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Ethel Smyth's Mass in D: A performance-study guide

Daniel, Robert Marion, D.M.A.

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300 N. Zeeb Rd.
Ann Arbor, MI 48106

ETHEL SMYTH'S MASS IN D:

A PERFORMANCE-STUDY GUIDE

by

Robert Marion Daniel

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DANIEL, ROBERT MARION, D.M.A. Ethel Smyth's Mass in D: A Performance-Study Guide. (1994) Directed by Dr. William McIver. 168 pp.

Ethel Smyth (1858-1944) was well-known in her native England and in parts of Germany, and her music was acclaimed during her lifetime. Today, she is relatively unknown, her music seldom performed. Unfortunately, much of her music is out of print.

The purpose of this document is two-fold. First, it is hoped that the reader will gain an awareness of and an appreciation for Smyth's work. Second, the document is designed to draw attention to one work in particular, her Mass in D.

This document is organized in the form of a critical/ analytical performance guide for the Mass in D. The material included should prove helpful to a conductor planning a performance of the Mass in D. The Mass is in print and has recently received several performances.

This document includes a biographical study of Smyth's life as well as a formal analysis of the Mass in D. Historical information includes brief discussions of selected women musicians and of Victorian England and Smyth's male counterparts, as well as reviews and comments on Smyth's musical compositions, especially the Mass in D. The concluding portion of the document is designed to aid conductors in preparing a performance of the Mass. It

includes a comparison of the two editions of the Mass as well as a discussion of potential performance concerns.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser William J. McKay

Committee Members Gregory D. Carroll

Charles Lynam

Nancy L. Walker

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All musical examples from the piano/vocal score and conductor's score of Smyth's Mass in D are reprinted by permission of Novello Music. A portion of Robert Hines's Singer's Manual of Latin Diction and Phonetics is printed by permission of the author. And last, but not least, I wish to thank my wife, Kathy, for her unflagging support during the process of completing this study.

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CHAPTER I

INTRODUCTION

The compositions of Ethel Smyth (1858-1944) include works for accompanied and unaccompanied chorus, for orchestra, organ, piano, voice, chamber ensemble, and the operatic stage. She was acknowledged as a master of orchestration, but her operas have received the greatest acclaim, followed by her works for orchestra and chorus. Ironically her initial success, the Mass in D (1893), was her first major choral work and her best composition in this medium.

Despite her present-day anonymity, Smyth was highly regarded during her lifetime. Through study in Germany and travels outside of her native England, Smyth became acquainted with many noted musicians of the day. A listing would include Brahms, Grieg, Tchaikovsky, Clara Schumann, Delius, Dvorak, Sir John Barbirolli, Sir Arthur Sullivan, Sir George Grove, Philipp Spitta, Friedrich Chrysander, and Joseph Joachim. Her works were performed in major concert halls and opera houses throughout the world, including the Royal Albert Hall, Covent Garden, and the Metropolitan Opera. Some of these performances were led by such noted conductors as Bruno Walter, Sir Thomas Beecham (who also considered

issuing a recording of some of Smyth's works [1]), and Sir Adrian Boult. Smyth was made a Dame of the British Empire in 1922 and received honorary Doctor of Music degrees from the Universities at Durham and Oxford in 1910 and 1926 respectively.

Description of the Document

The purpose of this document is to bring attention to Ethel Smyth's music, especially her Mass in D. Many of her compositions are out of print today, thereby severely limiting opportunities for performance. Fortunately, Smyth's Mass in D is still available and is heard occasionally in performance.

This document is intended to be a critical/analytical performance study-guide of the Mass. It is divided into five sections: (1) Biographical Overview; (2) Historical Information; (3) Analysis; (4) Guidelines for Conductors and (5) Summary.

The biographical overview includes a brief account of Smyth's life and her works, both musical and literary, as well as accounts of her relationships with musical figures of her time. The section on historical information is divided into three brief subsections: a perspective on women musicians, Victorian England and Smyth's male counterparts,

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[1] Margaret Cole, Women of Today, (Freeport: Books for Libraries Press, 1968), 23.

and reviews and comments on Smyth's musical compositions, in particular the Mass in D.

Parts three and four of the document deal with the score of the Mass in D. The first of these is devoted to an analysis which includes general as well as detailed observations of the following points: melody, harmony, rhythm, form, texture, and orchestration. The concluding section is designed as an aid to conductors in preparing a performance of the Mass in D. It includes a comparison of the two editions (1893 and 1925) as well as a discussion of potential rehearsal concerns for the conductor.

Justification of the Document

During her lifetime both Smyth and her music received numerous accolades. Perhaps Sir Donald Tovey paid the highest tribute to the Mass in D by including a review of it in the fifth volume of his Essays in Musical Analysis along with reviews of choral works by J.S. Bach, Beethoven, Brahms, and Debussy. Of the Mass he said, "the music is throughout, like Spinoza, God intoxicated," and "the score should become a *locus classicus* for the whole duty and privileges of choral orchestration." [2]

After its premiere in 1893, the Mass in D was not performed again in its entirety for thirty-one years; Sir Adrian Boult revived it in 1924. Several performances

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[2] Sir Donald Tovey, Essays in Musical Analysis, vol. 5, Vocal Music (London: Oxford University Press, 1965 reprint of 1937 edition), 235-236.

followed immediately in London and several other English cities, but it has been heard infrequently in the past sixty years.

Over the past ten years several writers have drawn attention to Smyth's life based on study of her autobiographies and personal correspondence. However, her music is still neglected.

Status of Related Research

The composer's ten books (see "Literary Works") comprise an invaluable source for the study of Smyth's life. Recent writings based largely upon these works include: The Memoirs of Ethel Smyth (1987), a collection of excerpts from Smyth's books; Impetuous Heart: the Story of Ethel Smyth (1984), a biography by Louise Collis; and Ethel Smyth: A Biography (1959) written by Christopher St. John which includes two important appendices by Kathleen Dale, Smyth's musical executor.

Criticism of Smyth's music is more limited. Very few of her musical compositions are still in print, and still fewer have been reintroduced through modern editions. (However, in 1980 Novello did print a piano/vocal score of the Mass in D based on the 1893 edition. In addition, a more recent conductor's score exists from a revised printing of the Mass in 1925.)

A complete listing of Smyth's musical compositions is included in The Memoirs of Ethel Smyth (1987) as printed by Viking Press. Jory Michael Bennett compiled the list for this publication (see Appendix of this document). Three other scholars have extensive knowledge of Smyth and her work. Jane Bernstein wrote the introduction to the 1980 reprint of the Mass and has also contributed articles in Briscoe's Historical Anthology of Music by Women, and Bowers's Women Making Music. Elizabeth Wood prepared the second edition of Women Composers, the Lost Tradition Found for Diane Peacock Jezic. It was published by the Feminist Press of the State University of New York in 1994. In addition, Edith A. Copley completed an excellent dissertation in 1991 for the University of Cincinnati entitled "A Survey of the Choral Works of Dame Ethel Mary Smyth with an analysis of the Mass in D (1891)."

CHAPTER II

BIOGRAPHICAL OVERVIEW

Life

Ethel Mary Smyth, born in London in 1858, was one of eight children of Nina and Major-General J. H. Smyth. Smyth's father was a member of the British army. The young Smyth enjoyed a happy childhood. The family was prosperous, and she was reared with strong religious beliefs as a member of the Church of England. In general, Smyth's ancestors were undistinguished in music. The exception was Smyth's grandmother. She was well known in artistic circles in Paris and knew some of the most celebrated musicians of the day including Chopin, Rossini, and Auber. [3]

At the age of twelve, Smyth heard classical music for the first time. It was played by a family governess who had studied at the Leipzig Conservatory. Smyth was profoundly moved. Later, she stated, "I then and there conceived the plan . . . giving up my life to music." [4] In addition, this incident planted the seed of desire for study in Leipzig which the young Smyth was to realize in later years.

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[3] Christopher St. John, Ethel Smyth: A Biography, (London: Longmans, Green and Co. Ltd., 1959), 2.

[4] Ethel Smyth, Impressions that Remained, (London: Longmans and Green Co. Ltd., 1919), 85.

In 1875 she met her first musical mentor, Alexander Ewing, an officer in the army. Ewing recognized Smyth's talents and strongly encouraged her to go to Leipzig to study, but her father scorned such advice. Yet, through Ewing, Smyth began to develop an intense interest in opera.

Smyth became insistent with her father that she be allowed to attend the Leipzig Conservatory. This disagreement was the source of many bitter arguments, but finally, in the summer of 1877, he consented to her enrollment.

At Leipzig Smyth was placed in the midst of many fine musicians. However, she soon became disenchanted with her instruction, looking forward only to the influence of the concerts sponsored by the Conservatory. She soon gained entrance to the elite musical circles of Leipzig. Through the establishment in 1878 of a close relationship with Elizabeth (Lisl) and Heinrich von Herzogenberg, Smyth was able to meet Brahms on several occasions. Heinrich Herzogenberg was considered a very gifted composer and was president of the Leipzig Bach Verein. His wife was no less gifted a musician. The Herzogenbergs' home was always open to Brahms on his many visits to Leipzig. Brahms greatly respected their musical skills and especially admired Lisl's judgement and musical criticism. [5] Lisl also became a strong

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[5] Ibid., 169.

maternal influence upon Smyth while the young composer was away from home.

The Herzogenbergs knew that the young composer was disenchanted with conservatory instruction, and, therefore, offered her instruction at a nominal fee. Soon Smyth moved in with the family, and the development of her musical skills became the Herzogenbergs' prime goal. Smyth's early attempts at composition during those years as a student were devoted primarily to works for chamber ensemble and incidental works for piano, organ, and voice.

Through the relationship of the Herzogenbergs with Brahms, Smyth came under the influence of what she termed the "Brahms group." She constantly reiterated her belief that this group was uninterested in orchestration and that she failed to receive proper instruction in matters of instrumentation under their tutelage.

In 1882 Smyth met Henry Brewster, a writer living in Florence, Italy. Their relationship was to have a profound influence upon her entire life. Smyth and Brewster soon fell in love, but there were many complications. He was already married, and the woman to whom he was married was Lisl Herzogenberg's sister. If Smyth's love for Brewster was to be fulfilled, it would mean the end of her friendship with the Herzogenbergs. Smyth decided to sever the fateful relationship with Brewster and made attempts to reconcile with Lisl Herzogenberg. Unfortunately for Smyth, it was too

late. The damage had already been done. Circumstances were further complicated when Heinrich Herzogenberg accepted a teaching position at the Hochschule in Berlin. In 1885 the Herzogenbergs left Leipzig, leaving Smyth without a German home.

The next few years were difficult for Smyth. Her relationship with the Herzogenbergs had ended. In addition Smyth had fallen out of grace in Leipzig due to the circumstances surrounding her relationship with Brewster. The blow to Smyth was lessened somewhat by the establishment of relationships with both Grieg and Tchaikovsky. Tchaikovsky greatly encouraged her to begin study in orchestration. She did so on her own, primarily through attendance at concerts, with an ear attentive to instrumental usage. [6] She began to immerse herself in orchestral writing.

In the fall of 1889, she spent much time with Pauline Trevelyan and her family in Munich. Pauline was a devout Catholic and the inspiration for one of Smyth's early successes, the Mass in D. Although Smyth was Anglican, she was deeply moved by Pauline's faith and eventually dedicated the Mass to her.

Smyth returned to England, and on April 26, 1890 attended a performance of her Serenade in D for orchestra, the first public performance of any of her works in her native land. The performance took place in London's Crystal

[6] St. John, Ethel Smyth, 54.

Palace with August Manns conducting. Smyth's father, who had never been to a live concert, was in attendance to witness the enthusiastic response to his daughter's work. The composer relates that when she next saw him "he was beaming with delight." [7] Also present at Smyth's performance was Henry Brewster who had hopes of rekindling his love affair with her. She resumed correspondence with Brewster. Upon Lisl Herzogenberg's death in 1892, Smyth felt less guilt for her feelings for Henry Brewster, and their relationship deepened. Brewster's wife protested vehemently, but after her death in 1895, Smyth and Henry Brewster became closer.

In the fall of 1890, another of Smyth's orchestral works, the Overture to Shakespeare's *Antony and Cleopatra*, was performed in London with both of Smyth's parents present. Composer Smyth was pleased with her parents' presence and was grateful for their acknowledgement of her musical accomplishments. Her mother died in early 1891, followed by her father in 1894.

By the summer of 1891, Smyth was close to completing work on the Mass in D. While composing, Smyth went through a form of conversion which did not survive the composition of the Mass. Smyth stated: "Into that work I tried to put all there was in my heart, but no sooner was it finished than,

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[7] Smyth, Impressions, 456.

strange to say, orthodox belief fell away from me, never to return." [8]

The 1893 premiere of the Mass was brought about through her contacts with many of the royal family of England. Earlier Smyth had begun a close relationship with Empress Eugenie, widow of France's Napoleon III, and a close friend of Queen Victoria. On several occasions the Queen loaned one of the houses of the Balmoral estate to the Empress. On one of these occasions Smyth accompanied the Empress and had the opportunity to perform for the Queen:

> And presently, having received the command to let us hear some more of your Mass, I was seated at a huge, yawning grand piano, with the Queen and the Empress right and left, in closest proximity . . . Strange to relate, once I got under way there was something inspiring in the very incongruity of the whole thing, the desperateness of such a venture! Never did I get through one of these performances better or enjoy doing it more. I cannot remember what numbers I chose, but the Sanctus must have been one of them . . . And now emboldened by the sonority of the place, I did the Gloria- - - the most tempestuous and, I thought, the best number of all . . . Once more the Queen seemed really delighted- - - whether for the Empress's sake or because she liked it, who shall say? [9]

Prince Christian was present at this Balmoral performance, and, through him, his wife became aware of Smyth's interest in launching a complete performance of the Mass. Eventually Smyth procured a letter of commendation

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[8] Ibid, 465.

[9] Ethel Smyth, The Memoirs of Ethel Smyth, (Harmondsworth: Viking Press, 1987), 191.

from Hermann Levi, a noted Wagnerian conductor, for the Princess to present to Sir Joseph Barnby, Conductor of the Royal Choral Society.

With this letter in Barnby's hands, a performance seemed probable. Novello was also considering a publication of the Mass in conjunction with the performance. In fact, Novello promised to pay the cost of publication if the Queen were present at the performance. The Queen did not attend. However, Empress Eugenie attended in the Queen's stead, a real concession by Eugenie, since her policy had been to refuse official public appearances following the downfall of the "second French Empire" in 1870. [10] The performance occurred on January 18, 1893, at Albert Hall, and the Novello publication appeared the same year.

It is interesting that, after composing the Mass, Smyth turned to writing works for the operatic stage, a medium which was to become her "forte". In 1892, before the premiere of the Mass, Smyth began work on her first stage work, Fantasio. This work was a collaboration with Henry Brewster, and was finished in 1894. Eventually Smyth entered the work in an operatic competition with Levi as one of the judges, and among the hundred and ten submitted works, Fantasio was judged one of the ten best. [11]

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[10] Ethel Smyth, As Time Went On, (London: Longmans, Green and Co. Ltd., 1936), 60-61.

[11] Ethel Smyth, What Happened Next, (London: Longmans, Green and Co. Ltd., 1940), 40.

Smyth tried with no success over the next several years to arrange performances of Fantasio in many locations across Germany while simultaneously beginning work on her second operatic venture, a one-act work entitled Der Wald, also in collaboration with Brewster. Finally, a performance of Fantasio materialized in 1898 at Weimar, and, after mixed reviews, Smyth revised the score for a 1901 performance in Karlsruhe.

Der Wald, which was finished in 1901, was first heard the following year in a series of performances in Berlin followed by another performance at Covent Garden for which Smyth had to provide her own English translation. A 1903 production at the Metropolitan Opera in New York made history as the first operatic work by a female composer to be performed there.

Smyth's operatic works were finally being heard, but the German critics and public to whom she was so devoted were greatly reserved in their acceptance. This became a source of continual stress for Smyth, and the composer eventually became very defensive about her work.

Despite these feelings, work upon Smyth's next operatic venture, The Wreckers, began to take shape in 1903. The libretto was a collaboration between Smyth and Brewster, originally in French with the title Les Naufrageurs, since a French production at the time seemed more likely. The score was completed by September of 1904, but the first performance

did not materialize until November of 1906 in Leipzig in a German translation by H. Decker and J. Bernhoff entitled Strandrecht. Another performance followed soon after in Prague. Neither of these performances was acceptable to Smyth, and the composer had to remove the scores and refuse further performances at Leipzig after discovering they had made extensive cuts in her score. The French version, Les Naufrageurs, was never to be heard. An English translation of The Wreckers was made by A. Strettell and Smyth herself for later use.

Due largely to failures in her attempts to procure German performances of her works as well as mixed reviews of those works which received performances, Smyth began to turn her attention to England. Immediate results included two London performances of portions of The Wreckers, and many other concerts of her works in her homeland were to follow.

In 1908 Henry Brewster died of cancer of the liver. Smyth's feeling of loss was immense but was partially supplanted by the anticipation of the first complete performance of The Wreckers at His Majesty's Theatre on June 22, 1909 with Thomas Beecham conducting. A similar production provided the occasion of Beecham's conducting debut at Covent Garden. This marked the beginning of her close professional relationship with this illustrious British conductor. Further proof of Smyth's growing stature came in the following year with the news from Durham University of

their desire to bestow an honorary Doctor of Music degree upon her.

That same year Smyth began perhaps the most controversial episode in her life, her association with a militant woman's suffragist movement in England, the Woman's Social and Political Union (W.S.P.U.). Although the association lasted only a few years, she became an outspoken member of this organization. Her involvement included hunger and thirst strikes and her eventual incarceration in Holloway Prison, along with approximately one hundred other women, for throwing bricks at the windows of the then Colonial Secretary, Lord Harcourt.

A positive outcome of her association with the W.S.P.U. was the composition of three works dedicated to this movement, a trilogy for choir and orchestra called Songs of Sunrise which included "The March of the Women." The "March" achieved considerable fame at that time as the theme song for the women suffragists. Beecham made a visit to Smyth during her imprisonment at Holloway and recorded the following:

> I arrived in the main courtyard of the prison to find the noble company of martyrs marching round it and singing lustily their war chant while the composer, beaming approbation from an overlooking upper window, beat time in almost Bacchic frenzy with a toothbrush. [12]

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[12] Thomas Beecham, A Mingled Chime, (New York: G.P. Putnam's Sons, 1943), 138.

The piece being performed was none other than the "March of the Women" which even today is considered one of the composer's most noted pieces.

In 1913 Smyth began work on her first original English opera, the two-act comedy The Boatswain's Mate. It was to become her most popular work in England. Before its completion it had already been scheduled for performance at Frankfurt for the following year. In that same year, a performance of The Wreckers with Bruno Walter conducting had been scheduled for Munich. Smyth was delighted to have two of her masterworks considered for production by two different European opera companies and to see her professional relationship with Walter, whom she had met several years earlier, begin to mature. However Smyth's hopes were short-lived due to the outbreak of World War I. Unfortunately, neither of these European performances materialized, although The Boatswain's Mate was published in 1915 and received its first performance in England in January of 1916.

During the war years Smyth forsook hopes for performances of any of her works and turned to writing prose. She had often considered developing her writing skills, and, as early as 1892, wrote the following: "Oh, I wish I were J.J. Rousseau and dared publish my Memoires! . . . Sometimes I think the day will come when I *shall* dare." [13] Although

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[13] Louise Collis, Impetuous Heart, (London: William Kimber, 1984), 146.

Smyth considered writing to be a secondary interest, her success was remarkable. The first of her ten books, Impressions that Remained, was published in 1919. Of Impressions the London Times Literary Supplement wrote: ". . . one of the most remarkable books of memoirs that has appeared in recent times. . . . The intensity of the private life which she discloses with something of Rousseau's sensitiveness yet with a mixture of lively humour quite beyond his capacity. . . carries the reader away from the outset." [14]

After the war Smyth returned to musical pursuits. She enjoyed an enviable amount of attention due in large part to the success of Impressions. Being named Dame Commander of the Order of the British Empire in 1922 also added greatly to her renown.

Smyth's successes continued in 1923 when her new one-act opera Fête Galante was premiered at Birmingham. In the following year the Mass in D, not heard for over thirty years, was performed twice with Sir Adrian Boult conducting, once in Birmingham with Queen Mary in attendance and again at Queen's Hall. In 1925 there were four more English performances of the Mass, and the one-act comedy Entente Cordiale was premiered as well.

In 1930 Smyth published The Prison, her memoirs of Henry Brewster. She followed it with a symphonic work also

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[14] Ibid, 147.

entitled The Prison for soloists, chorus and orchestra. The texts for these works were compiled by Smyth from Brewster's book of the same name. Smyth's choral work was produced at Edinburgh in February of 1931 and a few days later in London under the leadership of Adrian Boult. There was another performance of the Mass in 1934, with Beecham conducting, at the Jubilee Festival in Royal Albert Hall marking the composer's seventy-fifth year.

There were no substantial compositions or memorable performances for Smyth after The Prison. The composer was now in her mid-seventies, and a hearing loss which had been developing for more than fifteen years began to take its toll. Smyth eventually stopped attending concerts and turned to writing as a refuge.

During the summer of 1940, Smyth developed diabetes, and, although she was able to control its severity with careful diet and insulin, other health problems developed soon thereafter. Smyth died of pneumonia on May 8, 1944 at the age of eighty-six.

Relationships with Fellow Musical Figures

A study of her biography shows that very early in life Smyth set her sights upon a musical education from the continent rather than from her homeland. Therefore her first influences, and perhaps most important ones, were those of continental musicians.

Her first important musical training took place in Leipzig in 1877. At the Conservatory she studied composition with Carl Heinrich Reinecke and counterpoint/harmony with Salomon Jadassohn. However after one year, the frustrated Smyth dissolved these relationships and began studying with the Austrian composer Heinrich von Herzogenberg, a close friend of Johannes Brahms, as noted previously.

Smyth stated the following about Brahms: "I saw integrity, sincerity, kindness of heart, generosity to opponents, and a certain nobility of soul that stamps all his music." [15] However she was less than enamoured with Brahms personally. ". . . on the other hand I saw coarseness, uncivilizedness, a defective perception of subtle shades in people and things, lack of humour, and of course the inevitable and righteous selfishness of people who have a message of their own to deliver and can't run errands for others." [16]

Smyth often questioned what she felt was the Leipzig group's blind acceptance of Brahms's intellectual supremacy. She also regretted that this period suppressed her youthful interest in opera. "Smyth believed that the impulse towards opera which had been instilled in her by Alexander Ewing while still in England was quelled by the 'severely classical atmosphere of the Brahms Group'. Their group considered

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[15] Smyth, Impressions, 241.

[16] Ibid..

opera a negligible form of art, probably because Brahms had wisely avoided a field in which he would not have shone, and of which the enemy, Wagner, was in possession." [17]

Smyth's view of how Brahms perceived women also greatly angered her. Although it was apparent to Smyth that Brahms greatly admired some women with whom he came in contact, most especially Clara Schumann and Lisl Herzogenberg, she still felt him to be patronizing towards women in general. "Brahms as artist and bachelor was free to adopt what may be called the poetical variant of the *'Kinder, Kirche, Kuche'* axiom, namely that women are playthings." [18]

Despite these negative reactions, it is undeniable that much of Smyth's output is Germanic in nature and influenced by the Brahmsian romantic style. This should not be surprising in light of this composer's importance throughout Germany at that time. It is further supported by the fact that Smyth was "indifferent" towards Brahms's chief German competitor, Richard Wagner. [19]

Smyth also had occasion to meet Tchaikovsky, Dvorak, and Grieg while in Leipzig. Of the three, Tchaikovsky, perhaps, wielded the most influence upon the young composer. Smyth was very disappointed that she had failed to gain from her

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[17] Smyth, Memoirs, 105.

[18] Ibid., 102. English translation: "Child, church, kitchen."

[19] Smyth, Impressions, intro..

Leipzig "Brahms group" the skills in orchestration needed to be a serious composer at that time. For example, she often noted Herzogenberg's limited skills in this area: "Once some orchestral variations of Herzogenberg's were performed which I scarcely recognized for the same I had admired as one of the inevitable piano duets, so bad was the instrumentation." [20]

Tchaikovsky was aware of her need for training in orchestration and advised that concert attendance was the best way of developing these abilities. She also studied with great interest Berlioz's Treatise on Instrumentation in order to further perfect these skills. Her Serenade in D and Overture to Shakespeare's *Antony and Cleopatra*, first heard in England in 1890, were the first products of this study.

The Wagnerian conductor Hermann Levi also exerted his influence upon Smyth at this time. Smyth received a letter of commendation from Levi in 1892 after his review of the score of the Mass in D. But his strongest influence upon the young composer was to encourage her to begin composing opera, sensing from the score of the Mass an intense gift for dramatic expression. She did so immediately, and this was a decision she was never to regret.

Other notable influences came from Smyth's associations with many of the leading conductors of the time. She met Bruno Walter in 1907, and a strong friendship between the two soon developed. Walter gave due credit to her in a 1946

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[20] Smyth, Memoirs, 106.

translated version of his autobiography where he refers to The Wreckers as produced in 1909 at Covent Garden as a "great success." [21] He also stated: "I consider Ethel Smyth a composer of quite special significance who is certain of a permanent place in musical history." [22]

Perhaps the greatest tribute from a conductor came from Thomas Beecham who conducted several of the early performances of The Wreckers and also supported her during her Holloway prison term. He stated for Music Magazine on the B.B.C. Home Service broadcast on the occasion of the one-hundredth anniversary of her birth: " . . . there is no doubt that Ethel was certainly one of the most remarkable women this country has ever produced or any country has ever produced." [23] Approximately one-half of Smyth's seventh book, Beecham and Pharoah, is devoted to Beecham as well.

Sir Adrian Boult gave insight into Smyth's character. After he had refused her a performance of The Prison at the B.B.C., she persisted in the following manner:

> Later, Ethel, tactless again, sent Boult a packet of enthusiastic notices of another performance of The Prison, in Edinburgh, with a letter saying it really was absurd that what many good judges considered her finest work should not be thought worthy of inclusion in the B.B.C. series of

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[21] Bruno Walter, Theme and Variations (New York: Alfred A. Knopf, 1946), 181.

[22] St. John, Ethel Smyth, 105.

[23] Thomas Beecham, "Dame Ethel Smyth," The Musical Times, July 1958, 365.

> Symphony Concerts. Of course I don't want to hold a pistol to your head, but I do expect an assurance from you that you will give the proposed performance of The Prison by the B.B.C. your support. All I want is fair play. [24]

Smyth was no doubt a cordial, dear, personable friend to many with whom she came in contact. However there is also no doubt that she was forced to look at some of her associations as a means for professional gain. She was an agressive, domineering woman who persevered until she got her way. Perhaps Beecham said it best:

> She was a stubborn, indomitable, unconquerable creature. Nothing could tame her, nothing could daunt her, and to her last day she preserved these remarkable qualities. And when I think of her, I think of her as a grand person, a great character. I am not qualified to express an opinion about her music. Anyway, if I were, I shouldn't give it. I never give my opinion about the music of my friends. I'm not brave enough. [25]

Musical Works [26]

Other than choral/vocal works, Smyth's oeuvre consists primarily of compositions for orchestra, piano, chamber ensemble, and organ. Her output for orchestra was small but significant, and many compositions remain unpublished. The most important of her orchestral works were the Overture to

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[24] St. John, Ethel Smyth, 214.

[25] Beecham, "Smyth," 365.

[26] Dates in parenthesis are publication dates. All other dates are specified as performance, composition, or publication dates. See Appendix A for a complete listing of Smyth's works.

Shakespeare's *Antony and Cleopatra* and the Serenade in D, both written for London premieres in 1890. Also included is one movement of the Symphonie für kleines Orchester in D and an unfinished Trage-komische Ouverture in F, both written between 1878 and 1884. Worthy of mention as well is the Double Concerto in A for violin, horn and orchestra written in 1926. Other works for orchestra include several arrangements of excerpts from her operatic compositions.

Smyth wrote extensively for solo piano during her apprentice years. These unpublished compositions were composed between 1877 and 1883 and include three sonatas, a suite, three sets of preludes and fugues, a two-part invention, a set of dances, a set of canons, and a theme and variations. Kathleen Dale, Smyth's musical executor, found many of these works lacking. [27]

Many of Smyth's chamber works also date from her youth and include nine string quartets, two string quintets, two string trios, and three sonatas. Of these works only one quintet and two sonatas were published, with one of the trios in preparation for publication as of 1987. However Smyth returned to this medium with the String Quartet in E Minor (1914) and the "Variations on Bonny Sweet Robin" for chamber ensemble (1928).

Works for organ include a five-part fugue and a study on a German chorale written between 1882 and 1884, but

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[27] St. John, Ethel Smyth, 294.

unpublished. Published organ works include "Five Short Chorale Preludes" (1913), dating from the same years, and a "Prelude on a Traditional Irish Air" (1939). Four of the Chorale Preludes were also arranged for strings and solo instruments and published in the same year. The organ version of these preludes, written in the style of Bach, was dedicated to Sir Walter Parratt with whom Smyth studied organ in 1886.

Works for voice include several early song sets written to German and French poetry, many of which are unpublished, and the following publications:

1. "Lieder und Balladen" (1886), for mezzo-soprano and piano
2. "Lieder" (1886), for mezzo-soprano and piano
3. Four Songs (1907), for mezzo-soprano or baritone and chamber ensemble
4. Three Songs (1913), for mezzo-soprano or baritone and orchestra
5. Three Moods of the Sea (1913), for mezzo-soprano or baritone and orchestra

The German songs won Smyth favor in many private circles in Leipzig during her student days and represent her prentice skills. The remaining works followed twenty years later and present a more mature style.

The Four Songs (1907) were entitled "Odelette," "La Danse," "Chrysilla," and "Anacreontic Ode." The first three of these were settings of poems by Henri de Regnier while the

final song was based upon the poetry of Leconte de Lisle. These songs are scored for flute, harp, string trio, and a soft percussion of triangle and tambourine. Concerning these works Dale stated: "The voice part, seldom outstandingly melodic in contour, blends so intimately with the accompanying texture that the songs are *ensemble* music in the truest sense." [28]

Both 1913 groups were written to English words and set with orchestral accompaniment. The Three Songs is a collection of unrelated poems by different writers: "The Clown" (Maurice Baring), "Possession" (Ethel Carnie), and "On the Road" (anonymous). Three Moods of the Sea is a song-sequence to texts of Arthur Symons: "Requies," "Before the Squall," and "Sunset." These songs reveal Smyth's affinity for the French school and highlight the composer's unusual harmonic style. [29]

Unlike her efforts in other media, Smyth's devotion to choral music developed throughout her lifetime with the earliest work dating from 1876 and the final choral piece written in 1930. There are eleven works in all, nine of which were published, leaving the unaccompanied part-song "We Watched her Breathing through the Night" and the large-scale cantata for soprano and tenor solo, chorus, and orchestra

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[28] Ibid., 295.

[29] Ibid..

entitled The Song of Love (*Solomon's Song*) in manuscript form only.

The Song of Love, although unpublished, was the composer's first attempt at a large-scale work in this medium and, due to its "rhapsodic" and "luxuriant" use of harmony, is considered a forerunner to Smyth's later operatic ventures rather than to her future choral writing. [30] The Mass in D was Smyth's next attempt in the choral medium.

Her last choral work was a "symphony for soprano and bass-baritone solo, chorus, and orchestra" entitled The Prison. The Prison was a setting of extracts from Henry Brewster's book by the same name. Brewster's book is an attempt to expound upon his philosophies of life, and Smyth's settings were a labor of love which the composer admitted was undertaken in an effort to popularize Brewster's views. However, the choral work is hampered by the vagueness of Brewster's philosophical thoughts and his style of blank verse. Nonetheless, Smyth took great pride in this work, and, in her last year of life, spoke of it as the only work with which she was moderately satisfied. [31]

The composer's remaining works for chorus are on a much smaller scale. Three are for chorus and orchestra, including "Hey Nonny No" (1911), "Sleepless Dreams" (1912, 1929), and "A Spring Canticle" (1903, 1923, 1927). The latter, also

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[30] Ibid., 296.

[31] Ibid., 297.

entitled *Wood Spirits' Song*, was an adaptation of the Prologue to her operatic work Der Wald. The other two works represent more significant contributions to her choral output. "Hey Nonny No" with texts from a sixteenth-century Christ Church manuscript combined a modern compositional style with the primitiveness of text. "Sleepless Dreams," with text by D. G. Rossetti, shows the composer's orchestral skills with the emphasis placed upon the accompanimental textures.

Of the remaining works for unaccompanied chorus, the three Songs of Sunrise (1911) are noteworthy due to their connection with Smyth's women's suffrage activities. Two of these songs, "1910" and "The March of the Women," were later used in the Overture to Smyth's opera The Boatswain's Mate.

Without a doubt, Smyth's greatest musical contributions lie in the field of operatic composition. All of her six operatic ventures were published during her lifetime. The first three operas were written between 1892 and 1905. After an eight year hiatus, she followed with the remaining works in this medium between 1913 and 1925.

Her first opera was a comedy entitled Fantasio (1899). This attempt was regarded by Smyth later as "the piece she had needed to write in order to acquire experience in the composition of dramatic works." [32]

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[32] Ibid., 299.

Der Wald (1902) was a more serious work. The libretto deals with the decision of a pair of lovers to choose death rather than separation and dishonor.

Smyth's first "English" opera was the three-act The Wreckers (1906, 1916). Also known as Les Naufrageurs and Strandrecht (see page 14), it was a serious drama based upon an original idea by its composer of a Cornish story about the battle between the people of an isolated Cornish sea town whose economic survival depended upon shipwrecks and a young pair of lovers who attempted to uncover the town's schemes. The townspeople are represented by the chorus which plays a prominent part in the score. This work was later to become her operatic masterpiece.

During the eight-year hiatus which followed the writing of The Wreckers, Smyth became convinced that as an English composer she could better serve her native public with operas of a lighter nature. Her next work, an English comedy entitled The Boatswain's Mate (1915, 1921), was based upon a story by W.W. Jacobs with libretto by Smyth. It was an easier work to produce due to a smaller cast, lighter orchestration, and fewer choral demands. It incorporated folk tunes within its texture, including the "March of the Women" from her suffrage days. Despite these advantages, The Boatswain's Mate has received much criticism for its inconsistent musical style, the first act being in ballad

style with spoken dialogue and folk tunes while the act that follows is more symphonic in nature with continuous music.

Fête Galante (1923) was a tragi-comedy which Smyth called a dance-dream. It was based upon a story by her friend Maurice Baring. Smyth's final operatic venture was Entente Cordiale (1925), a one-act work which Smyth classified as a "Post War Comedy." However, it had limited appeal after wartime days.

Literary Works

Smyth completed ten books, all of which were published between 1919 and 1940. She was working on yet another autobiographical volume entitled A Fresh Start when she died; it remains unpublished.

The following is a list of her writings with dates of publication and brief annotations:

Impressions that Remained (1919)--two autobiographical volumes written during World War I. They covered Smyth's childhood days through the early 1890's.

Streaks of Life (1921)--included are remembrances of Queen Victoria and Empress Eugenie.

A Three-legged tour in Greece (1927)--discussed Smyth's walking tour of Greece in 1925.

A Final Burning of Boats (1928)--discussed problems of women composers.

Female Pipings in Eden (1933)--discussed her relationship with Emmeline Pankhurst during her work with the suffragettes as well as remembrances of times with Brahms and Henry Brewster.

As Time Went On (1935)--autobiography which took up where Impressions that Remained left off and continued through the summer of 1894.

Beecham and Pharoah (1935)--in two parts. The first half is about Sir Thomas Beecham and the second deals with Smyth's adventures in Ireland in 1913.

Inordinate (?) Affection (1936)--dealt with the author's love of dogs.

Maurice Baring (1937)--biography of one of Smyth's friends.

What Happened Next (1940)--last part of existing autobiography covering 1894 to 1908.

CHAPTER III

HISTORICAL INFORMATION

A Perspective: Women Musicians

The purpose of the following discussion is to introduce some of the obstacles of women pursuing a career in music. Smyth encountered many difficulties in getting her works performed and in having them accepted. In general, this can be attributed to the lower status afforded women musicians. A brief historical look at the slow acceptance of women as composers and performers will help lend support to this contention.

The following discussion is cursory rather than exhaustive in nature. For further information, one should consult the following sources (complete listing in the Bibliography): 1.) Jane Bowers and Judith Tick's Women Making Music; 2.) James Briscoe's Historical Anthology of Music by Women; and 3.) Carol Neul-Bates's Women in Music.

In the early centuries of the Christian church, women were allowed to engage in worship through participation in choirs and congregational singing. But with the legalization of Christianity in the Roman Empire as a result of the Edict of Milan in 313 AD, the church began to "perfect" its organization, limiting musical participation during the

service to professional choruses of men and boys. [33] The male singers gained their professional status by attending cathedral schools which provided the only means for acquiring a musical education. Women were excluded from these schools. Women did continue growing musically through participation in convents, but the private nature of this development greatly limited their exposure and influence.

By the middle of the sixteenth century, a number of Italian convents had begun to develop fine musical establishments. One of these consisted of singers from San Vito in Ferrara. The women of San Vito often performed for the court of the Duchess of Ferrara, leading to the advent of the more famous "concerto di donne" at the Ferrara court by 1580. Other "concerti" followed during this same decade at the courts of Florence (led by Giulio Caccini), Mantua, Urbino and Rome. [34]

These "concerti" stimulated interest in the woman's high voice and helped establish female singers in secular music. Ironically, however, this interest in the high voice was satisfied within the church by the male castrati, excluding women once again.

However, there was an increasing number of publications of music by women composers during this same period:

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[33] Bowers and Tick, Women Making Music.

[34] Ibid., 98.

1. Madalena Casulana--Il Desidero (1566) followed by others in 1568,1570, and 1583.
2. Paola Massarenghi of Parma-- in 1585
3. Vittoria Aleotti of Ferrara--in 1591 and 1593
4. Cesarina Ricci de Tingoli--in 1597
5. Ferrarese nun Raffaella Aleotti--the first collection of polyphonic sacred music by a woman in 1593

In addition, the rapid growth of opera during the seventeenth century provided additional work for a number of female singers. Even so, English historian Ernest Walker has noted that women were banned from the stage in parts of Italy and also north of the Alps where castrati sang female parts both in opera seria and comic opera. [35] Indeed, it was not until the decline of the castrati in the late eighteenth century that women took their rightful place in opera.

A number of these female singers were also composers of vocal works, most notably Francesca Caccini and Barbara Strozzi. Caccini's Primo libro delle musiche a una e due voci (1618) represented the most extensive collection of early monody by an individual composer, male or female, up to that time. It was followed in 1625 by La Liberazione de Ruggiero dall'isola d'Alcina, the first opera composed by a woman to be published. Between 1644 and 1664, Strozzi published eight books of vocal music (over one hundred pieces) including many cantatas which placed her among such major musical figures as Luigi Rossi, Giacomo Carissimi, and Antonio Cesti. Any listing of women composers of the late

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[35] Ibid., xii.

sixteenth and early seventeenth centuries should also include Elizabeth-Claude Jacquet de la Guerre who introduced the new Italian style to France, distinguished herself as an instrumentalist, and published in almost every form popular at the time. [36]

Despite these advances, there were still far fewer female composers than male. Most wrote fewer compositions than their male counterparts, and few undertook the composition of instrumental music and large scale works such as opera and oratorio.

Bowers pointed out that the remarkable accomplishments of these women were by no means indicative of women in general at the time. [37] Women were still excluded from institutionalized conservatory training in music. Instead, most successful women had to seek private musical training, and, fortunately, many could afford to either do so through family wealth and status or aristocratic support. For example, Francesca Caccini, daughter to Giulio Caccini, was the highest paid composer at the Court of Tuscany [38]; Casulana received support from the Medici family; Strozzi was the adoptive (possibly natural) daughter of Giulio Strozzi, an established literary figure of the time, and

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[36] James Briscoe, Historical Anthology of Music by Women (Bloomington: Indiana University Press, 1987), 57.

[37] Bowers and Tick, Women Making Music, 145.

[38] Briscoe, Historical Anthology, 22.

eventually studied with Francesco Cavalli; Jacquet de la Guerre enjoyed the patronage of King Louis XIV.

Indeed, the humble status accorded women is evidenced in the following statements used as dedications to early publications of their music by Casulana and Strozzi respectively:

> I know truly . . . that these my first fruits, because of their weakness, cannot produce the effect that I would like, which would be not only to give you some testimony of my devotion but also to show the world (to the extent of my knowledge in the art of music), the vain error of men, who so much believe themselves to be the masters of the highest gifts of the intellect, that they think those gifts cannot be shared equally by women. [39]

> I must reverently consecrate this first work, which as a woman I publish all too boldly, to the Most August Name of Your Highness so that, under an oak of gold, it may rest secure against the lightning bolts of slander prepared for it. [40]

Fortunately, important advances for women occurred during the late eighteenth and early nineteenth centuries, resulting in an increased amount of literature for solo voice, piano, and chamber ensemble. But it must be pointed out that the gains were limited to the sphere of "domestic" entertainment, one in which women had been allowed to participate for some time. These advances coincided with the societal expansion of the middle-class, allowing women to become a more active part of the musical scene. In addition,

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[39] Bowers and Tick, Women Making Music, 140.

[40] Ibid., 174.

educational opportunities for women were greatly expanded in the many conservatories which opened for instruction, including the Royal Academy of Music (1823) and the Leipzig Conservatory (1843).

The three most prominent women of this age were Fanny Mendelssohn Hensel, Josephine Lang, and Clara Schumann. Fanny Mendelssohn Hensel (1805-47) was a prolific composer and a gifted pianist. She and her brother Felix came from a culturally sophisticated home where they were exposed to leading musical and literary figures of the day. During her short lifetime, Hensel composed more than four hundred works, primarily lieder and piano pieces. However, when she expressed interest in publishing these works, she was continually discouraged, especially by her own family who thought that the professional world was not for a woman. The following words of Felix Mendelssohn reflected the family's lack of support:

> Fanny, as I know her, possesses neither the inclination nor calling for authorship. She is too much a woman for that, as is proper, and looks after her house and thinks neither about the public nor the musical world unless that primary occupation is accomplished. Publishing would only disturb her in these duties, and I cannot reconcile myself to it. If she decides on her own to publish . . . I am, as I said, ready to be helpful as much as possible, but to encourage her toward something I don't consider right is what I cannot do." [41]

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[41] Ibid., 231.

Due to these sentiments, only a small percentage of Fanny Hensel's works were published. She did not perform in public. In 1827 and 1830, a limited number of her compositions appeared in print but were attributed to her brother. It was only in the year before Hensel's death that some of her works reached the public in printed form under her name.

Munich-born Josephine Lang (1815-80) began her musical career as a pianist and singer. She combined these abilities and began composing songs in her early teens. Felix Mendelssohn encountered her in 1830 on a visit to Munich during an extended tour of Europe. He was very impressed with her skills. She became a very prolific composer of lieder during the 1830s and even received commendations in Schumann's Neue Zeitschrift für Musik. However, most of her works are unknown today.

Clara Schumann (1819-96), recognized as an equal of Franz Liszt as a pianist, was also renowned during her lifetime for composition. Her works were praised by Mendelssohn, Chopin, and Liszt as well as by her husband, Robert Schumann. Despite these creative gifts and strong encouragement from her father and husband, Clara was ambivalent towards composing. In 1839, one year before her marriage, she related in her diary: "I once believed that I possessed creative talent, but I have given up this idea; a

woman must not desire to compose--there has never been one able to do it." [42]

Further evidence of the social limitations on a woman's musical development is revealed in the choice of performance instruments. Women were often inclined to choose either the harpsichord, piano, guitar or harp, since these were considered to be more feminine in nature. It was not until the second half of the nineteenth century that this stereotyping began to disappear.

In Victorian England there were some serious efforts by women at composition, including Smyth's, but most women either preferred or felt compelled to contribute music that was fashionable. Unlike Jacquet de la Guerre or Francesca Caccini, Smyth did not have the undivided support of a court or patron, nor did she have the family name of a "Mendelssohn" or a "Schumann" to catapult her into the public eye.

Victorian England and Smyth's Male Counterparts

Although there were obstacles for male composers in nineteenth century Victorian society, their successes were more numerous than those of women. The following discussion, like that of the previous section on women musicians, is not intended to be exhaustive. It is recognizably limited in scope. For further study, consult the following sources

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[42] Ibid., 267.

(complete listings in the Bibliography): 1.) Cyril Ehrlich's The Music Profession; 2.) Frank Howes's The English Musical Renaissance; 3.) Eric Mackerness's A Social History of English Music; 4.) Volume five of Ian Spink's The Athlone History of Music in Britain; 5.) Ernest Walker's A History of Music in England; and 6.) Percy Young's A History of British Music.

Early Victorian male composers included Robert Pearsall, John Barnett, John Goss, Michael Balfe, Edward Loder, George Macfarren, Henry Pierson, William Sterndale Bennett, John Stainer, Alexander Mackenzie, Frederic Cowen, and Samuel Sebastian Wesley. However none of these men established a lasting fame as did some of the later Victorian musician/composers, most notably Sir Arthur Sullivan, Sir Hubert Parry, Sir Charles Stanford, Frederick Delius, and Sir Edward Elgar. A brief look at England during this period is helpful in developing an understanding of the prevailing musical climate.

Although England found herself in the international limelight during the time of Purcell (1659-1695) and Handel (1685-1759), the years following were a struggle. There were no composers of international stature in the late eighteenth or throughout much of the nineteenth centuries. However, there were many social and cultural changes which gradually affected the English musical world.

In 1801 twenty percent of the English population lived in towns, whereas by 1901 seventy percent had migrated to the cities. [43] In addition, there was a staggering increase in the number of musicians in the nineteenth century, [44] primarily middle class citizens who had little prior musical experience. This growth was largely stimulated by the "Mechanics Institutes" begun for the working classes by factory owners after the Industrial Revolution. As a result, there was an increased interest in vocal music. Mendelssohn's Elijah was premiered at Birmingham in 1846. In addition, the Tonic Sol-Fa singing-class techniques as introduced by John Curwen (in fact, the English journal Musical Times was first entitled the Singing-Class Circular) stimulated the growth of choral music and led to numerous choral societies, festivals, and competitions throughout England.

Although less emphasized, instrumental music was promoted, most notably by the Philharmonic Society (1844) and the Charles Halle Orchestra (1857). The latter featured such international stars as Clara Schumann and Joseph Joachim. These developments in instrumental music culminated in the formation of the London Symphony at the turn of the century. Several concert series were begun, including that of Arthur

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[43] Ian Spink, ed., The Athlone History of Music in Britain, (London: Athlone Press, 1981), vol. 5, The Romantic Age 1800-1914, by Nicholas Temperley, 66.

[44] Ehrlich, The Music Profession.

Chappell's "Monday Pops" for chamber music, August Mann's Saturday concerts at the Crystal Palace (which lasted for forty-five years) with program notes and support from Sir George Grove, and the Jullien Promenade Concerts. Opera was produced in theatres across England. London alone enjoyed theatrical entertainment from four opera theatres: Covent Garden, Drury Lane, the Carl Rosa Company, and the King's Theatre.

Some of this growth was stimulated by the opening of the Royal Academy of Music (1823), although it was often thought of as nothing but a "co-educational boarding school." [45] More promising stimuli came from the many music schools which sprang up throughout the British commonwealth after 1870, including more than thirty in London. [46] (The number of female music teachers increased three-fold from 1851 to 1881. [47]). The most notable of these schools was the Royal College of Music (1883), first begun as the National Training School (1876), with Arthur Sullivan as director and Jenny Lind and Joseph Joachim as distinguished faculty.

Unfortunately, there were many negatives inherent in Victorian society which severely limited the growth of serious "art" music. First, many of the expanding middle

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[45] Percy Young, A History of British Music, (New York: W.W. Norton, 1967), 495.

[46] Ehrlich, The Music Profession, 105.

[47] Ibid..

class were interested only in the "popular" trends of the time, most notably salon music, the music hall, and the brass band. In the words of Matthew Arnold:

> The great middle class of this country . . . are conscious of no weakness, no inferiority; they do not want any one to provide anything for them; such as they are, they believe that the freedom and prosperity of England are their work, and that the future belongs to them. No one admires them more than I do, but those who admire them most, and believe in their capabilities, can render them no better service than by pointing out in what they underrate their deficiencies, and how their deficiencies, if unremedied, may impair their future. [48]

Numerous publishers contributed to the problem by printing works which were of no more than "commercial" value in an appeal to the lower classes. In fact, the annual production of music during the nineteenth century, much of it of questionable worth, increased at least fifty-fold. [49] One exception, the publisher Novello, created an "oratorio series" which had considerable merit.

Many English impressarios preferred to promote performers and composers from the continent rather than those from within England. For example, the fashionable language of opera during this time was Italian, even to the extent that the Englishman Charles Stanford's opera, The Veiled Prophet of Khorassan, had to be translated into Italian for

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[48] Young, A History, 481.

[49] Ehrlich, The Music Profession, 103.

its original performance at Covent Garden, thirteen years after opening performances in Germany. (The same was also true of Wagner's Der fliegende Holländer at Drury Lane and Tannhäuser, Lohengrin, and Die Meistersinger at Covent Garden.). [50]

Opera in England suffered for several other reasons. Many English citizens never entered theatres, claiming to have "uncomfortable feelings about any art pursuit when it [was] quite dissociated from their own form of religious service [the oratorio]." [51] Some clergy even delivered sermons against theatrical entertainment and identified opera with "idolatry," while others felt it was inappropriate to invite opera singers to take part in sacred music because such individuals were not in the habit of giving serious thought to salvation. [52] It is no wonder that Smyth's insistence upon composing opera for English audiences met with a less than enthusiastic response.

It is also an interesting phenomenon that few English composers set works by the strong English poets of the time, Byron, Shelley, Keats, and Wordsworth, choosing instead works by inferior writers. There was also a grave lack of modern English dramatists for operatic libretti. In addition,

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[50] Jack Westrup, New Grove, 6: 175.

[51] E.D. Mackerness, A Social History of English Music, (London: Routledge and Kegan Paul, 1966), 186-88.

[52] Ibid.

standards of orchestral performance were very low, as was remuneration, leading to the rise of unions later in the century.

Due to these conditions, many English musicians looked to the continent, especially Germany, for education as well as for performances of their works. Within its first twenty-five years the Leipzig Conservatory (founded in 1843) recorded more than one-hundred British students on its rolls. [53]

One of the Britons who, like Ethel Smyth, attended the Leipzig Conservatory, was Arthur Sullivan (1842-1900). As a composer his fame rested almost exclusively with his "comic operas," works which have made him one of the most popular English composers of all time. His death was mourned by the English like no other since Handel. Ironically, it was for his "serious" compositions that he wished to be remembered. But few of these works have received attention.

Another English contemporary of Smyth, Frederick Delius (1862-1934), had little impact on the English musical scene. Although born in England, he was of Dutch extraction, German ancestry, American and German training, and lived in France most of his life. He was largely self-taught but spent eighteen months at the Leipzig Conservatory, a few short years after Smyth's tenure there.

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[53] Ian Spink, The Athlone History, 371.

Delius's style was slow in developing, and his music was virtually unknown in England until Appalachia and Piano Concerto were heard in Queen's Hall in 1907. It was on this occasion that Delius met Thomas Beecham, and their lifelong relationship began. Beecham became an outspoken disciple of Delius, prompting notable performances of the composer's works in two Beecham-Delius Festivals in 1929 and 1946.

The remaining three Smyth contemporaries mentioned earlier were all associated with the musical "renaissance" which occurred in England during the last quarter of the century, with Sir Hubert Parry (1848-1918) as instigator. Frank Howes best summed up Parry's worth, as well as the existing musical climate in England at the time, in the following:

> To Hubert Parry must go the chief credit for the awakening of English music from the complacent lethargy that had been growing on it for the best part of two centuries. He, more than anyone except Stanford, pulled it out of the rut of sentimentality, easy-going standards, and disregard of literary values in vocal music; he raised the intellectual status of the musical profession and with that its place in public regard; he infused new life into musical education, set up higher standards and established worthier ideals; he gave to the art as practiced in Britain an integrity, moral, social and aesthetic, that it had not possessed since the time of Byrd and Gibbons. [54]

As a composer, Parry was best known for his vocal/choral works, especially his cantata Prometheus Unbound (1880),

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[54] Frank Howes, The English Musical Renaissance, (New York: Stein and Day, 1966), 129.

based upon a text by Shelley. Howes called it an "historical landmark." This work is recognized as the trend setter for later "renaissance" composers. Parry was recognized as an excellent teacher, and this career, which limited his efforts in composition, provided inestimable influence upon generations to follow. He served as a contributor to the Groves Dictionary (1877), director of the Royal College of Music succeeding Grove, faculty member of the Oxford University succeeding Stainer, writer of the third volume of the Oxford History of Music (1902), and authored a critical biography of J.S. Bach. He also received honorary degrees from universities at Cambridge, Oxford and Durham.

Sir Charles Stanford (1852-1924), the second of these "renaissance" composers, was a prolific composer of all forms of music, with strengths in cathedral music and song writing. He received honors similar to those of Parry in addition to knighthood. In his youth, his father insisted that he study abroad. After several years at Queens College, Cambridge, he enrolled at the Leipzig Conservatory and remained there for several years. Stanford concluded study at Leipzig shortly before Smyth began her tenure. He loved Germany and made quite a mark for himself with the German public.

Like Parry, Stanford's primary legacy is that of an educator. Although these duties served as a distraction from composing, Stanford made *the* most profound contribution to the teaching of composition in England during the

"renaissance." Through his responsibilities at the Royal College of Music and the University of Cambridge, he influenced many British composers, including Vaughan Williams, Holst, and John Ireland. Vaughan Williams paid perhaps the supreme compliment to his teacher. When trying to explain the relative obscurity in England of Stanford's ten operatic ventures, Vaughan Williams stated that if the composer had been in Italy or Germany his operas would have been heard in every opera house in those countries.

The final exponent of English "renaissance" ideals, Sir Edward Elgar (1857-1934), was also largely self-taught. Plans to study in Leipzig were never realized. Like Delius, his style developed late. He was always very vocal about his frustrations as a young composer in England. He recommended better training, a national opera, and subsidized music.

Elgar's oratorio The Dream of Gerontius (1900) and his Enigma Variations (1899) for orchestra finally catapulted him to international status. After hearing The Dream of Gerontius in Dusseldorf, Richard Strauss called Elgar a "master." The oratorio was to become a classic during the composer's lifetime. By 1950 it had replaced Elijah in popularity in England and was second only to Handel's Messiah. [55] The Enigma Variations was also a landmark in English music. Through it, the composer could declare to the

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[55] Ibid., 178.

world that English music was now more than just a vocal affair. [56] Elgar was the first truly national composer England had produced in several centuries, and his works were the first step in England's musical emancipation from the continent.

Smyth, facing the additional professional obstacles of being a woman during this period, had to combat all the above mentioned problems as well. The taste of the middle class, or lack of the same, must have had a demoralizing effect upon all truly creative minds of the time. Certainly Sullivan's failure in the serious realm could be blamed in part upon this fact. In addition, the poor state of music education until the 1880s caused most "serious" composers before that time to defect from their homeland for study.

Perhaps the most unpardonable error of the British at the time was their failure to recognize their own, preferring instead to promote continental competitors and severely slowing the development of a truly national style. In view of the above, it is remarkable indeed that the response to Smyth's music was so positive.

Reviews and Comments on Smyth's Musical Compositions, and in Particular, the Mass in D

Ethel Smyth had difficulty throughout her life arranging performances of her music. Certainly part of this could be

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[56] Ibid..

attributed to a lack of support for female composers of the time. Smyth also faulted an imaginary institution she called the "Machine" which, she claimed, failed to grant her the attention she deserved. Smyth was also frustrated by negative reviews of her music, which she attributed to being female.

However, she was the beneficiary of enthusiastic support as well. The Mass in D was glowingly reviewed in Tovey's Essays in Musical Analysis. She received favorable attention from Sir Adrian Boult after his 1924 revival of the Mass, and she was prominently mentioned in the autobiographies of Sir Thomas Beecham and Bruno Walter, entitled respectively, A Mingled Chime and Theme and Variations.

All reviews of her work include mention of the following positive aspects. First, her music was "masculine" and "virile" in sound, unlike that expected from a woman. This sort of observation would certainly have infuriated Smyth as a "feminist." But she could not bicker with Beecham's words:

> She was a composer of spirit, vigor, with a talent for emphasis, accent on what you might vulgarly call 'guts:' qualities or merits that were not shared by many composers of the time in England. Our composers for the most part had been a placid, contemplative and dreamy lot, and it required a deuce of a lot to wake them up. [57]

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[57] Beecham, "Dame Ethel Smyth," 364.

In addition, her music was heard to have unending energy and drive, adding to its dramatic impact. Regarding The Wreckers, Beecham remarked: "The vigor and rhythmic force of portions of The Wreckers . . . equal anything of the kind written in my time." [58]

Another strength was Smyth's gift for orchestration, and Tovey's commendation--"a *locus classicus* for the whole duty and privileges of choral orchestration [Mass in D]"--bears repeating. Finally, she was viewed as a composer with uncanny skills in counterpoint as seen in this review of The Wreckers: ". . . of her contrapuntal art: organ-points, the *cantus firmus*, inversions, double counterpoint . . . she handles them with such ease that their presence is only discovered after careful examination." [59]

The Mass was Smyth's first success, premiered when the composer was only thirty-five and is the only composition reissued in publication since the composer's death. However, controversy surrounded it when it was written. After the 1893 premiere, a reviewer, unnamed, for The Musical Times doubted the value of the Mass and suggested that it was only through royal intervention (the Queen and Empress Eugenie) that it was heard at all. They stated that the Mass was "ostentatious," and suffered from a dependence upon "the

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[58] Beecham, A Mingled Chime, 139.

[59] "Dr Ethel Smyth, " Musical Times, March 1, 1912.

forms and machinery of utterance [rather] than in the ideas expressed":

> . . .the impression made by the Mass as a whole is not quite satisfactory. It gives rise to an uneasy feeling of strife after results not attained, and it excites a suspicion of music produced by the intellect in pursuit of an objective, rather than by that "abundance of the heart" out of which, we are told, "the mouth speaketh." [60]

Percy Young agreed calling the Mass "a pretentious piece of writing: an exercise rather than an invention." [61]

George Bernard Shaw, after hearing the same premiere, found different points to criticize. He thought the Mass was "fragmentary" and that the "decorous" instinct far outweighed the religious needs of the text. He stated further: "She writes undiscriminatingly, with the faith of a child and the orthodoxy of a lady. . . Consequently, her Mass belongs to the light literature of Church music, though it is not frivolous and vulgar. . . ." [62]

However, a review of the 1924 revival was complimentary calling the work "musicianly":

> The work comes from a well-trained and natural musical mind; the composer, be it noted, being only about thirty-three years old. She thinks steadily and continuously; and the outcome of such thought is

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[60] "Royal Choral Society," The Musical Times, February 1, 1893.

[61] Young, A History, 540.

[62] George Bernard Shaw, Music in Londan 1890-94, (London: Constable, 1932), 232-33.

> always art that has strength, impressiveness, and the qualities that are convincing, for the reason that thought of this kind is creative. There is therefore nothing hurried or indeterminate in the movements, but, on the contrary, that mighty leisure of classical music, which is as productive Nature. [63]

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[63] Sydney Grew, "Ethel Smyth's Mass in D," The Musical Times, February 1, 1924.

CHAPTER IV

ANALYSIS

Introductory Observations

A look at the overall structure of the Smyth Mass in D reveals the following:

Movement	Key	Tempo/Meter	Length	
Kyrie	d	*Adagio*; 2/2	10'	(261 mm.)
Credo (SATB solo)	D	*Allegro con fuoco*; 2/2	17'	(584 mm.)
Sanctus (+A solo)	D	*Adagio non troppo*; 3/2	5'	(94 mm.)
Benedictus (+S solo)	D	*Andante*; C	6'	(80 mm.)
Agnus Dei (+T solo)	d	*Adagio*; 2/2	8'	(204 mm.)
Gloria (+SATB solo)	D	*Allegro vivace*; 3/4	16'30"	(615 mm.)
		TOTAL:	62'30"	

The most striking observation from the above is the position of the Gloria. Smyth breaks with liturgical tradition in this Mass by recommending that the Gloria be performed as the final movement. Philip Brunelle, conductor of a 1990-91 compact disc recording of the Mass with the Plymouth Music Series of Minneapolis, Minnesota, liked this reordering: "I loved ending the work with the Gloria--how original, and how Smythian!" [64]

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[64] Brunelle, Philip, Minneapolis, to Robert Daniel, Dothan, Alabama, July 20, 1992.

Another interesting detail is the consistency of key throughout the Mass. Smyth chose to set all movements in either D major or minor, leading several writers to compare this work with the Missa Solemnis of Beethoven. [65]

The Mass is also a lengthy work which exceeds one-hour in performance, almost three-quarters of which are devoted to the Kyrie, Credo, and concluding Gloria. In length and stature, the remaining movements pale by comparison but provide needed lyrical contrasts to their companion movements.

Before embarking upon a formal analysis, a general overview of the composer's writing style in the Mass is needed. Smyth exhibits good command of melodic writing. There are times when certain voice parts are required to sing in extreme ranges and at loud dynamic levels, but such cases are few. Basically, voice leading is well handled. There are many instances of difficult intervals such as the tritone (to be cited later). However, for the most part, the resolutions are singable.

Smyth's use of harmony is at times very unusual. Chords are sometimes chosen for their dramatic effect without regard for traditional harmonic function. Several examples will be included in the "Detailed Analysis" sections to follow.

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[65] See Tovey Essays analysis, as well as Jane Bernstein "Introduction" to Ethel Smyth, Mass in D, (New York: Da Capo, 1980).

Further Smythian harmonic traits abound in the Mass. Smyth shows a fondness for the Neapolitan region, the major triad one half-step above tonic. A more unconventional harmonic practice is that of modulating to a region one-half step below the tonic, that is, the "leading tone" region. Yet another unusual procedure in the Mass is Smyth's propensity to modulate to keys a tritone away from the tonic. Other harmonic procedures, some of which are quite common in late Mozart and especially in Beethoven, include the use of parallel keys with borrowed chords, enharmonic spellings (for example, a dominant seventh chord changing to an augmented sixth chord), and lowered sevenths in tonic chords at the beginning of movements or sections with no intent to tonicize.

With regard to form, one will see from the detailed graphs to follow that Smyth, like Brahms, shows a predilection for tripartite divisions of movements in the Mass. All movements with the exception of the Kyrie are so structured. As will be noted in the analyses, several movements contain melodic returns of A section material in the concluding section making these movements ternary in nature. Some movements also show signs of sonata form (see Benedictus and Agnus Dei). The Gloria is in compound tripartite form.

Smyth's mastery of contrapuntal procedures in the Mass is commendable. While in Leipzig, Smyth was well schooled in

the music of J.S. Bach by Heinrich Herzogenberg and the Bach Verein, and her appreciation of the Bachian style is in evidence in her contrapuntal writing. She was also devoted to mastering the style of other continental composers such as Beethoven and Brahms. In addition to many short fugatos, Smyth introduces two full-fledged fugues in the Credo. She also exhibits her mastery of counterpoint in the Kyrie which begins with a set of ground bass variations based upon a twelve-measure *passacaglia* theme.

Smyth's command of orchestration in the Mass is also exemplary, despite the fact that this work came early in her output. There is nothing unusual about the instrumentation (with the possible exception of snare drum), but it is the skill with which Smyth combines these instruments that is impressive. There are no apparent weaknesses in the orchestration, all the more surprising considering her inexperience in this area at the time she wrote the Mass. Of special note is her scoring for brass of the "Et expecto resurrectionem" and "Et homo factus est" sections of the Credo as well as for the entire Sanctus. Violin solos for the Benedictus and the "Incarnatus" section of the Credo are also noteworthy.

All examples included in the following discussion are extracted from the 1980 reprint of the 1893 piano/vocal score of the Mass in D. These examples are included with the gracious permission of Novello & Company.

Kyrie

Overview

The opening movement of the Mass is in three-part form with two returns of the opening A section (A,B,A1,A2). The movement is based upon a *passacaglia* theme. The B section develops this material. The tonality hovers around d minor throughout the movement (see Graph 1).

The underlying structural device of the opening A section ("Kyrie" text) is that of ground bass variations. The twelve-measure *passacaglia* theme on which these variations are based appears in the bass voice and is heard five times during this section. The additional voice parts enter with each twelve-measure repeat. As can be seen in the graph, volume increases with each new entrance of the theme.

The B section ("Christe" text) opens in d minor but moves to several contrasting keys. It contains partial *passacaglia* statements thereby serving as a development of the opening material. In measure 73, instruments introduce a new motive, a diminution of the *passacaglia*, which is also developed throughout.

The first return of A begins with a complete statement of the *passacaglia* theme (*Pesante molto*) in the original key, but it is followed by a *piu mosso-agitato* which soon moves away from d minor tonality. The *piu mosso* is based upon new melodic material.

For the final A section ("Christe" and "Kyrie" text) Smyth returns to the opening tempo and key. This section is based primarily upon the *passacaglia* but includes a flute solo (mm. 195-216) using new material. Voices return for the final d minor cadence.

The Kyrie is scored for two flutes, oboes, clarinets, bassoons, contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, cymbals, triangle, organ, and strings.

Graph 1: Kyrie (Overview)

A section:
Adagio: 2/2

Bars: 1----------60,
60 (5 x 12)
Subgroups: 1------12,13------24,25------36,37------48,49------60
Dynamics: *pp* *cresc.*
Keys: d
Text: Kyrie

B section: (Development)

Bars: 61----------114,
54
Subgroups: 61----------72,73----------114
12 42
Dynamics: *ff*
Keys: d modulatory
Text: Christe

First A section return:

Bars: 115----------170,
56
Pesante molto *Piu mosso--agitato*
Subgroups: 115--------126,127----------170
12 44
Dynamics: *ff* *p* *cresc.*
Keys: d a
Text: Kyrie

Second A section return:
Tempo I movimento

Bars: 171----------261.
91
Subgroups: 171-------194,195------216,217----------261
24 22 45
Dynamics: *ff* *decresc.*
Keys: d
Text: Christe/Kyrie

Graph 1.1: Kyrie (A section)

Adagio: 2/2

	1st	2nd	3rd	4th	5th	
Bars:	1----------12,	13----------24,	25----------36,	37----------48,	49----------60,	
					(triplets)	
Voicing:				Soprano----------		
			Alto----------			
		Tenor----------				
	Bass---*passacaglia*/ground bass----------					
Dynamics:	*pp*		*p* *cresc.*	*mf* *cresc.*	*f*	*cresc.*
Keys:	d					V / d

Graph 1.2 Kyrie (B section)

Bars:	61----------72,	73-----78,	79----------96,	97----------107,	108-------114		
	12	6	18	11	7		
	passacaglia (Brass)	new motive					
	homophonic						
Dynamics:	*ff*						
Keys:	d	a	g	V / d	I	V	
(pedals)				D---------			

Graph 1.3: Kyrie (First A section return)

```
Bars:       115--------126,127---132,133--------144,145---150,151-----158,159--------170,
                  12            6            12          6           8             12
                                                      (=127-
                                                        132)
                                                                                  rall.
Dynamics:  ff              p                 cresc.    f                          cresc.
Keys:       d              a          F/d              a             C#      d
 (pedals)                  A-------                    A---------                  A--
```

Graph 1.4: Kyrie (Second A section return)

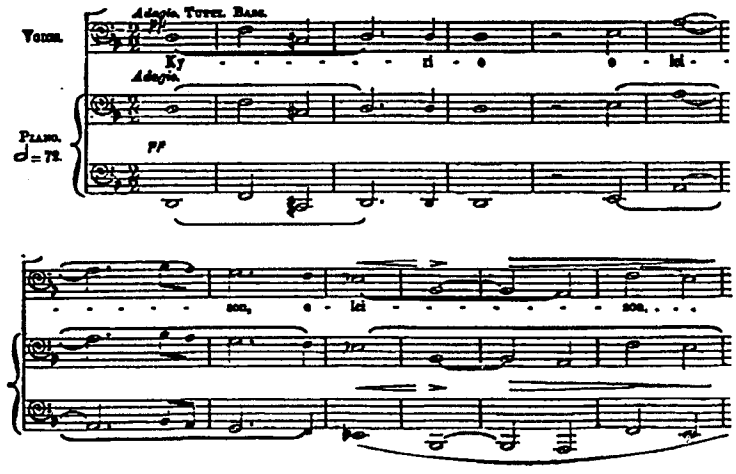
```
            Tempo I movimento
Bars:       171----178,179------188,189----194,195------------------------216,
                8           10          6                   22
                                                  flute solo
                                                  (new material)
Dynamics:  ff          decresc.----------------pp
                                                                              V7
Keys:       d                                   deceptive                      d
 (pedals)   D-------------                                   A-----------------


Bars:       217------228,229-------------244,245----252,253---------261.
                 12               16             8              9
                                               (4 x 2)
            a cappella    + instruments
            (passacaglia)
Dynamics:  pp
            I
Keys:       d   deceptive                    A          d
```

Detailed Analysis

A Section (mm. 1-60)

As previously mentioned, the opening A section consists of five entrances of the twelve-measure *passacaglia* theme (Graph 1.1) the first of which begins *pianissimo* while the remaining entries build with each repetition. Special note should be made of the Neapolitan inflection within the theme (Example 1). As was pointed out earlier, Neapolitan harmony is a significant trait of Smyth's writing throughout the Mass:



Example 1: Kyrie, mm. 1-12

Following the initial *passacaglia* entrance in the bass voice, choral tenors are the first to enter in accompaniment to the theme. The counterpoint during this statement and all ensuing variations in the opening section reflects Smyth's gift for contrapuntal writing, perhaps a result of her Leipzig years when she resided and studied with Heinrich Herzogenberg, conductor of the Bach Verein of that city.

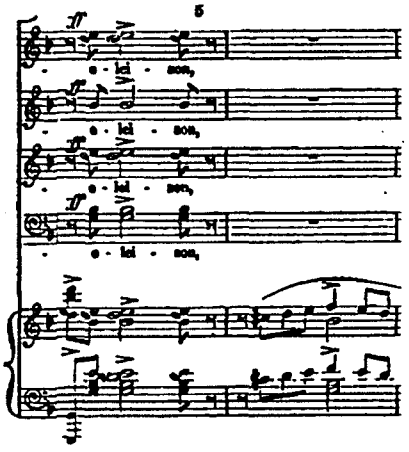
After the alto and soprano entrances in measures 25 and 37 respectively, Smyth increases the rhythmic intensity with the addition of triplet figures in all voice parts for the fifth *passacaglia* statement (mm. 49-60). The orchestra continues to double the voices and dynamics continue to build. This increase in volume, the accumulation of voices, and the intensity of rhythm all contribute to an energetic conclusion to this opening "Kyrie" section.

B Section (mm. 61-114)

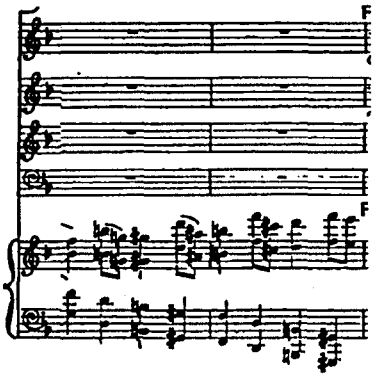
For the opening of the "Christe" Smyth provides an effective contrast to the previous sixty measures of counterpoint. First, she switches to homophonic texture for the chorus. In addition, this section opens with a dramatic *fortissimo*. Four horns and first and second trombones complete one more statement of the *passacaglia* theme (mm. 61-72) which helps to provide a link between these two otherwise contrasting sections. Smyth remains in the key of d minor for these opening measures (see Graph 1.2).

Interest in this B section is heightened by the introduction of new motives in measures 73-74 (Example 2A). These motives confirm the composer's intent to treat this B section as a Development. The motive in measure 74 consists of an ascending stepwise movement from C-sharp to F (diminished fourth), the outer notes being the second and third notes of the *passacaglia* theme. This motive is

developed by orchestra and chorus alike for the remainder of the "Christe" section, beginning in measure 77 with a rhythmic diminution of the diminished fourth interval of the motive (Example 2B). These measures culminate in a modulation to a minor, the minor dominant of the opening key.



Example 2A: Kyrie, mm. 73-74



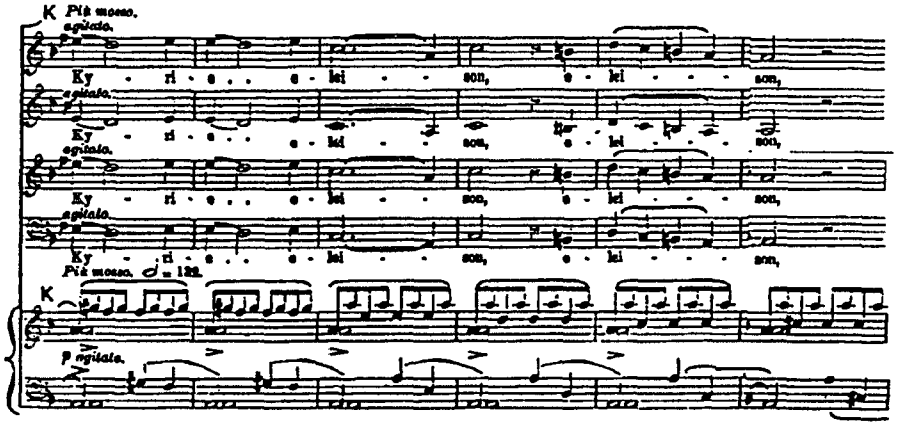
Example 2B: Kyrie, mm. 77-78

The Development section continues with several modulatory entrances of the *passacaglia*. At the conclusion of measures 79-96, Smyth arrives at a tonic pedal over dominant harmony in d minor in preparation for the return to the tonic. Of special note are several striking tritone leaps which follow, beginning in the soprano in measure 101. They increase the tension for the eventual return of the A section theme in measure 115. The use of viio7 harmony of d minor (m. 101+) and viio7 of A major (m. 103+) also contribute to the suspenseful return.

First A Section return (mm. 115-170)

The first A section return (Graph 1.3) begins with a *fortissimo* setting of the *passacaglia* theme in unison in all voices. Instruments begin by doubling voices but soon change to contrasting materials which include the diminution treatment of the *passacaglia* first seen in measure 77. Its inclusion both helps to provide continuity between the B section and the A section return and unity for the entire movement.

With this return, the movement could come to its conclusion. However, Smyth thwarts those expectations by introducing new material in measure 127 and increasing the tempo (Example 3). These changes are quite surprising. They give the impression that the return in measure 115 was "false" and that Smyth is still in the midst of the development. All the remaining material in this section is new as well.



Example 3: Kyrie, mm. 127-132

This new material begins with a rhythmic ostinato in woodwinds and strings. The ostinato which begins *piano* soon increases for a *forte* repeat in measure 145 where it appears in the strings only. The first appearance of the ostinato begins in a minor and hovers harmonically around F major/d minor. For this repetition Smyth begins in a minor, but she introduces a common-tone modulation. The C-sharp of an F augmented chord in measure 151 becomes the pivot for a brief modulation to the "leading tone" region of C-sharp major. This modulation is unexpected this late in the movement, and its employment creates an inordinate amount of harmonic tension. However the F augmented chord appears again in measure 156, and it serves as a pivot for the immediate and sudden return to d minor for the final measures of the section. This section ends with a dramatic *crescendo* and *rallentando* including augmentation in unison of the stepwise motive first seen in measure 74.

Second A Section return (mm. 171-261)

The opening tempo returns for this concluding section (Graph 1.4) which begins with two partial statements of the *passacaglia* theme in the chorus and orchestra (mm. 171-178 and 179-188). A *decrescendo* beginning with the second statement continues through measure 194 leading to the surprising flute solo of measure 195.

The flute solo begins *pianissimo* with a deceptive resolution. It is based upon new material. It includes an A pedal and a structural descent from F5 to D4 [66] culminating on d minor tonality in measure 217.

At this point Smyth introduces an a cappella section to balance the flute solo of the previous measures. A complete statement of the *passacaglia* is heard in the alto voice accompanied by the remaining voices. This treatment is similar to the old motet practice of a cantus firmus with other voices in "free" imitation. The *pianissimo* dynamics continue, and it becomes apparent that Smyth is finally bringing the movement to a conclusion.

Instruments re-enter in measure 229 in accompaniment to successive variations of the passacaglia theme from all four voice parts. Harmonically, these measures conclude with a surprising modulation to A major.

The A major excursion lasting from measures 245-252 is brief and yields to a return to tonic. It includes two sub-groups, each lasting four measures, in which instrumental and vocal parts include partial statements of the *passacaglia* theme. The movement ends with a unison tonic in voices and instruments as the final sonority.

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[66] The pitch designation used for this example and all those that follow in this document is that of the USA Standards Association.

Credo

Overview

The D major Credo is constructed in ternary form (see Graph 2). The A repeat begins with the same orchestral material as the beginning measures of the movement, but the choral material is contrasting. Tempo and meter are the same in the two sections. Measures 126-145 in the opening A section serve as transition to a contrasting B section. This B section begins in a slower tempo and contains several tempo changes as dictated by the text. The principal key is G major/minor, the subdominant to D. Measures 340-371 serve as a retransition to the closing section.

Included within this lengthy movement are two fugues. The first is in the B section at the word "Crucifixus," and the second in the concluding section to the words "Et vitam venturi saeculi, Amen." As might be expected, examples of text painting abound in this movement which is scored for two flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, cymbals, triangle, gong, organ, and strings.

Graph 2: Credo (Overview)

	A section:			**B section:**		
	Allegro con fuoco/ 2/2			*Andante / 4/4*		
Bars:	1----------		145,146----------			226--
	145					
		L'istesso 4/4			*Adagio*	*Allegro con fuoco/ 2/2*
Subgroups:	1----------	126--------	146----------		172-------	205----------297
	125	20	26		33	93
		(Trans.)			(Fugue)	
Voicing:	Choral	Solo T	Solo S + violin			
Dynamics:	*f*	*decresc. p* *decresc.*	*pp*			
Keys:	D		G		g	G
Text:	Credo in unum Dominum		Et incarnatus est		Crucifixus	Et resurrexit

	B section (cont.)					**A section return:**					
						Allegro. 2/2					
Bars:	----------					371,372----------					584.
								213			
	Andante	*Allegro*	*etc.*					*Adagio*	*Allegro*		*Piu mosso*
Subgroups:	298---	312---	318---	332--	340----	371	372----	407--	421--	430----------	552------	584
	14	6	14	8	32	35	14	9	120		35	
					(Retrans.)			(Intro.)	(Fugue)			
Voicing:	SATB solo		Chorus	etc.		Chorus						
Dynamics:	*pp*				*cresc.-----ff*		*p*	*pp*	*cresc.*		*accel. rit. ff*	
Keys:	E				V D	D						
Text:	Spiritum Sanctum					Credo		Et vitam venturi saeculi, Amen				

Graph 2.1: Credo (A section)

Allegro con fuoco/ 2/2

Bars: 1-----8,9----------20,21--------31,32--------42,43-----50,51-----58,59---------71,
8 12 11 11 8 8 13
(= 51-58)

Voicing: Chorus

Dynamics: *f* *pp* *ff*

N6 I

Keys: D D

Text: Credo in unum Deum---------- et invisibilium Credo

L'istesso Movimento/2/2

Bars: 72-----79,80--------90,91----------114,115--------125,126-----------145,
8 11 24 11 20

Voicing: Inst. close Transition
Solo T

Dynamics: *decresc.* *p* *rall.*

Keys: V--I V--I V-
Bb D G-

Text: Qui propter nos homines
--descendit de coelis

Graph 2.2 Credo (B Section)

	Andante	*Meno mosso*	*Tempo I*	*Adagio*				*Allegro/ 2/2*
Bars:	146----158,	159-162,	163---171,	172---182,	183--188,	189--193,	194---204,	205-----217
	13	4	9	11	6	5	11	13
				Fugue----------	----------	----------	----------	
Voicing:	Solo S/ violin solo		Men's chorus + Brass	Full chorus				
Dynamics:	*pp*				*cresc.*	*ff decresc.*	*pp*	*cresc.-*
Keys:	G g	Eb	E	g			db I-A6 g	V/V-V--- G------
Text:	Et incarnatus de Spiritu Sancto		Et homo factus est	Crucifixus			passus-- sepultus est	Resurrexit

				Andante	*Allegro*	*Andante*	*Allegro*	*L'istesso*
Bars:	218---229,	230-----252,	253----------297,	298--311,	312--317,	318--331,	332--339,	340------371
	12	23 (8+7+8)	45 (9+16+20)	14	6	14 (=298)	8 (=312)	32
Voicing:				Solo	Chorus	Solo	Chorus	
Dynamics:	*ff*		*decresc.*	*pp*	*f*	*p*	*f*	
Keys:	--I --G	to C	I C, I-I6/4 C E ----		a	E	C A6--V D	
(pedals)		G------					A--	
Text:	Ascendit		cujus regni- non erit finis	Credo-- Spiritum Sanctum				

Graph 2.3: Credo (A section return)

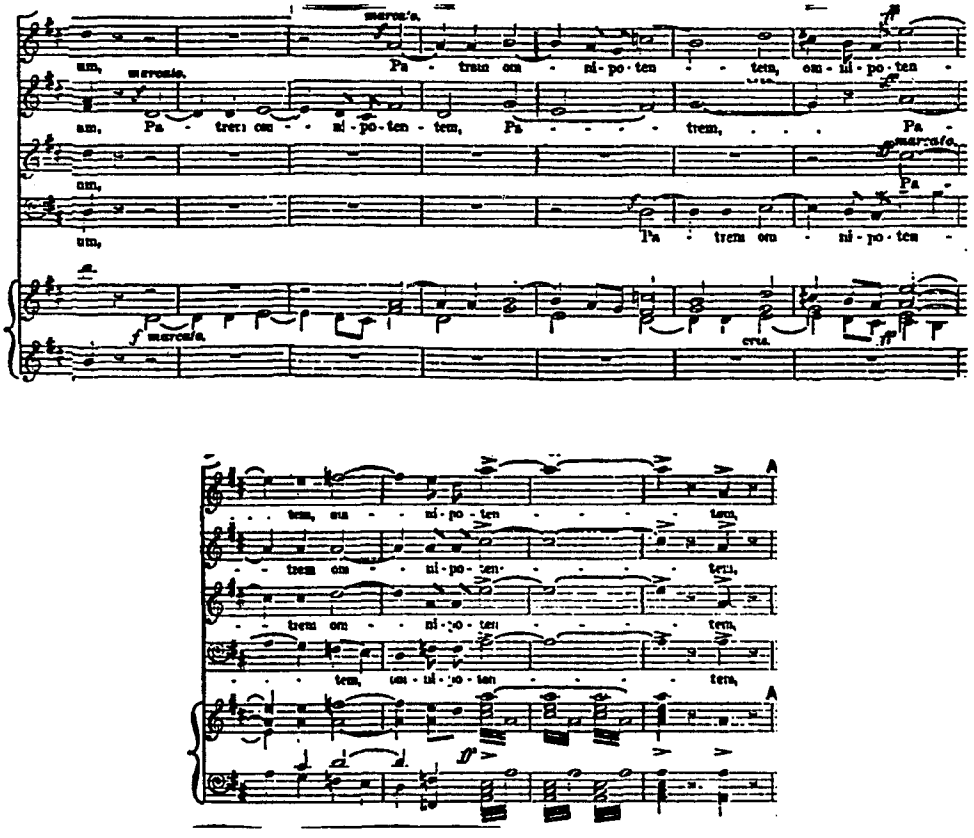
			Adagio	*Allegro non troppo*	
Bars:	372-------388,	389-------406,	407-------420,	421----429,	
	17	18	14	9	
Voicing:	Chorus (unison)		Men's chorus (unison) + Brass	Fugue intro. Full chorus	
Dynamics:	*ff*		*p*		
	I		V		
Keys:	D		D		
Text:	Credo--unam sanctam--	unum baptisma	Et expecto resurrexit--	Et vitam-- Amen	

	Allegro				*Poco piu mosso*			*Piu mosso*	
Bars:	430--------470,	471----492,	493--502,	503-511,	512----525,	526-532,	533----551,	552------584.	
	41	22	10	9 (=493-502)	14	7	19	33	
	Fugue: opening	middle	interlude		return			Coda	
							rit.	*accel. rit.*	
Dynamics:	*p f decresc.*	*p cresc. ff p*		*pp cresc.--ff*					
	I							I	
Keys:	D	e	Bb-		D	Bb	D	D C D	
(pedals)							A--		
Text:	Et vitam venturi saeculi, Amen.							(Amen)	

Detailed Analysis

A Section (mm. 1-145)

Of special note in the opening of the A section is a melodic movement from D-E-F-sharp in the orchestra (mm. 1-3). This figure becomes an important unifying element throughout the opening A section. Its development begins with the chorus in measure 9. All voices enter with the motive and build to a homophonic climax at the "Patrem omnipotentem" ("omnipotent Father") text:

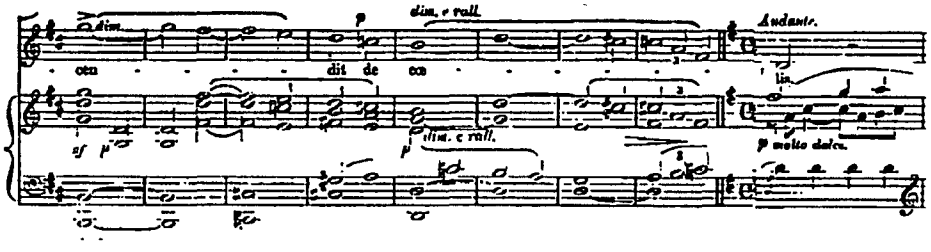


Example 4: Credo, mm. 9-19

Beginning in measure 38, Smyth again shifts to the often-used Neapolitan region of E-flat (Graph 2.1), in this instance for the "et invisibilium" ("and invisible") text. Harmonically, Smyth returns to the tonic key in measure 43, and the first eight measures which follow correspond to the opening measures of the movement. In addition, measures 51-90 are based upon an inversion of the opening three-note figure.

The instrumental close which begins in measure 115 is also based upon the D-E-F-sharp motive. This time the motive is heard in its original form. The instrumental close leads to a *L'istesso movimento* in measure 126.

Beginning in measure 126 Smyth introduces several examples of text painting. For example, the text of "Qui propter nos homines" ("Who for us men") is set for a solo male voice (tenor). Secondly, in measure 138 the solo melodic line descends an octave over eight measures obviously signifying Christ's descent from Heaven ("descendit de coelis"):



Example 5: Credo, mm. 138-146

B Section (mm. 146-371)

The measures which follow are the highlight of the Credo movement, due, in large part, to the many examples of word painting. There are numerous tempo and dynamic changes prompted by the text. The section also includes a fugue to the "Crucifixus" text (Graph 2.2).

Smyth uses the subdominant as the principal tonal area for the B section. (G major and g minor are the only other key signatures in addition to D major in the entire movement.) However, the first cadence on G major in measure 146 is anything but conclusive as Smyth sets the twelve measures which follow over a dominant pedal. These measures begin with muted strings and solo violin (with woodwind solos as well) followed by solo soprano. They also provide one of the most lyrical moments of the Mass. The text deals with the Incarnation, and the use of a female solo voice is, most likely, prompted by the reference to the Virgin Mary.

Near the conclusion of this solo section, the music modulates to E-flat major through g minor, the parallel minor of the tonic G. This is not uncommon with nineteenth century composers such as Schubert and Beethoven. Exploring the "flat" direction is customary for Romantic composers. [67] The following example shows this harmonic movement: (see next page)

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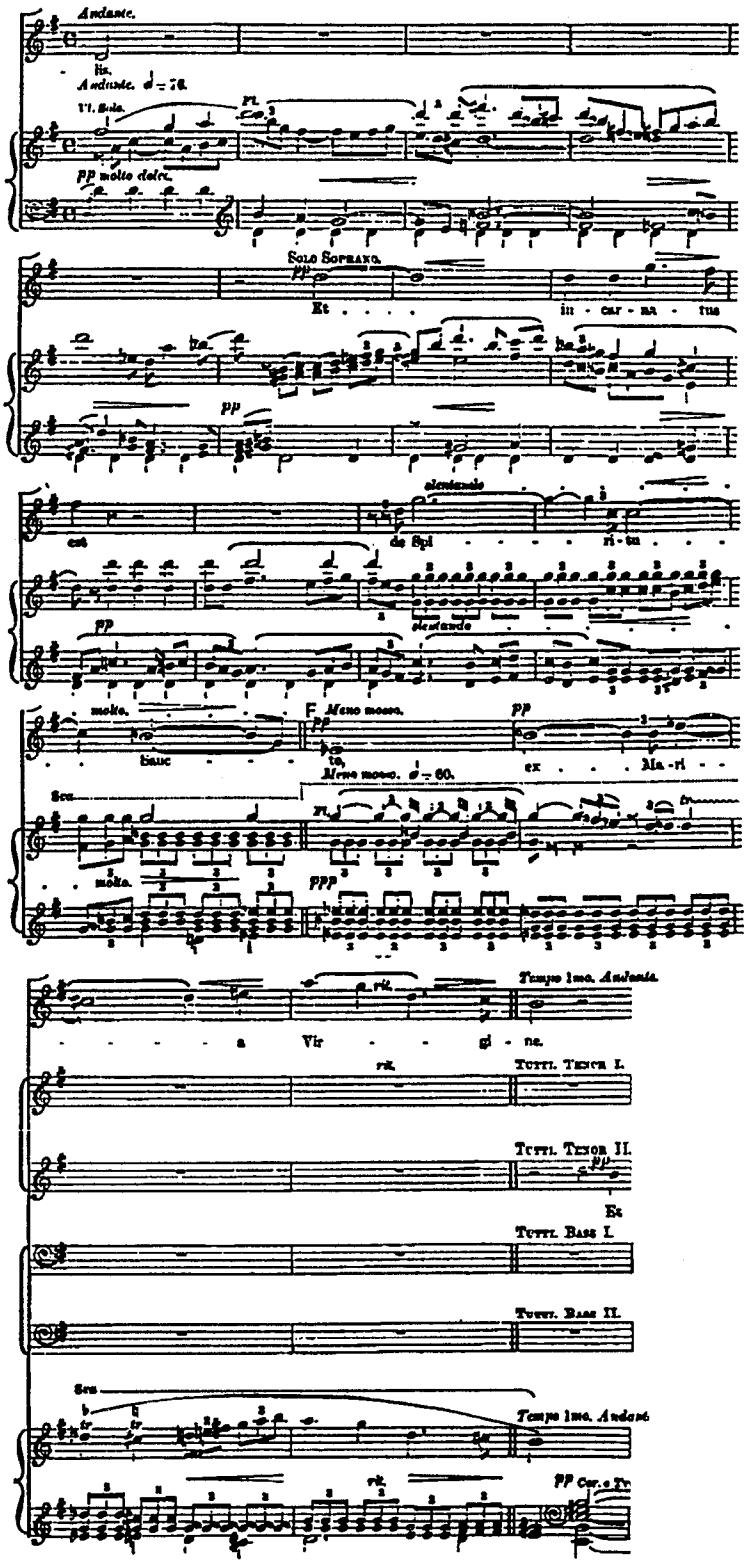
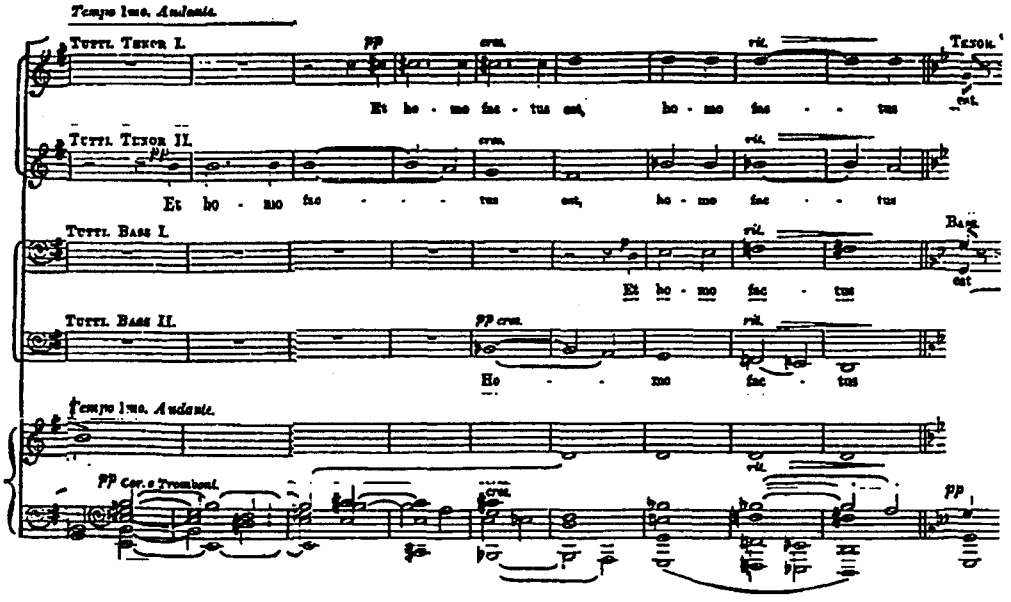
[67] Charles Rosen, The Classical Style (New York: W.W. Norton & Company, 1972), 24.



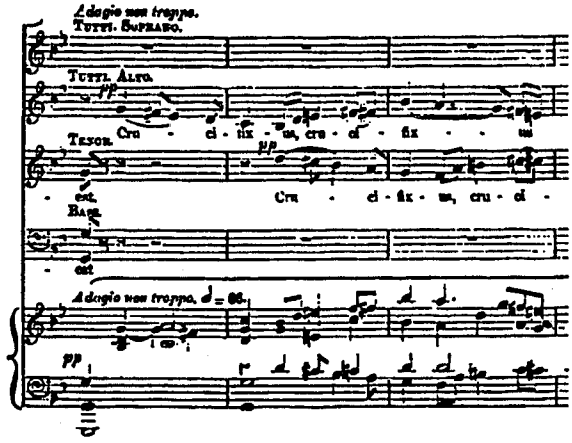
Example 6: Credo, mm. 146-163

Smyth balances the soprano solo of the Incarnation with the section that follows from measures 163-171. Based upon the "Et homo factus est" ("and was made man") text, it is scored for men's chorus with a brass choir of four horns, three trombones and tuba. It is set in the key of E major:



Example 7: Credo, mm. 163-172

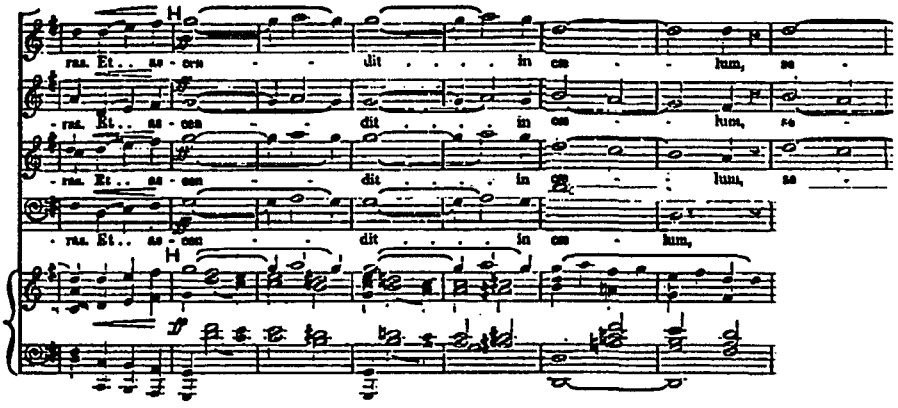
There is little doubt that the Crucifixus fugue for full chorus which follows is the focal point of the entire movement. The fugue is set in the key of g minor. Although begun *pianissimo*, entrances of the fugue subject build to *fortissimo* with sopranos reaching A5 at its midpoint. The fugue subject, begun in alto, includes an interesting melodic tritone and is extremely chromatic in nature:



Example 8: Credo, mm. 172-174

Following the increase to *fortissimo* in the middle of the fugue, Smyth reduces the volume for the "passus" text ("suffered") and then follows it with a most unusual modulation to d-flat minor. This modulation forms a tritone relationship with the fugue's tonic of g minor. It is apparent that Smyth has used this distant harmonic relationship to mirror the suffering described in the text. The harmonic progression returns to g minor for the conclusion of the fugue.

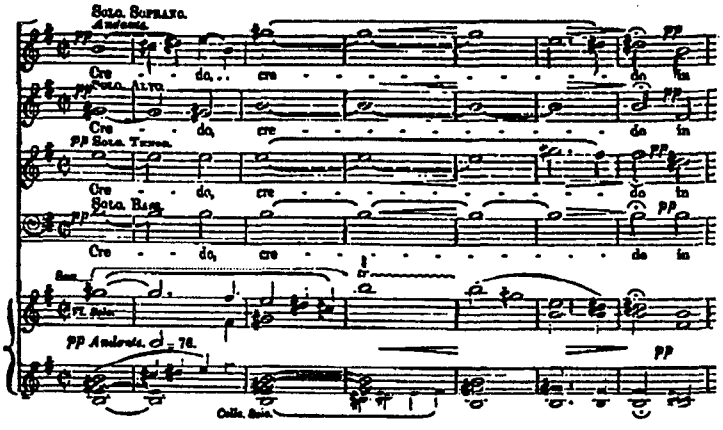
The textual contrast between the Crucifixion and Resurrection sections is mirrored by a change to the major mode and by the use of a brisker tempo. The upward melodic motion throughout the section which follows further strengthens this contrast. Volume also increases gradually climaxing on the "Et ascendit" (Ascension):



Example 9: Credo, mm. 217-223

The Ascension section appears headed for a final cadence in C major, but Smyth delays this resolution. A pedal on G begins in measure 230. However, a firm cadence in C major does not occur until measure 262. The recurring text throughout many of these measures is "cujus regni non erit finis" ("of whose kingdom there shall be no end"). One might surmise that Smyth delays this cadence in order to provide an "eternal" quality to the music, again in response to the text. The final appearance of this text is also rhythmically augmented from earlier appearances, providing further evidence of this point. The orchestral melody heard from measure 262-265, and repeated subsequently, is a variation in the major key of the Crucifixus theme. The tonality of C major is finally affirmed during a subdued instrumental close beginning in measure 278. However, there remains a lingering harmonic ambiguity at its conclusion.

The "Credo in Spiritum Sanctum" ("I believe in the Holy Ghost") section set for solo quartet begins in E major. This key is suggested at the close of the "cujus non erit finis" section where Smyth uses the common tone of E from the concluding C major tonic to shift to an E 6/4 chord. Smyth has again resorted to a remote key for reference to the "Holy Ghost" (see the "Incarnatus" section earlier in the Credo). The key of E major is unexpected because of its remoteness from D major, the key for the eventual return of the A section. This section is reminiscent of the final appearance of the solo quartet (also in E major) in the coda to the last movement of the Ninth Symphony of Beethoven (see mm. 832-842). The effect is similarly dramatic:



Example 10: Credo, mm. 298-304

There is a similarity between this solo quartet section and that of the "Et vitam venturi saeculi" fugue to follow (Example 12). The fugue subject is embedded in the soprano melody of the "Credo" as can be seen by the stepwise ascent

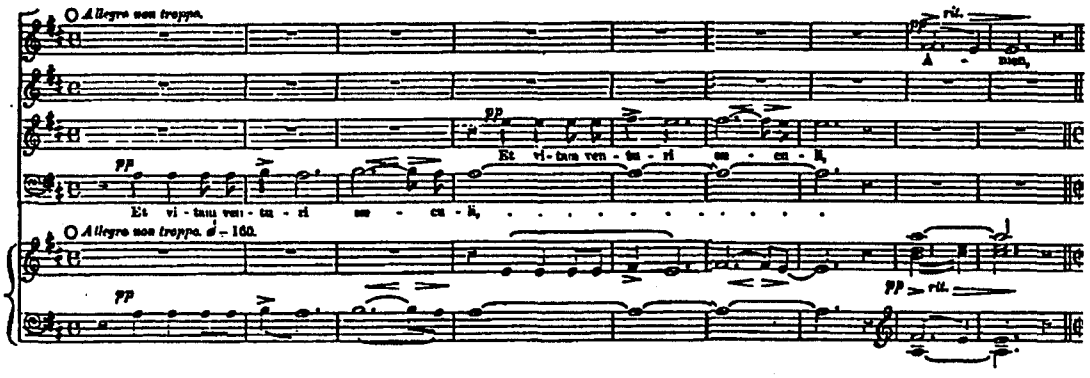
from B to E and the eventual skip of a major sixth to G-sharp, both melodic progressions being characteristic of the fugue subject. A retransition, which includes a dominant pedal, signals the return of the A section. This retransition lasts for thirty-two measures (mm. 340-371).

A Section return (mm. 372-584)

At the start of the concluding section (Graph 2.3), Smyth sets the "Credo in unam sanctam Catholicam" ("I believe in one holy Catholic Church") text for unison voices, drawing attention to the oneness alluded to in the text. Likewise, she returns to a unison for "unum baptisma in remissionem peccatorum" ("one baptism for the remission of sins") as well.

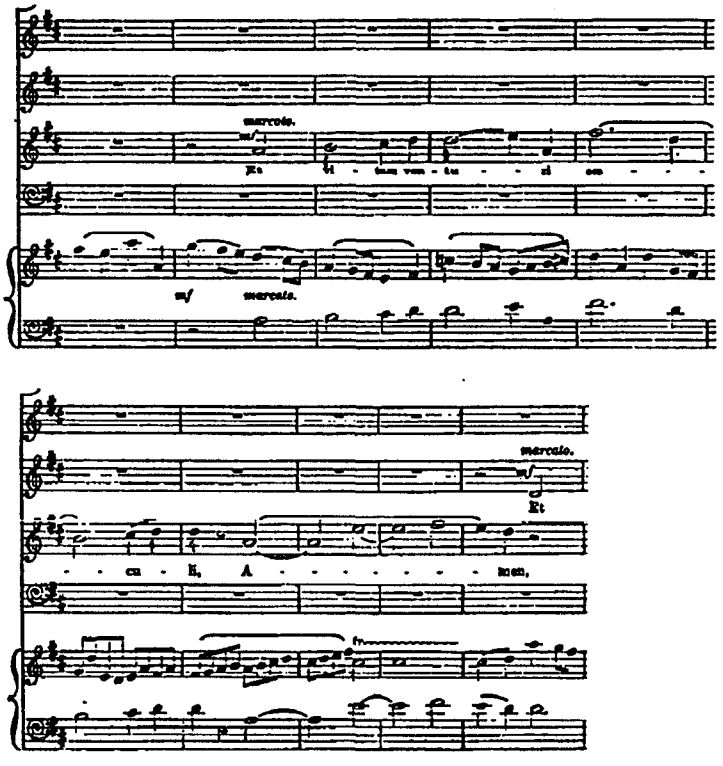
The momentum of this concluding section is interrupted, beginning in measure 407, by a subdued *Adagio* setting at the words "Et expecto resurrectionem mortuorum" ("and I look for the resurrection of the dead"). These measures for unison men's voices are set in chant-like fashion and are reminiscent of the seriousness of the earlier "Crucifixus." Smyth also uses brass accompaniment for both sections.

The mood and tempo shift once again in measure 421 at the words "Et vitam venturi saeculi" ("and the life of the world to come"). This section, which uses the text of the fugue to follow, introduces the subject of the "Et vitam venturi saeculi" fugue as well:



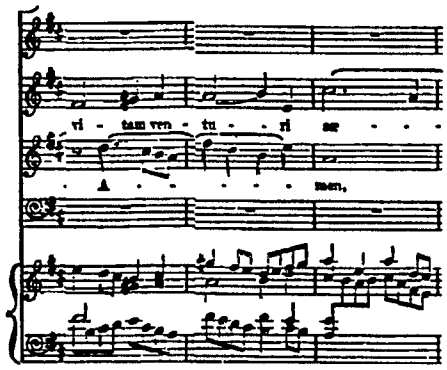
Example 11: Credo, mm. 421-429

The fugue beginning in measure 430 is longer than that of the Crucifixus section and employs yet another increase in tempo. The subject is first heard in the tenor:



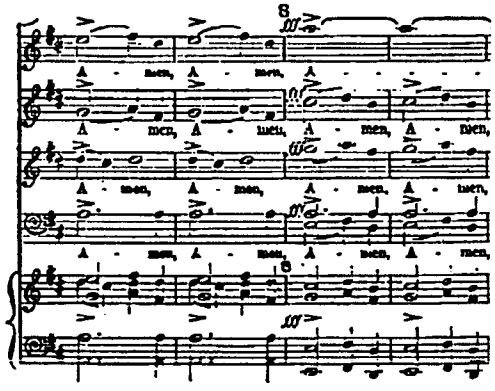
Example 12, Credo, mm. 433-442

Consistent with standard fugal procedure, Smyth introduces a countersubject in the tenor:



Example 13: Credo, mm. 443-445

Following a modulatory homophonic section (reminiscent of the fugue's introduction from measures 421-429) which opens in e minor, Smyth returns to D major in measure 512 for the conclusion of the fugue. The fugue subject is now heard in a truncated form, and several of the fugue subject entrances occur in stretto. All voices participate in a variation of the "Amen" portion of the fugue subject during the *fortissisimo* fugal close:



Example 14: Credo, mm. 536-539

Following the fugue, a *Piu mosso* section serves as a coda (mm. 552-584). The final measures of the movement return to the "Amen" variation set to a plagal cadence, perhaps reminiscent of the use of subdominant in the B section of the movement.

Sanctus

Overview

The D major Sanctus for alto solo and chorus is set in ternary form (Graph 3) with the opening and closing sections in the tonic key and the *Piu mosso* B section opening abruptly in C-sharp major. The hushed opening begins with scoring for soloist and four-part women's chorus. The B section, a setting of the "Hosanna" text, begins *forte* with eight-part mixed chorus. The A section returns softly, utilizing soloist and mixed chorus, to the opening "Sanctus . . . Pleni sunt coeli." However, these two divisions of the text are presented in reverse order.

The Sanctus is scored for piccolo, two flutes, oboes, clarinets, bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, snare drum, cymbals, organ and strings. The brasses function most significantly in the movement during the opening measures and the "Hosanna."

Graph 3: Sanctus

A section:
Adagio non troppo / 3/2

Bars:	1--------------16,	17-------22,	23-------27,	28-------33,	34-------39,	40-----43,
	16	6	5	6	6	4
Voicing:	Solo Alto (A)	women's chorus	(interlude)	A + chorus	A	women's chorus
Dynamics:	*pp*					*animandosi cresc.*
Keys:	D				E/e c	V7 / D dec.
Text:	Sanctus			Pleni sunt coeli		

B section:
Piu mosso

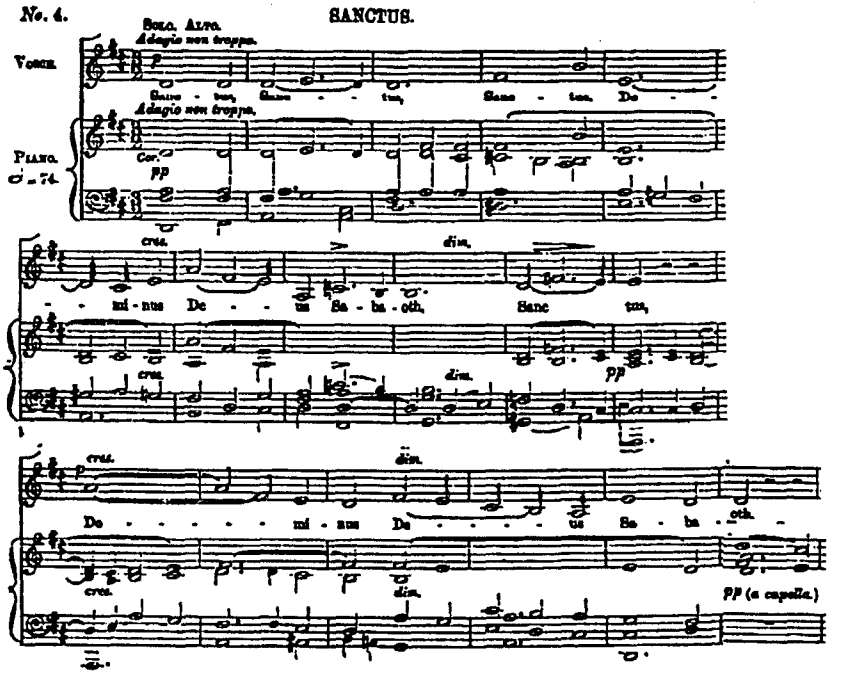
A section return:
Tempo I movimento

Bars:	44-----47,	48-------------61,	62-----65,	66---------------81,	82----------94.
	4	14	4	16	13
Voicing:	mixed chorus			A + chorus	A + women's chorus
Dynamics:	*f*	*ff*	*rall. decresc.*	*p cresc.* *decresc.*	*pp*
Keys:	I--V / C#	d/D I / D			
(pedals)		A---			
Text:	Hosanna		Sanctus	Pleni sunt	Sanctus

Detailed Analysis

The Sanctus opens with alto soloist to the solemn accompaniment of three horns, tuba, bassoon, contrabassoon, cello, and double bass (the remaining strings are tacet until measure 28). Prominent scoring for alto solo in the Mass is limited to two other instances, the "Domine Fili unigenite" and "Cum Sancto Spiritu" sections of the Gloria.

Bernard Shaw, noted historian, was less than gracious in his review of the 1893 premiere, stating that "the voice is treated merely as a pretty organ-stop." [68] Nonetheless, the solo voice provides much-needed contrast to the choral forces in the earlier Kyrie and Credo movements:



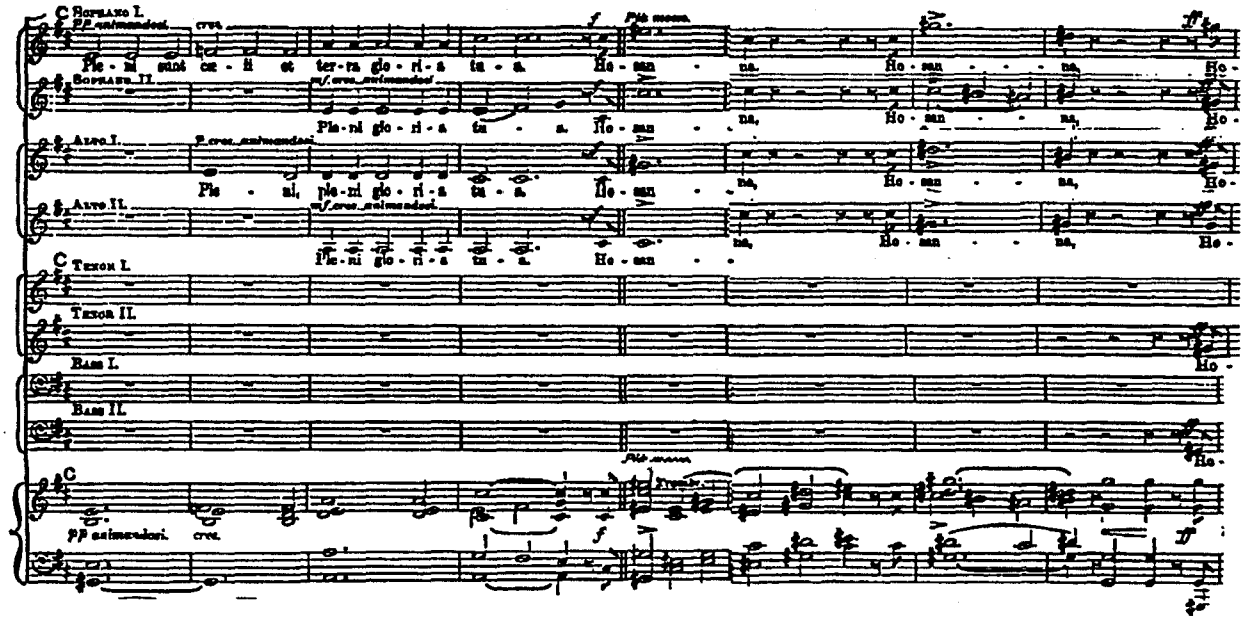
Example 15: Sanctus, mm. 1-17

[68] Shaw, Music in London, 233.

After the opening sixteen solo measures, a four-part women's chorus enters repeating the opening text but with new melodic material. The use of female voices (as well as alto solo) creates an angelic effect in this movement, further heightened by the fact that it is the first appearance of a women's chorus in the Mass.

The "Pleni sunt coeli" section which follows opens with soloist and women's chorus. These measures soon provide the first harmonic excursions from the tonic of D major with brief moves to E major/minor and C major. During the concluding four measures of this section, the tempo and dynamics increase, leading to the "Hosanna;" the final measure of this transition ends on a dominant seventh chord in D major.

Ignoring expectations aroused by the dominant seventh, Smyth initiates the "Hosanna" deceptively in C-sharp major. This modulation is achieved through the common tone C-sharp (one could also consider the dominant seventh chord of the transition to be an enharmonic augmented sixth in the new key). Smyth has once again resorted to the "leading tone" region.



Example 16: Sanctus, mm. 40-47

The "Hosanna" begins *forte* with eight-part mixed chorus, marking the first appearance of men's voices in the movement. Smyth adds three trombones, two trumpets, and percussion (timpani, snare drum, and cymbals) for this climactic section. This section was reported to have "brought the house down" during the premiere of the Mass. [69]

The modulation to C-sharp for the "Hosanna" is brief, lasting only four measures. It is followed by a return to D minor/major in measure 48 with an eight-measure dominant pedal. The B section closes in subdued fashion with a repeat of the "Sanctus" text.

The A section returns in measure 66. It is shortened for its repeat, opening with text and melody of the "Pleni

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[69] Collis, Impetuous Heart, 62-64.

sunt coeli" rather than the "Sanctus." The "Pleni sunt coeli" is first heard in the alto solo, followed by an eight-part chorus which crescendos in imitative repetition. The "Sanctus" text returns, and the movement concludes softly, as it began, with soloist and women's chorus in homophonic texture.

Benedictus

Overview

A structural analysis of the Benedictus reveals a combination of several forms (Graph 4). First, it shows traits of sonata form. There are two themes heard in both the opening and closing sections. However, the cadences and key schemes in this movement do not conform to the usual sonata form expectations, especially the key of the second theme (e minor). For these reasons, the movement would more properly be considered a simple ternary structure.

The Benedictus movement is very peaceful in character, with the exception of four measures devoted to the "Hosanna" text in the B section. Muted strings, subdued dynamics, and pedal points help create this impression. Tovey felt the mood of the entire movement was similar to that of the Incarnation (see Credo, mm. 146-162), a comparison inspired no doubt by a similar employment of soprano and violin solos. [70]

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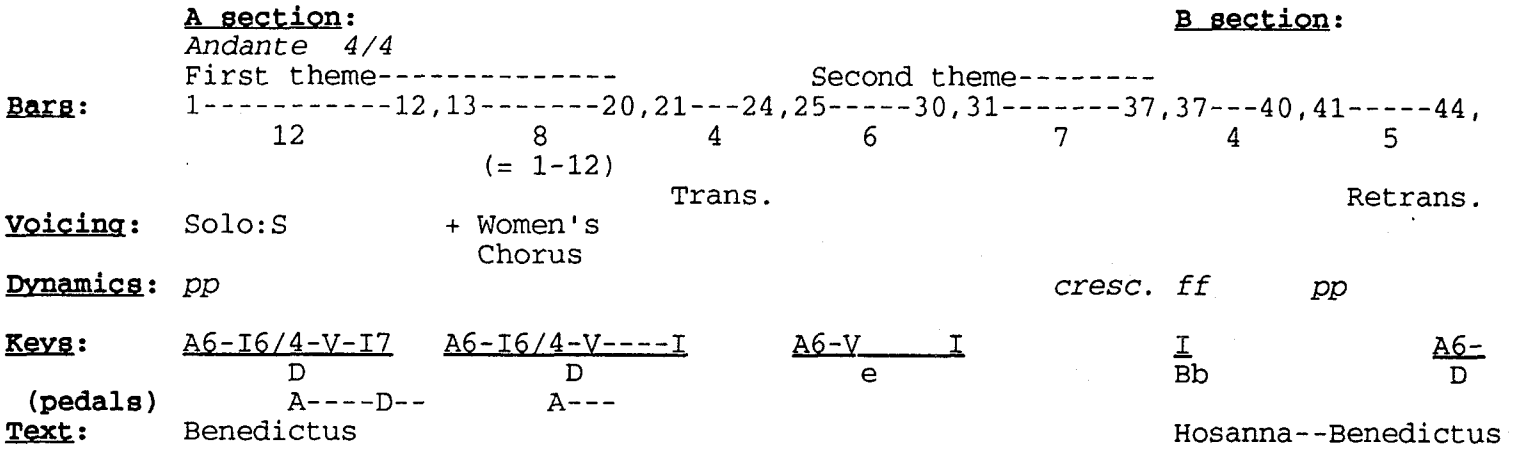
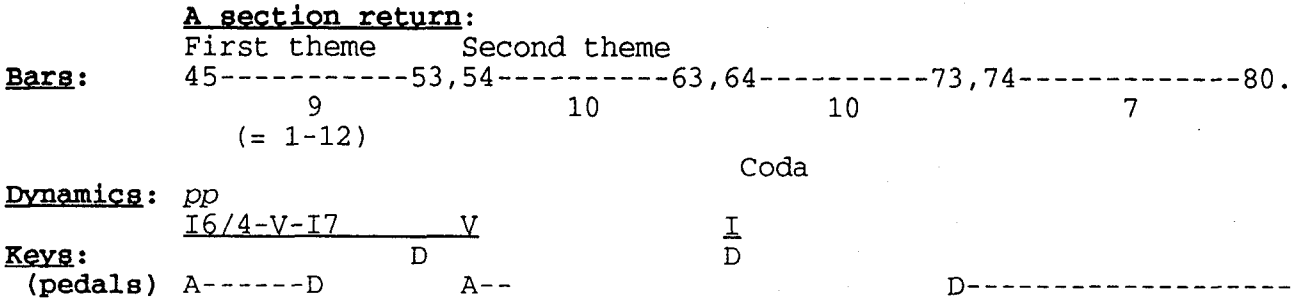
[70] Tovey, Essays, 239.

The movement is scored for two flutes, clarinets, bassoons, one oboe and English horn, four horns, Baroque trumpet, timpani, triangle, and strings. Wind solos, including one for English horn, are prominent throughout. This is one of only two movements in the Mass in which Smyth includes English horn, the other being the Gloria. The organ is tacet for the movement. Strings are muted, and the A section repeat includes solo violin.

Graph 4: Benedictus





Detailed Analysis

Harmonically, Smyth begins the Benedictus in very unusual fashion. The opening two bars contain a curious B-flat seventh chord in muted strings. At first, it appears that the movement might be written in a key other than D major/minor. However, the B-flat chord resolves to a D major 6/4 in measure 3, making the opening an enharmonic spelling of an augmented sixth (a Smythian trait in the Mass) to D major. At this moment, the composer introduces a five-measure dominant pedal, the first of many pedals in the movement, further delaying the appearance of the tonic. Kathleen Dale, Smyth's musical executor, says the pedals in the Benedictus typify a "sense of peace on earth." [71]

Christopher St. John [72] also notes that the Benedictus is praised for its lyrical gifts. This can be noted in the opening theme first heard from solo soprano: (see next page)

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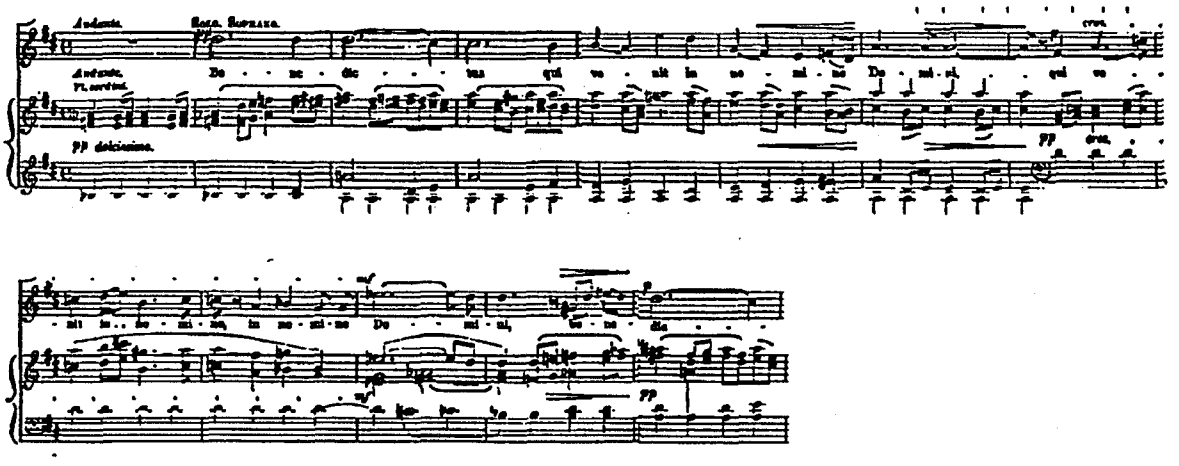
[71] St. John, Ethel Smyth, 296.

[72] Ibid..



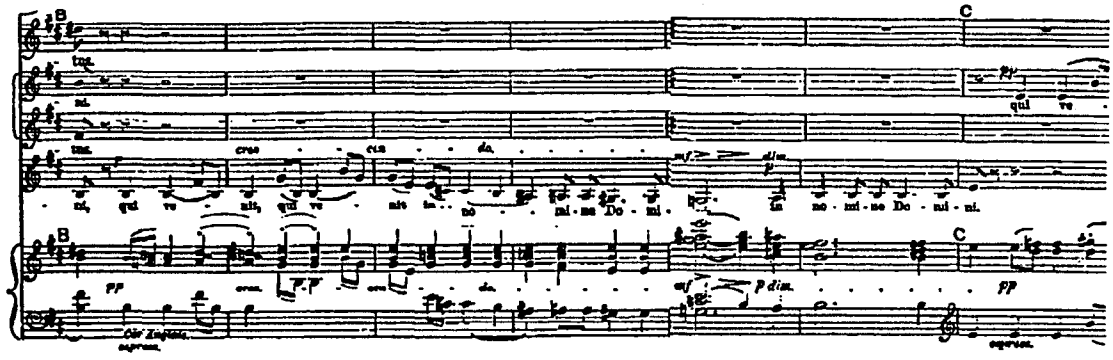
Example 17: Benedictus, mm. 1-13

The harmonic instability of the opening measures appears to be resolved in measure 8 with the arrival of the D major tonic, but further study shows the issue is still in question. Smyth introduces a C-natural within the same measure. Furthermore, dominant seventh harmony to E-flat also occurs in measure 12. However, Smyth uses this dominant as another enharmonic augmented sixth (spelled correctly in the voice part) identical to the opening measure which introduced the movement's theme. Ironically, the opening theme returns in measure 13.

The soprano soloist is joined by three-part women's chorus for the restatement of the opening theme. This material is varied over pedal points. A strong cadence on D major tonic occurs in measure 21. It is interesting that this is the first conclusive cadence on the tonic in this

movement. Its arrival has been long awaited. This cadence is immediately followed by a transition to the second theme.

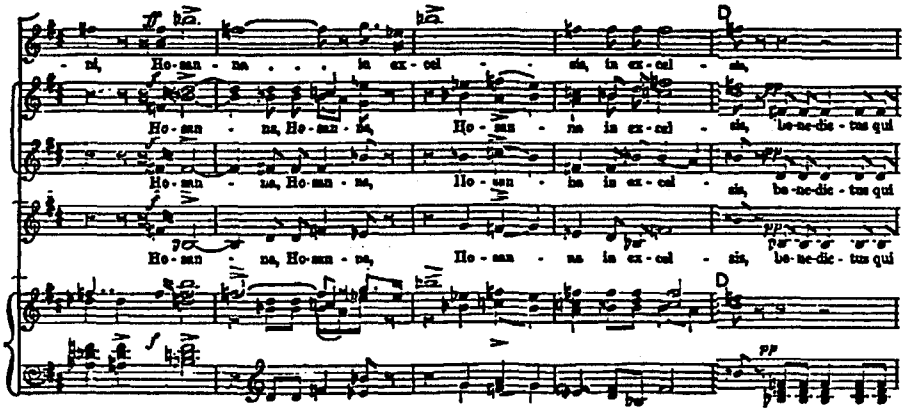
The second theme appears in measure 24 in the unexpected key of e minor. It is preceded by yet another augmented sixth chord. The entrance of this theme is understated in much the same way as was theme one. For this theme, Smyth again uses dominant rather than tonic harmony (Example 18). Tonic harmony in e minor finally appears in measure 31 for a repetition of the second theme. The soprano solo is silent during both statements of the second theme.



Example 18: Benedictus, mm. 25-31

The B section, a setting of the "Hosanna" text, is scored prominently for brass (strings are tacet). The two horns heard earlier in the movement are now joined by the remaining horns. Baroque trumpet is also added to double the soprano solo which has reentered for this section. This instrumentation provides a stark contrast to the lyrical opening section (Example 19), and was highly praised by those who heard the early performance of the Mass. Bernard Shaw,

despite his negativism towards the Mass in general, had complimentary words concerning these measures. He especially liked the use of Baroque trumpet and stated that the effect was "spiritual ecstacy." [73]



Example 19: Benedictus, mm. 37-41

The use of the key of B-flat major for the "Hosanna" also provides an interesting contrast. It forms an unexpected flat-VI relationship to the opening key and a curious tritone relationship to e minor, the key of the second theme area. However, one must remember the use of an augmented sixth to D major for the opening measure of the movement. Just as before, Smyth uses this chord for a return to D major and a repetition of the A section.

The return of the A section parallels the movement's beginning with some slight changes, including the introduction of solo violin to double the solo soprano. Beginning in measure 54, Smyth reintroduces the second theme

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[73] Shaw, Music in London, 86.

in chorus as accompaniment to the soprano solo. Smyth remains in the key of D major throughout this restatement.

A strong cadence on the tonic in D major in measure 64 introduces the Coda. This final section utilizes both themes. The solo soprano intones the opening theme and the women's chorus repeats the second theme. Dynamic levels remain subdued, and all thematic entrances are firmly rooted in D major. The movement concludes with nine measures of tonic pedal.

Agnus Dei

Overview

The Agnus Dei, written for tenor solo and mixed chorus, further demonstrates Smyth's unusual treatment of form. There is a repeat of the opening material at the movement's conclusion, albeit in the parallel mode. There is a middle section, written for chorus alone, which provides needed contrast through dynamic changes and varied harmonic movement. These features point to a simple ABA structure. However, the movement also exhibits characteristics of sonata form. Further study of the middle section shows it to be a development of earlier materials. However, the A section does not exhibit the characteristic tonic/dominant polarity expected of sonata form. Therefore, structural analysis of this movement is problematic. Graph 5 reflects the possibilities of both forms.

Text also influences the formal structure. The three sections of the movement correspond to the tripartite division of the "Agnus Dei" text. In addition, Smyth reserves important thematic material for the "miserere," first heard in the opening section. This material is also developed in the middle section. The movement is scored for two flutes, oboes, clarinets, bassoons, four horns, two trumpets, timpani, triangle, snare drum, organ, and strings.

Graph 5: Agnus Dei

A section: *Adagio/2/2* — **B section:** *Allegro non troppo 4/4*

First theme / Second theme

Bars: 1----------20,21-------29,30---33,34----------60,61----------86,

20 | 9 | 4 | 27 | 26

1st motive | 2nd | (Development)

Voicing: Solo Tenor (T) | Chorus----------

Dynamics: *pp* | *f* | *accel. cresc. f ff pp* | *cresc.ff decresc* *rit.*

Keys: I: d | V-vii7/ii: d | eb d | g a | A6-I-: e/E | V/V-V: d

Text: 1st Agnus Dei----miserere | 2nd Agnus Dei---miserere

A section return: *Tempo I movimento (Adagio) 2/2*

Bars: 87------104,105----121,122---129,130---138,139--------165,166----185,186----204.

18 (=1-20) | 17 (=21-33) | 8 (balances 34-60) | 9 | 27 Extension | 20 Coda---------- | 19

Voicing: Solo T | + Chorus | T | + Chorus

Dynamics: *pp*

Keys: V: d | I: D | V--I: e | V: D | Bb b G | g Ab | V--I: D

(pedals) A------

Text: 3rd Agnus Dei--dona nobis pacem

Detailed Analysis

The opening *Adagio* begins *pianissimo* in the key of d minor. Tovey states that it "begins in something like the tragic mood of the Kyrie." [74] The *Adagio* section is scored for tenor solo, and it contains the first of the three "Agnus Dei" supplications. Shaw is again unkind in his reference to the opening measures of this movement. He states that the tenor solo is nothing more than "violin music." He cites these measures to express his opinion concerning Smyth's limitations as a composer. [75]

The "miserere" portion of the opening "Agnus Dei" petition is prepared by dominant harmony. However, Smyth begins the "miserere" with a deceptive resolution, the dominant harmony progressing to a vii7/ii. In addition, the melodic style of the opening measures of the "miserere" is very angular. The range of the vocal line is extensive and the opening phrase outlines a diminished triad. The volume also increases to *forte*. The movement's opening mood has been replaced by a feeling of impetuousness. There are two "miserere" themes as seen in Example 20. The second is more restrained than its earlier counterpart. The chorus enters at the end of the opening *Adagio* as the pace quickens and the dynamics increase. The chorus develops the first of these two "miserere" themes in the transition to the B section.

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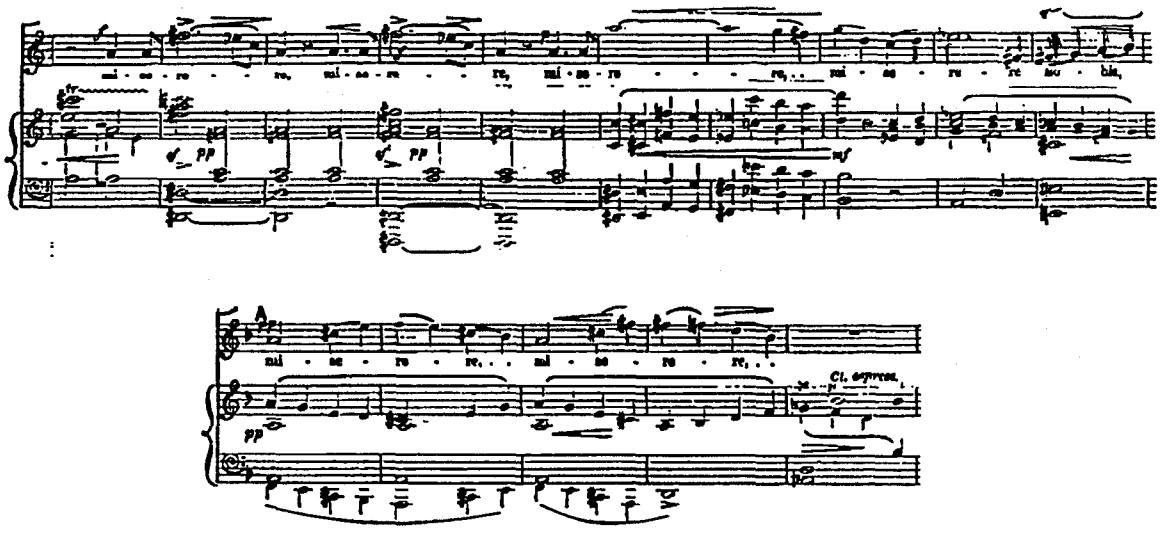
[74] Tovey, Essays, 240.

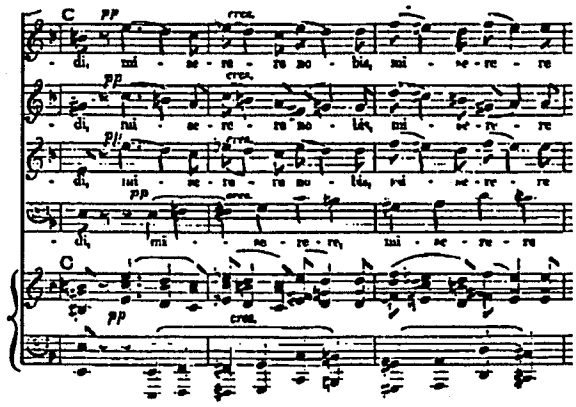
[75] Shaw, Music in London, 233.



Example 20: Agnus Dei, mm. 20-29 and 30-34

The B section continues the turbulent mood heard in the "miserere." The volume level continues to increase, peaking in measure 63 where Smyth modulates to g minor for a development of the second "miserere" motive.

Smyth continues the modulatory pattern during this development section. But even more significant are the alternating dynamics which continue to heighten the emotion during this section. Of special note is the sudden shift from *fortissimo* to *pianissimo* in measure 71. This is followed by an equally dramatic increase culminating in *fortissimo* for the return of the d minor tonality in measure 77. During these measures the composer introduces a syncopated motive in chorus and orchestra which helps create tension for the return of the tonic:

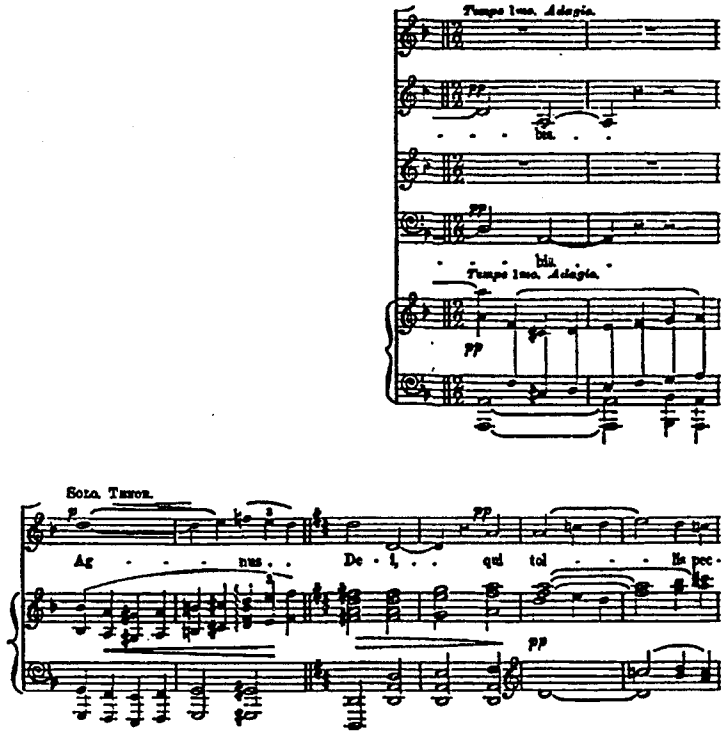


Example 21: Agnus Dei, mm. 71-73

The *fortissimo* of measure 77 is approached through fairly conventional harmonic means. An augmented sixth built on C in measure 74 resolves to a tonic 6/4 chord in e minor in measure 75. Smyth then raises the third of this chord to G-sharp in measure 76 producing a V/V for the eventual return of D tonality. Although Smyth's repeated use of the augmented sixth chord throughout the Mass runs the risk of overuse, the harmony which it provides on this particular occasion proves highly effective. Dynamics subside for the closing measures of the B section. One final statement of the "miserere" text for unison chorus leads to the return of A.

All elements of the opening measures of the movement reappear for the return of the A section. The tempo gradually subsides to *Adagio*, the opening orchestral motive returns, and dynamics fade to *pianissimo*. The tenor soloist enters as before, but minor alterations in the vocal line hint of changes to follow.

For this final statement of the "Agnus Dei" text, Smyth dramatically shifts to the parallel major. There is no doubt that this is inspired by the positive supplication "dona nobis pacem" ("grant us peace"). Although surprising, this change in mode is most uplifting. The suspense and tension of the B section are now resolved in tranquility. A mood of optimism prevails:



Example 22: Agnus Dei, mm. 87-94

Despite this change in mode, the opening twenty bars of the return are almost identical to those of the opening of the movement. Likewise, measures 105-121 for tenor and chorus, to the "dona nobis pacem" text, correspond to the

"miserere" of the opening section. Although different, measures 122-138 develop the second "dona nobis pacem"/"miserere" theme and provide an effective balance for measures 34-60 of the opening A section. However, from this point on similarities to the opening A section are difficult to find. An A pedal beginning in measure 130 seems to prepare for a return of tonic and closure of the movement. However, Smyth introduces a deceptive cadence to B-flat in measure 139 thus beginning a lengthy extension to the movement.

This extension is prolonged by other deceptive resolutions as well. The first appears in measure 148 on B-natural where the chorus develops the "dona nobis pacem"/"miserere" theme. A further harmonic excursion to G major occurs in measure 156 (note the curious descending leap of an augmented fifth in soprano in measures 160-163).

Having progressed to the sub-dominant, a coda beginning in measure 166 further extends the movement. It begins with muted strings, and the tenor solo reenters with new material. Smyth introduces yet another harmonic excursion in measure 175, this one to A-flat major. Nonetheless, the chorus returns in measure 186 in preparation for the movement's closure in D major, the key for the concluding Gloria.

Gloria

Overview

The Gloria, one of the longer movements of this Mass, is in compound tripartite form (Graph 6). It begins in D major with chorus in a 3/4 *Allegro vivace*. The B section, a 2/2 *Adagio*, opens with soloists and is more varied harmonically. It is also subdued dynamically in comparison to the opening A section. For the C section, the D major tonality returns, but the thematic material and meter differ from that of the opening bars of the movement. This concluding section is marked *Allegro con fuoco* and is in cut time.

The opening A section has a rounded structure with the sixty-eight measures from 153-220 reintroducing key, tempo, dynamics, and melodic material similar to that of the first sixty-eight measures. The b subsection beginning in measure 69 provides contrast through a slower tempo, changes of meter and dynamics, the introduction of soloists, and more venturesome harmonic treatment.

The C section also has a similarly rounded structure with measures 519-615 corresponding to the opening of the section. The *meno mosso* subsection beginning in measure 481 is based upon an instrumental ostinato related to the previous section, but the subsection differs through the use of solo voices and several lengthy pedal points.

The Gloria is scored for two flutes, oboes, clarinets, bassoons, English horn, contrabassoon, four horns, two

trumpets, three trombones and tuba, timpani, snare drum, triangle, cymbals, bass drum, organ, and strings.

Graph 6: Gloria (Overview)

A section:
Allegro vivace/ 3/4

Bars: 1----------236

236

	a subsection	**b subsection**	**a subsection return**	
		2/4	Tempo I movimento/ 3/4	L'istesso/ 2/2
Subgroups:	1----------68,	69----------152,	153----------220,	221-------236,
	68	84	68 (=1-68)	17
Voicing:	Chorus	Soloists + Chorus	Chorus	Inst. trans.
Dynamics:	*ff*	*pp*	*ff*	
Keys:	D			

B section:

Bars: 237----------374,

138

Voicing: Solo: B and A + Chorus
Dynamics: *pp*
Keys: D B Bb

Graph 6: (cont.)

C section:
Allegro con fuoco/ 2/2

Bars: 375----------615.
241

	a subsection	**b subsection**	**a subsection return**
		Meno mosso	*Tempo I movimento*
S'groups:	375----------480,481----------518,519----------615		
	106	38	96 (=375-480)
Voicing:	Chorus	Soloists (Inst. ostinato)	Chorus
Dynamics:	*ff*	*pp*	*f*
Keys:	D	E	D

Graph 6.1: Gloria (A section)

a subsection:

3/4

Bars: 1----------12,13----------24,25-----32,33-----40,41----------56,57----------68,

12 12 8 8 16 12

(=1-12) (=25-32)

Voicing: Chorus (homophonic) (contrapuntal)

Dynamics: *ff*

V V V V V

Keys: D F#B e A D

Text: Gloria--

b subsection:

2/4 (quarter note=dotted half note)

Bars: 69-76,77-83,84-92,93-98,99-103,104-108,109-116,117-120,121-126,127-132,133--142,143--152,

8 7 9 6 5 5 8 4 6 6 10 10

Voicing: Solo: T +S +A,B Chorus

Dynamics: *pp* *cresc.*------*ff* *decresc.*----------

I I

Keys: D G C F d D e b f# b D

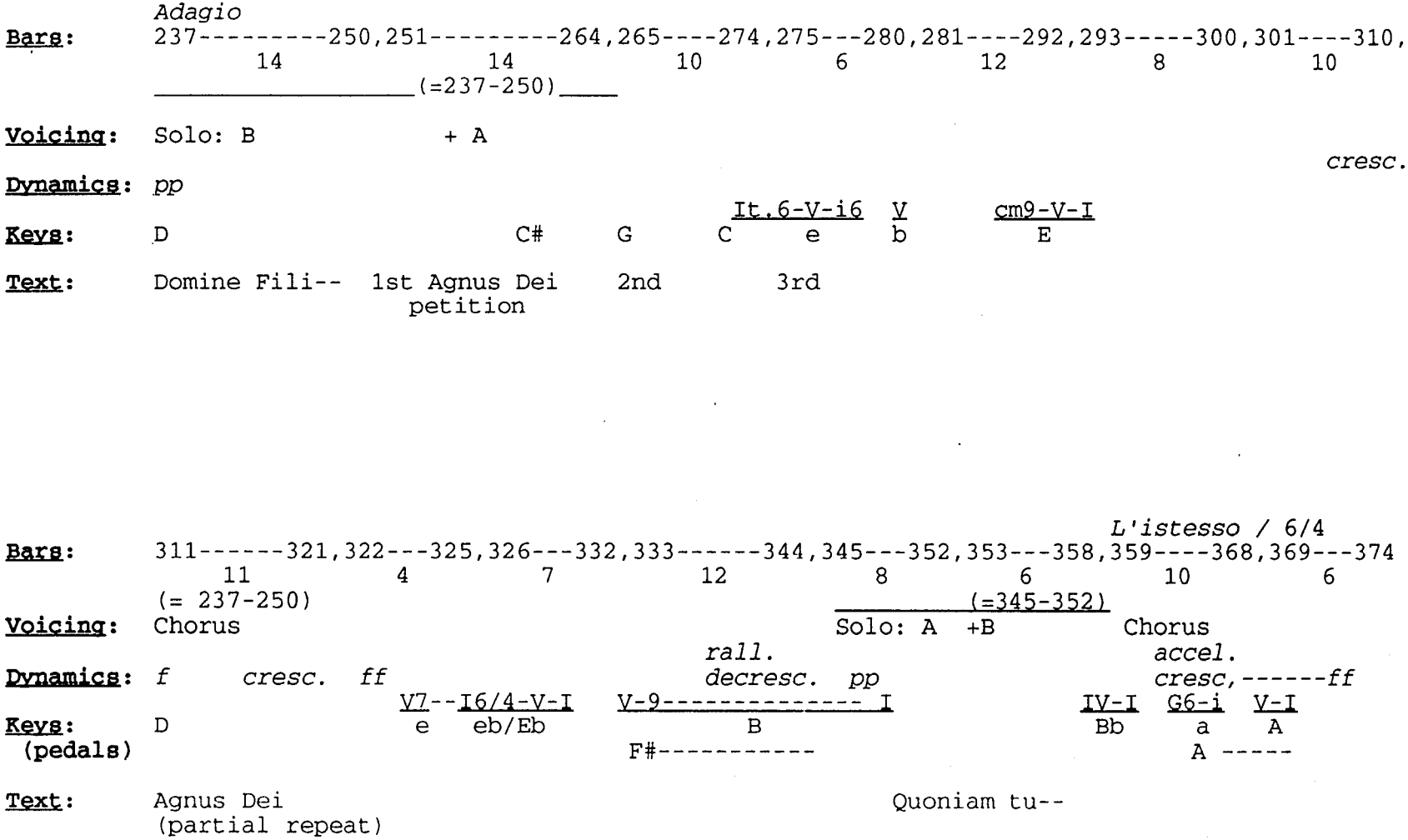
Text: Et in terra pax--

Graph 6.1 (cont.)

a subsection return:

	Tempo I 3/4						2/2
Bars:	153--------168,	169---174,	175------188,	189----200,	201---208,	209----220,	221--------236
	16 (=41-56)	6	14	12 (=13-24)	8 (=25-32)	12 (=33-40)	16
Voicing:				————	————	————	Inst. close
Dynamics:	*ff*						*decresc.*--
	<u>I</u>						
Keys:	D	C	D--------------	---			
Text:	Laudamus te---						

Graph 6.2: Gloria (B section)



Graph 6.3: Gloria (C section)

a subsection:

Bars: 375-382,383-391,392----404,405-412,413----425,426-429,430-433,434-439,440-444,445-448,
8 9 13 8 13 4 4 6 5 4
(=426-429) (=426-429) (=426-429)

Voicing: Intro. Chorus
(homo.) (poly.) (homo.) (poly.) (homo.)

Dynamics: *ff*

Keys: V---------I A6-I I----V----I
D f# e f Ab/ab a

(pedals) A------ B------ C------

Text: Tu solus Dominus--

a subsection (cont.) **b subsection:**
Meno mosso

Bars: 449--------467,468---473,474-----480,481---485,486--------504,505-----512,513---518,
19 6 7 5 19 8 6
(=468-473) Transition

Voicing: Solo: B T A Instr. ostinato----------

Dynamics: *decresc.*---------- *pp* *accel.*---- *cresc.*----

Keys: F#/f# I Gr.6 V--I V--
E/e A/a D

(pedals) E---------- C C# E-A----------

Text: Cum Sancto Spiritu

Graph 6.3 (cont.)

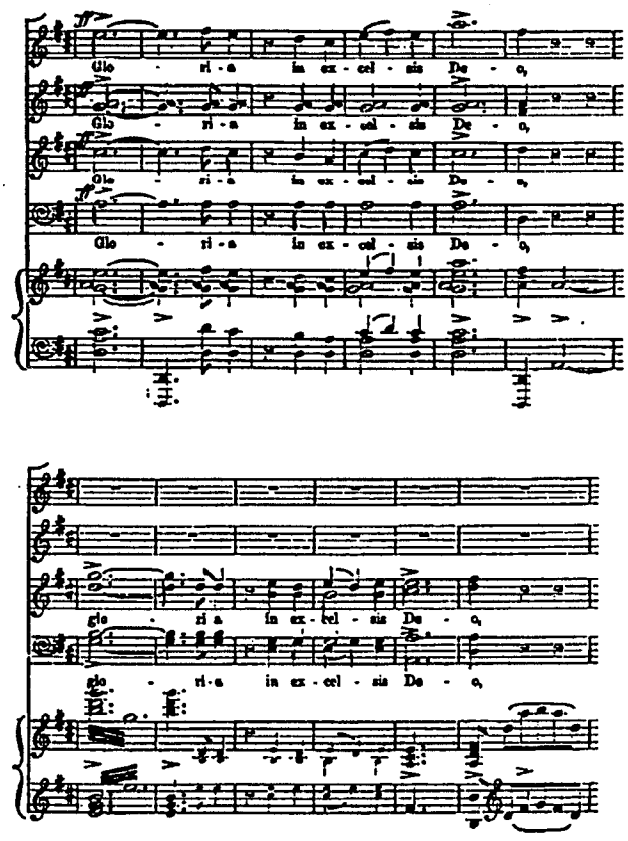
a subsection return:

	Tempo I					*Piu mosso*
Bars:	519----529,	530----540,	541--------555,	556--------572,	573-------------598,	599--------615.
	11	11	15	17	26	17
	(=383-391)	(=392-404)				
Voicing:	Chorus					
					accel.-------	
Dynamics:	*f*					*fff*
	I			V-------I		IV--I
Keys:	D		Eb/eb	D		D
Text:	In Gloria Dei Patris, Amen.					

Detailed Analysis

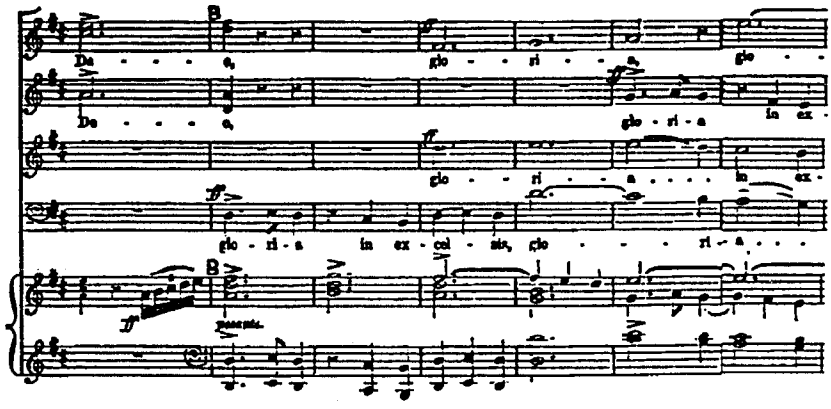
A section (mm. 1-236)

The movement, homophonic in texture, opens forcefully in the key of D major. As can be seen in Graph 6.1, the first forty measures contain repeats of two different choral sections with instrumental introductions. Study of the score shows that each of the choral sections alluded to begins with non-tonic harmonies, either V7 (over tonic pedal) or IV chords which then progress to tonic:



Example 23: Gloria, mm. 8-13 and 28-33

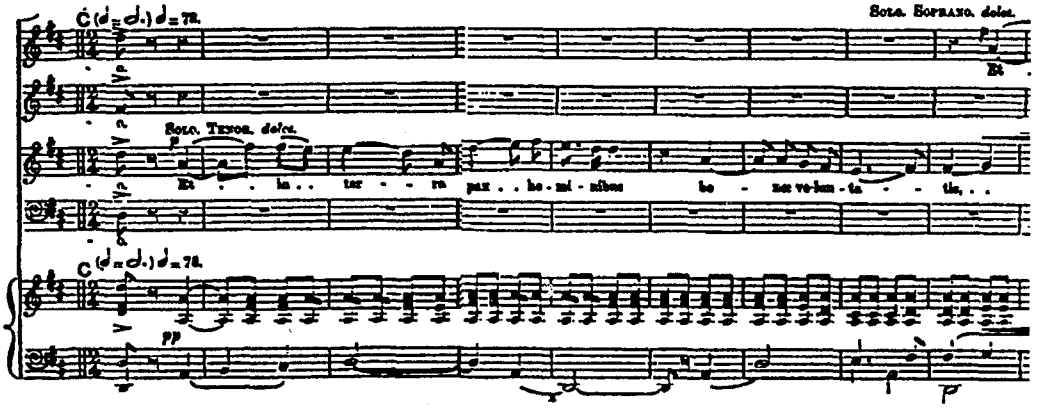
Contrapuntal texture follows the chordal opening. Choral basses in measure 41 (Example 24) begin a motive derived from soprano lines in the opening measures. The other voice parts continue in imitation through measure 68.



Example 24: Gloria, mm. 40-46

During this imitation, Smyth progresses quickly through the circle of fifths (mm. 64-68) in order to return to D major for the opening of the b subsection. As noted in the score, duplets in measures 67-68 provide a "written-in" ritard as well as rhythmic elision to the 2/4 meter of the subsection which follows.

The b subsection begins *pianissimo* in measure 69 in a slower tempo as noted by the proportions listed in the score. This lyrical section opens with soloists in imitative treatment of the "Et in terra pax" ("And on earth peace") text. The text dictates the "calmer" nature of this section:



Example 25: Gloria, mm. 69-77

The "Et in terra pax" melody is first heard in the tenor followed by the other solo voices. The use of soloists seems to bring the music to a more human and personal level. One can see from Graph 6.1 that Smyth incorporates a motion in the subdominant direction during this section: D--G--C--F. The "falling-to-rest" effect of these V-I harmonic patterns reflects the text ("peace"). (This is balanced in the second half of this subsection, which begins in measure 109, by motion in the dominant direction: e--b--f#.)

The *fortissimo* chorus return in measure 109 includes homophonic and polyphonic treatment of the solo material beginning in the key of D major. Following a modulatory section, the D major tonic returns in measure 143 for one final, subdued appearance of the orchestral thematic material with choral accompaniment.

The a subsection return in measure 153 begins with a repetition of material from measures 41-56 for the "Laudamus te--" text. Following a brief excursion to C major, Smyth

returns to D major in measure 175 to further confirm the original tonic. The ensuing measures beginning in measure 189 are based primarily upon earlier material but rescored to accommodate further lines of the "Gloria" text. The instrumental close in 2/2, beginning in measure 221, includes a melodic descent which represents the "descent of Christ" in preparation for the "Domine Fili unigenite, Jesu Christe" text to follow.

B section (mm. 237-374)

It is interesting that Smyth saves some of her most intense writing for this *Adagio* section. The loftier, super-human nature of the earlier section is now replaced by music reflecting human suffering. Harmonically, the writing is very unusual, and, as will be seen in the discussion which follows, seems to lose direction. It includes three "Agnus Dei, qui tollis peccata mundi" ("Lamb of God, who takest away the sins of the world") petitions. The detailed description which follows illustrates the harmonic complexities.

Following two statements in D major of similar thematic material by bass and alto soloists, Smyth modulates again to the "leading tone" region of C-sharp major (m. 261). This, in itself, is not unusual, but what follows is not expected. In measure 265, Smyth modulates to G major, a tonality a remote tritone removed from C-sharp major.

The unusual harmonies continue. For the second "Agnus Dei" petition beginning in measure 265, Smyth moves through C major to e minor (by way of the Italian sixth chord in measure 274). For the final petition, beginning in measure 275, Smyth modulates from e minor to the dominant of b minor. However b minor is never confirmed. Instead, Smyth introduces a C dominant minor ninth (mm. 285-289) which is treated as an enharmonic German sixth chord (B-flat becoming A-sharp) in order to modulate to yet another key, that of E major (measure 293). In the span of 42 measures she has moved in an unpredictable fashion through the following keys: D, C-sharp, G, C, e, E.

A choral restatement of the solo section begins in measure 311. It contains more unusual writing. Harmonically, it begins in like fashion to that of the solo section. However in measure 325, Smyth arrives at a dominant seventh chord in E which she then treats enharmonically as a German sixth chord in E-flat (B treated as C-flat). The E-flat section which follows (mm. 326-332) is the Neapolitan region to D, a much-used and fertile tonal area for Smyth. In measure 332 the G of the E-flat chord becomes the minor ninth of an F-sharp ninth chord. The measures which follow include an F-sharp pedal, and they serve as dominant preparation for a modulation to the remote key of B major (measure 345).

Smyth also includes an intense increase in volume during these harmonically turbulent measures. Furthermore, she alters the rhythm in the orchestra from duple to triplet quarters (preparing for the 6/4 meter change of measure 359). Just prior to measure 345, the tempo slows and the volume decreases.

The "Quoniam tu solus sanctus" ("For You alone are Holy") text follows. The simplicity of these measures following the climactic passage leads one to believe that this statement of text held intense meaning for Smyth. Indeed, Tovey believed that this section was one of the best moments in the Mass. [76]

The opening measures of the "Quoniam" section are reserved for soli alto and bass. The chorus returns in measure 359, and just prior to that entrance, Smyth uses a common-chord modulation to move to B-flat major. The F-sharp and D-sharp in the B major tonic chord enharmonically become G-flat and E-flat of an e-flat minor chord (Neapolitan to D). This chord then becomes a minor subdominant chord in the new key. (It is interesting that this is the same chord which Smyth used in measure 326 to modulate to B major.)

The 6/4 meter change beginning in measure 359 incorporates the 2/2 triplets from the previous section (m. 333). Smyth immediately introduces a German sixth chord (m. 361) modulating temporarily to a minor. The volume increases

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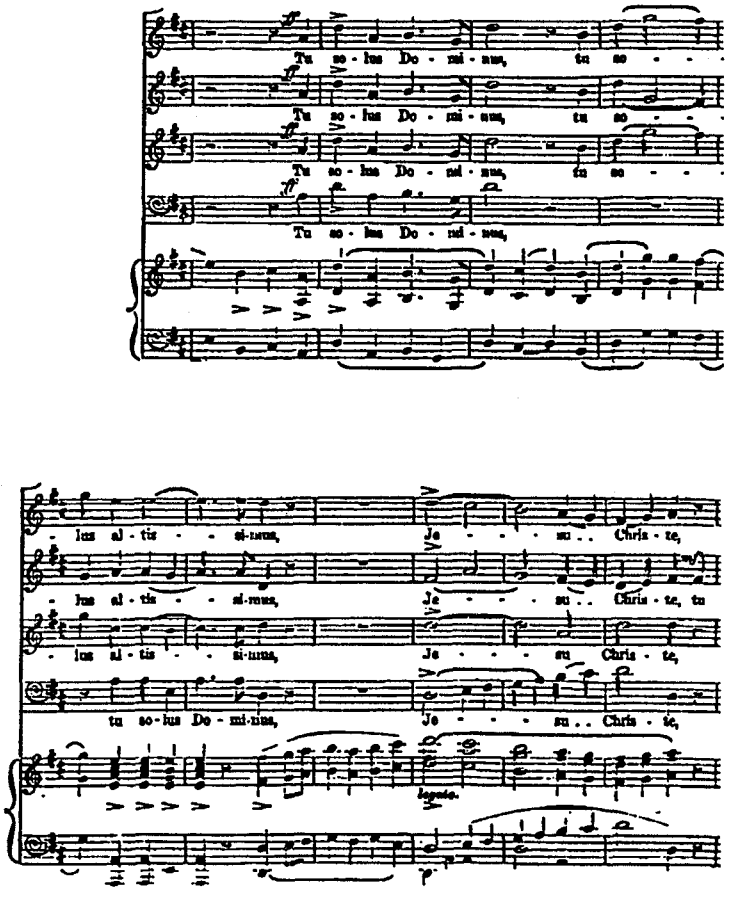
[76] Tovey, Essays, 242.

during these measures, and an *accelerando* culminates in the new tempo at measure 369. Measures 369-374 are in the key of A major and include an A pedal in preparation for the return of D major.

There is little doubt that the measures of the B section just described are the focal point of the Gloria, and, perhaps, of the entire Mass. Smyth builds an expression of tremendous intensity, and one which creates an enormous need for resolution, which is soon to follow in the C section.

C section (mm. 375-615)

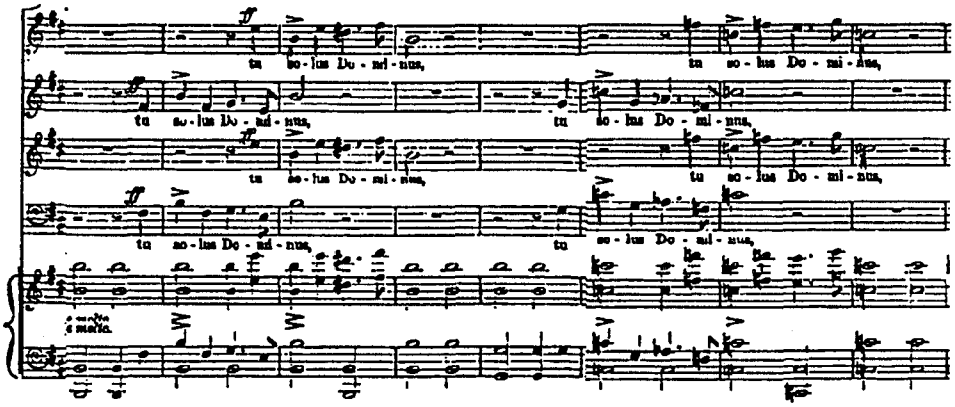
After a continuation of the A pedal from the previous measures over dominant harmony, D major tonality finally returns in measure 383 (Graph 6.3). Even though the opening tonality returns, the thematic material heard is unrelated to the beginning measures of the movement (Example 26). In fact, the remainder of the Gloria shows no melodic relationship to the opening A section. The meters are also unrelated. Despite these differences, there is little doubt that the "spirit" of the opening measures is in evidence, and that the pensive nature of the B section has been superseded by a feeling of praise:



Example 26: Gloria, mm. 382-391

Unity between section B and the C section is provided through the continuation of the "Tu solus" text from the earlier section. In fact, Smyth includes repetitions of this text to the new melodic material throughout the first portion of this concluding section. The initial statement is chordal, and it is followed by free imitative entrances beginning in measure 392. This imitation is interrupted by further homophonic treatment of "Jesu Christe" (m. 405) in the key of f-sharp minor (This tonality is prepared by yet another augmented sixth chord in measure 404.).

The "Tu solus" text and counterpoint continue. Beginning in measure 426, Smyth inverts the "Tu solus" theme in e minor and f minor:

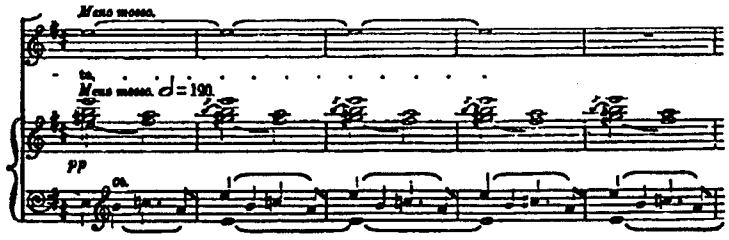


Example 27: Gloria, mm. 426-33

The imitation ends in measure 434 but harmonic excursions continue. Measures 434-439 provide a strong cadence in A-flat major/minor. This excursion, a tritone away fromm D major, is a surprising shift of harmony. Furthermore, it is followed by yet another unusual modulation, this one to a minor (m. 445) by way of an enharmonic common-tone exchange of A-flat to G-sharp (mm. 443-444).

One further harmonic shift in measure 449 to F-sharp major/minor, to gradually decreasing dynamics, provides a close to the "Tu solus" repetitions as well as transition to a contrasting *meno mosso* section. Of note during these transition measures is the repeated use of the augmented sixth chord to secure the F-sharp tonality.

At this moment in the Mass, one expects the measures which follow to prepare a triumphant close for the movement as well as for the entire Mass. The shift in momentum provided by this *meno mosso* is unexpected, and, perhaps, unwarranted. Nonetheless, the *meno mosso* begins *pianissimo* in the key of E major/minor. During the measures which follow, Smyth introduces a four-note ostinato which is sounded no fewer than thirty-four times by the instruments. It is based upon the "Tu solus" theme. The *meno mosso* is scored for soloists:



Example 28: Gloria, mm. 481-85

This ostinato section is very mysterious in nature. Further unusual harmonies contribute to the mystery. Following an opening E pedal, Smyth includes an enharmonic German sixth chord on C (mm. 497-500). However, the augmented chord never resolves, giving the impression that time has stopped. In addition, the music seems to take on an other worldly quality symbolic of the "Holy Spirit" ("Cum Sancto Spiritu") text. The E pedal returns progressing to A major/minor (m. 505) which eventually serves as dominant for a return of tonic for the concluding section.

The final section begins *forte* in the key of D major with a continuation of the "In gloria Dei Patris, Amen" text from the previous ostinato section. This opening is similar to the initial choral measures at the beginning of the C section (m. 383), but the similarities end with the unexpected and sudden modulation to E-flat major/minor in measure 541.

The modulation in measure 541 is yet another example of Smyth's extensive use of the Neapolitan region. This particular move away from the tonic weakens rather than strengthens the conclusion of the movement. The use of the Neapolitan has been a trait of Smyth's throughout the Mass. Nevertheless, its use here seems counterproductive. The need for a convincing harmonic closure to the Gloria is immense. These measures must provide a climactic conclusion for the movement as well as for the entire Mass. Following the Neapolitan excursion, Smyth allows only forty-three measures in cut-time to affirm a D major conclusion to this hour-long Mass. This listener is left with less than a fully satisfying feeling at its completion. Perhaps greater conciseness minus the Neapolitan would have provided a more effective close. At any rate, the D major tonality returns in measure 573, and the tempo quickens for the end of the movement. The last "Amen" is set to a somewhat pedestrian plagal cadence.

CHAPTER V

GUIDELINES FOR CONDUCTORS

Comparison of 1893 and 1925 Editions

Smyth's Mass in D has had an interesting publication and performance history. After its 1893 premiere, the work was not performed for thirty-one years. Revivals of the Mass were conducted in 1924 by Sir Adrian Boult. Subsequent to those performances, Novello issued a hand-written conductor's score (1925) which included revisions of the 1893 printing. In 1980 Novello issued a piano/vocal score of the Mass in D. It was a reprint of the 1893 edition, and, unfortunately, contained none of the revisions from the 1925 full score.

One interested in performing this work will be forced to study two different editions. The score available for chorus is the 1980 reprint, while the conductor must work from the 1925 full score. It is imperative that a conductor of the Mass acquire the 1925 full score (available only on rental) while engaged in rehearsals with the chorus. The singers will need to be informed of the revisions which are included therein.

Types of changes in the 1925 edition include:

1. Revised metronomic indications
2. Choral revoicing

3. Changes in syllabification of text

4. Addition of, or changes in, tempo markings

The changes in tempi reflect a decrease in the pace of the faster movements (ie. Credo, Gloria). Some of these changes are substantial. The exuberance which Smyth exhibited initially in her choice of tempi created difficulties in performance. The 1925 edition sought to alleviate some of these problems.

Many of the revisions improve the choral score as well. For example, the revoicings for chorus reduced potential balance problems between chorus and orchestra. In addition, text changes (often the repetition of text and insertion of a much needed breath) allowed for greater vocal freedom.

Knowing Smyth's strong personality, one can assume that she had much to do with these revisions in the 1925 score. However, collaborations with conductors responsible for performances immediately prior to this edition could have had an influence upon Smyth. Sir Adrian Boult conducted the first complete revival performance of the Mass in D on February 7, 1924 in Birmingham. Sir Malcolm Sargeant supervised a subsequent performance on January 31, 1925 in the Royal Albert Hall in London. Boult remarked about his work with Smyth before the 1924 performance:

> We had many talks together, at Woking, in London, where I then lived, and at Hill Hall in Essex. . . .

> We worked hard at Hill. Every nuance of the Mass was discussed. I think we took turns at the piano, but both sang, or rather howled the vocal parts most of the time. I believe I had a postcard from Ethel every second day from then on to the date of the performance. [77]

Performance Concerns

Mounting a performance of any major choral work is facilitated by identifying potential problems to be addressed in rehearsals. Concerns in Smyth's Mass in D include the following:

1. Pacing of tempi and dynamics
2. Demands of legato
3. High vocal tessitura
4. Balance within chorus and with orchestra

In addition to the above, Smyth's harmonic language in the Mass may be difficult for the amateur chorus. Her choice of harmony is at times non-traditional. This also produces difficult voice leading including many tritones and augmented seconds. Therefore, it is imperative that a conductor of this work allow more rehearsal time with chorus than would be expected for a work of this length in order for the singers to adjust to these musical demands.

Soloists for the Mass should be of very high calibre. The solo writing in the Mass is highly operatic and anticipates Smyth's interest in this genre. The tessitura

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[77] St. John, Ethel Smyth, 212-213.

for soprano and tenor is extreme at times, and the alto soloist must have a well-developed lower register for the Sanctus movement.

The conductor should alert the chorus to the problems of the notation for rests used in English editions:

 = quarter rest  = eighth rest

The section which follows includes a discussion of a conductor's concerns in each individual movement of the Mass, with a listing of the revisions in the 1925 score. All examples included in the discussion are taken from the 1925 orchestral score of the Mass in D and are printed with the gracious permission of Novello & Company.

Kyrie

The prominence of the *passacaglia* theme is of primary importance in the Kyrie. The theme is first heard in the bass section during the opening sixty measures. Thereafter, it is developed by voice parts as well as instruments. In the discussion which follows, I have listed measures in which instruments share the *passacaglia*.

Score Revisions: (It should be noted that the 1925 score of the Kyrie begins with two measures of unison D in tympani and contrabassoon. Therefore, the voices do not enter until measure 3. However, the measure numbers used in the following will correspond to those in the 1893 edition.)

1. Measure 1: *Adagio* : ♩ = 69 (1925 score)
   ♩ = 72 (1893 score)
   Care must be taken not to begin this movement too fast. The conductor must be aware of the *piu mosso agitato* (♩ =132) at measure 127 which is almost twice as fast as the opening tempo.

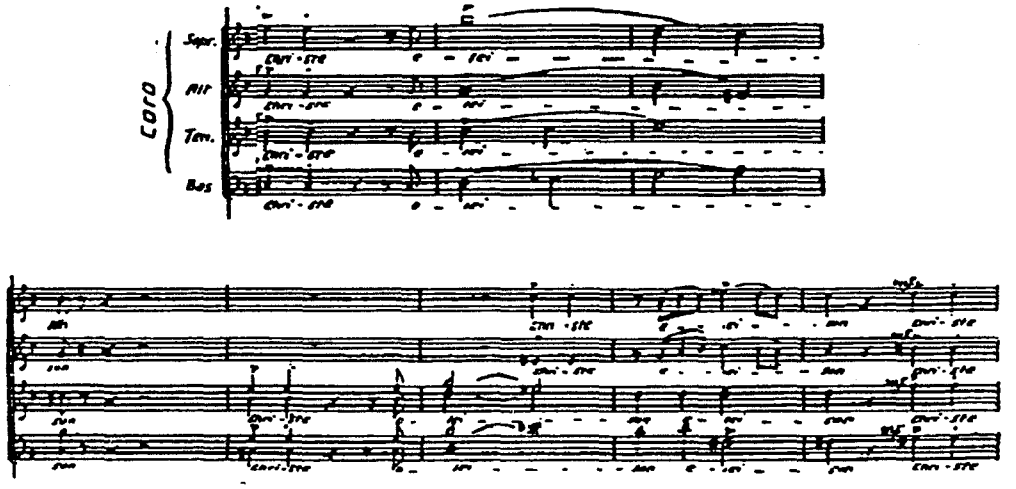
2. Measure 61: The 1925 score suggests conducting the Christe in four. This is advisable since the chorus and orchestra are more active at this point.

3. Measure 93/97: These measures are marked *mezzo forte* and *fortissimo* respectively in the 1925 score. In the 1893 score, they both were marked *fortissimo*.

   Measure 108/115: These measures are marked *piano* and *fortissimo* respectively in the 1925 score. In the 1893 score, they were both marked *fortissimo*.

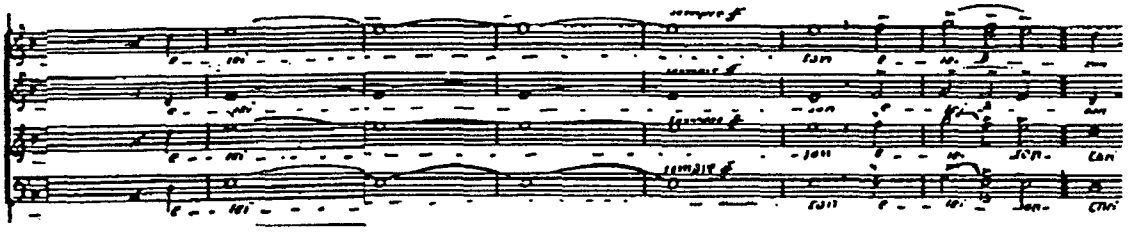
   The above are moments of vocal rest inserted during the Christe. This section is very taxing, and the singers must be cautioned to take advantage of these dynamic changes.

4. Measures 86-93: The following revoicing of choral parts in the 1925 score allows for an improved balance with orchestra:



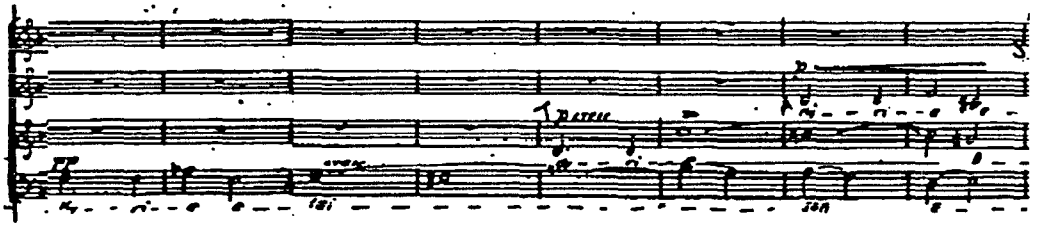
Example 29: Kyrie, mm. 86-93 (1925 score)

5. Measures 164-171: The following textual addition is an improvement over the 1893 edition which has voices singing this entire phrase in one breath:



Example 30: Kyrie, mm. 164-171 (1925 score)

6. Measures 231-238: These measures include a revoicing of the choral bass and tenor parts as seen below. The revision improves the balance of parts:



Example 31: Kyrie, mm. 231-238 (1925 score)

7. Measure 245: The 1925 score has a *Piu Largo* marking and a suggestion to conduct in four. (This broadening of the tempo brings the movement to a majestic conclusion.)

Performance Concerns:

1. Measures 1-60: Note that this movement begins *pianissimo* and increases very gradually over 60 measures to *fortissimo* for the "Christe" section. The volume increases with each repetition of the *passacaglia* theme. This is especially difficult when strings begin doubling voices 8va in measure 49.

2. Measures 1-60: Make sure the *passacaglia* theme in the bass voice is heard throughout. This is problematic since it is the lowest choral voice. This is especially true when sopranos enter in measure 37 and soon move to the upper register.

3. Measures 1-60: Be aware of the need for extreme legato during these measures. This is difficult to maintain during the many *pianissimo* whole and half notes. The conductor might suggest that the singers feel a quarter note pulse throughout each of these longer note values in order to produce the desired legato.

4. Measures 20-24: The tenor line during these measures is difficult and includes a tritone.

5. Measure 27: The augmented second in the choral alto may need some attention in rehearsal.

6. Measures 52-53: These measures contain a tritone in the soprano part.

7. Measures 49-60: An interesting triplet figure is begun in measure 49 and continues for several measures in both chorus and orchestra. The conductor may need to warn performers to maintain accuracy of the triplets during this section. Duple rhythms also return in some parts in measure 55.

8. Measure 61: There will be a tendency to rush the tempo at the beginning of the "Christe." All parts are more active and the dynamic level becomes louder. Caution performers not to rush the tempo. Conducting in four will help.

9. Measure 61: The *passacaglia* theme is present in all four French horns and first and second trombone.

10. Measure 61: Extreme vocal demands are placed upon the singers for much of the "Christe" section. Dynamics are still *fortissimo* even when fewer than four choral parts are present (ie. measure 79). Singers must be cautioned not to oversing. (The changes listed in #3 of "Score Revisions" above will help avoid some of these tendencies.)

11. Measure 74: The instrumental motive seen here is a diminution of a portion of the *passacaglia*. It needs to be emphasized at each of its recurrences.

12. Measures 101-102: Note the tritone in the soprano line. The same pattern appears in measures 104-105.

13. Measures 110-111: The tenor line contains a tritone.

14. Measure 113: The choral bass line contains a skip of a minor ninth.

15. Measures 115-126: Note the extreme range for choral soprano and tenor.

16. Measure 127: The *piu mosso agitato* is marked ♩ =132.

17. Measure 171: Tempo I (♩ = 69) returns at this point.

18. Measure 173: Woodwinds and third and fourth horn parts have the *passacaglia* theme. Bassoons have the same theme beginning in measure 179.

19. Measure 173: Choral sopranos enter on C-natural in this measure. This pitch may be difficult to hear given the C-sharp in the tenor and bass in the previous measure.

20. Measures 217-228: This is the longest a cappella section in the Mass. It requires an extreme legato. The *passacaglia* theme is also present in the choral alto.

21. Measure 229: The *passacaglia* appears in the woodwinds and the celli.

Credo

The length of the Credo, more than seventeen minutes, creates its own set of performance problems. First, it places tremendous demands on the vocal stamina and mental concentration of the singers. In addition, Smyth includes not one but two lengthy fugues during the movement. Both fugues are extremely chromatic and will require careful rehearsal preparation.

Score Revisions:

1. Measure 1: *Allegro con fuoco* : ♩ =108 (1925 score) ♩ =126-144 (1893 score)

2. Measure 80: Dynamics are not marked in the earlier score. In the 1925 score, *piano* is followed by a *crescendo* to *forte* in measure 84. The same series of dynamics apply to measures 85 and 89 as well as 96 and 99.

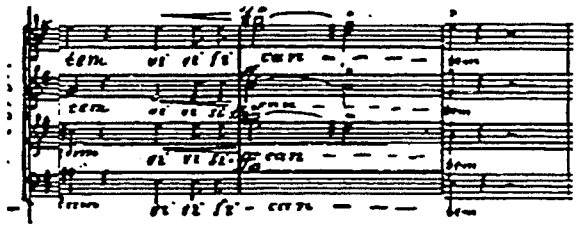
3. Measure 126: The *L'istesso tempo* is set in a 4/4 meter in the 1893 score, but it is revised to 2/2 in the 1925 score. (See "Performance Concerns," no. 3, for further notes.)

4. Measure 146: The *Andante* is marked ♩ =66 in the 1925 score. The marking in the 1893 score is ♩ =76.

5. Measure 159: *Meno mosso* ♩ =50 (1925 score)
   ♩ =60 (1893 score)

6. Measure 205: *Allegro con fuoco* 𝅗𝅥 =108 (1925 score)
   ♩ =144 (1893 score)
   Note that 108 is the same as the opening tempo. The transition from the "Crucifixus" to the "Et Resurrexit" is very difficult, and additional rehearsal time may be needed.

7. Measures 316-318: Note the text revisions at this cadence in the 1925 score:



Example 32: Credo, mm. 316-318 (1925 score)

8. Measure 407: *Adagio* 𝅗𝅥 =80 (1925 score)
   𝅗𝅥 =88 (1893 score)
   The conductor will want to make sure that the men's chorus is not overpowered by the orchestration which includes three horns, trumpet, three trombones, tuba, snare drum, and timpani. The fact that the men are singing in unison will help.

9. Measure 421: *Allegro non troppo* ♩ =120 (1925 score)
   ♩ =160 (1893 score)
   This tempo must be somewhat slower than the *Allegro* fugue which follows.

10. Measure 430: *Allegro pesante* 𝅗𝅥 =88 (1925 score)
    Allegro ♩ =110 (1893 score)

11. Measures 543-551: These measures are marked *Molto ritard* in the 1925 score. This ritard starts five measures later in the 1893 score. The effect of the revision is a fuller closing cadence to the fugue before the Coda begins.

12. Measure 552: *Piu mosso* ♩. =108 (1925 score)
♩. =164 (1893 score)

13. Measure 568: *A Piu Allegro* is added in the 1925 score.

14. Measure 574: The *Molto ritard* begins at this point in the 1925 score but four measures later in the earlier score. This revision allows for a more expansive conclusion to the movement.

Performance Concerns:

1. Measures 74-75: These measures contain difficult octave leaps for choral soprano. This pattern is repeated in measure 78-79.

2. Measures 93-94: Note the tritone in choral tenor.

3. Measure 126: As noted earlier, the 1925 score replaces the 4/4 meter of the earlier score with a 2/2, thereby, maintaining the half note pulse from the beginning of the movement. Common-time appears in measure 146.

4. Measure 142: The conductor needs to pace this *rallentando* to the *Andante* which follows.

5. Measure 163: Tempo I (*Andante*) This is obviously a return to the pace of the *Andante* in measure 146. Be careful to maintain a balance between the men's chorus and the four horns, three trombones, and tuba. The entrance for choral basses on B-flat in measure 167 is also somewhat difficult.

6. Measure 172: *Adagio non troppo* ♩ =50 (1925 score)
♩ =66 (1893 score)
This is the first fugue of the movement. Be careful to balance each of the fugal

entrances. In addition, the "Bachian" chromaticism results in very difficult intervals for all voice parts. Balance is aided by *colla voce* in the instrumental parts. The "Passus, et sepultus est" section is also very difficult. The entire fugue should be sung extremely legato. This will help make the climax in measure 189 more effective.

7. Measure 233: Vocal difficulties for choral basses during this measure include an E4 followed by a descending line which includes an augmented fourth and a diminished fifth.

8. Measures 259-260: Note the augmented fourth in choral bass.

9. Measure 285: The conductor needs to pace the *rallentando poco a poco* to the *Andante* of measure 298.

10. Measure 298: Note that this *Andante* tempo must be matched in measure 318. In addition, the *Allegro energico* for chorus in measure 312 needs to match that of measure 332. In the 1925 score, both choral sections are marked ♩ =108 (1893 score has a rapid ♩ =152). This is the same as the original tempo for the movement and the tempo necessary for the return of opening material in measure 372.

    However, a problem arises with the solo sections. Although it is difficult to read the hand-written 1925 score, it appears that Smyth has marked 𝅗𝅥 =69 (𝅗𝅥 =76 in 1893 score) for the first solo section with a *L'istesso tempo* at measure 312. To accomplish this, consider a somewhat slower tempo for the solo sections (ie. 𝅗𝅥 =54), if possible for soloists, so that the proportions which Smyth requested can be maintained.

11. Measure 340: Make sure the tempo of the *L'istesso movimento* is the same as the choral sections just discussed.

12. Measures 341-371: Note the difficult chromatic harmony in all parts.

13. Measure 372: The tempo should be ♩ =108.

14. Measure 401-402: Note the difficult choral bass line with a skip of a major seventh.

15. Measure 430: This is the second fugue of the movement. Be aware of the eighth notes in the fugue. Be careful not to start too fast ensuring that the eighth notes are not rushed. Make sure the fugue subject and countersubjects are heard (see earlier analysis). This fugue is extremely chromatic; extra rehearsal time may be needed. A moderately-paced *Allegro* as suggested by Smyth should help.(Smyth added *pesante* to the *Allegro* marking in the later score.)

16. Measures 493-512: This interruption of the fugue is material from measure 421 which was first heard at a slower pace. For this hearing, maintain the tempo of the fugue. Therefore, the conductor should ignore the *Poco piu mosso* of measure 512 in the 1893 score. It is omitted from the later score.

Sanctus

Of primary concern in the Sanctus is the balance between the alto soloist and the orchestra. The solo part is often written in low chest register, and it must balance with three horns (first horn doubling solo line), bass tuba, bassoon, contrabassoon, celli and double basses. The alto soloist must possess a well-developed chest mixture and be able to project over this accompaniment.

Score Revisions:

1. Measure 1: *Adagio non troppo* ♩ =60 (1925 score) ♩ =74 (1893 score)

2. Measure 28: The 1925 score has *Con moto* (not included in the earlier score). In addition, the "Hosanna," beginning in measure 44, is marked *Poco piu mosso*, whereas in the earlier score the marking was *Piu mosso*. Therefore, the *animandosi* in measure 40 does not need to be as extreme.

3. Measure 66: Return of *Tempo I*, ♩ =60 (1925 score). Make sure that the *rallentando* which begins three measures before *Tempo I* prepares for the new tempo. Also, be careful not to rush the *Tempo I* material. It is easy to do so with the whole and half note values in a *crescendo*. The instruments are *colla voce*.

Performance Concerns:

1. Measures 17-23: This is the longest a cappella section in the Mass. With whole and half note values in a *crescendo*, be careful not to rush the tempo.

2. Measures 43-44: Note the difficult augmented fifth for Soprano I. In addition, Soprano II is required to sing from G4 down to C#4 and then up an octave to C#5. These problems are caused by the unusual key change for the "Hosanna." A four-part men's chorus enters for the "Hosanna" and remains for the rest of the movement. Make certain there is a good balance between women's and men's voices.

3. Measures 51-52: Note the difficult voice leading for Sopranos I and II, including a tritone.

4. Measures 61-62: These measures contain an unusual rhythm in all parts which is compounded by the English notation of rests.

Benedictus

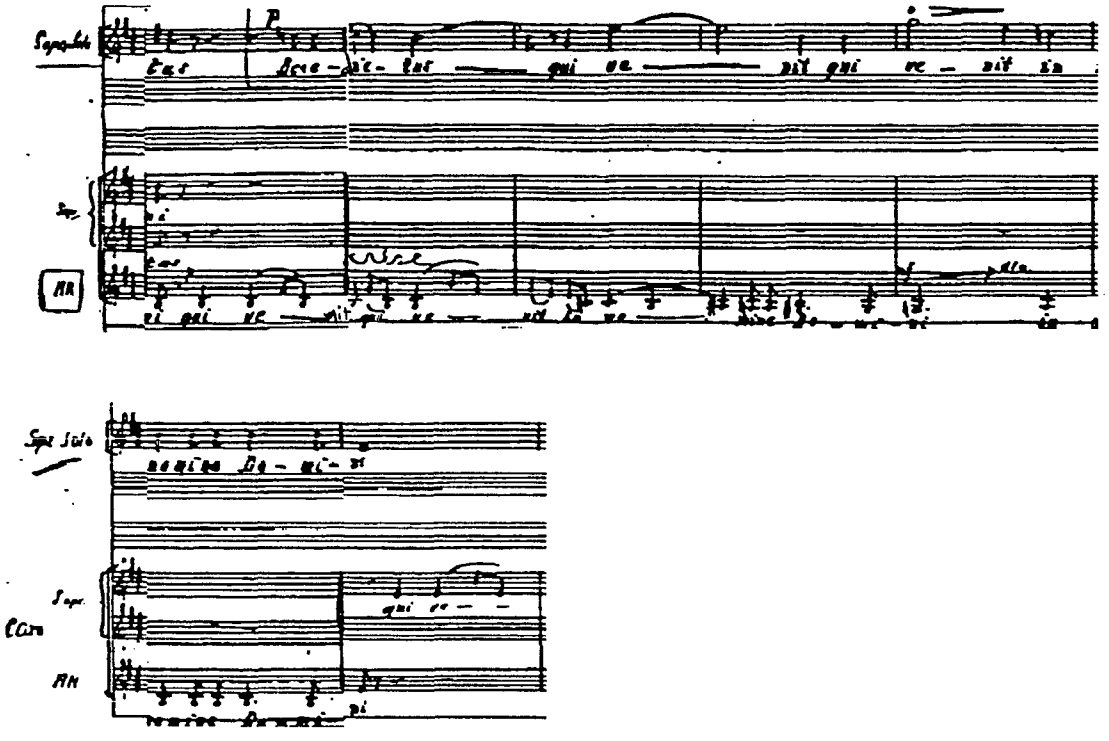
Maintaining a mood of tranquility is imperative for the success of this movement. The pedal points and restrained

dynamics help establish this mood. However, the tempo is the most important feature in creating this effect. For that reason, I have suggested a tempo slower than that sugggested in either of the Smyth scores.

Score Revisions:

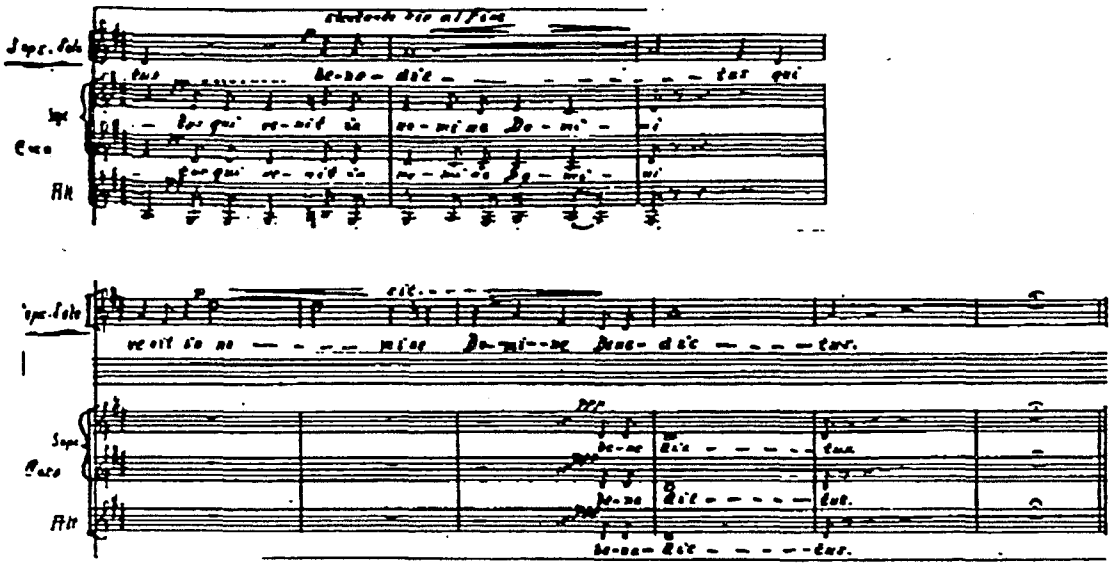
1. Measure 1: *Andante* ♩ =96 (1925 score)
   ♩ =86 (1893 score)
   Considering the reflective nature of this movement, it is interesting that the tempo in the 1925 score is faster than that of the earlier score. I recommend a tempo as slow as the soloist can execute comfortably, perhaps slower than either of the above.

2. Measures 25-31: Note the additional soprano solo line in the 1925 score. However, it is in brackets implying that it is optional:



Example 33: Benedictus, mm. 25-31 (1925 score)

3. Measures 72-80: Note that the soprano solo line in the 1925 score is at variance with that of the earlier score:



Example 34: Benedictus, mm. 72-80 (1925 score)

Performance Concerns:

1. Measure 13: Smyth is very explicit about the "three equal parts" in the women's chorus. Note also that Soprano I is *divisi* for the "Hosanna" section, creating four parts. Consider this when balancing the three parts at the beginning. Also, be aware of the low range of the choral alto part: G3 (m. 23) for second theme, and F#3 in measure 74.

2. Measures 16-17: Note the difficult choral alto line including a tritone.

3. Measures 35-37: These measures contain very difficult voice leading in all parts due to the unusual harmonies leading to B-flat major for the "Hosanna" section. Be careful not to increase the tempo of the "Hosanna" section.

4. Measure 60: Caution the chorus not to rush the soprano soloist with the ascent to B5.

5. Measure 60-61: Note the difficult choral alto line including an augmented fifth.

Agnus Dei

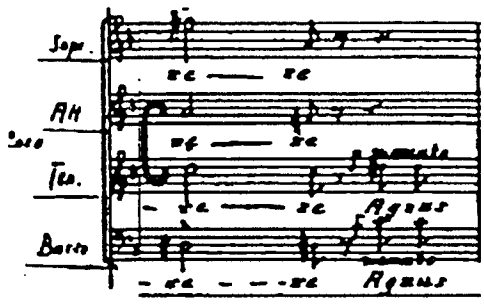
There are intense mood shifts throughout the Agnus Dei. These shifts reflect the dramatic demands of the text. Emotions range from penitence to utter desperation. Attention to the emotional impact of this movement should be an important consideration for the conductor.

As noted in the analysis, the conclusion of this movement is greatly prolonged by several lengthy extensions. Therefore, it is imperative that the conductor not slow the pace of the movement until indicated in the score.

Score Revisions:

1. Measure 1: *Adagio ma non troppo* ♩ =56 (1925 score)
   Adagio ♩ =116 (1893 score)

2. Measure 59: Note the following change in the 1925 score which solves the problem of the single 2/4 measure in the 1893 score:



Example 35: Agnus Dei, m. 59 (1925 score)

3. Measure 59: *Un poco piu Allegro* ♩ =76 (1925 score)
   Allegro non troppo ♩ =108 (1893 score)

4. Measure 90: *Ritard* is added to the 1925 score with *a tempo* in the following measure.

5. Measure 196: *Meno mosso* is added to the 1925 score.

Performance Concerns:

1. Measure 21: Be careful not to increase the tempo of the soloist's first "miserere." Reserve a quicker pace for the choral entrance at measure 59.

2. Measure 60: Note the difficult choral bass line including a skip from D#3 up to C4.

3. Measures 71-73: The choral bass must sing firmly on the beat to accentuate the syncopation in the upper parts.

4. Measures 74-81: Note the high tessitura in most parts.

5. Measure 84: The conductor must pace the *ritard* into *Tempo I* at measure 87.

6. Measure 104: Caution the chorus to sing *pianissimo* for the first entrance of the "dona nobis pacem;" the part for the soloist contains thematic material.

7. Measures 160-161: Note the difficult choral soprano line which includes an augmented fifth. This is repeated in measures 162-163.

Gloria

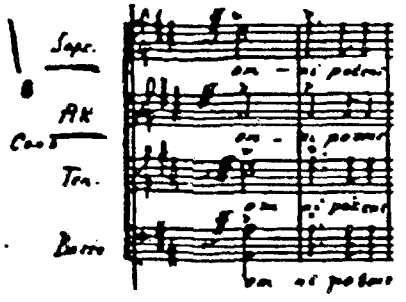
The primary concern in the Gloria is vocal stamina. The length of this movement equals that of the Credo. Moreover, much of the movement is sung *forte* to full orchestral accompaniment. Although there is a lengthy rest during the bass/alto duet section, the chorus returns for much of the remainder of the movement.

Score Revisions:

1. Measure 1: *Allegro vivace* ♩ =184 (1925 score)
   ♩. = 78 (1893 score)

2. Measure 69: ♩ =63 (1925 score)
   ♩ =78 (1893 score)
   The tempo should reflect the "Et in terra pax" ("And on earth peace") text. The conductor should use the duplets in measure 67-68 to sense the quarter notes of the 2/4. Also, make sure all fugal entrances of the soloists are balanced.

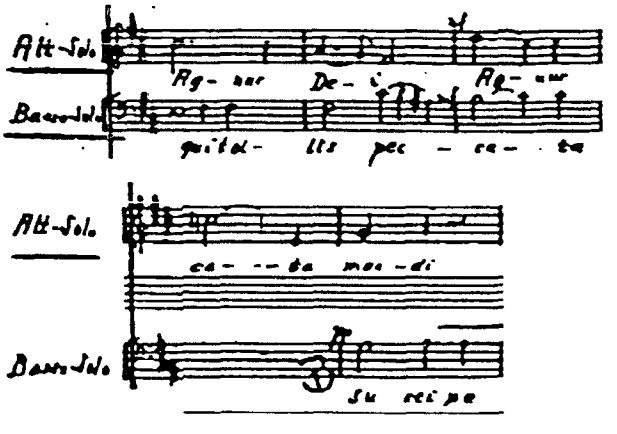
3. Measure 216: Note the rhythmic change in the 1925 score for the entrance of the chorus:



Example 36: Gloria, mm. 216-217 (1925 score)

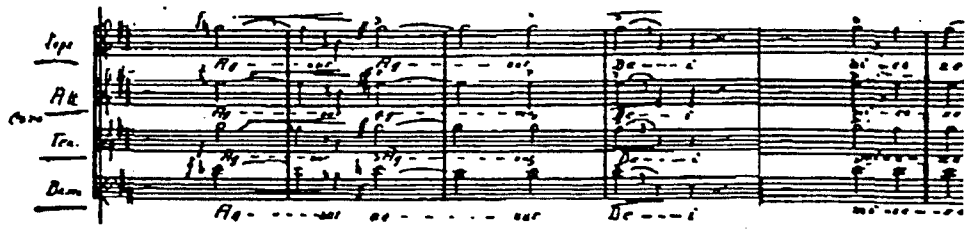
4. Measure 237: *Adagio* ♩ = 52 (1925 score)
   ♩ =114 (1893 score)

5. Measures 257-259: Note the following changes in the solo bass line of the 1925 score:



Example 37: Gloria, mm. 257-259 & 268-269
(1925 score)

6. Measure 331: Note the following changes in the text during several measures of this section:



Example 38: Gloria, mm. 331-336 (1925 score)

7. Measure 345: After the *rallentando* of the previous measures, measure 345 is marked *a tempo*, a return of the pace of measure 237 (♩ =52). The metronomic marking in the 1925 score is ♩ =60, slightly faster than the original tempo. However, the original tempo (𝅗𝅥. =52) returns in measure 359 at the 6/4 *L'istesso movimento* (𝅗𝅥. =80 in the earlier score).

8. Measure 369: 𝅗𝅥. = 75 (1925 score)
   𝅗𝅥. =120 (1893 score)
   This section is preceded by an *accelerando* and *crescendo*.

9. Measure 375: *Allegro con fuoco* ♩ =96 (1925 score)
   𝅗𝅥 =130 (1893 score)

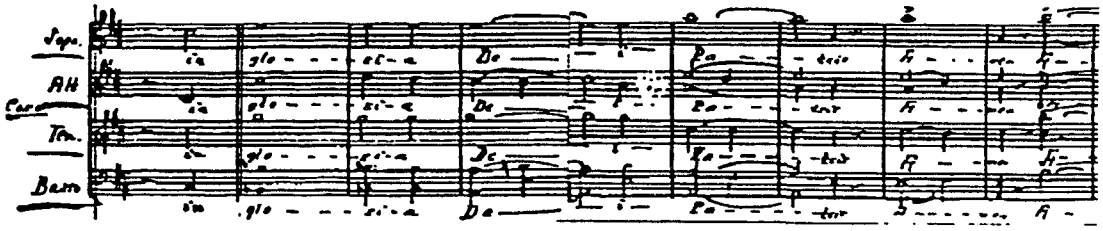
10. Measure 470: In the 1925 score this bass entrance (given to the soloist in the earlier score) is assigned to choral basses. This is followed by the solo tenor in measure 476.

11. Measure 481: *Poco meno mosso* ♩ =84 (1925 score)
    Meno mosso ♩ =120 (1893 score)
    The tempo and dynamics must set the mystical mood of the "Cum Sancto Spiritu" ("With the Holy Spirit") text.

12. Measure 513: In the 1893 score, *Tempo I* began at measure 519 and was preceded by

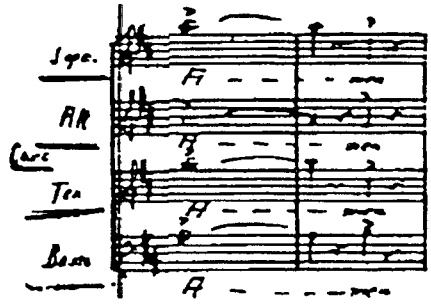
an *accelerando* from measure 513. In the 1925 score, *Tempo I* begins at measure 513 without an *accelerando*. However, the *crescendo* to measure 519 is present in both scores.

13. Measures 563-571: Note the changes in notes and rhythm of the choral parts in the later edition:



Example 39: Gloria, mm. 563-571 (1925 score)

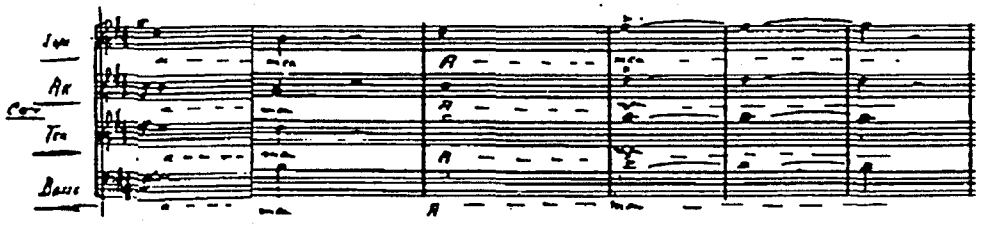
14. Measures 592-593: Note the change of voicing in these measures:



Example 40: Gloria, mm. 592-593 (1925 score)

15. Measure 608: In the 1925 score this measure is marked *ritard molto*. This marking does not occur until measure 611 in the earlier score.

16. Measures 608-613: Note the revoicing in the 1925 score:
(see next page)



Example 41: Gloria, mm. 608-613 (1925 score)

17. Measure 611: An *Andante* marking in the 1925 score is not included in the 1893 score.

Performance Concerns:

1. Measure 8: Caution the chorus to maintain the rhythmic energy of the orchestral introduction in their *fortissimo* entrances both in measure 8 and 20. The same applies to their a cappella entrances at measure 28 and 36.

2. Measure 109: Make sure the fugal choral entrances are balanced.

3. Measure 144: Make sure the *slentando* to the *Tempo I* of measure 153 is gradual.

4. Measure 189: Keep rhythmic energy in the choral entrances which follow.

5. Measure 221: Allow the duplets of measure 220 to help set the tempo in the 2/2. The *slentando* must be gradual to the *Adagio* of measure 237.

6. Measures 327-336: Note the high tessitura for all parts during this climactic moment. The octave leaps are also very difficult.

7. Measure 453: Be careful not to slow the tempo with the *diminuendo* which begins at this point. A gradual *ritard* to the *Meno mosso* of measure 481 begins in measure 476.

8. Measures 571-572: Note the high tessitura for soprano and tenor.

Translation/Transcription

The complete text of the Ordinary of the Mass as used by Smyth in the Mass in D, an English translation, and an International Phonetic Alphabet (IPA) transcription of the text have been included. The translation and transcription are based upon those provided by Robert Hines in a Singer's Manual of Latin Diction and Phonetics.[78] Metric stress within the text is indicated by (ˊ) before the syllables which are to be emphasized.

I have also provided a key to the IPA symbols used for the transcription. This key is taken from the Hines book cited above. The "open e" vowel sound ([ɛ]) has been used for all "e"'s in the following transcription. Hines does likewise in his Mass Ordinary transcription, but note the discussion beginning on page 9 of his book for an explanation of the controversy surrounding the use of "open" and/or "closed" e in Latin. Also note the "alternate" Italianate pronunciations mentioned by Hines for some of the consonant sounds in Latin.

In addition, the transcription which follows does reflect two changes from the Hines book. Both of these changes are suggested in Joan Wall's Diction for Singers (1990).[79]

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[78] Robert Hines, Singer's Manual of Latin Diction and Phonetics (New York: Schirmer Books, 1975).

[79] Joan Wall and others, ed, Diction for Singers (Dallas: Pst... Inc., 1990), 93-124.

The changes are as follows:

a. In words when written "ng" and "q" precede a diphthong beginning with "u" (ua, ue, ui, uo), I have transcribed the "u" as a glide ([w]). Hines acknowledges that the vowel combination is "spoken as one sound with an emphasis on the second sound," [80] but transcribes the vowel sounds as a diphthong.

Ex.: "qui" Hines: [kui] present transcription [kwi]
"sanguis" [san guis] [saŋ gwis]

b. In words when written "n" precedes "ct" [kt], I have written the "n" as [ŋ]. Hines prefers that the "n" remain as [n].

Ex.: sanctus Hines: ['san ktus] present transcription [saŋ ktus]

Key
(taken from Singer's Manual of Latin Diction and Phonetics by Robert Hines)

Liturgical Latin Spellings	IPA	Latin word	English word(s)
a	[ɑ]	ave	father
b	[b]	bonae	baby
c before a,o,u	[k]	cum	king
c before e,i,y,ae,oe	[tʃ]	coeli	cheese
c after x	[ʃ]	excelsis	duck shell
cc	[ttʃ]	ecce	bit cheese
ch before all vowels	[k]	chorus	chorus
d	[d]	dona	deed
e	[ɛ]	et	bet
e	[e]	Deo	vacation
f	[f]	filio	food
g before a,o,u	[g]	ego	go
g before e,i,ae,oe	[dʒ]	Regina	gentle
gn	[ɲ]	Agnus	digne (Fr.)
h	mute	hora	honor
h	[k]	mihi	kick
i	[i]	tibi	bee
i or j	[j]	Iam (Jam)	yes (ja Ger.)
j or i	[j]	Jesu (Iesu)	yes (ja Ger.)

---

[80] Hines, Singer's Manual, 15.

k	[k]	Kaeso	kick
l	[l]	lauda	love
m	[m]	Maria	mother
n	[n]	non	no
o	[ɔ]	Dominus	law
p	[p]	Pater	pop
ph	[f]	philosophus	phase
q	[k]	qui	quick
r flipped	[ɾ]	miserere	very
r rolled	[r]	Rex	rio (It.)
s	[s]	sanctus	sin
s between vowels	[z]	Jesu	rose
sc	[ʃ]	suscipe	sheep
t	[t]	tanto	test
th	[t]	catholicam	test
ti before a vowel and after letter	[ts]	gratia	hits
ti Greek words	[t]	Tiara	test
ti after s,t,x	[t]	mixtio	test
ti passive and dependent verbs	[t]	patier	test
ti beginning a word	[t]	timor	test
u	[u]	cum	moon
v	[v]	vero	vain
x	[ks]	Rex	hex
x before any vowel	[gs] [gz]	exalto	egg salt exalt
x before h,s	[gs] [gz]	exhibeo exsultate	egg salt exalt
xc before a,o,u	[ksk]	excarnificare	ex convict
xc before e,i,y,ae,oe	[kʃ]	excelsis	thick shell
y	[i]	Kyrie	bee
z	[dz]	Lazaro	bids

Additional symbols not listed in the Hines key:

ng and q before diphthong beginning with u	[w]	sanguis qui	anguish quick
n before ct	[ŋ]	sanctus	sing

Kyrie

Kyrie eleison
[ˈki ri ɛ ɛ ˈlɛ i zɔn]
Lord, have mercy,

Christe eleison
[ˈkri stɛ ɛ ˈlɛ i zɔn]
Christ, have mercy,

Kyrie eleison
[ˈki ri ɛ ɛ ˈlɛ i zɔn]
Lord, have mercy.

Credo

Credo in unum Deum,
[ˈkrɛ dɔ in ˈu num ˈdɛ um]
I believe in one God.

Patrem omnipotentem,
[ˈpɑ trɛm ɔ mni pɔ ˈtɛn tɛm]
The Father almighty,

Factorem caeli et terrae,
fɑ ˈktɔ rɛm ˈtʃɛ li ɛt ˈtɛr rɛ]
maker of heaven and earth,

visibilium omnium et invisibilium.
[vi zi ˈbi li um ˈɔ mni um ɛt in vi zi ˈbi li um]
of all things visible and invisible.

Credo in unum Dominum Jesum Christum,
[krɛ dɔ in ˈu num ˈdɔ mi num ˈjɛ zum ˈkri stum]
I believe in one Lord, Jesus Christ.

Filium Dei unigenitum,
[ˈfi li um ˈdɛ i u ni ˈdʒɛ ni tum]
the only-begotten Son of God.

et ex Patre natum ante omnia saecula.
[ɛt ɛks ˈpɑ trɛ ˈnɑ tum ˈɑn tɛ ˈɔ mni ɑ ˈsɛ ku lɑ]
Born of the Father before all ages.

Deum de Deo, lumen de lumine,
[ˈdɛ um dɛ dɛ ɔ ˈlu mɛn dɛ ˈlu mi nɛ]
God of God, Light of Light,

Deum verum de Deo vero.
[ˈdɛ um ˈvɛ rum dɛ ˈdɛ ɔ ˈvɛ rɔ]
true God of true God.

Genitum, non factum,
[ˈdʒɛ ni tum nɔn ˈfɑ ktum]
Begotten, not made,

consubstantialem Patri:
[ˈkɔn sub stɑn tsi ˈɑ lɛm ˈpɑ tri]
of one substance with the Father.

per quem omnia facta sunt.
[pɛr kwɛm ˈɔ mni ɑ ˈfɑ ktɑ sunt]
By Whom all things were made.

Qui propter nos homines,
[kwi ˈprɔ ptɛr nɔs ˈɔ mi nɛs]
Who for us men

et propter nostram salutem
[ɛt ˈprɔ ptɛr ˈnɔ strɑm sɑ ˈlu tɛm]
and for our salvation

descendit de coelis.
[dɛ ˈʃɛn dit dɛ ˈtʃɛ lis]
came down from heaven.

Et incarnatus est de Spiritu Sancto
[ɛt in kɑr ˈnɑ tus ɛst dɛ ˈspi ri tu ˈsɑŋ ktɔ]
And He became flesh by the Holy Spirit

ex Maria Virgine:
[ɛks mɑ ˈri ɑ ˈvir dʒi nɛ]
of the Virgin Mary:

Et homo factus est.
[ɛt ˈɔ mɔ ˈfɑ ktus ɛst]
And was made man.

Crucifixus etiam pro nobis:
[kru tʃi ˈfi ksus ˈɛ tsi ɑm prɔ ˈnɔ bis]
He was also crucified for us,

Passus, et sepultus est.
[ˈpɑs sus ɛt sɛ ˈpul tus ɛst]
Suffered, and was buried.

Et resurrexit tertia die,
[ɛt ɣɛ sur ˈrɛ ksit ˈtɛr tsi ɑ ˈdi ɛ]
And on the third day He rose again,

secundum Scripturas.
[sɛ ˊkun dum skri ˊptu rɑs]
according to the Scriptures.

Et ascendit in caelum:
[ɛt ɑ ˊ ʃɛn dit in ˊtʃɛ lum]
He ascended into heaven

sedet ad dexteram Patris.
[sɛ dɛt ɑd ˊdɛks tɛ rɑm ˊpɑ tris]
and sits at the right hand of the Father.

Et iterum venturus est cum gloria,
[ɛt ˊi tɛ rum vɛn ˊtu rus ɛst kum ˊglɔ ri ɑ]
He will come again in glory

judicare vivos et mortuos:
[ju di ˊkɑ rɛ ˊvi vɔs ɛt ˊmɔr tu ɔs]
to judge the living and the dead:

cujus regni non erit finis.
[ˊku jus ɾ̌ɛ ɲi nɔn ˊɛ rit ˊfi nis]
And of His kingdom there will be no end.

Credo in spiritum Sanctum
[ˊkrɛ dɔ in ˊspi ri tum ˊsɑŋ ktum]
I believe in the Holy Spirit,

Dominum et vivificantem:
[ˊdɔ mi num ɛt vi vi fi ˊkɑn tɛ m]
The Lord and Giver of life,

qui ex Patre Filioque procedit.
[kwi ɛks ˊpɑ trɛ fi li ˊɔ kwɛ prɔ ˊtʃɛ dit]
Who proceeds from the Father and the Son.

Qui cum Patre et Filio
[kwi kum ˊpɑ trɛ ɛt ˊfi li ɔ]
Who with the Father and the Son

simul adoratur et conglorificatur:
[ˊsi mul ɑ dɔ ˊrɑ tur ɛt kɔn glɔ ri fi ˊkɑ tur]
is adored and glorified,

qui locutus est per Prophetas.
[kwi lɔ ˊku tus ɛst pɛr prɔ ˊfɛ tɑs]
and Who spoke through the Prophets.

Credo in unam sanctam Catholicam
[ˊkrɛ dɔ in ˊu nɑm ˊsɑŋ ktɑm kɑ ˊtɔ li kɑm]
I believe in one holy, Catholic,

et apostolicam Ecclesiam.
[ɛt ɑ pɔ ˊstɔ li kɑm ɛk ˊklɛ zi ɑm]
and Apostolic Church.

Confiteor unum baptisma
[kɔn ˊfi tɛ ɔr ˊu num bɑp ˊtis mɑ]
I confess one baptism

in remissionem peccatorum.
[in ɣɛ mis si ˊɔ nɛm pɛk kɑ ˊtɔ rum]
for the remission of sins.

Et expecto resurrectionem mortuorum.
[ɛt ɛk ˊspɛ ktɔ ɣɛ zur rɛk tsi ˊɔ nɛm mɔr tu ˊɔ rum]
And I await the resurrection of the dead.

Et vitam venturi saeculi. Amen.
[ɛt ˊvi tɑm vɛn ˊtu ri ˊsɛ ku li ˊɑ mɛn]
And the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
[ˊsɑŋ ktus ˊsɑŋ ktus ˊsɑŋ ktus]
Holy, holy, holy

Dominus Deus Sabbaoth.
[ˊdɔ mi nus ˊdɛ us ˊsɑ bɑ ɔt]
Lord God of hosts.

Pleni sunt caeli et terra gloria tua.
[ˊplɛ ni sunt ˊtʃɛ li ɛt ˊtɛr rɑ ˊglɔ ri ɑ ˊtu ɑ]
Heaven and earth are filled with Your glory.

Hosanna in excelsis.
[ɔ ˊzɑn nɑ in ɛk ˊ ʃɛl sis]
Hosanna in the highest.

Benedictus

Benedictus qui venit
[bɛ nɛ ˊdi ktus kwi ˊvɛ nit]
Blessed is He Who comes

in nomine Domini.
[in ˊnɔ mi nɛ ˊdɔ mi ni]
in the name of the Lord.

Hosanna in excelsis.
[ɔ ˊzɑn nɑ in ɛk ˊʃ ɛ l sis]
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
[ˊɑ ɲus ˊdɛ i kwi ˊtɔ l lis pɛk ˊkɑ tɑ ˊmun di]
Lamb of God, you take away the sins of the world.

miserere nobis.
[mi zɛ ˊrɛ rɛ ˊnɔ bis]
have mercy on us.

Agnus Dei, qui tollis peccata mundi:
[ˊɑ ɲus ˊdɛ i kwi ˊtɔ l lis pɛk ˊkɑ tɑ ˊmun di]
Lamb of God, you take away the sins of the world.

miserere nobis.
[mi zɛ ˊrɛ rɛ ˊnɔ bis]
have mercy on us.

Agnus Dei, qui tollis peccata mundi:
[ˊɑ ɲus ˊdɛ i kwi ˊtɔ l lis pɛk ˊkɑ tɑ ˊmun di]
Lamb of God, you take away the sins of the world;

dona nobis pacem.
[ˊdɔ nɑ ˊnɔ bis ˊpɑ t ʃɛ m]
grant us peace.

Gloria

Gloria in excelsis Deo.
[ˊglɔ ri ɑ in ɛk ˊʃ ɛ l sis ˊd ɛ ɔ]
Glory to God in the highest.

Et in terra pax
[ɛt in ˊtɛ r rɑ pɑks]
And on earth peace

hominibus bonae voluntatis.
[ˊɔ mi ni bus ˊbɔ nɛ vɔ lun ˊtɑ tis]
to men of good will.

Laudamus te. Benedicimus te.
[lɑu ˊdɑ mus tɛ bɛ nɛ ˊdi tʃ i mus tɛ]
We praise You. We bless You.

Adoramus te. Glorificamus te.
[ɑ dɔ ˊrɑ mus tɛ glɔ ri fi ˊkɑ mus tɛ]
We worship You. We glorify You.

Gratias agimus tibi
[ˊgrɑ tsi ɑs ˊɑ dʒi mus ˊti bi]
We give You thanks

propter magnam gloriam tuam.
[ˊprɔ ptɛr ˊmɑɲɑm ˊglɔ ri ɑm ˊtu ɑm]
for Your great glory.

Domine Deus, Rex coelestis,
[ˊdɔ mi nɛ ˊdɛ us ř ɛks tʃɛ ˊlɛs tis]
Lord God, heavenly king,

Deus Pater omnipotens,
[ˊdɛ us ˊpɑ tɛr ɔ mni pɔ tɛnz]
God the Father Almighty.

Domine Fili unigenite, Jesu Christe.
[ˊdɔ mi nɛ ˊfi li u ni ˊdʒɛ ni tɛ ˊjɛ zu ˊkri stɛ]
Lord Jesus Christ, the only-begotten Son.

Domine Deus, Agnus Dei,
[ˊdɔ mi nɛ ˊdɛ us ˊɑ ɲus ˊdɛ i]
Lord God, Lamb of God,

Filius Patris.
[ˊfi li us ˊpɑ tris]
Son of the Father.

Qui tollis peccata mundi,
[kwi ˊtɔl lis pɛk ˊkɑ tɑ ˊmun di]
You, Who take away the sins of the world,

miserere nobis.
[mi zɛ ˊrɛ rɛ ˊnɔ bis]
have mercy on us.

Qui tollis peccata mundi,
[kwi ˊtɔl lis pɛk ˊkɑ tɑ ˊmun di]
You, Who take away the sins of the world,

suscipe deprecationem nostram.
[ˊsu ʃi pɛ dɛ prɛ kɑ tsi ɔ nɛm ˊnɔ strɑm]
receive our prayer.

Qui sedes ad dexteram Patris,
[kwi ˊsɛ dɛs ɑd ˊdɛks tɛ rɑm ˊpɑ tris]
You, Who sit at the right hand of the Father,

miserere nobis.
[mi zɛ ˊrɛ rɛ ˊnɔ bis]
have mercy on us.

Quoniam tu solus sanctus.
[ˊkwɔ ni ɑm tu ˊsɔ lus ˊsɑŋ ktus]
For You alone are holy.

Tu solus Dominus.
[tu ˊsɔ lus ˊdɔ mi nus]
You alone are Lord.

Tu solus Altissimus, Jesu Christe.
[tu ˊsɔ lus ɑl ˊtis si mus ˊjɛ zu ˊkri stɛ]
You alone, O Jesus Christ, are most high,

Cum Sancto Spiritu,
[kum ˊsɑŋ ktɔ ˊspi ri tu]
With the Holy Spirit,

in gloria Dei Patris. Amen.
[in ˊglɔ ri ɑ ˊdɛ i ˊpɑ tris ˊɑ mɛn]
in the glory of God the Father. Amen.

SUMMARY

Dame Ethel Smyth was an interesting musical figure who encountered many obstacles to success during her life. Raised in an unmusical family with a father who was unsympathetic to her desires to pursue a musical career, Smyth insisted on going to Leipzig to study music. Once there, the young Smyth became disillusioned with her instruction. Furthermore, she was confronted with many German critics who were hesitant to accept her work.

Upon returning to her native England, she became frustrated with the general lack of interest of the Victorian English public in her "art music." As a feminist, Smyth attributed many of her difficulties in being accepted to the fact that she was a woman. Her inability to mount performances of her Mass in D in England confirmed this point in her mind.

Despite these odds, Smyth built an enviable reputation during her lifetime, both as a composer of music and a writer of primarily autobiographical literature. She also became a Dame of the British Empire and received honorary Doctor of Music degrees from Durham and Oxford Universities. Through perseverance, Smyth procured performances of many of her musical works in major concert and opera houses. She also shared musical associations with many leading artists of her time.

Smyth's operas were her most successful works. She devoted herself to composing operas at the time she was completing the Mass in D. In the years that followed the Mass, these works brought her immense pleasure.

Smyth also made important contributions to choral literature, and the Mass in D was one of her most significant choral works. The Mass is not without its faults. It suffers from unusual and at times bizarre harmonic procedures which lead to difficult voice leading. The extreme length of several movements combined with the high tessitura for voices can lead to vocal fatigue for amateur singers.

However, the strengths of the work far outweigh its weaknesses. The Mass is an extremely dramatic work, as can be heard in the concluding measures of the Credo and Gloria. In addition, Smyth capably composes for those moments which need a more intimate, personal quality, such as the Benedictus and the "Incarnatus" section of the Credo. The orchestration in the Mass is strong throughout, and Smyth's skillful counterpoint can be seen in the two Credo fugues and the ground bass variations of the Kyrie.

It is unfortunate that this Mass has not been performed more often. It is hoped that the increased interest in women composers and their musical contributions will lead to a renewed interest in Dame Ethel Smyth and her Mass in D. The attention would be well-deserved.

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APPENDIX

LIST OF MUSICAL WORKS

(The following is a compilation of the works of Smyth based upon Jory Bennett's "List of Works" in The Memoirs of Ethel Smyth (1987). Dates listed are those of composition, not necessarily of publication. Publication dates, when applicable, are also listed.)

1876
"We Watched her Breathing through the Night," SATB part song, unpublished

c 1877
"Lieder und Balladen," Op. 3, mezzo and piano, published 1886
"Lieder," Op. 4, mezzo and piano, published 1886
"Eight songs," (German anonymous), unpublished

1877
Sonata No. 1 in C, piano, unpublished
Sonata 'Geistinger' No. 2 in C sharp minor, piano, unpublished
Sonata No. 3 in D, piano, unfinished, unpublished

1877-80
Theme and Variations in C, piano, unfinished, unpublished
Four Canons by Inversion, piano, unfinished, unpublished
Four-part Dances, piano, unpublished
Two-part Invention in D, piano, unpublished
Two-part Suite in E, piano, unpublished
"Aus der Jugendzeit!!" (study) in E Minor, piano, unpublished
Symphony No. 2 in D by Brahms, piano transcription, 1st movement only, unpublished

1878
String Quartet No. 1 in A minor, unfinished, unpublished
"Variations on an Original Theme" ('of an Exceedingly Dismal Nature'), in D-flat, piano, unpublished

1878-84
"Nine Rounds," (German texts), unpublished
"Denke, denke mein Geliebter," voice and piano, unfinished, unpublished

"Sur les lagunes," voice and piano, unpublished
Prelude and Fugue in C, piano, unpublished
Symphonie für kleines Orchester in D, unfinished, unpublished
Trage-komische Oüverture in F, orchestra, unfinished, unpublished

1880

String Quartet in D minor, unpublished
Sonata in C minor, cello and piano, unpublished
Prelude and Fugue in F-sharp, piano, unpublished
Trio in D minor, violin, cello, and piano, edition in preparation as of 1987

1882-84

String Quartet in E-flat (2nd movement identical to 3rd movement of 1883 String Quartet in C minor, below), unpublished
String Quartet in E flat, unfinished, unpublished
String Quartet in E minor, unfinished, unpublished
String Quartet in C, unfinished, unpublished
String Quintet in B minor, unfinished, unpublished
"Fugue a 5", organ, 2 versions, unpublished
"Study on 'Wie selig seid Ihr Frommen,'" organ, unpublished
"Five Sacred Part-Songs Based on Chorale Tunes", SATB, published, edition not traced
"Short Chorale Preludes," (revised 1913), organ, published 1913
Above arranged as "Four Short Chorale Preludes for Strings and Solo Instruments," (revised 1913), published 1913 (?)

c 1883

"Prelude and Fugue for Thin People," piano, unpublished

1883

String Quartet "Hildebrand" in C, unfinished, unpublished
String Quintet in E, Op. 1, published 1884
Above arranged as "Suite for Strings," Op. 1A, 2 versions, published 1891

String Quartet in C minor (3rd movement identical to 2nd movement of 1882-84 String Quintet in E-flat, above), unpublished

1886-88 String Quartet in C, unpublished

1887 Sonata in A minor, Op. 5, cello and piano, published 1887
Sonata in A minor, Op. 7, violin and piano, published 1887, 1923
String Trio in D, unpublished

1888 The Song of Love, Op. 8, cantata for soprano and tenor solo, chorus and orchestra, unpublished

1889 Serenade in D, orchestra, manuscript available
Overture to Shakespeare's *Antony and Cleopatra*, manuscript available

1891 Mass in D (revised 1925), SATB solo, chorus, and orchestra, published 1893, 1925, 1980

1892-94 Fantasio, "Phantastische Komödie" (opera) in 2 acts, published 1899

1899-1901 Der Wald, "Music Drama" in 1 Act with Prologue and Epilogue, published 1902
"A Spring Canticle" (*Wood Spirits' Song*), chorus and orchestra, adapted from Prologue to Der Wald, published 1903, 1923, 1927

c 1900 "Wedding Anthem," chorus and organ, manuscript lost

1902-12 String Quartet in E minor, published 1914

1902-04 The Wreckers, "Lyrical Drama" in 3 acts, also known as Les Naufrageurs and Strandrecht, all languages published, Fr. and Ger. 1906, Eng. and Ger. 1916
"Overture to The Wreckers," orchestra, published 1911
"On the Cliffs of Cornwall," the Prelude to Act 2 of The Wreckers, orchestra, published 1909

1907 Songs, mezzo or baritone and chamber ensemble, published 1909
Songs, arranged for solo instrument and large orchestra, published 1909
"Ode Anacréontique," arranged for orchestra, manuscript lost

1910 "Hey Nonny No," (revised in 1920), chorus and orchestra, published 1911
"Sleepless Dreams," chorus and orchestra, published 1912, 1929
"The March of the Women," unison song with optional piano accompaniment, published 1911, 1929
"The March of the Women," arranged for piano solo, published 1914, for other inst. arr. see Bennett
Songs of Sunrise, unaccompanied chorus (optional orchestra), published 1911, 1929

1913 Three Moods of the Sea, songs for mezzo or baritone and orchestra, published 1913
Three Songs, mezzo or baritone with piano and orchestra, published 1913
"The Clown" and "Possession" (of above), arranged for mezzo or baritone and chamber ensemble, manuscript available

1913-14 The Boatswain's Mate, Comedy (opera) in 1 act, (revised 1921), published 1915, 1921
Overture to The Boatswain's Mate, arranged for orchestra, manuscript
"Intermezzo" (*Mid Briars and Bushes*), arrangement of the Introduction to Part 2 of The Boatswain's Mate, manuscript

1920 "Dreamings," part-song for SSA chorus, published 1920

1921-22 Fête Galante, "Dance Dream" (opera) in 1 act, published 1923
Fête Galante, arranged as a ballet with additional music, published 1933
Fête Galante, suite for orchestra, published 1939
"Soul's Joy," madrigal from Fête Galante for unaccompanied chorus, published 1923

1923-24	Entente Cordiale, "A Post-War Comedy" (opera), in 1 act, published 1925
	Entente Cordiale, suite for orchestra, manuscript
	"Two Interlinked French Folk Melodies," arrangement of the Intermezzo from Entente Cordiale, orchestra, published 1929
	"Two Interlinked French Folk Melodies," arranged for large orchestra, manuscript lost
	"Two Interlinked French Folk Melodies," arranged for chamber ensemble, published 1928
1926	Double Concerto in A, violin, horn and orchestra, manuscript
	Double Concerto in A, arranged for chamber ensemble, published 1928
1927	"Variations on Bonny Sweet Robin," for chamber ensemble, published 1928
1929-30	The Prison, symphony for soprano and bass solo, chorus, and orchestra, published 1930
	"Two Orchestral Preludes," arranged from The Prison, orchestra, manuscript
1930	"Hot Potatoes," fanfare, manuscript lost
1938	"Prelude on a Traditional Irish Air," organ, published 1939