all trades, master of none - was in his case perhaps born of an envy and mistrust as much of the sheer quantity of his output as of its variety, and the gibe stung him throughout his long artistic career.

Burgess's final literary confrontation with the symphony forms part of that 'cacophonous anthology ... [that] whole multi-generic collage',¹⁰⁴ Mozart and the Wolf Gang.¹⁰⁵ This was his irreverent bi-centennial tribute to Mozart, 'multi-generic' in the juxtaposition of its contrasting subsections, which include surreal symposia for an irritable pantheon of dead composers and authors, a libretto for a three-act comic opera, a filmscript, and a verbal paraphrase of Mozart's Symphony no. 40 in G minor, K.550. These contrasting and interpenetrating genres - the 3-act opera (in which Mozart stars as himself) is critically discussed over entr'acte drinks in the bar by Rossini, Stendhal, Berlioz, Schoenberg, Gershwin, Henry James, Da Ponte and the barman - make it apparent that we are dealing here with a work of fiction which cannot be compared structurally with Napoleon Symphony. The space occupied by the verbal symphonic paraphrase is fractional (15%), and the entire *jeu d'esprit* has more the unpredictable outline of a whirlwind *scherzo fantasque*, in which 'K.550' is the only sombre episode. Having previously written an extended symphonic novel, he takes up a new challenge by writing a highly miniaturised one inserted into a context of other structures which are music-related (the opera libretto) or associated with other media which have dealt with the Mozart phenomenon (the clear connexion between his filmscript and the film 'Amadeus'). Burgess's adroit juggling of many genres and characters in Mozart and the Wolf Gang reflects the variety of his own literary and musical output and activities; having from time to time intruded briefly among them as puppet-master, he returns as himself at the end in an *envoi* which, like the direct address to the reader at the close of Napoleon Symphony, pulls the strings tight and reliably informs us of his true position with respect to Mozart. It is the verbal symphony 'K.550' which is to be examined here, with little pressure from its writer to attach undue weight to it, as we can see in the modernist authorial intrusion — schizoid in this example — which immediately follows it:

ANTHONY
Gibberish

BURGESS
Yes, a good deal of it. There's a musical structure underneath, filched from Mozart, but one art cannot do the work of another.¹⁰⁶

His divided consciousness also leads to a tussle over the theistic or humanistic origin of Mozart's genius:

But, two hundred years after his death, there seems nothing to say, except how divine he is. He produced God's music. This, naturally, is nonsense. That he was a great musician we can have no doubt.¹⁰⁷

All this is part of a well-intentioned demythologising process in Burgess's tribute, and it is clear from those other sources in which he appears as a 'reliable' author that his admiration is whole-hearted. In connexion with 'K.550', part of the reason for that admiration is of interest. It was possible for him to see Mozart as 'the last of the great composers'¹⁰⁸ not least because he belonged to an era which had not yet turned music into 'an adjunct to literature',¹⁰⁹ and during which 'instrumental music could subsist in a kind of self-referential purity'.¹¹⁰ By contrast, Burgess finds much to disparage in nineteenth-century music, when

the new philosophy [of Romanticism] found its centre in the individual, and the new music was a mirror of this. The workings of the individual psyche are best presented in literature, and it was to literature^[111] that the new musicians went for their themes and structures.¹¹²

In spite of the light-hearted context in which 'K.550' finds itself, it is legitimate to speculate whether Burgess's reasons for choosing the G minor symphony as a subject for a fictional paraphrase went beyond the music's incontestable quality and popularity; did he believe, for instance, that the symphony had distanced itself from 'self-referential purity', and that the strength of its agitation and poignancy made manifest 'the workings of the individual psyche best presented in literature'? In other words he may have heard in the G minor symphony one of those works whose clamorous identities and personalities are difficult to confine within the assumed norms of a particular period; no longer a 'pure' instance of classicism, it stretched out across no-man's land towards full-fledged Romanticism and became, even if less clearly than the 'Eroica', a legitimate prey to 'interpretation'.

Burgess superimposes on Mozart's G minor symphony a musicalised verbal reflection of the build-up to revolutionary events in France. Little is clear to begin with, and the reader finds what sense he may. The scene is Versailles, the characters by implication Louis XVI and

Marie Antoinette, the atmosphere is a troubled calm-before-the-storm in which they pace aimlessly about, make love, dance a minuet or go boating — though they are aware all the time of the darkness closing in, of the future tread of heavy boots on their carpets, and, through portents like a severed head floating in the river, of the shadow of the guillotine. The grim historical reality presaged in Burgess's eleven-page miniature was to be triggered in the year after Mozart's *Symphony*, when, after revolutionary outbreaks in Paris and the storming of the Bastille, Versailles was attacked by the rabble on 5th October 1789, and four years later Louis and Marie-Antoinette were executed. This scenario imparts an unintended ironic ring to words taken from an assessment of Mozart's present significance at the end of Mozart and the Wolf Gang.

But it is not Mozart's function to soothe: he is not a tranquilliser to be taken out of the cupboard. He purveys an image of a possible future rather than of an irrecoverable past. (p.147)

With splendid disregard for recent controversy over 'gender' issues in musical structure, especially in sonata-form,¹¹³ Burgess foists a male and female identity on, respectively, the first and second themes of the first movement. Much later in the book, there are a few lines to assist the beginning of unravelling the movement's meaning:

There is a vague male essence and a vague female, at first disjunct because the principle of key, taken shamefully literally, separates them, later permitted to consummate marriage through the occupation of the room of a common tonality. The figure on the carpet is the persistent quaver accompaniment of Mozart's main, or male, theme in the first movement.¹¹⁴

We can be grateful for Burgess's urge to self-exegesis, since 'the figure on the carpet' is described three times, and could equally well represent the initial musical motif; it is this element of literalism which leads to 'Anthony's' cry of "Gibberish!", and which, in addition to its tiny proportions, most differentiates 'K.550' from Napoleon Symphony.

W. A. Mozart
(1756-1791)

Allegro molto

Flauto

Oboi

Clarinetti in $\begin{Bmatrix} B \\ Si \end{Bmatrix}$

Fagotti

Corno 1 in $\begin{Bmatrix} B \\ Si \end{Bmatrix}$ alto

Corno 2 in $\begin{Bmatrix} G \\ Sol \end{Bmatrix}$

Violino I

Violino II

Viola

Violoncello e Contrabasso

Allegro molto

p

div.

p

p

VI. I

VI. II

VI. a.

VI. c.

VI. c.

The opening of Burgess's text, which corresponds to the music example, is:

The squarecut pattern of the carpet. Squarecut the carpet's pattern. Pattern the cut square carpet. Stretching from open door to windows. Soon, if not burned, ripped, merely purloined, as was all too likely, other feet would, other feet would tread. He himself, he himself, he himself trod in the glum morning.¹¹⁵

This clearly shows the rhythmic repetitiveness and urgent atmosphere characteristic of both Burgess's first 'movement' and Mozart's Allegro molto, where they relate to 'he', the first theme. The elliptical style is to be found throughout 'K.550' in varying degrees.

The next page brings 'she', the second theme, with a less intrusive degree of repetitiveness and greater fluency of narrative, again matching Mozart's second theme.

She in room drinks off chocolate. She in bed still. Full sun catches elegant body. Clothed but in satin sheets, in wool coverlet. In square fourposter lies.¹¹⁶

Much is made of stability and symmetry in this scene — the solid *fourposter* with its royal burden of 'her' *four* limbs, 'her' eyes and teeth *reflected* in a handmirror, 'her' breasts *reflected* in the wallmirror as she rises. The atmosphere has changed, keeping pace with the music's change, from G minor's dramatic rhythmic tension to B^b major's suave melodic

elegance; and the insistence on reflections in Burgess's text parallels Mozart's orchestral presentation of the second theme, in which strings → wind → strings (bb. 44-47) are reflected back, with the reverse image of a true reflection, as wind → strings → wind (bb. 52-55).

Ex. 3

The musical score for Example 3 is divided into two systems. The first system covers measures 44 to 47, and the second system covers measures 52 to 55. The instruments are arranged in staves from top to bottom: Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.).

Measures 44-47: The Clarinet and Bassoon play a melodic line starting in measure 44, marked with a first ending bracket and a *p* dynamic. The strings (Violins I and II, Viola, and Cello/Double Bass) play a rhythmic accompaniment, also marked *p*. The key signature has two flats, and the time signature is 4/4.

Measures 52-55: The Flute (Fl.) and Clarinet (Cl.) play a melodic line starting in measure 52, marked with a *p* dynamic. The Bassoon (Fg.) plays a rhythmic accompaniment, also marked *p*. The strings (Violins I and II, Viola, and Cello/Double Bass) play a rhythmic accompaniment, also marked *p*. The key signature has two flats, and the time signature is 4/4.

The lyricism of the levée is disturbed briefly by what appears to be, even in this fanciful tale peopled by 'vague essences', a gratuitously specific little domestic drama.

Stubs toe on clawfoot (four, note four) of table marquetry. Hurt, brief anger, who to blame? Subside, subside, pain. Pain subsides.¹¹⁷

Burgess's purpose here must have been to correspond verbally to the only dramatic passage in the second group of the movement; we have heard the new theme and its 'mirrored' reinstrumentation, and at the end of it, instead of a repeat of the formulaic II^b-V⁷-I cadence of bb. 50-51, Mozart feints towards A^b major via a chain of sevenths, and for a moment we are in surprising new territory.

Ex. 4

The image displays two systems of a musical score for woodwinds and strings. The first system (top) includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The second system (bottom) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Bassoon (B.), Cor Anglais (Cor.), Viola (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'. A measure number '60' is visible between the two systems.

In Burgess, as in Mozart, the drama is incidental and shortlived: the table has *four* legs and will not be overturned, just as Mozart, after five more bars, restores tonal stability. But this is also an instance of the way in which Burgess's self-confessed 'shameful literalism' sometimes works against the success of his experiment. Whereas the 'vague male and female essences' do no harm, and indeed provide a conventional story-telling element, neither the earlier recurrent tedium of the 'squarecut pattern of the carpet' nor the triviality of the 'stubbed toe' episode, are adequate as verbal counterparts to the music, serving only to dilute the atmosphere and character of the passages of writing which contain them; in particular, the 'stubbed toe' stands isolated in 'K.550' for its intrusive farce, and appears inappropriate as a response to one of the most telling effects in Mozart's exposition.

At the end of the levée scene, there is a short paragraph of references to the male character, matching the way in which Mozart reintroduces his opening repetitive motif at the end of the exposition. And, most overt link of all, Burgess finishes his exposition subsection with

'Repeat all. To here.'¹¹⁸

Burgess's first movement development arises, as does Mozart's, entirely from the 'male essence', or first theme. It had been a feature of the first section of the exposition that the protagonist's feverish pacing about was as much due to sexual frustration as to political apprehensiveness; previously held in check through his indecisiveness, this frustration now reaches the first of two possible outcomes in the development, with the second forming the basis of the recapitulation. Just as Mozart, at the beginning of his development, demolishes the established serenity of B^b major with a sideslipping chromatic descent through remote F[#] minor, after which the tonal direction of every chord is changed at the last moment, plunging the listener into a maelstrom of raised and dashed expectations, accentuated by frantic counterpoint; so Burgess leads his frustrated 'male essence' into a nightmare hallucination of rape, in which classical elegance and control are swept aside as

we shift now from key to key, stasis gone under.¹¹⁹

And just as Burgess's own reaction to 'K.550' cited earlier was schizoid, so the male protagonist is depicted as existentially self-aware, perhaps in order to mirror Mozart's presumed realisation of the new ground he was treading in this and other mature works. 'Nay, see him now split, into he himself and he himself', and later, 'He himself observing he himself appalled', as with characteristic sonic word-play, here emphasising the sexual grunt of /A/, 'lust thrusts out trust. Untrussed he lustfully lustily thrusts'. However, we recognise this black vision for the chimera that it is, because at the moment of apparent climax, the words

Not so. Not yet. Not ever yet.¹²⁰

restore the material and atmosphere from the start of the exposition, and Burgess's recapitulation begins. However, as with most sonata-form recapitulations, and certainly in Mozart's example here, the restoration is not verbatim, there must be an after-taste of the development. The male figure, formerly attired in

Wig fresh powdered, brocade unspotted¹²¹

is now sullied from his sexual fantasies;

Wig powder like scant snow fallen, brocade rumpled, stockings silk now
twisted, patch on cheek slipped, indecorous indecent comedone exposed ...¹²²

In the short section in which we meet the female character again, there are more subtle changes. All her actions and thoughts are now described as 'sad', and the weather reflects this too, the sun, 'full' in the exposition, now being transformed to 'frail'. Mozart's celebrated G minor mood has overtaken her former B^b major serenity; nevertheless, this new unity of key, as Burgess has explained (see above) facilitates the second possible outcome of the 'male essence's' lusts, and the characters are, however sadly, finally united 'through the occupation

of the room of a common tonality'.

The last sentences of the 'first movement' not only reflect Mozart's own decisive ending, but also reinforce the idea (see above) that Burgess may have chosen the G minor symphony for the impression it gives of barely restraining its expressive impulses. Ostensibly summing up the sense of unease in the story and in parts of the first movement of the symphony, the implications of this passage take in the impending Revolution both in political history and in musical styles.

They two, now one, confront chill winds. They themselves, they themselves, they themselves tread bare boards and beneath them a darkness not of the coupling pair made one *but of the disorder which strikes the assertive chords of a pretence of order* [my italics].¹²³

Burgess's second movement is cast as a conversation between the two 'essences', and for the first time in 'K.550', a strong impression is created that the writing is designed to conform syllabically to the notes of Mozart's first theme, as was also the case in his treatment of the Funeral March of the 'Eroica'; only the last word of the paragraph belies this impression.

Ex. 5

Ex. 5 is a musical score for a scene, likely from a play or opera, featuring five instruments: Cor in E♭, VI I, VI II, Vla, and Vlc. e Cb. The score is divided into two systems. The first system is marked 'Andante' and includes lyrics: 'The black day is coming for you, me and everyone. How', 'What black day is coming?', and 'The black day is coming'. The second system includes lyrics: 'soon now? Quite soon now. The shadows closing, shadows closing. I can see nothing.' Dynamics include p, sf, and tr.

The least convincing aspect of the correspondence here is the mismatch in atmosphere between the major key serenity of the music and the lugubrious prophecies of the text. As this is rectified in Burgess's second paragraph,

They are in a boat on the river in an afternoon of full summer. He rows, gently the oars dipping, rising, dripping. Idyllic, as they say.¹²⁴

it could be either that he relished the ironic clash of verbal with musical character, or that he was deliberately aiming for a greater degree of narratological continuity and unity between his 'movements' than is apparent in the relationship of the atmosphere of Mozart's second movement to its expressive context. However, the *structural* affinity evident between the opening themes of Mozart's four movements might have been taken by Burgess as the basis for this, and further evidence of his concern for unity can be seen in the 'thematic' link between the openings of the second and fourth 'movements';

[2nd movement]

The black day is coming. *What black day is coming?*


[Finale]

Well, the tumbrils are coming.¹²⁵

Ex. 6


I

Violino I




II

Violino I
Violino II
Viola



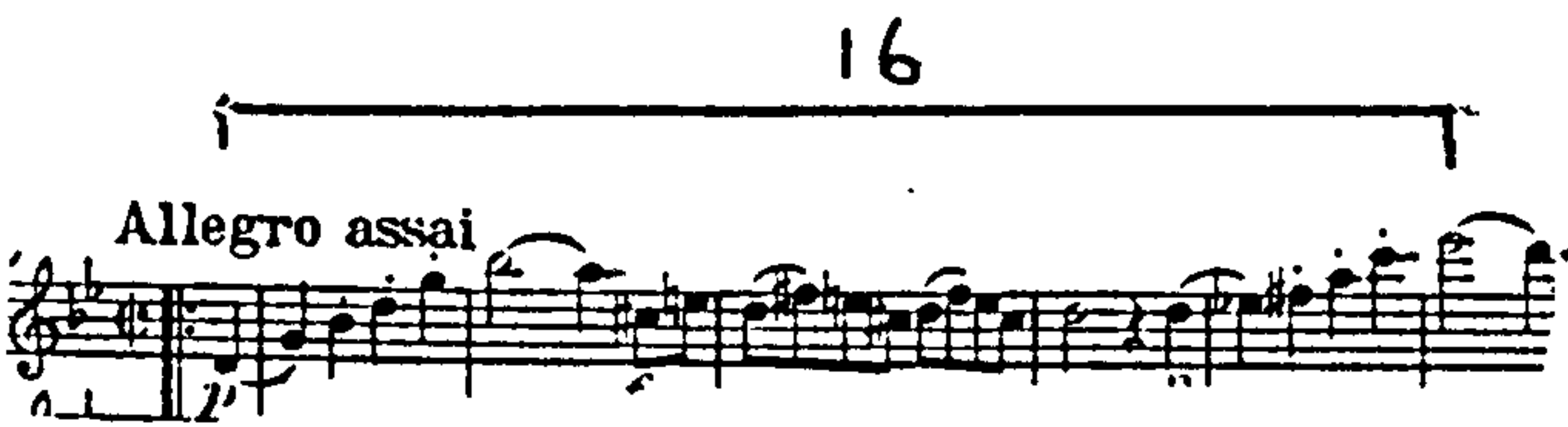
III

Violino I



IV

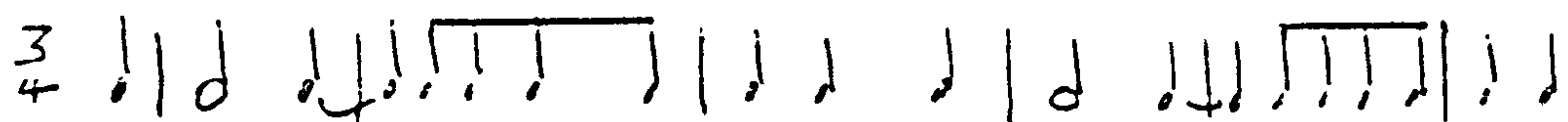
Violino I



Structural affinity
of opening themes

Starting on the 5th,
the phrases rise over
increasing distances

The principle of repetition of sections of music, sometimes varied as in Mozart's and Burgess's sonata-form recapitulation, at other times unchanged as in their respective expositions. ('Repeat all. To here.'¹²⁶), both from their first movements, occurs in a highly compressed format in Burgess's Minuet and Trio lasting little over 400 words. The following table shows his adherence to Mozart's pattern of repetitions, and to an overall 'sad-happy-sad' progression which mirrors Mozart's G minor-G major-G minor, whilst finding room also for a short-lived and qualified relief from gloom in the third and fourth paragraphs in order to reflect the presence of B^b/E^b major. However, Burgess denies us this relief in his final paragraph; in departing from the musical model in this way, we can surmise that he is once again more interested in preserving an overall unity of mood here, at the point where final impressions of the 'movement' are carried forward by the reader. (See Table 6, p.222) Whereas Mozart's repetitions are all literal, Burgess's are varied. In prose, literal repetition on the scale on which it occurs in music, (in the conventions of the classical minuet-and-trio, for instance), would be tedious, lacking the possibility of the subtle adjustments to dynamics, balance and tempo flexibility which can impart fresh interest to the listener. Burgess responds to this limitation by making small changes to details, whilst maintaining the atmosphere, proportions and often the sentence structures of repeated sections, as we see in the following two short paragraphs which correspond to the first half of the minuet and its (literal) repeat: here again, there appears to be a link between the opening syllables and the musical rhythm:



They ply their instruments too swiftly They play this minuet so sadly. The sadness is built into the music. They play fast because our leisure is eroded. The last ball a sad ball. The dancers, our guests, dance in unwilling agitation. The candles erode the shadows of the ballroom. But there are enough shadows.

She smiles and damps her smile too swiftly. He smiles and holds the smile too sadly. The sadness is a gift of the music? They play fast because their leisure is eroded? The last kiss a sad kiss. The dancers, our guests, dance in unskilled animation. The candles erode the shadows of the future. But there are enough shadows.¹²⁷

TABLE 6

BURGESS

Para.

- 1 They ply their instruments too swiftly. They play this minuet so sadly. (etc.)
- 2 She smiles and damps her smile too swiftly. He smiles and holds the smile too sadly. (etc.)

3 There's a kind of joy in it. The pleasure
of the bad tooth bitten ... (etc.)

4 There's a mindless joy in it. (etc.)

Trio

5 so happy in the gondola. (etc.)
6 so happy on the Arno. (etc.)

- { 2nd half
- { literal repeat

7 The kiss they exchange is but a butterfly touch of the lips. (etc.)

8 The kiss they exchange is the dust of dead butterflies on cowslips. (etc.)

| | |
|-------------------|------|
| G minor, 1st half | } no |
| | } |

B^b/E^b major : G minor, 2nd half } repeats

9 We accept that they play too swiftly.
That they discourse this music too sadly. (etc.)

10 There is no joy in it. We are bad teeth
for the toothdrawer. (etc.)

The second paragraph is clearly modelled on the first, as adherence to the musical prototype requires, (and once again, the words of the first two sentences in each paragraph appear to have been tailored syllabically to the notes of Mozart's minuet theme) but there are enough modifications to amplify information, and to paint previous ideas in new colours. In the opening five sentences of paragraph 1, the scene is viewed from the perspective of the orchestra, the music and the ball, whereas the corresponding sentences of paragraph 2 are angled more towards the emotions of the two principal personae. The sixth sentence undergoes a 'musical' transformation; the rhymes found for its last two words have a sonorous value which the reader can perceive without difficulty owing to the concision of the paragraphs; and the vision of dancers who are merely going through the motions ('unwilled agitation'), maintaining the 'pretence of order' described at the end of the first movement, is rounded out by the idea of their stiff incompetence ('unskilled animation'). Only one word in the seventh sentence is changed, but it lends a significant new resonance by converting a 'real' description into a metaphor which leads the reader onward from a consideration of 'now' to 'what might happen next'. And only the last sentence is a literal repeat.

In view of all the correspondences I have been discussing between Mozart's and Burgess's K.550, relating to atmosphere, tonality, themes, textures, rhythm and tempo, and repetition both literal and varied, it is surprising that the relationship between the two works should break down at the highest structural level. The following table clearly demonstrates that Burgess was not concerned in 'K.550' to reproduce the close correlations between durations or bars of music on one hand and pages or lines of his own writing on the other, which had been such a feature of the bonds between Napoleon Symphony and the 'Eroica'. (cf. Tables 2 and 3 above). (see Table 7 p.224) Moreover, his 'K.550' is only one element, just over ten pages long, in a book of nearly 150 pages, so that from the outset, and taking into account the differences of character and dimensions between the two musical models, it is evident that Burgess was not aiming to clone his verbal symphony of seventeen years before. Nevertheless, a summary of differences between 'K.550' and its predecessor may help to clarify the distance between them.

(i) Structure

Structural relationships between 'K.550' and the Mozart symphony are clearly visible, mainly due to the compression of the writing; but a close relationship between the proportions of their respective subsections is not adhered to.

TABLE : 7

Comparison of bars of Mozart with lines of Burgess in Minuet and Trio of K.550.

| Mozart | | | Burgess | |
|--------|----|--------------|---------|--------------|
| Minuet | 14 | repeated | 6 | repeated |
| | 28 | repeated | 5 | repeated |
| Trio | 18 | repeated | 4 | repeated |
| | 24 | repeated | 4 | repeated |
| Minuet | 14 | not repeated | 6 | not repeated |
| | 28 | not repeated | 5 | not repeated |

In Napoleon Symphony, the 'movements' are clearly numbered, and there are close proportional relationships between their subsections and those of the *Eroica*; however, they are harder to discern (except in the finale, because of the clear analogy existing between musical variations and a sequence of literary pastiches) due to the very much broader canvas and intricacy of detail of the writing.

(ii) Style

'K.550' limits itself to prose throughout, often in an elliptical note-style for greater compression, particularly in the first 'movement'.

Napoleon Symphony uses prose, verse and stylistic imitations, with a wide variety of approach both between and within the 'movements'.

(iii) Vocabulary and syntax

'K.550' limits itself to a straightforward vocabulary and, apart from the elliptical passages referred to above, syntax is normal. However, the close repetition of phrases (as at the beginning of the first 'movement') and of sections (as in the third 'movement') is more explicable on grounds of musicalisation than for literary reasons.

Napoleon Symphony, on the other hand, includes many examples of the complex and unusual words and involuted syntax which Burgess believed imparts musicalisation to literature.

(iv) Intelligibility

In spite of its straightforward language, 'K.550's subject matter and characters remain shadowy. The breathless immediacy created by large numbers of short sentences is at odds both with the 'vague essences' of the two characters who remain flat ciphers throughout, and with the dream-like nature of the scenarios; this, added to the amount of repetition referred to above, leads to an overall perceived abstraction — the *patterning* of the narrative is as crucial for the reader as its events and atmospheres.

The opposite tends to be the case with Napoleon Symphony. The reader is helped by the vital

identity and credibility of the many characters, and generally, in spite of some opaque passages, by a reasonable clarity of style. Burgess's motivation and aims are also laid bare in the 'Epistle to the Reader'.

Both verbal 'symphonies' largely conform to the precept outlined by Josipovici (see above) of '[getting] straight into what interested me', and though this technique can result in some degree of disorientation for the reader, it is not peculiar to Burgess and does not result from musicalisation.

The comparison above suggests that the musicalisation Burgess developed in Napoleon Symphony evolved in fresh ways in 'K.550', and I have suggested elsewhere that this might have resulted from his perception of differences in the nature of the two musical models. His attitude towards musicalisation also changed over the years. Written in 1970, his entry on The Novel in Encyclopaedia Britannica made no reference in its closing subsection, 'The future of the Novel', to any possible outcome from the infiltration of fiction by music. Four years later, Napoleon Symphony demonstrated what could be achieved in this field; eight years on again, midway between it and 'K.550', and sustained by his epic achievement, he reflected that:

it may well be that music can do things for literature which only the musically trained littérateur is capable of envisaging. We can at least speculate about this.¹²⁸

His speculations having borne further fruit seven years later in the form of 'K.550', his last word on the subject was that -

The symphonisation of fiction is shown to be an implausible undertaking, but things have occasionally to be done to show that they cannot be done.¹²⁹

This and the earlier "Gibberish" are disarming disclaimers written too soon after 'K.550' to be taken as coming from a reliable perspective, and they need not deflect us from recognising Burgess's unique accomplishment in the special field of literary musicalisation, fuelled by music not only of other composers but also from his own prolific compositional imagination.

CHAPTER 4

Music and Words for Stage and Radio, with special reference to Burgess's Joyce musical *Blooms of Dublin* : interactions with his novels

This section of the thesis deals with Burgess's activities as a writer of music and words for stage and radio, and the ways in which this has interacted with his work as a novelist. Particular attention is given to his musical *Blooms of Dublin*, and its relationship to James Joyce's *Ulysses*, as well as to Burgess's own novel *Earthly Powers*. More briefly, the 'play with music' adaptation of Burgess's novella *A Clockwork Orange* is examined, as well as the music he wrote for his completion of Gerard Manley Hopkins's verse drama *St. Winefred's Well*.

In the course of an article which examines the divide between 'serious' musicology and popular music, Steve Sweeney-Turner quotes the no doubt tongue-in-cheek prescription for success of a music-hall songwriter at the turn of the century:

I will sacrifice everything - rhyme, reasons, sense, sentiment, to catchiness.
There is, let me tell you, a great art in making rubbish acceptable.¹

One might think that the first sentence of this is no less than the legitimate artistic prioritisation required by the genre (its corollary is that poor lyrics are unlikely to damage a good tune) whilst the second is no more than a street-wise quip with which to enliven a tunesmith's media article. But if their author is taken completely literally, one interpretation might be that a 'catchy' popular tune, however 'acceptable' to its intended audience, is nevertheless 'rubbish' when measured against the aesthetics of 'art' music. Now that popular musics have been for some while included among the ever-widening fields of musical study and we are readier to see them against the backcloth of their own history and conventions, and now that Oxford University has elected for its first Visiting Professor of Contemporary Theatre (1990) the composer of Broadway musicals, Stephen Sondheim, such an interpretation would be more

unthinkable today than it might have been in 1982: then, Hans Keller wrote of Burgess's Ulysses-based musical, Blooms of Dublin, broadcast on B.B.C Radio 3 on 2 February as a tribute to James Joyce who had been born in Dublin a hundred years before;

.... close on three hours of the B.B.C.'s culture time were devoted to music, intended for 'ordinary people' and 'a wide audience', which would have flopped on Radios 1 and 2.²

The hostile critique of 'Blooms' of which this forms a part is inevitably discredited somewhat by the not-so-hidden agenda that music of this genre has no place on Radio 3 — and his tetchiness, once kindled, inflames the rest of his week's musical reportage as he inveighs against the 'phoney' nature of billing a performance of Haydn's op. 1 no. 1 'Quartet' as his 'first' quartet:

.... it is a wholly uncharacteristic, consistently conventional, uninventive composition [to such an extent that its] interest rivalled that of Blooms of Dublin.

Burgess would perhaps not have been too unhappy to infer from this backhanded compliment that his musical, the work of a secondary career, could be bracketed with the first steps of a genius - though that slant is not what Keller intended. At any rate, he did not defend himself at the time, except to write 'Homage to Hans Keller, for four tubas' the sincerity of which may be guessed at from the instrumentation, and eight years later, obliquely, through the retailing of an anecdote which, while it hints at double standards on Keller's part, also signals Burgess's own lines of demarcation; with his roots deeply embedded in music-hall and popular music, he nevertheless took every opportunity in his imaginative and critical writing to come down heavily against pop:

The madness of the adulation [accorded to pop musicians] in the sixties appalled me. Even serious musicians were bemused by pop music The musicologist Hans Keller was to be seen on television deferring to four haired louts (not the Beatles) who clashed guitars and howled illiteracies. 'First, gentlemen, though, I must deplore the noise level. You see, I was brought up on chamber music', to which the answer was, 'Well, we was bloody well not'. Keller bowed humbly and led into a musical discussion of some inanity which had seventeen bars because its perpetrators could not count, not because they had tried to loosen the four-square stricture of traditional melodic form.³

But television was, and remains, a largely populist medium: whereas Radio 3 in 1982 was rather more élite. Hans Keller may not have been completely untouched by the view critically pointed up by Wilfrid Mellers in a short article 'Are Musicals musical?'⁴ that musicals

being an industry, could be dismissed as *ipso facto* artistically negligible:

whilst the suspicion that the commercialism which hangs over many forms of popular music is cynically exploitative accounts for Richard Middleton's reminder to us that

For the music industry, critics, listeners, musicians, musicologists and students of culture, the primacy of a 'light'/'classical' dichotomy is generally still taken for granted.⁵

For many 'classical' musicians, the gulf is deepened by aesthetic misgivings about pastiche and anachronism. Tom Sutcliffe raises such questions even in the context of Stephen Sondheim, whom he regards as a

resolute pace-setter in the genre [of the musical] almost invariably ahead of the commercial audience for which they are designed,

and who had studied with Milton Babbitt, the avant-gardist who nevertheless understood and had written popular music, including a musical (see Banfield 1993, p.22).

When styles are being played with and mimicked, what is emotionally true and what is pastiche? Is it possible to take seriously a genre based on the acceptance and exploitation of an existing musical language?⁶

In a century beset by a cult of originality which has given mixed receptions to the mature work of major figures like Richard Strauss and Walton on account of alleged conservatism, it is hardly surprising that both the literary and musical idioms of genres like the musical should also be targeted.

Burgess, conversely, welcomed the challenge of finding

a compromise between one's own literary aspirations and what the public can take,

and appealed to higher authority:

.... this is what Shakespeare did. [He] was a popular, highly successful dramatist in his own day, and his skill seems to have lain in being able to appeal [at appropriate levels] to all sections of the Elizabethan community I'm not saying that one can do this in musicals [which belong to] a much more popular form than the Shakespeare tragedy or even comedy but we are not trying to communicate with an ideal audience [so much as] an actual audience.⁷

However, I propose to set aside these distinctions for the moment, and adopt W. H. Auden's liberal inclusiveness:

According to his powers each may give;
Only on varied diet can we live.
The pious fable and the dirty story
Share in the total literary glory.⁸

The B.B.C. was surely right to make time for 'Blooms', even if the piece cannot finally be placed on the Porter-Gershwin-Berlin-Bernstein-Sondheim axis. Though the lion's share of attention should be devoted to works which are the best of their kind, interest nevertheless resides in one-offs and rarities, and can sometimes be as much a reflection of the historic or cultural context of a work as of its intrinsic worth. I would maintain that 'Blooms' exemplifies this principle, since it was composed specifically to celebrate the Joyce centenary by a fellow writer who was also a Joyce scholar with proven ability in demystifying the verbal music of his hero.⁹ This is evident here in the fact that Burgess made his own reduction of Ulysses to a

straightforward 'book' and lyrics to suit his musical intentions, following a practice (prefigured by the poet-lutenists like Thomas Campion) less unusual in Broadway than in the opera house,¹⁰ where even though many composers have been closely interested in the preparation of their libretti, the phrase 'words and music by' is unusual.

To go only by extant available scores would give a misleading impression of the proportion of Burgess's music which sprang from links with the theatre and other media. Extracts from the worklist in This Man and Music, supplemented by further references in the two-volume autobiography and elsewhere, demonstrate the range of his activities over a 50-year span, sometimes as composer or librettist/lyricist separately, occasionally as both;

| | |
|--------|---|
| 1937-8 | Collaboration on libretto for aborted opera on Copernicus. ¹¹ |
| 1939 | 'Ich weiss es ist aus': a group of German-language cabaret songs. 'Blackout Blues': cabaret songs. |
| 1940 | 'Dr. Faustus': draft of a one-act opera. |
| 1947 | 'This was real': a group of stage songs. |
| 1948 | Incidental music for <u>Murder in the Cathedral</u> , small orchestra. Incidental music for <u>The Ascent of F6</u> , small dance orchestra. |
| 1950 | Incidental music for <u>A Midsummer Night's Dream</u> , small orchestra. |
| 1952 | Libretto for an opera, transformed into the novella <u>The Eve of St. Venus</u> . |
| 1966 | Translation into English of oratorio and opera libretti. |
| 1968 | Songs for 'Will', a film about Shakespeare, planned but unrealized by Warner Bros. |
| 1970 | Incidental music for <u>Cyrano de Bergerac</u> , small ensemble. |
| 1971 | Music for an Italian production of <u>The Entertainer</u> . Lyrics for the Broadway musical 'Cyrano'. |
| 1972 | Music for television series 'Moses'. Libretto for musical, 'Houdini'. Book and lyrics for 'Les Enfants du Paradis'. |
| 1975 | Music for the film 'The Eyes of New York'. |
| 1979 | 'Mr. W. S.': ballet-suite for orchestra, based on music written for an abandoned Italian film on Shakespeare. |
| 1980 | 'Blooms of Dublin', operetta based on James Joyce's <u>Ulysses</u> . 'Trotsky's in New York', off-Broadway musical. |
| 1985 | Libretto for opera about Freud. |
| 1986 | 'A Clockwork Orange': a play with music, adapted from the novella. |
| ? | 'St. Winefred's Well': fragments of a verse-drama by Gerard Manley Hopkins, completed by Burgess, with a small amount of incidental music. |

The formative experiences which led to, and interleave, this register, and the contents of the register itself, bring together the four pillars of his creative life - Shakespeare, on whom he wrote a brief biography and based the novel Nothing Like the Sun; Joyce, the focus of two

critical studies and the musical to be discussed later in this chapter; music itself, his constant preoccupation both in the writing of and for and about it, and in holding up its attributes as a mirror and measure to literature; and creative writing, inasmuch as clear links can be traced between the musical activities in the register and four of the novels. In the enthusiasm of the 6-year old, the son of 'Beautiful Belle Burgess' (singer and dancer in the music halls of Manchester) at his first pantomime in Manchester, 1923:

It was Dick Whittington and the principal boy sang 'Nothing could be finer than to be in Carolina in the mor-or-orning'. This was theatre, this was the real thing.¹²

we can find the roots of the 22-year old's cabaret songs, the mature man's three Shakespeare-related items, and 'Blooms' itself. The seeds of an ability in film and television music in the worklist were doubtless sown when the 10-year witnessed his father improvising at the piano for Fritz Lang's silent film 'Metropolis', when the cinema band of

... fiddle, cello, piano and percussion [had proved] inadequate with its 'Midsummer Night's Dream' overture and selections from grand opera. My father, undoubtedly half-slewed, gave a performance alternately grim and rollicking, full of dissonant Stravinsky effects.¹³

Nearly fifty years later, present at Iowa University for the performance of his third symphony, Burgess *films* repeated the performance for the lengthy uncut version of the film as a musical memorial to his father. Both the early and late experiences of this skill, notably demanding (as Shostakovich also knew), were to bear fruit in 1986 in the novel The Piano Players, in which the reader is instructed early on in enough piano keyboard layout, and scale and chord construction to be able to appreciate the terror of a cinema pianist's young daughter when, virtually untutored, she takes the place of her sick father at a performance of 'Metropolis'. As the film unreels, she rapidly gains in confidence, even managing to extend her primitive harmonic vocabulary,

by playing C D E and F sharp G sharp A sharp. This made a kind of like native South Sea island tune, and you could play any or all of the six notes at the same time and make a nice weird chord of them. Later on, when I showed all this to my dad, he said, 'Yes, Debussy, that is. He picked it up from the Javanese or some such buggers. Very nice, but you can't do much with it.'¹⁴

This in turn reminds us of the author's own discovery of Debussy during the period when, as a 12-year old, he began to show an aptitude for music:

.... I prodded my carborundum pyrite crystal and heard a coughing silence. Then I heard a sinuous flute. I listened and went on listening. At the end of an eight-minute tissage of impressionistic colour, I was told that I had been listening to Debussy's *Prélude à l'Après-midi d'un Faune*.¹⁵

Later, as a student, Burgess wrote popular songs which he later found to have been taken up in Nazi Germany and broadcast in Franco's Spain:¹⁶ and later again as a member of a war-time ENSA group, he broadened his involvement in popular music by writing and arranging band numbers, including a simplification of *Prélude à l'Après-midi d'un Faune* called (borrowing the Hallé's old joke) 'An Afternoon on the Phone'.

It was good to see soldiers clodhopping round with local girls in flowery dresses to the strains of that refined impressionism. Number 100 proved as acceptable as any other quickstep. It was the beat that counted..¹⁷

An amusing sidelight on melopoetics is cast by the band's unofficial second use for the numerical basis of its library filing system, which

.... constituted an inner code unintelligible to the non-musicians. For instance, the arrangement of Rimsky-Korsakov's 'Chanson Hindoue' ... began with a phrase punctuated by two loud quavers which suggested the dismissive insult 'ballocks'. This duplet also occurs in the last movement of William Walton's First Symphony, and Constant Lambert had been well known for shouting 'Ballocks' when it appeared. This was the kind of gratuitous information the band did not want; it prized its illusion of originality. The number [of the Rimsky piece] was 62, and the number became a synonym for 'ballocks'.¹⁸

Burgess's autobiography, as this instance demonstrates, is larded with facts and anecdotes about major and minor figures in the world of music, constantly reminding us of the range of his contacts and experiences in both his fields of artistic activity, music as well as literature.

By 1952 Burgess and his first wife realised that he must concentrate on developing either

music or literature into a main career, the issue to be decided by the success or failure of a major musical work. He embarked on a libretto for a make-or-break opera, but when it grew too long and wordy for music, he turned it into a novella, The Eve of Saint Venus¹⁹ - finding later that it could after all revert to the stage, not as an opera but as a play. The tangled genesis and character of this novella is some indication of the particular skills of the librettist, and an indication that Burgess was not yet competent in them; yet even as a novella, the climax turns irresistibly to music as Venus irradiates the occupants of a country house, fractious with living on their nerves on the troubled eve of a wedding of young lovers, with amorous harmony. The vicar feels an urge to break into song;

'but none of the hymns I know - a wilder music than the four-square dirges of Ancient and Modern, a faun-like music, full of flutes and unsubmitive to text-book harmony, full of the dreadful primal innocence'

'I can feel it', said Crowther-Mason. The sky seemed to be on fire. The song in the heavens would burst itself with its own vehemence 'Strange how all our speech this evening has been verging on verse. We were getting ready for this' The Vicar nodded saying:

'I know the song'. And he began to recite, in a full voice:
'Tomorrow will be love for the loveless, and for the lover love
The day of the primal marriage, the copulation
Of the irreducible particles; the day when Venus
Sprang fully-armed from the wedding blossoms of spray
And the green dance of the surge, while the flying horses
Neighed and whinnied about her, the monstrous conchs
Blasted their intolerable joy.'

'Music!' cried Crowther-Mason. 'Where's that music coming from?' But he found his mouth and entire vocal apparatus taken over by some force outside himself, saying:

'Tomorrow will be love for the loveless, and for the lover love (etc.)²⁰

All the main characters but one join in this quasi-operatic ensemble, whose rapt, rhapsodic poetry perfectly represents not only the extent of their willing thrall to the Goddess, but also the pendulum of Burgess's creative imagination swinging between and uniting the two arts in novel after novel, as helpless and natural in this as was the Vicar's aural imagination against an invasion of Debussian faun-flutes, (para. 1), and Crowther-Masons's ceding of laryngeal control to the lyric muse (para. 4).

Both 1980 musicals in the worklist are linked to novels. 'Trotzky's in New York', for which Burgess wrote libretto and music, arose as one of three simultaneous and separate projects, the other two being a script for a television series on the life of Freud, and a science-fiction novella as preparation for collaborating in an unrealised apocalyptic 'disaster-movie'. The intended composer for the 'Trotzky' libretto was Stanley Silverman, but neither this nor the other two projects reached their planned conclusion; hating waste, Burgess gathered up the loose ends, combining them into the three parallel strands of the novel The End of the World News²¹ in such a way that their separate origins and style remain visible, and writing the musical's score himself - though it was not performed. With characteristic thoroughness, he even wrote the novel's 'blurb' himself, recommending his own book with the ironic observation that:

'It is a kind of bargain. Never before was so much offered at so little a price. This book is very deep, and its counterpoint of themes will long ring in your inner ear.'

- and we may surmise from the curious circumstances of the book's production how near we came to not having Burgess's latter-day 'Point Counter Point'. The 'Trotzky' elements contain present-tense speech, lyrics, and enough hints about musical details and stage business to tease the visual and aural imagination. It is savagely intercut by the other two elements, which deal in a conventional fashion with the Freud and 'disaster' narratives; in the following instance, a stage direction during a section of the libretto-style 'Trotzky' strand is interrupted by a prose continuation of the 'Freud' strand.

['Trotzky' strand]

'We do the dance now' says Bokharin

'A dance yet'.

Gloomily they perform an arthritic gopak or trepak,
then go into a breathless coda:

Come the day when our exile's finished

They won't be diminished anymore.

Volodarsky

Chudnorsky

Bokharin

As before

.... And so the door at once opens and in strides

['Freud' strand]

They sped towards Paris. Freud said[ten pages of the 'Freud' strand follow, interrupted in its turn by the completion of the 'Trotsky' strand's sentence].

['Trotsky' strand, resumed]

Trotsky. Handsome, in his late thirties, over-energetic.
He greets his comrades (etc.)²²

Later in the 'Trotsky' strand, the origins of this third of the novel as a co-operation between music and words are clearly visible, the clues about harmony, instrumentation, tempo and dynamics helping the novel-reader to 'hear' as well as 'see';

ALL THE MEN (on a long-held chord): Absurd.

[between two lyrics]:

And now brass and drums and strings agitato.

[and finally]:

And the noise is stilled, the tempo softened.²³

These examples from a highly individual book whose structure is an interwoven 'counterpoint of themes', one of which testifies to its origin in a musical, are fascinating in the context of the musicalisation of literature; yet they are not so much the result of a particular approach to literary style in which words have become suffused with music, as the result of conceiving words *alongside, and to collaborate with* music, and subsequently allowing them to stand against normally written prose in order to clearly demarcate the three parallel stories from each other, as part of what amounts to a literary salvage operation.

Of all the links apparent between Burgess's work in the world of the musical on one hand and his approach to the novel on the other, none are more extraordinary than those which bind the real musical Blooms of Dublin to its fictional counterpart in the novel Earthly Powers.²⁴ In

fact, the whole vast book, written during the same period as the musical, plays throughout with the concept of the mutual mirroring of art and reality. Though the extent to which novelists can be identified with their narrators and characters remains enigmatic, it is nevertheless tempting to recognise the presence of Burgess's *alter ego* in Earthly Powers in the form of a composite²⁵ of his narrator, Kenneth Toomey (minus the homosexuality), and the musician Domenico Campanati who affirms that 'we [are] friends as well as brothers in art';²⁶ Toomey, like Burgess, divides a long and successful career in writing between novels, libretti and lyrics, the theatre and cinema, whereas Campanati is a composer of only moderate fulfilment, with ambitions in opera, but ill-served by a librettist whose 'lyrics and recitative were far too wordy and overbrimmed with poetic colour: leave colour to the music'.²⁷ (For this too-literary librettist also, we see Burgess drawing on his own experience of identical problems with the opera-turned-novella The Eve of Saint Venus, as we have seen). We learn that Campanati 'had no strongly individual style but could imitate anybody. This opera was mainly in the style of late Puccini, with acerbities stolen from Stravinsky. It had a ragtime sequence and a drunken duet ...'²⁸ (not quite the ingredients of Burgess's own music, but similarly eclectic). He makes a success of film music, aspires to the avant-garde with 'his Moog [synthesiser] and backwards birdsong'²⁹ (here he parts company with Burgess, his musically conservative creator), and falls back on a successful Broadway musical, 'The Blooms of Dublin', in the description of which Burgess includes seven lyrics from his own real show. Distancing himself a little from these lyrics, Burgess attributes them to one Sid Tarnhelm, a name whose Wagnerian significance allows him to remain anonymous if he deems it unseemly to step out from the authorial shadows and acknowledge his verse: - for the Tarnhelm is 'the magic helmet of the Rhinegold, which gives its wearer the power to assume what shape he chooses. [When] Alberich snatches it up, [he] dons it, renders himself invisible ... and departs in triumph'.³⁰ But this subterfuge cannot hide the continuous traffic between art and reality, evident in his work from Beds in the East onwards, the early novel in which he fathers his 'real' Sinfoni Melayu onto the fictional young Chinese composer Robert Loo, just as here a 'real' musical is transferred to a fictional composer who is clearly, like Loo, partly Burgess himself; Campanati even limps around, his 'arteries are getting

clogged ... [and he suffers from] intermittent claudication' (p.579) just as his creator, in his autobiography, describes himself 'claudicating from lectern to instrument in a tangle of microphone leads'³¹ as he delivers the T.S. Eliot lectures, with his own piano illustrations, at the University of Kent in 1980 (exactly the period of the novel and the musical) on the theme of the relations between music and literature.

The instances I have given so far of the author of Earthly Powers in hiding behind his characters all come from the point in the novel after which Toomey's literary abilities begin to be complemented by Campanati's musicianship. But the stage is set for this, and for the resultant appearance of 'Blooms' as actuality-in-fiction, from the celebrated opening sentences:

It was the afternoon of my eighty-first birthday, and I was in bed with my catamite when Ali announced that the archbishop had come to see me
.... you will be constrained to consider that I have lost none of my old cunning in the contrivance of what is known as *an arresting opening*. But there is really nothing of contrivance about it. Actuality sometimes plays into the hands of art.³²

It does indeed, and the fact that authorial biography is to be the backdrop for this book is again signalled clearly when the narrator, Toomey, refers to 'framed posters of my stage successes - *He Paid His Way, The Gods in the Garden, Oedipus Higgins, Break Break Break* [and] others'³³ among which we find, in 'The Gods in the Garden', one of the alternative projected titles for Burgess's failed opera-project which became the novella The Eve of Saint Venus.³⁴

As well as Burgess's seven authentic 'Blooms of Dublin' lyrics towards the end, the book is dotted with Toomey's lyrics for some of the musicals in which he has collaborated. Recalling one from an American film-musical he once saw:

Write a little note
On your toes
Don't forget to dot the i
Look at what you wrote
Goodness knows
It's easy as pie
Let's do the Breakaway
Get hot and shake away ...

he asks himself

What is the human memory playing at, that it can hold such inanities and forget great lines by Goethe?³⁵

The answer to this rhetorical question must be that it is not so much the intellectual content, the 'message' (inane indeed here) of such lines that ensnares the memory - as Toomey implies it should - but the sheer musicality of their rhythms and rhymes, so musical that, reading the lyrics alone without benefit of the melody Toomey is 'hearing', one ineluctably and spontaneously invents a possible music for them, and the bi-creative mnemonic circle is completed. Stephen Banfield makes a similar point about Sondheim, who

.... constructs both his lyrics and his melodies very tightly, on small motifs, and ... when they run in close parallel this mutual reinforcement enhances our appreciation of his craft it is the job of a popular composer to build a song around a simple title and find notes to match; this is, after all, one definition of commercial memorability, if it enables the purchaser to remember what the song is called.³⁶

At the end of Earthly Powers, the 81-year old narrator listens to a recording of a song whose lyrics he wrote as a young man, and it is this, more than 'Write a little note', which offers an opportunity to explore some of the qualities of a good lyric before we turn to the Blooms of Dublin, when Burgess finally comes out into the open as a complete songwriter, responsible for the 'book', lyrics and music of a show.

Une P'tite Spécialité Called L'Amour

| I | II | III |
|---|---|--|
| 'All the city sparrows Are chirping at the sun Market stalls and barrows Say morning has begun. | 'Find a cosy <i>table</i> 20 Inside a <i>restaurant</i> , Somewhere <i>formidable</i> Where you'll be <i>très contents</i> . | When you have dined 35 You'll find Some <i>boîte</i> Whereat |
| 5 Light as bright as taffy Is sugaring the day While you sip your caffy <i>Au lait</i> . | Let your lady fair know That she is all you see, | They're inclined To <i>l'érotique</i> |
| Bite upon your <i>croissant</i> 10 And smile upon your love, Hear the larks <i>en passant</i> Above. | 25 Prime her with a Pernod Or three. Watch her crack a lobster And strip it to the buff, Rough as when a mobster | 40 Keep her close entwined Till your mind Grows weak When you have danced Chance takes you where |
| Paris may be wicked. But one thing's pure - 15 They make it every day In their own Parisian way: It's a <i>p'tite spécialité</i> Called <i>l'amour</i> . | 30 Gets tough. Keep the wine cascading And you'll ensure <i>Une p'tite spécialité called l'amour...</i> | 45 The air Is entranced With Paris spring |

This lyric exemplifies in miniature Tom Sutcliffe's view of the nature of the archetypal musical,

.... The classic musical is celebratory and optimistic: it deals in love and vanity³⁷

and matches Stephen Sondheim's definition of the ideal lyric's attributes;

Lyrics are not poetry ... the lyric must have its own simple, clear and linear dramatic line. I believe in conversational lyrics³⁸

Serving as structural signposts, these lyrics have been building up during the last two thirds of Earthly Powers³⁹ as the narrator recalls various performances of the song; yet in spite of this fragmentation, the reader is aware of an overall progression and development, especially the telling changes of rhythm and mood which distinguish the last verse from the first two. The overall progression through the three verses of three periods of the day, I : Morning, II : Evening and III : Night, is counterpointed against others, not the least important of which is the way that the 'visual' emphasis of most of the lyric is replaced during the last five lines by a more 'auditory' approach, borrowing James Guetti's⁴⁰ usages by which 'visual' denotes more

the imparting of information and ideas, understanding and knowing; as opposed to 'aural' which slows down movement by drawing attention to atmosphere and sound, rhapsody and musing. So here, in the first two verses from line 9, 'Bite upon your *croissant*', the tone is comic-didactic : the older man-of-the-world, a Chevalier-figure, teaches the younger one the tricks of courtship and seduction, even becoming a little risqué (the notion in lines 27/8 of stripping the lobster 'to the buff' anticipates the promised sexual pay-off) as well as cynical and patronising (l.25 .. 'a Pernod or three'; l.29/30 'Rough as when a mobster gets tough'). Yet the last verse increasingly becomes genuinely romantic, cynicism disappears, and the gaiety of the expected French refrain is replaced with a speculative drifting-off so that the lack of an ending seems perfectly satisfactory. This change in the character of the last verse is underpinned by drastic change to the metrical and rhyme scheme. The unexpectedness of the four dimeters divided between Verses I and II (Au lait/above/Or three/Gets tough) now becomes exaggerated (five in the single verse: though see below for the way music might disguise them) and this in turn heightens the effect of a closer and more repetitive rhyme scheme, the earlier a,b,a,b,c,d,c,d giving place to a,a,b,b,a,c,a,a,c.

One of the ways in which lyrics can be 'celebratory and optimistic' is through their quality of wit - a difficult property to describe, entailing the risk of damaging the butterfly irreparably. Here, several elements contribute, most obviously the jokes in lines 25-30 already referred to, and then the suggestively chic 'naughtiness' of the French intrusions; the concentrated assault of the latter in lines 19-22 contributes to the centrally placed climax of verse II, after the worldliness of which verse III is liberated to move in another direction, that of the possibility of personal feeling. The vocabulary in itself is not noteworthy, except for a contrast of approach within Verse I. This begins with distinctly unmemorable clichés - 'sparrows are chirping', 'say morning has begun' - bearing out Sondheim's remark that 'Lyrics are not poetry ...'. What follows, however, is a clever double pun;

Light as bright as taffy
Is sugaring the day
While you sip your caffy
Au lait.

'Taffy' can mean both 'toffee' and 'flattery or blarney', so the light is toffee-golden, sweetening the day (and perhaps the 'caffy') just as flattery will sweeten the girl. Ironically, though, this sort of conceit is inappropriate for lyrics, since it is likely to be submerged by the music; elsewhere in these verses, the thought and expression are simple and direct; though not without occasional onomatopoeia (l.31, the gurgling alliteration of the velar plosives in 'keep the wine cascading') and ironic pedantry (l.36/7 'some boîte/whereat').

As Sondheim makes clear, lyrics are not poetry, insofar as, being intended at the outset to collaborate with music, they are not free-standing. Even so, the lyricist-narrator of Earthly Powers is embarrassed as he outlines what he considers to be too slight a basis for a projected musical comedy, 'It is the story of a young man ... who cannot say 'I love you'' (p. 108), but is tricked into doing so by being given a list of islands to read; 'Isle of Man, Isle of Wight, Isle of Capri, Isle of You' (p. 90). The novel's narrator is therefore delighted to discover that his attentive listeners find it not only full of charm but also capable of conveying a truth:

There is nothing stupid there. There is a profound truth embedded in a play of words. For love is great, and the professing of love is not to be done lightly.⁴¹

The concept of 'truth embedded in play', whether the reference is to 'a play made of words' or 'playing with words' or both, is one which is reinforced by the equal status of the theatre's two symbolic masks, tragedy *and* comedy, as well as the Ludic significance of much modern literature, including Burgess's; and it can also be extended to heal the perceived dichotomy between 'serious' and 'popular' music.

Before leaving 'Une p'tite spécialité' to return to 'Blooms of Dublin', it may be useful to summarise its characteristics, asking in what ways the lyric lays itself open to music; whilst bearing in mind that it was written to be read, not sung, it nevertheless represents in Earthly Powers a lyric from a musical. There are four main points.

First, it has a cabaret atmosphere, quickly established by a familiar personality, the old Continental roué.

Second, the situation and its development are easily grasped; in Stephen Citron's words;

You should never forget that a song is only a moment in time, and does not have the giant canvas on which you can paint a novel or even the smaller dimension of a short story.⁴²

The distinction would not have been lost on Burgess, who gets across a simple cause-and-effect concept (do this and you'll get that) in clear language, including just enough basic French to flatter an audience.

Third, the clear metre and rhyme schemes are readily amenable to music, and the unexpected dimeters in the verse can either be disguised by hiding them within a long metre, or, more sophisticatedly, exposed as a distinctive feature by the use of a short metre.

Thus:

Ex. 1

Quickstep [♩ = 120]

$\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩

While you sip your caffy au

disguised

♩ } -

exposed

$\frac{2}{4}$ ♩ }

$\frac{3}{4}$ ♩ } }

$\frac{3}{8}$ ♩ 7
lait

$\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ | etc.

Bite upon your croissant- -

Meanwhile the changes to metre and rhyme schemes in verse III appropriately convey the narratological shift from 'visual' to 'aural', and could be matched and enhanced by a change of musical metre, tempo and style, such as I suggest in Ex. 2.

Ex. 2

Slow Waltz

[♩ = 108]

$\frac{3}{4}$

When you have dined you'll find some boîte whereat They're in - clined to l'éro-tique

Since these lyrics are found in a novel, we cannot know the musical characteristics Burgess might have had in mind for them; but it is almost inconceivable, given his dual sensibility, that they were *merely* words.

The fourth point, remembering Sondheim's 'simple, clear and linear dramatic line', is that the progression of the lyric's three verses through three stages of the day, leading to a modification of tone and atmosphere reinforced by adjustments to rhyme and metre, not only add interest within the song itself, but also have a useful potential to carry forward the narrative in the larger context of the piece as a whole.

Burgess's position as a lyricist makes an appropriate starting point for a consideration of his musical remake of Ulysses, and this has only become possible since I gained access to the B.B.C. limited-circulation score and recording. I shall want to ask of it similar questions to those that have been posed about Britten's working of Henry James's novella The Turn of the Screw, another richly opaque literary foundation for a score. What is gained and lost in the process of pruning and simplifying the words into a libretto? Does the music compensate for literary loss? What musical complexities are advanced to match or replace verbal ones?⁴³ This particular comparison, however, risks being unfair to Burgess, not only because a musical is not an opera, nor was he a professional composer specialising in theatre works as was Britten, but because in 'The Turn of the Screw' Britten and his librettist Myfanwy Piper could at least take advantage of the depths and illusions of staging to compensate for some of the ambiguity lost by the libretto, whereas Burgess was writing specifically for radio.

Nevertheless, as a composer-novelist, he was no doubt heartened to be able to apply Peter Conrad's central thesis on the relations between music and literature in opera to his Joyce musical and, in a more wide-ranging way, to his own views about the penetration of the novel by music. Conrad dismantles the Wagnerian music-drama synthesis and proposes instead that

opera's actual literary analogue is the novel. [Whereas] drama is limited to the exterior life of action, the novel, in contrast, can explore the interior life of motive and desire, and is naturally musical because mental. It traces the motions of thought, of which music is an image.⁴⁴

This description of the novel is not universally applicable, least of all to the 'airport-lounge' genre which Burgess referred to in This Man and Music as 'Class I fiction', in which (note the characteristic musical analogy), 'language is a zero quantity the harmonics of connotation and ambiguity thoroughly damped', leaning towards 'direct presentation of character and actions, without the need for the intermediary of words' (p. 156). There is little room here for the 'interior life' or the 'motion of thought'. However, Burgess frequently pointed to the musical nature of work by Joyce and others on account of their auditory and self-referentially opaque or ambiguous language and syntax; equally, the interior monologue element displayed by Ulysses makes it a prime exemplar of Conrad's definition. Yet conversely it is the case that both 'Blooms' and the Britten chamber-opera fly in the face of Conrad's conclusion that

the aim of music is the dissolution of sense into sound [whereas] the aim of words is to retrieve meaning and to communicate it, despite the blandishments of sound.⁴⁵

since it could be argued that, in spite of inevitable change resulting from transfer between media, both works elucidate - or at least partially clarify - their literary foundations through the careful selection, recasting and musical characterisation of their materials; both Burgess and Britten, it must be remembered, were in the broadest sense communicators and educators *par excellence*.

To the end of his life, Burgess remained preoccupied with the relations between text and music, as is clear from one of his last pieces of musical journalism in which he discourses on the operatic collaborations between W.H. Auden, Chester Kallmann, Christopher Isherwood and a number of composers including Stravinsky, Henze and Britten.⁴⁶ It is tantalising that he wrote nothing factual about his methods of drawing his own libretto from Ulysses for Blooms

of Dublin, but if Toomey attending the fictional Broadway première is speaking for his creator in regarding the novel as a 'to be totally honest, totally unadaptable masterpiece of literature',⁴⁷ this must be because the main problems which Burgess faced were its sheer bulk (Ulysses is over 900 pages), the complexity of its cross references and allusions, and the frequent difficulties of comprehension posed by its language and syntax; there is also the problem identified by Toomey/Burgess in Earthly Powers that

Action was what was missing from the original novel, and this had to be coldly injected, like adrenalin. Haines, the Englishman, went round with a gun and the intention of killing Stephen Dedalus, whom he identified with the black panther of his dreams. A strangulatory rope was made ready for Leopold Bloom in Barney Kiernan's. There was a copulatory chorus of drunks and whores in the brothel scene. The songs, I thought, were good⁴⁸

Joseph Kerman proposed two ways of viewing an opera composer's relationship to his text:

The text [may bring out] ... latent tendencies which the composer could not otherwise have realised - in the beginning the libretto is the inspiration: [or] the composer [may bring] his particular powers and ideals to the text, and can only succeed with such elements in it as really suit him - in the end, the libretto is the limitation.⁴⁹

In Burgess's case, he approached the writing of a libretto based on Ulysses as his *own* composer, doubtless with growing or even fully-formed musical ideas and numbers already in his head, and in full awareness and experience of the usual conventions and character of the musical. It is inevitable, then, given the more circumscribed context of the musical, relative to that of opera, and recognising Burgess's generally conservative stance as a composer, that an adapted version of Kerman's second state applies; Burgess brought his existing literary, compositional and stage experience to Joyce's text, and sought in it such elements as really suited him and could be made the basis of a Joyce-for-Everyman show. Indeed, his choice of the musical as genre was based not only on his own predilections, but on the reinforcing belief that Joyce himself was more preoccupied with the minutiae of everyday events and unexceptional people than with the rarefied; we can see this exemplified in every aspect,

including the musical tastes, of Leopold Bloom and the majority of the others who figure in *Ulysses*. This explains why:

.... the work as a whole stayed close to the tonalities of the music hall ...
.... the score is, I think, the kind of thing Joyce might have envisaged, or
enacted, for his characters. He was the great master of the ordinary, and my
music is ordinary enough. I had felt for some time that he might have had
demotic musicalisation in mind⁵⁰

Writing about the critical reception of the broadcast of '*Blooms*', Burgess envisages, and then dismisses, the operatic alternative:

The true shocks were reserved to the intellectual critics, especially the musical
ones. These expected opera, not a Broadway musical
The general critical view was that I had fulfilled about ten per cent of the
musical potential of *Ulysses*. But how inappropriate, even stupid, a
Schoenbergian enlargement would have been⁵¹

Certainly any further musical enlargement, in terms of sheer size, would be impractical: '*Blooms*' already runs to about 2½ hours including spoken dialogue, though given the dimensions of the novel, that is not surprising. What is perhaps a more important issue is not whether *Ulysses* would have been better served by an opera rather than a musical, but whether (to use Patricia Howard's phrase in her discussion of the risk Britten ran of creating a simple, single interpretation of James's novella) 'an act of vandalism'⁵² was committed by Burgess in compressing *Ulysses* into a simple 'numbers' musical, when the novel is distinguished both by its complexity of structure and styles, and by the light shed through the long interior monologue passages on the volatile tangle of partially-formed, complexly inter-related and half-remembered thoughts, ideas, impressions and sensations of the musing mind. Certainly the 'tonalities of the music hall' force the contrast on the listener, but the problem would surely appear in other ways whatever medium, including opera, *Ulysses* were to be transferred to; in her review of '*Blooms*', Anne Karpf wrote:

.... what finally defeats *Blooms* of Dublin is that because it turns aside from Joyce's narrative, it strips *Ulysses* of the richness of subjective experience.⁵³

and this is partly true, not so much as a result of some of the lyrics 'turning aside' from the original narrative as because of their more conventional style, and the extreme simplification of the contexts in which they occur.

A comparison of the lyrics of the two songs (nos. 9 and 10) which derive from Chapter 6 in Ulysses, 'Hades', will clarify this point. As a parallel to Odysseus's descent to Hades, Leopold Bloom attends the funeral of Paddy Dignam, and as part of a forty-page chapter bursting with incident and morbid reflexions, Bloom grieves afresh for his long-dead baby son Rudy, recalling the circumstances of his conception. In the first song (No. 9) Burgess takes Bloom's words direct from Joyce (pp. 110, and 119/20),⁵⁴ retaining the characteristic elliptical, fragmentary style in which he conveys stream-of-consciousness, and carrying out only those modifications necessary to create a self-contained number.

My son, full of his son. He's right! Something to hand on. If little Rudy had lived. See him grow up. Hear his voice in the house. Walking beside his mother in an Eton suit. My son. Me in his eyes. Strange feeling it would be. (A) New life from me. Just a chance. Must have been that morning in Raymond Terrace. (B) Give us a touch, Poldy. God, I'm dying for it. How life begins. Got big then. (C) My son inside her. I could have helped him on in life. Make him independent. Learn German too. (D) My son Rudy. So much for you. (E) A dwarf's face mauve and wrinkled, (F) a dwarf's body weak as putty in a whitelined deal box. Burial friendly society pays. Penny a week for a sod of turf. Our. Little. Beggar. Baby. (etc.)

At (A), Burgess adds the two words 'New life' merely to supply the minimum clarification of Joyce's typically economical 'From me'. At (B), Burgess suppresses some details which he judges superfluous for the song - and indeed their scabrous nature ('she was at the window, watching the two dogs at it by the wall ... and the sergeant grinning up ...') could easily overload it in unwanted directions. (C) is again a small compression, whilst (D) is an addition ('My son Rudy. So much for you') which serves to round off the number's first section. At (E) nine pages of novel in which the focus shifts to conversations and descriptions of the journey to the cemetery have been glided over, again in the legitimate interest of creating a song-text with a single consistent atmosphere. Finally, at (F) a few words are omitted so that

what in Joyce begins as Bloom's vision of the occupant of 'A tiny coffin [which] flashed by. Sad, Martin Cunningham said. A child.'⁵⁵ can in the song be immediately referred to Bloom's own dead son. In this example, then, most of the incomplete syntax, and the rich texture and flavour evident in Joyce's interior monologue passages is preserved; whereas in the second song to be considered, no. 10, the opposite is the case. Here, Burgess seizes on Bloom's phrase 'Warm fullblooded life', which occurs towards the end of the chapter during his brief life-asserting reaction against having been assailed during Paddy Dignam's burial by horrific thoughts of rotting corpses and necrophilia.

Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life.⁵⁶

In the novel, Bloom's attention then shifts immediately to a conversation between one of the mourners and a solicitor, the content changing from the morbid to the mundane as Bloom points out to the solicitor that his hat is dented. Burgess, on the other hand, looking for a complete contrast with the previous song, extracts the single phrase from its multi-focussing 'monologue' context and expands it with lyrics of his own springing from the pervasive linked themes and images in Ulysses of women, adultery, and music.

Bloom: Warm fullblooded life
 Women as shining as goddesses
 Under the bustles and bodices
 Scent you could cut with a knife.

Oh warm fullblooded life
 Frilly silk drawers that have legs in them
 Omelettes with five hundred eggs in them
 Sherry and rum in the trifle
 The sun beating down on the champagne tent at the races
 The band striking up and the chorus girls showing their paces.

Hot fullbodied nights
 Sin after sin and no nemesis
 Love on another man's premises
 Bosoms and blossoms and fights.

Swish swanky soirées
 Opera concerto and symphony
 Horn trumpet trombone and timpani
 Airs energetic or lazy
 The moon beating down on the bums of juvenile lovers
 Spiced plovers on toast and a roast under silvery covers.

Warm fullblooded life
Men full of lustful proclivities
Dancing at parish activities
Each with another man's wife.

Blazes Boylan Filled to the shoes with hot scoff and cold booze
Let me choose me a nice bit of kifer
That's warm full bodied life.

Bloom That's Boylan, Boylan, Blazes Boylan
With his thing that can sing
Love's old sweet song.

Fuller and more conventional in syntax, prose having given way to the rhythms and rhymes of the lyric, single-minded in piling up (till the last verse) commonplace images of the sensual life, - this is far removed in style from the text of the previous song, inevitably perhaps, given the sudden shift of subject. More problematically, we might anticipate that changes such as this, which in this instance inflates one fragment of Bloom's passing thought into a large set-piece, will not only unbalance Joyce's narrative but may also lead to uncomfortable inconsistency in *musical* style. I shall return to this later when considering Burgess's musical achievements in 'Blooms', but for the moment, in 'Warm fullblooded life' we can recognise once more some of the qualities we have noted already in 'Une p'tite spécialité' from the novel Earthly Powers. There is the same cabaret or music-hall atmosphere due to hedonistic imagery, here supported by predominantly dactylic feet which lead to a swinging waltz-rhythm for the song: the hedonism offers Burgess a chance to stress the pagan Homeric basis of Ulysses, since there is 'sin after sin and no nemesis', no burden of Christian retribution. Also, the easy wit desirable in this kind of lyric appears in the alliterative 'swish swanky soirées' and in the multiple internal rhyming of 'juvenile lovers/spiced plovers on toast and a roast under silvery covers'. Burgess even provides a Joycean association of ideas which Joyce, at this point, does not; the narrative progression of the lyric turns in the last verse from innocent hedonism to an earthier kind, and the thought 'each with another man's wife' triggers an appearance of Blazes Boylan, Molly's lover. His appetite for 'hot scoff and cold booze' anticipates a reference in Molly's monologue, the final chapter of Ulysses, in which she recalls

Boylan's lovemaking as being so extended and powerful that to give him the stamina for it, 'he must have eaten oysters I think a few dozen ... he must have eaten a whole sheep'.⁵⁷

Much of this, then, however effective and attractive in practice, constitutes a departure in balance and style from Joyce's Ulysses which might seem surprising in a Joyce expert; and what is found on a small scale, as has emerged in this comparison of the texts of two adjacent songs, is also evident in a comparison of the large-scale structures of Ulysses and 'Blooms', (see Table 1):

TABLE 1

Relationship of musical items in Burgess's 'Blooms of Dublin' to the chapters of Joyce's 'Ulysses'

| <u>Burgess : 'Blooms'</u> | | | <u>Joyce : 'Ulysses' *</u> | |
|---------------------------|---------|---|----------------------------|----------------------------------|
| | Prelude | | - | |
| <u>Act 1</u> | No. 1 | Hellenize the Island (Mulligan) | - | |
| | 1A | Fergus's Song (Stephen) | } | Chapter 1, Telemachus |
| | 2 | Mother (Stephen) | } | (27 pp.) |
| | 3 | Ballad of Joking Jesus (Mulligan) | } | |
| | 4 | England's in the hands of the Jews (Mr. Deasy and Stephen) | | Chapter 2, Nestor (16) |
| | 5 | Today (Bloom) | } | Chapter 3, Proteus (19) |
| | 6 | Four o'clock tea (Molly) | } | Chapter 4, Calypso (19) |
| | 7 | Boylan (Molly and Bloom) | } | and |
| | 8 | It's your fault, Poldy (Molly) | } | Chapter 5, The Lotus Eaters (21) |
| | 9 | My son (Bloom) | } | Chapter 6, Hades (39) |
| | 10 | Warm fullblooded life (Bloom, Molly, Boylan) | } | |
| | 11 | Melonfields (Bloom) | | Chapter 4, Calypso (19) |
| | 12 | Rise again Ireland (Citizen and male chorus) | | Chapter 7, Aeolus (42) |
| | 13 | Love loves to love love (male chorus) | } | Chapters 8 - 11 (185) |
| | 14 | Crucify the bloody Jewman (Citizen and male chorus) | } | Chapter 12, Cyclops (72) |
| | 15 | Pretty little seaside girls (Minstrels) | } | |
| | 16 | Hymn to the Virgin (chorus) | } | Chapter 13, Nausicaa (49) |
| | 17 | Flower of the Mountain (Bloom) | } | |
| | 18 | Goodbye dear (Bloom) | } | |
| | 19 | Mirus Bazaar march (chorus) | } | |

* Joyce provided the Homeric titles in the so-called 'Linati schema', which can be found complete as an appendix in Richard Ellmann, Ulysses on the Liffey, Faber 1972.

| | | | | |
|--------------|--------|---|---|---------------------------|
| <u>Act 2</u> | No. 20 | Invocation to Hecate: | | |
| | | Desil Holles eamus (chorus) | } | Chapter 14 |
| | 21 | Copulation without population | } | Oxen of the Sun (61 pp.) |
| | | (2 minstrels and chorus) | } | |
| | 22 | Music for Night-town (instr.) | } | |
| | 23 | Gibraltar (Molly, Boylan) | } | |
| | 24 | Bloom for Mayor (Bloom and chorus) | } | |
| | 25 | Carnival Waltz (instr.) | } | Chapter 15 |
| | 25A | Coronation Fanfare (instr.) | } | Circe (143) |
| | 26A | God save King Leo (chorus) | } | |
| | 26B | Let the trumpets (chorus) | } | |
| | 26C | Lynch him (Citizen and chorus) | } | |
| | 26D | The Burning of Bloom (instr.) | } | |
| | 27 | Paris is a lamp (Stephen) | } | |
| | 28 | Bella Bellicose (Bella) | } | |
| | 29 | Mother (instr.) | } | |
| | 30 | The Apparition of Stephen's Mother | } | |
| | | (chorus) | } | |
| | 31 | Choral Comments (Citizen and chorus) | } | |
| | 32 | Today (Bloom and Murphy) | | Chapter 16, Eumaeus (71) |
| | 33 | The Heaventree of Stars (Stephen and Bloom) | | Chapter 17, Ithaca (95) |
| | 34 | Scena (Molly) | | Chapter 18, Penelope (61) |

It can be clearly seen that the relationship of the musical items to the novel is uneven. Four are drawn from Chapter 1, five from Chapter 13, and fourteen from Chapter 15, whereas four further chapters give rise to only one item each. Burgess evidently thought it unimportant to preserve intact Joyce's narrative sequence, or to represent in music something from each of the Homeric sections; both are disturbed and rebalanced by revisiting Chapter 4, Calypso, for the source of one of the most substantial songs, no. 11, and equally by the fact that chapters 3, 8, 9, 10 and 11 are not specifically represented in music at all. Certainly, Joyce's chapters are themselves unequal both in length and in density of events and characters. It is understandable that Chapter 15, Circe, should be the source of so many musical items, (even if some are very short) since it is the longest section of the novel (143 pages) and densely populated with the surreal swirl of sensational, nightmarish events set in Dublin's brothel quarter. The next longest, however, Chapter 17, Ithaca (95 pages) is represented by only one item (admittedly of

exceptional musical interest, though brief), whereas one of the shortest, Chapter 1, Telemachus, (27 pages) has four.

One of the reasons for this apparently haphazard distribution is no doubt the frequent changes of literary style throughout Ulysses, some being more helpful to a composer than others. From Chapter 1, Burgess takes advantage of poetry by Yeats ('Who goes with Fergus?') which Joyce presents as being sung by Stephen, and later uses more verse, the comic ballad of Joking Jesus, which Joyce describes as being 'chanted' by Mulligan. Though the much longer Chapter 17 also contains lyrics (Joyce even provides music notation for one of them⁵⁸) they are of peripheral significance, and the prose style throughout is forbiddingly formal and technical, cast in an examination-room question and answer mode. An example will make this clear:

What anthem did Bloom chant partially in anticipation of that multiple, ethnically irreducible consummation?

*Kolod balejwaw pnimah
Nefesch, jehudi, homijah*

Why was the chant arrested at the conclusion of this first distich?
In consequence of defective mnemotechnic.
How did the chanter compensate for this deficiency?
By a periphrastic version of the general text.⁵⁹

This is a deliberately pedantic way of saying that Bloom forgot the exact words and gave a summary instead. It is therefore not surprising that there is only one musical representative for this chapter, and Burgess finds one of the very few moments where Joyce turns from ironic pseudo-science towards the poetic; the question is posed,

What spectacle confronted them when they, first the host, then the guest, emerged silently, doubly dark, from obscurity by a passage from the rere [sic] of the house into the penumbra of the garden?

Joyce cast the reply to this as an exquisite metaphor which others as well as Burgess found to lend itself to music, as I have pointed out earlier in the chapter (see note 43).

The heaventree of stars hung with humid nightblue fruit.⁶⁰

In fact, there is no cause for outrage that Burgess interferes with the detail and incidents of Ulysses. Joyce's method involved

concentrating on the most seemingly insignificant minutiae [which] made possible one of the fullest accounts ever given by a novelist of everyday life chronicling with minute precision the contents of Bloom's pockets, the nature of his food, the number of occasions on which he broke wind.⁶¹

This could not conceivably be reflected in a single musical work; to even approach it, Burgess's ironic notion of a 'Schoenbergian enlargement' would have to take on the proportions of a Wagnerian cycle at least. The same is true for structural considerations; if Burgess in his musical disturbs the sequence and balance of Homeric analogies, we may find it possible to agree that for many readers of the novel as for listeners to the musical,

[the] Homeric tale was of more value to the writer than it could ever be to the reader caught up in the immediacies of an episode. Harry Levin suggested that, as a structuring device, it had the same usefulness to a writer as scaffolding does for a builder, but that in the end the frame must fall away to reveal the true magnificence of the edifice beneath. It was for such a reason that Joyce ... removed the Homeric titles from his chapters ...⁶²

Burgess as a Joyce scholar certainly understood the significance of Joyce's structure, for had he not himself - most notably in his novel Napoleon Symphony - based his own work on a pre-existing schema? Nevertheless, a musical is the least likely receptacle for slavish parallels or respectful attitudes : and if

[Joyce's] impulse was always to scale grandiose claims down to human dimension, to domesticate the epic,⁶³

as he does in Ulysses, — not, evidently, in terms of spatial reduction but in portraying his Ulysses as a representative (however gentle, obliging and long-suffering) of ordinary mortals, — so Burgess in 'Blooms' is concerned to reflect the *spirit* and culture of the everyday, even if that should mean binding himself to the mast in order to resist the intellectual siren-song of pedantic structural analogy.

It is now time to turn to the music of Blooms of Dublin and its relationship to Joyce's text and Burgess's additional lyrics. The commentary that follows is based on the B.B.C. Music Library piano score and the B.B.C. recording of the 1982 Radio 3 broadcast, neither of which is generally available. In selecting areas of the work to discuss, my aims have been:

- (i) to demonstrate the variety of musical styles used and noteworthy compositional processes involved, and,
- (ii) to show the ways in which these flow from the wide range of literary styles found in the libretto and its source, the novel.

Though I have given most attention to highlighting in some detail the most convincing aspects of the score, (in support of one of the main aims of the thesis as a whole, namely to demonstrate the quality of Burgess's compositional activity and musical sensibility, and the repercussions of this on his literature), whilst reviewing other areas in more general terms, this is not to avoid a final assessment of 'Blooms' which points to the work's uneven level of achievement.

A comparison of the score with the recording in attempting to ascertain how Burgess intended the work to begin is an immediate reminder of one of Stephen Banfield's 'five ways of looking at musicals';⁶⁴ he refers to their tendency to the ephemeral in that the notion of a composer's finished product is not as deep-rooted as elsewhere, and the score may be adapted and cut by non-musical collaborators if necessary: nothing is definitive. Since Burgess was present at the recording,⁶⁵ a joint enterprise with Radio Telefis Eireann, it may be assumed that he accepted them as inevitable, though the first cut, the most substantial, is regrettable. Burgess makes no reference to how the work was originally supposed to start, and his remark;

.... there had to be at least one number which reflected Joyce's crabbed ingenuity. My overture was a double fugue in five-eight time, but it collapsed, Joyceanly enough, into a cracked church bell and the voices of old crones in shawls reciting the Hail Mary⁶⁶

as well as suggesting that he 'saw' the piece ('old crones in shawls') also implies that the

overture was the natural start - who would doubt it? However, in both the broadcast and the score, there *is* music before the overture, though they do not agree. For the broadcast, a pianist plays 'Just a song at twilight' on an out-of-tune piano over the announcer's introductory credits; the piano is to be heard again' in the style of a mechanical piano' in no. 29, but here, the pianist's pub-style and a sprinkling of 'wrong' notes suggest that it could actually be Burgess himself. In the score, more originally, the piece begins with a pre-preludial tune-up for the orchestra, which is, according to a note in the score,

.... to be considered a part of the overture. Therefore it should be ostentatious, with the various instruments trying out odd fragments from the classical repertory (e.g. 'Til Eulenspiegel' for the Horn). At the sounding of A and B, the voices enter, and the noise of tuning-up becomes 'structured'.⁶⁷

'The sounding of A and B' refers to two motifs marked A and B which constitute the first notes of the score, thus:

Ex. 3

The image shows a musical score for two staves, treble and bass. The treble staff begins with a series of notes marked with a wavy line and a semibreve, labeled 'tuning-up noises'. This is followed by a series of notes marked with a wavy line and a semibreve, labeled 'on cue → A'. The bass staff begins with a series of notes marked with a wavy line and a semibreve, labeled 'tuning-up noises'. This is followed by a series of notes marked with a wavy line and a semibreve, labeled 'B'. The notes are marked with a wavy line and a semibreve, and the dynamics are marked with 'f'.

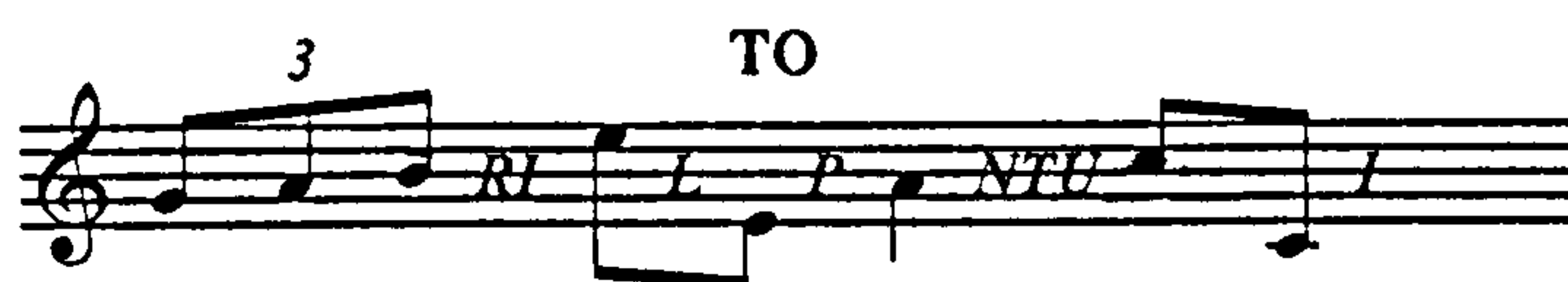
In view of Burgess's interests in relationships between literature and music, between letters and notes, it is reasonable to conjecture that this first bar of music held a particular significance for him. Just as the dustcover for the hardback of his music-specific autobiography, This Man and Music was adorned with his musical monogram, A.B.,

Ex. 4

The image shows a musical score for a single staff, bass. It begins with a series of notes marked with a wavy line and a semibreve, labeled 'tuning-up noises'. This is followed by a series of notes marked with a wavy line and a semibreve, labeled 'A.B.'.

(the bracketed flat being for German speakers, for whom B = H, but B^b = B), and just as its dedication to his agent Gabriele Pantucci was expressed in music;

Ex. 5



so in Blooms of Dublin we not only have the cue-letters A and B, but also the notes which represent his initials. The third note, D, seems an interloper until we realise that, with the (German) B, we also have the two musical initial letters of the work's title. In this way, I suggest, Burgess puts his imprimatur on the piece; there then follows a vocal 'try-out' of many of the main themes of the musical, and it is significant that, even before he has written a single note, he creates a context, through the phrase 'fragments from the classical repertory' in the opening instructions to the orchestra, which implies that the musical is to be of a certain type, a type in which Joycean 'crabbed ingenuity', references to 'classical' and other music, and juxtapositions of 'art' and 'popular' styles, could all be perfectly at home. This happens straightaway in a 10-bar tutti during which many of the main themes of the musical are combined in an increasingly dense contrapuntal texture, held together by the melody and harmony of 'Just a song at twilight' - the main musical referent for the adulterous affair between Molly and Boylan. The following example shows the chaotic 8-part vocal climax with independent material in the orchestra, cut short by the conductor who, though he has had to conduct conventionally from the start, acts out a call-to-order so that the overture proper may begin (see Ex. 6, p.260). In the example, the voices 'practise' fragments of nine different numbers to be heard later on (1, 2, 3, 7, 11, 17, 20, 23, 34) whilst the last bar of accompaniment contains a reference to 'I don't want to join the army' which is used later in no. 12; in the opening seven bars, they have already dealt with four others (4, 6, 12, 14) with 'The Minstrel Boy' from

Ex. 6

***The conductor may start tapping here, bringing the noise to an end raggedly.**

dropped modernistically *in media res*, much as Joyce, in the 'Sirens' chapter of *Ulysses*, begins with a near-incomprehensible preludial run-through of fragments of the main chapter's motifs and events; both Joyce and Burgess then continue with a fugue, in the case of 'Sirens' the prevailing Art, music, leading to what Joyce terms in the Linati Schema (see my commentary on 'Sirens' earlier in the thesis) a verbal 'fuga per canonem', and in 'Blooms' the Prelude, which incorporates the 'crabbed ingenuity' of the double fugue already referred to.

It had always appeared strange, even perverse, that Chapter 11, 'Sirens', with all its references to music and sound, should not be represented by one of the numbered musical items in 'Blooms' (see Table 1 above). This then, surely, is the explanation; the musical's counterpart to 'Sirens' is not concerned with its content but with its method and structure; it occurs at the very start of 'Blooms'; and the conductor's intervention (see music example above) 'begins' the work formally, just as the last word of the preludial introduction to 'Sirens' is 'Begin!' (as though the previous words had taken on a ludic life of their own, before the author organises them) a gesture to which Burgess had already paid homage six years earlier by echoing it at the end of the 'prelude' to his verbal parallel to the 'Eroica', the novel Napoleon Symphony (1974) (see my commentary on this in the previous chapter). Given this web of interlocking relationships, it is disappointing that the 'official' broadcast performance excluded the orchestral and choral quasi-rehearsal, beginning conventionally with the Prelude; in the process we lose one of 'Bloom's' most Joycean passages, and the one that forewarns us most clearly that the work, like Cage's Roaratorio (whose verbal element is based on Finnegans Wake), is an '*Irish Circus*', which risks climaxing as it began, in chaos - a warning fulfilled in 'Blooms' in the extended swinish transformations of the 'Circe' episode.

The overture proper begins with its own 25-bar prelude, alternating undecidedly between *Molto moderato* and *Allegro vivo* as it assembles the makings of the double fugue. The strident unaccompanied brass theme at the outset, quartally coloured, (see Ex. 7) will later become associated with the Blooms' early lovemaking on Howth Hill, and is to return at the end of Molly's final monologue as she envisions the restoration of love between them.

Ex. 7

Prelude

Molto moderato

The texture begins to turn towards counterpoint with the change of tempo, when the theme is combined with a second, this time associated with the Irish nationalism in no. 12, 'Song of Ireland' ('Rise again, Ireland') and itself derived as a diminution from the quotation from 'The Minstrel Boy' which forms the song's 1-bar introduction.

Ex. 8

The double fugue beginning in b.26 is based on this second theme, along with a third which, in 'Song of Ireland', grows out of the second bar of 'The Minstrel Boy'; in other words, the two subjects of the fugue are no more than the two halves of the first phrase of the same Irish melody, and that Burgess should have perceived and used this combinative potential is a telling instance of his musical ingenuity.

Ex. 9

①

②

The Min - strel Boy to the war is gone, in the ranks of death you'll find him

③

Allegro molto

8

mp

④

Allegro vigoroso

Citizen

Rise a - gain, Ice - land, Glean-ing in beau-ty

The busy neo-Baroque texture, coupled with the light staccato articulation and the compression of the major-key materials into a jaunty $\frac{3+2}{8}$ Allegro molto all impart an effectively vivacious comedic atmosphere to the start of the musical. The opening quartal motto has disappeared during the fugue, but at its climax, returns in quasi-augmentation, maintaining its

original 3/4 as the two other themes swirl around it in 5/8. This should be an overwhelming moment, though in the broadcast performance the motto is barely audible, buried deep inside the texture and in need of re-balancing or re-orchestrating. ,

Ex. 10

(molto moderato)

The musical score for Ex. 10 is presented in two systems. The first system begins with a measure number of 85 enclosed in a box. The tempo is indicated as '(molto moderato)'. The score is written for piano, with a treble staff and a bass staff. The music features a complex texture with multiple voices, including a prominent melody in the treble staff and a more active bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Shortly afterwards, the collapse (of which Burgess has warned us) occurs, and the music falls onto a tremolando strings dissonance, sinister in effect, to accompany the 'voices of old crones in shawls reciting the Hail Mary',⁶⁸ with recorded noises of the sea, gulls, a ship's siren, and a bell striking eight in the background. The odyssey, Bloom's 'Bloomsday' can now begin, overshadowed at the outset by the harmonic and timbral tensions which Burgess here attaches to the guilt-by-association of a repressive religion - an *idée fixe* in his autobiography and

novels.

Ex. 11

(molto moderato) 100 Female Voices *p freely*

Hail Mary full of grace, the

Begin FADEOUT

Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb

Bring up sea, gulls, clock striking eight, etc.

This has been an impressive start to the musical, and Burgess must have counted himself fortunate to be able to call on the R.T.E. orchestra for the Dublin recording; he re-scored the musical for a proposed production in Baltimore in 1985, which could only offer 'a couple of keyboard instruments, a clarinet or trumpet, and a percussionist' only to experience the frustration of having it abandoned due to the alleged obscenity of parts of the text.⁶⁹

We now embark upon the long series of 'numbers'; these are mostly solos with a few duets and ensembles in Act 1, whilst in Act 2 chorus items are more prominent. I remarked earlier on the potential for stylistic inconsistency in responding musically to the wide variety of literary styles in *Ulysses* itself, added to by Burgess's own lyrics. In the context of the whole work, particularly bearing in mind the vernacular genre to which it belongs and the separation of the numbers by often extended spoken dialogue (which tends to blunt any perceived *musical* inconsistencies), this emerges as less problematic than the musico-dramatic results of the opposed foci of the two acts. There is undeniably a superficial symmetry between them, in that each act ends with orgasms; in no. 18, 'Goodbye, dear', Bloom leaves Sandymount beach where the sight of Gerty MacDowell's legs and underwear have given him an emission, then no. 19, 'Mirus Bazaar March', brings the 1st Act to a close by informing him that he has been cuckolded (Cuckoo! cuckoo!) by Blazes Boylan. Similarly, the end of Act 2, Molly's scena (no. 34) recalls her first lovemaking with Bloom, and resolves the negative weakness of cuckoldry through her accelerating affirmations ('yes and his heart was going like mad and yes I said yes I will Yes'). Though this is an effective superimposition on the novel's structure, it does not offset the result of the shift of emphasis from the *personal* in Act 1, in which Bloom, particularly, is set in a variety of situations which give scope for the musical enhancement of the rich complexity of his reactions (surely the essence of *Ulysses*?); to the predominantly *collective* in Act 2, in which character development and interaction give place to the colourfully distorted pantomimic revels of the 'Circe' episode whose music overshadows the Act, and causes mind to be eclipsed by reportage, thought and feeling to be usurped simply by what is *happening*. For all its occasional attractions and some exceptional passages, especially in the duet for Bloom and Stephen (no. 33, 'The heaventree of stars') and parts of Molly's scena, Act 2 is as a whole less engaging because more superficial and fragmentary musically.

In his review of 'Blooms', Hans Keller had taken Burgess to task for writing a musical

.... intended for 'ordinary people' and 'a wide audience', which would have flopped on Radios 1 and 2, and whose models, close yet unreachable, are ...

George Gershwin, Irving Berlin and Cole Porter.⁷⁰

Burgess certainly had bridge-building in mind:

In 1982 I attempted to celebrate Joyce's centenary by suggesting - through a musical adaptation in a popular mode - that Joyce had something to say to ordinary people, not just professors.⁷¹

but his model was not so much the Broadway musical as music hall and vaudeville, with frequent insertions of music springing from the 'art' tradition, as we have already seen in the fugal overture. Indeed, No. 1, 'Hellenize the Island', is one of the very few musical items which would be at home on Broadway. The four pages of the song are missing from the score but the following example (transcribed from the recording) illustrates how the opening of it is purposefully based on two different musical styles; the harmony and the syncopated vocal-line rhythm of the last two bars turns the mock-erudition of the overture on its head and makes the Broadway element in the genre clear; whilst the pseudo-primitive folk style of the introduction, with its exotic modal inflexions and 'belly-dance' repeated notes, are the work's only musical response to the shadowy Greek parallel location of Ulysses (see Ex. 12).

Ex. 12

No. 1 Hellenize the Island
(missing from score: transcribed from recording)
(♩ = 100)

The musical score is written for piano (pno.) and strings (stgs.). It begins with a treble and bass staff in 4/4 time, key of D major. The piano part features a melodic line with eighth notes and a bass line with chords. The strings play a rhythmic pattern of eighth notes. A section marked 'winds' follows, with a treble staff showing a melodic line and a bass staff with rests. The score continues with a treble staff featuring a melodic line with a trill (tr) and a bass staff with chords. The lyrics are: 'Let's turn this drab metro— po- lis In - to an e - ro- to— po- lis etc.' The piano part continues with a melodic line and a bass line with chords.

In the first chapter of the book, Joyce similarly establishes the analogy by Mulligan's several allusions to Greece, and Burgess's lyric wittily underlines this, at the same time previewing some of the story's central themes. A sceptical view of religion ('put a ton of high explosive/under Mary and St. Joseph'), and liberal helpings of love, sex ('agapemones') and drink (ouzo, not Guinness) will 'exorcize all gloom and sin' during the twenty-four hours of

Stephen's journey towards mature independence, and Bloom's possible rehabilitation with Molly.

The lyrics for this opening song again demonstrate in a clear fashion the ephemerality to which, as Banfield pointed out, the genre is liable. There are three versions of it, as shown below. The first, as it were the Ur-lyric, is taken from the novel Earthly Powers of 1980, suggesting that parts of 'Blooms', no doubt including some of the music, existed long before plans were laid for the centenary broadcast. The second version, transcribed from the broadcast of 1982, shows an expansion, redistribution and alteration of this material, whilst the third, from the published libretto of 1986, makes seven further small adjustments.

No. 1 : Hellenize the Island

Version 1 : from Earthly Powers, 1980, p.587

Let's turn this dim necropolis
Into a real metropolis
Put a ton of high explosive
Under Mary and St. Joseph
Groves where no lime or lemon is
May still see agapemones
Ouzo drinking will spell finis
To the wealth of Arthur Guinness
Exorcize all gloom and sin
Let the pagan sun shine in!

Version 2 : from broadcast (but missing in score), 1982

1. Let's turn this drab necropolis
Into an erotopolis
Every colleen, Aphrodite
casting off her cotton¹ nightie
Our vices, drink and treachery,
Replace with sun-lit lechery
Put a ton of high explosive
Under Mary and St. Joseph
Exorcizing gloom and sin
Let the pagan sun shine² in

2. Let's find some stunning³ goddesses
To deck our cunning⁴ odyssies
Every man his own Ulysses
Sailing seas of kicks and kisses
Groves where no lime or lemon is
Can witness⁵ agapemones.
Ouzo drinking will spell finis
To the wealth of Arthur Guinness
Down with the Irish Pantheon
Let's⁶ turn the pagan sunlight⁷ on.

Version 3 : from libretto, 1986, p.14

¹ woollen

³ naked

⁵ still have

² move

⁴ native

⁶ 'Let's' is omitted

⁷ sunshine

Of the alterations in version 3, the first ('woollen' replacing 'cotton') seems less effective because it has lost the alliterative 'casting'/'cotton'; the third and fourth ('naked' and 'native' replacing 'stunning' and 'cunning') trade in appealing words in return for a small yield in pointed meaning ('*native*' odyssies points to the Irish updating of Homer) whilst happily retaining the witty polysyllabic rhymes; whilst the fifth ('still have' replacing 'can witness') similarly trades in colour for sharper meaning (the *even if* connotation of 'still have'). The balance-sheet here is not sufficiently decisive to be able to declare one version definitive, or even an improvement, over the other.

In the third number of the score, Mulligan establishes, through music, a second national character; Greek myth gives place to the Irish here-and-now in his blasphemous comic ballad of Joking Jesus. The lyric is taken direct from Ulysses, and both its own rhythm and the style of its delivery described in the novel suggest that an Irish jig might be an appropriate musical response.

Buck Mulligan at once put on a blithe broadly smiling face. He looked at them, his wellshaped mouth open happily, his eyes, from which he had suddenly withdrawn all shrewd sense, blinking with mad gaiety. He moved a doll's head to and fro, the brims of his Panama hat quivering, and began to chant in a quiet, happy foolish voice:

Verse 1

*I'm the queerest young fellow that ever you heard.
My mother's a Jew, my father's a bird.
With Joseph the joiner I cannot agree
So here's to disciples and Calvary.⁷²*

However, Burgess rejects the facile nationalist rhythm of the jig in favour of a disconnected vocal line in simple time which, whilst its modality (less exotic now than its Greek counterpart) conveys enough of the folkloristic to be taken for Irish (helped by idioms in the lyric such as 'the queerest young fellow', and 'If anyone thinks that I amn't divine ...' [v.2]) is at the same time made sufficiently incoherent through rests to suggest the foolish simpleton in Mulligan's assumed persona.

Ex. 13

Comodo Mulligan

I'm the queerest young fellow that ever you heard, My

staccato

p *f*

mother's a Jew my father's a bird. With

f *p*

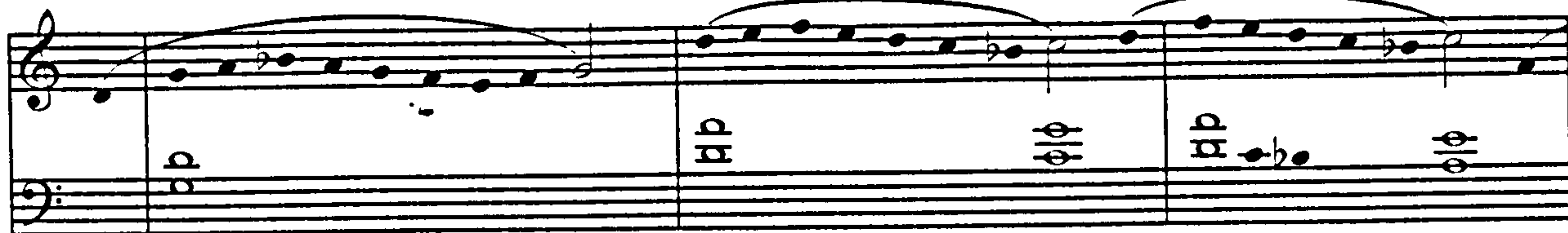
5 5 6 7

Added to this is a waggish approach to tonality, evident nowhere else in the work, which it could be surmised is a response to the satirical content and context of the lyric as well as to the ambiguity of flattened 7ths in its modal language. This is the scheme of the first two verses in

simplified form:

Ex. 14

No. 3: harmonic scheme of v.v. 1 and 2



The minor 3rd in the dominant harmony of the second phrase edges the last three of the four phrases towards F, into which the final E^b intrudes noticeably due to its exposed position, even though it is within the modal style of the number. The last verse is quoted complete to show the Warlockian harmony developed for the climax, rhythmically emphatic and full of false relations in comparison with the bare fifths of the first two verses; the vocal line has been remodelled so as to stay within G minor - except for the Phrygian colouring of the last note, which calls forth the reflex action of transposing for its harmony the end of the previous verses, thus intimating — with no more text to come — a further verse in C minor; this is firmly stamped on, not, as might be expected, by a G minor chord (the real key of the number) but by the alien F major, whose key signature has nevertheless been present throughout. This final wrench is less convincing in practice than the 'jesting' concept which might have produced it; otherwise, the number is full of effective detail, and the Irish characterisation is handled with some individuality - in spite of its brevity (1 $\frac{1}{4}$ minutes) in relation to surrounding dialogue.

Ex. 15

(Comodo) 25

Mul. Good-bye, now, good - bye. Write down all I said. Tell

Tom, Dick and Harry— I rose from the dead. What's bred in the bone can-not

30

fail me to fly, and O - li - ver's breezy. Good -

bye now, good - bye.

dim.

p *dim.* *ff*

I have already pointed up wide divergencies of literary approach between the lyrics of nos. 9 and 10, Bloom's wistful memories of his dead baby son Rudy followed by his zestful *retour à la vie*, concluding that this springs not only from Burgess's own lyrics standing identifiably apart from text taken direct from Ulysses, but also from the variety of styles within the novel itself. This literary variety is carried forward into the music, being particularly evident in these two adjacent items which represent opposed states of mind of the same character; first, a tender exploration of the relationship Bloom would have enjoyed with his son, conveyed through a slow ballad, and second, a healthy recoiling from preoccupations with death, conveyed through an energetic waltz. It is not so much that these two types are different of themselves, but that the refinement of Burgess's compositional approach in the ballad leans toward the art song, whilst in the waltz the model is more that of the music-hall than of the salon or operetta. Once again, it is the sophistication of harmony and tonality evident in one which distinguishes it from the other. In the ballad, Burgess strikes the right note of pensive regret (not tragic grief - Rudy died eleven years previously) through the device of a major key with minor 6th and 7th degrees (see Ex. 16). This is a familiar ingredient of Brahms's vocabulary, as can be seen in the opening bars of such songs as 'Geheimnis', op. 71 no. 3, and 'Klage', op. 69 no. 1.

Ex. 16

Slow Bloom

My son, full of his son.

pp p

However, during the first sixteen bars, Bloom's reflections rise fluidly from the opening gentle lament to a state of wishful-thinking-within-regret, — 'If little Rudy had lived/see him grow up/hear his voice in the house' (etc.) (see Ex. 17a); and the following harmonic scheme (Ex. 17b) shows how Burgess responds to this progressive detailing of the mood by brightening the tonality through its tritone lift to A and removing the 'regretful' minor inflexions, then mollifying this in its sequential fall of a minor 3rd, enabling a return to the E^b starting point.

Ex. 17a

Slow Bloom

5

My son, full of his son. He's nght!

10

Something to hand on. If little Ru-dy had lived.

15

See him grow up, hear his voice in the house.

Walking be-side his mother in an E - ton suit. My son. etc.

Ex. 17b

No. 9: harmonic scheme of bb. 1-16

bars 1-9 10-12 13-15 16

A further simplification shows the false-relations character of this tonal journey, the basis of a song which is accomplished beyond amateurism in its harmonic detail, tonal strategy, and empathy with Joyce's text (see Ex. 18).

Ex. 18

No. 9: further reduction

bars 1-9 10-12 13-15 16

Burgess's waltz, on the other hand, responds to a simpler psychology; apart from the last few bars, the atmosphere is one of undiluted hedonism (see Ex. 19). Having shown in the ballad that he is capable of harmonic sensitivity, Burgess evidently decided that Bloom's post-funeral gulping for fresh air could best be matched by crude musical baked meats, where introspective harmony is banished in favour of vivacious rhythmic energy. (It is, of course, possible to have it both ways - witness the 'art' waltz repertory, such as Brahms's Liebeslieder, Richard

Strauss's Rosenkavalier waltzes, and Ravel's Valses Nobles et Sentimentales). In this instance, harmonic and tonal imagination are not the point, and indeed, harmonic ingenuity is not the only way of refreshing the jaded waltz format, as Banfield reminds us in his discussion of Sondheim's musicals by stressing 'the cornucopia of metric patterns and accompaniment figures'⁷³ available through the use of hemiola. Burgess twice interrupts the one-in-a-bar flow (see Ex. 19 overleaf).

Firstly (bb. 25-26) he uses the long pace of a cross-rhythm of one bar of 3/2 (or three bars of 2/4) against the established vocal 3/4, producing strange stresses in the words; (see Ex. 20).

Ex. 20

(Fast Waltz) 20

Bloom

knife. Oh, warm full - blooded life.

25

Fril - ly silk drawers that have legs in them.

ff *f*

The musical score for Ex. 20 is presented in two systems. The first system, labeled '(Fast Waltz) 20', shows a vocal line for 'Bloom' and a piano accompaniment. The vocal line is in 3/4 time, with the lyrics 'knife. Oh, warm full - blooded life.' The piano accompaniment is in 3/4 time, with a steady eighth-note pattern. The second system, labeled '25', shows a vocal line and a piano accompaniment. The vocal line is in 3/4 time, with the lyrics 'Fril - ly silk drawers that have legs in them.' The piano accompaniment is in 3/4 time, with a steady eighth-note pattern. The dynamic markings *ff* and *f* are present in the piano accompaniment.

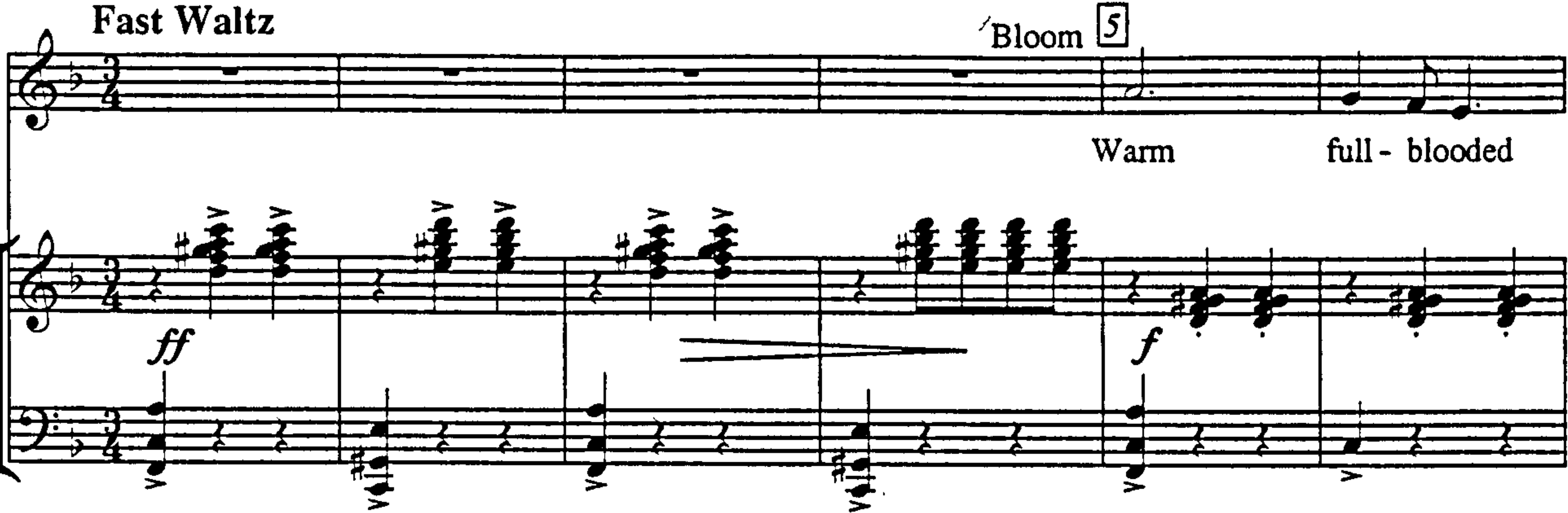
Ex. 19

No. 10 Warm full blooded life (Bloom, Molly & Boylan)

Fast Waltz

Bloom 5

Warm full - blooded



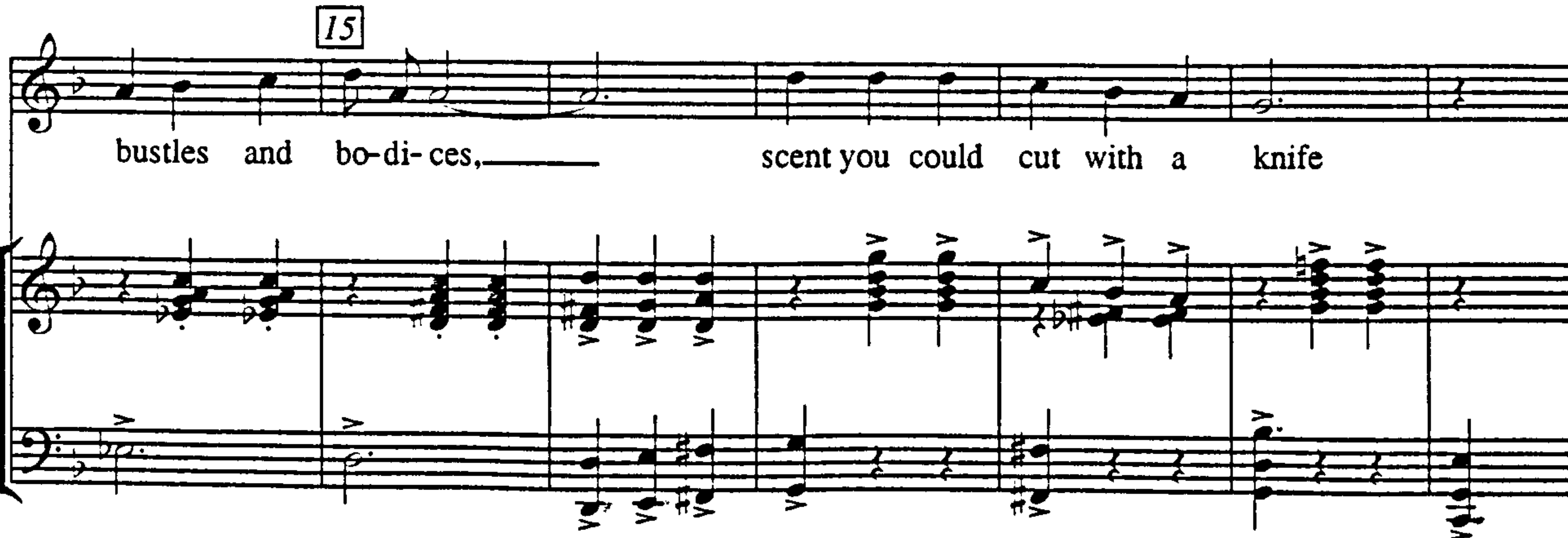
10

life. _____ Wo - men as shin - ing as goddesses. _____ Un - der the



15

bustles and bo - di - ces, _____ scent you could cut with a knife



Later (bb. 110-111), he deploys the more jostling alternative grouping of 6/8 at the point where the lyric suggests that the dance has become an untutored rough stumbling, distracted by ulterior motives, rather than the elegant controlled abandon of the Viennese ballroom, its distant model (see Ex. 21).

Ex. 21

(Fast Waltz) 105

Bloom

men full of lust-ful pro - cli-vi-ties Dancing at

110

pa-rish ac - ti-vi-ties. Each with a - no - ther man's wife.

The fourth verse of Burgess's lyric is designed to enable him to include musical quotations which define Bloom's musical taste. In the 'Eumaeus' section of Ulysses, Bloom and Stephen Dedalus discuss their favourite composers; Bloom has a genuine love of music, but only limited knowledge and insight;

Wagnerian music, though confessedly grand in its way, was a bit too heavy for Bloom and hard to follow at the first go-off On the whole, though favouring preferably light opera of the *Don Giovanni* description, and *Martha*, a gem in its line, he had a *penchant*, though with only a surface knowledge, for the severe classical school such as Mendelssohn.⁷⁴

Joyce must have enjoyed creating Bloom's misperceptions about Don Giovanni and Mendelssohn, and he sets them off by characterising Stephen as a refined intellectual who prefers Dowland, Farnaby, Byrd, Tomkins and Bull (Bloom wonders whether he might mean 'John Bull the political celebrity of that ilk'), and who is 'contemplating purchasing [a lute] from Mr. Arnold Dolmetsch, whom Bloom did not quite recall ...'⁷⁵

Among the list of indulgences that forms the lyric for Bloom's life-affirming waltz, therefore, it is entirely in character that he would attend

Swish swanky soirées
Opera, concerto and symphony,
Horn, trumpet, trombone and timpani,
Airs energetic or lazy

and Burgess threads into the accompaniment references to the popular classics that Bloom would have relished, which I identify as (i) the aria 'M'appari' from Flotow's Martha (Simon Dedalus's performance and Bloom's ecstatic reception of which had formed the climax to the 'Sirens' episode), (ii) Liszt's First Piano Concerto and (iii) Beethoven's fifth Symphony, the latter causing a disruptive 4 : 3 crossrhythm (see Ex. 22).

Ex. 22

(Fast Waltz)

Bloom

20

fights... Swish swan - ky soi - rées,

i)

Tap drum cadenza ad lib. illustrating "fights" *f*

75

O-pe-ra, con - cer - to and sym - pho - ny,

ii)

iii)

iii)

The rhythmic techniques through which Burgess has enlivened his waltz have been small scale, but there are two further ways, both involving longer-term musical thought, in which he departs from the predictable and therefore stimulates the listener's interest. The first hinges on the rhyme-scheme of the lyric's first verse:

| | |
|-----------------------------------|---|
| Warm full-blooded life | a |
| Women as shining as goddesses | b |
| Under the bustles and bodices | b |
| Scent you could cut with a knife. | a |

The 'abba' pattern, familiar in the opening quatrains of the Petrarchan sonnet, is less familiar in the context of melodic antecedents and consequents. Given Burgess's antecedent; (see Ex. 23).

Ex. 23

Fast Waltz



the listener might anticipate that its consequent could be; (see Ex. 24).

Ex. 24



giving the overall pattern 'abab', as in the Shakespearean sonnet. Burgess's own melody adheres to his lyric's rhyme scheme, and the result is more subtle in both melodic structure and harmonic potential (see Ex. 19).

The second technique by which he retains the interest of the listener involves an unpredictability in the length of the verses, which again hinges on rhyme. Verses one and three share the 'abba' pattern, and use complete rhymes:

verse 1 : life / goddesses / bodices / knife

verse 3 : nights / nemesis / premises / fights

Though verses two and four begin with the same scheme, the fourth line in each case now makes an incomplete rhyme;

verse 2 : life / legs in them / eggs in them / *trifle* /

verse 4 : soirées / symphony / timpani / *lazy*

The inaccuracy of the final rhymes provokes in each case, as though to compensate, a pair of double-length lines with perfect rhymes, as in verse 2:

Oh warm full-blooded life
Frisly silk drawers that have legs in them
Omelettes with five hundred eggs in them
Sherry and rum in the trifle
The sun beating down on the champagne tent at the races
The band striking up and the chorus girls showing their paces.

These variants in rhyme and rhythm and the opportunity they offer for fresh melodic and harmonic excursions, alternately hurry us towards or delay the main harmonic punctuation points in the waltz, the imperfect cadences at verse-ends, (see Ex. 19, bb. 19/20) which run straight on to the tonic harmony at the start of the next verse in order to keep the carnival roundabout turning; we thereby sense that the circular movement is continuous but not constant, and in this way, without making us uncomfortable, Burgess adjusts the music-hall stereotype and keeps us alert.

In this comparison of passages from two adjacent numbers, then, we can conclude that though the stylistic differences between them are undeniable and spring from both diverging musical traditions and conflicting styles within the libretto, they nevertheless are comparable in their musical interest, which focuses on complementary techniques of harmony/tonality and rhythm aptly chosen for the language and atmosphere - introvert and extrovert respectively - of each number.

The principle of contrast at work here is also evident in a compact and telling form in no. 11, 'Melonfields'. Preceded by a spoken monologue in which Bloom revolts at the thought of Guinness and Irish Stew, preferring instead white wine and fruit from Spain, Gibraltar, the

Levant and Jaffa, this number returns for its text to Chapter 4, 'Calypso', in order to develop the idea of Bloom's Jewish origin. As in the novel, a seductive mirage of the Middle East is exposed as escapism, and driven out by a sense of the reality of the harsh history and topography of the region. But Burgess alters Joyce's presentation and balance of positive and negative perceptions in ways which tilt the number away from the lyrical towards the dramatic, and lead to effective contrasts of musical language within a tight structure. Some of the verbal modifications Burgess makes are small, though not insignificant; in the opening 'positive' section, he extends Joyce's 'A mother watches from her doorway. She calls her children home in their dark language' (*Ulysses* p.68) to:

A mother watches from her door
Calling, calling her children home in their dark language,
My dark language, mine no more.

- the last line of which emphasises Bloom's sudden sense of Jewish cosmopolitan rootlessness. New Burgess material at the end of the contrasting negative middle section of the number serves a similar purpose:

My people. No land, no nation, no tongue, what have I then? What I can see,
smell, touch.

Bloom, cut off from history and his race, can rely only on his consciousness, his senses, the here and now. In a broader way, Burgess heightens the contrast between touristic daydream and grim reality by sweeping aside the four pages of events and thoughts which separate them in the novel; in 'Blooms', the angry reaction is immediate, and the accompanying musical *volte-face* is all the more compelling. (This point will be amplified later in connexion with Ex. 25). More far-reaching again is the result of Burgess's selection from the many images offered by the two contrasting passages of 'Calypso'. As can be seen in the following table, he employs fewer than half of Joyce's 'positive' images, adding a negatively modified extension to one of them; - whereas he uses nearly all the 'negative' images, adding four new ones of

which it is crushed. Reading from left to right across the table for any parameter gives a summary of this progression, whilst the commentary which follows the table expands on details and interactions in particular instances.

Table 3 : contrasts of musical language used to intensify the verbal contrasts of two sections of no. 11, 'Melonfields'.

| | | |
|-------------------------------|---|---|
| Verbal imagery and atmosphere | 'Positive' | 'Negative' |
| Contrasts of Musical language | b. 1 - 18 | b. 19 - 46 |
| Tempo | Andantino | Agitato |
| Rhythm | flexible 7/8, varying between 4+3; 3+4; 2+3+2 | 3/4 (10 bars) 4/4 (18 bars) |
| Harmony | Tonal, complete triads, some decorative chromaticism, (esp. semitonal bass line) consonances & mild dissonances | Tonal, often open 5ths, semitonal sliding in parallels. Exposed dissonances. |
| Articulation | Mainly legato | Mainly accented and staccato |
| Dynamics | Mainly pp → p with some inflexions | Internal contrast from f → p/pp, without inflexions |
| Timbre | Mainly blended; an opening 2-bar C.A. solo and the violin solo at b. 11-12 are exceptional. | Prominent solos as 'cameo' responses to verbal imagery, and prominent percussion. |
| Voice | Conventional singing | Singing, portamento, monotone; and speech in free rhythm. |

It can be seen from this comparison that Burgess's musical thinking is sophisticated enough to engage all musical parameters in responding to the black-and-white oppositions of the text. As

the touristic daydream fades and gives place to punitive Old Testament images, there is a sudden sharpening of tempo and rhythm, and a neo-primitive harmonic style. In the following example, the *agitato* tempo and rigid metre, the bare fifths and dissonances, the accented staccato articulation, loud dynamic and declamatory vocal delivery of (b), effectively overturn the languorous lyricism of the beginning of the number, (a), a lyricism conveyed by the opposing musical characteristics of an expansive tempo and flexible rhythm, richer and more consonant harmony, delivered mainly legato at a quiet dynamic level (see Ex. 25a and 25b overleaf).

Though the opening section is less modernistic, it is not unimaginative. The already flexible 7/8 in the accompaniment of bb. 3-5, Ex. 25, is further stretched by the independence of the vocal line. The way that the two vocal phrases of $\frac{4+5}{8}$ and $\frac{5+3+4}{8}$ come into gentle conflict with the accompaniment of two bars of $\frac{4+3}{8}$ followed by one bar of $\frac{3+4}{8}$, and the re-imagining of the first phrase so that in the second it not only begins in a different place in the bar but is also ventilated by two rests, with two segments (bar 5) reorganized in pitch and rhythm, all helps to lift the first section of the number above the level of its rather mundane harmonic style.

Apart from this, the most interesting passage in the 'positive' section of 'Melonfields' surrounds Burgess's interpolation in Joyce's text in which Bloom, enchanted by the vision of 'a mother watches from her door, calling her children home in their dark language' also realises that this language, the language of his own race, is one that he now only partially understands. (see p.290 for Ex.26)

Here the 'wandering, wandering' chromaticism is replaced by a leaner style which throws chord relationships, sonority and tessitura into clearer focus - particularly so in the solo violin passage (a characterisation of 'mother') at b.11, along with the emphasis on 'dark language' caused by the sudden change of both orchestral sonority (rich low-placed strings) and of the

Ex. 25(a)

Andantino

Bloom

Melonfields, orange groves, Almond sellers in the

street. Wandering. Wandering. Fennel scented water, olives to eat. Wandering, wandering to sun - down.

mp *p*

Ex. 25(b)

Agitato

Bloom

No, no, not like that at all. A barren land, bare, waste. Dead sea, no

Agitato

f

Ex. 26

10 (Andantino)

Bloom

A mother watches from her door Call - ing, call - ing — her children home in their

violin solo

dark language, my dark language, mine_ no more. Strings twang a -

15

stgs

p

harmonic direction (the unexpected sideslipping between bars 12 and 13). Moments, like these, and the quartal vocal-line response to 'falling' in b.9, prefigure the 'cameo' responses to verbal imagery which are a major feature of the 'negative' second section in this number (see Ex. 27).

Ex. 27

(Andantino)

9

Bloom

A shiver of the trees. Evening breeze, fading gold sky. Swift dusk fall-ing.

pp

The middle section of 'Melonfields' rejects the sweet Coleridgean hallucination of the damsel with a dulcimer ('Strings twang afar, night sky moon, a dulcimer', Blooms, 'Melonfields' bb. 15-18, the words derived from Joyce's 'Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass. Probably not a bit like it really. Kind of stuff you read', Ulysses, p. 68) — certainly through the implied faster tempo and agitated atmosphere, and the emphatic approach to rhythm, articulation and dynamics; but the most imaginative musical responses to the changes of verbal tone and colour take place in the fields of harmony, timbre and vocal writing, and all these taken together disrupt the earlier lyricism by their kaleidoscopic expressionist drama. In the following passage, we see more rhythmic declamatory vocal writing ('grey matted' and 'a rain') accompanied by harsh exposed dissonances and concertante orchestration, notably the percussively accented piano major 7ths for the portamento at 'a rain of brimstone'; the accompaniment colour shifts at b. 29 to a muted brass, strings and timpani dissonant ostinato, the ostinato helping to maintain the 'wandering' concept of the whole number whilst adding supporting resonances of 'endless

repetition' to the singer's delivery on monotones of 'cities of the plain, Sodom, Gomorrah, Edom, all dead names'(see Ex. 28).

Ex. 28

(Agitato)

25

Bloom

fish. weedless, seedless, wrinkle - skinned. No wind could lift those

waves. grey matted. poi-son-ous fog-gy waters A rain_ of brim-stone

stgs. trem. pno.

30

Ci_ ties of the plain. Sodom, Gomorrah_

muted brass

E - - dom. All dead names.

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in a soprano or alto register, with lyrics written below the notes. The piano accompaniment consists of two staves, treble and bass clef. The tempo is marked '(Agitato)'. The score is divided into measures, with measure numbers 25 and 30 indicated in boxes. The lyrics are: 'fish. weedless, seedless, wrinkle - skinned. No wind could lift those waves. grey matted. poi-son-ous fog-gy waters A rain_ of brim-stone Ci_ ties of the plain. Sodom, Gomorrah_ E - - dom. All dead names.' The piano part includes markings such as 'stgs. trem.' and 'pno.'.

This section of 'Melonfields' is brought to a conclusion by a free-rhythm spoken version of one of the most notorious sentences in Ulysses, the orchestra sliding down through bitonal dissonances coloured by a succession of differently articulated wind and brass timbres. Instances throughout Burgess's output such as this and the ostinato at b.29 remind us that Stravinsky's rethinking of tonality in Le Sacre had not gone unnoticed by him.

Ex. 29

(spoken) 45

Bloom

There it lies. Now it can bear no more. Dead - an old woman's. The grey sunken cunt of the world.

(wind & muted brass) (Muted Brass) (Low wind incl. dble. bassoon)

pp

8

The increased interest in the middle section of 'Melonfields' in vocal and instrumental colour is carried forward into the varied reprise of the opening section, so that although the basic structure of the number is ternary, the beginning at least of the final section constitutes a fusion of the first two; this is just as well, since the return of the opening 'positive' material seems, to begin with, ill-assorted with the words. 'Age is riding me, crusting me with a salt cloak', sings Bloom, and we hear how the negative impact of the middle section weighs him down as the harp adds a hard glitter to Bloom's crust of salt, sliding minor triads in tremolando strings emulate the sensation of 'cold oils sliding along my arteries', a flute, quiet and staccato, climbs

to the top of its register to disappear 'like smoke', - for the last two instances, Bloom's line uses portamento again - and with less photographic intent, a *senza misura* clarinet twists and turns though increasingly wide intervals, from semitones through tritones to major 7ths and minor 9ths over a string tremolando tritone, as Bloom experiences (in spoken free-rhythm) the full extent of his alienation.

Ex. 30

50 (Andantino)

Bloom

Crusting mewith a salt cloak. Cold oils sliding a-long my arteries, chilling me, chilling me:

harp

pp

stgs. trem.

p

8

(spoken)

Gone, gone like smoke, My people. No land, no nation, no tongue. What have I then?

flute

8

3

senza misura

ppp clarinet

stg. trem.

As Bloom pulls himself back from the brink of the abyss and thinks about returning to Molly, Burgess appears to remember that he is supposed to be writing a *musical* rather than an opera, and he reverts for the final section to a predominantly major-key happy ending, (see Ex. 31) all the less convincing for the strength of his imaginative response in the middle section: there

are echoes here (given all the differences) of the way in which Walton's music of righteous jubilation, which brings Belshazzar's Feast to a close, is less exhilarating than the music in praise of pagan idols which preceded it. Even so, the naïvety of this is modified by the hovering between major and minor which reflects Bloom's indecisiveness; should he return immediately and thwart Molly's planned encounter with Blazes Boylan, or should fate take its course?

Ex. 31)

55 Tempo 1º Andantino

Bloom

All that's left is here and now, here and now, now — To be near her warm flesh.

Tempo 1º Andantino

p

60

I could go back now, this instant, and then

p *cresc.*

it would never hap - pen, what's go - ing to happen, — what's go - ing to hap - pen a -

p

65

gain. —

rall.

rall.

dim.

The musical score is written for a voice (Bloom) and piano. It consists of four systems of staves. The first system shows the vocal line starting at measure 55 with the tempo marking 'Tempo 1º Andantino'. The lyrics are 'All that's left is here and now, here and now, now — To be near her warm flesh.' The piano accompaniment is in the lower staves, with a piano marking 'p'. The second system starts at measure 60 with the lyrics 'I could go back now, this instant, and then'. The piano accompaniment includes a piano marking 'p' and a crescendo marking 'cresc.'. The third system continues the vocal line with the lyrics 'it would never hap - pen, what's go - ing to happen, — what's go - ing to hap - pen a -'. The piano accompaniment includes a piano marking 'p'. The fourth system starts at measure 65 with the lyrics 'gain. —'. The piano accompaniment includes a piano marking 'p' and a decrescendo marking 'dim.'. The tempo marking 'rall.' appears above the piano staff in the fourth system.

All that's left is here and now
Major - - - - -
 To be near her warm flesh
Major - - - - -
 I could go back this instant and then
Minor - - - - - *Major*
 It would never happen, what's going to happen
Major - - - - - *Minor* - - - - -
 Again. [Minor coda with final major chord]
Minor

Contriving a convincing ending can be one of the most troublesome points in a composition, and, as is also evinced in some of his instrumental pieces, Burgess experienced this as much as anyone. Yet overall, this number is one of the most satisfying in 'Blooms' for its quality of musical imagination springing from the quality and contrasts of verbal imagery in the text; in the light of the success of the middle section of the number, Burgess's adjustments to Joyce's imagery balance are certainly justified.

The importance of no. 11 in characterising Bloom and underlining his racial background leads not only to notable musical invention but also to extended duration; nearly five minutes long, it is one of several numbers which stress the rôle of sustained passages of music in the first act. This makes apparent the large number of shorter fragments in the second act (nine of the nineteen numbers last less than a minute) and the frequent separation of them by extended passages of dialogue, a rebalancing of 'voice and verse' which creates some difficulty for the music in establishing significant character and impact. Occasionally this is remedied by binding together several short numbers into a larger overall structure, though here again, the clearest example of this is in the first act; nos. 12, 13 and 14 form a ternary structure whose defining elements are that the music of no. 14 is a partial repetition of no.12, and also that the intervening dialogue in Barney Kiernan's pub is related to the songs in its antisemitism and Irish nationalism.

The last scene of Act 1, derived from the 'Nausicaa' episode set at Sandymount shore, begins with two short pieces which add to the collection of genre numbers in 'Blooms'. As well as the specified sound effects ('waves, sea gulls, a tolling chapel bell, children at play') Burgess

characterises the location with a minstrel song with banjo accompaniment, *Giocososo e volgare* (see Ex. 32),

Ex. 32

Giocososo e volgare Minstrels

The musical score is written in 2/4 time. The top staff, labeled 'Minstrels', contains the melody with lyrics: 'Those pretty little sea-side girls, pretty little sea-side'. The bottom staff, labeled 'quasi Banjo', provides a rhythmic accompaniment. The score is divided into two systems. The first system covers the first line of lyrics. The second system covers the second line of lyrics: 'girls. They make me so in love, I coo like a - ny tur - tle dove.' The melody in the second system is more complex, featuring chromaticism and a key signature change to one sharp (F#).

Those pretty little sea-side girls, pretty little sea-side

girls. They make me so in love, I coo like a - ny tur - tle dove.

quasi Banjo

and with a hymn sung by

the men's temperance retreat How sad. If only father had avoided the clutches of the demon drink.⁷⁶

Burgess counterpoises the harmonic simplicity and the seaside/music-hall associations of the instrumental timbre of the first, with the Sankey and Moody chromatic harmony plus chapel organ of the second; the latter might be thought just as 'volgare', yet both contribute to

charging the atmosphere with the lightly sentimental eroticism which leads to Bloom's existentialist confrontation between his past and his present. (see overleaf for Ex. 33).

This is brought to a head through his voyeuristic emission on the beach, his awareness of Molly's adultery and his memory of their own first love on Howth Hill, - a fusion expressed with extreme economy in words which Burgess resists clarifying.

Me. And me now.⁷⁷

In No.17, 'Flower of the Mountain', the significance of these words is underlined by Bloom speaking them at the climax of the number, - the spotlighting technique used earlier to good effect in 'Melonfields'; and indeed the use of speech here and at the start of no. 17, seen alongside Molly's spoken monologue passages over sustained chords at the end of the second act, is another way in which Burgess reinforces the structural symmetry between the acts which I noted earlier.

We have already heard the main vocal theme of 'Flower of the Mountain' at the start of the orchestral Prelude to Act 1, where its strident unharmonised brass quartal outline gave it the clear status of an important motto (see Ex. 7). Its significance is now fully realised as Bloom sings (quasi parlando) of his first raptures with Molly:⁷⁸ (see Ex. 34 overleaf)

Ex. 33

(con troppa sentimentalità)

S.A. Guide to the wand' - ring soul. A - bove the storm and the
Chor. At the all - high - est Throne. Us who have sinned and who
T.B. Guide to the wand' - ring soul, A - bove the storm and the
At the all - high - est Throne. Us who have sinned and who

Organ

thun - der's roll, We turn our eyes to Thee.
weep a - lone, Help us in our sore need.

thun - der's roll, We turn our eyes to Thee.
weep a - lone, Help us in our sore need.

Ex. 34

Più Mosso ♩ = c.70
quasi parlando

Bloom Flower of the moun-tain, Crown of the Head of Howth. That's what I called her then.

Più Mosso ♩ = c.70

Rosa di Monte gioia del colle d'Howth

and the material acquires additional power by being repeated as a climactic orchestral postlude to the number, with a further recurrence, structurally important when coupled with the sexual connotations and surrounding spoken monologue applying in both cases, at the end of Act 2. Burgess's most telling stroke in this number, however, is the use of spoken monologue over forty-one bars of slow orchestral introduction:

BLOOM: How many years is it now? Up there on the Head of Howth. She and me. This time of the day. This time of the year. And that was it then. The same O wonder! Cool-soft with ointments her hand touched me, caressed. Ravished over her I lay, full lips full open, kissed her mouth. Young life. Soft warm sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. (etc.)⁷⁹

Adapted from 'The Lestrygonians' Ulysses, 224), Bloom's Proustian recall is underpinned by music whose chromaticism and repetitiveness is well suited to encompass remembered passion, the passing of time and the loss of love; Bloom then, and Bloom now (see Ex. 35 overleaf).

It recalls Delius, to whose idiom, along with those of Elgar and Holst, Burgess 'felt a devotion' (Little Wilson and Big God, p. 158), and the opening bars invoke, I believe deliberately, a specific piece, 'On hearing the first cuckoo in spring', which we can see Burgess knew by the clear reference to it in his 1952 libretto-turned-novella The Eve of Saint Venus; 'In the distance a late cuckoo clarinetted Delius or Beethoven' (p. 56). As well as for its musical language, the invocation of this work would be appropriate in two ways, firstly that although the remembered day is 'of full summer', its emotional significance is that it was the 'day of the *spring* of love' which will 'never come again'; and secondly, that 'cuckoo' has connotations of cuckoldry, an important thread in the Ulysses/Blooms narrative, and one which concludes both the 'Nausicaa' section of Ulysses with the ninefold call of a cuckoo-clock, and 'Blooms' first act.

Ex. 35

No. 17 Flower of the Mountain (Bloom)

Slow (♩ = c. 60) during MONOLOGUE

5

pp

10

pp

15

accel.

20

a tempo

p

25

accel.

A march is heard coming from the distance, its theme the cuckoo call. The organ joins in with the band. Male voices sing the words 'Cuckoo' over and over again. The band gets louder, cuckooing like mad. Female voices are added.

BLOOM: No. No. No.

The noise is deafening. The scene comes to an end.⁸⁰

This juxtaposition of the brutal present and the lyrically remembered past is tempered by a short intervening slow waltz in which Bloom bids farewell to distant Gerty MacDowell. Both in this and the march, we can again see Burgess struggling to maintain musical inspiration as an ending, this time of the act, approaches: the waltz is the most ordinary of music-hall stereotypes, and the march relies on repetition at an increasing dynamic level (the direction in the score is 'Repeat as often as is necessary in the manner of a 'Patrol'; soft-loud-loudest, dim to silence') to disguise its impoverished primary harmony (see overleaf Exs. 36 and 37). The idea of bringing the act to a conclusion through two opposed climaxes, lyrical and dramatic, is unexceptionable, but after the first of them, the music is so bland as to be counterproductive and the strength of the concept is dissipated.

I have already suggested that the best of the music in 'Blooms' lies in the first act, concerned as it mostly is with the portrayal of character and of personal thought and feeling; where music hall elements are present, their musical language is sometimes raised above the ordinary, as in 'Warm full-blooded life', and the surroundings in which they appear owe much to the 'art' tradition. Each strikes sparks off the other. This changes in the second act, which begins with medical students carousing at the Maternity Hospital and then focuses on the Night-town episode. As the personal shifts to the crowd, as thought and feeling are usurped by events, as the kaleidoscopically changing hallucinations set in Dublin's brothel quarter call for lurching action lit by flares of lurid colour, so the music becomes correspondingly crude, responding to the perceived need to illustrate. An example of this tendency is no. 21, 'Copulation without population', sung in praise of birth control by the rioting medical students as they wait for Mrs. Purefoy to give birth. (see p.304 for Ex. 38)

Ex. 36

Slow Waltz time

Bloom 5

Good - - bye.

p

10

dear Made me feel so young.

Ex. 37

(March-Time)

10

S. -oo. Cuck - oo. Cuck - oo. Cuck - oo. Cuck -

A. -oo. Cuck - oo. Cuck - oo. Cuck - oo. Cuck -

Chor. -oo. Cuck - oo. Cuck - oo. Cuck - oo. Cuck -

T. Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo.

B. Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo.

Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo. Cuckoo.

Ex. 38

In tempo (Allegro comodo) 2 Minstrels uni.^s [15]

Co - pu - la - tion with - out po - pu - la - tion, That is our need and our de - sire. May God preserve the condom, the

[20]

Burgess's lyric for this number is appropriately risqué - it continues:

May God preserve the condom,
 The pessary too, of course,
 But hasten the day when we can slay
 The life-force at its source.
 Masturbation means no procreation,
 But hasn't got the true erotic fire.
 Coitus interruptus is somewhat second-rate,
 And as for God's safe period, it's often hard to wait.
 I'd rather sprinkle spermicide like pepper on my plate
 Then copulate.

Yet the end result is a cliché-ridden song-and-dance routine, a Gang-show pastiche complete with 'till ready' introduction and an artless melodic and harmonic style which can only fall flat after some of the more sophisticated numbers of the first act. Similarly, folkloristic elements in Molly's song, 'Gibraltar', and Bloom's 'czardas', 'Bloom for Mayor', appear facile by the

side of the first-act's Irish, Greek and Middle-Eastern numbers, and the primacy of their local-colour mannerisms even leads occasionally to unwieldy words underlay, as in this instance from the czardas, which also furnishes further evidence of banal melody and harmony (see Ex. 39). Robert Morgan says of Kurt Weill that he:

Ex. 39

The musical score for Ex. 39 is written for a vocal part (Bloom) and piano accompaniment. The tempo is marked "(czardas tempo)". The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the lyrics "of, I am a res - pect - a - ble mar - ried man, with -" and is marked with a box containing the number "20". The second system contains the lyrics "out. a stain on my cha - - - rac - ter." and is marked with "accel." above the vocal line and "ff" below the piano line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

.... reworks these elements [popular music, jazz, dancebands and cabaret] to avoid any hint of commercialism or cliché everything sounds slightly askew - familiar yet always unexpected. Weill rethinks the ordinary to achieve extraordinary effects.⁸¹

By contrast, Burgess appears to feel in the second act that the appearance, merely, of a number of recognisable matrices - waltz, can-can, czardas - is sufficient to maintain interest, and for reasons which remain unclear - perhaps insufficient time for second thoughts, or failing

stamina - successful attempts to be memorable or unpredictable within them are rarely apparent.

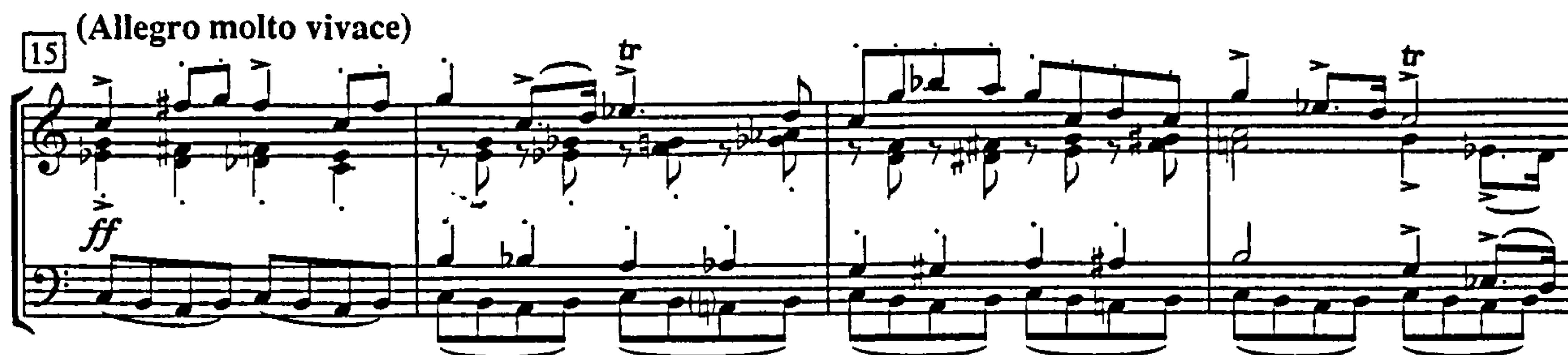
In this context, only a few musical items stand out in relief for sharing the same levels of imagination as the first act. The first of these is no. 22, 'Music for Nighttown', a brief orchestral prelude to the lengthy red-light episode. Stage directions in the libretto at this point indicate 'Street music : barrel organ, singing'.⁸² Neither of the latter appear in the BBC recording, but nevertheless the effect of this grotesque march is clangorous and tawdry enough for Stephen Dedalus, Bloom and the medical students to process drunkenly to the brothels. In the first example, the sharply articulated contrary-motion ostinato for winds and brass flicks between two chords, Petrushka-like in its timbre, 'mouthorgan' - style oscillation, white-note diatonicism and mild dissonances; the blue notes in the solo trumpet add the licentiousness of jazz (see Ex. 40). The second example illustrates what could be Burgess's response to the reigning Homeric parallel, Circe's magical transformation of Ulysses's men into swine; the march theme is now accompanied by additional layers of ostinato (the opening one is still present) resulting in strident timbral and harmonic clashes, aggressively primitive and mechanical in effect (see Ex. 41).

Ex. 40

Allegro molto vivace



Ex. 41



Another instrumental number, no. 29 'Mother-Reprise', is of interest for what it represents in Joyce's Ulysses and other modernist literature. This is a fast waltz for piano, 'in the style of a mechanical piano' because it is the brothel pianola of the 'Circe' episode:

[Zoe] drops two pènnies in the slot. Gold pink and violet lights start forth. The drum turns purring in low hesitation waltz The pianola, with changing lights, plays in waltz time the prelude to My Girl's a Yorkshire Girl. The prelude ceases The air, in firmer waltz time, pounds.⁸³

The attention Joyce pays to the appearance and mechanism of the pianola is absorbing for the modern reader, but even more remarkable is that he gives the instrument a speaking (or singing) part in the dialogue:

The lights change, glow, fade, gold, rose, violet.
THE PIANOLA:

Two young fellows were talking about their girls, girls, girls,
Sweethearts they'd left behind⁸⁴

and later, Zoe joins it in a duet:

THE PIANOLA:

My girl's a Yorkshire girl.

ZOE:

Yorkshire through and through.⁸⁵

The dialogue layout here seems to attribute personality to the mechanical piano, just as Conrad in The Secret Agent had earlier described the appearance and mechanism of an automatic pianola whilst implying that it is capable not only of independent action but also changes of mood:

An upright semi-grand piano executed suddenly all by itself a valse tune
with aggressive virtuosity
.... clanged through a mazurka with brazen impetuosity
The lonely piano struck a few chords courageously.⁸⁶

These animistic illusions serve different purposes in the two novels - in Ulysses, it is one of the most attractive of the many hallucinations of the 'Circe' episode, whilst in The Secret Agent it reinforces the air of unreality surrounding the plotting anarchists - though both spring from the human personality lying behind the music the instruments relay.

Burgess provides a prelude to his main theme (the latter occurs at b. 17 in Ex. 42(a)), as Joyce describes, but instead of 'My girl's a Yorkshire girl' (see Ex. 42(b)) he re-uses for this a song from early in Act 1 in which Stephen tried to loosen Ireland's hold over him. We now see a further instance of the ephemerality of the musical; in the recording of the B.B.C. performance, a vocal line for Stephen, duplicating the piano theme, is introduced into the waltz at b. 17, though this is not indicated in the score. However, the words of the song, adapted from the Act 1 version so as to anticipate the imminent spectral vision of Stephen's dead mother attempting to bring his rebellious spirit to repentance, can be found in the separate libretto - though the second line is altered in the broadcast.

Mother, mother,
Water won't stay in a sieve.

becomes

Mother, mother,
What do you want of me now?

no doubt because the aphoristic folk-wisdom of the first (which Stephen adapts to his quest for independence, i.e. 'Mother, there are some things I won't do even for you') is difficult for the listener to grasp. A further disparity between the score and recording is that in the latter, the waltz is more heavily decorated with high-register arpeggio figures, creating through the cascades of brittle notes, the inflexible rhythm and unvaryingly loud dynamic, an effective impression of the more (and less)-than-human virtuosity of which a mechanical instrument is capable.

Ex. 42(a)

Fast Waltz: in the style of a mechanical piano

5

10

15

20

The musical score is written for piano in 3/4 time, featuring a fast tempo. It consists of four systems of staves. The first system begins with a forte (f) dynamic marking. The melody is primarily in the right hand, characterized by rapid, cascading arpeggiated figures, while the left hand provides a steady accompaniment of chords. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective systems. The notation includes various musical symbols such as treble and bass clefs, key signatures, and dynamic markings.

Ex. 42(b) (Taken from Yorkshire Medley, for chorus and orchestra, arr. Gordon Langford)



The penultimate number, 'The Heaventree of Stars', is the finest of the work. Inspired by one of the loveliest moments in Ulysses as Bloom and Stephen gaze up into the night sky at 'the heaventree of stars hung with humid nightblue fruit',⁸⁷ Burgess achieves within a 29-bar miniature a sense of timeless, ecstatic contemplation, and a final defining characterisation of the joint protagonists of Ulysses, with the simplest musical means. The open-air connotation of the solo horn (*waldhorn* : *cor de chasse*) has been held in reserve for this number - and it has a special function at the end of it. The five-fold repetition of a five-bar melody in Bloom's baritone line is overlaid by increasingly ornate free counterpoint in Stephen's high-register tenor, marking respectively their prosaically earth-bound and intoxicatingly newly-liberated personalities; at the same time, the solo horn sonority followed by widespread sustained string chords, mainly diatonic 7ths and 9ths which keep clear of tonic harmony on accented beats, help even Bloom to float a little off the ground (see overleaf for Exs. 43 and 44). As Stephen's line descends at the end to meet Bloom, the clear augmentation relationship of much of the accompaniment bass line to Bloom's ground can be seen (Ex. 44); here and elsewhere in 'Blooms', Burgess shows himself to be as adept in musical counterpoint as he attempted to be in verbal counterpoint - in several passages of the novel Napoleon Symphony, for example, an attempt inspired by contrapuntal passages in the 'Eroica', on whose structure the novel is based. The special rôle of the horn in the last four bars is to take on the function of speech, and equally, the singer's rests in bar 27 are not so much silence but a blending into

the horn line. Luciano Berio wrote of his electro-acoustic piece, Omaggio a Joyce (1958), that he wanted to:

establish a new relationship between speech and music, in which a continuous metamorphosis of one into the other can be developed.⁸⁸

On the smallest scale, Burgess achieves that here in this melopoetic moment, relying on our memory of the words in Bloom's five-fold repetition of the ground to superimpose or synthesise the missing syllables with the horn sounds. Nothing could be simpler than this

Ex. 43

Molto tranquillo

Bloom

The hea-ven-tree of stars hung with

Molto tranquillo

p

5

Stephen

The hea-ven-tree of stars hung with hu - mid

hu - mid night blue fruit. The hea-ven - tree of

10

night - blue fruit. hung with hu - mid night - blue fruit. night - blue fruit.

stars hung with hu - mid night blue fruit. The

Ex. 44

Steph. 20

fruit.—The heaven tree of stars hung—with hu - -mid night-blue fruit.—

Bloom

The hea - ven - tree of stars hung with hu - midnight -blue

A

B

— The heaven tree of stars — hung with hu - mid - night - blue fruit,

fruit. — The hea - ven tree of stars

B

Ex. 45

Steph. 25

hu - mid night -blue fruit.

Bloom

hu - mid night -blue fruit. The heav - ... stars hung with ...

ending yet it reveals a quality of musical imagination which is too often concealed in the second act: this is confirmed by the number's 'unfinished' state, the last bar of silence being a music which allows the number to drift away untethered into the night sky (see Ex. 45).

The final number in the score is Molly's long scena (laid out in the play as five separate numbers), drawn from the 'Penelope' section of Ulysses, puritanically referred to by Calvin Brown as 'Mrs. Bloom's famous *sewer* of consciousness'⁸⁹ [my italics]. Burgess responds to the eight vast unpunctuated 'sentences' which comprise 'Penelope' by dividing up the scena into clearly defined sections; however, there are nine, and there is no attempt to make them correspond sequentially, the first two originating from Molly's first 'sentence', the second mostly from Molly's eighth - and so on. And whereas in the novel we experience Molly's mind as a refreshingly positive - if earthy - counterweight to the destructive forces of Night-town, her breathless thought swirling us on at breakneck speed with no allowance for reflection, Burgess's finale on the other hand is full of extended reprises of earlier material as he aims to draw his threads together by reminding the listener, conventionally enough, of some of the musical's important themes. However, this sense of returning to beginnings is also present in 'Penelope', as Joyce himself pointed out; Molly's benign and positive womanly presence, foreground and background throughout much of Ulysses, is underlined by the first and last word, 'Yes' of the section, the symmetry made unmissable by the upper-case 'Y' in the final repetition, as well as the emphasis on 'ask';

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel

..... and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.⁹⁰

'My mountain flower' triggers a powerful reprise for Molly of the 'Flower of the mountain'

number sung earlier by Bloom at the end of Act 1, thus symbolising a full resumption of their relationship as the epic comes to an end at the start of a new day. Here then, Burgess aligns the retrospective elements of his scena with the circularity of structure evident in 'Penelope', and with the fact that Molly's attitudes and plans are based upon her memory-scan of past events; and for listeners who also know the novel, he achieves in the spoken words which separate the last two numbers of 'Blooms' a reference to Ulysses which assists in the effect of the wheel having come full circle. This is done by uprooting from the start of 'Calypso', early in the novel, Joyce's first sentences about Bloom, and giving them to Stephen to speak before the last number of the musical. Stephen 'tries out some lines'⁹¹ as if writing Ulysses himself, and at the same time recalling with affection and irony Bloom's rôle in their joint odyssey; the changed significance, from preludial in Joyce to valedictory in Burgess, is an effective stroke.

Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crust-crumbs, fried hencod's roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine⁹²

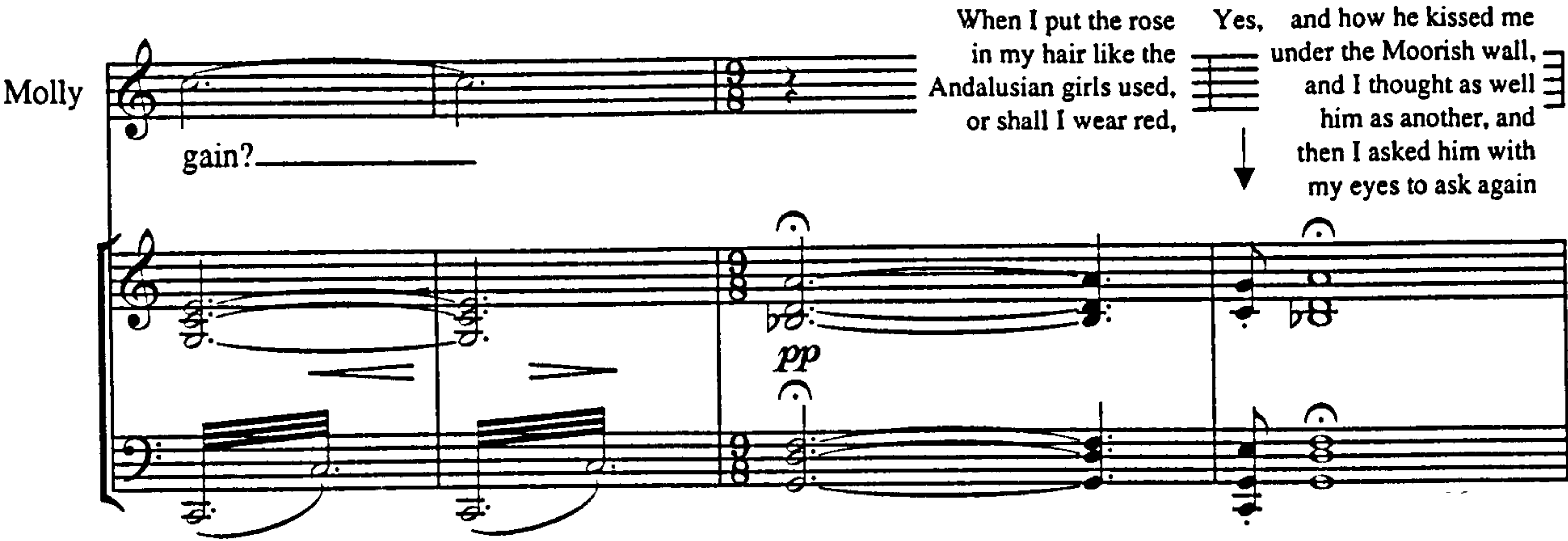
The last page of the score, like 'The Heaventree of Stars', achieves much with economical resources. Molly's monologue, treated elsewhere in the scena as a free voice-over with independent music of limited background interest, is now locked into the two-chord accompaniment by synchronising every 'Yes' with a tonic chord. The length of the intervening modal dominant 9ths is dependent on the varying number of additional syllables, but the general impression of orgasmic acceleration towards the final 'Yes', already present in the words alone, is considerably enhanced by the chordal oscillation; the decisive finality of the 'yes'-and-tonic-chord unit, so appropriate to Molly's nature, is indeed what the drifting nature of 'The Heaventree of Stars' (see above) was waiting for as a complementary musical gesture, and in supplying this through the same musical vocabulary as before, Burgess reconciles through music the cosmic and earthbound, the mythic and everyday aspects of Joyce's novel (see Ex. 46).

Ex. 46

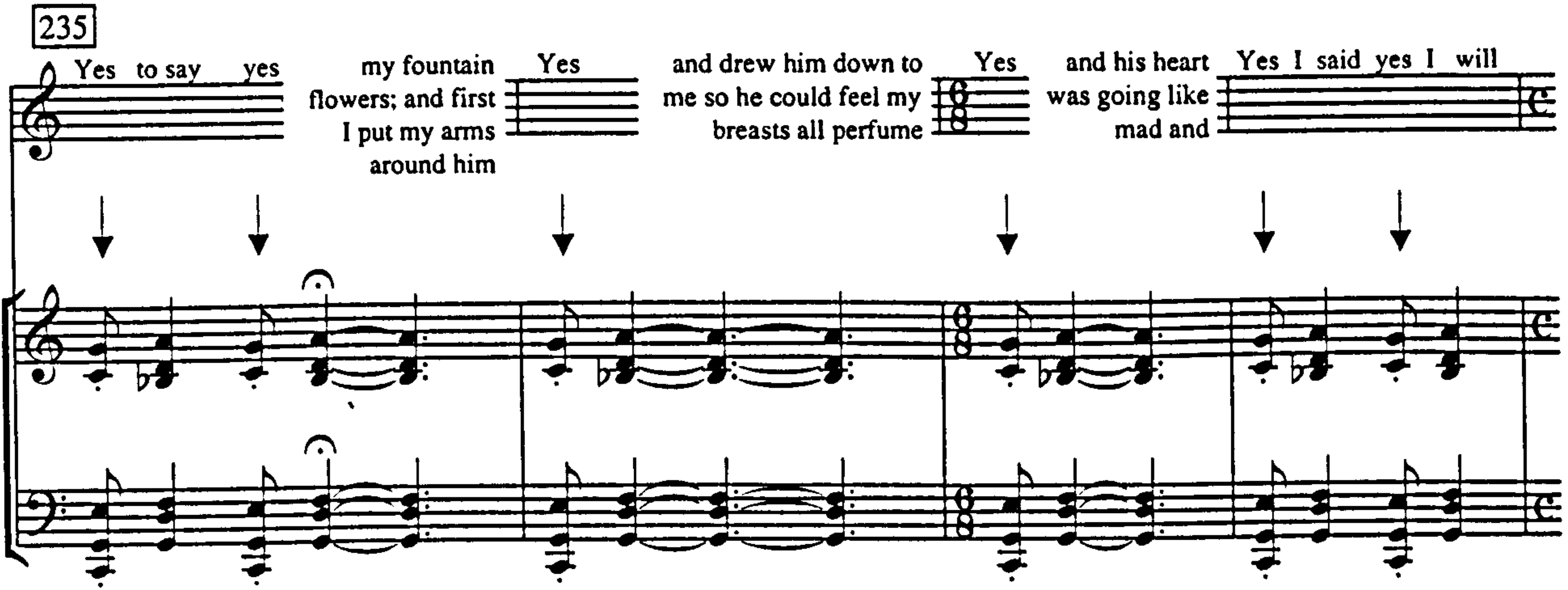
Molly gain? _____

When I put the rose in my hair like the Andalusian girls used, or shall I wear red,

Yes, and how he kissed me under the Moorish wall, and I thought as well him as another, and then I asked him with my eyes to ask again



235 Yes to say yes my fountain flowers; and first I put my arms around him Yes and drew him down to me so he could feel my breasts all perfume Yes and his heart was going like mad and Yes I said yes I will



240 Yes

Yes.

ppp *fff* *ppp* *ppp*



Fine

Burgess's avowed reasons for writing a musical based on Ulysses were to celebrate Joyce's centenary and to popularise a modern literary masterpiece, one still regarded by many as 'difficult', if less now in its linguistic demands, then still for the stamina it calls for from the reader; as with Proust, many begin but few finish. I have commented on the uneven levels of inspiration and achievement within the piece, but Burgess's reasonable hope - if the piece were to be taken up once more - would seem to be capable of realisation on a wider scale (thanks to the familiarity of its musical languages) than would be the case with Cage's Roaratorio; Klaus Schönig wrote of this work, based on Finnegans Wake, that:

Cage considered this piece [to be] an opportunity to transpose works from the world of literature into an acoustical situation in which the language is accessible to all.⁹³

- yet its avant-garde electro-acoustic context implies a specialised audience. In 'Blooms', the populist elements - waltzes, music-hall songs, and instantly identifiable nationalist references - ensure accessibility, even if they are often the least freshly-imagined areas of the score. But this raises again the issue of the alternation of music of different generic backgrounds in 'Blooms' - an issue heightened, indeed, by the very ordinariness of several populist numbers compared to the quality of some of the 'art' numbers. This issue is put into perspective by recalling the traffic between genres across the centuries; the use of a popular song as cantus firmus, as in Josquin's Missa super l'homme armé, the incorporation of the minuet into the symphony, or the eruption of foxtrots into Maxwell Davies's St. Thomas Wake. Ulysses itself, as well as proliferating in musical references, is also a vehicle for juxtaposed literary tones and voices which conflict in style and origin, ranging from the naïve adolescent-magazine style of 'Nausicaa', through the learned interrogations of 'Ithaca' to pastiches based on the historical evolution of English literature encapsulated in 'Oxen of the Sun'. The stylistic and generic spectrum of Ulysses is exhaustive, but its eighteen sections are not experienced by the reader as isolated or independent; instead, they interact with each other, and the interaction itself offers drama and lyricism, tension and release and relief, proposing

many authors instead of one. Literary theory can help us come to terms with the linguistic richness, conflicts and contrasts of both Ulysses and 'Blooms'. Stephen Banfield suggests of Mikhail Bakhtin's work that it can rationalise

the high and the low continually co-existing and undercutting each other's viewpoints, in life and literature, the presence in any society or extended work of art of different languages, more or less colloquial or formal⁹⁴

Much depends on the open-mindedness, the preparedness to shed prejudices, of the reader or listener towards the effects created by this 'co-existing and undercutting', and certainly for literature Roland Barthes placed central responsibility on the reader to reveal individual significance for himself, rather than on the author to simplify, clarify, or be conventional in order to assist him:

We now know that a text is not a line of words releasing a single 'theological' meaning (the message of an Author-God) but a multi-dimensional space in which a variety of writings blend and clash.⁹⁵

Indeed, one might think that Barthe's concept of the 'co-author of the score' (ibid. p. 163), (as he calls those performers' who, in some 'post-serial music', must choose, invent or complete materials rather than 'interpret',) has some application to readers of Ulysses or listeners to 'Blooms'; for if they succeed in joining hands with the author or composer across the gulfs of partiality, their leap of imagination might be said to make the work their own.

The friction between the 'variety of writings', then, can be a fruitful one: it is so in Ulysses, and the potential exists in 'Blooms', in both cases once the frisson of resistance to the unconventional has passed. Once beyond this, the resistance may indeed then transfer itself to any idea of establishing a hierarchy of languages: in David Lodge's words,

As soon as you allow a variety of discourses into a textual space - vulgar discourses as well as polite ones, vernacular as well as literary, oral as well as written - you establish a resistance to the dominance of any one discourse.⁹⁶

Perhaps it is this which accounts for Burgess's reluctance to allocate 'Blooms' to a particular genre:- as we have seen, he referred to it on different occasions as a musical, an operetta, a musical work, and a musical play. Bakhtin's theory of 'heteroglossia' accords well with the opposed cultural backgrounds represented by the musics of 'Blooms' and also implied by the terms 'musical' and 'operetta'. 'Heteroglossia' is the final stage of development of a language, a pluralistic state which evolves out of its 'pure' original state, 'monoglossia'; this is exemplified by the evolution of Greek, through Latin, into modern languages in which can be detected an

internal stratification into social dialects, characteristic group behaviour, professional jargon, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and passing fashions⁹⁷

The application of this to Ulysses, and by extension to the contrasts of musical language in 'Blooms' is clear. Interestingly, E. M. Forster anticipated something similar to this concept in musical terms, though his thought runs in the opposite direction; where Bakhtin breaks down the one into the many, Forster reassembles the many into the one. In the following passage from A Room with a view, a young woman has just become aware of the apparent distance between the culture of London sophisticates, and the more homely tastes of suburbia and the country, the opposition being symbolised here (appropriately enough) by 'the song' and 'the comic song'. She perceives the gulf as it may appear to others, but is unable to accept it for herself;

The two civilizations had clashed and she was dazzled and bewildered, as though *the radiance that lies behind all civilization* had blinded her eyes. Good taste and bad taste were only catch-words, garments of diverse cut; and music itself dissolved to a whisper through pine-trees, *where the song is not distinguishable from the comic song*.⁹⁸ [My italics]

The high art/low art element here leads us to a final Bakhtin concept, that of 'carnival', which is particularly helpful in understanding Burgess's recourse to musical populism when responding to the erotic and the coarse in Ulysses.

.... the emphases we customarily associate with carnival [are] a certain pleasurable grossness, a plebeian crudity, knockabout iconoclasm and orgiastic delight the vulgar health of the senses, of all that follows from our most banal, biological insertion into the world...
... an intellect which has come to doubt its own sovereignty by glimpsing itself, with a cackle of derisive laughter, from the standpoint of the guts or genitals⁹⁹

The intellect/body, Stephen/Bloom antithesis of Ulysses, and the notions of 'carnival' and 'heteroglossia' now begin to make the 'art'/vernacular conflict of 'Blooms' not only more approachable but even well conceived - even if the disparity of imagination between the two musics remains problematic for the particular work. For undeniably, 'Blooms' is an uneven achievement. The 'crabbed ingenuity' of the Prelude, and of its unperformed curtain-raiser; the delineation of Irish and Jewish character through a succession of Act 1 numbers which demonstrate wit, sensitivity and generally sound technical grasp within a conservative but responsive idiom; the impetus of Joyce's and his own text in fully engaging all aspects of his musical imagination, as in 'Melonfields' and 'The Heaventree of Stars'; these can be numbered among 'Blooms' positive features. Yet they must be balanced against others, mostly in Act 2, which by comparison appear rougher-hewn and more clichéd, such as the song-and-dance routine 'Copulation without Population', resulting, as I have already suggested, from the change of focus between the Acts from character, thought and personal feeling on one hand, to colour, illustration and the dynamics of the crowd on the other.

The high art/low art dichotomy in music which has now been raised in connexion with

'Blooms' recurs in a different form in the play-with-music version of A Clockwork Orange, though as will emerge in the following section of this chapter, it results not from Burgess's concept of the play, but from a clash of views over a specific production of it, to which the author gave only qualified approval.

A Clockwork Orange : the novella becomes 'A play with music'

Burgess's decision in 1986 to adapt his 1962 novella into 'a play with music'¹⁰⁰ was based on his awareness of unauthorised adaptations, much as had been his experience with The Eve of Saint Venus. In providing an authorial version for the stage, he restored the novella's optimistic ending (which Kubrick's film had excised), and also took the chance to indicate appropriate music in the stage directions, as well as to transform some of the book's speech into lyrics which he intended should be sung to specific Beethoven symphonic themes; earlier, in Napoleon Symphony, he had modelled some verse on the melodic outline of the 'Eroica' slow movement, and in 1991 was to attempt a similar procedure in 'K.550', his ultra-compressed verbal parallel to the Mozart G minor symphony which formed one element in Mozart and the Wolf Gang.

It is appropriate that the music chosen for the setting of my harmless little lyrics should be derived from Beethoven. There are three numbers which call for music of my own, or somebody else's. but the Beethovenian spirit must be here - the spirit of the mature creative mind which can reconcile the creative and the destructive. Beethoven is long out of copyright and may be freely banged around on a piano with whatever percussion suggests itself. This is not grand opera.¹⁰¹

Though paring down the novella's prose to a playscript inevitably means losses in one field, there are gains and new resonances in the fact that some of the lyrics for Alex and his 'droogs' retain the original 'Nadsat' futuristic teenage slang. Burgess defined this in You've had your time as 'a mixture of Russian and demotic English, seasoned with rhyming slang and the gypsy's bolo. The Russian suffix for -teen was *nadsat*, and that would be the name of the

teenage dialect ...' (p. 37-8). The machismo character and violent import of the lyrics, along with the mayhem unleashed on the stage, constitute the most brutal imaginable confrontation with the nature we ascribe to the music assigned to them, heightening the novella's central paradox that a person capable of extremes of antisocial thought and vicious action could at the same time be enraptured by great music. An example will make this clear: here, Alex and his friends anticipate a night's violence on the town to the scherzo of Beethoven's 9th symphony, and such is the primitive impact of Burgess's verbal music, so savage the rhythmic onslaught of Nadsat's polyglot neologisms, that having it sung as well appears redundant:

What's it going to be then, eh?
What's it going to be then, eh?
Tolchocking, drasting and kicks in the yarblockos,
Thumps on the gulliver, fists in the plott.
Gromky great shooms to the bratchified millicent,
Viddy the krovvy pour out of his rot.
Ptitsas and cheenas and starry babushkas
- A crack in the kishkas real horrorshow hot.
Give it them whether they want it or not.¹⁰²

Ex. 47 (Examples 47, 48 and 49 illustrate possible outcomes of musical elements in Burgess's stage-directions.)

What's it going to be then, eh? What's it going to be then, eh?

Tol - chocking, drat - sing and kicks in the yar - bloc - kos,

Thumps on the gul - li - ver, fists in the plott. etc.

In the second example, a woman is raped to the accompaniment of the slow movement of the Pathétique Sonata, and here the conventional vocabulary is a concession to comprehensibility more necessary for a theatre audience than for the reader of the novella (see Ex. 48).

Ex. 48

Alex: In and out, We love the old in - out

Adagio

Droogs: In out in out in out in out (simile) etc.

The third example shows how far Burgess was prepared to move in that direction. Alex has been imprisoned for his violent crimes, but is offered his liberty if he agrees to undergo experimental conditioning: the technique, based on inducing through drugs a nauseous reaction to horrific images, is given a name, the 'Ludovico' Technique, which, since music is used to heighten the power of the images, is aptly Beethovenian. Alex's impending freedom is celebrated in a choral song based on the first theme of the Pastoral Symphony (see Ex. 49).

Ex. 49

or a fly or flea

In just a fort-night or so he knows he's going to be free. Free as a bee

Burgess adds in the stage directions:

*The inanity of the words is deliberate. Who the hell knows what freedom is? I don't for one.*¹⁰³

- thus pointing to the novella/play's pivotal and controversial concept that imposed goodness may in some way be worse than chosen badness, since the denial of freewill in the former is a type of imprisonment, whereas the latter must be recognised as a hazard of true freedom. The moral confusion at the centre of *A Clockwork Orange*, for which Burgess here confesses he has no remedy, is compounded by the implication that Alex is being made a victim of blackmail by a benevolent tyranny. The prison chaplain perceives this when he warns Alex that:

'It may be horrible to be good You are passing now to a region where you will be beyond the power of prayer. A terrible, terrible thing to consider [You are] choosing to be deprived of the ability to make an ethical choice.'¹⁰⁴

There are two ways in which Burgess reinforces through music the connotation of 'innocence' which is embodied (however partially), in the concept 'victim'. The first is the deliberately naïve and puerile aspect of the lyric quoted above, and the well-known associations of the theme to which it is to be sung.

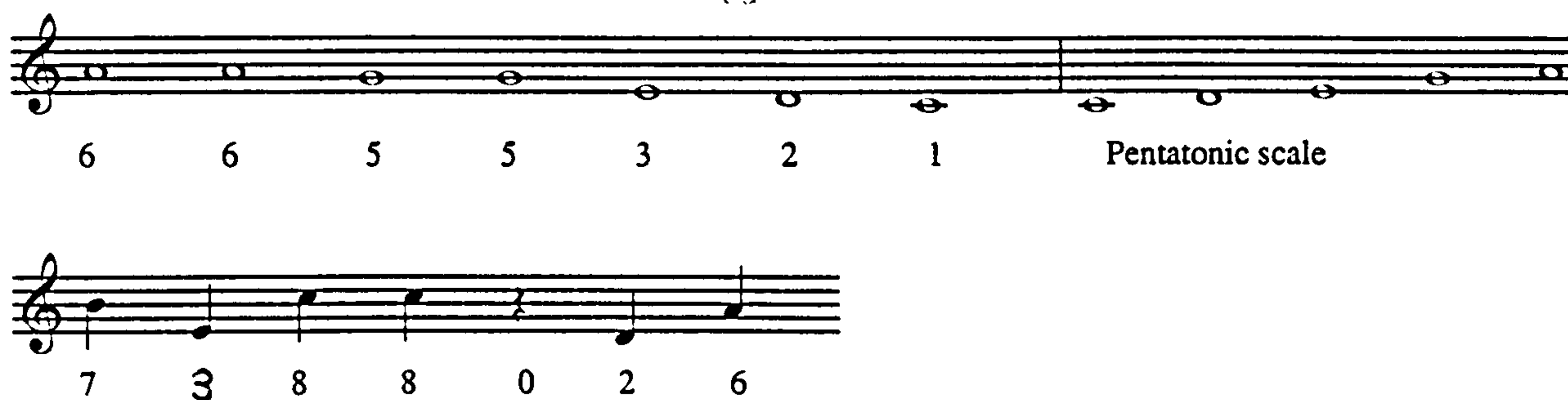
'Joyful feelings on arriving in the countryside' - (Beethoven's inscription.)

The second is more speculative and concerns the musical symbolism of Alex's prison number, used repeatedly in both novella and play. It is 6655321, a number which, when applied to a diatonic major scale, results in the pentatonic subgroup whose post-Wagnerian musical 'innocence', along with that of the wholetone scale, was among the young Burgess's formative musical experiences, constantly referred to in his autobiography and fiction. That relations between numbers and pitches had been part of Burgess's musical equipment at least since 1940

is clear from the autobiography, in which he explains how he memorised his number on being called up by the Army:

I already had my number - 7388026 - and, for mnemonic purposes, had converted it into a tune on the Chinese principle of notation. 1 is the first note of the diatonic scale and 8 is the last. A zero is a crotchet rest. 7388026 made a catchy little theme, and I improvised a rhapsody on it as I went north.¹⁰⁵

Ex. 50



Burgess's message to us, conveyed clearly by the lyric and more cryptically by the choice of music and the numerology, seems to be that Alex is at once evil, which we see in his actions, and innocent, in that he appears to see no distinction between good and evil, and therefore cannot be held morally responsible; he thus represents an extreme aspect of adolescence. In those instances where Nadsat is used for lyrics, or where Beethoven's (and other) music is used in the context of violent action - as in the episode in which the Ode to Joy becomes Alex's song of triumph after a power-struggle with one of his friends during which razors are used, - the irony of the confrontations is heavy and powerful and it is perhaps surprising that Burgess, having distanced himself from the level of violence in the film (Kubrick withdrew it after accusations that it had provoked copycat crimes, and it remains withdrawn) could now countenance restoring it on the stage, particularly when his original purpose in devising Nadsat had been to provide for the reader 'an opaque protection against being appalled'¹⁰⁶ by the

thought, let alone the sight, of it.

Arguably the *sight* of the violence is to some extent ritualised, or at any rate rendered less realistic, by the *actual sound* (rather than the novella-reader's *imagined* sound) of the music, so that there is a trade-off in this respect in the transfer between genres. Nevertheless, Jean-Pierre Barricelli deplores what he regards as an abuse of great music in the novella, and notes the fact that this is at the hands of a writer who is also a musician and musicologist:

[Burgess] overlays with negative associations one of the supreme compositions in the musical repertory. I am aware of the modern tendency to take bulwarks of our culture and through them, as modernists would have it, revise our view of our culture under a private heading of disillusion, dejection and disgust. To do so, they will *use* a Ninth Symphony directly to point up Western moral bankruptcy or indirectly to question Western achievement. The technique is simple : grotesque juxtaposition.¹⁰⁷

Calvin S. Brown makes a similar point in the foreword he contributes to Barricelli's book, in which he sees Burgess setting out:

to demean this symphony with an unexplained and virulent hatred. I suspect that the phenomenon is like China's 'Great Leap Forward'. Those who have the illusion that they are creating a brave new world regularly want to destroy the past, which they view - correctly - as an obstacle to their schemes.¹⁰⁸

There is an undeniable element of 'grotesque juxtaposition' in Alex's behaviour and his passion for great music, but it is equally grotesque that these writers ignore the irony created by it in A Clockwork Orange. If Burgess, who thought of himself as a medieval moralist, had ever considered creating a 'brave new world', it would not have included the drug-ridden violence of Alex and his environment, nor the hypocritical benevolence of the State that brings him to heel. It is also strange that they ignore Burgess's genuine admiration for the Ninth Symphony and for other Beethoven works, as we can see in his modelling of the structure of the novel Napoleon Symphony on the structure of 'Eroica'. And what Burgess and Beethoven both shared was the capacity for political disenchantment which, in Beethoven's case led to the depersonalising of the Eroica's dedicatory inscription, and in Burgess's case led to the

realisation that the optimistic fervour epitomised by the Ninth's 'all men shall be brothers', valid enough for the Age of Revolutions, could hardly be sustained in the nuclear age, after two world wars.¹⁰⁹ Hence it is not the music which is abused but the irrelevance of its socio-political references to our own times, and in this, Burgess's use of the extramusical iconic status of the Ninth may be compared with its symbolic appearance in Tippett's Third Symphony. Here also, a 'grotesque juxtaposition' is effected as Tippett's scherzo is interrupted by the opening of the finale of the Ninth Symphony. As David Matthews puts it in his commentary on the work,

Now we know where we stand: this is to be an open confrontation with the Ode to Joy. Tippett must challenge it: for Beethoven and Schiller were wrong: men are not brothers.¹¹⁰

Once again, Tippett's admiration for the music is beyond doubt: it is the optimism about human destiny which is seen as ill-founded, and which causes Tippett to replace the choral Ode to Joy with sung blues whose text, written by the composer, is as full of dualism as his music itself:

They sang that when she waved her wings
The Goddess Joy would make us one.
And did my brother die of frost-bite in the camp?
And was my sister charred to cinders in the oven?

Whatever may be felt about the use of the Ninth and other music in A Clockwork Orange, what is certain is that Alex was stimulated by 'art' music, by Beethoven and others. What the novella-reader can only imagine or remember hearing, the theatre-goer can experience direct even if only in the piano and percussion reduction Burgess pragmatically suggests. For the 1990 R.S.C. production, re-titled 'A Clockwork Orange, 2004', Burgess drew on his long history of working in the theatre and submitted a score, which was however rejected by Guy Woolfenden, Head of Music at R.S.C., as 'worthy but pedantic', and like 'an undergraduate attempt at a Beethoven completion exercise'.¹¹¹ Instead, the play's director, Ron Daniels,

engaged the rock group U2, and it is a measure of Burgess's professionalism and practicality that he agreed to jettison his own score in order to collaborate with them on the sound track for this production.¹¹² Many of the Beethoven references in the stage directions were ignored, and much of the other music was derived from the 5th symphony in a rock arrangement; it seems that Burgess had little choice in the matter, and whilst his programme-note for the production approved the director's cuts and insertions of new material in the play, he nevertheless obliquely reserved judgement on the musical elements:

But the final textual authority, though not the musical one, rests with this present RSC production.¹¹³

Indeed, whatever the merits of U2 as a rock-group, and its

distillation of post-punk evangelist rock which eventually generated unimaginable fervour as they took it again and again to the stadiums of Europe and North America¹¹⁴

it was surely a misconception to diminish one of the novella/play's essential paradoxes; Alex was overwhelmed by, and stimulated to violence by, *authentic* Beethoven, not by classical Muzak. Hardly surprisingly, Burgess thought that the finished soundtrack, and its relation to the play, was 'no good',¹¹⁵ though it is perhaps unlikely that his own Beethovenian pastiche will be used in future revivals of the play if his presence, and his pragmatic collaboration in a score of a very different kind, failed to secure this in 1990.

The literary starting point of the final work to be considered in this chapter has it in common with both the novella A Clockwork Orange and Joyce's Ulysses that its highly original verbal language is 'aural' or 'musical'. However, in respect to Burgess's musical adaptation of it, it is significantly different from them in the extreme economy of what is added, and I shall suggest later that that economy does not so much result from the fact that the Hopkins text is verse, as that the verse is of a particular type.

The three works, then, are remarkably set apart from each other in their basis, techniques and

effect, and as such, illustrate different facets of Burgess's abilities in connecting words and music.

St. Winefred's Well : a Hopkins completion, with music

On 23 December 1989, BBC Radio 3 broadcast St. Winefred's Well, a verse drama by Gerard Manley Hopkins: it was left in a fragmentary state¹¹⁶ by the poet, but completed by Burgess, who also wrote a small amount of incidental music. Once again, this commentary is based on a limited circulation recording, obtained with considerable difficulty. There is no mention of the project in Burgess's book This Man and Music, either in the worklist (the last date being 1982) or in the chapter 'Nothing is so Beautiful as Sprung' [sic] which deals mainly with the rhythmic techniques of Hopkins's poetry, and also with the ambiguous and obscure nature of much of his work, which Burgess attributes to:

.... a principle which partially explains obscurity in all literature - the desire of the writer to come close to music. For if we take in verbal constructs primarily as sound and structure without a clearly separable meaning, then we are much in the position of listening to music.¹¹⁷

Burgess saw in Hopkins, as he had in Joyce, a kindred spirit: - Hopkins was a literary man with musical sensibilities, interested in the techniques and to a small extent the composition of music. Some of Hopkins poems flow directly from this area of his experience - e.g. 'Henry Purcell' and 'On a piece of music',¹¹⁸ and there are many references to music in his letters and journals. In a letter of 1868, he declares:

I have begun learning the violin: I am glad I have. You know I once wanted to be a painter. But even if I could I would not I think, now, for the fact is that the higher and more attractive parts of the art put a strain upon the passions which I should think it unsafe to encounter.¹¹⁹

Indeed, the religious discipline of the Jesuits meant that he was often discouraged by his superiors from indulging his wide interest in the arts - painting, poetry, composing - unless it

could be applied directly to his ministry: he notes in his journal on 6 September 1874 that, having been told to give up learning Welsh for just this reason,

At the same time my music seemed to come to an end.¹²⁰

But such strictures failed to stifle his interest entirely; in a letter of 1880, he wrote:

What do you think of Wagner? I heard a concert of his music in the winter. He loses greatly, I fancy, off the stage¹²¹

(which answers Burgess's question, asked in the context of declaring Wagner's music to be 'Hopkinsian' and 'The Wreck of the Deutschland' to be 'Wagnerian': 'Yet did Hopkins ever hear Wagner?'¹²²) and in later letters he continues to discuss with enthusiasm his exercises in harmony and composition.¹²³

Burgess's completion of St. Winefred's Well was a major undertaking: little more than seven sides of Hopkins's text are inflated into a forty-minute verse drama, in which the music plays only a small part, however, being about four minutes in total, sometimes obscured by speech. It is as though Burgess had read and taken to heart Edward Sackville-West's advice about the place of music in radio drama contained in the preface to his play 'The Rescue' (1943), for which Britten wrote over an hour's music.

Radio is susceptible of carrying far more degrees of dramatisation than the stage or the screen, because of the extreme flexibility of the medium and its wide powers of imaginative suggestion Never use music when the words or action are self-sufficient. If you do, you weaken its effect at those points where nothing but music can support and carry forward the burden of feeling, suggesting a transition of time or place, or sketch the outline of a gesture.¹²⁴

Nothing could be more economical than Burgess's music. It involves three brief appearances of a solo unaccompanied flute, a two-verse unaccompanied song for solo soprano voice, and a two-verse two-part processional for unaccompanied men's voices.

Though Burgess has made of Hopkins's fragments 'a verse-play with music', the music is so

undemonstrative, and the occurrences of it so widely separated by verse whose syntactical nature is often of an obscurity which prophecies Joyce (and Burgess himself), that the equation is much more heavily word-loaded than the two works previously discussed. An early instance of the typically rich density of Hopkins's verse text is the following, in which a chorus of maidens bemoan the ephemerality of physical beauty; 'is there any way to prevent beauty fading?' they ask, and answer themselves 'no, there is no way, and it is foolish to seek one'.

How to kéep - is there ány any, is there none
such, nowhere known some, bow or brooch or braid
or brace, láce, latch or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty, from
vanishing away?

- - - - -

No there's none, there's none, O no there's none,
Nor can you long be, what you now are, called fair,
Do what you may do, what, do what you may,
And wisdom is early to despair:¹²⁵

Burgess well knew that the intricate interlocking chain of alliteration and assonance in the first verse of this hypnotically keening passage was its own verbal music, poetry of too autonomous a type to be conventionally settable. Table 4 offers an analysis of the fragment 'none such, nowhere known some, bow or brooch or braid or brace, láce, latch or catch or key to keep' from the above extract, to demonstrate how this chain is constructed. Each horizontal group is of words which, whilst they are not all immediately adjacent, are close enough to be linked alliteratively or assonantly by the phoneme shown in the left-hand column; whilst the vertical boxes enclose the phoneme which is used to generate a further linked group, assonance always alternating with alliteration. The incantatory effect of the passage, highly appropriate to the maidens' plea for the magic formula of eternal youth, springs largely from this complex 'musical' treatment of simple words, of which only one is not a monosyllable.

At the end of the second volume of his autobiography, Burgess describes an attempt to set Hopkins's long and complex poem 'The wreck of the Deutschland' for baritone solo, chorus

TABLE 4 : Chain of alliteration and assonance

| Phonetic link | |
|---------------|--------------------------------|
| → | |
| /ʌ/ | n one, such, some |
| /n/ | n one, n o where, known |
| /oʊ/ | n o where, known, b ow, brooch |
| /b/ | b ow, brooch, br ai d, brace |
| /eɪ/ | br ai d, brace, l ace |
| /l/ | l ace, l atch |
| /æɪ/ | l atch, c atch |
| /k/ | c atch, k ey, keep |
| /i/ | k ey, keep |

and large orchestra.

It could not, of course, be done, but I had to prove this to myself. I could not compose my own rhythms; I had to follow Hopkins's, and his sprungness got lost in the choral counterpoint.¹²⁶

By contrast, the word-setting in the present work is of one of Hopkins's amenable early poems, deftly inserted by Burgess into 'St. Winefred's Well'; and it is no surprise that the occasions for music arise in his own enlargements to Hopkins's fragmentary text. The poignant events of the story explain and celebrate the legendary seventh century origin of a healing spring, still a place of pilgrimage at Holywell, Clwyd; briefly, whilst under instruction in preparation for being received as a nun, Winefred repulses the passionate advances of the chieftain Caradoc; he slays her, and at the place where her decapitated head comes to rest, the spring gushes forth as a sign of her virtue.

Early in the completion, the pious tone is established by allowing the crowning of a May-queen to induce thoughts of beauty's transience; far better, says Winefred, to seek lasting beauty in God. Nevertheless, the Lydian colour and flat 7ths of the flute solo which begins and ends the scene is more likely, for post-Debussy listeners, to convey a restrained paganism, - whilst its tripping rhythm and articulation has it in common with much Hopkins poetry that it is 'sprung', i.e. that it shows an unpredictable alternation of groups of two and three quavers, analagous to Hopkins's remark that, in verse, 'for particular effects any number of weak or slack syllables may be used [between the stresses]'¹²⁷. Hopkins explained his 'new rhythm' thus:

To speak shortly, it consists in scanning by accents or stresses alone, without any account of the number of syllables, so that a foot may be one strong syllable or it may be many light and one strong. I do not say the idea is altogether new: there are hints of it in music, in nursery rhymes and popular jingles¹²⁸

In the 'Author's Preface' to Poems 1876-1889, Hopkins is more specific about the history of sprung rhythm, and the *musical* awareness that the following passage demonstrates makes it all

the more interesting:

... Sprung Rhythm is the most natural of things. For (1) it is the rhythm of common speech and of written prose ... (2) It is the rhythm of all but the most monotonously regular music ... (3) It is found in nursery rhymes, weather saws, and so on

But nevertheless in spite of all this and though Greek and Latin lyric verse, which is well known, and the old English verse seen in 'Pierce Ploughman' are in sprung rhythm, it has in fact ceased to be used since the Elizabethan age ...¹²⁹

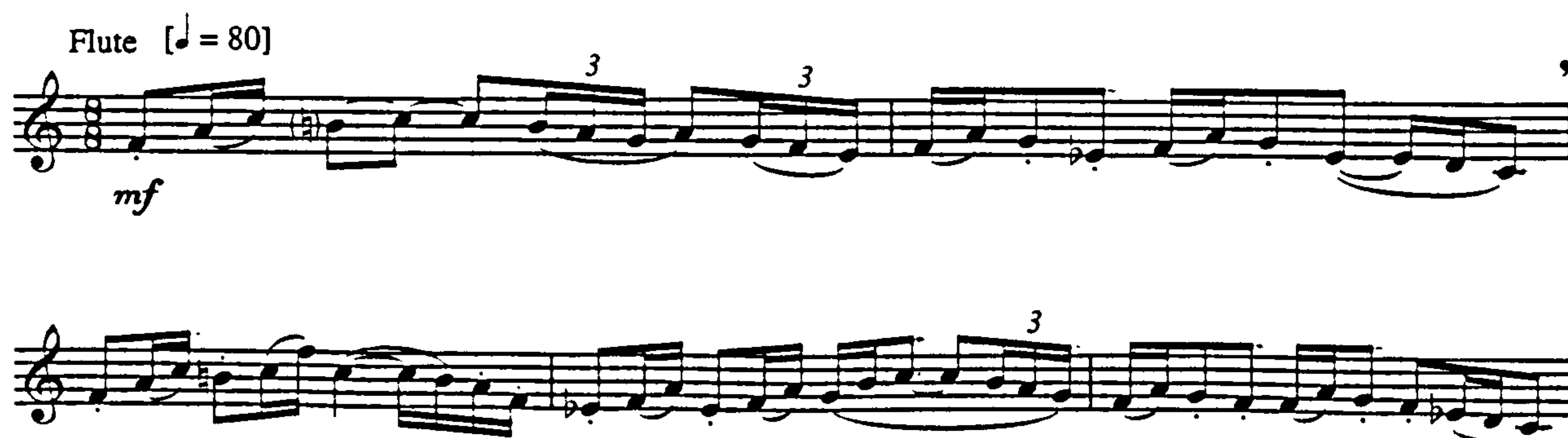
Burgess's chapter on Hopkins's rhythm and use of language in This Man and Music (p. 117), and his description in Little Wilson and Big God of the linguistics elements of his undergraduate English course (p.168), both indicate a clear perception of the historical background to this rhythmic technique.

In the following lines, used by Burgess in the May-queen scene, the sprung rhythm results in groups of one, two, three and four syllables, a flexibility which is echoed in the unaccompanied flute melody: (see Ex. 51)

/ x x / x / / x x /
Do what you may do, what, do what you may,

x / x x / x x x /
And wisdom is early to despair.

Ex. 51 (this and subsequent music examples have been transcribed from the recording)



The early poem Burgess inserted, setting it for unaccompanied soprano, gives a focus to Winefred's personality and devotional intentions not found in Hopkins's fragments. 'Heaven-haven: a nun takes the veil' is appropriate not only to Winefred's intended vocation but also for the happy accident of its second line:

I have desired to go
Where springs not fail

a line which not only anticipates her fate but also demonstrates the poet's frequent habit of omitting what he regarded as inessentials, 'casting out the dull colourless particles whenever he can',¹³⁰ here the word 'do'. Burgess's unaccompanied setting is rhythmically as elastic as the words, and both its modal colouring and the upwards expansion from the 5th in the first phrase to the octave in the second recalls the outline of the flute melody (see Ex. 52).

Ex. 52

Soprano [♩ = 52]

mp I have de-sired to go where springs not fail. To fields where flies no sharp and sided hail, and a few li-lies blow

For the procession to the burial ground where Winefred's body is to be laid, Burgess's music is self-effacing but sufficient, two short two-part phrases to be hummed by a small mens unaccompanied chorus, and soon overlaid by speech in the broadcast (see Ex. 53).

Ex. 53

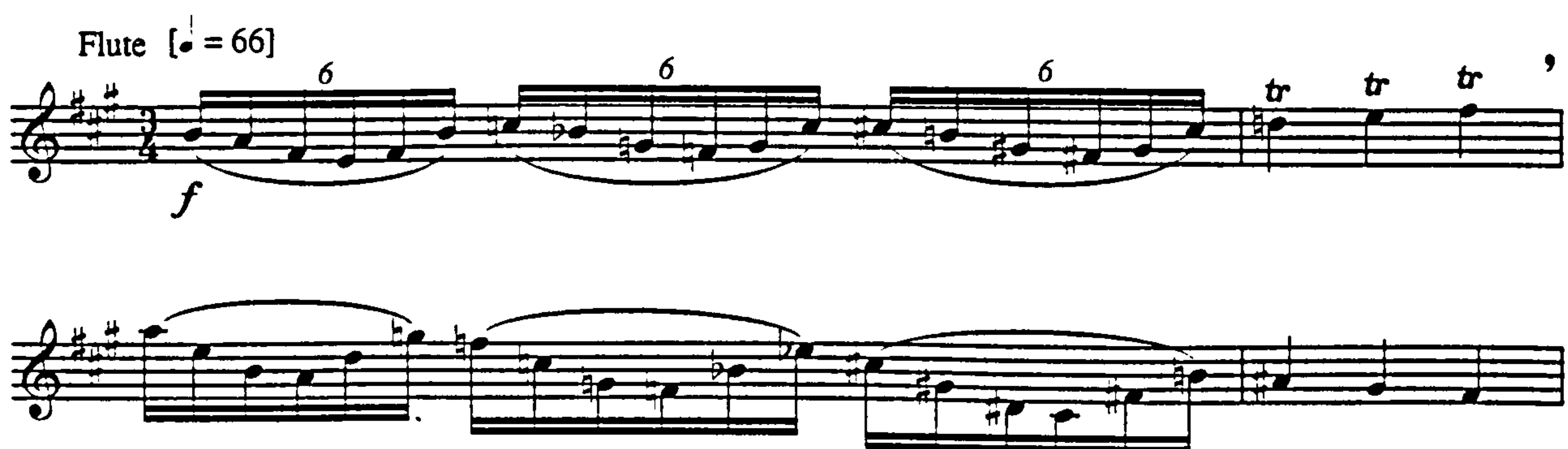
Men (humming) [♩ = 66]

pp

Finally, when the spring and its miraculous properties are discovered, the unaccompanied flute breaks out into an arabesque whose opening phrases show semitonal slides and angular quartal chromatic elements added to the earlier modal colour, an updating of the music's vocabulary implying, with Hopkins's text, the continuance of the miracle across the centuries; (see Ex. 54)

As long as men are mortal and God merciful,
 So long to this sweet spot, this leafy lean-over,
 This Dry Dene, now no longer dry nor dumb, but
 moist and musical

Ex. 54



I have attempted to give further evidence in this chapter of Burgess's versatile creative energy, particularly in relation to three dissimilar conjunctions of words and music designed to be staged or broadcast, but which have it in common that their origins are 'aural' or 'musical' verbal texts, written by authors (including Burgess himself) who demonstrated actual musical skills of performance and/or composition. After initial discussion of the musical as a genre and evidence of Burgess's interest in popular music as an element in a number of his novels (Earthly Powers, The end of the World News, The Piano Players), his skill as a lyricist was

examined, as a prelude to investigating the music and lyrics of Blooms of Dublin. Here, as in the play-with-music remake of A Clockwork Orange, it emerged that in the process of adding actual music, the opacity of the novel's verbal language often needed to be made more transparent in the interests of comprehensibility by an audience lacking a text. Musically, the stark contrasts of style in 'Blooms' could be seen to spring partly from the stylistic variety within the novel and the libretto; concepts from literary theory such as 'heteroglossia' and 'carnival' offered a helpful rationale for this, even if Burgess seems to have experienced difficulty in maintaining a measure of sophistication and originality within populist elements of the music. However, the 'art' versus 'populist' confrontation in the musical proposals for the play of A Clockwork Orange had an unfortunate outcome: whatever the merits of Burgess's rejected Beethovenian pastiche, it would at least have distorted one of the essential paradoxes of the drama less than the rock score which damaged and diminished the R.S.C. production. Finally, in his completion of Hopkins's verse drama, we see Burgess as a musical miniaturist, a watercolourist of extreme economy, responding to the dense verbal music by 'never [using] music when the words or action are self-sufficient', yet even within this minimum response, capable of enhancing through a symbolic expansion of musical language the positive outcome of the tragedy.

I have been fortunate — after many frustrated attempts over a long period — in gaining access for research purposes to restricted materials (the score and recording of 'Blooms', and the recording of 'St. Winefred'), and this has made possible the above original commentaries.

CHAPTER 5

CONCLUSIONS

Studying Burgess's little-known music (obtained through private individuals, agents, universities, libraries and the B.B.C.) has proved worthwhile not only for its merits, but to offer a rationale for the musical elements in his literary work. In spite of his public life as a writer, he saw himself first and foremost as a composer; he had been profoundly disappointed at being barred from studying music at university, and his late adoption of a literary profession resulted from circumstantial necessity.

At the same time, studying his fiction has shed light on the number of ways in which his musical experience and skills have contributed to the identity and originality of his literary work. The verbal music and music references in the work of Burgess's predecessors make it clear that he himself was not a pioneer in this field; nevertheless, because his prolific parallel activity as a composer meant that he was constantly thinking in terms of musical terminology, techniques and structures, and because he also possessed a lively musicological curiosity, his music references carry unusual conviction and credibility, their technical specifics sometimes resonating best with readers who are themselves musicians. It is certainly significant that in those of his novels in which music plays a central part, composers are generally more fully fleshed out than performers; sometimes Burgess's own musical development and work are thinly hidden by his fictional composers like Robert Loo and Domenico Campanati; sometimes it is other real composers in disguise, to whose identities we are pointed by Burgess's clues, as in the case of Korovkin and Opiskin; concealed in a very different fashion are Beethoven in Napoleon Symphony and Mozart in 'K.550', whilst in '1889 and the Devil's Mode', Debussy appears as the undisguised protagonist.

As well as the many references to composers, we find that Burgess's writing is constantly

enlivened by unusual similes and metaphors based on instruments and voices, sometimes involving their condition, specific tuning and tuning techniques. There are also widespread references to musical terms and techniques, which on some occasions demonstrate with considerable originality how they can be applied to words; Enderby's 'twelve obscene English words as a ground-row' serves as an example both of this, and of Burgess's refusal to make concessions to non-musical readers. Added to these are Burgess's sonic backdrops, in which he proves skilful at adding sound to sight when describing the locations of his fictional scenes; and the many recurrent motifs which have musical connotations, or a distinctive rhythm whose accumulating 'heard' appearances serve as structural signposts.

Believing that literature had much to learn from music, Burgess created bridges between the two arts at levels which lay deeper than the music and sonic references on the surface of his writing. The two main ways in which he achieves this involve musical structure on one hand, and his use of language on the other. Most startling and original are the structural modelling of the novel Napoleon Symphony on the 'Eroica' Symphony, and the compressed verbal paraphrase of Mozart's 40th symphony which occurs in Mozart and the Wolf Gang. As well as their verbal analogies to sonata-form, variation form, and so on, both also contain examples of the author setting words to existing melodies, a reversal of the usual 'art'-music procedure which has links with his work as a lyricist for musicals, where it is more often found. Both also function at a more abstract level than normal, in as much as their changes of texture and patterning owe less to the requirements of the narrative itself, than to the natures of their underlying musical models. The element of opacity which this introduces indicates once again the specialised readers for whom Burgess seems to have written, just as in some of his other fiction, the reader's knowledge of music repertoire and literature must keep pace with the author's if he is not to fall behind. Napoleon Symphony and 'K.550' represent the extreme limits of musicalisation in Burgess's fiction. The close structural correlations which emerged in the analysis of Napoleon Symphony, and the attempts to find literary counterparts for musical atmospheres, tempi, textures, themes, and developments, make this an innovative and controversial work; 'K.550', far from being a repeat of this exercise, evolved in fresh ways,

particularly in respect of miniaturisation and verbal patterning. Both are examples of a rare hybrid genre, musically-aware literature for the musically-aware reader, evincing a logic which springs primarily from music, even if this leads to the risk of artificiality and sometimes incomprehensibility from the purely literary standpoint.

If in the musical elements of his writing Burgess gave no quarter to non-musical readers, he was frequently just as challenging in his use of language. Devoted to Shakespeare, Hopkins, Joyce and others whose language is often first savoured by the ear alone, his belief that 'Class 2' writing is close to music led him to exploit unusual vocabulary and complex syntax, and to infiltrate his prose with the conventional 'music' of poetry - rhythm, onomatopoeia, alliteration and assonance. And just as it is apparent from time to time that he is deliberately addressing a reader with considerable musical knowledge, so his occasional use of uncompromising linguistic and phonetic terminology is directed to enriching his work for other specialists.

The remarkable extent and variety of musical elements in Burgess's writing is clearly underpinned by his parallel career as a composer. Fifteen years before writing his first novel, he began producing the steady flow of compositions which he was prepared to acknowledge in a work-list, a flow which his literary work never stemmed, and which continued to his death in 1993. Many, including those examined in this thesis, derive from verbal texts, serving to remind us in the other direction of the fruitful bonds with music created in his literary work. However, in spite of the accessible eclecticism of his music, its chief interest now is likely to be that its competence confirms and illuminates the roots of his skill in the musicalisation of literature. For Hopkins and Ford, composing could only be an occasional luxury, and for others like Huxley and Forster, instrumental performance was their closest approach to musical creativity; but for Burgess, composition stood on equal terms with writing, and one may doubt whether the characteristic musicalisations of the latter which spring so often from an active *aural* imagination, could have survived if the former had been forcibly curtailed. The intermeshing of his parallel careers is frequently in evidence. The transference of his own music into his fiction is a clear example of this; we have noted the appearance of his Malayan

symphony in Beds in the East, the lyrics from his Joyce musical 'Blooms of Dublin' in Earthly Powers, and the musical origins of the 'Trotsky' strand in The End of the World News, complete with information about instrumentation, tempo, harmony and dynamics. Similarly, we have noted the indecisive dual identity of the opera-libretto-turned-novella, The Eve of Saint Venus, and the 'musical' qualities which remain, highlighting its climax. Most spectacularly, we have noted how the counterpoint which enriches his music is matched by verbal analogies for counterpoint, when required by the textures of his Beethovenian model for Napoleon Symphony. Seeing in musical counterpoint one of the chief glories of Western music, he was as disparaging about his own attempts to find verbal parallels as he was about those of Joyce and Huxley; nevertheless, his solutions, involving typographical and stylistic juxtapositions — while they evidently cannot attain to contrapuntal simultaneity — hold particular interest for the reader who understands their underlying musical rationale.

For much of Anthony Burgess's distinctive literary output, then, it is of paramount importance to recognise the musicianship of its author, whether we are only dealing with surface references or deeper textural and structural analogies. Calvin Brown's reasonable observation, quoted at the end of the Introduction to this thesis, was that composers who deal with literary works cannot be counted on to possess literary sensitivity or comprehension, just as writers who refer to music do not necessarily understand musical matters. But we can confidently put this to one side with Burgess, for we are in safe hands whether we listen to his music with text connexions or read (and sometimes 'hear') the wide range of music references, analogies and 'verbal music' contained in his fiction and other literary work. He attempted in the most characteristic passages of his novels to imbue his writing with the richness of music, a 'merging' also sought by 'Dr. Tiresias' in Honey for the Bears; and therein lies much of the originality and value of his work.

'... I am tired of categories, of divisions, of opposites. Good, evil; male, female; positive, negative. That they interpenetrate is no real palliative, no ointment for the cut. What I seek is the *continuum*, the merging,

Appendix I : Music in Fiction

(some works appear under more than one heading)

1. Performers

| | | |
|-----------------|---|---------------------|
| Anthony Burgess | - | Honey for the Bears |
| | - | The Pianoplayers |
| | - | Any Old Iron |
| | - | Byrne |

| | | |
|-------------------|---|------------------------------|
| Jilly Cooper | - | Appassionata |
| E.M. Forster | - | A Room with a View |
| Philip Hensher | - | Other Lulus |
| Aldous Huxley | - | Antic Hay |
| | - | Point Counter Point |
| Kazuo Ishiguro | - | The Unconsoled |
| James Joyce | - | Ulysses |
| D.H. Lawrence | - | Aaron's Rod |
| | - | The Trespasser |
| Compton MacKenzie | - | Sinister Street |
| Anthony Powell | - | A Dance to the Music of Time |
| Rebecca West | - | Cousin Rosamund |
| Virginia Woolf | - | The Voyage Out |

2. Composers

| | | |
|-----------------|---|--------------------------|
| Anthony Burgess | - | A Vision of Battlements |
| | - | Beds in the East |
| | - | Honey for the Bears |
| | - | Earthly Powers |
| | - | The Devil's Mode |
| | - | Mozart and the Wolf Gang |
| | - | Byrne |

| | | |
|------------------|---|-------------------------------|
| Peter Ackroyd | - | English Music |
| Alejo Carpentier | - | Los pasos perdidos |
| Robertson Davies | - | The Lyre of Orpheus |
| Philip Hensher | - | Other Lulus |
| Margaret Kennedy | - | The Constant Nymph |
| D.H. Lawrence | - | Mr. Noon |
| Thomas Mann | - | Doctor Faustus |
| Anthony Powell | - | A Dance to the Music of Time |
| Marcel Proust | - | A la Recherche du Temps Perdu |
| Romain Rolland | - | Jean Christophe |
| G.B. Shaw | - | Love among the Artists |

3. Significant musical content

| | | |
|---------------------|---|-------------------------------|
| Anthony Burgess | - | A Vision of Battlements |
| | - | Beds in the East |
| | - | The Doctor is Sick |
| | - | Devil of a State |
| | - | A Clockwork Orange |
| | - | Honey for the Bears |
| | - | Enderby |
| | - | Earthly Powers |
| | - | The End of the World News |
| | - | The Pianoplayers |
| | - | The Devil's Mode |
| | - | Mozart and the Wolf Gang |
| | - | Byrne |
| <hr/> | | |
| Peter Ackroyd | - | English Music |
| Samuel Butler | - | The Way of All Flesh |
| Alejo Carpentier | - | Los pasos perdidos |
| Robertson Davies | - | The Lyre of Orpheus |
| E.M. Forster | - | A Room with a View |
| | - | Howards End |
| | - | Where Angels Fear to Tread |
| | - | A Passage to India |
| Benito Pérez Galdós | - | Fortunata y Jacinta |
| Philip Hensher | - | Other Lulus |
| Aldous Huxley | - | Antic Hay |
| | - | Point Counter Point |
| James Joyce | - | Ulysses |
| Thomas Mann | - | Doctor Faustus |
| | - | Tristan |
| | - | Death in Venice |
| Marcel Proust | - | A la Recherche du Temps Perdu |
| Virginia Woolf | - | The Voyage Out |

4. Entirely or largely based in the world of music

| | | |
|-----------------|---|--------------------------|
| Anthony Burgess | - | The Pianoplayers |
| | - | Mozart and the Wolf Gang |
| <hr/> | | |
| Alejo Carpenter | - | Los pasos perdidos |
| Philip Hensher | - | Other Lulus |
| Thomas Mann | - | Doctor Faustus |

5. Based on musical structures and techniques

| | | |
|---------------------|---|-----------------------|
| Anthony Burgess | - | The Worm and the Ring |
| | - | Napoleon Symphony |
| <hr/> | | |
| Benito Pérez Galdós | - | Fortunata y Jacinta |
| Aldous Huxley | - | Point Counter Point |
| James Joyce | - | Ulysses |

Appendix II : The 'prelude' to 'Sirens', from James Joyce's Ulysses

Bronze by gold heard the hoofirons, steelyrining
Imperthnthn thnthnthn.
Chips, picking chips off rocky thumbnail, chips.
Horrid! And gold flushed more.
A husky fifenote blew.
Blew. Blue bloom is on the
Gold pinnacled hair.
A jumping rose on satiny breasts of satin, rose of
Castille.
Trilling, trilling : Idolores.
Peep! Who's in the ... peepofgold?
Tink cried to bronze in pity.
And a call, pure, long and throbbing. Longindying
call.
Decoy. Soft word. But look! The bright stars fade.
O rose! Notes chirruping answer. Castille. The morn is
breaking.
Jingle jingle jaunted jingling.
Coin rang. Clock clacked.
Avowal. *Sonnez*. I could. Rebound of garter. Not
leave thee. Smack. *La cloche!* Thigh smack. Avowal.
Warm. Sweetheart, goodbye!
Jingle. Bloo.
Boomed crashing chords. When love absorbs. War!
War! The tympanum.
A sail A veil awave upon the waves.
Lost. Throstle fluted. All is lost now.
Horn. Hawhorn.
When first he saw. Alas!
Full tup. Full throb.
Warbling. Ah, lure! Alluring.
Martha! Come!
Clapclap. Clipclap. Clappyclap.
Goodgod henev erheard inall.
Deaf bald Pat brought pad knife took up.
A moonlight nightcall: far: far.
I feel so sad. P. S. So lonely blooming.
Listen!
The spiked and winding cold seahorn. Have you the?
Each and for other plash and silent roar.
Pearls : when she. Liszt's rhapsodies. Hissss.
You don't?
Did not : no, no : believe : Lidlyd. With a cock with a
carra.
Black.
Deepsounding. Do, Ben, do.
Wait while you wait. Hee hee. Wait while you hee.
But wait!
Low in dark middle earth. Embedded ore.
Naminedamine. All gone. All fallen.
Tiny, her tremulous fernfoils of maidenhair.
Amen! He gnashed in fury.
Fro. To, fro. A baton cool protruding.

Bronzelydia by Minagold.
By bronze, by gold, in ocean green of shadow. Bloom.
Old Bloom.
One rapped, one tapped with a carra, with a cock.
Pray for him! Pray, good people!
His gouty fingers nakkering.
Big Benaben. Big Benben.
Last rose Castille of summer left bloom I feel so sad
alone.
Pwee! Little wind piped wee.
True men. Lid Ker Cow De and Doll. Ay, ay. Like you
men. Will lift your tschink with tschunk.
Fff! Oo!
Where bronze from anear? Where gold from afar?
Where hoofs?
Rrrpr. Kraa. Kraandl.
Then, not till then. My eppripfftaph. Be pfrwritt.
Done.
Begin!

Appendix III

An ancestor of Burgess's Napoleon Symphony? Galdós's Fortunata y Jacinta

Burgess refers to Galdós's 'four-volume novel [based] on the structure of the 'Eroica'',¹ but it is not clear from his autobiography when he actually first knew of this ancestor to Napoleon Symphony; whether, during the period when he was actively seeking a symphonic model for his own novel, he was aware of Galdós's prior use of 'Eroica' and on those grounds discounted the music for his own use until Kubrick proposed it to him as a symphony whose extra-musical associations were waiting to be inflated into a novel; or whether, instead, he came to realize the extent of the Galdós-'Eroica' connexion only as a result of Vernon Chamberlin's study² and the interview they had in 1975,³ the year following the publication of Burgess's novel. Chamberlin is certain that

Burgess definitely did not know about Galdós until I informed him.⁴

the context making it clear that Burgess's ignorance was of Galdós-and-the-'Eroica'. (It is unlikely that Burgess's compendious knowledge of world literature should not have encompassed to some extent such a major figure.) This throws new light on the originality of Burgess's concept in Napoleon Symphony, since part of the driving force behind it must have been his belief that he was breaking new ground.

Chamberlin's monograph paints a detailed picture of Galdós, an author, like Burgess, whose 'interest in music was lifelong and intense' (p.13), who was a pianist, an accomplished organist and a Madrid music critic. Though he was not a composer, (which gives Burgess an edge in any comparison of the basis of their respective musicalisation) he was evidently a well-informed practising musician, and developed a special regard for Beethoven,

according to his own statement, [patterning] his own works after Beethoven compositions.⁵

Chamberlin believes that his masterpiece, Fortunata y Jacinta,⁶ though its subject-matter is unconnected with the symphony's extra-musical associations, is nevertheless modelled on the 'Eroica'. Galdós himself left no such indication, unlike Burgess, who helps us by the clarity of both his title and the valedictory 'Epistle to the Reader', as well as by many autobiographical clues; but Chamberlin's discovery of

a [minor] Napoleon-like [female] character... specific references to Beethoven himself, and significantly climactic uses of the word 'heroica' ⁷

led him to undertake an examination of possible further correspondences in structure, texture and atmosphere.

However, the Introduction to the English translation of the novel, embracing Galdós's position in Spanish literature and among European realists as well as his style and language, makes no reference either to his musical background or to a possible musical basis for Fortunata y Jacinta, and since it appeared ten years after Chamberlin's study, there is perhaps a questionmark over the extent to which the latter's theories have been absorbed into Galdós scholarship.

Whether or not their respective novels share the same musical template, the major visible difference between them is that of size and approach. Burgess's Napoleon Symphony can give a misleading impression of its dimensions because of the dense intricacy of much of the writing, yet it is of only moderate size, about 110,000 words, and its author was concerned to point out that in adopting the given structures of the 'Eroica', he was forced to *compress* the inordinate mass of Napoleonic material he had accumulated. Galdós, by contrast, was not at all interested in compression; Fortunata y Jacinta is a four-volume⁸ epic of Tolstoyan proportions, amounting to about 435,000 words, and it does not exhibit the close proportional relationship between its four volumes and the four movements of the 'Eroica' that Burgess had

evolved for his symphonic novel. Nevertheless, there are comparisons to be drawn between them in terms of their use of language and of musical references.

In the Introduction, the translator comments enthusiastically on the linguistic wealth of the original:

In Fortunata y Jacinta, language is rich. Metaphors, colloquialisms, neologisms, allusions, rhetorical devices, technical vocabulary, linguistic deformations - each could be considered at length.⁹

Later, her description of an example of linguistic deformation in which

the heap of curses, colloquial terms, drunken mispronunciations, misnomers, puns, partial quotations and made-up words is astounding¹⁰

could just as well apply to some of the more floridly opaque passages of Ulysses or Finnegans Wake, and indeed to Burgess's writing in parts of Napoleon Symphony, such as the sergeant's descriptions of the building of the Berezina bridges in the second 'movement'.¹¹ Some sense of this mode of Galdós's style can be gained in the following extract from a drunken conversation:

In '68, when things really blew up, I was on guard at the bank so they wouldn't rob it, and lemme tell *you*, if some goddam robber so much as shown his face around there, I'd of suicided 'im. So then it gets to be time for the pay off and they give *me* a kick in the pants. And all I wanted was a lil' job, carryin' the mail somewheres, and pfft! It's just like they say; they forget about the fuckin' step as soon as they've climbed up it.¹²

In spite of the disconcerting American Western twang to this in translation, Galdós's use of the demotic, the italicised speech-emphases, the malapropism 'suicided' and several deformations, terminating in the Joycean 'pfft' which succinctly conveys the speaker's dashed hopes of preferment and his contempt for the upstarts who thrust him away — all these features encourage the reader to 'hear' the passage, and to exercise the aural and dramatic imagination.

The variety of Galdós's vocabulary, then, is seen to be an outstanding feature of the novel

even in translation, though the 'involute syntax' which Burgess advances as evidence of musicalisation in, *inter alia*, Hopkins, Joyce and himself is not apparent, and neither is the variety of genre and style (verse and pastiche) which enlivened Napoleon Symphony. Instead, it is in the range of overt music references in Fortunata y Jacinta that Galdós most approaches Burgess, though ironically this habitual aspect of Burgess's writing and thought is conspicuously absent from his Napoleon Symphony, having given place to a more radical and concealed musicalisation. The simplest of Galdós's music references take the form of straightforward similes. A young couple on their honeymoon look out of their train compartment window and see the telegraph wires

like a musical staff — look at how they go up and down. They look like ink lines engraved on the blue sky¹³

The following musical simile is particularly effective in transferring a sensation remembered by the reader's hands to another part of the body;

The kitchen [in a Madrid slum hovel was] a small room where the loose tiles played like piano keys under their feet.¹⁴

More complex is a combined metaphor and simile in which we are reminded of its author's accomplishment as an organist, and which seems to be based on his experience of the special quality of the silence in a spacious, perhaps cathedral, acoustic, after a performance of loud organ music has died away.

... his ears were prisoners, as it were, of the continuous and unchanging music the stonecutters [of the quarry he was passing] made as they chiselled away at the hard rock Behind this toccata reigned the august silence of the countryside, like the immensity of the sky behind a cluster of stars.¹⁵

Like Burgess, Galdós also employs descriptions of instrumental technique to enrich his story, and the instance that follows recalls the vividly tactile lesson on violin technique which Robert Loo receives from his Muse in Beds in the East.

.... a boy, about ten, blind, [was] sitting on a bench and playing the guitar. His arm wasn't long enough to reach the end of the neck. He was playing it backward, playing the chords with his right hand and strumming with his left, the guitar on his knees, the face and strings upward. [His] small hand grazed the strings gracefully, plucking sweet arpeggios¹⁶

The most complex musical reference in Fortunata y Jacinta again arises from the organ, overheard in the chapel of a cheap new convent building in Madrid.

To the right of the nave were two medium-size doors; one led to the sacristy and the other to the room used for the choir, from which came the flutelike sounds of a reed organ [i.e. harmonium] being candidly played in tonic and dominant chords and with the most elemental modulations The music was worthy of the architecture; it sounded like the stuff played in Zarzuelas¹⁷ or the songs that fashion magazines send out to their subscribers. This is what grandiose ecclesiastical chants have come to, thanks to the increasing permissiveness with novelties in the severe Catholic church.¹⁸

Here, Galdós prefigures Burgess's reliance in many of his novels on music references both for their intrinsic special interest and for the way they can be used for purposes of textual enrichment and symbolism. He achieves in few words a crescendo that his little harmonium would hardly be capable of; the sound itself and the harmonic paucity of the music played, the pinpointing of the music's stylistic identity and dubious worth through comparisons with two equally cheap contemporary secular genres and a revered historical church repertoire, the use of the debased vocabulary of the organ music to symbolise vulgar styles of religious building, and finally on by extension to the laxity and poor taste of the church authorities, even Burgess rarely grows quite such a majestic (if turbulent) oak from as small an acorn as two chords.

From this brief commentary on Galdós and his four-volume novel, we can see that he was a significant precursor of Burgess in several ways. He was a knowledgeable musician and a capable performer, even if not a composer; his musical background led him to devise literary structures which arose from his experience of musical structures, and to use a variety of music references which included descriptions of instrumental technique as well as of the components of music itself; and his richness and variety of language, seen by his translator as

a stylistic wealth [which] largely determines the value of the original¹⁹

is a feature which has been considered as a potential aspect of musicalisation in later writers, including Burgess.

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Footnotes to CHAPTER 1

- 1 Martin Bell, Collected Poems 1937-1966, Macmillan 1967.
- 2 *ibid*, Acknowledgments, Xiii.
- 3 Anthony Burgess, You've had your time, Penguin 1991, pp. 93, 97, 126.
- 4 Bell, *op.cit.*, p.2 (extract).
- 5 *ibid*, pp.8-9 (extract).
- 6 *ibid*, pp.81-5.
- 7 The foundation of the poem's satire, i.e. authoritarian bureaucratic government partly expressed through an obsession with numerical precision, recalls T.S. Eliot's unfinished poem Coriolan (1932) (inspired by Beethoven's Coriolan Overture) with its long list of military equipment:

'5,800,000 rifles and carbines
102,000 machine guns', (etc.)

and its ironic observation of the mechanisms of government:

'The first thing to do is to form the committees:
The consultative councils, the standing committees, select
committees and sub-committees.
One secretary will do for several committees.'
(T.S. Eliot, Collected Poems 1909-1962,
Faber and Faber, 1963, p.139.)

However, neither Martin Bell here, nor Peter Porter in Your Attention Please (see main text) balance their satire with the pathos shown in the second half of Coriolan.

- 8 Certainly Cage's controversial 4'.33" (1952) which Burgess probably knew about, though not such others as 31'57.9864" for a Pianist (1954) and several more of the period, which he may not have heard of. (cf. ed. Richard Kostelanetz, John Cage, Allen Lane, 1968).
- 9 From Stefan George's Entrückung (Ecstasy).
- 10 ed. Edward Lucie-Smith, British Poetry since 1945 Penguin, 1970, p.179.
- 11 Sycamore Broadsheet 4, Sycamore Press, Oxford, 1968.
- 12 From his collection Once Bitten, Twice Bitten, Scorpion Press, 1961; also included in Penguin Modern Poets, 2, Penguin, 1962.

- 13 Including pulling back from the brink: note Bell's 'The end of the world has been postponed', not cancelled! However, in some productions spawned by Cold War paranoia, additional factors were exploited to give the screw a final, even irreversible, twist. In the bitter comedy Dr. Strangelove (1964), a film from exactly the same period as the Burgess-Bell collaboration, and directed by Stanley Kubrick who eight years later was to produce the film version of Burgess's A Clockwork Orange, an unhinged U.S.A.F. officer initiates an unauthorised nuclear attack on Russia; just as a combination of luck and last-second diplomacy appears to have retrieved the situation, it becomes apparent that the communications systems of one of the bombers is damaged, and will therefore be unable to receive the order to cancel the attack
- 14 The Language of Twentieth-Century Poetry, Macmillan, 1993, p.45.
- 15 Burgess, This Man and Music, p.50.
- 16 *ibid.*, pp.68-9
- 17 'I pray thee, Faustus, when all the cattle ruminat beneath the cool shade'. Editorial translation by John Arthos in Shakespeare, Love's Labour's Lost, Signet, New American Library, 1965, p.85 (f.n.).
- 18 Shakespeare, ed. Richard David, Love's Labour's Lost, The Arden Shakespeare, 1956, p.86 (f.n.).
- 19 see *ibid.* p.86 (f.n.), and Shakespeare, *op.cit.*, ed. John Dover Wilson, The New Shakespeare, Cambridge University Press, 1962, p.160.
- 20 cf. Frank Howes, The Music of William Walton, 2nd ed., Oxford University Press, 1974, p.97.
- 21 Burgess, This Man and Music, p.71.
- 22 *ibid.*, p.70.
- 23 cf. *ibid.* p.35: Burgess found fresh confidence in himself at the performance of the symphony, for it had 'been composed ... far away from a piano, and the inner ear was proved to have imagined the right tonalities'.
- 24 Burgess, You've had your time, p.335.
- 25 Anthony Burgess, This Man and Music, Hutchinson, 1982, p.36.
- 26 The title is the first line of a pantun verse, quoted and translated complete in Burgess, Little Wilson and Big God, Heinemann, 1987, p.413. In this context of links between music and literature, cf. Brian Newbould, Ravel's Pantoun, Musical Times 1975, p.228, for an account of Ravel's attempt to parallel the structure of the Malay verse form, 'pantun', in the second movement of his Piano Trio, (1914).
- 27 Complaint, complaint I heard upon a day (Ezra Pound), 1936.
Inversnaid (Gerard Manley Hopkins), 1947.
Bethlehem Palmtrees (Pound), 1972.

- 28 From Summer's Last Will and Testament, a masque of 1592 by Thomas Nashe (1567-1601). Burgess declared in 1964 that 'I do not propose writing a novel on him [Christopher Marlowe]'. ('Dr. Rowstus', a review of A. L. Rowse's Christopher Marlowe: His Life and Work collected with other literary studies in Urgent Copy, Cape, 1968). He proceeded to do so in 1993 to mark the quatercentenary of Marlowe's murder (Burgess, A Dead Man in Deptford, Hutchinson) and includes a reference to the text he had chosen for his choral piece In Time of Plague as part of an imaginary conversation between Nashe and Shakespeare set in plague-infested London.

[Nashe] ... Have you noted that the whole town is suffused with poetry? *Lord have mercy on us* [the phrase used as a warning notice to indicate the presence of the plague in infected houses] makes a good last line. It is everywhere, but now it is my own. *Dust hath closed Helen's eye, I am sick, I must die, Lord have mercy on us.* [my italics]

[Shakespeare] The present number?

[Nashe] Something over fifteen thousand, they say. The whole city a charnel house. (p.226, Vintage edition)

The text of In Time of Plague had previously been set by Constant Lambert as the last movement of the 7-movement work Summer's Last Will and Testament, (1936). As Christopher Palmer wrote in the sleeve-note of the Hyperion recording CDA 66565, 'Intimations of mortality ... besiege Summer's Last Will and Testament on all sides. Its author, the Elizabethan polemicist, poet and dramatist Thomas Nashe ... was only in his early 30s when he died. Its composer, Lambert, fared a little better - he reached the ripe old age of 46 when he died. [But] what specifically motivated [him] was the death [suicide, at the age of 37] of one of his closest friends, the composer and scholar Philip Heseltine/Peter Warlock'.

- 29 Burgess, You've had your time, p.389.

- 30 Shakespeare's use of this metaphor is widespread in both tragedies and comedies:

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more;

[Macbeth, V, v]

When we are born, we cry that we are come
To this great stage of fools.

[King Lear, IV, vi]

All the world's a stage, and all the men
and women merely players.

[As You Like It, II, vii]

- 31 T.S. Eliot, Collected Poems, 1909-1962, Faber, 1963.

- 32 Elgar, The Dream of Gerontius, 1900, Novello, p.155.

Elgar's slow tempo, downward movement and pauses adds an awed solemnity not found in Burgess.

Footnotes to CHAPTER 2

- 1 Michael Hollington, 'Svevo, Joyce and Modernist Time', in ed. Malcolm Bradbury and James McFarlane, Modernism, a Guide to European Literature 1890-1930, Penguin Books 1976, p.433.
- 2 Bradley William H. Bucknell, On Music and Literature : a Study in Modern Sensibilities, Ph.D. Thesis, Toronto, 1992.
- 3 Christopher Butler, Early Modernism : Literature, Music and Painting in Europe, 1900-1916, O.U.P. 1994, p.xv.
- 4 *ibid.*
- 5 *ibid.*, p.5.
- 6 *ibid.*, p.52.
- 7 Webern, Sechs Bagatellen für Streichquartett, op.9, Philharmonia score, 1924.
- 8 Burgess, Joysprick: an introduction to the language of James Joyce, Andre Deutsch, 1973, p.90.
- 8 Burgess, 'Gash Gold-Vermilion', Urgent Copy : Literary Studies, Jonathan Cape, 1968, p.55.
- 10 Burgess, Joysprick, p.17.
- 11 *ibid.*, p. 89.
- 12 *ibid.*, p.84. Perhaps Burgess also had this passage from 'Sirens' in mind when he wrote that in Flaubert, 'the details of the world are observed so that they may be manipulated into a highly subjective music. The man in Madame Bovary who loses his leg does so in order that his wooden stump may orchestrate Emma's dying consciousness with a 'son sec'. '[The first Madame Bovary'. Urgent Copy, p.38.]
- 13 Burgess, 'Re Joyce', This Man and Music, Hutchinson, 1982, p.139.
- 14 Burgess, Urgent Copy, p.41. See also Peter Ackroyd, Dickens, Sinclair Stevenson/Q.P.D., 1990, p.437; when Dickens ' revised Oliver Twist in readiness for its publication [in 1846] for the first time in a single volume he gave his words a punctuation which suggests a more rhetorical or declamatory style ... It has been suggested that this is an anticipation of his later public readings ... [but] it is more likely that, for the first time, he was now beginning to realise both the power of his voice and the sense of an audience listening to him'.
- 15 *ibid.*
- 16 Burgess, A Mouthful of Air : Language and Languages, especially English, Vintage 1993, p.7.

- 17 see ed. Margaret Drabble and Jenny Stringer, Concise Oxford Companion to English Literature, O.U.P. 1987, p.391.
- 18 Burgess, Urgent Copy, p.145.
- 19 ibid.
- 20 ibid.
- 21 ibid.
- 22 Burgess, The Novel Now: a student's guide to contemporary fiction, Faber and Faber, 1967, p.82.
- 23 ibid., p.84
- 24 Burgess, Little Wilson and Big God, p.123.
- 25 Burgess, You've had your time, p.130. See also Burgess, Flame into Being : the life and work of D. H. Lawrence, Abacus, 1986, p.21, for an account of Ford's encouragement of Lawrence, and an estimate of Ford himself as 'one of the great British novelists of the century ... Parade's End is the best of the novels of the Great War ... The Fifth Queen is conceivably the best historical novel ever written ... The Good Soldier is profound and technically innovative'. See also Burgess's novel The Clockwork Testament p.402, in which Enderby is interviewed by a student, Lydia Tietjens, whose name is borrowed from Ford. Enderby's reaction to the name is 'Ah yes, of course. Ford Madox Ford. Met him once'
- 26 cf. ibid., p.79.
- 27 including Here Comes Everybody and Joysprick.
- 28 see Richard Ellmann, James Joyce, 2nd edition, O.U.P. 1983, pp.126, 150-2. 199 etc. and Ellmann, The Consciousness of Joyce, Faber and Faber 1977, pp.4 and 7.
- 29 Ellmann, James Joyce, pp.702-3.
- 30 In Ulysses on the Liffey, Faber 1972, p.104.
- 31 In his Introduction to the 1992 Penguin edition of the 1960 Random House/Bodley Head text of Ulysses (p. xxxvi).
- 32 in The Renaissance, 'The School of Giorgione', Modern Library edition, p.111.
- 33 Burgess, This Man and Music, Hutchinson 1982, p.134.
- 34 in The Bloomsday Book, Methuen, 1966, p.108.
- 35 Burgess, Napoleon Symphony, Cape 1974, pp. 66-7.
- 36 see Burgess, This Man and Music, Hutchinson 1982, p.184.
- 37 op.cit., pp.139 and 141.
- 38 Literally 'ring the bell', the barmaid's trick of snapping her garter against her thigh.

- 39 Seashell held against an ear.
- 40 A punning reference to a singer, Ben, and the famous chime.
- 41 Farts.
- 42 Tram-noise.
- 43 M'appari from Flotow's Martha.
- 44 One of Moore's Irish melodies.
- 45 Joyce, Ulysses, p.331.
- 46 *ibid.*, p.329.
- 47 *ibid.* p.351.
- 48 The less musical alternative is that Richie Goulding has a mouth so full of steak and kidney pie that he chews between words and syllables, running out of breath before the end of his sentence!
- 49 Joyce, Ulysses, p.332.
- 50 Joyce, Ulysses, p.363. 'The sea they think they hear. Singing. A roar. The blood is it. Souse in the ear sometimes. Well, it's a sea. Corpuscle islands'.
- 51 *ibid.*, p.376.
- 52 quoted in Blamires, *op.cit.*, p.120.
- 53 Joyce, Ulysses, p.330.
- 54 Blamires, *ibid.*
- 55 Joyce, Ulysses, pp.352-3.
- 56 Joyce, Ulysses, p.354.
- 57 Burgess interprets Mina Kennedy as 'Minor Ke....y'.
- 58 The systematic formulation and permutation of the various elements of a serial composition.
- 59 Burgess, Here Comes Everybody, Faber & Faber 1965.
- 60 Joyce, Ulysses, p.354.

61 The following is a rare glimpse behind the scenes:

[During the last years of his life, through friends such as] John Powell, a fine pianist and a composer who came ... frequently to play Chopin for the family, ... Conrad indulged a real love of music, chiefly Chopin and Italian opera. When Jean-Aubry wrote his book *The Music of the Nations* Conrad acknowledged reading the section on Debussy with the greatest pleasure.

Frederick R. Karl, Joseph Conrad : The Three Lives, Faber and Faber 1979, p.871.

62 James Guetti, Word-Music: The Aesthetic Aspect of Narrative Fiction, Rutgers University Press, 1980, p.5.

63 Joseph Conrad, The Secret Agent (1907) Penguin Popular Classics, 1994.

64 *ibid.*, p.235.

65 *ibid.*, p.246.

66 *ibid.*, pp.246 (5 times), 247, 248 (3 times), 249 (4 times)

67 *ibid.*, p.249.

68 Aldous Huxley, Point Counter Point (1928), Flamingo Modern Classic, 1994, pp.24 and 32.

69 Conrad, *op.cit.*, p.210.

70 *ibid.*, p.213.

71 Conrad, Heart of Darkness, Penguin Popular Classics 1994, p.69.

72 *ibid.*, pp.85-6.

73 *ibid.*, p.103.

74 *ibid.*, p.51.

75 *ibid.*, pp.56-57.

76 Sondra J. Stang and Carl Smith, '"Music for a while", Ford's compositions for voice and piano,' Contemporary Literature, 1989, Vol:xxx/2, University of Wisconsin Press, p.183.

77 *ibid.*, footnote, which cites Verses for Notes of Music and Poems in Two Keys, the latter having two parts, 'The Relative Minor' and 'The Relative Major'.

78 Joseph Wiesenfarth, 'Ford Madox Ford and the Arts', in *ibid.*, p.167.

79 Ford Madox Ford, The Good Soldier (1915) Bodley Head, 1962, p.17.

80 *ibid.*, p.45.

81 *ibid.*, p.193.

- 82 Stang and Smith, op.cit., p.193.
- 83 Quentin Bell, Virginia Woolf, a biography, vol.1, The Hogarth Press 1972, p.149.
- 84 ibid., vol.2, p.130.
- 85 E.M. Forster, 'Virginia Woolf' : (The Rede Lecture, Cambridge, 1941), Two Cheers for Democracy, Arnold, 1951, p.255.
- 86 ibid., p.253.
- 87 Virginia Woolf, The Voyage Out (1915) The Hogarth Press, 1965.
- 88 ibid., p.35.
- 89 ibid., p.61.
- 90 ibid., p.195-6.
- 91 ibid., p.144.
- 92 Virginia Woolf, To the Lighthouse (1927) The Hogarth Press, 1967.
- 93 ibid., pp.29-30.
- 94 ibid., pp.218-9.
- 95 George Woodcock, Dawn and the Darkest Hour : a study of Aldous Huxley, Faber and Faber, 1972, p.13.
- 96 Aldous Huxley, Point Counter Point, (1928) Flamingo Modern Classics 1994, p.295.
- 97 Gerald Wilfred Cockshott : Music, and the relationship between music and nature, in the works of Aldous Huxley, Ph.D. thesis, University of London, 1972, p.33.
- 98 ibid., p.54. Cockshott cites Huxley's article 'Variations' in the Weekly Westminster Gazette, vol.1, no.37, 28 Oct. 1922, p.14.
- 99 Aldous Huxley, Antic Hay, (1923) Penguin 1948, p.145. There is some ambiguity here; though there is a left-hand trill near the end of op.106, it is on *B flat*, so Huxley almost certainly means the trilled B naturals during Variation 6 of the finale to op.109.
- 100 ibid., p.156.
- 101 ibid., p.165.
- 102 Cockshott, op.cit., pp.87-88.
- 103 see Huxley, Antic Hay, p.168 for an example.
- 104 Aldous Huxley, Those Barren Leaves (1925) Penguin, 1951, pp.251-2.

- 105 Aldous Huxley, Point Counter Point (1928) Flamingo Modern Classics, 1994, p.122.
- 106 *ibid.*, p.23.
- 107 *ibid.*, p.24.
- 108 *ibid.*, p.32.
- 109 Woodcock, *op.cit.*, p.153.
- 110 Huxley, *op.cit.*, pp.422-425.
- 111 Quarles seems to be Huxley's alter-ego; he asks 'But need the author be so retiring? I think we're a bit too squeamish about these personal appearances nowadays'. (p.296).
- 112 *ibid.*
- 113 Burgess, 'The Novel', sub-entry (1970) to 'The Art of Literature', Encyclopaedia Britannica, vol.23 Macropaedia, 15th ed., 1974, p.139.
- 114 Burgess, Napoleon Symphony, Cape 1974, p.348.
- 115 Burgess, This Man and Music, Hutchinson 1982, p.99.
- 116 Huxley, Collected Essays, Chatto and Windus, 1960, p.ix.
- 117 L. P. Hartley, review in *Saturday Review*, 20 Oct., 1928, p.514 in ed. Donald Watt, Aldous Huxley, the critical heritage, Routledge and Kegan Paul. 1975, p.149.
- 118 Benjamin Britten, 'Some Notes on Forster and Music', ed. Oliver Stallybrass, Aspects of E. M. Forster, Arnold, 1969, p.81.
- 119 E.M. Forster, Aspects of the Novel, Arnold, 1927, p.116.
- 120 E.M. Forster, 'The Raison d'Etre of Criticism in the Arts', Two Cheers for Democracy, Arnold, 1951, p.117.
- 121 *ibid.*, pp.132-135. The title misquotes Browning's '... the C major of this life'. (Abt Volger).
- 122 Forster, Abinger Harvest (1936), Arnold, 1953, pp.121-124.
- 123 These can be found in Christopher le Fleming's autobiography, Journey into Music (by the slow train), Redcliffe Press, 1982. pp.188-191, with the *caveat*, 'They have now become something of a curiosity, incidentally giving a glimpse of post-Dickensian humour. It should be borne in mind that they emanate from a period when 'good clean fun' proliferated ...
- 124 Forster, Abinger Harvest, p.124.
- 125 Linda Hutcheon, 'Sublime Noise' for Three Friends : Music in the Critical Writings of E. M. Forster, Roger Fry and Charles Mauron', ed. Judith Scherer Herz and Robert K. Martin, E. M. Forster, Centenary Revaluations, Macmillan, 1982, p.85.

- 126 ed. Stallybrass, op.cit., p.81.
- 127 E.M. Forster, Howards End (1910) in collected novels, Heinemann/ Octopus, 1978, p.463.
- 128 ibid., p.466.
- 129 Forster, Where Angels Fear to Tread, in ibid., p.70.
- 130 ibid., p.72.
- 131 ibid., p.73.
- 132 ibid., p.348.
- 133 ibid., p.423
- 134 ibid.
- 135 ibid.,
- 136 ibid.,
- 137 Alan Stanford Colebourne, The Uses of Music and their Extensions in the novels of E. M. Forster, B.Phil. dissertation, Open University, 1976, see, for example, p.180 and p.213.
- 138 Forster, A Passage to India, ibid., p.674.
- 139 ibid., p.676.
- 140 ibid.,
- 141 ibid., 713.
- 142 See New Grove, 'India', II, 2 : Raga.
- 143 William Barrett, Irrational Man : A Study in Existential Philosophy, Greenwood Press, 1958, p.49.
- 144 Marcel Proust, Matinée chez la Princesse de Guermantes, Gallimard 1982, pp.172-3. Quoted in Jean-Jacques Nattiez, tr. Derrick Puffett, Proust as Musician, (1984) Cambridge, 1989, p.28.
- 145 Nattiez, ibid., p.10.
- 146 see H. H. Stuckenschmidt, tr. Humphrey Searle, Schoenberg, his life, world and work, John Calder, 1977, p.461.
- 147 David Luke, 'Introduction' to Thomas Mann, Death in Venice and other stories, Secker and Warburg, 1990, xv-xvi.
- 148 Thomas Mann, tr. David Luke, Death in Venice and other Stories, Secker and Warburg, 1990, p.117. A performance of the Tristan Prelude at an 'extravagantly, tormentingly slow tempo' can be experienced in the 1981 Bernstein recording on Philips CD (3) 070-409-1PHE3
- 149 ibid., p.xxv

- 150 *ibid.*, p.188.
- 151 *ibid.*, p.192.
- 152 *ibid.*, p.217.
- 153 *ibid.*, from p.251.
- 154 Burgess, Honey for the bears, (1963) Penguin, 1973, p.224.
- 155 Burgess, discussion following the first lecture of his 4-lecture T.S. Eliot Memorial Lectures, University of Kent, 28.4.1980. (The discussions were recorded by the University, but were not transmitted by the B.B.C.).
- 156 Gunilla Bergsten, tr. Krishna Winston, Thomas Mann's 'Doctor Faustus': the sources and structure of the novel, Univ. of Chicago Press, 1963, p.87.
- 157 cited in Patrick Carnegy, Faust as Musician : a study of Thomas Mann's novel, Doctor Faustus, Chatto and Windus, 1973, p.6.
- 158 Such passages in Mann's Dr. Faustus, tr. H.T. Lowe-Porter, (1947) Secker and Warburg, 1976, as pp.192-3 derive directly from Adorno's Philosophy of Modern Music, tr. Anne G. Mitchell and Wesley V. Blomster, Sheed and Ward, 1987, pp.60-95. Published in Germany in 1948, Mann read the 1941 'Schoenberg' section in manuscript.
- 159 Mann, *ibid.*, p.359.
- 160 *ibid.*, p.360.
- 161 *ibid.*, p.374.
- 162 quoted in Bergsten, *op.cit.*, p.166.
- 163 Burgess, You've had your time, p.95.
- 164 Musical Times, Dec. 1964.
- 165 Burgess, Honey for the bears, (1963) Penguin 1973, p.11.
- 166 *ibid.*, p.12.
- 167 Burgess, Byrne, (1993) Hutchinson 1995, p.70.
- 168 Burgess, The Pianoplayers, Hutchinson, 1986, p.12.
- 169 Burgess, Any Old Iron, Arrow Books, 1989.
- 170 *ibid.*, pp.78-79.
- 171 Burgess, Byrne, (1993) Hutchinson, 1995, p.19.
- 172 Burgess, '1985', Future Imperfect, Vintage, 1994, p.419.
- 173 Burgess, The Doctor is Sick, (1960) Penguin, 1972, p.99.
- 174 *ibid.*, p.154.

- 175 Burgess, The Pianoplayers, p.120.
- 176 *ibid.*, p.127.
- 177 see also *ibid.*, p.156 for matching *literary* word-play. When Ellen meets her husband-to-be, he jokes that his name, Albert Ross, is 'a silly name ... like the bird in Coleman's or Selfridge's poem ...' (i.e. the albatross in Coleridge's poem The Rime of the Ancient Mariner).
- 178 Burgess, The Wanting Seed, (1962), Vintage, 1994, p.89.
- 179 William H. Pritchard, 'The Novels of Anthony Burgess', in Harold Bloom, Anthony Burgess, Chelsea House 1987, p.22.
- 180 Burgess, The Pianoplayers, pp.137-138.
see also Robert P. Morgan, Twentieth-Century Music, Norton, 1991 pp.56/57 for further detail about the origins of the chord.
- 181 Burgess, This Man and Music, Hutchinson, 1982, p.15, which cites the violin part of the waltz.
- 182 Burgess, The Worm and the Ring, Heinemann, 1961, p.243.
- 183 Burgess, Any Old Iron, p.36.
- 184 Burgess, The Wanting Seed, p.240.
- 185 Benjamin Britten, Billy Budd, Act 1, Sc. 3, revised version, Boosey and Hawkes vocal score, 1961, p.106.
- 186 Burgess, Tremor of Intent, (1966), Penguin 1969, p.57.
- 187 Alban Berg, Wozzeck, Universal revised edition, 1955, p.419.
- 188 Burgess, The Doctor is Sick, pp.161-2.
- 189 Burgess, A Dead Man in Deptford, p.256.
- 190 Burgess, Enderby Outside, pp.334-5.
- 191 cf. Jay Scott Odell, 'Ukulele', New Grove Dictionary of Musical Instruments, Macmillan, 1984, pp.696-7. See also Burgess, Little Wilson and Big God, p.73, for a reference to a performer who 'tuned my-dog-has-fleas' on the ukelele [sic : alternative] and sang 'If you like-a ukelele lady, Ukelele lady like-a you' (etc.).
- 192 Burgess, The Right to an Answer, p.12.
- 193 *ibid.*, p.48.
- 194 Burgess, Tremor of Intent, pp.59, 80, 186.
- 195 Burgess, The Wanting Seed, p.251.
- 196 Burgess, The Pianoplayers, pp.13/14.
- 197 Burgess, Tremor of Intent, p.60

- 198 *ibid.*, p.116.
- 199 Burgess, The Right to an Answer, pp.102-3.
- 200 Burgess, Tremor of Intent, p.12.
- 201 Aldous Huxley, Antic Hay, pp.11-12.
- 202 Burgess, The Worm and the Ring, p.61.
- 203 Burgess, The Right to an Answer, p.81.
- 204 Burgess, The Pianoplayers, p.4.
- 205 Burgess, Inside Mr. Enderby, p.159.
- 206 Burgess, The Right to an Answer, p.13.
- 207 Burgess, The Wanting Seed, p.89.
- 208 Burgess, Tremor of Intent, p.187.
- 209 cf. Kurt Reinhard, 'Turkey', 2 ii) Instrumental music, New Grove, vol.19, p.269.
- 210 see James Blades, 'The Orchestral Instruments of Percussion', in ed. Anthony Baines, Musical Instruments through the Ages, Penguin, 1961, p.338.
- 211 Burgess, The Clockwork Testament, pp.413-4.
- 212 Burgess, The Worm and the Ring, p.98.
- 213 Burgess, Tremor of Intent, p.119.
- 214 *ibid.*, p.150.
- 215 Burgess, The Worm and the Ring, p.3.
- 216 cf. Burgess, Little Wilson and Big God, p.368.
- 217 Burgess, The Worm and the Ring, *ibid.*
- 218 Burgess, Nothing like the Sun, p.97.
- 219 Burgess, The Right to an Answer, p.49.
- 220 Burgess, The Worm and the Ring, p.175.
- 221 Burgess, 'Enderby Outside', Enderby, p.;236.
- 222 Burgess, 'Inside Mr. Enderby'. Enderby, p.49.
- 223 Burgess, The Doctor is Sick, p.7.
- 224 *ibid.*, pp.7-8.
- 225 Burgess, The Right to an Answer, pp.5, 9.

- 226 *ibid.*, pp.68, 114, 199.
- 227 Burgess, Flame into Being, the life and work of D. H. Lawrence, Abacus, 1986, pp.106-7.
- 228 Burgess, The Right to an Answer, p.83
- 229 Burgess, The Doctor is Sick, p.159.
- 230 Burgess, This Man and Music, p.156.
- 231 cited in Harold Bloom's 'Introduction' to ed. Harold Bloom, Anthony Burgess, Chelsea House 1987, p.3.
- 232 Burgess, Nothing like the Sun, p.230.
- 233 Burgess, The Worm and the Ring, p.80.
- 234 Joyce, Ulysses, p.356.
- 235 Burgess, 'Inside Mr. Enderby', Enderby, p.40.
- 236 Burgess, The Doctor is Sick, p.80.
- 237 Burgess, The Right to an Answer, p.22
- 238 Burgess, The Doctor is Sick, p.157.
- 239 Burgess, The Eve of Saint Venus, p.11.
- 240 Burgess, The Doctor is Sick, p.222.
- 241 Burgess, Enderby Outside, p.276.
- 242 *ibid.*, p.317.
- 243 Burgess, The Wanting Seed, p.190.
- 244 Burgess, The Right to an Answer, p.;94.
- 245 Burgess, The Wanting Seed, p.180.
- 246 Burgess, A Dead Man in Deptford, p.206.
- 247 Burgess, 'Enderby Outside', Enderby, p.207.
- 248 Burgess, The Right to an Answer, p.36.
- 249 Burgess, The Wanting Seed, p.12.
- 250 Burgess, The Doctor is Sick, p.190.
- 251 *ibid.*, p.204.
- 252 cf. Burgess, You've had your time, p.58.
- 253 Burgess, Honey for the bears, (1963), Penguin Books 1973, p.9.

- 254 *ibid.*, p.10.
- 255 *ibid.*
- 256 *ibid.*
- 257 *ibid.*, pp.11, 12.
- 258 *ibid.*, p.12
- 259 *ibid.*, pp.28, 29.
- 260 quoted in Boris Schwarz, 'Shostakovich', New Grove, vol.17, Macmillan 1980, p.265.
- 261 Burgess, You've had your time, p.58.
- 262 Burgess, Honey for the bears, p.139.
- 263 *ibid.*, p.79.
- 264 *ibid.*, pp. 71, 72.
- 265 *ibid.*, p.74.
- 266 *ibid.*, p.78.
- 267 *ibid.*, pp.22 and 24.
- 268 *ibid.*, p.211.
- 269 'Coranto' is the English form of 'Courante' [i.e. French, 'running'], the dance and instrumental form which flourished from the late 16th century to the middle of the 18th century.
- 'Lavolta' is another form of 'volta';
- The characteristic feature of the dance, from which its name derives, is a series of three-quarter turns, partly executed with a high jump by each partner ...
- Robert Donington, 'Volta', New Grove, vol.20, Macmillan, 1980, p.75.
- 270 *ibid.*, p.132.
- 271 *ibid.*, p.90.
- 272 *ibid.*, p.125.
- 273 *ibid.*, p.145.
- 274 *ibid.*, p.18.
- 275 Burgess, This Man and Music, p.17.
- 276 Burgess, Little Wilson and Big God, p.360.

- 277 *ibid.*, p.448
- 278 cf. Arthur B. Wenk, Claude Debussy and the Poets, Univ. of California Press, 1976, p.151; and William W. Austin, Debussy : Prelude to "The Afternoon of a Faun", Norton Critical Scores, Chappell, 1970, p.7.
- 279 cf. Burgess, This Man and Music, p.18 : 'Modernity began for me with *L'après-midi d'un Faune*, whose miniature score I bought with a fifteenth-birthday gift of five shillings ...'
- 280 Burgess, '1889 and the Devil's Mode', The Devil's Mode, Vintage, 1989, p.124.
- 281 *ibid.*, p.113.
- 282 *ibid.*, p.94.
- 283 *ibid.*, p.100.
- 284 *ibid.*, p.103.
- 285 Guy de Maupassant, Boule de Suif, (1880) Le Livre de Poche, Albin Michel, 1957; the story of 'The Dumpling', 'a kind-hearted and patriotic *cocotte*, exploited and then snubbed and humiliated for her sacrifice by a batch of respectable gentlefolk. '[Paul Iqnotus, The Paradox of Maupassant, University of London Press, 1966, pp.128-133].
- 286 cf. Burgess *op.cit.*, pp.109 and 122 : 'Thoughts against thoughts in groans grind. Our night whelms, whelms, and will end us;. [Hopkins, 'Spelt from Sibyl's Leaves', lines 14 and 8] '.. towery city and branchy between towers ...' [Hopkins, 'Duns Scotus's Oxford', line 1].
- 287 *ibid.*, p.115.
- 288 *ibid.*, p.119.
- 289 *ibid.*, p.120.
- 290 James Joyce, Ulysses, Penguin, 1992, p.672.
- 291 Burgess, *op.cit.*, p.124
- 292 Joyce, *op.cit.*, p.641.
- 293 Burgess, *op.cit.*, p.93.
- 294 cf. ed. William Austin, Debussy, Prelude to 'The Afternoon of a Faun', Chappell, 1970, pp.8-9 for the Saint-Saëns connexion. Also compare Burgess, p.102, with Austin p.5, for close accounts of Mallarmé's 'Tuesday evenings'; and Burgess p.99 with Austin p.6 for close accounts of Debussy and Robert Godet observing Mallarmé at a concert.
295. Burgess, *op.cit.*, p.95.
- 296 Austin, *op.cit.*, p.161.
- 297 Burgess, *op.cit.*, p.124.

- 298 Austin, op.cit., p.161.
299 Burgess, op.cit., p.123.
300 ibid., p.109

Footnotes to CHAPTER 3

- 1 Anthony Burgess, This Man and Music, Hutchinson, 1982, pp.36-40.
- 2 This work is given the more authentic-sounding title Sinfoni Melayu in the first volume of Burgess's autobiography. Little Wilson and Big God (1987) which covers its period of composition.
- 3 Burgess, This Man and Music, p.22.
- 4 Burgess, Little Wilson and Big God, p.159.
- 5 Burgess certainly proved capable of transcending this idiom when circumstances demanded. See for example my commentary on his music written for Martin Bell's poem, Senilio's Broadcast Script in Chapter I of this thesis.
- 6 This hearty simile had been previously used by Burgess in Napoleon Symphony (p.110) as an ironic accompaniment to the execution of a dissident duke, at the same time symbolising 'Beethoven ripping the dedication of the 'Eroica' to Bonaparte no longer to be permitted to glorify tyranny'. (This Man and Music p.185). James Joyce, one of Burgess's heroes, also uses the device of flatulence to debunk pompous notions of heroism at the end of the Sirens chapter in *Ulysses*.
- 7 The third novel in Burgess, The Long Day Wanes : A Malayan Trilogy.
- 8 Geoffrey Aggeler, Anthony Burgess, the Artist as Novelist, University of Alabama Press, 1979, pp.30-31.
- 9 Time for a Tiger and The Enemy in the Blanket.
- 10 Listed in the Glossary of The Malayan Trilogy as 'Merdeka' (Malay from Sanskrit) — independence, freedom (the battle cry of the United Malay Nationalist Organisation, UMNO.)
- 11 Burgess, Little Wilson and Big God 1987, p.416.
- 12 Burgess, The Long Day Wanes : A Malayan Trilogy, 1956-59, Penguin, 1981, p.431.
- 13 *ibid.* p.432.
- 14 *ibid.* p.431.
- 15 *ibid.* pp.435-6.
- 16 *ibid.* p.436.
- 17 The Long Day Wanes : Glossary : Malay for 'popular dance for mixed couples to Latin-American rhythms'.
- 18 *ibid.* p.435.
- 19 *ibid.* p.455.
- 20 *ibid.* p.457.

- 21 Burgess, Little Wilson and Big God, p.159.
- 22 Burgess, The Long Day Wanes, p.477.
- 23 ibid. p.460
- 24 ibid. pp.461-2
- 25 ibid.
- 26 ibid. p.508. -
- 27 ibid. p.538.
- 28 ibid. p.537.
- 29 ibid. p.615.
- 30 ibid. p.432. These are authors of standard textbooks on harmony, counterpoint, fugue and orchestration. See also Burgess, This Man and Music (p.20) for his own familiarity with these textbooks as a young man.
- 31 ibid. p.539.
- 32 ibid. p.460.
- 33 ibid. p.462.
- 34 Burgess, Joysprick : An Introduction to the Language of James Joyce, André Deutsch, 1973.
- 35 ibid. p.92.
- 36 This is dated 1974 in the worklist in Burgess, This Man and Music, in discrepancy with the account given in You've had your time which suggests that only the first movement was complete by Christmas 1974.
- 37 Burgess, You've had your time, p.311.
- 38 Burgess, Little Wilson and Big God, p.365
- 39 ibid. p.362
- 40 Gerard Manley Hopkins, 'The Windhover', The Penguin Poets, 1953, p.30.

Brute beauty and valour and act, oh, air, pride, plume here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

41 Burgess, This Man and Music, p.191.

The context in which the 'onions' sentence is quoted implies wrongly that its source is Napoleon Symphony. In fact, it occurs in Enderby Outside (p. 224 in the Penguin edition of the 3-novel collection, Enderby), and in a different form which is a more complex sentence and at the same time syntactically clearer due to the use of parentheses.

Then, instead of expensive mouthwash, he had breathed on Hogg-Enderby, bafflingly (for no banquet would serve, because of the known redolence of onions, onion) onions.

Burgess must have either misremembered the original, or refined it deliberately in order to enhance its value in illustrating his argument.

42 A Mozart model was to be adopted later, in the 'K.550' section of Mozart and the Wolf Gang, (1991)

43 Burgess, You've had your time p.247. He is writing here about the 1971 gestation period of Napoleon Symphony. See also p.349 in the latter, where he outlines a scenario he once considered for this 'Mozartian' symphonic novel:

A novel where the horrible Marquis
De Sade comes up against Jane Austen and
They clash thematically, the whole thing planned
In four Mozartian movements; first, con brio,
Adagio next; next, Minuet and Trio;
A riotous Allegro at the end.

44 Burgess, Napoleon Symphony, Cape, 1974, p.348.

45 ibid. p.349.

46 ibid. p.348

47 Samuel Coale, 'The Ludic Loves of Anthony Burgess', Modern Fiction Studies, vol. 27 no.3, Purdue University, 1981.

48 Burgess, MF, Knopf, 1971.
Coale quotes the American edition of MF.

49 Aggeler, op.cit., p.22. Burgess in an interview (1972) with Aggeler during the writing of Napoleon Symphony.

50 Denis Matthews, Beethoven, Dent, 1985, p.156.

51 Gabriel Josipovici, 'Music and Literary Form', Contemporary Music Review, 1989, vol.5, pp.65-75.

52 Gabriel Josipovici, The Inventory, Joseph, 1968.

53 Burgess, Napoleon Symphony, p.348.

- 54 To use Stravinsky's metaphor for the way in which the composition of Pulcinella opened up new directions to him.
- 55 cf. John Mepham, 'Gabriel Josipovici', Contemporary Novelists, (3rd edition), Macmillan, 1982:

[The Inventory] is almost entirely in dialogue form, and its effect depends on the author's precise control of rhythm, pace and tone. It demonstrates his fascination with the musical, kinaesthetic and dramatic aspects of speech which he has explored equally in his work for radio and theatre.

- 56 Josipovici, 'Music and Literary Form', in op.cit.
- 57 Burgess, 'The Writer and Music', The Listener, 3 May, 1962.
- 58 Burgess, You've had your time, p.247.
- 59 Burgess refers to a four-volume novel, modelled on the *Eroica*, by Benito Pérez Galdós (1843-1920) [cf. Burgess, You've had your time, p.292, and This Man and Music (p.190)]. See Appendix III for details of a commentary on this novel contained in Vernon A. Chamberlin, Galdos and Beethoven. Fortunata y Jacinta, a symphonic novel, Tamesis, 1977.
- 60 Burgess, You've had your time, p.292.
- 61 Aggeler, op.cit., p.22.
- 62 'Structural principles' here implies the differences in outline and purpose between, for example, sonata-form and variation-form, as in the first and last movements of the 'Eroica'.
- 63 Discounting the brief 'prelude' and the 'Epistle to the Reader', which have no counterpart in the symphony. In thus 'framing' his homage of the 'Eroica', Burgess at once distances himself from, and appropriates, his musical model.
- 64 See pp.78-79 in this thesis for a discussion of this passage.
- 65 Burgess, Napoleon Symphony, pp.34-5. There are eleven footnotes, occupying a total of 29 lines of prose, linked to 12 out-of-sequence numbers (one is repeated!) in the nine-line verse, the numbers often being placed alongside unimportant words like 'the', 'its', and 'where'. Burgess prefigured this literary joke in his article on 'The Novel', written in 1970 for inclusion in the Encyclopaedia Britannica, 15th edition, 1974. Discussing avant-gardism in the novel, he wrote;

There is the device of counterpointing a main narrative with a story in footnotes, which eventually rises like water and floods the other.
[Macropaedia, vol.23, p.133]

His version of this technique, verse with footnotes, is even more bizarre.

- 66 ibid. p.123.
- 67 ibid. pp.95 and 100.
- 68 ibid. pp.59-60

69 Burgess, *ibid.* p.64.

70 He is not to learn that other heroisms than that of action are possible till the end of the novel, when, immediately after his death, he seems to encounter a Muse-like figure who is also his judge. She suggests to him that a heroism of words and — indeed! — of music might usurp that of action. In an extraordinarily effective and moving passage of interior monologue modelled on Henry James at his most ornate, Napoleon's disintegration is matched by literary disintegration, a sense of flux and transition caused by involuted syntax and a loss of clear meaning within the text. Burgess would surely claim that the following long sentences from this passage are 'musical' because they are partly self-referential, since the reader is forced to examine the punctuation, pace and texture of the verbal 'sounds' for themselves.

It was with an undoubted sensation of a, to look for no better word, detachment from what was, or certainly had been, a crowd of categories that had set about, punctuated, though not exclusively animated, the modes of being which had constituted what he had always habitually conceived of as, though not necessarily expressed as, interpretative of his own *essence*, that he now tried to give out, to 'sing', not with the explicit vocality that might, on other planes, be predicated as of the primary necessity of the action or utterance (both terms could be regarded as apt; where, after all, does one draw the line?) but rather with the energy of sheer intent, in the manner of a distinctly spiritual *thrust*, the, as it were, melodic counterpart of what he had always seen his function to be, exclusively his, very much (because of the undoubted difficulty of separating out that same function and the before-mentioned essence) himself as he, though not he alone, very far from it, to do him justice, saw himself. But, so it dawned upon him in the giving out, there might be a means, and he thought there probably was, of conveying, of indeed distilling, into the particular fluidity of the form, more than the heart or essence of the function. After all, was there not, had there not been, a succession of actions that could look, and not in vain, to the sonorous panels of some great harmonious triptych or (and why on earth not?) even tetrptych for their generalized, though not too much so, harmonic and contrapuntal (though he shuddered at the connotations of fugue, *fuga*, until he saw how it might be construed less as a fleeing than as a kind of structured and multiple flying, intransitive or the other thing) expression. (Burgess, *Napoleon Symphony*, pp.332-3).

The central kernel of the passage can, with some effort, be prised out and presented intelligibly:

'Feeling himself to be groping towards a new plane of existence, he tried to preserve his essential self by asserting it in familiar specific terms; as he did so, he began to realise that other more generalised representations, analagous to art or music, might be more appropriate.'

However, this is not only leaden and commonplace, but, in eliminating the difficulties, also becomes so dilute that it misses the point. It is the very complexity of the twisting and turning multiple short phases, subordinate clauses and parenthetical hedgings-about that creates the essential sensation in the passage of it being one long, freshly-minted and highly conditional meditation. Napoleon is literally *lost in thought*, and here we see a prime example of what Burgess, in *Joysprick* Chapter 1, termed 'Class 2 fiction', i.e. that which is opaque, ambiguous, 'musical'.

- 71 Aggeler, op.cit., p.216.
- 72 Burgess, Little Wilson and Big God, p.365.
- 73 Burgess, Napoleon Symphony, pp.64-66.
- 74 See also John Cage's text representing four lectures for simultaneous delivery, 'Where are we going? and what are we doing?' [1961] from Silence, Calder and Boyars, 1968, p. 194. This anticipates Burgess's verbal counterpoint, but with the different primary purpose of creating a sonic environment in which, even though speech is the only constituent, 'meaning is not easy to come by'. However, printing the text, and in four different type-faces at that, as in the segment below, 'has the effect of making the words legible - a dubious advantage, for I had wanted to say that our experiences, gotten as they are all at once, pass beyond our understanding'.

It's very curious. I remember recording
perfectly well the books don't men-
it be accurate to say then that
 very large crowd attended the

machines with dials and clutches.
tion they do or can. Perhaps a live
we are all off in separate corners
 Candelight Concert. Was it because

(p.205)

- 75 Beethoven, 'Eroica', I, bars 236-284.
- 76 Burgess, You've had your time, p.292.
- 77 Beethoven, 'Eroica', II, b.114.
- 78 Burgess, op.cit., p.292.
- 79 Burgess, Napoleon Symphony, pp.175-6.
- 80 *ibid.* p.183.
- 81 Beethoven, 'Eroica', III, b.255.
- 82 Burgess, This Man and Music, p.187.
- 83 *ibid.* p.186.
- 84 Burgess, You've had your time, p.292.
- 85 *ibid.* p.293.
- 86 Explained in Aggeler, op.cit., p.226, and Burgess, This Man and Music, p.189.
- 87 Burgess, You've had your time, p.294.
- 88 Burgess, Napoleon Symphony, p.285.
- 89 *ibid.* p. 297
- 90 Aggeler, op.cit., p.23.

- 91 Burgess, Napoleon Symphony, pp.348-9.
- 92 Schoenberg 'Composition with Twelve Tones' (1941), Style and Idea, ed. Stein, tr. Black, Faber and Faber, 1975, p.215
- Only the better-prepared composer can compose for the better-prepared music-lover.
- 93 Burgess, The Novel Now, A Student's Guide to Contemporary Fiction, Faber and Faber, 1967, p.94.
- and cf. Burgess on 'Works in several books' in 'The Novel' in Encyclopaedia Britannica, 15th edition, vol. 23, p.128, where he discusses
- the creation of a work in separate books, like symphonic movements, each of which is intelligible alone but whose greater intelligibility depends on the theme and characters that unify them.
- 94 E. M. Forster, Aspects of the Novel, Arnold, 1927, pp.26-27.
- 95 *ibid.* p.113.
- 96 *ibid.* p.115
- 97 *ibid.* p.116
- 98 T. S. Eliot, On Poetry and Poets, Faber and Faber, 1957, p.38.
- 99 *ibid.* See also Peter Ackroyd, T.S. Eliot, Sphere, 1988, pp.244 and 289, which confirms the primacy of structure in Eliot's own work. He prepared himself for The Cocktail Party, for instance, by drawing a structural diagram on a blackboard; after this, he
- relied upon his ear In fact, what he called the 'auditory imagination' was always his most powerful faculty, the most subtle and complex instrument at his disposal. [p.265]
- Burgess paid tribute to Eliot's musicality in the course of the T.S. Eliot Memorial Lectures : Under the Bam, given at the University of Kent in 1980.
- 100 Burgess, Napoleon Symphony, p.343.
- 101 Burgess, Nothing like the Sun, Heinemann, 1964, p.234.
- 102 Burgess, You've had your time, p.294.
- 103 *ibid.* p.95.
- 104 Lorna Sage, 'A Celestial Seminar', Times Literary Supplement, Oct. 11, 1991, p.22.
- 105 Burgess, Mozart and the Wolf Gang, Hutchinson, 1991. All references here are from the Vintage edition, 1992.
- 106 *ibid.* p.92.
- 107 *ibid.*

- 108 Burgess, This Man and Music, p.95.
- 109 ibid.
- 110 ibid. p.92
- 111 He includes in his definition of 'literature' the representation of human thought, feeling and action.
- 112 ibid. p.93.
- 113 The gender metaphor to define the characters of sonata-form themes was first proposed in 1845 by Adolf Bernhard Marx. See James Hepokoski, 'Masculine-Feminine', Musical Times, Aug. 1994, p.494.
- 114 Burgess, Mozart and the Wolf Gang, p.146.
- 115 ibid. p.81.
- 116 ibid. p.82.
- 117 ibid.
- 118 ibid.
- 119 ibid. p.83
- 120 ibid.
- 121 ibid. p.81.
- 122 ibid. p.84.
- 123 ibid. p.85.
- 124 ibid.
- 125 ibid. p.89.
- 126 ibid. p.82
- 127 ibid. p.87
- 128 Burgess, This Man and Music, p.95.
- 129 Burgess, Mozart and the Wolf Gang, p.146.

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- 1 Felix McGlennon, 'A chat with Felix McGlennon', The Era 10 March 1894: quoted in Steve Sweeney-Turner, 'Trivial Pursuits?', Musical Times, April 1994, p.216.
- 2 The Listener, 11 Feb., 1982, pp.26-27.
- 3 Burgess, You've had your time, p.139.
- 4 Musical Times, August 1991, p.380.
- 5 Richard Middleton, Studying Popular Music, Open University Press, 1990, p.35.
- 6 Tom Sutcliffe, 'Sondheim and the Musical', Musical Times, September 1987, pp.487-90.
- 7 Burgess, an interview with Geoffrey Aggeler, in Aggeler, Anthony Burgess, the Artist as Novelist, Univ. of Alabama Press, 1979, p.17.
- 8 Used as an epigraph in Harriet Hawkins, Classics and Trash : Traditions and Taboos in High Literature and Popular Modern Genres, Harvester Wheatsheaf, 1990.
- 9 cf. Burgess, Here Comes Everybody : an Introduction to James Joyce for the ordinary reader, and Joysprick : an introduction to the language of James Joyce.
- 10 In fact, Burgess seemed to be reluctant to categorise his piece: though referred to in the index of You've had your time as a 'musical', it is labelled 'operetta' in the worklist of This Man and Music, and becomes 'a musical work' in the short account in the main text of You've had your time (pp.371-3). When, in 1986, the libretto was published, the piece became 'a musical play'. Even the title was unsettled: the original, 'The Blooms of Dublin', was abbreviated by the B.B.C. announcer to 'Blooms of Dublin' - a version which Burgess subsequently retained.
- 11 In his first work for radio, 'Homage to A.B.; a masque for radio', the novelist William Boyd created an imaginary dialogue between Burgess and one of his fictional characters, the poet Enderby, in which 'Burgess' refers to a pre-war opera he wrote about Copernicus. It was

a kind of singspiel, parachronic in that Copernicus preached the noumenon [i.e. unverifiable theory] of a heliocentric universe to a world satisfied with mere phenomena.
(cf. Little Wilson & Big God, p.187)

This, and Enderby's response -

Catchy little number - must have run and run!

effectively satirise the real Burgess's occasional tendency towards intellectual arrogance, as well as neatly pointing to the difficulties inherent in the musicalisation of certain kinds of subject - Ulysses offers another example.

Boyd's work was part of 'An Airful of Burgess', a celebration of Burgess's work which included performances of some of his music, broadcast by B.B.C. Scotland on 21.08.94.

- 12 Burgess, Little Wilson & Big God, p.31
- 13 ibid, p.74.
- 14 Burgess, The Piano Players, p.34.
- 15 Burgess, Little Wilson & Big God, p.107.
- 16 idid. p.213.
- 17 ibid., p.259.
- 18 ibid. p.258.
- 19 Burgess, The Eve of Saint Venus, (1964) Arena 1987. The author's 1984 Preface, and Little Wilson and Big God, pp. 357-60, both describe the origins of the libretto-cum-novella.
- 20 Burgess, Eve of Saint Venus, pp.113-4.
- 21 Burgess, The End of the World News, Hutchinson, 1982.
- 22 ibid, pp.75, 85.
- 23 ibid, pp.92, 105, 106.
- 24 Burgess, Earthly Powers (1980) Penguin 1981
- 25 A later instance of Burgess appearing in his work as a divided self can be found in the episode 'K550' from Mozart and the Wolfgang (see elsewhere in this thesis).
- 26 ibid, p.115.
- 27 ibid, p.114.
- 28 ibid, p.115, xx ibid, p.579.
- 29 ibid, p.584.
- 30 Robert Jacobs, Wagner, Dent, 2nd ed. 1965, p.246.
- 31 Burgess, You've had your time, p.359.
- 32 Burgess, Earthly Powers, p.7.
- 33 ibid, p.12.
- 34 Burgess, Little Wilson & Big God, p.359.
- 35 Burgess, Earthly Powers, pp.334-5.
- 36 Stephen Banfield, Sondheim's Broadway Musicals, Univ. of Michigan Press, 1993, p.113.
- 37 Sutcliffe - op.cit., p.488
- 38 Stephen Sondheim, quoted in Sutcliffe, ibid, p.490.

- 39 Burgess, Earthly Powers, pp.225, 317/8 and 648.
- 40 James Guetti, Word-Music : The Aesthetic Aspect of Narrative Fiction, Rutgers U.P. 1980.
- 41 Burgess, Earthly Powers, pp.108-9.
- 42 Stephen Citron, Song Writing : A Complete guide to the craft, Hodder & Stoughton, 1985, p.18.
- 43 It is a measure of the magnetic appeal of these two literary masterpieces that they have been the basis of a number of different transformations. In the case of Ulysses, for example, Matyas Seiber's cantata Ulysses takes 'The heaventree of stars ...' as its text, and this evocative image (which forms no.33 in 'Blooms') also provides the title for Alun Hoddinott's work for concertante violin and orchestra; Luciano Berio's electro-acoustic work Thema : Omaggio a Joyce begins with a reading of part of the 'prelude' to the 'Sirens' episode, and proceeds to transform the text so that the boundaries between words and music are dissolved. (This is discussed in more detail in the commentary on 'Sirens' in this thesis.) Similarly, passages from A Portrait of the Artist as a Young Man and Finnegans Wake have attracted composers as diverse as Dallapiccola, Cage and Harry Partch. In Berio's Sinfonia, Joyce's use of stream-of-consciousness technique in Ulysses is paralleled by the way in which the third movement, constructed around the scherzo of Mahler's Second Symphony, allows Mahler's music to flow in Berio's words, 'through a constantly changing landscape, sometimes going underground and emerging in another altogether different place, sometimes disappearing completely, present either as a fully recognisable form or as small details lost in the surrounding host of musical presences' - in other words, like musing interior monologue itself.
- Both Ulysses and The Turn of the Screw have also been recast into film, with all the ensuing technical and artistic challenges attendant on having to transform novelistic thought and reaction into action and dialogue that can be seen and heard. The layer-upon-layer unfolding of The Turn of the Screw is echoed in its afterlife as a film, 'The Nightcomers', and as a play, 'The Innocents', on which a further film was based. (cf. Patricia Howard, Benjamin Britten: The Turn of the Screw, Cambridge Opera Handbooks, Cambridge Univ. Press, 1985, pp.9 and 14.)
- 44 Peter Conrad, Romantic Opera and Literary Form, Univ. of California Press, 1977, p.1.
- 45 *ibid*, p.178.
- 46 Burgess, 'Making them Sing' : review of 'W.H. Auden and Chester Kallman : Libretti and other Dramatic Writings by W.H. Auden 1939-1973', ed. Edward Mendelson. Observer, 24.10.93.
- 47 Burgess, Earthly Powers, p.589.
- 49 Joseph Kerman, Opera as Drama, 2nd ed. Faber & Faber, 1989, p.142.
- 50 Burgess, You've had your time, p.371.
- 51 *ibid*, p.373.
- 52 Patricia Howard, The Turn of the Screw, p.23.
- 53 Anne Karpf, 'Singing Bloom', The Listener, 11 Feb., 1982, p.26.

- 54 James Joyce, Ulysses, Penguin, 1992.
- 55 ibid, p.119.
- 56 ibid, p.146.
- 57 ibid, p.877.
- 58 ibid, p.809.
- 59 ibid, p.807.
- 60 ibid, p.819.
- 61 Declan Kiberd, 'Introduction' to James Joyce, Ulysses, Penguin, 1992, xv/xvi.
- 62 ibid, xxii.
- 63 ibid, xxv.
- 64 Stephen Banfield, 'Bit by Bit', Musical Times, April 1994, p.220.
- 65 cf. Burgess, You've had your time, p.371.
- 66 Burgess, ibid.
- 67 Burgess, Blooms of Dublin, score p.1.
- 68 Burgess, You've had your time, p.371.
- 69 Burgess, 'A Prefatory Word', Blooms of Dublin, a play with music, [i.e. the libretto] Hutchinson, 1986, p.8.
- 70 The Listener, 11 Feb., 1982, pp.26-27.
- 71 Burgess, 'A Prefatory Word', Blooms of Dublin [libretto], Hutchinson, 1986, p.11.
- 72 Joyce, Ulysses, p.22.
- 73 Stephen Banfield, Sondheim's Broadway Musicals, Univ. of Michigan, 1993, p.229.
- 74 Joyce, Ulysses, p.770.
- 75 ibid, p.771.
- 76 Burgess, Blooms of Dublin, libretto, p.51. This is Gerty MacDowell's reaction to the hymn.
- 77 Burgess, Blooms of Dublin, score, no.17, b.66. Also Joyce, Ulysses, p.224.
- 78 The B.B.C. Music Library piano score is in a copyist's hand, except for this single instance; above the staves, Burgess has scrawled a translation of six lines of the text into Italian, perhaps in order to dedicate the piece to his Italian second wife Liana., as well as to the memory of Joyce.
- 79 Burgess, 'Blooms', libretto, p.54.

- 80 Burgess, 'Blooms', libretto, p.56.
- 81 Robert P. Morgan, Twentieth Century Music, Norton, 1991, p.232.
- 82 Burgess, libretto, p.64.
- 83 Joyce, Ulysses, pp.676-7.
- 84 ibid.
- 85 ibid, p.679
- 86 Conrad, The Secret Agent, Penguin Popular Classics, pp.58, 63, 72.
- 87 Joyce, Ulysses, p.819.
- 88 Luciano Berio, sleeve-note of Thema (Omaggio a Joyce), L.P. Turnabout, TV 341175.
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- 90 Joyce, Ulysses, pp.871, 933.
- 91 Burgess, libretto, p.88.
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- 93 Klaus Schöning, tr. John Patrick Thomas and W. Richard Rieves, from the C.D. liner note for: John Cage, Roaratorio, Ein Irischer Circus über Finnegans Wake, Wergo WER 6303-2.
- 94 Banfield, 'Bit by bit', M.T., April 94, p.223.
- 95 Roland Barthes, Image, Music, Text, tr. Stephen Heath, Fontana 1977, p.146.
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- 97 Mikhail Bakhtin, 'Discourse in the Novel', The Dialogic Imagination, ed. Michael Holquist, tr. Emerson and Holquist, Austin 1981, pp. 262-3; quoted in Tony Crowley, 'Bakhtin and the history of the language' in Bakhtin and Cultural Theory, ed. Ken Hirschkop and David Shepherd, Manchester Univ. Press, 1989, pp. 71-2.
- 98 E. M. Forster, A Room with a View, (1908), Heinemann/Octopus 1978, p. 388.
- 99 Terry Eagleton, 'Bakhtin, Schopenhauer, Kundera' in Hirschkop and Shepherd, op.cit., p.178.
- 100 Burgess, A Clockwork Orange : A Play with Music, Hutchinson, 1987.
- 101 ibid, 'A Prefatory Word', x.
- 102 ibid, p.1.
- 103 ibid, p.21.
- 104 ibid, p.20.
- 105 Burgess, Little Wilson & Big God, p.239.

- 106 Burgess, *A Clockwork Orange* (play), ix.
- 107 Jean-Pierre Barricelli, Melopoiesis : Approaches to the Study of Literature and Music, New York University Press, 1988, p.140.
- 108 *ibid*, x.
- 109 pp. 180-181 and p. 355 in Burgess, Little Wilson and Big God make clear his sensitivity to political and social injustice, and to the enormity of the psychological shadow cast by the nuclear arms race. The first reference concerns his reaction as a student in 1938/9 to the visit of Joan Littlewood's community theatre; the second concerns his work with Banbury Grammar School's Lower Sixth in the early 1950s, when they 'formed an Emotional Engineering Committee and published a long poem in the style of *The Waste Land* entitled *Sonata in H*, which dealt with the H-bomb apocalypse we all feared.'
- 110 David Matthews, Michael Tippett, Faber & Faber, 1980, p.93.
- 111 Conversation with Guy Woolfenden, 26 May, 1995.
- 112 Heard at the British Library National Sound Archive, London, 10 Feb., 1994.
- 113 Burgess, programme-note for the R.S.C. production of A Clockwork Orange, 2004.
- 114 David Sinclair, Rock on C.D., The Essential Guide, Kyle Cathie Ltd., 1992, p.398.
- 115 Conversation with his son, Andrew Burgess Wilson, London, 9 Feb., 1994.
- 116 see Gerard Manley Hopkins, *The Penguin Poets*, 1953, pp.72-72 and 52-54.
- 117 Burgess, This Man and Music, Hutchinson, 1982, p.120.
- 118 Hopkins, *op.cit.*, pp.41 and 80.
- 119 *ibid.*, p.167.
- 120 *ibid*, p.135.
- 121 *ibid.*, p.191.
- 122 Burgess, *op.cit.*, p.122.
- 123 Hopkins, *op.cit.*, pp.197-8: 201-2: 206: 209-10. See also Burgess, This Man and Music, p.119 for his experience of Hopkins's music — 'none of it very good ... amateurish ...' — though in one song, 'Falling Rain', he 'demonstrated a sharpness of ear which enabled him to distinguish microtones'. Burgess wrote an accompaniment for this, since 'Hopkins was not skilled enough to provide [it] for himself'.
- 124 quoted in Andrew Porter, 'Riches Restored', The Observer, 16.4.95, p.7.
- 125 Hopkins, *op.cit.*, p.52.
- 126 Burgess, You've had your time, p.369.
- 127 Hopkins, 'Author's Preface', *op.cit.*, p.9.
- 128 *ibid.* p.184

129 *ibid.* p.11

130 W. H. Gardner, Introduction to Hopkins, *op.cit.*, p.xxxv.

Footnotes to APPENDIX III

- 1 Burgess, You've had your time, p.292.
- 2 Vernon A. Chamberlin, Galdós and Beethoven. Fortunata y Jacinta, a symphonic novel, Tamesis, 1977.
- 3 *ibid.* p.113.
- 4 In a letter to me, 16 Sept. 1994.
- 5 Chamberlin, *op.cit.*, p.17.
- 6 First published in Spain in 1886-7 : English translation by Agnes Moncy Gullón, Viking, 1987.
- 7 Chamberlin, *op.cit.*, Preface.
- 8 Collected into one volume for the Viking edition English translation.
- 9 Galdós, Fortunata y Jacinta, tr. Agnes Moncy Gullón, Viking, 1987, xvii.
- 10 *ibid.* xxi.
- 11 Burgess, Napoleon Symphony, pp.175-184.
- 12 Galdós, *op.cit.*, p.149.
- 13 *ibid.* p.65.
- 14 *ibid.* p.139.
- 15 *ibid.* p.337.
- 16 *ibid.* p.157.
- 17 The Zarzuela in the second half of the nineteenth century was based on

the depiction of lower-class life, customs and humour, and on
traditional songs and dances [it was] a populist entertainment, partly
spoken, partly sung, with distinct national character as familiar to
the Spanish man-in-the-street as Gilbert and Sullivan numbers to his
English counterpart.

Lionel Salter, 'Zarzuela', New Grove, vol.20, p.651.
- 18 Galdós, *op.cit.*, p.331.
- 19 *ibid.* p.xvii.

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C. MUSIC (see 'Chronology' for Burgess's work-list. Listed below are the items which have been the basis of substantial commentary in the thesis.)

A Clockwork Orange, incidental music for the 'play with music' based on the composer's novella of the same title, 1986.

Blooms of Dublin, operetta based on James Joyce's novel Ulysses, MS, 1980.

In Time of Plague, motet for S.A.T.B., MS. 1984, and Saga Music, 1994.

Piano piece (untitled) inserted into the collaborative 'Senilio's Broadcast Script', Martin Bell, Collected Poems, 1937-1966, Macmillan, 1967.

Sinfoni Malaya (also 'Sinfoni Melayu'), 1957.

St. Winefred's Well, incidental music for Burgess's completion of G.M. Hopkins's verse-drama. (Date uncertain).

Symphony No. 3, MS. 1974-5.

Trotsky's in New York!, off-Broadway musical, 1980.

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