2006

The choral music of Anthony Burgess and a conductor's study of four Anthony Burgess choral pieces

Randall L. Hooper
Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations

Part of the Music Commons

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_dissertations/3453

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
THE CHORAL MUSIC OF ANTHONY BURGESS
AND A CONDUCTOR’S STUDY OF
FOUR ANTHONY BURGESS CHORAL PIECES

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

In

The School of Music

by

Randall L. Hooper
B. M ed., Texas State University, 1988
M.Mus., Baylor University, 2002
May 2006
Acknowledgements

I would like to thank my family, friends, colleagues, and professors for their support during the course of writing this paper and throughout the degree process. I wish to acknowledge the Harry Ransom Humanities Research Center and Dell Anne Hollingsworth, Music Specialist and Serials Cataloger for their help with the Burgess manuscripts, The Anthony Burgess Foundation for their interest in the project and Liana Burgess for her permission to research this topic. I would especially like to thank my mom Judy Hooper and in-laws Jill and Bill Buchanan for their support through this process. I wish to dedicate this document to my wife, Elaine, and children, Abigale and Claire, for allowing me to pursue graduate study. They have made significant sacrifice to allow me to pursue my career goals. Thanks for all of your love and support.
# Table of Contents

Acknowledgements..........................................................................................ii

List of Figures.......................................................................................................iv

Abstract..............................................................................................................viii

Chapter
  One: Biography.................................................................................................1
  Two: Musical Influences.....................................................................................10
  Three: Musical Output.......................................................................................24
  Four: The Choral Music.....................................................................................38
  Five: Four Choral Pieces by Anthony Burgess..................................................50

Bibliography........................................................................................................126

Appendix A: Anthony Burgess Timeline.............................................................128

Appendix B: Anthony Burgess Works List..........................................................130

Appendix C: Choral Music of Anthony Burgess...................................................138

Appendix D: Consent Letter................................................................................140

Vita......................................................................................................................141
## List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Burgess adaptation of Debussy’s <em>L’Après-midi d’un Faune</em></td>
<td>18</td>
</tr>
<tr>
<td>2. Anthony Burgess violin exercises</td>
<td>28</td>
</tr>
<tr>
<td>3. <em>A Song By George Mike and Anthony Burgess</em>, text</td>
<td>38</td>
</tr>
<tr>
<td>4. <em>Still To Be Neat</em>, text</td>
<td>39</td>
</tr>
<tr>
<td>5. <em>Still to Be Neat</em>, mm. 1-3</td>
<td>40</td>
</tr>
<tr>
<td>6. <em>Kyrie One</em>, mm. 4-5</td>
<td>41</td>
</tr>
<tr>
<td>7. <em>Kyrie One</em>, mm. 8-11</td>
<td>41</td>
</tr>
<tr>
<td>8. <em>Kyrie Two</em></td>
<td>42</td>
</tr>
<tr>
<td>9. “<em>I Thank you Kindly</em>” Fugue</td>
<td>43</td>
</tr>
<tr>
<td>10. Anthony Burgess Theme</td>
<td>48</td>
</tr>
<tr>
<td>11. Anthony Burgess Fugue</td>
<td>49</td>
</tr>
<tr>
<td>12. <em>Bethlehem Palmtrees</em>, Flowchart</td>
<td>52</td>
</tr>
<tr>
<td>13. <em>Bethlehem Palmtrees</em></td>
<td>54</td>
</tr>
<tr>
<td>16. <em>Weep You No More</em>, Verse One mm. 1-13</td>
<td>60</td>
</tr>
<tr>
<td>17. <em>Weep You No More</em>, Verse Two mm. 14-25</td>
<td>64</td>
</tr>
<tr>
<td>18. Tonal and Melodic Scheme, <em>Spring Rondel</em></td>
<td>68</td>
</tr>
<tr>
<td>19. <em>Spring Rondel</em>, Flowchart mm. 1-14</td>
<td>69</td>
</tr>
<tr>
<td>20. <em>Spring Rondel</em>, Flowchart mm. 15-31</td>
<td>70</td>
</tr>
<tr>
<td>21. Principals Motives in <em>Spring Rondel</em>, A section</td>
<td>71</td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>22. Spring Rondel, Flowchart mm. 33-68</td>
<td>72</td>
</tr>
<tr>
<td>23. Spring Rondel, Flowchart mm. 69-98</td>
<td>73</td>
</tr>
<tr>
<td>24. Principal Motives Spring Rondel, B section</td>
<td>74</td>
</tr>
<tr>
<td>25. Spring Rondel, mm. 1-4</td>
<td>75</td>
</tr>
<tr>
<td>26. Spring Rondel, mm. 5-10</td>
<td>76</td>
</tr>
<tr>
<td>27. Spring Rondel, mm. 11-18</td>
<td>77</td>
</tr>
<tr>
<td>28. Spring Rondel, mm. 19-31</td>
<td>79</td>
</tr>
<tr>
<td>29. Spring Rondel, mm. 22-23</td>
<td>81</td>
</tr>
<tr>
<td>30. Spring Rondel, mm. 32-52</td>
<td>83</td>
</tr>
<tr>
<td>31. Spring Rondel, mm. 46-50 soprano and alto canon</td>
<td>85</td>
</tr>
<tr>
<td>32. Spring Rondel, mm. 53-62</td>
<td>86</td>
</tr>
<tr>
<td>33. Spring Rondel, mm. 63-85</td>
<td>88</td>
</tr>
<tr>
<td>34. Spring Rondel, mm. 86-98</td>
<td>91</td>
</tr>
<tr>
<td>35. In Time of Plague, mm. 1-4</td>
<td>95</td>
</tr>
<tr>
<td>36. In Time of Plague, m. 3-6</td>
<td>96</td>
</tr>
<tr>
<td>37. In Time of Plague, mm. 9-12</td>
<td>96</td>
</tr>
<tr>
<td>38. In Time of Plague, mm. 16-18</td>
<td>97</td>
</tr>
<tr>
<td>39. In Time of Plague, mm. 17-18</td>
<td>98</td>
</tr>
<tr>
<td>40. In Time of Plague, mm. 22-23</td>
<td>98</td>
</tr>
<tr>
<td>41. In Time of Plague, mm. 7-8</td>
<td>99</td>
</tr>
<tr>
<td>42. In Time of Plague, m. 14</td>
<td>99</td>
</tr>
<tr>
<td>43. Setting of text “have mercy on us” In Time of Plague, mm. 20-21</td>
<td>100</td>
</tr>
</tbody>
</table>
Figure | Page
--- | ---
44. Setting of text “have mercy on us” *In Time of Plague*, mm. 32-34 | 101
45. Setting of text “have mercy on us” *In Time of Plague*, mm. 49-51 | 101
46. Setting of text “have mercy on us” *In Time of Plague*, m. 66 | 102
47. *In Time of Plague*, Flowchart | 103
48. *In Time of Plague*, mm. 1-2 | 104
49. *In Time of Plague*, m. 3 | 105
50. *In Time of Plague*, m. 4 | 105
51. *In Time of Plague*, m. 6 | 106
52. Octatonic Scales | 107
53. *In Time of Plague*, mm. 7-8 | 108
54. *In Time of Plague*, mm. 9-13 | 109
55. *In Time of Plague*, m. 14 | 109
56. *In Time of Plague*, m. 15 | 110
57. *In Time of Plague*, m. 16 | 110
58. *In Time of Plague*, mm. 17-18 | 110
59. *In Time of Plague*, m. 19 | 111
60. *In Time of Plague*, mm. 20-21 | 112
61. *In Time of Plague*, mm. 22-24 | 113
62. *In Time of Plague*, mm. 24-26 | 114
63. *In Time of Plague*, mm. 26-27 | 114
64. *In Time of Plague*, mm. 28-29 | 115
65. *In Time of Plague*, mm. 30-31 | 116
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>66.</td>
<td>In Time of Plague, mm. 32-34.</td>
<td>116</td>
</tr>
<tr>
<td>67.</td>
<td>In Time of Plague, mm. 35-47.</td>
<td>117</td>
</tr>
<tr>
<td>68.</td>
<td>In Time of Plague, m. 48.</td>
<td>118</td>
</tr>
<tr>
<td>69.</td>
<td>In Time of Plague, mm. 49-51.</td>
<td>119</td>
</tr>
<tr>
<td>70.</td>
<td>In Time of Plague, mm. 52-58.</td>
<td>120</td>
</tr>
<tr>
<td>71.</td>
<td>In Time of Plague, mm. 59-63.</td>
<td>121</td>
</tr>
<tr>
<td>72.</td>
<td>In Time of Plague, m. 64.</td>
<td>122</td>
</tr>
<tr>
<td>73.</td>
<td>In Time of Plague, m. 65.</td>
<td>122</td>
</tr>
<tr>
<td>74.</td>
<td>In Time of Plague, m. 66.</td>
<td>123</td>
</tr>
</tbody>
</table>
Abstract

Anthony Burgess, primarily known for his literary career, was also a prolific composer. Composition and music was his first love and passion. At the present time, there is no study specifically on the choral music of Anthony Burgess and there have been only a few performances of his music. The primary goal of this paper is to consider the choral compositions of Anthony Burgess. In a comparison of the works list produced by Anthony Burgess in This Man and Music, a works list compiled by Paul Phillips and the inventory of holdings in the Burgess collection at the Ransom Center, there are twenty-three known choral compositions. Of these twenty-three pieces, the scores of eleven pieces are held in the collection at the Harry Ransom Center at the University of Texas at Austin. This paper will present an overview of Burgess’s extant choral music housed at the Harry Ransom Center at The University of Texas at Austin along with individual analytical studies of the four complete choral pieces held at the Ransom Center.
Chapter One: Biography

“In 1962 (Anthony) Burgess published A Clockwork Orange, a novel ‘discovered’ by many readers who had previously known nothing of Burgess. The release of Stanley Kubrick’s film version of A Clockwork Orange in late 1971 catapulted Burgess to the uneasy status of literary celebrity.”¹ Currently, Anthony Burgess is one of the best-known English novelists of the 20th century. His first novel, A Vision of Battlements, written in 1949, portrays the life of a failed musician, Richard Ennis. This novel marks the first time in which Burgess takes an anti-hero character through the cruel process of learning about his failures in life.² His literary output includes over fifty books and thirty novels along with an abridged edition of James Joyce’s Finnegan’s Wake. His last novel, Bryne: A Novel, an account of the life of a Mr. Byrne written entirely in eight line verses, was published after Burgess’s death in 1997.

In addition to his career as a writer; Burgess was also an avid composer. One cannot consider Burgess solely an author or composer. The two aspects of his art were closely related and interwoven. “The literary and musical sides of Burgess’s creative life are far more evenly balanced than they appeared in public and to a large degree are interrelated, as future studies of Burgess’s books and compositions will be certain to illuminate.”³ Since the author’s death on November 22, 1993, there has been an increasing interest in the study of Burgess as a composer.

At the present time, there is no significant study specifically on the choral music of Anthony Burgess and there have been few performances of his music. The primary

---

goal of this monograph is to convey an in-depth understanding of Anthony Burgess as a choral composer through a conductor’s analysis of the choral compositions contained in the *Anthony Burgess papers* at the Harry Ransom Humanities Research Center at The University of Texas at Austin; specifically *Bethlehem Palmtrees, Weep You No More, In Time of Plague*, and *Spring Rondel*.

Anthony Burgess was born John Burgess Wilson in Manchester, England on February 25, 1917 into a Catholic family of Irish and Scottish ancestry. He was named Burgess for his mother’s maiden name and took the name Anthony at his confirmation.⁴ His father, Joe Wilson was in the Royal Army Pay Corps and stationed in England.⁵ Joe played the piano with orchestras earlier in life, but spent the latter part of his life playing in pubs and in silent film theaters.⁶ He was an adequate pianist with limited sight-reading skills and never had a professional career as a pianist. He was trained in bookkeeping and became the chief cashier of Swift’s Beef Market.⁷ Burgess’s mother, Elizabeth, was a singer and dancer known in Glasgow and Manchester music halls as the “Beautiful Belle Burgess.”⁸ His parents met when Joe was sitting in for the regular pianist in a pit band.⁹

In 1919, when Burgess was only 18 months old, a Spanish influenza epidemic killed his mother and six-year-old sister, Muriel.¹₀ Three years after his mother’s death, his father married an Irish widower, Maggie Dwyer, who had two grown daughters.¹¹ Maggie managed the Great Golden Eagle, a large “public house” located in the rowdy Miles’ Platting section of north Manchester. The house had “snugs,” bars, and three

---

⁵ Ibid.
⁶ Ibid., 2.
⁸ Ibid.
⁹ Ibid.
¹⁰ Ibid.
singing rooms with a piano in each.\textsuperscript{12} Burgess’s father played the piano in one of the singing rooms accompanying small professional comedians, ballad-singers, and better amateurs. Joe began sitting in for cinema pianists sick with alcoholic gastritis.\textsuperscript{13} When Burgess was seven years old his parents sold the “public house” and the family relocated to a tobacconist’s shop in the respectable Moss Side district of Manchester.\textsuperscript{14}

Burgess was sent to a local Catholic elementary school. Like many lower-class children, the eleven-year-old Burgess socially raised himself after taking the “eleven-pluss” examination. He scored high enough on the examination to earn two scholarships to Xaverian College, a good Catholic preparatory school in Manchester. These scholarships guaranteed that he would be allowed to attend school until he was at least sixteen.\textsuperscript{15} He did well at Xaverian College and while there developed an absorbing interest in all films, especially the “silents” and the new “talkies.”\textsuperscript{16} After he received the “higher school certificate” from Xaverian College in 1935, his teacher, Brother Martin convinced him to stay another year for a special series of courses that would equip him for the state scholarship exams needed for University study. Although he did well on the exams, he did not receive one of the four scholarships allocated for students of the city of Manchester.\textsuperscript{17} He returned home to work for his father and stepmother helping with the wholesale tobacco store as he prepared for the public exam for the Department of Customs and Excise.\textsuperscript{18}

\begin{itemize}
\item \textsuperscript{12} Ibid.
\item \textsuperscript{13} Ibid.
\item \textsuperscript{14} Ibid., 4.
\item \textsuperscript{15} Ibid., 5.
\item \textsuperscript{16} Ibid.
\item \textsuperscript{17} Ibid., 6.
\item \textsuperscript{18} Burgess, \textit{This Man and Music}, 21-22.
\end{itemize}
Although he failed this exam he continued to help with the family business, and taught himself Greek, and experimented with musical composition.\textsuperscript{19} With help from Brother Martin of Xaverian College, he convinced his father to send him to college with money from a matured insurance policy his stepmother had purchased. Ironically, because of a failed physics exam, he was not allowed to enter the music school at Manchester University and entered the English department earning a degree in English Literature.\textsuperscript{20}

While at Manchester University he visited the Choral Society where he observed Dr. Proctor-Gregg conduct. After witnessing verbal abuse from Dr. Proctor-Gregg to the choir and understanding what “childish institutional music education” was being offered at the University, he was relieved not to have been accepted into the music school.\textsuperscript{21} As WWII was beginning in 1940, he received the Bachelor of Arts degree with honors in English language and literature from Manchester University. He took his final exams on a day that Nazi bombers inflicted significant damage on Manchester.\textsuperscript{22}

By October 1940 he was part of the Royal Army Medical Corps and posted to a field ambulance unit in north Umberland.\textsuperscript{23} Burgess wrote that “[He] bashed the joanna in the NAAFI\textsuperscript{24}, volunteered for bagpipe instruction but soon gave it up, accompanied ballad-singers in ‘Bless This House’ and ‘I’ll Walk Beside You,’ was invited, with these same singers, into the decent middle-class homes of Eskbank to present a kind of tableau of young talent doomed to die, [and] learned that piano players were a godsend to bored

\textsuperscript{19} Roby, ed., \textit{Anthony Burgess Revisited}, 6.
\textsuperscript{20} Burgess, \textit{This Man and Music}, 24-25
\textsuperscript{21} Ibid., 25-26.
\textsuperscript{22} Roby, ed., \textit{Anthony Burgess Revisited}, 7.
\textsuperscript{23} Ibid.
\textsuperscript{24} Joanna is English slang for piano. NAAFI is the Navy, Army and Air Force Institutes. The NAAFI operated clubs and bars for military personnel. www.peevish.co.uk/slang/index.htm and www.naafi.co.uk.
and weary troops.” He was quickly sent to divisional headquarters to join the entertainment section where he was responsible for writing special arrangements of “pop” songs for a dance band that traveled around the division.

In January of 1942, Burgess married Llewela Isherwood Jones (Lynne) whom he met at Manchester University. Their relationship was neither ordinary nor healthy. Lynne was known to dispense sexual favors freely to a lengthy list of men that included Dylan Thomas. Burgess wrote, “To Lynne that fact of engagement meant a kind of sexual passacaglia. That is, there was to be a strong ground bass of unassailable love and free variations of philandering above it…she said that she and I knew where we stood with each other, and this gave us both, though especially her, license to exercise curiosity elsewhere and widely…There were plenty of attractive people around and it would be a shame and a waste not to find out what they were like with their clothes off.”

In 1942 he applied for a transfer to the Army Educational Corps and was approved and given sergeant’s stripes, which allowed him to pursue music, teaching and writing. In November of 1943, he was dispatched to the British garrison of Gibraltar where he remained until 1946 lecturing on the British Way and Purpose. Presenting these lectures taught him valuable lessons about gaining and holding an audience’s attention.

Four GIs attacked a pregnant Lynne during an attempted robbery in April of 1944. Because of this attack, she had a miscarriage and doctors ordered her never to get pregnant again. Burgess always felt that the attack on Lynne lead to her descent into

25 Burgess, This Man and Music, 26-27.
26 Ibid.
27 Ibid., 7.
29 Ibid.
30 Roby, ed., Anthony Burgess Revisited, 8.
alcoholism and ultimately her death. As Burgess often incorporates real life events in both his writing and musical compositions, “(He) transmutes this wrenching real-life experience into the fatal attack on Mrs. F. Alexander by Alex and his three droogs in A Clockwork Orange.”

After the War, he had trouble supporting himself as a teacher and composer. In May of 1946 he was discharged as a sergeant major and began a succession of civilian jobs as a pianist, musical arranger, teacher, and as a civilian instructor at an army training college. When the army-teaching job lost funding, he taught at a grammar school in Banbury, Oxfordshire for four years at a very low salary. When writing about this time in his life he said, “I, once destined to be the new Debussy, was pursuing a nice hobby.” Weary with his pursuit of music as a career, he turned to writing and completed the first two novels, A Vision of Battlements and The Worm and the Ring, largely based on Burgess’s experiences at Banbury.

In 1954, at age 37 and in a drunken state, Burgess completed and mailed an application to the Colonial Office for a Civil Service teaching position in Malaya. He didn’t remember this until he was shown his application and offered the post. He and Lynne then moved to Kuala Kangsar, Malaya where he taught as an Ed Officer at Malaya College for the English Colonial Service.

---

33 Ibid.
34 Ibid.
35 Burgess, This Man and Music, 33.
In 1956, the first of the Malayan Trilogy of novels, *Time for a Tiger* was the first book published under the pseudonym Anthony Burgess. Burgess continued to teach and write; completing the trilogy with *The Enemy in the Blanket* (1958) and *Beds in the East* (1959).\(^{39}\) In the late 1950s Burgess went to Borneo as an English language specialist. It was in Borneo that he collapsed on a classroom floor while lecturing, later to be diagnosed with a fatal brain tumor. Neurologists gave him a year to live and sent him home.\(^{40}\) “It was January of 1960 and, according to the prognosis, I had a winter and spring and summer to live through, and would die with the fall of the leaf. But I could not take the death sentence seriously. I felt too well.”\(^{41}\) “I sighed and put paper into the typewriter. ‘I’d better start,’ I said. And I did meaning that, unemployable since I had less than a year to live, I had to turn myself into a professional writer.”\(^{42}\) Burgess described what he meant by the use of the term professional in the autobiographical novel *You’ve Had Your Time*. “The term professional is not meant to imply a high standard of commitment and attainment: it meant then, as it still does, the pursuit of a trade…The practice of a profession entails discipline, which for me meant the production of two thousand words of fair copy every day, weekends included. I discovered that, if I started early enough I could complete the day’s stint before the pubs opened.”\(^{43}\)

He knew he did not have enough money saved or invested to leave his wife with any hope for her future. He wrote vigorously for a year to produce royalties to leave his “prospective widow.”\(^{44}\) By 1961, Burgess had completed five and a half novels in twelve

---

\(^{39}\) Ibid.


\(^{42}\) Ibid.

\(^{43}\) Ibid., 4-5.

\(^{44}\) Ibid.
months; there were no more signs of illness and he had established himself as an author. While writing novels, non-fiction, essays and reviews of literature, TV and drama, his musical interests were suppressed. 45 By 1962 Burgess had published seven novels including The Doctor is Sick and A Clockwork Orange, along with two translations. In 1962, he published One Hand Clapping and in 1963 Inside Mr. Enderby under the pseudonym Joseph Kell.46

Burgess always wanted a child but because of Lynne’s attack in 1944, the couple was unable to have children.47 During the later years of Burgess’s marriage to Lynne, he developed a relationship with Liliana Macellari, an Italian countess who taught linguistics at Cambridge. In 1964, together, they had the child Burgess had longed for, Andrea (Andrew) Burgess Wilson.48 Because of unbearable tax laws and the disinterest of the British public in his literary works, Burgess left England in 1965.

In March of 1968 Lynne died of cirrhosis of the liver.49 Several months after the death of Lynne, Burgess re-married Liliana. In the late 1960s and early 1970s, Burgess traveled to the United States where he resided as a visiting writer at different universities. He also visited Italy with Liliana during these years. For the rest of Burgess’s life he, Liliana and Andrew lived in various cities in Europe including Rome and Bracciano in Italy, Lugano, Switzerland and ultimately settled in Monaco.50

“Throughout this period Burgess continued his prodigious output as a writer, critic, journalist, broadcaster and composer. In the last twenty years of his life he also

46 Ibid.
47 Burgess, You’ve Had Your Time, 99.
49 Ibid.
composed a tremendous amount of music." In 1987, Burgess wrote the first part of his autobiography *Little Wilson and Big God* and in 1990, he wrote the second part *You’ve Had Your Time*. Burgess and Liliana returned to London in the early 1990s where he died of lung cancer on November 22, 1993. His son died in London in 2002 and Liliana Burgess still lives in Monaco. With friends, she has begun a Foundation in Burgess’s honor in Angers, France, and Manchester, England.

---

51 Ibid.
52 Ibid.
Chapter Two: Musical Influences

“Despite his fame as a literary figure, Anthony Burgess was remarkably unrecognized and unappreciated as a composer. Known to the public almost exclusively as an author, Burgess was also a talented and prolific composer who wrote over 175 musical works during a compositional career that spanned more than 60 years.” Burgess was not a trained musician, but through his life experiences, he was greatly influenced by music. It was not until he was commissioned to write a symphony in 1974 that he began to take musical composition seriously. Every aspect of Burgess’s life had an impact on the style, genre, and timbre of his music. Burgess was a musician deep inside; this is evident through the influence music played in his literary works.

His music covers a wide range of genres, including symphony, concerto, opera, ballet, chamber and vocal music. Often daring and experimental as a novelist, his music is essentially conservative. “His eclectic and ebullient style draws upon classical as well as jazzy and popular music. Grounded in the tradition of tonality that spans the Baroque period through late nineteenth-century Romanticism and early twentieth-century French impressionism, Burgess’s music is strongly influenced by the works of Debussy and the English school of Elgar, Delius, Holst, Walton and Vaughan Williams.”

Burgess continued writing, “I sometimes feel that the growth of my musical sensibility came to a full stop in 1934, when Elgar, Holst and Delius died. These three composers move me inexpressibly because they are English.” Other influences included

---

54 Ibid.
55 Ibid.
56 Ibid.
57 Burgess. You’ve Had Your Time, 390.
works by Handel, Beethoven, Schumann, Stravinsky, and Schoenberg, although Debussy remained his primary influence.”

“Although the majority of his music is what might be termed ‘serious,’ he wrote numerous works based on popular styles; sometimes jazz and blues-infected harmonies reminiscent of Gershwin emerge unexpectedly in his symphonic compositions.” He did experiment with 12-tone serialism because of curiosity, but ultimately he found his compositional style in a more conservative musical language. He wrote in 1982 “I have not finished with the orchestra of Strauss, and I am too old now ever to be ready for the aleatory of the electronic or the Cagean space of silence. I have had enough silence.”

He also often wrote in conventional musical forms such as the sonata and passacaglia and tended to write traditionally structured works such as four movement symphonies and three movement concertos.

Burgess composed over his entire life; however most of his pre-1970 compositions are lost. Those that survive are stylistically similar to his later works. In general, his music is best described by Paul Phillips as a hybrid of Holst and Hindemith, “an angular, vigorous style, often dissonant although mostly tonal.” His music includes a great deal of counterpoint with only a few of his large scale works not containing fugal passages. Burgess wrote that he tried to emulate J.S. Bach and compose at least a fugal exposition each morning.

---

59 Ibid.
60 Ibid.
61 Ibid.
62 Ibid.
63 Ibid.
64 Ibid.
65 Ibid.
66 Ibid.
at the University of Texas at Austin, there are there are a total of fourteen examples; some are complete, while others contain just an exposition.

Harmonically, his music tends toward dense sonorities often built upon fourths. Melodically, the fourth is also predominant and is usually in combination with seconds. Rhythm in his music demonstrates great vitality building on the symphonic jazz style of Bernstein in which a “playful exploitation of metrical ambiguity occurs frequently.”

Burgess’s first musical influence as a young boy was a collection of music stored in the piano bench at the family-owned pub. This library contained tunes such as *Come Back to Erin*, *Mavourneen*, *Finnegan’s Ball* along with musical masterpieces such as selections from *La Boheme* and *Madame Butterfly*. As a boy Burgess was not very interested in music and said that he had no musical talent. He was ashamed that when given the opportunity to join the choir of the Holy Name as a boy soprano, he flunked the voice test.

At the age of seven he was made to go to Mr. Bradshaw’s School of Music on Moss Lane, East Mass side, Manchester, for violin lessons. He treated his violin badly and was not interested in learning. He pretended to play with the other students in class, but never made a sound on the instrument.

Burgess’s father also taught him music. Burgess recalls a time when his father took out a piano reduction of the Beethoven Fifth Symphony, the slow movement and

\[
\begin{align*}
67 & \text{Ibid.} \\
68 & \text{Ibid.} \\
69 & \text{Ibid.} \\
70 & \text{Burgess, *This Man and Music*, 12-13.} \\
71 & \text{Ibid., 14.} \\
72 & \text{Ibid.}
\end{align*}
\]
pointed out the second theme and showed him where middle C was on the piano and the page. From there Burgess began his musical training on the piano.\textsuperscript{73}

In the novel \textit{The Pianoplayers} (1986) Burgess pays homage to his father. The novel contains short pieces of music for “fiddles” (playing open strings) and piano. It is a story of a piano-playing father and his child. Recalling his own experiences, it includes a detailed description of teaching himself scales and chords navigated from the fixed note of middle C.\textsuperscript{74}

As a child Burgess’s father also took him to the Hallé concert to hear Wagner, Strauss and Rimsky-Korsakov. And at the age of twelve he and his father stood in the promenade area in the rear of the Free Trade Hall to hear a concert of Wagner. Burgess remembers enjoying the timpani in the \textit{Meistersingers Overture} and not objecting to the Venusberg Music from \textit{Tannhäuser}. However, he didn’t wish to attend the symphony again because he bored quickly and his legs grew weary of standing.\textsuperscript{75}

After the Hallé concert Burgess realized that the second subject of the \textit{Rienzi Overture} remained in his head just as a dance tune would have.\textsuperscript{76} This experience motivated Burgess to teach himself music and how to play the piano through playing short two-part pieces by Handel. By age fifteen he could attempt almost all keyboard music. He was an accomplished pianist whose range varied from being able to play popular tunes and cocktail music to an adept skill of improvising to a silent film. In 1975 Burgess demonstrated this skill when he accompanied the silent film of Fritz Lang at the

\textsuperscript{73} Phillips, “The Music of Anthony Burgess,” \textit{Anthony Burgess Newsletter}.
\textsuperscript{74} Ibid.
\textsuperscript{75} Ibid.
\textsuperscript{76} Burgess, \textit{This Man and Music}, 16.
Metropolis at the University of Iowa. “I never attempted the dull Parnassian climb of agile major and minor scales…Big chords were and still are my line. I taught myself to play the piano but not to become a pianist. I wanted to become a composer, like Debussy.”

As a boy Burgess was not permitted to listen to late night dance music. Without his parents’ knowledge, in 1929 he made a radio in his attic bedroom with coil, variable condenser, earphones, cat’s whiskers and carborundum pyrites. Once, while searching for dance music on his homemade radio he stumbled onto “a kind of listening silence with coughs in it, and then a quite incredible flute solo, sinuous, exotic, erotic. I was spellbound. The velvet strings, the skirling clarinets, the harps, the muted horns, the antique cymbals, the flute…” after eight minutes of listening, he learned that he had been listening to Debussy’s *L’Après-midi d’un Faune*. Burgess describes this as an epiphanic moment. “There is, for everybody, a first time. A psychedelic moment,….an instant of recognition of verbally inexpressible spiritual realities, a meaning for the term beauty.” Burgess attributes this moment as the one that elicited his desire to be a musician. “I wanted to know what that music looked like; I sensed that its eternal reality, as opposed to the evanescent reality of performance, lay in printed symbols. I would learn to read music.” With money given him on his fifteenth birthday he bought the miniature score to *L’Après-midi d’un Faune* and attempted to read the scores of Schoenberg’s *Pierrot Lunaire* and Stravinsky’s *Le Sacre du Printemps* upon visits to the Manchester

---

78 Burgess, *This Man and Music*, 18.
79 Ibid., 17.
80 Definition. A shrill or wailing sound. <www.thefreedictionary.com>
81 Burgess, *This Man and Music*, 17.
82 Ibid.
83 Ibid.
Central Library. These early musical experiences shaped his ideals about music and were the beginnings of his understanding of orchestration and composition.

Burgess was also heavily influenced by jazz music. He wrote about having a lasting memory of hearing Constant Lambert’s *Rio Grande* in November 1929. “Lambert’s music, like Gershwin’s, combined jazz with classical traditions in a way that Burgess himself would undertake nearly five decades later in his *Concerto for Pianoforte and Orchestra in E-flat*.” Burgess studied textbooks on music by authors such as Stainer and Kitson on harmony, Higgs on fugue, and Prout on the pre-Romantic orchestra. He believed that these textbooks were removed from the “real” music he had heard from the BBC Symphony Orchestra conducted by Adrian Boult and the BBC dance orchestra conducted by Henry Hall. While Burgess played popular music, his harmonies were not Stainer’s harmonies. Burgess found that jazz harmony had its own set of rules.

By the 1930s Burgess had been exposed to Stravinsky’s *Le Sacre*, the atonal school of Vienna, Honnegar and Mossolav who imitated machines, the chordal polyphony of Vaughan Williams with diatonic and unyielding folkiness, the synthesizer of Moog and the timed silence of John Cage and his aleatory principals. He also acquired anecdotal musical general knowledge from the old publication *Radio Times*. Burgess recalls reading in the *Radio Times* that Debussy himself had welcomed Sousa’s

---

84 Ibid., 18.
86 Burgess, *This Man and Music*, 20.
87 Ibid.
88 Ibid.
89 Ibid., 19-20.
90 Ibid., 19.
band to Paris and described the great Philip Sousa as “catching butterflies fluttering from the bass tuba.”

When Burgess was preparing to take the “higher school certificate exam” he convinced the school to offer music as one of his three advanced-level subjects. The school agreed to this reluctantly, as they had not taught him any courses in music. The music exam consisted of two three-hour papers and a *vica voce*, an oral test. The first paper tested Burgess’s knowledge of three major works, Haydn’s *Creation*, Schubert’s *Trout Quintet* and Brahms’s 2nd *Symphony*. The second paper required Burgess to reduce a passage of a full score to two staves for piano, write a musical setting of a given poem and to produce a four-part harmonization of a given theme. Burgess handled these two parts of the exam without any problem, but the oral exam, as he describes it, was a nightmare. He was asked to notate by ear a highly chromatic line in A major, four-part harmony in the key of E-flat, and a piece of two-part counterpoint, as it was played by the examiner. He passed the exam and earned certificate of distinction in music.

In the mid 1930s, before entering Manchester University Burgess had composed limited pieces. While Burgess attended Manchester University he wrote some music including a score for a production of Flecker’s *Hassan*. However, most of his musical attention was turned toward popular music such as pieces composed by Harold Arlen and Hoagy Carmichael. Burgess wrote popular songs, had them performed, and tried, without success, to get them published. Burgess paired up with a couple of research graduates in chemistry and wrote German cabaret songs. “I wrote the lyrics in English and they would

---

91 Ibid.  
92 Ibid., 20-21.  
93 Ibid.  
94 Ibid.
translate them into German. German had a flavor of old Weimar chic and new Nazi brutality.95

Burgess composed incidental music for his friends or family, much of the time on the spot.96 When Burgess composed, he often completed works in a few days. Works were rarely sketched in advance and his orchestral works were written in full score in ink without any drafts.97 He composed away from the keyboard and actually sent the score of the Symphony No. 3 to the conductor without checking notes aurally.98

While in the British Army, Burgess, was assigned to the entertainment section band. He wrote arrangements for the limited six-part band’s instrumentation by “exploiting the lower notes of the trumpet for a trombone effect, making the bass sound like a flute with bow and harmonics, shoving the violin close to a mic to fake the weight of a whole string section.”99 He arranged On the Track for the xylophone, blues in waltz time and pseudo-symphonic arrangements of popular songs and transcribed music of popular artists of the day such as Bing Crosby, Louis Armstrong, and others whose music was not available from publishers.100 He arranged a Bach Fugue in C minor for a trio with extra parts for drum and double bass.101 He adapted L’Après-midi d’un Faune for the small band but the jazz rhythms took over and the privates began to dance to it (figure 1).102

These attempts at fusing two musical styles were not appreciated by the enlisted. He was not wanted in the HQ company band and thus formed a fife band of other
outsiders.\textsuperscript{103} The entertainment officer offered Burgess a post as a kind of musical
director and he took it.\textsuperscript{104} However, Burgess found that he was not welcome to

![Figure 1, Burgess adaptation of Debussy’s *L’Après-midi d’un Faune* Unpublished Manuscript. Reprinted By Permission.](image)

this group either. He played piano with the band and composed words and music and
scored arrangements for the band.\textsuperscript{105} While stationed at Gibraltar, Burgess composed
marches for flute and drums to be played at the changing of the convent guard for the
military band.\textsuperscript{106}

At Gibraltar, Burgess met up with the trumpeter Bill Brain and tenor saxophonist
Henry Walking and found his place. The musicians at Gibraltar wanted Burgess’s special
band arrangements.\textsuperscript{107} The Gibraltar band consisted of three trumpets, a trombone and
four saxophones (including E-flat baritone) and these players were real musicians. He ran
the Gibraltar Music Society, gave lessons in orchestration, and organized a music
appreciation evening at the YMCA.\textsuperscript{108} He also began writing his first symphony in A
minor and wrote a cello sonata for a shore-based petty officer, as well as incidental music
for *Tobias and the Angel* and *Winterset*. He learned in the war “that there was a great gulf
fixed between the musical and the unmusical, and that most of the world was unmusical.

\textsuperscript{103} Ibid., 27-28.
\textsuperscript{104} Ibid., 28.
\textsuperscript{105} Ibid., 28-29.
\textsuperscript{106} Ibid.
\textsuperscript{107} Ibid.
\textsuperscript{108} Ibid. 33.
Not, of course, in the sense of not wanting music, but rather in diffused incapacity to understand the nature of music.”  

Although the concentration of his creative endeavors focused on literature, music had a strong hold on his writing and found its way into much of his writing. As a novelist, music became his therapy. “It was a temperamental necessity for me to cleanse my mind of verbal preoccupation by composing music. It no longer mattered whether the music would ever be heard: music was a kind of therapy.” He studied language and literature and was always fascinated, in a “Joycean” way, by the close relationship between words and music. He had a remarkable ability and facility with languages of all kinds, and with words in general, and loved to play linguistic games and enjoyed punning and theorizing on the meaning of words and language. He wrote that the only writers he envied or emulated were Shakespeare, James Joyce and Vladimir Nabokov. Although Burgess did not write much poetry, he did explore the genre. The poems written by the fictional character F.X. Enderby from the novels Inside Mr. Enderby (1963) and Enderby Outside (1968) were written by Burgess.

Musical elements are common in Burgess’s writing. In A Clockwork Orange, Alex, a malevolent young droog, commits acts of violence while listening to Beethoven’s Ninth Symphony. Musical references abound in Nothing Like the Sun (1964), a novel about Shakespeare’s love life. Several novels by Burgess are structured

---

109 Ibid., 27.
110 Ibid., 34-35.
111 Carol M. Dix, Anthony Burgess, ed. By Ian Scott-Kilvert (Great Britain: Longman Group Ltd., 1971), 3-4
112 Ibid., 3
113 Ibid.
114 Ibid.
115 Droog. Burgess’s word for a young ruffian, or an accomplice or henchman of a gang-leader invented in the novel A Clockwork Orange. <www.worldwidewords.org>
according to musical form. A.A. DeVitis has written of the correspondences between musical form and literary structure in *The Long Day Wanes* (1965).\textsuperscript{116} According to James Bly, Burgess’s novel *Tremor of Intent* from the Malayan trilogy is structured on the sonata-allegro form.\textsuperscript{117} In the novel, *Napoleon Symphony*, Burgess fused two art forms, music and literature, in his attempt to accommodate the facts of Bonaparte’s career within the musical structure of Beethoven’s *Eroica Symphony No. 3*.\textsuperscript{118} In the novel, he relates the written word to music through form and thematic material and structured the novel to imitate the symphony through direct proportional relationships. The novel is set in three chapters as the symphony is set for three movements. Each chapter is proportionally related to the length of each movement of the symphony, and the main musical themes in Beethoven’s symphony are directly related to the characters in the novel in both the amount of time and pages given each character and as to when each character is presented in the chapter.

Burgess wrote about this process and its shortcoming in the autobiographical novel *This Man and Music*. After reading the novel in 1974, the conductor for the University of Iowa Symphony Orchestra, James Dixon, assumed that he must be a composer as well as a novelist in order to write such a novel. Dixon wrote to Burgess and asked him to write a large work for the University of Iowa Symphony. Burgess accepted the commission and agreed to write the piece for no payment. In April 1975 the *Symphony No. 3* was completed and was premiered in Iowa on October 22, 1975.\textsuperscript{119} “It was the first public performance of any of Burgess’s orchestral works and an

\textsuperscript{117} Ibid.  
\textsuperscript{118} Burgess, *This Man and Music*, 35.  
overwhelming experience for the composer: ‘I had written over 30 books, but this was the truly great artistic moment.’ Doubts about his musical competence, fueled by years of neglect and rejection of his compositions, were dispelled by the successful performance of the symphony. From that point on, Burgess began to compose with a prolificacy that would make many a full-time composer proud.”

Other musical relationships in Burgess’s literary works include: the novella, *The Eve of Saint Venus*, that was originally intended to be an opera; the song cycle for Soprano and chamber ensemble, *The Brides of Enderby*, which is a setting of verses from *Inside Mr. Enderby* (1963), and *Enderby Outside* (1968), which Burgess attributes to the fictional poet-protagonist F.X. Enderby. In the novel *Beard’s Roman Women* two characters listen to a recording of Dryden’s *Song for Saint Cecilia’s Day* and in 1978 Burgess composed a setting of the poem for chorus and orchestra. *Rom in Regen*, the German translation of Beard’s *Roman Women* corresponds with a concertino for piano and orchestra entitled *Rome in the Rain*. In the novel *The Pianoplayers* Burgess gives tribute to his father, Joe Wilson, who was a piano-player in the pubs and silent movie houses in Manchester. Portions of *Mozart and the Wolf Gang*, a tribute to Mozart, was performed as a play with music at the Université de Bourgogne in 1997. Also, in *A Clockwork Testament* (1974), fiction imitates life when the character Enderby produces a violent film version of Gerard Manley Hopkins’ epic poem *The Wreck of the Deutschland*. In the novel the project brings instant fame and notoriety to the poet Enderby, a situation which parallels Burgess’s experience with the film *A Clockwork Testament*.

---

120 Ibid.
121 Ibid.
In 1982, Burgess fulfilled the fictional setting of the epic poem when he set the Hopkin’s text for choir, baritone soloist and large orchestra.

During Burgess’s life there were few performances of his music. One of these performances was the premiere of Mr. Burgess’s Almanack, a twenty-five minute composition scored for two flutes, two oboes, two clarinets, two bassoons, one horn, one trumpet, timpani, piano, vibraphone, xylophone and glockenspiel. After the performance, the newspaper, Corriere della Sera criticized that Burgess was “giving up the novel for music.” The critic sent to appraise the performance complained that the piece needed to be fulfilled by being attached to a film and that it was too English.

In recent years there has been a growing interest in the music of Burgess. Paul Phillips has conducted Burgess’s music in the United States and contributes greatly to the research and preservation of Burgess’s music. In December of 1997, the Brown University Orchestra, under the direction of Phillips performed Symphony No. 3 and, in December of 1998, In Memoriam Princess Grace received its U.S. premiere at Brown University. In January of 1999 Paul Phillips along with his wife, Kathryn Jennings, performed four of Burgess’s songs in recital for the Chamber Music Society of Longmeadow, Massachusetts. In January of 1999, the duo also presented the world premiere of Strings and Ecce Puer, two James Joyce settings from 1982 along with Under the Greenwood Tree and The Oxen. In February of 1999 the BBC filmed Maureen Turquet performing Burgess’s Preludes and Fugues and his Tango in the presence of

122 Ibid.
124 Ibid.
125 Ibid.
127 Ibid.
Liliana Burgess. Also in February of 1999, Paul Phillips and Kathryne Jennings along with New England musicians performed a concert of piano, vocal and chamber music by Anthony Burgess at Brown University in Providence, Rhode Island.\textsuperscript{128} Paul Phillips directed the Pioneer Valley Symphony Orchestra of Greenfield, Massachusetts, in the world premiere of Burgess’s \textit{Concerto for Pianoforte} and \textit{Orchestra in E flat} with Gary Steigerwalt as the soloist on February 13, 1999.\textsuperscript{129} On February 26, 1999, Brown University produced an all-Burgess concert, including the first performance of \textit{The Brides of Enderby} since 1978, the \textit{Nocturne and Bergamasque} for oboe and piano, and the piano works \textit{Wiegenlied, Preludes, Schnee in Savosa, Master Coale’s Pieces, Brief Suite for piano, A Scottish Rhapsody} and \textit{Tango}.\textsuperscript{130} The Pioneer Valley Symphony conducted by Paul Phillips gave the U.S. premiere of Burgess’s ballet score \textit{Mr. W.S.} on October 23, 1999, in Greenfield, Massachusetts. This performance marked the first performance of all nine movements, the score in its entirety. The BBC with the Scottish Symphony for radio broadcast recorded parts of the ballet in 1994. On December 19, 1999 the Anthony Burgess Society along with the Anthony Burgess Center at the University of Angers in France presented a concert entitled \textit{An Introduction to the Music of Anthony Burgess} at Relais-Château Le Preiemré in Chênehutte – Les Tuffeaux. The pianist Maureen Turgut, the musical counselor for the center, and soprano Amanda Broome were the featured performers.

\textsuperscript{127} Ibid. \textsuperscript{128} Ibid. \textsuperscript{129} Ibid. \textsuperscript{130} Ibid.
Chapter Three: Musical Output

In the autobiography, *This Man and Music*, Burgess includes a list of his compositions. He writes, “I would like to particularize those credentials now, and at the same time indulge myself by imagining that I have become a leaf of Grove. The Grove entries end with exhaustive lists of compositions. Here, as far as I can remember them, are mine. None of them is worthy of an opus number.”131 Paul Phillips published a list of Anthony Burgess compositions in the *Anthony Burgess newsletter*.132 When the two lists are cross-referenced, Burgess’s total musical output totals one hundred forty nine pieces, included as Appendix B.

The Harry Ransom Humanities Research Center at The University of Texas at Austin purchased manuscripts from Burgess’s second wife Liana Burgess in 1997. The collection of musical scores is contained in twelve flat boxes with the contents dating from 1970-1993. Dell Hollingsworth processed the holdings in 1998 and wrote that the collection contains “one hundred and twenty musical works dating from 1970-1993 with sketches, drafts and fragments. There are songs, piano pieces, string quartets, guitar quartets, sonatas and other chamber works, choral works, concertos, scores for plays and films, overtures, and other symphonic works.”133 The collection also includes arrangements by Burgess of the Debussy *Feux d’artifice*, the Holst *Mercure (Les Planètes no. 3)* arranged for guitar quartet, *Oberon Overture* by Weber, and *Wachet auf, ruft uns die Stimme* by J.S. Bach.134 Pieces with text contained in the Ransom collection

---

131 Burgess, *This Man and Music*, 36.
134 Ibid., 14-15.
include settings by James Joyce, D.H. Lawrence, Gerard Manley Hopkins and T.S. Eliot.\textsuperscript{135} There are also published editions included in the Ransom collection of Weber’s Oberon and Berlioz’s L’Enfance du Christ with Burgess’s working notes for his English translation of the Berlioz piece.\textsuperscript{136} The collection also includes several pieces by Burgess’s son Andrew Burgess Wilson.\textsuperscript{137}

To consider the musical output of Anthony Burgess, the works may be divided into sub-categories including: Xaxerian years 1934-1937, Manchester University years 1937-1940, Enlisted years 1940-1946, Post enlisted years 1946-1954, Malaya years 1954-1959, Post-tumor years 1960-1974, and Post-commission years 1974-1993. A timeline of Burgess’s life is included in Appendix A. When focusing on the choral music of Anthony Burgess, it is necessary to have a general understanding of his total musical output. Most of the music Burgess wrote prior to 1970 has been lost; however, from his writing, we know of works Burgess created before this time.

In 1934, during the Xaxerian years, at the age of seventeen, Burgess wrote his earliest known compositions. Included in this time period is a set of songs, “Sweeney Agonistes,” with T.S. Eliot texts set for voices and piano. This set was written while Burgess was studying for the music exam at Xaxerian College.\textsuperscript{138} Burgess wrote of the jazz influences on these pieces, “It is impossible to ignore the jazzy elements in the fragment called ‘Sweeney Agonistes’.”\textsuperscript{139} One such jazz element Burgess refers to is the rhythm of the pieces, which reflects the rhythm of speech. “For rhythms of speech contradict the rhythms of the body, and an honest musical setting of speech fights against

\textsuperscript{135} Ibid., 3.  
\textsuperscript{136} Ibid.  
\textsuperscript{137} Ibid.  
\textsuperscript{138} Burgess, This Man and Music, 22.  
\textsuperscript{139} Ibid., 102.
regularity of accent. The sung element of jazz is far closer to speech than the stylized intonations of the *Lied*, and very frequently, it is no more than speech with a slight exaggeration of the syncopated properties of speech.”

Another piece mentioned by Burgess is the *Absalom and Achitophel* for men’s voices. Written between 1934 and 1935, it is a setting of the first twelve lines of Dryden’s “In Pious Time.” In the 1930s Burgess also wrote his first symphony, *Symphony No. 1 in E major*. He and Phillips date the completion of the work 1935. The score is lost, but in the 1970s, Burgess wrote out a piano reduction of the symphony to the best of his memory. Looking back on the work in the 1980s, Burgess states, “All this is on the fringe of music, but it is more easily grasped than the main fabric. My symphony in E major was, I think, all fringes.”

“I was not mature enough to learn from the first movement of the ‘Eroica’, and the English symphony – Elgar, Vaughan Williams, the recently performed No. I in B flat minor of William Walton, a fellow Lancastrian – was too much in my ears. My orchestration was Elgarian with Holstian condiments; from *The Planets* I stole a bass flute, sic horns and four trumpets…what was the language of this symphony? A language altogether proper for a young man composing music in England in 1935. Diatonic, swift to modulate, inclined to the modal, Vaughan Williams harmonies, occasional tearing dissonances like someone farting at a tea party, bland, meditative, with patches of vulgar triumph. Totally English music. Hardly able to jump twenty-two miles into Europe.”

While writing *Symphony No. 1*, Burgess learned how to imagine sonorities in his head before committing them to paper and how valueless the piano was as an aid in orchestral composition. “A piano misleads, sets up the wrong sounds in one’s head. I ceased to pity Beethoven, Smetana, Fauré for their deafness. Deafness was no great

---

140 Ibid.
141 Ibid., 22.
143 Burgess, *This Man and Music*, 24.
144 Ibid., 23.
handicap: it shut in sonic realities against the intrusive and impertinent noises of the world.”

Between the years of 1936 and 1940, although not allowed to get a degree in music, Burgess continued to pursue his musical dreams. In 1936 Burgess remained at Xaverian College for one more year for a special series of classes. During this year of extended study at Xaverian College, he wrote nine musical compositions including an A cappella chorus, a string quartet, twelve-tone studies for piano and a collection of cabaret songs in English and German. Later, while at Manchester University, Burgess composed a choral piece for men’s voices, an Irish song for soprano solos and incidental music for Flecker’s Hassan along with a series of cabaret songs in German and English.

The years between 1940-1946, or the “Enlisted years,” also produced a varied array of musical compositions from the odd dance band arrangements of pieces such as An Afternoon on the Phone (an adaptation for six-piece dance band of Debussy’s L’Apres-midi d’un Faune), Reveille Stomp, and Purple and Gold March, to traditional forms such as a sonata for cello and piano in G minor, and a passacaglia for Orchestra that he later sent to the BBC who immediately returned it to him. He also wrote, around 1945, the Gibraltar Overture for a large orchestra and began a Mass in G for chorus and orchestra. Works written during the “Post enlisted years” include pieces for voice and piano, for choir, recorders and large orchestra. He also wrote incidental music for the productions of Murder in the Cathedral, The Ascent of F6 and A Midsummer Night’s Dream.

In 1950, Burgess accepted a teaching position at the Banbury Grammar School in Oxfordshire. There the headmaster and his family, who were all string players, performed

145 Ibid.
his *Partita for strings* (1950) in the Banbury Town Hall. As a young boy Burgess was enrolled by his father in violin lessons that he rarely attended and never learned to sound a note. However, he later learned that time he actually spent at the lessons had paid off. “The curious thing is that I was to acquire a kind of theoretical or ghost proficiency in the instrument. I was to learn, without ever physically touching a violin again, a kind of sympathy for violinists and even a desire to help, though at a distance, aspirants to competence on it.” In 1947 Burgess wrote a series of violin exercises with piano accompaniment “designed to make melodic sense of open-string playing and the addition of successive semitones to the open string to the limit of the first position (figure 2).”

![Figure 2, Anthony Burgess violin exercises. Unpublished Manuscript. Reprinted By Permission.](image)

---

146 Ibid., 14r
147 Ibid., 15.
148 Ibid.
It was this training, Burgess believed, that allowed him to always write playable string parts. “String payers, indeed tell me my parts are not adventurous enough: I keep close to the open strings and still seem to have a very young fiddler in mind.”\(^{149}\)

In 1954, Burgess accepted a position as a senior lecturer of English at the Malayan Teachers Training College in Khata Baru, Malaya. During these years he wrote *Kalau Tuan Ka-Uln, Five Malay Pantuns for Soprano and Native Instruments, Suite for a small orchestra of Indians, Chinese and Malays*, and his second symphony, *Sinfoni Malaya*, for Orchestra and brass band with shouts of ‘Merdeka’ (‘Independence’) from the audience.

During the post-tumor years of 1960-1974 his novels became popular and he continued to compose. His musical output during this period includes pieces for recorders, a twelve-tone piece for piano, a minuet for guitar, choral pieces, a march for orchestra, and several pieces for harmonica. In the late 1960s, for his friends Luciano Berio and his former wife Cathy Baberian, Burgess re-worked the *Five Malay Pantuns for Soprano and Native Instruments*, re-scoring them for soprano, alto flute and xylophone. Burgess wrote that Berio and Cathy were up for anything. Berio “demanded from me an opera libretto in which all the characters should be enclosed in boxes but somehow, in six pages or so, blend the plots of *Rigoletto, Il Trovatore* and *Don Carlos*. This was beyond me, but little was beyond him, or her. They made me nostalgic for the musical career I was temperamentally fitted for but technically insufficiently equipped.”\(^{150}\)

\(^{149}\) Ibid., 16.
\(^{150}\) Burgess, *You’ve Had Your Time*, 235.
In 1966-1967 Burgess was commissioned to write an English translation of
Berlioz’s *L’Enfance du Christ* for a BBC presentation to be conducted by Colin Davis.
Burgess wrote, “not even a novel could be harder work.”\(^{151}\) He struggled with the task of
superimposing English rhythms to French conceptualized music. “…parts of *The
Childhood of Christ* were sounding like Lorenz Hart, though not Richard Rogers. One is
always drawn to Broadway to find the triumphant exploitation of the genius of spoken
English – which say what they will, is a language more comic than tragic – by marrying
the cunning rhyme to the musical phrase. But the atmosphere of Broadway is bitter-sweet
Jewish-ironical. Opera and oratorio try to be serious, and English shows up their
pretensions.”\(^{152}\) Berlioz’s notes contradicted the English by gently stressing, with a
downbeat, the second syllable. There was no way out of changing the downbeat to an
upbeat; Burgess could not tamper with the sacred notes of Berlioz.\(^{153}\) When the
production aired on BBC “the critics praised the words of Berlioz as well as the music,
attributing more English to him than he could have learned from Harriet Smithson.”\(^{154}\)

In the 1970s Burgess began writing for the harmonica when the American
harmonica virtuoso, John Sebastain, commissioned him. Villa-Lobos wrote Sebastain a
concerto “but had got the cadenza all wrong.”\(^{155}\) Burgess’s *Sonatina for Harmonica and
Guitar* was the product of the commission. Burgess later wrote a “a dissonant baroque
suite” piece for Larry Adler, but Adler never played it.\(^{156}\) Burgess wrote, “[N]o matter[:]
God has put me on earth to, among other things, write for the harmonica.”\(^{157}\) Burgess also

\(^{151}\) Ibid., 122.
\(^{152}\) Ibid., 123
\(^{153}\) Ibid., 122.
\(^{154}\) Ibid., 123.
\(^{155}\) Ibid., 267.
\(^{156}\) Ibid., 365.
\(^{157}\) Ibid.
wrote for the harmonica player Tommy Reilly. They appeared together on BBC, with Burgess accompanying Reilly.\textsuperscript{158}

In 1970, Burgess wrote the incidental music for an acclaimed production of \textit{Cyrano de Bergerac} to his own translation. The score was for flute, clarinet, trumpet, cellos, keyboard and percussion. For the scene in Ragueneau’s bakery, Burgess included in the score a set of metal kitchen utensils to be hung from a wooden frame to accompany a “kind of mock march-theme.”\textsuperscript{159} The production played at the Tyrone Guthrie Theatre in Minneapolis. Stanley Silverman (who composed the music of a production of \textit{The Taming of the Shrew}) was there for the \textit{Cyrano}, the play. He gave a favorable verdict to Burgess’s music.\textsuperscript{160} Burgess received $550.00 for the right to perform his music.

This production led to a musical version of the play, \textit{Cyrano}. The lead was to be Christopher Plummer; Burgess would compose the lyrics and Michael Lewis the music. Other members of the cast were Leigh Berry as Roxane, Mark Lamos as Christian, Jimmy Blendick as Le Bret, Patrick Hines as Montfleury, Louis Turenne as the Comte de Guiche, and Arnold Soboff as Ragueneau. The production opened at the Palace Theatre in New York in the early spring of 1972.\textsuperscript{161} A reviewer, Chive Barnes wrote “Christopher Plummer triumphs us in a great performance. In this \textit{Cyrano}, he is simply magnificent. The whole musical has drive and style.”\textsuperscript{162} The production did not run long and ran up a large debt. Lewis and Burgess had to agree to forgo their nightly earnings so that the actors and thirty-five-piece orchestra could all get paid. The end for the production came

\begin{footnotesize}
\begin{itemize}
\item[\textsuperscript{158}] Ibid.
\item[\textsuperscript{159}] Ibid., 237.
\item[\textsuperscript{160}] Ibid.
\item[\textsuperscript{161}] Ibid., 287.
\item[\textsuperscript{162}] Ibid.
\end{itemize}
\end{footnotesize}
when Watergate broke and theatre audience stayed home to watch T.V.\textsuperscript{163} Allan Wallach, a reviewer for Newsday wrote, “\textit{Cyrano} is unabashedly sentimental and swash bucking – great fun in its swordplay, horseplay and lovers’ deceptions. Christopher Plummer is all that any Cyrano-musical or otherwise-should be: flamboyant, witty and filled with that indefinable quality Cyrano calls panache.”\textsuperscript{164} The CBS reviewer Leonard Harris wrote, “\textit{Cyrano} is a big, romantic and melodious musical! A rousing addition to the season!”\textsuperscript{165} Burgess described the musical as having two production numbers, which were genuine to the genre. He writes, “From then on the songs were merely intrusive: one wanted them to be over quickly so that the story could proceed.”\textsuperscript{166} Burgess felt the producer was forcing a story into a genre for which it was not fitted.\textsuperscript{167} Through the experience of working on the \textit{Cyrano} project, Burgess gained confidence in his abilities.\textsuperscript{168}

Jim Dixon, the conductor of the University of Iowa Orchestra in the mid 1970s approached Burgess about an orchestral commission after he read the novel \textit{Napoleon’s Symphony}. Burgess agreed to the commission for no financial compensation. He spent thousands of dollars of his own money copying parts based on the assurance that he would have adequate rehearsal and a competent performance.\textsuperscript{169}

By Christmas of 1974, Burgess had nearly completed the first movement. The slow movement followed, which was a funeral march, the final movement a scherzo, was

\textsuperscript{163} Ibid., 288.
\textsuperscript{164} Ibid., 287.
\textsuperscript{165} Ibid.
\textsuperscript{166} Ibid., 281.
\textsuperscript{167} Ibid.
\textsuperscript{168} Burgess, \textit{This Man and Music}, 35-36.
\textsuperscript{169} Burgess, \textit{You’ve Had Your Time}, 310.
fast and noisy.  Burgess wrote the symphony for a conventional *Straussian* ensemble with the addition of parts for piano, mandolin and in the last movement tenor and baritone soloists who sing the Shakespeare text – the spring and winter songs from the end of *Love’s Labour’s Lost*.  From the same Shakespeare play Burgess took a theme of six notes that Holofernes sings when expounding on the excellence of the poet Mantuan. The six pitches are ‘ut re sol la mi fa’ (C, D, G, A, E, F) which made a very adequate motive for Burgess’s symphony.

There were few problems with the orchestration, but Burgess did admit to making a misjudgment about the *flutterzunge* in the flute part. The harpist was not happy about the impossible pedal changes and Burgess’s failure to specify all the notes on the glissandi.  “Composing this symphony, I was not earning a living, but I was fulfilling an aspect of myself that had been too long dumb.” The commission resulted in Burgess’s *Symphony No. Three in C* and was performed and recorded by the University Orchestra.

Burgess went to Iowa City to hear his symphony performed and teach a course on the modern novel for half a semester. The two hundred students in his novel class never heard his symphony and his music students never knew that he was a novelist. The performance lasted about forty minutes; Burgess wrote about the experience,

> “There were, for me, visual thrills I had dreamt of for over forty years – the bells of the three trumpets raised, the extravagant wiping of the cymbals, the fists of the xylophonist racing up and down his bars of wood. The harpist spitefully neglected to play one of her glissandi. The tenor was weak on most

---

170 Burgess, *You’ve Had Your Time*, 311.
171 Ibid., 310.
172 Ibid.
173 Ibid., 325.
174 Ibid. 311.
175 Burgess, *This Man and Music*, 35.
176 Ibid., 324.
notes except his prized high C. The baritone was first-rate. It was he who had to bring the work to an end with spoken lines of Shakespeare: ‘The words of Mercury are harsh after the songs of Apollo. You that way. We this way.’ and then a fortissimo C major triad. This earned a laugh. It is rare that one laughs in a symphony.”  

Burgess also wrote about the experience in the book *This Man and Music*. “In middle age I heard myself for the first time discoursed by a hundred players. Any remaining tension about the adequacy of my composing technique was dissolved. There were faults, of course – woodwind balance sometimes ill calculated, as in Beethoven, an ex-aesthetic value, did not sound like the work of an autodidact. It had been composed – in Rome, Siena, American motels and airports – far away from a piano, and the inner ear was proved to have imagined the right tonalities.”

The final period of Burgess’s compositional output consists of those compositions written after the commission by Iowa University until his death in 1993. Pieces written during this period include music written for a video produced by Mondadori: *The Eyes of New York*, two musicals, and pieces for harmonica, guitar, oboe, recorder, chamber ensembles, choir and orchestra. *The Wasteland*, written in 1976 for a chamber ensemble, is a melodrama setting of T.S. Eliot poems for speaker, soprano, flute, oboe, cello and keyboard. “*The Wasteland* is, among other things, a collage of literary citations, but the purely literary approach to the work discounts the musical associations from which some of the borrowed lines cannot well be separated.” The piece *Mr. W.S.*, written in 1979, is a parody of an Elizabethan ballet that began as a project for Warner Brothers. The project was about the man Shakespeare as seen from an Italian angle, “Shakespeare da
Burgess never got beyond his first draft and was left with the music composed for it. He eventually turned the project into a ballet suite. Burgess wrote this without the aid of a keyboard to check harmonies, “Putting myself entirely in the situation of the deaf Beethoven (whose harmonies were simpler than mine and did not have to be checked).” The BBC broadcast the ballet suite twice and then destroyed the tape following musicians’ union regulations.

In 1982, the city of Dublin planned a day to celebrate James Joyce who had been born there a hundred years ago. “The was to be a junketing on Bloomsday, 16 June, and Radio Telfis Eireann was to join the BBC on 2 February, Joyce’s birthday, in presenting my own tribute to a writer I have known longer than most of the Joyce professors – a musical version of *Ulysses*. I called the work *The Blooms of Dublin*. Burgess’s grandfather was half-Irish and his mother’s family was “Scotticized Irish.” This Irish influence in Burgess’s upbringing influenced the music he experienced as a boy. The songs of Burgess’s childhood were as much Irish as they were English. “That I never knew *Hymns Ancient and Modern* but did know Gregorian chant. The highest level of secular music that came into my early life was what had been popular in James Joyce’s Dublin - opera of the order of *Martha* and *The Bohemian Girl*.” Burgess wrote a libretto and short score prior to 1981 and then orchestrated it in the autumn and winter of 1981. He had a lifelong fascination with *Ulysses* and its heroine Molly Bloom, the music hall soubrette, because of the character’s similarities to his deceased mother.

---

180 Burgess, *You’ve Had Your Time*, 308-309.
181 Ibid.
182 Ibid., 310.
183 Ibid., 308-309.
184 Ibid., 370-371.
185 Burgess, *This Man and Music*, 12.
186 Ibid.
Burgess wrote, “It would be easier to recreate her in fiction, relating her to Molly Bloom and Rosie Driffield, than to wrestle with a virtually non-existent reality.”

Burgess describes the work of orchestrating the piece as being mechanical, but “what was not mechanical was the overture. If the work as a whole stayed close to the tonalities of the music hall, there had to be at least one number, which reflected Joyce’s crabbed ingenuity. My overture was a double fugue in five-eight time, but it collapsed, Joyceanly enough, into a cracked church bell and the voices of old crones in shawls reciting the Hail Mary. The rest of the score is, I think, the kind of thing Joyce might have envisioned, or endeared, for this characters.”

John Tydeman and Michale Hefferman were in charge of the radio production of the centennial tribute. Actors and singers were hired in Dublin and London and the whole thing was recorded in the studio of Radio Telefis Eireann in January of 1982. The production of Blooms in Dublin was aired in Dublin and London simultaneously on the evening of Joyce’s hundredth birthday, February 2nd. It was aired once again on June 16th, Bloomsday, and to this date no stage production has ever taken place.

The Wreck of Deutschland is Burgess’s only large choral work. It is set for chorus, large orchestra and baritone soloist. Burgess composed The Wreck of Deutschland after he and Lilana moved from Monaco to the village of Callian. Burgess felt Gerard Manley Hopkin’s epic poem could not be set to music, he wrote, “but I had to prove this to myself. I could not compose my own rhythms; I had to follow Hopkins’s,

---

189 Burgess, You’ve Had Your Time, 371.
190 Ibid.
191 Ibid., 372.
and his sprungness got lost in the choral counterpoint."\textsuperscript{193} Determined to compose a setting of this poem, Burgess put himself at a table in an outdoor café and composed the score.

\textsuperscript{193} Burgess, \textit{You’ve Had Your Time}, 369.
Chapter Four: The Choral Music

In a comparison of the list of works produced by Anthony Burgess, Paul Phillips and the inventory of the holdings in the Burgess collection at the Ransom Center, twenty-three known choral pieces written by Burgess emerge (appendix C).

Of these twenty-three pieces, the scores of eleven are held in the collection at the Harry Ransom Center at the University of Texas at Austin. Excerpts held in the Ransom collection include: A Song by Georges Mikes and Anthony Burgess (1983), Still to be Neat… (1984), and two Kyrie Fragments (no date). There are five complete minor choral pieces: Fuga Andantino Gratitudia Osamente (1985), a short fugue set to the text “I thank you very much,” Weep you no more (1984), Spring Rondel (1946), Bethlehem Palmtrees (1972), and In Time of Plague (1984). In addition, there are two extended choral, orchestral pieces: the oratorio, The Wreck of the Deutschland (1982) and the cantata, A Song for St. Cecilia’s Day (1975).

A Song by George Mikes and Anthony Burgess is in manuscript form; scored for wind instrument, voice, chorus and piano. Burgess wrote a note to George Mikes on the cover sheet saying, “Dear George, I’ve made one or two verbal changes for the sake of uniformity of the rhythm. If you don’t like the changes naturally you revert. Nor do I have a piano here so I’ve not been able to check the harmonies. Still, I think this ought to work.” (figure 3)

A Song by George Mikes and Anthony Burgess
A poor man isn’t free Because he’s poor.
A rich man isn’t free Because he’s rich.
One must be much worse off than the other

Figure 3, A Song By Geroge Mike and Anthony Burgess, text.
Continued on following page.
But I cannot tell you which.
A poor man cannot bribe the police or rent a house in sunny Greece,
Or buy tiaras for his niece, Or climb aboard the Concorde

A poorman cannot drive a Rolls to Ritzes or Metropolis
Or clubs equipped with nineteen holes, where all his jokes are encored.
A poorman slumbers like a hog. He doesn’t need a guardian dog
To scare away the monologue of every poor relation.
And if he wants to stay at home He isn’t made to live in Rome.
No rascal of a fiscal gnome Can force expatriation.
Having weighed the arguments I’m absolutely sure. I don’t want a Mercedes Benz.
It’s better to be poor Having weighed the arguments He’s absolutely sure.
Remove his new Mercedes Benz. It’s better to be poor.
A poorman doesn’t fly his jet acres down in Somerset Nor keep a tiger as a pet,
Which sometimes is a pity.
He’s glad to be just where he is, The little that he has is his, He’s not besieged by charities Nor kidnapped by banditti.
He cannot scoff expensive dishes Like pheasants or exotic fishes.
But comes and goes just as he wishes, With his missis and her lover.
He doesn’t look on greedy faces When he visits pleasant places.
Bingo halls or greyhound races. He needs no insurance cover.
Cause he’s poor. Life’s a bloody misery And you cannot find a cure.

The chorus plays a minor part in the piece, either echoing the soloist at a cadence
or adding to the accompaniment by filling in chords singing on “ah.” The piece is tonal
and sets the text in an expressive, musical theatre style.

*Still to be neat...* is another incomplete work (nineteen measures and two pages of handwritten manuscript). The text by Ben Johnson is (figure 4),

> “Still to be neat, Still to be drest
> As you were going to a feast;
> Still to be powdered, still perfumed:
> Lady, it is to be presumed
> Though art’s Lid causes are not found,
> All is not sweet, All is not sound
> Give me a look, give me a face that make simplicity a grace
> Robes loosely flowing, hair as free:
> Such sweet neglect more…”

*Figure 4, Still To Be Neat, text.*
The piece is set for SATB a cappella choir. It begins in 5/8 meter but changes almost every measure to accommodate the text stress. There is no key signature indicated and the piece never settles in a key in the nineteen measures of the manuscript.

Accidentals, harsh dissonances, and unexpected harmonies are used for textual emphasis throughout. Asymmetric meter and movement from duple to compound meters is common throughout the piece, allowing the text to completely dictate the meter of the music (figure 5). In figure 5, mm. 1-3, the text is “Still to be neat, Still to be drest As you were going to a feast.” Burgess groups eighth notes to accommodate textual stress. The 5/8 meter allows the textual stress to fall on “still” and “neat.” In m. 2 the meter is changed to 6/8 giving way to the compound grouping of eighth notes. In m. 3 the meter is not changed but the eighth notes are grouped in twos to accommodate the textual stress.

This kind of rhythmic consideration is common throughout the entire piece.

Figure 5, *Still to Be Neat* mm. 1-3

There are two *Kyrie* fragments in the Ransom holdings. The first is twenty-one measures in length. Two staves of initial sketches appear at the top of the manuscript and
are crossed through followed by their revision. The sopranos and altos enter in unison on E-flats in m. 1 and the tenors and basses enter in the second measure creating a C-flat major seventh chord in first inversion. Highly chromatic and dissonant music complete the excerpt making use of the rhythmic conflict of two against three with a cadence on a G-flat seventh chord in m. 8. Unison D-flat begins the next phrase before returning to similar use of a dissonance and complex rhythms (figure 6 and 7).

Figure 6, *Kyrie* One mm. 4-5

Figure 7, *Kyrie* One mm. 8-11
The second *Kyrie* fragment is ten measures long. The tenors and basses begin the piece with the tritone B to F. These two parts move together in parallel motion to a cadence on B-flat and F-sharp; a minor sixth. They then hold the interval while the sopranos and altos enter on the pitches C and E creating dissonances of a major second between the alto and bass on B and C and soprano and tenor of E and F sharp. This cadences on the pitches A-G-B-F continuing the pair of major second dissonances while cross-voicing places the tenor part as the highest voice (figure 8).

![Figure 8, Kyrie Two](image)

**Figure 8, Kyrie Two**

The remaining seven measures continue in a similar manner with highly dissonant and chromatic harmonies. Both fragments only set the text “*kyrie eleison.*”

In the Ransom holdings there is one fugue set to text, *Andantino gratitudia osamente.* The text of the fugue is “I thank you for your kindness, and for your kindness I thank you.” It has a key signature of G minor and is thirty-five measures in length set for SATB a cappella chorus. The subject is three measures long and is answered by the alto voice as a real answer in the key of D minor. After the first presentation of the subject and countersubject, a two-measure episode is inserted and then the tenor and bass present the subject and answer in G and D minor. Nine measures from the end, m. 27, the subject is presented in full in the soprano, followed by the bass and the tenor in stretto, two bars apart rather than three as in the initial exposition (figure 9).
Figure 9, “I Thank you Kindly” Fugue. Continued on following pages.
you, I thank you for your kindness

I thank you for your kindness

you for your kindness and for your kindness kindness

kindness and for your kindness I thank you for your

kindness. I thank you for your kindness

your kindness thank you most kindly, thank you

kindness, your kindness, thank you kindly, thank you

kindness, I thank you kindly.

(figured continued)
ness

I thank you for your kindness and for your

thank you, I thank you for kindness

thank you kindness your kindness

I thank you for your kindness and for your kindness I thank you

kindness I thank you thank you, thank you kindly

I thank you for your kindness thank you

I thank you for your kindness kindness

thank

(figured continued)
I thank you for your kindness and for your kindness you
for all your kindness

kindness I thank you thank you thank you thank you
kindness and for your kindness I thank you thank you thank you
your kindness thank you I thank you for your
thank you for your kindness and for your kindness I thank

(figured continued)
Held in the *Anthony Burgess papers* at the Ransom library are two fugues built on a melody derived from the composer’s name. The first is included on the final page of the *Andantino* fugue. It is just the exposition of a four-voice fugue in which Burgess utilized the sixteenth-century practice of *soggetto cavato*, a process of deriving a musical subject by ‘carving out’ vowels from a sentence and transforming them into a melody by means of the solmization syllables of the Guidonian hexachord.\(^\text{194}\) J.S. Bach made use of this practice by corresponding the letters in his name to specific pitches, creating the theme B-flat-A-C-B natural (The B and H being the German note names for B-flat and B-natural). “This chromatic motive permitted him to explore chromatic harmony, prevalent in a number of movements, on a plain thematic level as well – apart from the fact that the B-A-C-H theme emphatically personalized the work.”\(^\text{195}\) This four-note theme was repeatedly used by J.S. Bach in the *Art of Fugue* and continued to be a favorite theme of


various later composers. In this fugue Burgess used the letters “A H B and G E S S” from
his own name Anthony Burgess to come up with the notes of his theme A, B-natural, B-
flat, G, E, E-flat, E-flat. Burgess translated the S in his name to E-flat from the German
name of E-flat, Es. He then used the famous B-A-C-H theme as the counter-subject
(figure 10).

![Figure 10, Anthony Burgess Theme. Unpublished Manuscript. Reprinted By Permission.](image)

The second fugue to use the Anthony Burgess theme is a three-voice fugue and is
on a separate piece of manuscript paper. It also only includes the exposition of the fugue
built on the Burgess theme that makes use of a newly composed countersubject (figure
11).

There are two extended choral works in the Burgess holdings at the Ransom
center: *The Wreck of the Deutschland*, a setting of the epic poem by Gerard Manly
Hopkins and the cantata *The Song for St. Cecilia’s Day*. The manuscript of the oratorio is
one hundred and thirty-eight pages and was completed in Monaco on March 8, 1982. The
oratorio is scored for baritone soloist, SATB choir and orchestra consisting of three
flutes, two oboes, english horn, two clarinets in B-flat, two bassoons, double bassoon,
four horns in F, three trumpets in C, three trombones, tuba, kettledrum, strings and harp.
The piece is through composed in seven sections indicated by Italian tempo markings:
*Molto Moderato, Allegro Feroce, Lento/Allegro Feroce, Lento, Agitato, Freely (a
cappella baritone solo)* and *Molto Moderato*. 

48
The cantata is scored for SATB choir, orchestra and organ and is dated 1975. The orchestra is scored for 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, side drum, bass drum, harp, organ and strings. It is a setting of a John Dryden text and divided into eight movements corresponding with the eight stanzas of text. This piece has been edited by Paul Phillips and performed at Brown University, conducted by the editor.
Chapter Five:  
Four Choral Pieces by Anthony Burgess

The four choral works by Anthony Burgess considered here for discussion are the only four complete individual choral works contained in the Anthony Burgess papers at the Harry Ransom Humanities Research Center at the University of Texas at Austin. There is also an oratorio in the collection, The Wreck of the Deutschland, and a cantata The Song for St. Cecilia’s Day. Of the four pieces considered in this chapter, two (Bethlehem Palmtrees and Weep you no more) have been performed and conducted by Randall Hooper on a DMA choral conducting recital on campus at Louisiana State University on September 24th 2003. In the Time of Plague was performed at the memorial service for Anthony Burgess in June of 1994 and has since been published by Saga Music Publishing Ltd., Harlington, Middlesex, England; a division of Thames Publishing. The fourth piece, Spring Rondel, has not been performed, recorded nor published. The four pieces represent Burgess’s choral writing, spanning the time period from 1946 (Spring Rondel) to 1984 (In the Time of Plague and Weep you no more).

It is clear, after examining Burgess’s choral music, that he understood the power of words. In his choral music he gave great thought to the setting of text to music. Specific words are emphasized musically, in a similar manner of the late madrigalists, to “clarify and enhance the meaning of every word and phrase of the text.”

Bethlehem Palmtrees  
(1972)

O Bethlehem palmtrees
That move to the anger of winds in their fury,
Tempestuous voices

---

Make ye no clamour
Run ye less swiftly,
Sith the child sleepeth here,
Still ye your branches.

_Bethlehem Palmtrees_ is a setting of the poem by Lope de Vega translated by Ezra Pound. The piece is set for SATB choir and an obbligato instrument. The obbligato line appears under the choral parts in the score and no instrument is specified. The range of this line is A-flat to B-flat, which would indicate that the line could be performed by an oboe, flute or a violin. An oboe may best suit the haunting character of the piece. The text uses the image of palm trees blowing violently in Bethlehem, foreshadowing the future of the Christ child. The poet asks the trees to “Run ye less swiftly” because the child sleeps under its branches. Burgess makes use of rhythmic and harmonic techniques to reinforce the textual meaning. Imposed with the calmness suggested by the text, homophonic texture and the tonal musical setting, Burgess creates a sense of musical unrest and uncertainty through the use of chromatic harmonies, slight rhythmic alterations, and the lyrical obbligato line.

The piece is twenty-three measures in length and is structured ABA. The A section is mm. 1-8, the B section mm. 9-15 and the return of A is mm. 16-23 (figure 12). It begins and ends in the key of C, C minor at the beginning and C major at the end. The tonality of C minor is held for three measures perhaps in reference to the calmness suggested by the text, “O Bethlehem palmtrees That move…” (figure 13 mm. 1-3). At the word “anger” Burgess moves from the A-flat major chord to a G-flat major seventh chord. This abrupt shift to a remote chord (a tertian triad build on the flat five in C minor) draws important emphasis to the word “anger” (figure 13, mm. 3-4). The key of C minor

---

197 Definition- _Archaic_. since. Randam House College Dictionary, revised ed., s.v. “sith.”
**Bethlehem Palmtrees**

Music: Anthony Burgess  
Text: Lope de Vega  
translated by Ezra Pound

| Formal Units | A | \(5\) | A
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>8(6+2)</td>
<td>7(6+1)</td>
<td>8(2+2+4)</td>
</tr>
<tr>
<td>Measures</td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15</td>
<td>16 17 18 19 20</td>
<td>21 22 23</td>
</tr>
<tr>
<td>Tonal activity</td>
<td>cm. I VII VI ambiguous</td>
<td>cm.</td>
<td>cm. IV7 VII ii</td>
</tr>
<tr>
<td>Chords</td>
<td>F/A flat</td>
<td>cm.</td>
<td>C/F</td>
</tr>
<tr>
<td>Tonal Aspects</td>
<td>A natural and A flat</td>
<td>F sharp</td>
<td>additional A, F, G flat natural, F sharp vs. A flat</td>
</tr>
<tr>
<td>Meter</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>(suggested 80=quarter note)</td>
<td>Slower</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>f</td>
<td>decrescendo</td>
<td>pp</td>
</tr>
<tr>
<td>Forces</td>
<td>SATE and Flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>Choral Homophonic, obbligato independent and melodic</td>
<td>Obligato stops</td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Homophonic</td>
<td>syncopated</td>
<td>homophonic</td>
</tr>
<tr>
<td>Text</td>
<td>O Bethlehem palmtrees that move to the anger of winds in their floe.</td>
<td>Tessitura: voices make ye no clamor But ye less swiftly. less swiftly.</td>
<td>Sith sleep on the child here. Shake ye your branches.</td>
</tr>
</tbody>
</table>

**Figure 12, Bethlehem Palmtrees, Flowchart**
is not heard again until a brief encounter at m. 9 (figures 13, m. 9) and at the recapitulation of the A section at mm. 15-19 where the opening harmonic progression of C minor-G minor-A flat major is repeated. Here, the tonality of C minor is interrupted for two measures at the text “branches, Still ye your” in mm. 19-20 with the additional accidentals of G-flat/F-sharp, D-flat, E-natural, A-natural and G-natural (figure 13, mm. 19-20).

In mm. 5-8, the presence of the chromatic pitches A-natural, D-flat (C sharp), B-natural, E-natural, G-flat and G-natural help obscure the tonal center (figure 13, mm. 5-8). The chord on beat one of m. 5 is not tertian but rather built on the interval of the fifth. The unusual stacked fifths, the first built on E-natural and the second built on an A-flat, create an open dissonant chord, drawing attention harmonically to the word “wind.”

Measure nine marks the beginning of the B section. Here, Burgess references the opening key with a C minor chord. At m.10 instead of returning to the opening harmonic progression, the B section wonders off into a new harmonic area abandoning all flats, eventually making use of all seven sharps and ultimately returning to a C minor triad at m. 15 (figure 13, mm. 10-15). At m. 14 on beat one, Burgess again uses a non-tertian harmony, a stack of perfect fourths. This quartal chord is approached by step in the men’s part and enharmonically in the women’s part (figure 13, m. 14).

The obbligato, perhaps representing the winds moving through the trees, is melodic and contrasting to the homophonic texture of the chorus. It ends appropriately as the poet asks the winds to “make ye no clamour” and allow the child to sleep under the trees branches. As the obbligato drops out, the choir decrescendos from forte to
Bethlehem Palmtrees

Lope de Vega
Trans. Ezra Pound

(Obbligato)

Sop and Alto

Tenor and Bass

O Bethlehem palm-trees That move
to the anger of

Cm. i v6 VI Ab7 Gb7

Perfect 5th

winds in their fury. fury. Tempestuous

Perfect 4th

Harmonic unrest

voices Make ye no clamour Run ye less swiftly, less swiftly

Figure 13, Bethlehem Palmtrees. Continued on following pages.
"pianissimo" and the tempo is marked slower, symbolizing the calming of the trees and the sleeping child.

Burgess also creates unrest and uncertainty in the piece through the slight altering of the rhythms. As chords move predominantly homophonic, Burgess inserts slight rhythmic differences in one part to create an unsettled feeling (figure 13, mm. 3, 11 and 14-15). In m. 3 and m. 11 the bass moves on the beat while the other three parts move off the beat. In m. 14 the phrase ending is blurred as the alto and bass parts phrase after beat two while the soprano holds a half note and the tenor holds a dotted quarter note before beginning the next phrase. Finally, in m. 15 Burgess syncopates the setting of the word “swiftly.”

Upon hearing the piece, the somewhat unconventional harmonic language may leave the listener unsettled. The piece does seem to portray a sense of calmness and
serenity; much like the feeling of the “calm before the storm.” Burgess has effectively
created a musical sense of unrest and uncertainty that subtly reinforces the message of the
poem by Lope de Vega.

Weep you no more
(1984)

Weep you no more, sad fountains.
What need you flow so fast?
Look how the snowy mountains
Heav’n’s sun doth gently waste.
But my sin’s heav’nly eyes
view not your weeping,
That now lies sleeping, softly now,
softly sleeping, sleeping.

Sleep is a reconciling
A rest that peace begets.
Doth not the sunrise smiling
When fair at eve he sets?
Rest you then, rest, sad eyes.
Melt not in weeping,
While she lies sleeping, softly now,
softly lies sleeping, sleeping.

Weep you no more is scored for a cappella SATB chorus and is twenty-five
measures in length. Many of the same techniques found in Bethlehem Palmtrees are used
in this piece to portray the bittersweet message of the text.

Burgess manipulates the meter of the music to follow the stress and meter of the
text. The time signature, when indicated, changes throughout the piece. Although, for
much of the piece the meter is not indicated. Burgess supplies a time signature in m. 1, m.
7, m. 8, and m. 20. In m. 2 a new time signature of 7/8 is needed and is not notated by the
composer. In m. 14 a new time signature is needed to cancel the 3/4 meter to 8/8 and is
not notated. In m. 21 the 8/8 meter should be canceled and 3/4 should be notated, but
Burgess did not include this information in the score. For performance, each bar needs to be notated accurately for the performer to ensure rhythmic accuracy therefore, an accurate edition of this piece becomes a necessary and vital part of preparation analysis. Thus, all needed time signatures have been added and identified as editorial by being placed in a box. To make the meter and asymmetric grouping of eighth notes clear in the edition prepared for this paper, indications of the eighth note groupings have been included in parenthesis. The first bar is notated in 8/8, but the eighth note groupings are (3+2+3); the second bar is in 7/8 and is sub-grouped as (3+2+2). The third bar is again in 8/8 but grouped (3+2+3), and bar four is in 8/8 and grouped as expected in duple meter. This kind of metrical consideration is utilized throughout the piece to accommodate the text.

The structure, a two-part form with two symmetrical sections, coincides with the versification of the text. The A section has thirteen measures that contain two phrases (4+9). The B section has only twelve measures, but is also divided into two phrases (4+8). Each section consists of a verse and refrain, which are similar in style and melodic contour. The final six measures of each section are, with few exceptions, identical textually and musically (figures 14 and 15).

The work functions throughout in an E-centered tonality, although the quality is never stabilized. There are brief references to E Phrygian, E Aeolian, E Mixolydian, and E major but there is never a clear confirmation of any of the various qualities of the tonality. In addition, each of the two sections ends with a surprising cadence on a C-sharp major chord further disrupting the tonal stability.
<table>
<thead>
<tr>
<th>Formal Units</th>
<th>A mm 1-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>13(4+9) Verse one</td>
</tr>
<tr>
<td></td>
<td>a (4)</td>
</tr>
<tr>
<td>Measures</td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13</td>
</tr>
<tr>
<td>Tonality</td>
<td>E</td>
</tr>
<tr>
<td>Tonal Aspects</td>
<td>E phrygian, E aeolian, E mixolydian, E M</td>
</tr>
<tr>
<td></td>
<td>S/A parallel 3rd</td>
</tr>
<tr>
<td></td>
<td>cadence C# M</td>
</tr>
<tr>
<td>Meter</td>
<td>4 4 7 8 4 4 (3+2+3) 4 4 (3+2+3) (3+2+2)</td>
</tr>
<tr>
<td>Tempo</td>
<td>Slowly</td>
</tr>
<tr>
<td>Dynamics</td>
<td>p</td>
</tr>
<tr>
<td>Forces</td>
<td>SATB</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
</tr>
<tr>
<td>Rhythm</td>
<td>dotted rhythm vs. straight and duple against triple</td>
</tr>
<tr>
<td>Text</td>
<td>Weep you no more sad fountains. What ned you flow so fast? Look how the snowy</td>
</tr>
</tbody>
</table>
**Weep You no more**  
*Graph B*

Music: Anthony Burgess  
Text: John Dowland

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>8 mm 14-25</th>
</tr>
</thead>
</table>
| Phrases      | 12 (4+8) Verse two  
|              | 4 (4) Refrain  
| Measures     | 16 15 16 17 18 19 20 21 22 23 24 25 |
| Tonality     | E          |
| Tonal Aspects|  
|              | E mixolydian: EM  
|              | B♭, E♭, A♭, D♭, G♭ written enharmonically  
|              | A♮, D♭, G♭, F# continues E centered tonality.  
|              | Cadence C#M |
| Meter        | 4+4 (3+3+2) (3+2+3)  
|              | (3+3+2) 7 8 (3+2+2) 3 4 |
| Tempo        |  
| Dynamics     | p  
|             | pp 2pp |
| Forces       | SATB  
| Texture      | Homophonic  
| Rhythm       | eighth note triplet against two eighth notes  
|              | dotted rhythm against straight  
|              | S/A (3+3+2) T/B (3+2+3) |
| Text         | *Sleep is a reasoning* A rest that peace begots.  
|              | *Dost not the sunrise smiling When fair at eve he sets?*  
|              | *Rest you then, rest, sad eyes, Melit not in sleeping.*  
|              | *While she lies sleeping, softly now, softly lies sleeping, sleeping.*  
|              | *Text rhyme ab ab odd cd* |
Figure 16, Weep You No More, Verse One mm. 1-13. Continued on following pages.
The initial phrase of the first large section is broken into two brief, two-bar segments (figure 16, mm. 1-2 and mm. 3-4). Each of these two-bar segments ends on an E major chord although the preceding music in each instance, while clearly affirming a tonal center of E, does not confirm the major quality of the final chord. The addition and removal of F-sharp, C-sharp, G-sharp, and D-sharp in this brief four bar passage confuses the quality of the tonality. The first measure serves as a brief antecedent phrase to measure 2 and the same relationship exists between measures 3 and 4. In addition, there is a feeling of an antecedent-consequent phrase relationship between the larger phrases (figure 16, mm. 1-4).

The larger concluding phrase is also divided into two halves mm. 5-7, and mm. 8-13. Again, the tonality is clearly an E centered tonality with consistent F-sharps throughout. The constant addition and removal of C-sharp, G-sharp, D-sharp, and finally,
the appearance of a surprising E-sharp in the final chord never allows the tonality to settle (figure 16).

Verse two continues in the key of E, with the absence of the leading tone, D sharp, the tonality is E Mixolydian. The first phrase, mm. 14-15, cadences on an E major triad preceded by a dominant half-diminished seventh chord. The second phrase, mm. 16-17, continues in E Mixolydian. The tonality is confused when the music modulates from a D major seventh chord to a D minor seventh chord losing the F sharp and C-sharp across the bar in mm. 16-17. The tonality is again suggested on beat two of m. 17 with the restoration of F-sharp, C-sharp and G-sharp. On beat two E major is suggested with the addition of a D-sharp leading to E in the alto part. This phrase cadences on a minor supertonic triad built on F-sharp (figure 17).

The final section in this verse is also set in two phrases in an antecedent-consequent phrase relationship. In the first phrase, mm. 18-20, the tonality is further confused with the addition and removal of B-flat, E-flat, A-flat, D-flat, and G-flat within a short two-bar span before returning to a duplicate ending of the phrase from the first verse. While visually confusing, the enharmonic spellings of the existing flats to sharps in m. 18, A-sharp, D-sharp, G-sharp and F-sharp, in the musical context, continue to suggest an E tonality; although, as before, it is never really settled. The final six bars (the final bar from the antecedent phrase and the complete consequent phrase) are an exact duplicate of the first verse (figure 17).

Burgess uses the same rhythmic techniques of Bethlehem Palmtrees to create musical interest and rhythmic tension in Weep You No More by breaking from the homophonic texture and altering the rhythm of just one voice. This is done in m. 1 in the
Figure 17, *Weep You No More*, Verse Two mm. 14-25. Continued on following pages.
Rest you then, rest, sad eyes. Melt not in weeping, While she lies sleeping.

Rest, sad eyes. Melt not in weeping, While she lies sleeping.

Rest, sad eyes. Melt not in weeping, While she lies sleeping.

Softly now, softly lies sleeping, sleeping.

Softly, now softly lies sleeping, sleeping.

Softly, now softly lies sleeping, lies sleeping.
tenor part when a dotted eighth note followed by a sixteenth note is contrasted to the homophonic rhythm of two eighth notes. In m. 3 the same contrast is used in the tenor part on beat one and in the alto part on beat two. On beat three the soprano breaks from compound meter with two dotted eighth notes against the quarter eighth note rhythm of the other three parts (figure 16).

In m. 16, on the second half of the first beat, the most complex rhythm of the piece occurs as the men’s part has an eighth note triplet against the women’s part two eighth notes creating a two against three rhythmic tension. In m. 18 the bar is in 8/8 meter but the eighth note groupings are not the same between voice parts. The women’s parts are grouped (3+3+2) while the men’s parts are grouped (3+2+3). All of these subtle changes in the rhythm between voice parts add another component to the subtle unsettled aspect of this music (figure 17).

As in Bethlehem Palmtrees the listener will not be greatly aware of the dissonance and unconventional harmonic language or the complexities of the rhythm and meter. The compositional techniques of rhythm and harmony as used by Burgess in Weep you no more do create an underlying sense of unrest beneath a relatively melodic, tonal, legato, and calm surface. These subtle techniques create music that reaches deep within the text and provides a thorough interpretation that captures the surface meaning of the text while subtly portraying its deeper, more sophisticated meaning.

**Spring Rondel**

(1946)

O western wind, When wilt thou blow?
The small rain Down can rain.
Christ, if love Were in my arms,
And I in my bed again.
(Medieval, anonymous)
Quando ver Venit meum?
Quando fiam uti chelidon ut tacere desinam?
(from Pervigilium veneris)

The earth has cast her winter skin
Of warping wind and driving rain
And grabbed in greenery again
With fretted sunlight woven in.
No bird or beast but does begin
In its own speech to swell the strain:
The earth has cast her sinter skin…
The floods vast, the streams thin
Spin in the source or sweep the plain
And flaunt a sun-bejewelled train
To join the wild, the waking din.
The earth has cast her winter skin!

(Après Charles d’Orléans translated by Anthony Burgess)

_Spring Rondel_ is a setting of three texts for SATB choir and piano. The text sources are all by unknown authors and include a Medieval poem entitled _O Western Wind_, the Latin text from the _Pervigilium veneris_ and _Après Charles d’Orléans_, which was translated by Burgess. The three texts have the same theme of seasons and love, and complement each other to form the text for this musical composition.

_Spring Rondel_ is divided into two parts, mm. 1-31 and mm. 32-93, with a short recapitulation of the opening theme in mm. 94-98 to close the piece. The A section is divided into the subsections: introduction (mm. 1-6), a (mm. 7-10), b (mm. 11-14), c (mm. 15-18), a¹ (mm. 19-20), b¹ (mm. 25-28) and the conclusion (mm. 29-31) (figure 18). Melodic motives a, b, c and the accompaniment pedal reappear throughout the A section (figures 19, 20, and 21).

---

198 Translation: When will my Spring come? When shall I be like a swallow and cease to be silent?
### Spring Rondel Tonal and Motivic Scheme

#### Form

<table>
<thead>
<tr>
<th>A</th>
<th>Intr.</th>
<th>mm. 1-2</th>
<th>mm. 3-4</th>
<th>mm. 5-6</th>
<th>mm. 7-10</th>
<th>mm. 11-14</th>
<th>mm. 15-16</th>
<th>mm. 17-18</th>
<th>mm. 19-20</th>
<th>mm. 21-22</th>
<th>mm. 23-24</th>
<th>mm. 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>mel. a</td>
<td>mel. a</td>
<td>transition</td>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>f</td>
<td>g</td>
<td>h</td>
<td>i</td>
</tr>
<tr>
<td>Motive</td>
<td>acc. w</td>
<td>acc. w</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pedal Tone</td>
<td>E flat</td>
<td>C</td>
<td>B</td>
<td>E</td>
<td>E</td>
<td>D</td>
<td>D</td>
<td>F sharp</td>
<td>F#m/E flat</td>
<td>F# minor</td>
<td>A major</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>E flat</td>
<td>C</td>
<td>mixture</td>
<td>E</td>
<td>E</td>
<td>D</td>
<td>D</td>
<td>minor</td>
<td>dorian</td>
<td>dorian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Progression</td>
<td>mixolydian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### B

| mm. 26 | mm. 27-28 | mm. 29-31 | mm. 22-24 | mm. 25-27 | mm. 52-54 | mm. 55-57 | mm. 58-60 | mm. 61-63 | mm. 64-66 | mm. 67-69 | mm. 70-72 | mm. 73-75 | mm. 76-78 | mm. 79-81 | mm. 82-84 | mm. 85-87 | mm. 88-90 | mm. 91-93 | mm. 94-96 |
| Form | transition | mel. a | mel. d | mel. e | mel. f | mel. h | mel. i | mel. j | mel. k | mel. l | mel. m | mel. n | mel. o | mel. p | mel. q | mel. r | mel. s | mel. t | mel. u |
| Motive | acc. x and y | acc. z | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat | D flat |
| Harmony | E flat Major | E flat Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major | Bb Major |
| Progression | mixolydian | mixolydian | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major | E flat Major |

#### A1

| mm. 94-98 | mm. 90-92 | mm. 86-88 | mm. 82-84 | mm. 78-80 | mm. 74-76 | mm. 70-72 | mm. 66-68 | mm. 62-64 | mm. 58-60 | mm. 54-56 | mm. 50-52 | mm. 46-48 | mm. 42-44 | mm. 38-40 | mm. 34-36 | mm. 30-32 | mm. 26-28 | mm. 22-24 | mm. 18-20 | mm. 14-16 |
| Form | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a | mel. a |
| Motive | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w | acc. w |
| Pedal Tone | E | E | E | E | E | E | E | E | E | E | E | E | E | E | E | E | E | E | E |
| Harmony | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian | E dorian |
| Progression | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian | mixolydian |

Note: The table and diagram provide a detailed analysis of the tonal and motivic scheme of the Spring Rondel.
### Spring Rondel

**Music**: Anthony Burgess  
**Text**: Medieval anonymous, Quando ver from Pervigilium venenis  
and *Apres* Charles d’Orleans- translated by Burgess

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>A Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrases</strong></td>
<td>6 (2+2+2) 4</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro. (mm. 1-6) a (7-10) b (11-14)</td>
</tr>
<tr>
<td><strong>Measures</strong></td>
<td>mm 1-2 3-4 5-6 7-10 11-14</td>
</tr>
<tr>
<td><strong>Tonal Aspects</strong></td>
<td>E flat pedal, C pedal, B phrygian parallel m7 parallel m7 chords, E chords, C flat minor chord, mixolydian mixolydian</td>
</tr>
<tr>
<td><strong>Mel. Motive</strong></td>
<td>mel. a mel. a mel. b mel. c b</td>
</tr>
<tr>
<td><strong>Acc. Motive</strong></td>
<td>acc. w acc. w acc. w</td>
</tr>
<tr>
<td><strong>Meter</strong></td>
<td>C</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Aagio</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>$p$ $pp$ $pp$ $p$ $mp$ $p$</td>
</tr>
<tr>
<td><strong>Expressive</strong></td>
<td>legatissimo accel a tempo rit</td>
</tr>
<tr>
<td><strong>Forces</strong></td>
<td>piano solo BI, BII, piano piano Tenor, piano T,B, piano</td>
</tr>
</tbody>
</table>

**Rhythm**:  
LH piano half note triplet under  
RH quarter note chords played on up beats

**Text**:  
*O western wind, when wilt thou blow? The small rain down can rain*

*Christ if my love were in my arms and I in my bed again.*
**Figure 20, Spring Rondel, Flowchart mm. 15-31**

**Sping Rondel**

Music: Anthony Burgess, Text: Medieval anonymous, Quando vero venia venus, and Apollo Charus Cavani—translated by Burgess

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>A (cont.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>4 (29-31)</td>
</tr>
<tr>
<td>Form</td>
<td>c (15-18)</td>
</tr>
<tr>
<td>Measures</td>
<td>15-31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Aspects</th>
<th>D pedal, B chord, B pedal, major parallel 6ths, B major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F pedal, cluster chord, chord in F, between mm. 22-25</td>
</tr>
<tr>
<td></td>
<td>piano chord, piano, F sharp</td>
</tr>
<tr>
<td></td>
<td>D pedal, chord in F, all major</td>
</tr>
<tr>
<td>Mel. Motives</td>
<td>mel. a</td>
</tr>
<tr>
<td>Acc. Motives</td>
<td>mel. a</td>
</tr>
<tr>
<td>Manner</td>
<td>C</td>
</tr>
<tr>
<td>Dynamics</td>
<td>pp, pp and ppp</td>
</tr>
<tr>
<td>Expression</td>
<td>distante, sesto, sesto, distante, rall</td>
</tr>
<tr>
<td>Force</td>
<td>soprano and alto, tenor and bass, alto and tenor solo</td>
</tr>
<tr>
<td>Text</td>
<td>Quando vero venia venus? Quando faram un chehlodun ut tanros deemeiun?</td>
</tr>
<tr>
<td></td>
<td>Quando vero venia venus? Quando faram un chehlodun ut tanros deemeiun?</td>
</tr>
<tr>
<td>Text Translation</td>
<td>When will my Spring come? When shall I be like a swallow and cease to be silent?</td>
</tr>
</tbody>
</table>
The B section beginning at the *Vivo*, m. 32, is divided into smaller units: a (mm. 32-52), b (mm. 53-62), c (mm. 63-74), a¹ (mm. 45-85), d (mm. 86-89), c¹ (mm. 90-93) (figure 24). The B section makes use of melodic motives d, e, f, g, h, i, and accompaniment motives x, y, z. The thematic motives do not re-occur; however, each motive evolves from preceding material (figures 22, 23 and 24).

The motives in the B section contain several similarities. Motives d, e, f, and h all begin with the interval of a perfect fourth. Motive i stays within the contour of the perfect fourth and thus relates to the previous material. Motives d, e, g, h, and i all make use of the quarter note eighth note rhythmic pattern in compound meter. Motives d, e, f, h, and i all begin on a weak beat, and motives f and g contain a sequential pattern. Motives f and h begin with the same melodic material within the first four notes. Continuity is achieved in the B section through the relationships of the motives (figures 24).
<table>
<thead>
<tr>
<th>Formal Units</th>
<th>B Visno</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>21 (2+4+4+11)</td>
</tr>
<tr>
<td>Form</td>
<td>a (32-52)</td>
</tr>
<tr>
<td>Measures</td>
<td>32.33</td>
</tr>
<tr>
<td>Tonal Aspects</td>
<td>E flat major</td>
</tr>
<tr>
<td>Mel. motives</td>
<td>acc. x, tenor and bass</td>
</tr>
<tr>
<td>Acc. motives</td>
<td>acc. x and f</td>
</tr>
<tr>
<td>Meter</td>
<td>2/4</td>
</tr>
<tr>
<td>Rhythm</td>
<td>4:3:2 m. 68</td>
</tr>
<tr>
<td>Dynamics</td>
<td>mf f f f f</td>
</tr>
<tr>
<td>Expressive</td>
<td>Lesser vibrato</td>
</tr>
<tr>
<td>Forces</td>
<td>piano T/S piano S/T/S piano SATB piano</td>
</tr>
<tr>
<td>Text</td>
<td>The earth has cast her winter skin of warming wind and driving rain, and grabbed its greenness again with frottled sunlight woven in sunlight. Its floods run down, but does begin in its own speech to swell the strain. The earth has cast her winter skin of warming wind and driving rain. The floods vast, the streams thin.</td>
</tr>
</tbody>
</table>
### Spring Rondel

**Music:** Anthony Burgess  
**Text:** Medieval anonymous, Quoniam ver from Pergamentum vernaeus and Apices Charles d’Orleans—translated by Burgess

<table>
<thead>
<tr>
<th>Formal Units</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrase</strong></td>
<td>11 (3+3+6)</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>a1 (75-85)</td>
</tr>
<tr>
<td><strong>Measures</strong></td>
<td>75-76</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Expression</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Text:**

> The wild and waking sun! The earth has cast her winter...  

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>A1 Alagio</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrase</strong></td>
<td>2 (5+1)</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>a1 (94-98)</td>
</tr>
<tr>
<td><strong>Measures</strong></td>
<td>24-97</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Expression</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Text:**

> O Wintre wold... sunken...
Figure 24, Principal Motives *Spring Rondel*, B section
Section A begins in E-flat Mixolydian with a six-measure piano introduction that presents the melodic motive a harmonized, creating a series of parallel minor seventh chords, over the accompaniment pedal chord on E-flat. In m. 3 the accompaniment pedal chord is repeated down a minor third in the key of C Mixolydian. The melodic motive a appears throughout the A section, in the voice parts and in the accompaniment (figure 25).

Before the voice parts enter, the harmony shifts to B Phrygian (V/E) at m. 5 transitioning to E Aeolian at m. 7. The baritones and basses enter in m.6 (section a, mm. 7-10) with the text, “O western wind, when wilt thou blow? The small rain down can rain” set to a chant-like melody, melodic motive b. The baritones sing the melody while the basses sing a harmony part accompanied by the accompaniment pedal chord on E (figure 26).

The E accompaniment chord continues in mm. 11-14 (section b, mm. 11-14) as the tenors sing the melodic motive c in E Dorian. On beat four of m. 14 and E-flat
seventh chord is used to chromatically link E Dorian to D major, which occurs in mm. 15-16.

The melodic motive a returns in m. 15 in the soprano and alto parts on the text from the Latin poem *Pervigilium veneris*. The melodic motive a is also present in the accompaniment along with the accompaniment pedal chord on D. The accompaniment pedal chord continues in mm. 17-18 in the key of B major with melodic material in the
voice parts similar to the melodic motive a (figure 27). The male voices return at m. 19 with the melodic motive b in the bass part with a counter melody in the tenor part. Here, the melodic motive b is paired with the melodic motive a in the accompaniment in the key of F-sharp minor. At m. 21 the tenor and bass parts continue in the key of F-sharp minor while the accompaniment shifts to the flat key of E-flat Dorian. At m. 23 the accompaniment returns to F-sharp minor as the voices complete the phrase (figure 28).

Figure 27, Spring Rondel, mm. 11-18. Continued on following page.
At m. 25 (section b¹, mm. 25-28) the tenor recapitulates the melodic motive c while, for one measure, the bass part accompanies with a counter melody giving way to unison at m. 26. The accompaniment alludes to the open fifth of the accompaniment pedal chord in m. 25 but quickly abandons that idea in m. 26. At m. 26 the key transitions from sharps to flats with the addition of E-flat in m. 25, A-flats, G-naturals and C-naturals in m. 26, B-flats in m. 27. The key eventually settles in m. 28 in E-flat major with the return of the melodic motive a in the accompaniment (figure 28).

The Latin text returns at m. 29 with the melodic motive (a) sung by an alto solo paired with the end of the melodic motive c sung by a tenor solo on the text “in my bed again.” The two voices move in contrary motion over two tertian chords: an F-minor eleventh chord and a D-flat eleventh chord cadencing in E-flat major (figure 28).
Figure 28, *Spring Rondel*, mm. 19-31. Continued on following page.

Christ, if my love were in my arms and

If my love were in my arms and

transition

I in my bed again.

I in my bed again.

E flat major

Quan-do ver-ven-it me-um?

In my bed again.
In section A, complex rhythms are used to create musical tension. At m. 22, the bass part has a quarter note triplet against the right hand of the accompaniment’s four eighth notes with straight quarter notes in the tenor and the left hand of the accompaniment. In m. 23, the tenors have a similar conflicting rhythm with a quarter note triplet against two eighths and a quarter note in the right hand of the accompaniment (figure 29).

Marked Vivo, the B section changes mood abruptly while continuing the tonality of E-flat. Now the tonality is split between E-flat Mixolydian and E-flat major. In the first subsection (mm. 32-52) of the second half of the piece (B), Burgess marks a key signature of E-flat at m. 32, the first used in the piece, but incorporates D-flats in the accompaniment bass line throughout implying E-flat Mixolydian. D-naturals occur in the voice parts and the upper part of the accompaniment implying E-flat major (figure 30).

![Figure 29, Spring Rondel, mm. 22-23](Unpublished Manuscript. Reprinted By Permission.)

The accompaniment ostinato at m. 32 is built from the accompaniment motives x and y. This ostinato is two measures long and remains rhythmically unaltered for twenty-
one measures. The nine-measure phrase, mm. 32-40, is subdivided into smaller groupings of two bars (mm. 32-33), three bars (mm. 34-36) and four bars (mm. 37-40), each phrase adding a bar to its length. The accompaniment motive x is a series of chords beginning with five measures of the repeated progression of E-flat major to a D-flat major seventh chord. The male voices enter at m. 33 singing the accompaniment motive x reinforcing the motive in the accompaniment (figure 30).

The soprano and alto begin in canon at m. 38 with the melodic motive d. To create rhythmic conflict, the treble voices are in 6/8 compound meter while the bass voices and piano accompaniment are in 2/4 simple meter. The unrelenting sixteenth note pattern in the right-hand piano ostinato creates tension with the compound rhythms in the soprano and alto voices (figure 30).

In mm. 46-50, the soprano and alto break the note-to-note canon. Instead, the canon is altered with octave displacement to compensate for vocal ranges with only one pitch changed. In m. 47 the soprano has a G while in m. 49 the alto has a B-flat, otherwise the canon is continued with octave displacement (figure 31).

Burgess changes the key signature to F major at m. 53 (section b, mm. 53-62), but, through the use of the accidentals E-flat and A-flat, the piece continues in D-flat Lydian (figure 32). The ostinato pattern in the right hand of the accompaniment is altered at m. 53 to a sixteenth note rest followed by three sixteenth notes. The new ostinato pattern combined with the repeated alberti bass in the left hand of the piano is labeled accompaniment motive z (figure 32). The alberti bass combines two whole tone scale segments: D, E-flat and F combined with A-flat, B-flat and C. This pattern remains unchanged for ten measures. The right hand ostinato pattern moves in contrary motion to
Figure 30, *Spring Rondel*, mm. 32-52. Continued on following pages.
Driving rain, f

The earth has cast her winter skin of warming wind and rain, and garbed in green-er-y again with rain, and garbed in green-er-y again with

canon altered

Again With fretted sunlight woven driving rain And garbed in green-er-y again with fretted fretted sunlight woven in fretted sunlight woven in

(figure continued)
the alberti bass with the progression C, B-flat, A-flat and back up to B-flat (figure 32). Contrasting meters are continued for rhythmic tension. Here the piano remains in the duple meter of 2/4 while the voices enter in the compound meter of 6/8 with the melodic motive e in imitation. The soprano enters with the motive followed by the alto and then the tenor. The bass enters on a similar motive, but moves in contrary motion. The motive is not presented in exact form in each voice, but the melody is recognizable in each voice part (figure 32). The third section of B (mm. 63-74) begins
at m. 63 with the text “The earth has cast her winter skin…” in all voice parts beginning in unison on the melodic

Figure 32, Spring Rondel, mm. 53-62. Continued on following page. Unpublished Manuscript. Reprinted By Permission.
motive f. Each part from mm. 63-69 is almost dodecaphonic. Each of the four voice parts is only missing two to three of the twelve chromatic pitches. The chords in m. 63, 65 and 68 also combine to make use of almost all twelve chromatic pitches. This chromatic material cadences at m. 69 with an F major triad transitioning to G major at m. 71 with the addition of F-sharps and a G major cadence at m. 73 (figure 33).

The ostinato pattern, the accompaniment motives x and y, returns at m. 75 (mm. 75-85). The accompaniment motive x is transposed up a major third moving between the chords G major and an F major seventh chord. At m. 77 the voice parts enter in 6/8 compound meter while the accompaniment remains in 2/4 simple meter. The voices are paired in canon on the melodic motive g: the sopranos and tenors opposed
to the altos and basses. The canon does not continue in a strict manner, but the voices remained paired (figure 33).

Figure 33, *Spring Rondel*, mm. 63-85. Continued on following pages. Unpublished Manuscript. Reprinted By Permission.
(figure continued)
At. m. 86 all parts are in the same meter of 9/8. The voices enter with the melodic motive i in imitation at a perfect fourth apart in the key of A major. At m. 89 the piano changes meter to 3/4 while the voice parts remain in 9/8. This 2:3 relationship creates rhythmic tension at the text “the wild and walking din!” (figure 34).

The meter gives way to duple in m. 90 and a new time signature is assigned at m. 91. The dodecaphonic melodic motive f returns in the voice parts accompanied with chords based on the dodecaphonic scale. Beginning in m. 91, the chords create the dodecaphonic scale: E, A-flat, D, G, C, F, B-flat, E-flat, A, (D), B, F-sharp and D-flat. This scale is largely based on the intervals of the tri-tone and the perfect fourth (figure 34).

The poem is abruptly interrupted with the tempo change back to the *Adagio* of the opening and the dynamic of pianissimo as a tenor solo recapitulates the melodic
motive b. The piece ends with another abrupt change marked fortissimo as the choir continues with the final text of the poem “skin!” combined with the piano to create a tertian chord built on E-flat spelled E-flat, G-flat, B-flat, F, A-flat, C (figure 34).

Figure 34, *Spring Rondel*, mm. 86-98. Continued on following page.
Spring Rondel is more complex than Weep You No More and Bethlehem Palmtrees both harmonically and structurally. Spring Rondel demonstrates Burgess’s use of
motivic development and form in the choral compositions. This piece demonstrates, on a more grand level, something about Burgess’s style as a composer and his writing process. It seems through the study of his choral music that his compositional voice was driven by an intuitive mode of composition. Though this piece, *Spring Rondel*, demonstrates his understanding and use of form and motives as continuity device, this piece seems to be driven by Burgess’s musical intuition. Thus he allows the music to lead him where it instinctively wants to go, rather than being chained to a set form and musical plan. Burgess, in his choral music, allows the music to serve the text. With his intuitive style of writing, he allows the two art forms, music and poetry, to truly become one and serve the greater expression of both arts simultaneously.

**In Time of Plague**  
*(October 1, 1984)*

Adieu farewell earth’s bliss,  
This world uncertain is.  
Fond are life’s lustful joys,  
Death proves them all but toys.  
None from his darts can fly.  
I am sick, I must die.  
Lord have mercy on us.

Rich men, trust not in wealth.  
Gold cannot buy you health  
Physic himself must fade,  
All things to end are made.  
The plague full swift goes by.  
I am sick, I must die.  
Lord have mercy on us.

Beauty is but a flower which wrinkles will devour.  
Brightness falls from the air  
Queens have died young and fair.  
Dust hath closed Helen’s eye.  
Am sick, I must die.  
Lord have mercy on us.
Strength stoops unto the grave.
Worms feed on Hector brave.
Swords cannot fight with fate.
Earth still holds ope her gate.
Come the bells do cry.
I am sick, I must die.
Lord have mercy on us.

Wit with his wantonness
tasteth death’s bitterness.
Hell’s executioner
Hath no ears for to hear
What vain art can reply.
I am sick, I must die.
Lord have mercy on us.

Haste therefore each degree,
To welcome destiny.
Heav’n is our heritage,
Earth but a player’s stage
Mount we unto the sky
I am sick, I must die.
Lord have mercy on us.

Thomas Nash wrote this text in 1592 and it was later published in 1600 as a song included in the play *Summer’s Last Will and Testament*, a satirical masque. Thomas Nash, 1567-1601, was an English satirist whose anti-Puritanism beliefs led him to his most lively writing. Each of the six verses ends with the refrain “I am sick, I must die. Lord have mercy on us.”

All aspects of the music are guided by the text, including: the form, the syllabic setting of the text, and the use of text painting to emphasize specific words. Regarding the rhythm and meter of the piece; there are no time signatures given in the piece and the length of each measure and the grouping of rhythms is determined by the text. The text is set syllabically throughout with agogic stress given to words of particular meaning or importance. (figure 35)

---

In verse one the words “joys” and “toys” in the lines, “Fond are life’s lustful joys, Death proves them all but toys,” are stressed and set with dissonant chords and agogic stress. The significance of the dissonance in these instances is to draw attention to and associate negative thoughts with this text. Although the words “joys” and “toys” would typically be associated with happy thoughts, here they are set in an ironically negative manner suggesting that “lustful joy” is life’s toy and does not ultimately provide happiness. The words “fly” and “die” are also set apart with dissonance and agogic stress. The text reads, “None from his darts can fly. I am sick, I must die.” “Fly” and “die” are significant in the text as it is death from which man is attempting to fly (figure 36).

In verse two, mm. 9-12, the alto solo stresses the text “wealth,” “health,” “fade,” and “end” on the lines “Rich men, trust not in wealth. Gold cannot buy you health. Physic himself must fade, All things to end are made.” A natural stressed is given to three of the four stressed words by being placed at the end of the phrase and sentence. Notice should be made that the two positive words, “wealth” and “health” end on ascending melodic
pitches while the negative words “fade” and “end” conclude on descending melodic pitches (figure 37).

Figure 36, In Time of Plague, mm. 3-6

Figure 37, In Time of Plague, mm. 9-12

Word painting occurs in verse three at m. 16 on the text “which wrinkles will devour,” where D Aeolian is surrounded by a cluster of dissonance and in mm. 16-18 where the melodic lines slowly descend symbolizing the fall from grace or the transition
from life to death. The words emphasized in this passage include “falls,” “died” and “closed” all pertaining to death and falling from good and noble actions (figure 38).

In verse three at measure 18, the textual significance relates to the pitches which are not part of the pitch collection being employed. If all of the pitches used in mm. 17-18 are combined in chromatic order, the scale D, E-flat, E, F, G-flat, G, A-flat, B-flat, B is created. The only pitch missing from the octatonic scale is C-sharp and the pitches included that are not part of the octatonic scale are E-flat and G-flat. These two pitches (E-flat and G-flat) are set to specific words and are used to bring special attention to the words, “closed” and “die,” the two most important words in this text (figure 39).

In verse four; word painting is used at the word “stoop” in mm. 22-23. At each instance of the text, harsh dissonance occurs. In m. 22 between the soprano and altos and in m.23 between the altos and tenors on beat one and tenors and basses on beat three. Because of the imitative texture of this setting, the dissonance occurs because of where the imitation begins on the text “strength.” Here the two words are posed against one
another in conflict textually and musically bringing out the opposition of the ideas the two words project, “strength” versus “stooping unto the grave.” (figure 40).

Figure 39, *In Time of Plague*, mm. 17-18

Figure 40, *In Time of Plague*, mm. 22-23

It is also significant that each setting of the text “have mercy on us” becomes more intense and musically harsher throughout the piece. The first statement of this text in verse one occurs at mm. 7-8. The homophonic setting here occurs on the two chords D to C-sharp minor making this statement the most simple and un-chromatic of the six
statements of this text. The first plea for mercy might be interpreted to be the most pure of heart and spirit and the least desperate (figure 41).

![Figure 41, Setting of text “have mercy on us” In Time of Plague, mm. 7-8 Unpublished Manuscript. Reprinted By Permission.](image)

An F major chord cadencing on two major thirds separated by a major second, G-flat and B-flat with C and E conclude the second verse and second plea for mercy at m. 15. The text “have mercy on” is set to consonant music, a contrast to the chromaticism that preceded it in m. 15. This musical setting suggests that this plea for mercy is of a more questioning nature than the previous statement (figure 42).

![Figure 42, Setting of text “have mercy on us” In Time of Plague, m. 15 Unpublished Manuscript. Reprinted By Permission.](image)

This text occurs as the third refrain in mm. 20-21 and is also set homophonically. The chords that occur on this text make a progression that begins on a G minor chord on the word “have.” The first syllable of “mercy” is held on a cluster of dissonance (E, A, E-flat, A-flat), which resolves to an E-flat seventh chord. This second statement is more
urgent and pleading than the first and second with the incorporation of the dissonance on
the first syllable of “mercy.” (figure 43).

Dissonance and homophonic texture accompany the fourth statement of the text at
mm. 33-34. The dissonance here even is at the most extreme of all previous refrains. Here
the chords are built from a whole tone pitch collection E-flat, F, G, A and B. As
mentioned earlier, these pitches make up two chords that are exchanged between the male
and female voice parts. This marks the most forceful plea for mercy yet. Although a tone
of humbleness is still present as the passage is marked \textit{ppp} (figure 44).

The fifth plea for mercy in verse five occurs at mm. 50-51 again in a homophonic
texture. The beginning text, “have mercy” is set on one chord, a minor major seventh
chord spelled G, B-flat, D and F-sharp. The dissonance between the major seventh, G to
F-sharp leaves this chord sounding harsh and unsettled. The resolution to the chord built
from two fourths separated by a major second in m. 52 does not provide a solid
conclusion. The harshness of the pleas is softened somewhat by the dynamic marking *pp*, leaving this plea again to question if mercy does exist (figure 45).

![Figure 44, Setting of text “have mercy on us” In Time of Plague, mm. 32-34](image)

At the conclusion of the piece, the text is repeated three times perhaps symbolizing the Holy Trinity. At m. 66 the text is set homophonically again with the melody in the soprano part. Supporting this melody is a harmony which begins with a subset of a whole tone collection, B, C-sharp and D-sharp. The alto remains steadfast on

![Figure 45, Setting of text “have mercy on us” In Time of Plague, mm. 49-51](image)
the B as the tenor and bass lines descend somewhat chromatically to the final open fifth on E. This final plea for mercy is drawn out and is the most anguished plea of all. Omission of the third in the final chord leaves the piece open and un-ended. It is as if the sinner pleading for mercy has given up without an answer (figure 46).

Burgess derives the musical form of the piece from the text. As in the text, there are six musical verses, each with a similar refrain. Verse one is scored for tenor and bass only and verse two is scored for soprano and alto only. All four voices participate in verse three though beginning with a thin texture of independent voices. It is not until the refrain that all voices are used together. Verse four, the climax of the piece, is scored for full choir. This verse begins in strict imitation and becomes more declamatory. A thin texture opens verse five with a tenor and bass duet followed by a soprano and alto duet which is similar in structure to verse one and two. Only the second part of the refrain makes use of all voice parts together. Verse six again fully utilizes all voices and is full in texture.

Figure 46, Setting of text “have mercy on us” In Time of Plague, m. 66 Unpublished Manuscript. Reprinted By Permission.
Figure 47: In Time of Plague, Flowchart

In Time of Plague
Anthony Burgess

<table>
<thead>
<tr>
<th>Form</th>
<th>Verse One</th>
<th>Verse Two</th>
<th>Verse Three</th>
<th>Verse Four</th>
<th>Verse Five</th>
<th>Verse Six</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forces</td>
<td>T/B</td>
<td>S/A</td>
<td>SATB melodic solos, Refrain homophonic</td>
<td>SATB imitative-homophonic</td>
<td>T/B–S/A–SATB</td>
<td>SATB homophonic-initative</td>
</tr>
<tr>
<td>Tone</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>Bb–C–Gm</td>
<td>A</td>
<td>B–A–E</td>
</tr>
<tr>
<td>Text</td>
<td>Adieu, farewell earth's bliss, This world uncertain is. Pond are life's lustful joys, Death proves them all but toys. None from his darts can fly. I am sick, I must die. Lord have mercy on us.</td>
<td>Rich men, trust not in wealth. Gold cannot buy you health. Physic himself must fade. All things to us are made. The plague full swift goes by. I am sick, I must die. Lord have mercy on us.</td>
<td>Brightness falls from the air. Queens have died young and fair. Dust hath closed Helen's eye. I am sick, I must die. Lord have mercy on us.</td>
<td>Strength stoops unto the grave. Worms feed on Hector brave. Swords cannot fight with fate. Earth still holds opes her gate. &quot;Come!&quot; the bells do cry. I am sick, I must die. Lord have mercy on us.</td>
<td>Wit with his wantonness tasteth death's bitterness. Hell's executioner hath no ears for to hear vain art can reply. I am sick, I must die. Lord have mercy on us.</td>
<td>Haste therefore each degree, to welcome destiny. Hear't is our heritage. Earth but a player's stage. Mount we unto the sky I am sick, I must die. Lord have mercy on us.</td>
</tr>
</tbody>
</table>

Voices paired

Same forces similar texture
This verse, opposite to verse four begins declamatory in style and becomes imitative and ends homophonic (figure 47).

Musical unification is achieved through repeated use of the pitch collections: Aeolian diatonic, whole tone, and octatonic. However, Burgess disguises these pitch collections through the use of enharmonics, the addition of one pitch that does not belong to a collection and, filling in the chromatic intervallic space between pitches in the collection. All of the primary pitch collections to be used throughout the piece are presented in verse one set exclusively for male voices beginning with the text, “Adieu farewell earth’s bliss, This world uncertain is.”

![D Aeolian scale](image)

**Figure 48, In Time of Plague, mm. 1-2**

The D Aeolian diatonic collection is established in the opening unison chant-like melody in the tenor in mm. 1-2 which consists of the following pitches; D, E, F, G, A, B-flat, C, D. This melody is constructed from a segment of the D Aeolian diatonic pitch collection; the pitches A, B-flat, C, D, E (figure 48). In m. 3, the melodic range is extended down by one half step with the addition of the pitch A-flat. These pitches are D, C, B-flat and A-flat, a subset of a whole tone pitch collection (figure 49). In m. 4, the pitch class is extended up a half step adding an F to the group of pitches returning the piece back to the D Aeolian pitch collection (figure 50). These pitch collections are not readily apparent.
They are obscured by the chromatic pitches, which fill in the spaces within these pitch collections.

The refrain, beginning in m. 6, consists of the same text after each verse, “I am sick, I must die. Lord have mercy on us,” and has commonalities each time in itself as well as sharing aspects of the unification thus presented in the piece. Each time the text “I am sick, I must die” is sung, a similar rhythmic motive is used (hereafter referred to as the “refrain rhythmic motive”). Burgess employs this rhythmic motive in various ways in each verse, but similarities remain (figure 51).

In m. 6 the chords also relate to the previous material while introducing a third pitch collection. Of the four chords in m. 6, two are subsets of a whole tone pitch collection and two are subsets of an octatonic scale.
Chords one and three are whole tone subsets in m. 6. The first chord is spelled B-flat, G-flat, D, and F. If the melody note (F) is taken away, the remaining three pitches are a subset of a whole tone pitch collection, best identified when pitch class set theory is applied. A whole tone scale is identified as [02468A] set. Thus, the pitches of chord one in m. 6 (B-flat, G-flat, D, F) are [0148]. If the melody note F, or [1] is eliminated, the subset [048] remains. Chord three is similar. It contains the pitches B, F, C, E-flat or [0146]. If the melody note E-flat, or [1] is eliminated, all that remains is the subset [046] (figure 51).

The other two chords in this measure are subsets of an octatonic scale (figure 51), a scale with alternating half steps and whole steps. Only three eight-note octatonic scales can be created using this whole step, half step pattern (figure 52). Each contains two fully diminished seventh chords and every other pitch is separated by a minor third. Thus the minor third, diminished triads and fully diminished seventh chords are related to the octatonic scale. (The significance of the minor third will come into play later in the piece.) The pitch class set for an octatonic scale is [0134679A]. The second chord in m.

---

200 For more information on pitch-class set theory, see Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973)
6 contains the pitches B-flat, F, C-sharp, E or [0147] and the fourth chord is C, E-flat, B, D or [0134] both of which are subsets of the octatonic pitch class set.

Figure 52, Octatonic Scales.

Verses one, two, three and six all make use of chromatic melismatic material at the text, “Lord have mercy on us.” In the first setting of the refrain at m. 7, the melisma is also related to the original pitch collections. In the tenor part, all of the ascending pitches, with the exception of the G-flat, are part of the A Aeolian diatonic pitch collection (A, B, C, D, E, F). The descending remaining pitches are chromatic and fill in the empty intervallic space of the diatonic collection. In the bass part, the ascending pitches are part of the D Aeolian pitch collection (D, E, F, G, A, B-flat), as it was originally presented in the opening chant-like melody. The remaining descending pitches are chromatic and fill in the empty intervallic space of the pitch collection (figure 53). All twelve chromatic pitches are utilized in m. 7 continuing to create tonal instability in the composition.
The piece returns to the pitch D in mm. 7-8 and this verse cadences with the progression D to C-sharp minor, the leading tone in D. This cadence functions as the conclusion to verse one and the link to verse two which returns to a D Dorian diatonic (figure 53).

Verse two begins with the alto in unison returning the piece back to the D Aeolian pitch collection. This pitch collection is used as the skeleton of the melodic outline of mm. 9-13. The primary melodic pitches are all part of an ascending D Aeolian pitch collection. Measures 9-13 contain the pitches D, E, G, B-flat, C and D-flat (C-sharp), all part of the D Aeolian pitch collection (figure 54). All the remaining pitches in these measures are chromatic and fill in the intervallic space of the diatonic collection of D Aeolian.

In m. 14, at the refrain, the diatonic pitch collection of D Dorian is used for the first time. The Dorian and Aeolian pitch collections are very similar with only one note difference between the two collections, B-flat in the D Aeolian diatonic. The A-flat is
added as chromatic “filler.” The “refrain rhythmic motive” returns at the conclusion of verse two in the soprano part and in the alto part with the rhythm augmented (figure 55).

![D Aeolian scale](image1)

**Figure 54, In Time of Plague, mm.9-13**

![In Time of Plague, m. 14](image2)

**Figure 55, In Time of Plague, m. 14**

In m. 15, the final part of the refrain, the ascending pitches (A, B, C, D, and E-flat) in the soprano part are a subset of an octatonic pitch collection. The remaining pitches and the alto part obscure the pitch collection by completing the intervallic space. Except for G-sharp, all pitches of the chromatic scale are present in m. 15 (figure 56).

Verse three is the first verse to use all four voice parts. The verse begins with the tenor part in unison on the text “Beauty is but a flower which wrinkles will devour.”
returning to the D Aeolian pitch collection of the opening motive in mm. 1-2 (A, B-flat, C, D, E, F) (figure 57).

In m. 17, the soprano imitates the opening alto line, although, the collection of pitches are part of an E Phrygian diatonic pitch collection (figure 58). Measures 17-18 continue the melodic decent in the tenor and bass. The tenor begins a half step below the
preceding part and the bass a half step above. Many chromatic pitches are utilized here to obscure E Phrygian. The verse cadences in m. 18 on an E seventh chord with no third (E B D) leaving the quality of the cadence unsettled and ambiguous.

Verse three presents the “refrain rhythmic motive” in a homophonic texture with all voices present. A subset of the octatonic pitch collection, the first chord in m. 19 is a fully diminished seventh chord. The two final chords of m. 19 are related by transposition of a minor third, C-sharp, F, A-flat, C transposed a minor third up is E, A-flat, E-flat, C. This minor third relationship alludes to the use of the octatonic pitch collection and the importance of the minor third in the collection (figure 59).

“Lord have mercy on us,” the second part of the text refrain is set melismatically in a manner similar to the two previous verses. Here the pitches of the soprano part and the chord on beat one of m. 20 consist of a subset of the octatonic scale, C, D, E-flat, F, F-sharp, G-sharp, A, and B. All chromatic pitches are used in mm. 20-21 to obscure the octatonic scale (figure 60).
The melodic contour in m. 20 should also be highlighted; as all voice parts follow a similar melodic pattern. Each part begins with a three note descending passage and turns to ascend in pitch before “peeling away” from the eighth-note pattern by augmenting the rhythm, first with a quarter note and then, in the bass and tenor parts, with a dotted quarter note. The last five notes of each of the melismatic line in m. 20 also follow the same contour, four descending pitches and one ascending pitch. Three of the final ascending pitches are half steps up and one, in the bass part, is a whole step up (figure 60). Again, Burgess seems to be pursuing an idea but ceases to follow it completely, not completely giving into the rhythmic pattern and adding to the uncertainty of the piece musically.

The last three chords of verse three occur on the text “have mercy on us.” A G minor chord begins the procession then lingers on the first syllable of “mercy” with a chord built from a subset of the octatonic scale with the addition of the E-natural (E, A, Gm, Eb7).

Figure 60, *In Time of Plague*, mm. 20-21
E-flat, A-flat) which resolves to an E-flat seventh chord. The next verse relates to this cadence beginning on an E-flat minor chord.

Verse four, the most complex and dramatic, marks the climax of the work and features the pieces densest texture. The verse is divided textually and musically into four short sections. The first section moves through a series of Aeolian diatonic pitch collections. In mm. 22-24 all voice parts present the melody on the text “Strength stoops unto the grave” in a canon accompanied in thirds making use of a diatonic B-flat Aeolian pitch collection. Three of the four voices present the fugue in a strict manner while the alto alters the musically material by transposition down a sixth (figure 61). At the text, “Worms feed on Hector brave” the music utilizes the same diatonic B-flat Aeolian pitch collection. Here, melodically, each voice part is independent musically (figure 62).

<table>
<thead>
<tr>
<th>Bb Aeolian scale</th>
</tr>
</thead>
</table>

Figure 61, *In Time of Plague*, mm. 22-24

The third section, “Swords cannot fight with fate,” pitches collected in the diatonic pitch collection of C Aeolian are employed. In m. 27 the bass joins the text “Swords cannot
fight” with pitches from the diatonic pitch collection of B Aeolian (figure 63). The chord on beat one of m. 27 is a link between the two pitch collections. The B-natural is the leading tone to C Aeolian and F-sharp is the five of B. These two pitches along with D belong with the old pitch collection of B Aeolian while the pitches E-flat and A-flat belong with the new collection of pitches, C Aeolian.

![Figure 62, In Time of Plague, mm. 24-26](image1)

![Figure 63, In Time of Plague, mm. 26-27](image2)
The first homophonic chord in the verse occurs at m. 28 on the word “Earth.” At this chord, the men’s parts sing an E-flat minor triad while the women’s parts have dissonant pitches surrounding the triad obscuring the minor triad in the men’s voices. In m. 29 on the text “still holds ope her gate” Burgess continues with text declamation and same pitches resolving the E-flat minor chord to a G major ninth chord (figure 64).

![Figure 64, In Time of Plague, mm. 28-29](image)


In m. 30 at the text “Come, the bells do cry” the music returns to the whole tone pitch collection. All the pitches found in this bar in ascending order are E-flat, F, G, A, B, a segment of a whole tone scale. This series of chords built on the whole tone segment, cadences at m. 31 on an F-sharp half diminished seventh chord (figure 65).

At the refrain in m. 32, the text is set simply with a descending melodic major third, written as a tritone to obscure the interval visually, in canon between the alto and tenor parts utilizing the recurring “refrain rhythmic motive.” Here the voice parts alternate beginning on a down beat altering the rhythmic motive. The alto begins on the beat and the soprano answers on a downbeat. The verse concludes for the first time
without a melismatic line on the text “Lord have mercy on us.” Instead, the text is set in declamation with pitches from the whole tone pitch collection E-flat, F, G, A, and B. There are only two chords used in these measures; the treble and male voices exchange these two chords back and forth (figure 66).

Figure 65, *In Time of Plague*, mm. 30-31

Whole tone scale segment Eb-F-G-A-B

Figure 66, *In Time of Plague*, mm. 32-34

Whole tone scale

Figure 66, *In Time of Plague*, mm. 32-34
Verse five contains far less chromaticism and is much more melodic and tender in character. This verse begins with the tenor section in unison followed by the bass in unison. The verse concludes with a short duet between the tenor and bass parts. The first nine measures of this section make use of the diatonic A Aeolian pitch collection. The bass melody cadences on an A as the tenor continues mm. 43-47 are based on two different subsets of an octatonic pitch collection. Measures 44-45 are based on the subset A, B-flat, C, and D-flat and mm. 46-47 are based on the octatonic subset F-sharp, G-sharp, A, B, and C. This simple melodic section cadences on a A minor chord in m. 47 (figure 67).

![Musicalnotation](image)

**Figure 67. In Time of Plague, mm. 35-47**
*Unpublished Manuscript. Reprinted By Permission.*

The refrain, mm. 48-52, is homophonic and declamatory in style. The treble voices sing the text “I am sick, I must die” in four part homophony. The first chord is an
F major seventh chord, which chromatically moves in contrary motion to a C-flat seventh chord on the word “sick.” These two chords share the same pitch set class [0158], which is very similar to the major seventh chord utilized earlier in m. 19, [0258]. The third chord is a B-flat triad, which resolves to a D-sharp half diminished seventh chord, which also relates to the major seventh chord with the pitch set class of [0258] (figure 68). The notation of the refrain rhythmic motive appears to be altered by the notation. With the use of the eighth note on beat two and placement of the quarter rest between the two pieces of text, it appears that the answer statement is to be performed on the down beat. However, the rhythm of the motive is basically unaltered from the original in m. 6.

The second half of the refrain makes use of three chords. The first is a G-sharp half diminished seventh chord or a [0258], and the second is G m/M seventh chord. These two chords share the pitches D and F-sharp. The final chord is two fourths stacked with a major second between the two. This chord is spelled F-sharp, B, C-sharp and F-sharp (figure 69).
Verse six is the most homophonic in texture of all the verses and the least chromatic. It begins with an E major pitch collection for two measures. The piece begins to transition in m. 54 when the pitches D-sharp, A-sharp, G, B-flat, and E-flat produce an E-flat triad enharmonically. The use of D-sharp and A-sharp with B-flat and E-flat furthers Burgess’s quest to provide doubt about which pitch collection is being used. Here, Burgess creates the ambiguity visually and not aurally. He uses this technique again in m. 55 spelling a D-flat major triad F, C-sharp, A-flat, and D-flat. In the very next chord in the same measure Burgess spells a D-sharp seventh chord E-flat, C-sharp, G-flat, and A-flat. This chord resolves to a D major seventh chord spelled again enharmonically D, C, G-flat and A-flat obscuring the pitch collection visually. These chords transition to the F minor diatonic in mm. 56-57 which ultimately gives way to C minor diatonic in m. 58 (figure 70). The text in mm. 59-63, “Mount we unto the sky,” is set in a strict canon built on a whole tone pitch collection, C, D, E, F-sharp, G-sharp/A-flat, B-flat, C, D ending on E-flat ending the whole tone pattern (figure 71).
The refrain is divided into three parts; 1) m. 64, “I am sick, I must die,” 2) m. 65, “Lord” and 3) m. 66, “Have mercy on us” which is repeated three times, the only time this text is repeated for emphasis. Part one opens with an E seventh chord or [0258] spelled enharmonically with an A-flat then proceeds to the second dissonant chord created by moving down in parallel motion a half step in the soprano and bass at the text “sick.” The third chord is an E-flat minor seventh chord [0358], which resolves
chromatically as the soprano and bass descend down a half step creating dissonant tension on the word “die” (figure 72).

The second part of the refrain is again a melismatic series of highly chromatic pitches on the text “Lord.” The bass part outlines an A major scale with the ascending pitches. This marks the first time the pitch material is found in the bass part in the refrain and the first time the melodic makes use of a major diatonic pitch collection. All other pitches in the bass part and the other voice parts are used to fill in the intervallic empty space in the diatonic collection, completely obscuring the diatonic collection. All twelve pitches are used in this measure (figure 73).

The final part of the refrain uses the diatonic E Aeolian pitch collection supported by the alto and soprano with the pitches E, G, and B. The alto B is the lowest sounding note until the second statement of the text when the bass part drops below the B. Dissonant pitches in the tenor and bass surround the E and B and slowly descend to the

![Canon on whole tone scale]

Figure 71, In Time of Plague, mm. 59-63
final E and B open fifth (figure 74). With the absence of a third in the final chord, the piece ends in an E diatonic with the quality left undetermined.

![Figure 72, In Time of Plague, m. 64](image)


Constant modulation through various pitch collections in this piece provides the ultimate uncertainty and ambiguous style that Burgess exhibits in all four pieces considered. In this piece, unity is provided through the use of prominent pitch collections and their modulations. Overall the form of the piece is achieved by following the form of the text,
but musical form is only found when layers of chromaticism is stripped away and the primary pitches are discovered. In this light, each verse is related to the other through the use of these pitch collections.

![E Aeolian scale](image)

In Time of Plague, m. 66

*In Time of Plague* is Burgess’s most profound and musically challenging choral piece. It represents his most unsettled and ambiguous choral writing. Although on paper musical continuity is evident, aurally the music appears to be chaotic and without musical organization. Maybe this represents Burgess’s idea of life and death. Burgess could be suggesting these questions: 1) Is there organization in this world from a higher power, and 2) When we ask for mercy at our death, will there be a response? If this piece poses those questions musically, Burgess has chosen not to provide an answer.

What is most interesting about the choral music of Anthony Burgess is that it exists. He gained fame from his literature and most specifically for the novel and movie, *The Clockwork Orange*. The movie has a somewhat "cult-like" following in the United States and almost all "main-stream" Americans have heard of the movie, the novel, or
Anthony Burgess. I first experienced the movie as an undergraduate in college and have since been aware of the peculiar style of the literature of Anthony Burgess. Because of this knowledge and background, when I heard that he was an avid composer, I was immediately interested in knowing more about his musical output.

He did not have much formal training in music; although life experiences continued to turn his attention away from music, he was drawn to the art form his entire life. Therefore, his music has an amateur musical quality, appearing to be a series of experiments of various styles, forms and genres. He didn't take his music seriously until after receiving the commission for the *Third Symphony*. He wrote music because it was in his soul to do so. He composed, for the most part, what was in need, such as the band arrangements written while in the service or what captured his interest at the time, such as the Cabaret songs written in the late 1930s. His music is significant because of his intelligence. He required himself to continue self-taught study of music and to explore his compositional voice. This is evidenced through the daily fugal expositions he wrote and the fact that he would challenge himself to write large-scale compositions such as the *Oratorio The Wreck of Deutschland*.

Burgess's choral music is on one level immature and unfocused, while, mature compositional techniques and thoughtful text setting characterize his music. On one hand Burgess's music represents the amateur musician and on the other hand intellect and artistry. His choral music is important because he (a famous novelist) wrote it and because a highly, intellectual, music enthusiast experimented with composition and many genres within the art form.
Bethlehem Palmtrees and Weep You No More are simple short pieces that an experienced high school or good university ensemble could perform. Spring Rondel is more advanced and difficult and would require a higher skilled ensemble but is still attainable to the advanced high school or average university group. All three pieces could be programmed on concerts for a typical audience and would take an average amount of rehearsal time. In Time of Plague is the most advanced and difficult of the four pieces considered. It is suited for the advanced university or professional ensemble and should be programmed for an educated audience prepared to experience contemporary, dissonant harmonies. This piece would require an extended amount of rehearsal time and well-trained singers with solid aural skills.

The choral music of Anthony Burgess is intriguing and offers a valid perspective on this literary giant. Continued study of this music is important to both the choral and literary fields. I am intrigued by the choral music of Anthony Burgess and it is my intent to keep these pieces in my repertoire along with adding the Oratorio and Cantata. Although this music will never join the company of the great choral literature, it is of quality and deserves continued study.
Bibliography


NAAFI. <www.naafi.co.uk>.


# Appendix A

## Anthony Burgess Timeline

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1918</td>
<td></td>
<td>Mother and Sister died of Spanish Influenza (Burgess 18 months old)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1921</td>
<td></td>
<td>Burgess’s Father re-married to Maggie Davy who had 2 grown daughters (Maggie was represented as a character in the novel Inside Mr. Belderly.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1924</td>
<td></td>
<td>Family moved to Moss Side District of Manchester, England (Burgess 7 years old). Burgess attended Catholic school.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1928</td>
<td></td>
<td>Attended Xavierian College, Catholic Prep School.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1934-1937</td>
<td>Xavierian Years</td>
<td>Received Higher School Certificate from Xavierian College.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1936</td>
<td></td>
<td>Remained at Xavierian College one more year for special series of classes. Went to work for father and step-mother.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1937</td>
<td></td>
<td>Attended Manchester University-English Department.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1939-1945</td>
<td>WWII</td>
<td>Enlisted Years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1940</td>
<td>Oct. 1940</td>
<td>Enlisted in Royal Army Medical Corps later sent to Entertainment section.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1942</td>
<td>Jan. 1942</td>
<td>Transferred to the Army Educational Corps and was promoted to sergeant.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1943</td>
<td>Nov. 1943</td>
<td>Married first wife Llewellyn Isherwood Jones (Lyne)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1944</td>
<td>Apr. 1944</td>
<td>Discharged as sergeant major. Took jobs as pianist, musical arranger, teacher and civilian instructor at army training college.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1946</td>
<td>May 1946</td>
<td>Discharged as sergeant major. Took jobs as pianist, musical arranger, teacher and civilian instructor at army training college.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1948</td>
<td></td>
<td>Taught at Abury Grammar School at Abingdon in Oxfordshire for four years.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1954-1959</td>
<td>Malaysia</td>
<td>Education Officer for the Central Advisory Council for Adult Education in the Forces. Lecturer at Cambridge University.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1954</td>
<td>Age 37</td>
<td>Applied for Civil Service teaching position in Malaysia. Moved with Lyne to Kuda Kangea, Malaya.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1956</td>
<td></td>
<td>Senior Lecturer in English, Malayan Teachers Training College, Khata Baru, Malaya.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1956</td>
<td></td>
<td>First of Malayen Trilogy novels published, Time for a Tiger, under pseudonym Anthony Burgess to avoid controversy from the Colonial Service for expression of anti-colonial attitudes. Went to Burma, Borneo as English Language Specialist.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1959</td>
<td></td>
<td>Collapsed and sent home from Burma.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td></td>
<td>Completed five and a half novels.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td></td>
<td>Published seven novels.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td></td>
<td>Published <em>Inside Mr. Boddy</em> under pseudonym Joseph Kell.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1964</td>
<td></td>
<td>Andrea (Andrew) Burgess Wilson was born with Liliana Macellari.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td></td>
<td>Leaves England and settles with Liliana in Malta.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1968</td>
<td></td>
<td>Lynne died of syphilis of the liver. Burgess married Liliana Macellari.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td></td>
<td>Travels to the U.S. where he resides as a visiting writer at different Universities. Elected Fellow, Royal Society of Literature, Writer-in-Residence, University of North Carolina.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971-72</td>
<td></td>
<td>Professor, Columbia University, Visiting Fellow, Princeton University</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td></td>
<td>A Clockwork Orange the movie was made and moves to Rome.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972-73</td>
<td></td>
<td>Literary Advisor, Guthrie Theatre, Minneapolis, Minnesota.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973-74</td>
<td></td>
<td>Distinguished Professor, City College, New York.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974-1993</td>
<td></td>
<td>Post Commission</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td>James Dixon of University of Iowa commissioned Burgess to write Symphony No. 3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>Apr. 1975</td>
<td>Symphony No. 3 completed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td></td>
<td>Wrote first part of biography <em>Little Wilson and Big God</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td></td>
<td>Wrote second part of autobiography <em>You've Had Your Time</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td></td>
<td><em>Dryer: A Novel</em> was published.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B
Anthony Burgess Works List

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Performer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1917</td>
<td>Born Feb. 25, 1917 in Manchester, England, into an Augustinian Catholic Lancashire family. Son of Joseph Wilson, a pianist and Elizabeth Burgess Wilson, a musical comedy actress known as “Beautiful Belle Burgess.”</td>
<td></td>
</tr>
<tr>
<td>1918</td>
<td>Death of his mother and only sister during the influenza epidemic; brought up by an Irish stepmother.</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>A Touchblatt for small orchestra</td>
<td>Burgess</td>
</tr>
<tr>
<td>1934</td>
<td>Trio for flute, oboe and bassoon</td>
<td>Burgess</td>
</tr>
<tr>
<td>1934</td>
<td>Trio for flute, oboe and bassoon</td>
<td>Phillips</td>
</tr>
<tr>
<td>1935</td>
<td>Prelude and Fugue for organ</td>
<td>Phillips</td>
</tr>
<tr>
<td>1935</td>
<td>Sweeney Agonistes Song settings of T.S. Eliot’s text for voices and piano</td>
<td>Phillips/Burgess</td>
</tr>
<tr>
<td>1935</td>
<td>Abelom and Achtiophel setting of lines from Dryden’s Abelom and Achtiophel for male chorus</td>
<td>Phillips</td>
</tr>
<tr>
<td>1936</td>
<td>In pious time the priestcraft did begin for male voices</td>
<td>Burgess</td>
</tr>
<tr>
<td>1936</td>
<td>Dead march for orchestra</td>
<td>Burgess</td>
</tr>
<tr>
<td>1935</td>
<td>Dead march for orchestra</td>
<td>Phillips</td>
</tr>
<tr>
<td>1935</td>
<td>Sonatas #1, piano reduction written out in 1974 from memory</td>
<td>HSRHC</td>
</tr>
<tr>
<td>1935</td>
<td>First symphony EM 4 mvt.</td>
<td>Phillips/Burgess</td>
</tr>
<tr>
<td>1936</td>
<td>Complaint, complaint I heard upon a day from Ezra Pound’s Cantos for SATB unaccomp</td>
<td>Burgess</td>
</tr>
<tr>
<td>1936</td>
<td>Cantos choral setting of lines from Ezra Pound’s Cantos</td>
<td>Phillips</td>
</tr>
<tr>
<td>1936</td>
<td>Cantos choral setting of lines from Ezra Pound’s Cantos</td>
<td>Phillips</td>
</tr>
<tr>
<td>1935-40</td>
<td>Baroque quartet in GMM</td>
<td>Burgess</td>
</tr>
<tr>
<td>1935-40</td>
<td>Baroque quartet</td>
<td>Phillips</td>
</tr>
<tr>
<td>1937</td>
<td>Fire twelve tone studies for piano</td>
<td>Burgess</td>
</tr>
<tr>
<td>1937</td>
<td>Fire twelve tone studies for piano</td>
<td>Phillips</td>
</tr>
<tr>
<td>1937</td>
<td>Nu we scanan heman (Cardinal’s Hymn) for male voices</td>
<td>Burgess</td>
</tr>
<tr>
<td>1937</td>
<td>Cardinal’s Hymn for male voices</td>
<td>Phillips</td>
</tr>
<tr>
<td>1937</td>
<td>The name of Ireland for soprano and flageolet</td>
<td>Burgess</td>
</tr>
<tr>
<td>1937</td>
<td>Irish song for sop and flageolet</td>
<td>Phillips</td>
</tr>
<tr>
<td>1938</td>
<td>Sonatas in E flat for piano</td>
<td>Burgess</td>
</tr>
<tr>
<td>1938</td>
<td>Piano sonatas</td>
<td>Phillips</td>
</tr>
<tr>
<td>1938</td>
<td>Hassan incidental music for Flacker’s Hassan</td>
<td>Burgess</td>
</tr>
<tr>
<td>1938</td>
<td>Hassan incidental music for Flacker’s Hassan</td>
<td>Phillips</td>
</tr>
<tr>
<td>1939</td>
<td>Ich weiss es ist auch; a group of cabaret songs (in German)</td>
<td>Burgess</td>
</tr>
<tr>
<td>1939</td>
<td>Blackout blues; a group of cabaret songs in English</td>
<td>Burgess</td>
</tr>
<tr>
<td>1939</td>
<td>Cabaret songs, words and music group of cabaret songs some English some German</td>
<td>Phillips</td>
</tr>
</tbody>
</table>
17 1939 Lines for an Old Man (T. S. Eliot) for old man and four instruments Burgess
1935-40 Lines for an Old Man - chamber music setting of Eliot's
Lines for an Old Man
18 1940 Dr Faustus - draft of a projected one-act opera Burgess
1935-40 Dr Faustus - draft of a projected one-act opera Phillips

1940
Awarded the B.A. degree with honors from Manchester Brewer
University; specialized in English.

1940-46
Served in the British Army Education Corps as Brewer
musical director of a special services unit entertaining
troops in Europe; discharged with the rank of sergeant-
major.

19 1941-43 dance band pieces for dance band Phillips
20 1941 Ipswich Prelude and Fugue for organ Burgess
21 1941 An Afternoon on the Phone - arrangement for six piece
Burgess
dance orchestra of Debussy's L'Apres-midi d'un Geine

22 1941 Hispanics for violin and piano Burgess
23 1942 Marriage to Llewellyn Isherwood Jones Brewer
24 1942 Song of a Northern City for piano Burgess

24+ 1942 Everyone suddenly burst our singing (Siegfried
Saxophone) for voices and piano Burgess

25 1942 Nelson's suite for piano (one eye, one arm, one ...
Burgess

26 1943 Chaconne, piano reduction written out in 1974 from
memory HSHC

27 1943 Sonata for piano in E M Burgess
28 1943 Reveille Stomp for large dance orchestra Burgess
29 1943 Purple and Gold march for military band Burgess
30 1943 Retreat music for flutes and drums Burgess
31 1943 Symphony in A minor (abandoned) Burgess
32 1943 Color: Prelude and Fugue for organ Burgess

33 1944 Sonata for cello and piano in G Burgess
34-46 1944-46 Cello Sonata in C minor Phillips

34 1944 Symphony No. 2, Fragments, piano reduction written out in
1974 from memory HSHC
35 1944 Nocturne for piano Burgess
36+ 1944 Anthem for Drowned Youth (Wilfred Owen) for chorus
and orchestra Burgess

37 1943-46 Tobias and the Angel incidental music Burgess
38 1943-46 Winterset incidental music Burgess
39 1945 Music for Hiroshima for double string orchestra Burgess
40 1945 Sonata for piano in E minor Burgess
41 1943-46 Passacaglia for Orchestra Phillips

42 1945 Oberon Overture for large orchestra Burgess
43 1943-46 Oberon Overture for large orchestra Phillips

1946-48
Education Officer for the Central Advisory Council for Brewer
Adult Education in the Forces. Lecturer at Brewer
Birmingham University.

43+ 1946 Spring Rondo, SATB Choir and piano HSHC
44 1946 Sunflower (abandoned) Burgess
45+ 1946 Mass in G for chorus and orchestra (abandoned) Burgess
<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
<th>Composer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>Spring Songs for soprano and orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>O Western Wind from Spring Songs for sop and orch</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>The earth has cast her winter skin (Charles d'Orleans, trans. A.E.) from Spring songs for sop and orch</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>Spring the sweet spring (Thomas Nasho) from Spring songs for sop and orch</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>King of a maiden (anon.) for voice and string quartet</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>This was real: a group of stage songs</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>These things shall be: a celebration for Bedales Grammar School</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>Inversaid (Gerard Manley Hopkins) for SATE unaccompanied</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>Three Shakespeare Songs for voice and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>Aeneas's Song from 3 Shakespeare Songs for voice and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>Under the Greenwood Tree from 3 Shakespeare Songs for voice and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>Come thou monarch of the vane from 3 Shakespeare Songs for voice and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Ludus Olytonalis for recorders</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>Ludus Olytonalis for recorders</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Moto Perpetuo for large orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>Moto Perpetuo for large orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>Wingedid for piano</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>Wingedid for piano</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Dr. Faustus incidental music</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Murder in the Cathedral incidental music for Murder in the Cathedral small orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>Murder in the Cathedral incidental music for Murder in the Cathedral small orchestra</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>The Ascent of F6 (Auden) incidental music small dance orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1948-54</td>
<td>The Ascent of F6 (Auden) incidental music small dance orchestra</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Six Purcell realizations</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>Sonatas in G for piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>Sonata in C for piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>Sonatina for two pianos, whistlers, and percussion band</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>Master, Banbury Grammar School, Oxford</td>
<td>Brewer</td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>Patina for string orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1950-54</td>
<td>Patina for string orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>A Midsummer Night's Dream incidental music (Shakespeare)</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1950-54</td>
<td>A Midsummer Night's Dream incidental music (Shakespeare)</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>Wedding marches- two for organ</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>Variations for double symphony orchestra (abandoned)</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>Guitar Sonata in E (unplayable, Burgess)</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>Concerto for flute and strings</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>Concerto for flute and strings</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td>Temble Crystal; three Hopland sonatas for baritone, Burgess choral and orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>Answered an ad in the Time Educational Supplement to Brewer teach on the Channel Island of Sark; later discovered that by mistake he had applied to teach in Malaya.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>Toccata and Fugue for cathedral organ, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td>Senior Lecturer in English, Malay Teachers Training College, Kuala Baru, Malaya, Brewer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td>Ode: celebration for Malay College for boys' voices and piano, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1955</td>
<td>Kalau Tuan Ka-Ulu, five Malay pantun for sop and native instru, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954-59</td>
<td>Kalau Tuan Ka-Ulu, five Malay pantun for sop and native instru, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>Suite for small orchestra of Indians, Chinese and Malays, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954-59</td>
<td>Suite for small orchestra of Indians, Chinese and Malays, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>Published Time for a Tiger under pseudonym, Anthony Burgess to avoid censure from the Colonial Service for expression of anti-colonial attitudes, Brewer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>Adapted pseudonym Anthony Burgess—first major novel Time for a Tiger, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1957</td>
<td>English Language Specialist, Education Department, Brunei, Berens, Brewer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1957</td>
<td>Sinfonia Malaya, Second symphony for Orchestra and brass band and shows of Merdeka (Independence) form the audience, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954-59</td>
<td>Sinfonia Malaya, Second symphony for Orchestra and brass band, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>Pando march for a P &amp; O orchestra, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959</td>
<td>Diagnosed with inoperable brain tumor given less than 18 months to live, Brewer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959</td>
<td>Passacaglia and Bagatelle for piano, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959</td>
<td>Suite for miniature organ, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>Fantasia for 2 recorders and piano, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960's</td>
<td>Fantasia for 2 recorders and piano, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>twelve-tone polyphonic for piano, Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>twelve-tone polyphonic for piano, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>Prelude for piano, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>Passacaglia for orchestra, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>Song of a Northern City for piano, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>Minuet in E minor for gaiter, Phillips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1968</td>
<td>With Llewela died, Burgess married Liliana Maciari, Brewer daughter of Countess Lucrezia Pas della Pergola. Left England to live on island of Malta; involuntary expatriate because of the high taxes; Britain imposes upon writers.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1968</td>
<td>With film musical on life of William Shakespeare based on novel Nothing Like the Sun (music recorded but film never produced), Phillips/Burgess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td>Elected Fellow, Royal Society of Literature; Writer-in-Residence, University of North Carolina.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970-71</td>
<td>Professor, Columbia University; Visiting Fellow, Princeton University</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td><em>Cyrano de Bergerac</em> incidental music for acclaimed production of <em>Cyrano de Bergerac</em> using his translation, at the Tyrone Guthrie Theatre in Minneapolis (flute, clarinet, trumpet, cello, keyboard, percussion)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td><em>Cyrano de Bergerac</em> incidental music for acclaimed production of <em>Cyrano de Bergerac</em> using his translation, at the Tyrone Guthrie Theatre in Minneapolis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td><em>Southern City</em>: overture for large orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td><em>The Entertainer</em>: music for an Italian production of John Gobineau's play <em>The Entertainer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td><em>The Entertainer</em>: music for an Italian production of Gobineau's play <em>The Entertainer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td><em>Roman Wall</em>: march for orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972-75</td>
<td>Literary Adviser, Guthrie Theatre, Minneapolis, Minnesota</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972-73</td>
<td>Distinguished Professor, City College, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Moses the Lawgiver TV series starring Burt Lancaster (music rejected by producer Lew Grade)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>Moses the Lawgiver TV series starring Burt Lancaster (music rejected by producer Lew Grade)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Bethlehem Palatineses choral setting <em>Lope de Vega</em>, transl. Ezra Pound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Bethlehem Palatineses choral setting <em>Lope de Vega</em>, transl. Ezra Pound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td><em>Maylay pantun</em>: for voice, alto flute and xylophone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Suite for piano and flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Suite for piano and flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td><em>Piafian Noon</em>: for harp and guitar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>Scriptus in Em for harp and guitar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td><em>Oedipus the King</em>: cantata outgrowth of work done with Stanley Silverman. Silverman wrote the music for a production of <em>Oedipus Tyrannus</em> which used Burgess's translation. The two turned the work into a cantata which premiered in New York in 1973</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Symphony no. 3 in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974-75</td>
<td>Symphony no. 3 in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td><em>The Eyes</em> of New York hour-long video produced by Mondadori (music recorded, video completed but never released)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td><em>A Song for St. Cecilia's Day</em> (John Dryden) for chorus, organ and orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td><em>Song for St. Cecilia's Day</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1976</td>
<td><em>Concerto for Pianoforte and Orchestra</em>: in E flat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Work Description</td>
<td>Composer</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>1976</td>
<td>The bride of Inderby for chamber ensemble, a song cycle for soprano, flute, oboe, cello and keyboard</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1977</td>
<td>The bride of Inderby for chamber ensemble</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>The West End for chamber ensemble</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1979</td>
<td>Tommy Reilly's Maggot for harmonica and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>Suite for oboe</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td>Nocturne for oboe</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1982</td>
<td>*ca July 7 Master Cook's Maggot</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>1983</td>
<td>Concertino for piano and orchestra</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1984</td>
<td>Quartet Giovanni Guglielmi for chamber ensemble</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>Concerto for Violin and Orchestra in Dm</td>
<td>Phillips/Burgess</td>
<td></td>
</tr>
<tr>
<td>1986</td>
<td>Mr. W.S. ballet suite for orchestra</td>
<td>Phillips/Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td>70.30 Harmonica pieces written for John Sebastian, Tommy Reilly and Larry Adler</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>Guitar quartet arrangement of Oberon overture by Weber, Mercury for the Planets by Holst and Irish folk songs</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>Trockel's in New York, an off-Broadway musical</td>
<td>Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>Trockel's in New York Broadway musical bargess wrote text and music for two-act show, the libretto was later published as one of three interwoven plots in The End of the World News in 1982</td>
<td>Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td>Stoles of Dublin, an operetta based on James Joyce's Ulysses</td>
<td>Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1992</td>
<td>Stoles of Dublin. Full length two-act musical based on Ulysses by James Joyce was produced for radio but never staged</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>The Eve of Saint Venus Operetta</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>1994</td>
<td>*Mar 8 String Quartet</td>
<td>Phillips/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1995</td>
<td>*Oct 17 Nocturno and Chorale for four bassoons</td>
<td>Phillips/Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1996</td>
<td>*Aug 9 Larry Adler's Maggot for harmonica and piano</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>*Aug 9 A Scottish Rhapsody</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>1998</td>
<td>*Feb 26 A Glasgow Overture for Orchestra</td>
<td>Phillips/Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>Prelude e Fuga per flauto, violino, chitarra e pianoforte</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>*June 18 Strings</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>*June 20 Echo Poer</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>In Memoriam Princess Grace for strings</td>
<td>Phillips/HSHRC</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>*Mar 8 The Wreck of the Deutschland (Hopkins) for banilons.</td>
<td>Phillips/Burgess/HSHRC</td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td>Homage to Haus Keller for four tubes</td>
<td>Burgess</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>*Jan 7 A Song (collab George Miller)</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>A.D. - music for the film A.D.</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>A.D. - music for the film A.D.</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>Man Who Has come Through (D.H. Lawrence) for Tenor and chamber ensemble</td>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>*Oct 3 Weep You No More</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>*Oct 3 Still To Be Near, fragment</td>
<td>HSHRC</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>Unfinished Symphony</td>
<td>Phillips/HSHRC</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Date</td>
<td>Work Title</td>
<td>Publisher</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>---------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>1984</td>
<td>Oct. 1</td>
<td>In Time of Plague (Nash) for chorus</td>
<td>Phillips</td>
</tr>
<tr>
<td>1984</td>
<td>Nov. 24</td>
<td>Tango</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1984</td>
<td>Dec. 20</td>
<td>Pura e 4 voz</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1984</td>
<td>Nov. 23-Dec. 13</td>
<td>Preludes and Fugues 24-Bed tempered Electronic Keyboard</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>Nov. 23-Dec. 13</td>
<td>Preludes and Fugues</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1985</td>
<td>Dec. 11</td>
<td>Rhapsody, oboe and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1985</td>
<td>Dec. 21</td>
<td>Pezzetto per chitarra, guitar</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1985</td>
<td>Jan. 21</td>
<td>Concerto for Guitar and Orchestra</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1987</td>
<td>March 4</td>
<td>Le pioggia nel piemonte (D'Annunzio) for tenor and piano</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1988</td>
<td>July 18</td>
<td>Petite Symphonie pour Strasbourg</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1989</td>
<td>Aug. 10</td>
<td>Meditations and Fugues for Brass Band</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1989</td>
<td>Apr. 21</td>
<td>Marche pour une Revolution 1789-1839 for orchestra</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1989</td>
<td>June 11</td>
<td>Manchester Overture for orchestra</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1989</td>
<td>Aug. 9</td>
<td>Happy Birthday, recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1990</td>
<td>Dec. 23</td>
<td>Avanti! #3 pour guitare</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1990</td>
<td>Sept. 25</td>
<td>Sunformenta for Lisa</td>
<td>Phillips/ HSHRC</td>
</tr>
<tr>
<td>1990</td>
<td>Sept. 13</td>
<td>Sonata #1 in C, great bass recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1990</td>
<td>Sept. 18</td>
<td>Sonata #2, great bass recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1993</td>
<td>Nov. 12</td>
<td>Sonata #1 &quot;St. John's&quot; recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1993</td>
<td>Nov. 127</td>
<td>Sonata #2, recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1993</td>
<td>Nov. 127</td>
<td>Sonata for recorder and piano</td>
<td>Phillips</td>
</tr>
<tr>
<td>1993</td>
<td>Sept. 25</td>
<td>Sunformenta for Lisa</td>
<td>Phillips/ HSHRC</td>
</tr>
</tbody>
</table>

**Posthumously Published Works**

<table>
<thead>
<tr>
<th>Year</th>
<th>Date</th>
<th>Work Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td></td>
<td>Meditations and Fugues for Brass Band</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>Concertino for English Horn and Orchestra (in full score and piano reduction)</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>In Time of Plague</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>Duo Percetti, flute/recorder and piano</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>Master Coates's Pieces</td>
<td>HSHRC</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>Study, for english/oobo</td>
<td>HSHRC</td>
</tr>
</tbody>
</table>
* dates provided by HRHRC
+ denotes choral pieces

Sources
*Anthony Burgess Papers/Index of Original Musical Works (Excluding Drafts and Sketches)." Harry Ransom Humanities Research Center at The University of Texas at Austin.
Appendix C
Choral Music of Anthony Burgess

• *In pious time ere priestcraft did begin* (1934)- for male chorus
• *Sweeney Agonistes* (1935)- Song setting of T.S. Eliot’s text for voices and piano
• *Absalom and Achitophel* (1935)- settings of lines from Deyden’s *Absalom and Achitophel* for male chorus
• *Cantos* (1936) (complaint, complaint I heard upon a day)- Choral setting
• *Caedmon’s Hymn* (Nu we sculan herian) (1937)- for male voices
• *Everyone suddenly burst out singing* (1942)- Text by Siegfried Sassoon for voices and piano
• *Anthem for Doomed Youth* (1944)- Text by Wilfred Owen for chorus and orchestra
• *Spring Rondel* (1946?)- SATB chorus and piano of lines from Ezra Pound’s *Cantos*. SATB unaccompanied
• *Mass in G* (1946)- For chorus and orchestra (abandoned)
• *Inversnaid* (1947)- Text by Gerard Manley Hopkins for SATB Choir unaccompanied
• *Terrible Crystal: three Hopkins Sonnets* (1952)- for baritone, chorus and orchestra
• *Ode: Celebration for Malay College* (1954)- For boys’ voices and piano
• *Bethlehem Palmtrees* (1972)- Choral setting of text by Lope de Vega translated by Ezra Pound, unaccompanied
• *Oedipus the King* (1973)- Cantata; this is an outgrowth of work done with Stanley Silverman. Silverman wrote the music for a production of *Oedipus Tyrannus*, which used Burgess’s translation. The two later turned the work into a cantata, which premiered in New York in 1973
• *A Song for St. Cecila’s Day* (1975)- Setting of text by John Dryden for chorus, organ and orchestra
• *The Wreck of the Deutschland* (1982)- Setting of epic poem by Hopkins for baritone soloist, chorus and orchestra
• *A Song by George Mikes and Anthony Burgess* (1983)- Set for wind instrument, piano, solo voice and chorus
• *In Time of Plague* (1984)- Setting of Nash text for a cappella chorus. This piece was performed at Burgess’s memorial service. It is the only choral piece that has been published
• *Weep you no more…*(1984)- SATB. Dated October 3, 1984 on the manuscript
• *Still to Be Neat…Ben Johnson* (1984)- Incomplete. Nineteen measures set for SATB chorus

Fugues
  o *Fuga Andantino Gratitudia Osamente* (1985)- Short fugue set to the text “I thank you very much”
  o Two Fugal expositions built on the ANTHONY BURGESS Theme (1985)
• Mass Fragments
  o Kyrie A excerpt abandoned (no date)
  o Kyrie B excerpt abandoned (no date)
Appendix D
Consent Letter

57 rue Grimaldi
M.C. 98000
Monaco

7th. November 2005

Randall Hooper
Director of Choral Activities
Tennessee Tech University

Dear Randall,

I am glad that you enjoyed the first Summer Symposium at The International Anthony Burgess Foundation, it was a marvellous opening event.

It is with pleasure that I hereby give you permission to use, for your forthcoming dissertation, the musical examples you have requested from my husband’s music.

1) Spring Rondel:
2) In time of Plague
3) Weep You No More
4) Bethlehem Palmtrees.

This permission is granted on a non-exclusive and non-profit making basis.

With best wishes,

Liana Burgess
Vita

Randall Hooper is Assistant Professor of Music and Director of Choral Activities at Tennessee Tech University in Cookeville, Tennessee, U.S.A., where he conducts the Tech Chorale, Concert Choir and the Mastersingers, a community based choir of singers drawn from the TTU student body and the community. His teaching responsibilities include undergraduate choral conducting, choral literature and secondary choral methods.

Randall has eleven years of experience teaching high school choral music, the last eight as the head choir director at Garland High School, the International Baccalaureate and Gifted and Talented campus in Garland, Texas. Under his direction, the choral program at GHS consisted of approximately 270 students in eight performing ensembles. His high school choirs earned many honors, some of which include, recognition at national choral festivals, two performances in Carnegie Hall, repeated performances in the Morton H. Meyerson Symphony Center in Dallas, Texas, a performance for the Southwestern Division of the American Choral Directors Association, and the distinguished honor of being named a “Grammy Signature School Gold” by the National Association of Recording Arts and Sciences Foundation, Inc.

Randall has served as music director at United Methodist Churches throughout Texas, Louisiana and Tennessee. While in Baton Rouge, he served as the musical director for Playmakers, a theatre company dedicated to providing theatre experiences for children and youth. He served three years as the Texas Music Educators Association Region III Vocal Division Chair and is in frequent demand as an adjudicator and guest conductor. He holds a Bachelor of Music education from Texas State University in San Marcos, Texas, where he was named an LBJ Outstanding student and a Presser Scholar.
and a Master of Music from Baylor University in Waco, Texas, where he studied with Donald Bailey and graduated with distinction. Randall is married to Elaine; they have two young daughters Abigale and Claire. He will be awarded the degree of Doctor of Musical Arts in May of 2006.