Portfolio of original compositions and critical writing



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Acknowledgments

There could have been little in my beginnings to suggest I would ever be in this position. That I am is down to a great number of people. But immediately upon touching the keyboard to type the first text of this page, the terror of knowing that, inevitably and accidentally, important people will slip my mind strikes. Sincere apologies to those Murphy's Law has chosen.

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kicking and smiling

the music of Steve Martland and expressions of the political

by Luke Lewis

Abstract

On a May morning in 2013 news broke that a unique figure within British musical life had died unexpectedly in his sleep at the age of fifty-eight. First coming to notoriety in the early 1980s, the composer Steve Martland's output spanned fusions of classical and popular instruments, a song cycle/pop album released on an independent alternative label, a predilection for string music descended as much from Dutch and American minimalists as his more pastoral English forebears, works for his own band of winds, guitars and drums, and ended with a choir piece giving traditional seafaring texts a minimalist treatment. Paralleling this stylistic evolution, all the while he was an opinionated and outspoken left-winger, frequently commenting on both the politics of music-making and broader socio-political topics. But from my perspective most compelling is how he sought to address these concerns with his compositions.

With little sustained attention having been paid to Martland beyond journalistic writings and some from a sociological perspective, this dissertation seeks both to be the first tracing of his career but have as its central focus an examination of just how his politics were expressed in his compositions and how this evolved. I cast a critical eye toward the works themselves, sketches held at the British Library and interviews and reviews to build insight into an idiosyncratic artistic response to a period of great social and cultural change in Britain that reveals itself to be a great deal more nuanced, conscientious and sometimes contradictory than it first appears.

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1

prelude

1.1 Introduction

When Steve Martland died at the age of fifty-eight in May 2013, reports generally agreed that the world had lost a composer of 'hard-edged minimalism' whose 'works were harsh, energetic and at times impenetrable, with aggressive rhythms punched out at furious tempi and ear-splitting volumes'. [1] At the same time, he had been a vociferous left-winger frequently speaking of political matters, from issues in musical culture to broader social topics. Unsurprisingly, he was keen to express this in his work:

> Martland believes classical music should have a social function and is big on the idea of artists having a responsibility. [2]

Looking beyond journalistic sound bites, however, it is evident that his work is a great deal more nuanced than the obituaries might have us believe. He frequently crossed the received boundaries of popular and classical/low and high in collaborating with pop bands, being signed to an alternative music record label, writing works which exhibited his own hybrid musical language

[1] Unspecified author, 'Obituary: Steve Martland: Composer hailed for his hard-edged minimalism'. *The Independent*. 09 May 2013. <http://www.independent.co.uk/news/obituaries/steve-martland-composer-hailed-for-his-hardedged-minimalism-8609953.html> (Accessed: 21.10.14) and unspecified author, 'Music Obituaries: Steve Martland'. *The Telegraph*. 9 May 2013. <http://www.telegraph.co.uk/news/obituaries/culture-obituaries/music-obituaries/10046559/Steve-Martland.html> (Accessed: 10.10.14)

[2] Paul Fisher, 'A Minimal Rebel: First came Nigel Kennedy, then Gorecki. Can we take Steve Martland's modern music with a conscience?', *The Guardian*, 23 April 1993: 12.

and perhaps most notably running his own ensemble, once described 'the best rock and roll band in classical music'. [3] With his output so varied, the ways his politics can be seen as expressed are many. At the core are numerous tensions and contradictions: he is considered a classical composer and socialist but 'rejected' the predominantly state-funded 'classical establishment' [4] for musico-political reasons; he was acutely aware of his working-class Northerner status whilst working in the Southern-centric middle-class spheres of classical music; he said 'I'm not part of the media trendy world' [5] despite appearing on magazine covers; he wanted his music to be relevant to its age but continually referenced the romantic poet William Blake; he was even according to one critic 'actually a bit of a wimp, despite the [flat-top] haircut and the carefully wrought lean and mean physique'; [6] and, finally, he was a self-confessed romantic [7] but spurned the symphony orchestra. Martland was undoubtedly an artist whose creative energy was the result of the friction of these tensions. At the very core of this are two connected things; his constant crossing of genres and his desire for his work to be relevant and carry with it a message. In retrospect, this coalesced to make Martland a fascinatingly idiosyncratic figure within late 20th century British music. His art reveals as much about its creator, as it does the age and culture that gave rise to it.

1.2 Questions and methods

With Martland being such a polemicist, the discourse surrounding him has tended to focus on what he said about music and society and less on what his music itself conveys. This neglect is what my research seeks to address through considering how the composer's worldview and political preoccupations were expressed and developed in his compositions. A subsidiary objective, however, is to provide the first scholarly overview of Martland's entire output, garnering a clear view of his artistic trajectory. At present there is no academic work that considers his output as a whole and with the composer's death in 2013, combined with the

[3] Barry Millington, 'Don't spare the decibels', *The Times*, 26 March 1997.
[4] Paul Fisher. 'Kicking and Smiling', *Classic CD*, no. 4, 1990: 42.
[5] *Ibid.*
[6] Phil Johnson, 'The Proms? Do me a favour!', *The Independent*, 14 March 1997.
[7] Christopher Wood, 'Steve Martland: "More creativity and we wouldn't have conflicts"', *The Independent*, 6 October 2002. <http://www.independent.co.uk/arts-entertainment/music/features/steve-martland-more-creativity- and-we-wouldnt-have-conflicts-139306.html> (Accessed: 04.07.11).

British Library housing his archive, it is timely for such a survey. This focus on the more biographical aspect of Martland career acts, then, as the frame for my primary interest in the expressions of the political. We can read Martland's political intent in how he spoke of wanting to 'restore to classical music a sense of social function' [8] and of 'music as a weapon against despair', [9] as well as what he saw as the narrowness of contemporary music culture in Britain; [10] writing 'music at once of political and of stylistic protest'. [11] These two senses of how music can be political return continually; on the one hand he is political in commenting on musical culture itself, and on the other hand writes music that refers to broader social topics. Of course, no art exists in a vacuum; it is dependent on its environment and the circumstances around its production. This fact is intensified by Martland's consciousness of this, it was always at the forefront of his mind.

Surveying an entire musical career within a relatively short space is made possible by the output falling roughly into phases and by it also not being particularly large. [12] My preliminary task to compile something of a definitive work list (Appendix 1) alongside general biographical information suggests five episodes, and so my chapters follow this. After early works from around 1976, where the influence of his teacher Louis Andriessen dominates, Martland spent between 1989 and 1992 connected to the independent Factory Records where his image and sense of politics as an artist came into sharper focus. My third chapter considers the period that has been described as his 'establishment comeback', [13] which brought about a series of works for strings and for choir, and arrangements of existing pieces with an increasing closeness to earlier English music, a predilection that continued through the rest of his career. Following this turn toward more conventional composing, in about 1993 he entered arguably his most remarkable decade in having his own ensemble, for which he alone composed, as his primary vehicle; this

[8] Stuart Jeffries, 'Burning at the stave', *The Guardian*, 25 October 1990.
[9] Steve Martland, 'An Affirmation of our Humanity', *The Sunday Times*, 16 January 1994: 26-27.
[10] Iain Grant, 'Composer hits an angry note', *The Sunday Times*, 20 May 1990.
[11] Paul Driver, 'Reviews: Classical', *The Sunday Times*, 27 September 2015.
[12] Numbering between sixty and seventy works over his fifty-eight years (about ten of which are re-arrangements of his own or others' work).
[13] Steen Kaargaard Nielsen, *Making a Stand Biting the Hand: Steve Martland and British New Music Culture*. (unpublished PhD thesis, Aarhus University, 1999), Chapter 11, pg. 1. (NB. throughout my work I have referenced Nielsen's thesis. However, obtaining a physical copy has been impossible so my references to the text are to the separate Microsoft Word documents (by chapter) that the author kindly sent to me.)

forms the material of my fourth chapter. My final chapter considers Martland's output from about the turn of the century. This marked a creative winding down with him being considerably less productive during his final fifteen years or so, but it was nonetheless where his political expressions became more nuanced.

My research methods centre about broad analyses of the musical works themselves; their instrumentation, musical materials, programmes, texts, and so on. But, especially during the Factory Records period and when considering his band, more attention must be made to broader socio-cultural topics around the music. Expressions of the political might sometimes be encoded within or emanate from the score but are at other times more evident in the production and dissemination. Alongside the primary resources of scores and recordings, compositional sketches dating from around 1976 to 2009 at the British Library are especially vital. The material in the collection varies in quantity and, though a more in-depth study ought to be made of them, they illuminate many otherwise missed facets. Another critical resource is the wealth of journalistic writings that illustrate the reception of the composer and his work. Also he was interviewed sporadically and occasionally contributed his own articles on the state of music and society. Furthermore, I was fortunate enough to have a number of conversations with Martland in Oxford in late 2012 and London in early 2013, as well as by phone during the same period. Two video interviews – one being a pre-concert talk from 1998 with Bas Andriessen in The Netherlands, the other from 2010 at Kingston University, London, with Michael Searby – are rich resources too.

In terms of existing scholarship, whilst Martland's former pupil John Stanley noted in 1994 that many students were writing dissertations on the composer, [14] I can find little evidence that any were published. There is, however, one exception. Steen Kaargaard Nielsen's doctoral thesis of 1999, 'Making a Stand Biting the Hand: Steve Martland and British New Music Culture', [15] along with a related paper in the *Danish Music Journal*, [16] makes strides in considering the composer's relationship to the British musical establishment from a sociological perspective. Grounded in

[14] John Stanley, Liner notes to *Steve Martland: Patrol*. (Catalyst, BMG. 09026 62670 2, 1994), 14.
[15] Nielsen, *Making a Stand*…
[16] Nielsen, 'Steve Martland: Kulturanalytiske betragtninger over en komponistkarriere'. *Dansk Musik Tidsskrift*, Vol. 75, No. 2 (2000): 38-44. <http://dvm.nu/periodical/dmt/dmt_2000-2001/dmt_2000-2001_02/steve-martland-kulturanalytiske-betragtninger-over-en-komponistkarriere/> (Accessed: 23.03.15).

the work of Pierre Bourdieu, it stems from interviews with the composer and his associates to consider the composer's complex and changing relationships within British musical culture. Although my work stems more from interrogations of the musical works themselves, Nielsen's research is helpful due to the extensive interviews he carried out.

1.3 Martland and the maelstrom

The socially committed qualities of Martland's output are largely symptomatic of his coming of age at a time of great political change – primarily stemming from the UK general election of 1979 that brought Margaret Thatcher's Conservative government to power – and when also there were shifts in cultural attitudes. On the latter point, he acknowledged himself as part of the 'so-called post-modern world'. [17] With the crescendos of high modernism seemingly reached, by the 1970s the supposed 'barriers between "high" and "low" styles' and the 'mutual exclusivity of elitist and populist values' [18] came to be questioned. This proliferating attitude 'considers music not as autonomous but as relevant to cultural, social, and political contexts.' [19] Martland railed against modernism's 'renunciation of or alienation from an explicit social function for art' [20] proclaiming:

> Music has lost its way, so few composers feel that they have to communicate, they just compose complex, mathematical pieces to show how serious they are as avant-gardists.[21]

But he also highlighted issues that came with the postmodern turn:

> Once, composers had a clear function. At the end of the 20th century their role is far less easy to define, let alone justify.

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[17] Martland, 'An Affirmation of our Humanity', 26-27.
[18] Jonathan D. Kramer, 'The Nature and Origins of Musical Postmodernism', *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (London and New York: Routledge, 2002), 16.
[19] *Ibid.*
[20] Jann Pasler. 'Postmodernism.' *Grove Music Online*, *Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40721> (Accessed: 26 September 2015).
[21] Iain Grant, 'Composer hits an angry note', *The Sunday Times*, 20 May 1990.

> All music must first succeed in purely musical terms even if the composition is ultimately interpreted as a vehicle for other extra-musical ideas. In some ways, the high modernist imperative was easy, all it had to do was reject everything that had gone before.
>
> This is the challenge that faces the contemporary composer. Living in a world where cultural values, as much as any other values, are constantly in doubt, he or she must find some way of producing meaningful work. Communicating with people is a prerequisite if any art is to have significance, or life. [22]

His recognition of cultural values being in doubt chimes with Frederic Jameson's idea of a 'crisis of cultural authority' [23] and David E. Wellbery's pointing toward art as 'inextricably bound up with a critique of domination'. [24] Though a classically-trained composer, in collaborating with popular and jazz artists and for a time being on an independent pop label, Martland is implicated as part of this questioning of conventions and power structures. But he was quick to critically engage with this predicament:

> the cultural imperative of our so-called post-modern world denies art meaningful criticism because it insists that all creative endeavour is of equal significance. There is no commonly held consensus against which 'good' and 'bad' can be measured. Sir Andrew Lloyd Webber, Take That and Sir Harrison Birtwistle stand side by side in the postmodern cultural maelstrom. [25]

His acknowledgment of this, combined with his sense of the role of a composer being unclear, is crucial to his music's intertwinement with politics. He frequently crossed the boundaries between

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[22] Martland, 'An Affirmation of our Humanity': 26-27.
[23] Frederic Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (London and New York: Verso, 1991) Chapter one. Summarised also in Pasler. 'Postmodernism.' *Grove Music Online*, *Oxford Music Online*.
[24] David E. Wellbery, 'Postmodernism in Europe: on recent German writing' in Stanley Trachtenberg (ed.), *The Postmodern Moment* (Westport, Connecticut, USA: Greenwood Press, 1985), 235.
[25] Martland, 'An Affirmation of our Humanity', 26-27.

'élite and popular culture' [26] in his choice of musical materials and their historical/stylistic associations, to choices of instrumentation, unconventional performance venues, and atypical means for a composer to disseminate their work. Art that does this, as Linda Hutcheon notes, is 'unavoidably political'. [27] Martland was evidently alert to this and used the resulting 'border tension' [28] between genres as energy and a vehicle for political themes.

1.4 On writing about living and recent composers

My discussions with Martland ranged from topics around his compositions and priorities, the state of music, composers young and old, famous and obscure, the world in general, and my own fledgling career. But writing of living composers – or now recently deceased ones – throws up many issues, as Jonathan Cross has discussed. [29] Foremost in mind are those of proximity and retaining critical distance, academic rigour and impartiality. Whilst having closeness to your subject can obviously be beneficial, offering great insights, one risks losing critical perspective. In writing of a living artist, for the most part we ask ourselves to be critical of someone whose art we generally found interesting enough to write about in the first place, even before we might grow fond of them personally. The challenge of remaining objective is great, as is not letting the research become led more by the interviewee than the interviewer. [30] But here Cross draws attention to something vital: 'it is impossible to ignore the creative person and the persona he or she chooses to project'. [31] This is especially so with a composer such as Martland who being the subject of newspaper articles, having a clear 'image' and being outspoken had a persona apparently intrinsically linked with his music. And, even if only 'image-making', it is vital to understand the way an artist wishes to be perceived, especially if this is not borne out in their art or even confused or contradicted by it. Also to bear in mind is that it was Martland himself who

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[26] Pasler. 'Postmodernism.' *Grove Music Online*, *Oxford Music Online*.
[27] Linda Hutcheon, *The Politics of Postmodernism*, 2nd ed. (London and New York: Routledge, 2002), 1.
[28] *Ibid.*, 33.
[29] Jonathan Cross, 'Writing about Living Composers: Questions, Problems, Methods', in Peter Dejans (ed.), *Identity and Difference: Essays on Music, Language and Time* (Leuven: Leuven University Press, 2004), 9-40.
[30] Whilst neither profess to be academic studies, two recent publications come to mind: Tom Service's book of interviews with Thomas Adés (*Full of Noises*, London: Faber and Faber, 2012) where the subject seems intent on constructing the myth around him – his clear debts to a composer such as György Ligeti avoided – and *Harrison Birtwistle: Wild Tracks - A Conversation Diary with Fiona Maddocks* (London: Faber and Faber, 2014), where, for example, the composer continually moves discussions away from his school life.
[31] Cross, 'Writing about Living Composers', 10.

collated and deposited the archive in the British Library. We should be alert as to what extent he selected what or not to include, and thus ponder his own role in constructing the myth around him. This is at least something to be mindful of at critical junctures – ie. a point, perhaps, where a conjecture might be based heavily on perhaps an absence of something in the sketches – and also a place where archive material ought to be considered against other sources. Beyond these thoughts, with Martland's unanticipated death coming during this research my relationship to the material and subject transformed entirely. Where initially my situation was, like Cross, having 'the ground […] constantly shifting beneath [my] feet' [32] and certain proximity, suddenly there were certainties and the distance between writer and subject seemed immediately greater. So new challenges presented themselves. The responsibility arose too of finding oneself 'constructing the myth', so to speak, in being one of the first to write on a recently deceased composer. Also comes the danger after an artist's demise of canonisation or over-romanticising. But, at the same time, there comes a sense of security in now having from your new vantage point a sense of the complete output, and of being released from the pressure of the subject potentially reading your scholarship and taking issue with more critical conclusions. This all said, in having known a composer, perhaps the greatest responsibility is to scholarship in itself. If finding oneself in the privileged position to carry out this kind of work, we simply must try, regardless of the perils before us.

[32] *Ibid.*, 19.

2

England! Awake! Awake! Awake! [1]

In this chapter I set out to consider Martland's formative years and output until around 1987 when he returned to the UK after studies in the Netherlands. Spanning his transition from student to professional composer, I consider how he found his musical language through exploring the interplay between genres but also quickly saw how musical and political convictions might be expressed.

2.1 Origins

Stephen W. Martland was born in Wallasey near Liverpool, England on 10th October 1954 to a traditional working-class family. Nonconformism started early. A carpenter for a father and his mother a factory worker, [2] he had wanted to become a dancer before his father forbade it and so considered a career in the Royal Navy. [3] An intriguing fact, however, is that for apparently the whole of his public life his year of birth was given as 1959. [4] Knowledge of this five-year discrepancy only surfaced after his death and provokes speculation: did he simply take a few

[1] As becomes clear, Blake was a continual influence, often providing work titles. In keeping, my chapter titles are of Blake.
[2] Phil Johnson, 'Steve Martland: Composer hailed for his hard-edged minimalism'. *The Independent.* 9 May 2013. <http://www.independent.co.uk/news/obituaries/steve-martland-composer-hailed-for-his-hardedged-minimalism-8609953.html> (Accessed: 13.10.14).
[3] Unspecified author, 'Music Obituaries: Steve Martland'. *The Telegraph.* 9 May 2013. <http://www.telegraph.co.uk/news/obituaries/culture-obituaries/music-obituaries/10046559/Steve-Martland.html> (Accessed: 10.10.14).
[4] The earliest reference I can find is in Timothy White's article 'Steve Martland: Classical Iconoclast' from a 1992 issue of *Billboard* which states that Martland is 33, so born 1959.

years off to make himself look younger – an idea supported by the fact that he cultivated his image and was an 'amateur bodybuilder' [5] – or did he do something in these unaccounted years he wished to suppress? One possibility is that he *did* after school spend time in the Royal Navy. Chris Caldwell of the Steve Martland Band noted that for a person so outspoken he 'would never talk about himself and there was never a retrospective moment.' [6] Whilst we then cannot be sure of his life immediately before beginning higher education, certainly from 1978 he studied music – with Stephen Pratt as composition teacher – and English at the local Christ's and Notre Dame College (now Liverpool Hope University). In his third year he transferred to the University of Liverpool in order to gain his full B.A. (Hons) in Music under composer James Wishart. In 1982 he was awarded the Mendelssohn Travelling Scholarship jointly with composer Mark-Anthony Turnage (b.1960). Martland opted to study with Louis Andriessen (b.1939) at the Royal Conservatory of The Hague where he remained until 1987. [7] The decision to study with an 'iconoclast who challenged and resisted the musical establishment' [8] was arguably the most decisive of Martland's career. It is significant too that he had also been offered a place as a postgraduate at Cambridge University to study under Alexander Goehr (b.1932). However, perhaps surprisingly, Goehr advised his prospective pupil to go to the Netherlands because, to paraphrase, he would learn more simply from being in that environment. [9] Furthermore, in 1985 Martland, like Turnage, spent time under the pioneer of 'Third Stream' [10] Gunther Schuller at the Berkshire Music Centre, USA. This, combined with being conscious of his working-class Northern roots and being amongst the first British composers to study under the politically engaged, post-minimalist and genre-crossing Andriessen, set him firmly on the route he would follow.

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[5] Stevan Keane, Factory Classical promotional sheet, February 1992. Reproduced here: <http://news.cerysmaticfactory.info/2013/06/steve-martland-1959-2013.html> (Accessed: 07.10.14)
[6] Johnson, 'Steve Martland: Composer hailed for his hard-edged minimalism'.
[7] Stephen Pratt, Tribute to Steve Martland on Schott Music website: <http://www.schott-music.com/news/archive/show,8973.html> (Accessed: 04.05.14) & Chris Morrison, 'Steve Martland: Biography'. on http://www.arkivmusic.com/ <http://bit.ly/10u1Kqa> (Accessed: 13.10.14).
[8] Yayoi Uno Everett, *The Music of Louis Andriessen* (Cambridge: Cambridge University Press, 2006), ii.
[9] Author's conversation with Martland in Oxford, 28.09.12.
[10] 'A term coined by Gunther Schuller, in a lecture at Brandeis University in 1957, for a type of music which, through improvisation or written composition or both, synthesizes the essential characteristics and techniques of contemporary Western art music and other musical traditions', Gunther Schuller, 'Third Stream', Oxford Music Online, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/27850> (Accessed: 26.01.11).

2.2 The political and musical landscape

Martland's student years were ones of political and cultural flux, as I considered in my opening chapter, and laid firm foundations for his development. When in 1979 Margaret Thatcher's Conservative Party came to power there were some 1.5 million people on strike and the highest unemployment levels then on record in Britain. [11] Alert to his working-class beginnings, he was 'angry about life in Thatcher's Britain' [12] and became an active member of the Socialist Workers Party, despising Britain's class-system which he saw inextricably linked to the classical music establishment: 'it's because of this class thing. I just have a real ingrained antagonism to middle-class things'. [13] Musical engagements were suitably rebellious:

> I deliberately put on these modern concerts knowing the professor and people would hate it. […] Like I remember sticking up on the noticeboard in the Music Department […] the phrase of Boulez which was: 'All musicians who do not embrace the serial technique are useless.' Which I think is a brilliant thing to say of course. Even though I disagree completely, it's still a brilliant thing to say because it obviously outrages people. Provocation is the word. [14]

This dissent would soon manifest in his music more readily but, as Martland admitted, early musical idols were closer to home:

> Maxwell Davies was of course a big, is a big name and always has been. So that's the main composer you think of. And Birtwistle to some degree […] and that's an image in your mind of a style that you write in, if you like. [15]

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[11] John Shepherd. *Crisis? What Crisis?: The Callaghan Government and the British 'Winter of Discontent'* (Manchester: Manchester University Press, 2013).
[12] Stephen Pettitt, 'Asko Ensemble with Bernas in Amsterdam', *The Times*, 8 June 1988.
[13] Johnson, 'The Proms? Do me a favour!', *The Independent*, 14 March 1997.
[14] Nielsen, *Making a stand…,* Chapter 5, pg. 4.
[15] *Ibid*., pg. 2.

That the young Liverpudlian should see the composers of the 'Manchester School' [16] as early inspiration fits with Paul Griffiths's overview of twenty composers in his book, *New Sounds, New Personalities*. [17] This collection of interviews from 1985 gives a conveniently timed impression of the contemporary British musical landscape of Martland's formative years. While the Manchester School composers loomed as the senior figures, younger generations demonstrated much broader stylistic tendencies. What stands out amongst this ever-increasing diversity of music is that, in contrast to modernist dogmas of earlier generations, a general receding from ideas of 'progress' is discernible. Though what Martland still felt missing from this culture was a connection to the real world:

> Martland is determined that his music should reflect what is happening today, rather than wallowing, like most British composers, in a mythical pastoral past. […] "The reality", says Martland, "is not rolling hills but homelessness and poverty, and it's a reality which music must confront if it is to have any meaning in a society which suffers from profound cultural impoverishment." [18]

Whilst in Liverpool he came to know Frederic Rzewski's (b.1938) 'socialist-political' [19] works such as *Attica* (1972) and *Coming Together* (1973), both of which set words by an American prisoner. It was Rzewski himself who introduced Martland to Andriessen when the Dutchman toured Britain with his ensemble Hoketus. Further fuel to Martland's radicalism was in his student years coinciding with the height of Punk and New Wave culture in Britain. Terms initially used interchangeably, but the latter now referring more to music after the apex of punk between 1975-1979 it formed of similar socio-political discontent as Martland's. While the politics of punk have been argued at length – left-wing and anarchic is the consensus, although even these terms

[16] A group of performers and composers – primarily Alexander Goehr (b.1932), Peter Maxwell-Davies and Harrison Birtwistle (b.1934) – who met whilst students in Manchester in the 1950s. Being dissatisfied with what they saw as a conservative and provincial musical culture they set out to modernise it.
[17] Paul Griffiths, *New Sounds, New Personalities* (London: Faber and Faber, 1985).
[18] Jeffries, 'Burning at the stave'.
[19] Edward Murray, 'Rzewski, Frederic', *Grove Music Online*. *Oxford Music Online*. Oxford University Press <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24218> (Accessed 6 October 2015).

can contradict [20] – it is certainly 'part youth rebellion, part artistic statement.' [21] It was a mode that had an enormous impact on the way Martland developed, particularly in his subsequent connection to the Manchester-based Factory Records during the late 1980s and early 1990s. The label promoted 'New Wave' bands such as The Durutti Column and New Order [22] and eventually Martland himself was co-opted into this cultural resonance of punk though, of course, as a composer.

2.3 Compositional beginnings

Alongside the influence of punk – not least on Martland's flat-top hairstyle and its 'do-it-yourself ethic' [23] – an integral figure from the outset is, perhaps surprisingly, the poet/painter William Blake. My archival research has revealed a setting of Blake's *The Divine Image* to be one of the composer's earliest works, dating from at latest 1976. Written for voice and piano it is amongst a series of early pieces including works for flute and for piano (headed with Blake's, 'exuberance is beauty' [24]), guitar and flügelhorn, and other settings of Shelley's *A Dirge* for voice and piano and some Verlaine for voice, harp and cello. Although most of the works are undated, they appear to have been written between the mid-1970s and 1980, after which the composer was more certain to date them. His earliest acknowledged, and latterly published, work is *Remembering Lennon* (1981; rev. 1985) which 'invoked his fellow working-class hero from Liverpool' [25] who died the previous year. In using the melody of John Lennon's 'Imagine' as a kind of cantus firmus with clearer quotations toward the end, his interest in crossing that 'great divide' [26] between the popular and classical is clear. This crossing is of particular significance at this early stage due to how the

[20] Roger Sabin, *Punk Rock : So What?* (London: Routledge, 1999), Stacy Thompson, *Punk Production* (Albany, USA: State University of New York Press, 2004), John Robb, *Punk Rock: An Oral History* (London: Elbury Press, 2006), and Dave Laing, *One Chord Wonders: Power and Meaning in Punk Rock* (Milton Keynes and Philadelphia: Open University Press, 1985).
[21] Sabin, *Punk Rock: So What?*, 2.
[22] Jeff Albertson, '80s New Wave pioneers New Order to play Paramount', *The Seattle Times,* 3 July 2014. <http://blogs.seattletimes.com/soundposts/2014/07/03/80s-new-wave-pioneers-new-order-to-play-paramount-concert-preview/> (Accessed 23.09.15).
[23] Georgina Born, 'Modern Musical Culture: On Shock, Pop and Synthesis', *New Formations,* No. 2 (1987): 63.
[24] Martland's *Piano Sonata No.1*, first movement (c.1976) (Envelope MS Mus. 1783/4/1, Steve Martland Collection at the British Library, London).
[25] Johnson, 'Steve Martland: Composer hailed for his hard-edged minimalism'.
[26] Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture and Postmodernism* (London: Macmillan, 1988).

harmonic language is 'quasi-serial', [27] arguably the closest to Central European modernism he ever got.

Another genre-crossing work is *Lotta Continua* (1981; rev. 1984) for orchestra and jazz band consisting of alto saxophone, flügelhorn, electric guitar with a flanger effect, [28] and a 'jazz kit' comprising 'snare, cowbell, some sort of cymbal'. [29] In terms of a political reading, the antagonism between the supposedly high and low is critical. Martland requests that the 'small band should be seated together and separately from the main orchestra'. [30] Interestingly, its coupling of orchestra and band prefigures Turnage's similar approach in his 'magnum "fusion" opus' [31] *Blood on the Floor* (1993-96) by some thirteen years. But where Turnage's aim is integration between instrumental factions, Martland's is conflict. A pivotal moment comes after a guitar solo where the now soloing saxophonist must 'Suddenly stand up!' followed, after a duet with the drums and piano, with the guitar and flügelhorn standing also; a practice borrowed from the jazz big band. That a performance convention is transplanted into Martland's work acts to heighten the tension between instrumental groups. After this, the soloists are given a liberating instruction creating something akin to free jazz:

> Extremely wild, unsophisticated improvisation, as dissonant as possible using only the very high register - 'squeaks'; absolutely no scalic passages. Very fast. [32]

In all, the staged friction between ostensibly pop and classical factions warrants a speculative reading as to whether it seeks to function as a metaphor for something beyond stylistic tensions. Scrutiny of the title confirms this suspicion. In Italy, in 1969, students in Turin formed an anti-capitalist group. Alongside controversial and sometimes illegal activities, they published a newspaper under their banner that continued until 1982 despite the group's disbandment in

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[27] Nielsen, *Making a Stand*…, Chapter 8, pg. 10, n.21.
[28] A flanger is a switchable device where two identical signals are mixed together but one of them is slightly delayed by a consistent changing period. A good example is Nirvana's 'Come As You Are' (1991).
[29] Martland. 'Instructions for Performance', *Lotta Continua* (Schott & Co. 1985).
[30] *Ibid.*
[31] David Gutman, 'Turnage Blood on the Floor', *Gramophone*, February 2004 <http://www.gramophone.co.uk/review/turnage-blood-on-the-floor> (Accessed: 18.08.15).
[32] Martland, 'Instructions for Performance', *Lotta Continua*.

1976. Translating as 'continuous struggle', they were Lotta Continua. With its own continuous struggle between band and orchestra, Martland's work utilises genre-crossing and the resultant 'border tension' to reflect a real-life scenario. David Clarke's comment on the similar use Michael Tippett (1905-1998) made of non-classical elements in his operas is relevant here: 'these are all used to register conflict in some way'. [33] With the allusion to the autonomy and working-class nature of jazz, the band as the smaller struggling faction takes the protester's position, tussling with the larger 'state' of the orchestra. Furthermore, Martland wrote a note in the revised version of the score in 1985 that gives further dimensions to the political facet:

> The harmonic aspect of the jazz, in fact the harmonic nature of the whole piece derives from Thelonius Monk. Although *Lotta Continua* related specifically to a European revolutionary movement, I was thinking more about the black struggle in South Africa.[34]

If it did not before, *Lotta Continua* reads too as a, perhaps crude, metaphor for race struggle. This only adds to its intertextualities; it seeks to refer to the political struggle in Italy, the fight against apartheid in South Africa, as well as the general theme of 'high' and 'low' in musical culture.

A South African connection runs into Martland's next work too. Formed of a single movement, *Kgakala* (1982) – the word means 'remote' in the South African language Tswana – recalls Tippett again and his fragmentary *Piano Sonata No.2* (1962). Though both works share a hyperactive, quick cutting between dynamics and material, Martland employs a more limited palette. Yet, it is one whose elements appear almost derived and expanded from Tippett's work, especially its persistent use of an arabesque figure [35] and a tendency for repetition. [36] This is the beginning of Tippett becoming an increasingly significant figure for Martland. Although a composer often spoken of in the same breath as English composers such as Vaughan Williams and Britten, Tippett differed with in his engagement with politics and popular/jazz musics, for example the

[33] David Clarke, *The Music and Thought of Michael Tippett* (Cambridge: Cambridge University Press, 2001), 226.
[34] Martland, 'Instructions for Performance', *Lotta Continua.*
[35] Tippett's bar 15 to Martland's first, and throughout.
[36] Tippett's bar 24 to Martland's whole first section, particularly from bar 139.

'blues' sections in the *Symphony No.3* (1970-72) and later use of electric guitars in the opera *New Year* (1986-88). It is interesting that in speaking to Nielsen regarding his earliest influences, Martland neglected to mention Tippett, whereas in later interviews he was held in the highest regard. [37] Nonetheless, as I shall explore in later chapters, Tippett seems to act as an intermediary between the coming 'Englishness' of Martland's work and, to a lesser extent, the 'crossover' aspect too. But most critically, they were committed socialists and the elder composer's outspokenness regarding political issues was something the younger intensified.

2.4 Babi Yar

From 1982, Martland became immersed in the Dutch musical environment having moved to study with Andriessen. The composers of 'the so-called Hague School' [38] were political *and* interested in pop, jazz, experimental and electronic musics. Martland's activities during this time were naturally varied, spanning playing piano in experimental pieces involving weights on players' arms to spending hours discussing two chords of Debussy. [39] Whilst this period could be the subject of an entire thesis, critical is how much Martland's politics developed in the intellectual atmosphere of the conservatory. [40] The first work completed under Andriessen was *Babi Yar*, for large orchestra in three groups (1983; premiered 1985). Its title comes from the ravine in Ukraine where in 1941 a series of massacres took place by the Nazis and sympathisers. He creates a 'viscerally affecting, potently repetitive orchestral confrontation' [41] which ends with what Paul Griffiths describes a 'breathtakingly Utopian vision of art's power to express hope in the face of the awfulness to which his title alludes.' [42] Throughout, the influence of Andriessen and his *De Tijd* (1980-81) is inescapable. Indeed, it appears as though Andriessen's work was the starting point. Both pieces commence in an 8/4 time signature and, allowing for the younger work being

[37] Johnson. 'The Proms? Do me a favour?'.
[38] Steve Martland & Roland de Beer, 'A Musical Correspondence: Martland and the Victories of Thatcher Rule', *Key Notes* 24 (1987), 3 & 7. The composers centred around the Conservatory in The Hague. The 'two dominating compositional personalities' were professors Andriessen (the Stravinskian) and Jan van Vlijmen (more Schoenbergian).
[39] Andriessen, 'Steve's pre-history', Liner notes to *Steve Martland: Martland* (NMC Recordings, 2015), 4.
[40] The *Key Notes* 24 article gives a good impression of Martland's experiences.
[41] Paul Driver, 'The Meeting of the Moderns', *The Sunday Times*, 1 December 1985.
[42] Paul Griffiths, Review of 'RLPO conducted by Cleobury at the Barbican'. *The Times*, 26 November 1985.

written at double the tempo but with double note values, both effectively run at forty-eight beats per minute. And this is before, most pertinently, Martland used the same minimalist approach as Andriessen by book-ending the four movements and epilogue with 'blue columns' [43] which Elmer Schönberger describes as 'the form of a drawn-out series of chords'. [44] This itself, of course, recalls the optimistic conclusion of Stravinsky's *Les Noces* (1923). The inner movements of *Babi Yar* progress on from the opening eruptions to a serenity that itself falls before percussion-heavy music and its visionary close. Musically, the similarities between the works of teacher and student are unmistakable. However, a critical difference is apparent when considering their programmes. Andriessen says of *De Tijd*, which has its starting point in the writings of St. Augustine:

> The task was to compose a work which evokes the sound of a 'continuous present', an awareness of time standing still. [45]

Contrasting this abstraction, yet utilising the same approach and sonorities:

> Martland was motivated by a desire to address through music the possibility of hope in a world dehumanised by such violence and brutality. [46]

The way in which the otherwise very similar works' respective programmes situate Andriessen as the more abstract and scientific – he evokes 'time' and would later thematise 'velocity' in *De Snelheid* (1984) and 'matter' in *De Materie* (1986-87) – and Martland as the more figurative and rooted in the real world is potentially indicative of the transition from modernist to postmodern attitudes. Here, modernist 'notions of unity and universality' [47] are countered by that

[43] Elmer Schönberger (trans. Nicoline Gatehouse) quoting Louis Andriessen. Liner notes to recording of *De Tijd* (Electra Nonesuch, 1993). Quite why Andriessen regards these columns as 'blue' remains a mystery!
[44] *Ibid.*
[45] Andriessen, Preface to 1995 edition of *De Tijd* (Boosey & Hawkes, 1995).
[46] Peter Urpeth. Liner notes to *Steve Martland: 266* (Factory Records, 1989).
[47] Hutcheon, *The Politics of Postmodernism*, 23.

'postmodern rejection of modern scientific rationality'. [48] I propose that the difference between *De Tijd* and the more humanist *Babi Yar* is representative of this paradigm – especially given that within Andriessen's own output this shift is observable. [49] Another example of this phenomenon might be in the work of the Danish composer Hans Abrahamsen (b.1952), highlighting the uncertainty around the place of music in this society. His work of 1972 was originally titled *Anti-EEC-sats* (Movement against the EEC) but renamed *Symphony in C*; a remarkable shift from fervently political art to something wholly more innocuous. [50] Abrahamsen was then a central member of the Danish 'Group for Alternative Music' that came to be associated with the trend of New Simplicity reacting to the complexities of the central European avant-garde and politics too. Ultimately, however, Abrahamsen explained his change in title coming after deciding that music 'can not be against' – a feeling that we should bear in mind for Martland's later career. [51] Complementing the *De Tijd*/*Babi Yar* case, this illustrates the changing and uncertain attitudes composers had at this time toward art's place in what Terry Eagleton called, 'a world racked by ideological conflict'. [52] Martland himself noted:

> The late 20th century is racked with doubts, sceptical of certainties, scornful of ready-made panaceas, unsure about the future. [53]

In a nutshell, this alludes exactly to what led manifestations of the political to find their way into his music and change over his lifetime.

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[48] Steven Connor, *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004), 16.
[49] For example *Dat Gebeurt in Vietnam* (*That's going on in Vietnam*, 1972), *De Staat* (The Republic, 1976), and *De Stijl* (The Style, 1984-1985). These follow works with more modernist programmes like *Ittrospezione III* (1965) and *Anachronie II* (1969). Everett and Robert Adlington (the latter in *Louis Andriessen: De Staat* (Aldershot: Ashgate, 2004)) write in detail about Andriessen's development.
[50] Yet, in the context of post-war modernist music such a title is still somewhat antagonistic!
[51] Anders Beyer. 'Abrahamsen, Hans.' *Grove Music Online*. *Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46325> (Accessed: 10.09.15).
[52] Terry Eagleton, *Ideology: An Introduction* (New York & London: Verso, 1991), xi.
[53] Martland, 'An affirmation of our humanity', 26-27.

2.5 American Invention

The works composed after Martland's sole work for symphony orchestra*, Babi Yar*, show the influence of Andriessen being assimilated within his language. In 1985 came the premiere of *American Invention* by the London Sinfonietta, a work that like *Babi Yar* consists of three instrumental groups. The first and second comprise conventional classical strings and winds, the third group consists of horn in F, bass guitar and a drummer. There is an echo of *Lotta Continua* as we have an internal pop/jazz band. Although the horn does not have the associations with pop music of a drum kit or bass guitar, it is notable that its inclusion comes after two things. Firstly, Martland's preceding concerto for horn and small orchestra, *Orc* (1983) is jazz/pop-inflected with highly syncopated melodies amidst rapidly shifting columns in the orchestra and, secondly, his recent studies with Gunther Schuller who beside conceiving of 'Third Stream' was famous for his horn playing in jazz, most notably Miles Davis's *Birth of the Cool* (1957). But *American Invention* was written for the London Sinfonietta, a group associated with modernist music and thus contrasting the pop/jazz *and* classically-fluent ensembles like the Marten Altena Ensemble Martland worked with in Holland. At this time the Sinfonietta was best known for performing continental modernists such as Xenakis and Berio alongside premiering British works like Birtwistle's *Silbury Air* (1977), *Carmen Arcadiae Mechanicae Perpetuum* (1977-78), and Knussen's *Coursing* (1979). But there is, however, an important precursor to Martland as an 'unprepared London Sinfonietta' [54] gave the British premiere of Andriessen's *De Staat* (1972-76) in 1983. The performance met unfavourable reviews, as much for the under-rehearsed ensemble as for the work. [55] Martland's work was similarly out of the ordinary. The specifications for the 'drummer' are significant as he asks for someone, 'expert in coordinating both feet and hands which is why the score specifies a drummer rather than a percussionist'. [56] Martland is asking for someone who would most likely be drawn from the world of pop and jazz music, and likely not the Sinfonietta's usual percussionist. His request for the drummer to use an electronic drum pad with two sounds, a 'Disco Handclap' and one 'more "electronic" […] something like the sound that

[54] Adlington, *Louis Andriessen: De Staat*, 120.
[55] *Ibid.*
[56] Martland. Performance notes for *American Invention* (Schott & Co. 1985)

the video "Space invader" machines makes', [57] heightens the border tension too. In fact, the work's opening renounces classical convention with the drummer beginning alone with a 'cross-stick countdown [that] should be as loud as possible and dramatic in effect. The player should hold the sticks high above his head.' [58] For a time the effect is rather like a 'Concerto for Rock Drummer', with its dialogue (or, 'continuous struggle'!) between soloing drummer and classical ensemble. Yet all the while much of the harmonic material is derived from chords built on the musical names of famous composers. Though it is an unheard, internal facet that speaks only to the analyst, Nielsen counts Scarlatti, Handel and Bach amongst those 'quoted'. [59] My own investigations of the work's sketches revealed references to Bach's *The Musical Offering*, the BACH musical cryptogram, as well as a hand-copied page of openings of Bach fugues and six bars of Phillipe de Vitry's *Vos quid admiramini/Gratissima.* [60] Furthermore, *American Invention* employs many times over and in various forms the Dies Irae theme. [61] The composer states in his programme note that:

> The title is ironic. Bach and his keyboard inventions and American imperialism – a montage assembly, a series of self-destructive machine processes, fragments, fractures; everything discontinuous. But irony is not enough; art is not a mirror held up to reality but a force with which to shape it. [62]

Firstly, we would gather from this that the left-wing, anti-capitalist Martland defines 'American imperialism' in much the way as his music goes: a self-destructive machine. The question, then, is how he attempts to carry out this shaping of 'reality', this fragmentary discontinuous scene. A musico-political act might at first be seen in how the drummer's group sits right in the centre of the ensemble. Functionally, their role from the count-in is one of introducing and leading the

[57] *Ibid.*
[58] *Ibid.*
[59] Nielsen, *Making a Stand…*, Chapter 8, pg. 10.
[60] Envelope MS Mus. 1783/3/3 of the Steve Martland Collection, The British Library, London.
[61] There are many references to this, especially '4-note Dies Irae cells'.
[62] Martland, Composer's note to *American Invention*. <http://www.schott-music.com/shop/9/show,154034.html> (Accessed: 07.06.15).

fragments and fractures of the work, from at the most minute level of the slap bass part, [63] right up to the musical fragments that are so often allusions to pop and jazz, as well as often being made from cryptograms of composer's names. These musical fragments – especially the drummer's count-in – bring to mind Jean Baudrillard's concept of 'simulacrua'. In much postmodern art, references are continually made yet, the 'original' itself is unclear, hence '"simulacra" – copies that lack originals.' [64] The example Baudrillard employs is that of the Disneyland theme park, a representation of something that has never really existed: fairytale castle. Baudrillard's proposition is that there becomes often no distinction between reality and its representation. With this, *American Invention* reads as a procession of simulacra, often interrupted by 'blue column' music, such as the one at rehearsal mark 'I' (Fig. 1) with a 'voltage […] so high that it occasionally short-circuits and fails to bridge its own stuttering pauses.' [65]

[63] Rather than plucking the string, the slap technique sees a player strike the string with the side of their thumb knuckle. The technique is used predominantly in funk and disco music.
[64] Jean Baudrillard, 'Simulacra and Simulations', *Jean Baudrillard: Selected Writings*, trans. Paul Foss, Paul Patton & Philip Beitchman (Cambridge: Polity Press, 1988), 166–84.
[65] M.E.O., 'Review: Martland. Crossing the Border', *Gramophone*, September 1992: 78.
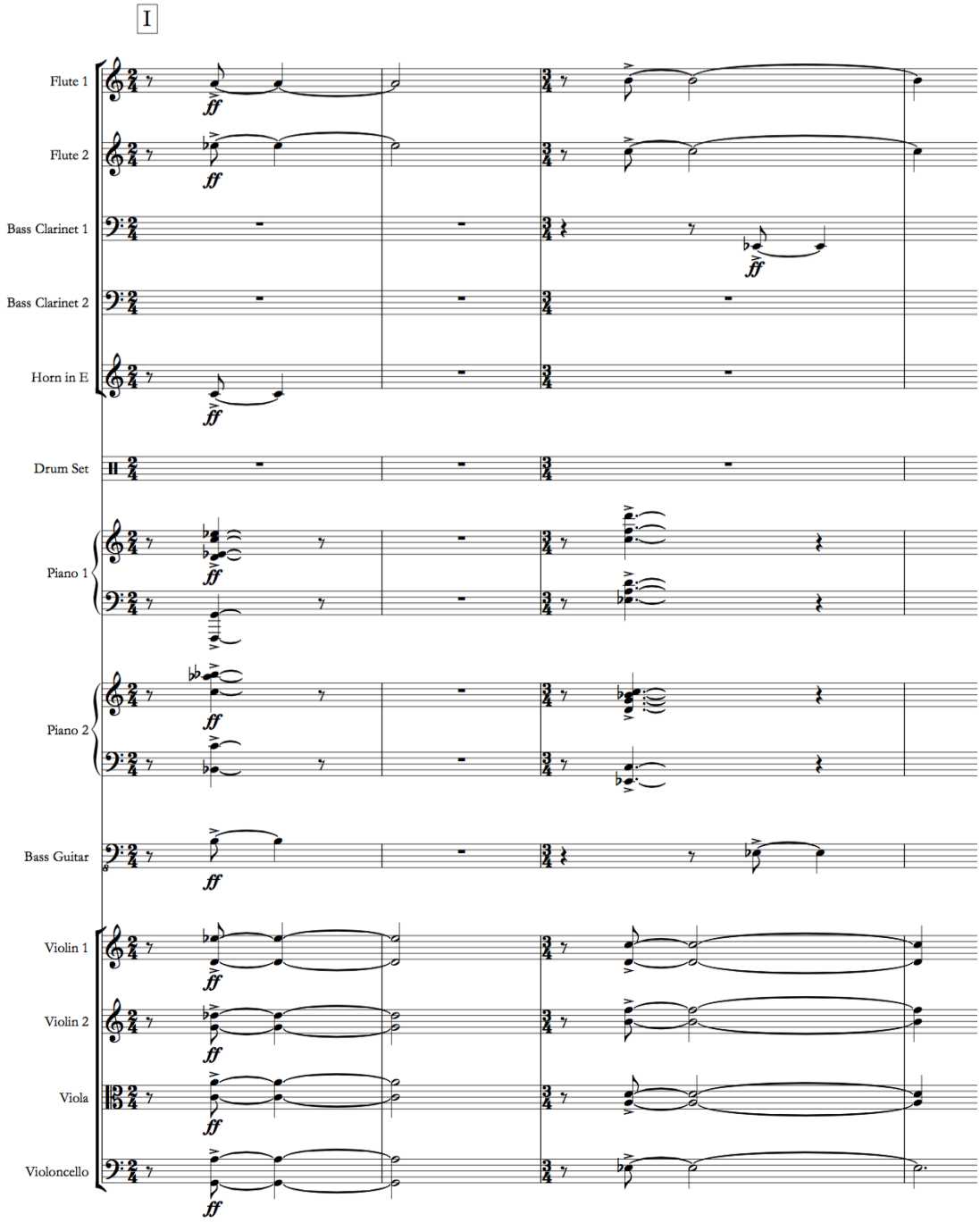


Figure 1. Steve Martland: *American Invention* (1985). 'Blue columns' at rehearsal mark 'I'.

As Martland acknowledges, at the very heart of the work is irony and in-built musical self-destructiveness, but even in performance it becomes almost (conscious?) parody. Imagine the scenario: the renowned composer/conductor Oliver Knussen stands motionless until he gives

the signal to the drummer to count in the piece by hitting the drumsticks together above their head as in a rock band. The ensemble sits waiting to come in on this countdown (which is not conducted) immediately after which they follow the conductor anyway. The drummer's count-in is little more than theatre. A sense of the simulacrum arises again. We ask ourselves whether the 'original' indeed exists; who *really* does a cross-stick countdown above their head? This reading has us contemplate whether *American Invention* is at once a parody on the conventions of contemporary music making as well as attempting to critique American 'imperialism'. Perhaps, though, at the same time it is a sincere fusing of different musics? The possibilities all seem reasonable. It seems a typically postmodern, as Linda Hutcheon would say, 'self-conscious, self-contradictory, self-undermining statement.' [66] With all this at play, perhaps unsurprisingly, Martland did not write for the Sinfonietta again and so *American Invention* remains the closest to the British new music establishment the rebellious composer ever came.

2.6 Re-Mix

Where Martland did find consistent support was in the Netherlands. Based on the chaconne *Sonnerie de St. Genevieve du Mont de Paris* (1723) by Marin Marais (Fig. 2) he wrote *Re-Mix* (1986) for, as described in the score, the 'jazz ensemble' the Marten Altena Ensemble. A three-note bass figure underpins while the rest of the ensemble play melodies and ever-extravagant counter-melodies, building to the conclusion of this 'short wild march of brass and percussion in [a] jazzy folkloric' style (Fig. 3). [67]

[66] Hutcheon, *The Politics of Postmodernism*, 1.
[67] Work description of Martland's *Re-Mix* (1985). <http://www.schott-music.com/shop/9/show,154033.html> (Accessed: 26.11.14)

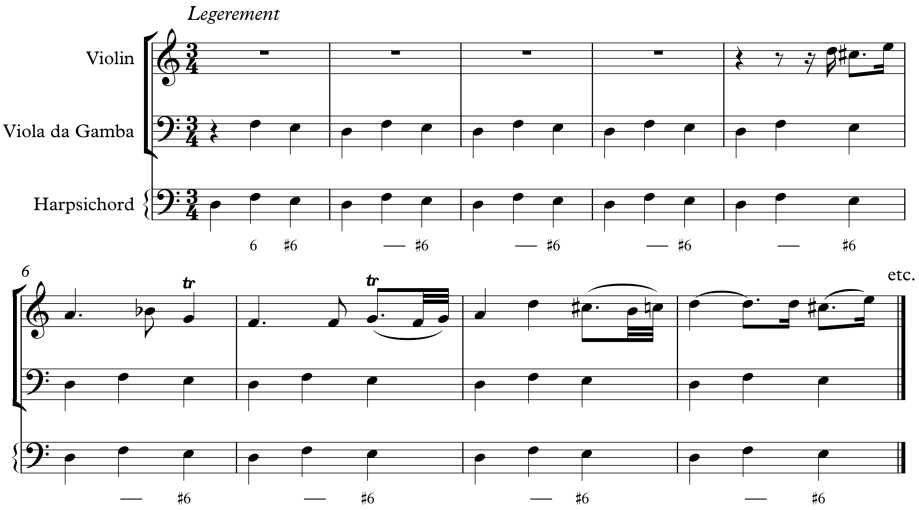


Figure 2. Marin Marais, *Sonnerie de St. Genevieve du Mont de Paris* (1723), opening.
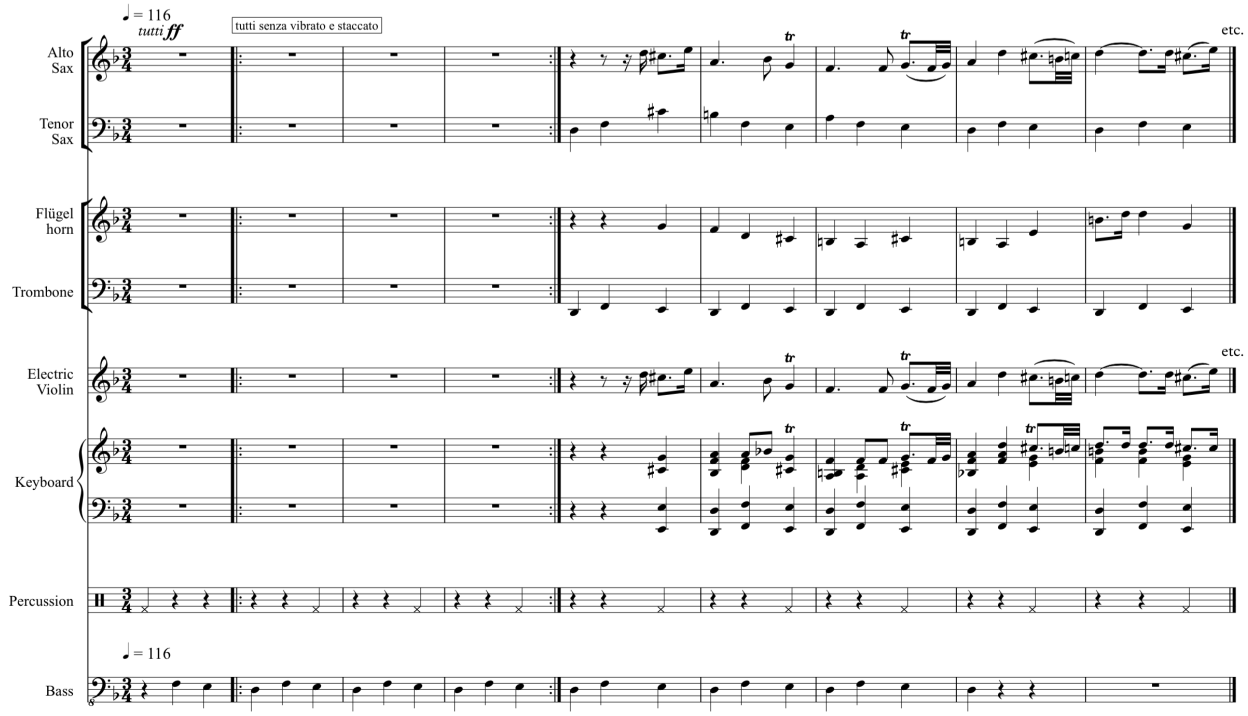


Figure 3. Steve Martland, *Re-Mix*, for jazz ensemble (1986), opening.

The work initially seems simple and playful yet offers much to the interpreter. At the purely musical level we have what we *might* expect from the source – trumpet, trombone, violin, a harpsichord (played by synthesiser) and drums – but transforming the work entirely are the

saxophones and electric bass. The ensemble is a fusion, Andriessen describing it 'hi-tech Baroque'. [68] Like *American Invention* it plays with ideas of high and low, old and new, being a chaotic 'goose-step waltz' [69] bonded by the cycling bass riff. Yet it operates differently from that earlier work. *Re-Mix* relates both forward to a series of Mozart re-orchestrations entitled *Wolfgang* he produced for Factory Records in 1992 but also to the work of Michael Nyman (b.1944). In these instances baroque/classical music is referenced/re-composed for a contemporary ensemble. The instrumentation of these works is essentially the same yet beyond the surface, the aesthetic impulse of *Re-Mix* contrasts with *Wolfgang* and Nyman. In concert-primed pieces such as Nyman's reworking of Purcell, *Chasing Sheep Is Best Left to Shepherds* (1982), a sincerity and classical formality is present that is absent from Martland's rowdy, quasi-improvised 'jolly, Willem Breuker-style parody'. [70] This leads us to an alternative thought: perhaps it is less a parody of baroque music, more one of modern 'appropriations' [71] by those like Nyman? After all, Martland could be dismissive of his fellow Englishman, once joking that he had a bigger audience than him at a concert at a festival [72] and criticising his audience:

> 'Middle-England'. This phrase that's often used in England now. 'Middle-England'. Which is the people who read the Daily Mail, which sort of, it reinforces all their values. They're the people who go to Michael Nyman concerts. [73]

That *Re-Mix* can be read as both a sincere appropriation (like Nyman) and a sharper parody (of Nyman) brings to the fore the notion of 'double-coding' [74] that theorists of postmodernism such as Hutcheon and Charles Jencks often highlight. This is art with a 'commitment to doubleness, or

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[68] John Fallas, 'Steve Martland MOT'. Review of concert on 6 May 2004 at Royal Festival Hall, London. <http://www.classicalsource.com/db_control/db_concert_review.php?id=1874> (Accessed: 26.11.14).
[69] Unspecified author, 'Reviews', *Gramophone,* September 1992: 78.
[70] Nielsen, *Making a stand*…, Chapter 8, pg. 5. N.B. Willem Breuker (1944-2010) was a Dutch bandleader, saxophonist, and authority on Kurt Weill. Perhaps most importantly though, he was the co-founder with Andriessen of the ensemble De Volharding.
[71] Robert Worby quoted in Pwyll ap Siôn, *The Music of Michael Nyman* (Aldershot: Ashgate, 2007), xii.
[72] 'Steve Martland interviewed by Bas Andriessen'. 20 May 1998 <https://www.youtube.com/watch?v=yW6rwK1j0mk> (Accessed: 27 January 2014).
[73] *Ibid.* Also, Johnson, 'The Proms? Do me a favour?'.
[74] Charles Jencks (ed.), *The Post-Modern Reader* (New York: St Martin's Press, 1992), 11.

duplicity', it is again 'self-conscious, self-contradictory, self-undermining.' [75] This is what we saw in *American Invention* and it is as true of *Re-Mix* in how it accommodates multiple and often contradictory readings; 'a permanent tension and is always hybrid, mixed, ambiguous'. [76] Yet a further thought is that whilst we can take its roughness as part of a humorous parody of contemporaneous music like Nyman's, with its lack of concert primness this, in fact, may alternatively grant it some degree of 'street' authenticity, if you will. After all, it was commissioned by the Dutch 'street band' of Marten Altena, a group that has it roots in ensembles who have played music such as Marais's to people in the streets of Europe for centuries.

2.7 Shoulder to Shoulder and Dividing the Lines

Soon Martland's compositions made more direct extra-musical connections. In 1986 he wrote *Dividing the Lines* for brass band, *Shoulder to Shoulder* for wind ensemble and for the Marten Altena ensemble *Big Mac I* and the following year *Big Mac II*. The latter two works of course bring to mind the eponymous fast-food restaurant chain, though they have no explicit programme attached to suggest whether they are satirical like *American Invention*. Those first two works of 1986, however, beg political readings. *Dividing the Lines* refers to how police had violently broken picket lines during the UK miners' strike of 1984-85. [77] Commissioned by the Manchester School associate and conductor/composer Elgar Howarth, the intention had been for members of the music collective Test Department to play additional percussion at its premiere during the 1986 Bath Festival. Martland's collaborators are described:

> One of the most radical British bands. Their extreme industrial sound fused sonic experiments with political activism, notably during the miners' strike of 1984-85. [78]

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[75] Hutcheon, *The Politics of Postmodernism*, 1.
[76] Jencks, *The Post-Modern Reader*, 11.
[77] Arthur Scargill, 'We could surrender - or stand and fight', *The Guardian,* 7 March 2009. <http://www.theguardian.com/politics/2009/mar/07/arthur-scargill-miners-strike> (Accessed: 03.10.15).
[78] Uwe Schütte, review of Graham Cunnington, Paul Jamrozy, Angus Farquhar *et al., Total State Machine* (unknown location: PC-Press, 2015), *Times Higher Education*, 4 June 2015: 47.

The coming together of Test Department and a brass band, with all its links to the mining industry, to play this work just after the miners' strikes was potent. However, the piece remained unperformed until 1999; upon realising the political facet the festival managers cancelled the premiere. [79] Owing to this, Martland recycled the political aspect for his next piece. *Shoulder to Shoulder* took its title from Test Department's 1985 album *Shoulder to Shoulder with South Wales Striking Miners*. It received an uncontroversial premiere, first being performed by Orkest de Volharding in the Netherlands later in 1986. Despite Martland still being resident in the Netherlands, these two works were the first to directly relate to contemporary events back in the UK, almost anticipating what followed his return.

2.8 Drill

Taking a step back from politics, the image in mind when composing the two-piano work *Drill* (1987) was of Jacob Epstein's sculpture *The Rock Drill* (1913-15) (Fig. 4). [80] Cast in six movements – all marked *fast* except the *slow* outer ones – all beside the first begin with the same motif (Fig. 5). Martland described this 'a dissonant mixture of A flat major and A major […] the whole piece is a working out of the contradictions between two keys which are only a step apart'. [81] Having such a block-like form one is reminded of both, in terms of art, the Constructivism of Andriessen's ancestors in the Dutch artistic movement De Stijl, as much the early twentieth-century British Vorticists and Futurists with whom Epstein associated. The first movement opens with slowly repeating declamatory chords echoing the 'blue column' trope of *De Tijd*. Recalling the 'aggressive dynamism' [82] of the original sculpture, the inner movements span stretches of Tippettian modality (with key signatures) frequently interrupted by the work's primary motif, to passages that disperse into more liberal chromaticism (without key signatures) recalling music of the central European avant garde.

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[79] Public opinion was complex: it 'never wavered in opposition to the strike and its tactics, but the public's heart bled for the miners and their families' (Editorial, *The Guardian*, 'A war no one deserved to win' 7 March 2015) <http://www.theguardian.com/commentisfree/2009/mar/07/1984-miners-strike> (Accessed: 11.09.15).
[80] Steve Martland, 'Steve Martland Talks about the Fourth Movement of *Drill*', *Classic CD*, no. 4 (1990): 44.
[81] *Ibid.*
[82] Evelyn Silber, *The Sculpture of Epstein* (Oxford: Phaidon, 1986), 35.

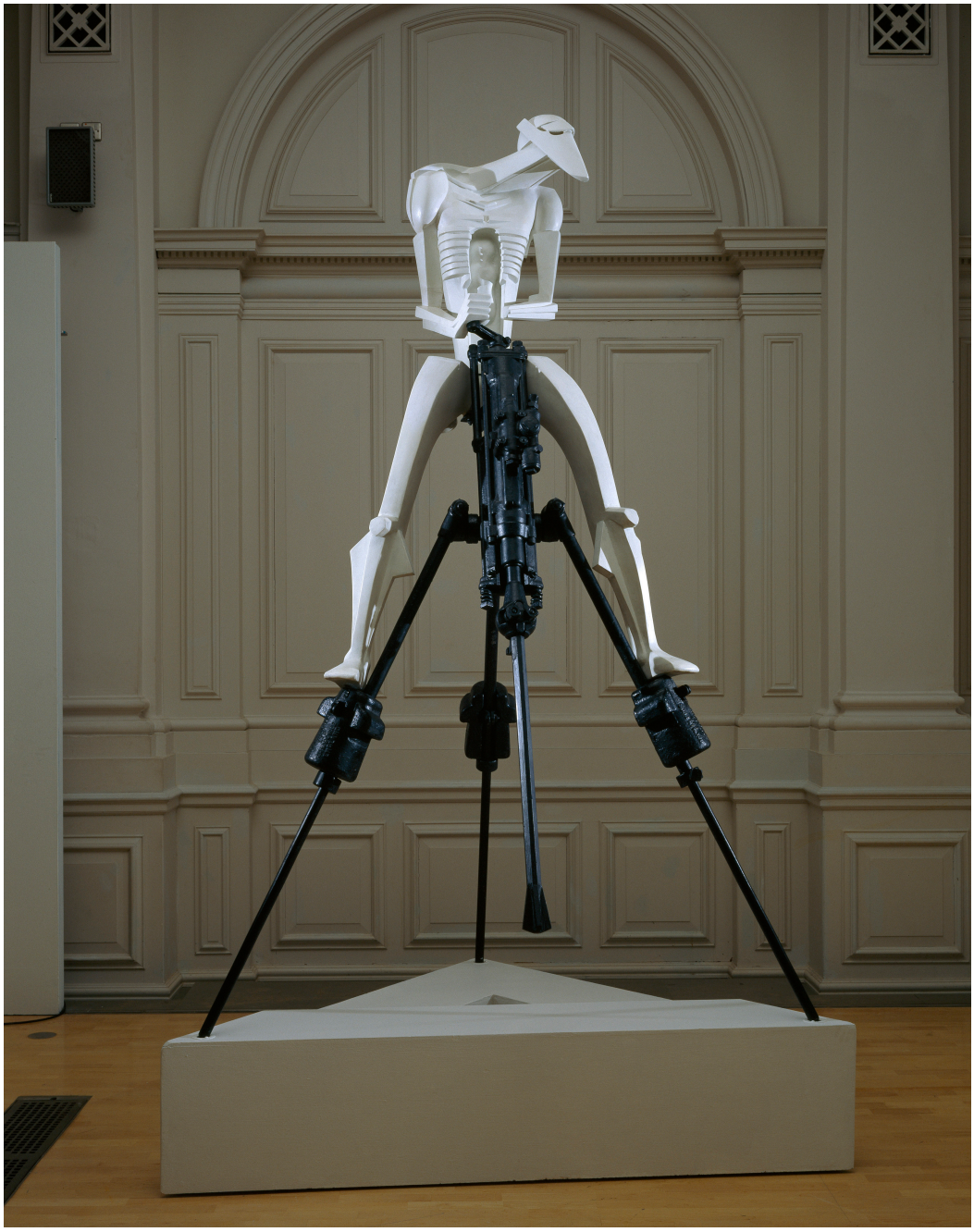


Figure 4. Jacob Epstein, *The Rock Drill* (1913-15)
Copyright © the estate of Sir Jacob Epstein
Photo © Birmingham Museums Trust

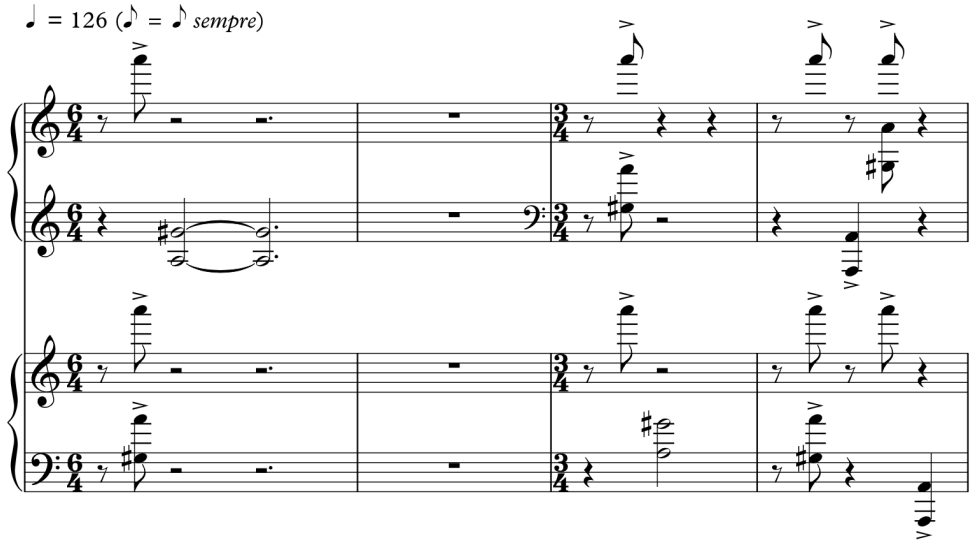


Figure 5. Steve Martland, *Drill*, for two pianos (1987), second movement, opening.

The work's apex comes in the penultimate movement where a passage based of the primary motif (Fig.5) is continually interrupted by a major-keyed syncopated motif trying to gain dominance. It finally does at bar 466 and brings about the work's most effervescent section, of a lilting, grooving chord riff in A major with a melody above a bass ostinato (Fig. 6). Nonetheless, it is joyous music, an apotheosis that cycles through a series of keys with optimism at odds with what came before. The piece, like Epstein's sculpture, becomes a 'supremely optimistic statement'. [83] But in Martland's evolution this is a watershed moment, standing for what was occurring in his output in broader terms. Nielsen remarks regarding the previous work that:

> From a purely harmonic point of view *Shoulder to Shoulder* is a transitional work, containing the first signs of Martland's move towards the employment of more traditional (i.e. diatonic) harmonic structures, no longer based on semi-serialist techniques or 'abstract' extra-musical concepts. [84]

Drill furthers this with its real-world associations and syncopated, dominant-7th harmonies looking forward to the music of the near future.

[83] *Ibid.*, 32.
[84] Nielsen, *Making a Stand…*, Chapter 8, pg. 10.
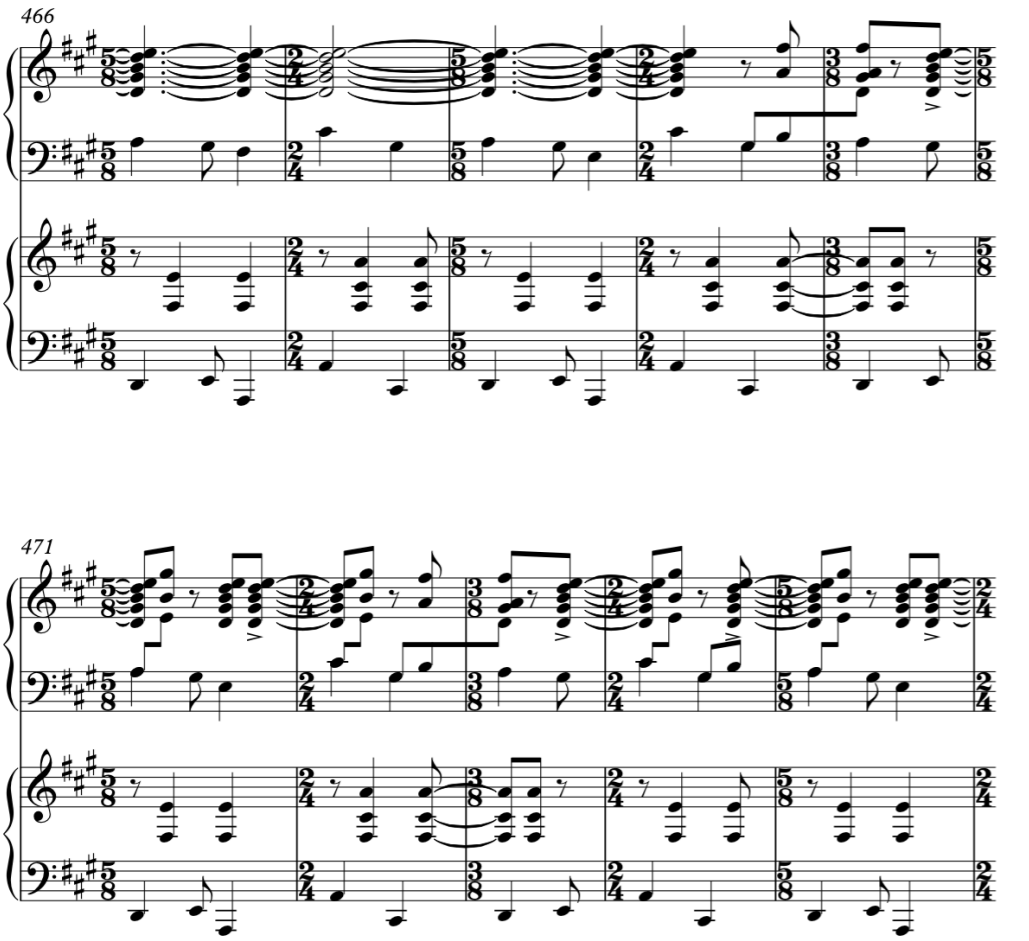


Figure 6. Steve Martland, *Drill*, for two pianos (1987), fifth movement, from bar 466.

2.9 coming home

In 1987 Martland returned to Britain after five years in the Netherlands. He arrived the day after Margaret Thatcher was elected for a third term. As my next chapter will explore, this provided a focus for his work. With this knowledge there is a temptation to view the preceding works as a warming up to this next stage of his oeuvre. From the beginning, his political outlook is embodied and explored in many senses; from the musical material at play, to the instrumental choices, the work's programmes, and so on. At a broader level, the politics of the music seem to take two forms; initially to the purely musico-political level, but then inextricably linked at the macro-level to real-world situations. The prime example is *Lotta Continua* with its conflict between genres representing too the Italian political situation and the fight against apartheid in South Africa. In terms of musical politics, Martland criticised British classical musical culture

frequently for what he saw as its unwillingness to embrace wider forms of music and believed 'music has lost its way. […] So few composers feel that they have to communicate.' [85] To do this, Martland enacts tensions physically in the ensemble instead of mere programmatics. He saw how the political suggestions of genre-crossing were able to act as metaphors for broader themes. The two levels of intent are inseparable. He uses as a tool, a weapon even, the latent expressive potential of border tension from crossing stylistic borders. Alongside political facets that evolve and are reconfigured in the music in this period, harmonically-speaking there is a corresponding progression from the 'semi-serialist' [86] techniques of *Babi Yar* and *American Invention* to the diatonic schemes which take on more prominence in *Shoulder to Shoulder* and break through in *Drill*. As my subsequent chapters will explore, in time his musical language and mode of operation evolved, as did the expressions and inflections in his work, in ways that perhaps no British composer had done before.

[85] Iain Grant, 'Composer hits an angry note', *The Sunday Times*, 20 May 1990.
[86] Nielsen, *Making a Stand…*, Chapter 8, pg. 10.

3

songs of experience

The focus of this chapter is Martland's time connected to Factory Records. After returning to Britain in 1987, he recorded and released four albums for the Manchester-based label's new classical division, which in itself has not received sustained attention beyond brief mentions in histories of Factory. [1] Two of the releases comprised almost exclusively extant instrumental music – that which was the focus of the previous chapter – the other two consisted a Blake-inspired social commentary called *Glad Day* and the aforementioned *Wolfgang*, Martland's Mozart re-orchestrations. Both works attract political readings for various reasons. Not only was this phase notable for his music being aimed at a new audience, along with his BBC film *Albion*, this period saw Martland make arguably the starkest political declarations of his career.

3.1 Factory Classical

Factory Records was formed in 1978 under the direction of Anthony H. Wilson (aka Tony Wilson), Alan Erasmus and Rob Gretton, with musical production headed by Martin Hannett, graphics by Peter Saville, and cemented its place in musical history with the nightclub The Haçienda. [2] The label, whose office was for many years a flat in a residential house, [3] began as

[1] James Nice, *Shadowplayers: The Rise and Fall of Factory Records* (London: Aurum Press, 2010) & Mick Middles, *Factory: The Story of the Record Label* (London: Virgin Books, 2009).
[2] The nightclub's name being one of many examples of Situationism's influence on the label, coming after Ivan Chtcheglov's imperative that 'The Hacienda Must Be Built.' (Ivan Chtcheglov (aka Gilles Ivain), 'Formulaire pour un Urbanisme Nouveau', *Internationale Situationniste No.1*. (ed. Guy Debord), Paris, June 1958))
[3] 86 Palatine Road, Manchester, M20 3LJ.

something of an 'experiment in art' [4] and 'civic dream' [5] offering an alternative to London-centred commercial chart music but became a cultural spectacle, even described as 'a piece of conceptual art masquerading as a record label'. [6] Adopting its 'do-it-yourself ethic' [7] from punk, not only did Factory reinvigorate a music scene with 'new wave' [8] artists such as The Durutti Column, Cabaret Voltaire, Joy Division, and latterly New Order and The Happy Mondays, in 1989 it began the 'Factory Classical imprint'. [9] In 1985 Erasmus had said:

> There's some incredibly beautiful classical music at the moment. What's more, it's in desperate need of release. Modern classical music isn't all unlistenable crap, it's something very close to my heart. May not sell, but certainly worth having a go. [10]

Under the supervision of John Metcalfe (viola player of The Durutti Column, Duke String Quartet and Kreisler String Orchestra), Factory Classical was born from the label's 'simple, self-important belief […] that, having successfully packaged popular music as high art, it could also pitch "high art" classical music to a popular audience'. [11] On Tony Wilson's vision, the *New Musical Express* wrote that 'having applied a veneer of sophistication to the low-brow market of pop music, he's now intent on stripping it from the face of classical music.' [12] The first five releases came in 1989, comprising the Kreisler String Orchestra's disc of Britten and Brahms; the oboist Robin Williams's album of Britten and Hindemith; the Duke String Quartet's offering of Tippett and Shostakovich; pianist Rolf Hind's collection of Martland's *Kgakala*, Carter and Ligeti; and finally *Steve Martland* containing *Babi Yar* and *Drill*. Before Factory's demise in 1992 – bad financial management being primarily to blame – a second wave of releases came covering a

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[4] Nice, *Shadowplayers*, xiii.
[5] Stuart Huggett, 'Sweeping from the Factory floor: The label's final years', *thequietus.com*. Last modified 03.12.12, <http://thequietus.com/articles/10872-factory-records-final-years-retrospective-happy-mondays-new-order>(Accessed 25.11.14).
[6] Dorian Lynskey, 'A fitting headstone for Tony Wilson's grave', *The Guardian*, 26 October 2010. <http://www.theguardian.com/music/2010/oct/26/fitting-headstone-tony-wilson-grave> (Accessed: 01.03.15).
[7] Georgina Born, 'Modern Music Culture: On Shock, Pop and Synthesis': 63.
[8] Jeff Albertson, '80s New Wave pioneers New Order to play Paramount', *The Seattle Times,* 3 July 2014. <http://blogs.seattletimes.com/soundposts/2014/07/03/80s-new-wave-pioneers-new-order-to-play-paramount-concert-preview/> (Accessed 23.09.15).
[9] Nice, *Shadowplayers*, 392.
[10] *Ibid.*, 271.
[11] Huggett, 'Sweeping from the Factory floor'.
[12] Don Watson, 'Pulling the strings', *New Musical Express,* 14 October 1989.

broader range including Monteverdi, recorder sonatas of Handel, and more Martland. But as Mick Middles in his history of Factory stated, 'arguably the most intriguing artist on the tiny Factory Classical wing was Steve Martland, a man who actually managed to transcend the gargantuan and, one would think, unbridgeable gulf between classical and modern dance music.'[13]

3.2 A composer in the Factory

Amid his correspondence with Roland de Beer in the journal *Key Notes* in 1987, just after his return to Britain, Martland praised some British bands:

> I think that most pop music is without any intrinsic merit, but the more progressive elements of pop are more interesting to my ears than any new music. I'm particularly thinking about Cabaret Voltaire, David Bowie, DNA, the now disbanded Joy Division, Test Department and Talking Heads. [14]

With the composer having already collaborated with Test Department on the ill-fated *Dividing the Lines* and speaking highly of Factory's bands Cabaret Voltaire and Joy Division, it seems fitting that he was signed. Although only a chance meeting brought them together, [15] the two had much in common. I have already commented on Martland's connection to punk/new wave culture and how Factory also stemmed from this milieu, but musically and socio-politically too there was synchrony. The composer's antagonism toward London-based musical culture after what he saw as its insularity and wish to 'flatter its bourgeois public' [16] and especially having come from the relative cultural liberalism of the Netherlands, meant that a label strongly identified with the north of England and similarly averse to London-based music (though pop) was apt. Martland's post-industrial discontent aligns with Factory's too. The label appropriated many signifiers of industry in the face of its decline in Britain, not least its name. One notable example is giving all

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[13] Middles, *Factory: The Story of the Record Label*, 198.
[14] Steve Martland & Roland de Beer, 'A Musical Correspondence: Martland and the Victories of Thatcher Rule', *Key Notes* 24 (1987): 11-12.
[15] Wilson was looking for a composer for the label when they met and so arranged for *Babi Yar* to be recorded. Steve Martland in 'Interview between Mike Searby and Steve Martland (composer) in 5 parts'. Kingston University, London. May 2010. <http://eprints.kingston.ac.uk/18032/> (Accessed: 07.10.15).
[16] Fisher, 'Kicking and Smiling': 42.

their enterprises a FAC number: [17] their first poster – in bright industrial yellow with a man wearing ear protectors – was designated FAC 1, Joy Division's debut *Unknown Pleasures* (1979) was FAC 10, and the Haçienda nightclub was FAC 51. Saville's art direction also invoked industrial traits through appropriating Bauhaus and Swiss 'International Style' customs. Comparing Josef Müller-Brockmann's 'grid-system' posters from the 1950s [18] with Factory's promotional material [19] is enlightening. This appropriation of industrial signifiers is a symbol of resistance, the message being that though factories and mines were closing, they would build a new factory.

In all, four Martland discs were released. *Steve Martland*, FAC 266 (1989) and *Crossing the Border*, FAC 366 (1991) were compilations of the composer's music, whereas *Glad Day* (1990) and *Wolfgang: Martland plays Mozart* (1992) were more radical in design and what I will consider later. The first release, FAC 266, contained the pairing of that 'potently repetitive orchestral confrontation' [20] *Babi Yar* and *Drill* with its titular connection to labour and Epstein's 'dream of technological power and transformation'. [21] With its out-of-focus cover image [22] of a rusting structure at once bringing to mind the (post-)industrial, the later release *Crossing the Border* contained some of the other significant works from recent years: *American Invention*, *Re-Mix*, *Shoulder to Shoulder*, the short and punchy *Principia* written in one morning in 1989 for the Marten Altena Band, and *Crossing the Border* for string orchestra (1990). The album's title track – that I discuss further in the following chapter – has a motive that relates to it being written for a youth orchestra in Scotland, as well as standing more generally for the Factory Classical venture as a whole, the 'determination to expand the classical audience beyond the confines of a privileged elite. [23] This description brings about an important observation regarding the composer's time on

[17] Often 'FACT' when referring specifically to a recording.
[18] Entry on Josef Müller-Brockmann with examples of his 'grid-system' work. http://www.designishistory.com/1940/joseph-mueller-brockmann/ (Accessed 07.07.16)
[19] Page on Factory Classical with images. http://www.cerysmaticfactory.info/classical.php (Accessed: 30.07.16)
[20] Driver, 'Meeting of the moderns', *The Sunday Times*, 1 December 1985.
[21] Jonathan Jones, 'Epstein's Rock Drill reveals the emptiness of Vorticism', *The Guardian*, 14 June 2011. <http://www.theguardian.com/artanddesign/jonathanjonesblog/2011/jun/14/vorticists-epstein-rock-drill> (Accessed: 13.10.15).
[22] Entry on Martland's *Crossing the Border*, FAC 366, with cover images: http://www.cerysmaticfactory.info/fac366.php (Accessed: 07.07.16).
[23] Timothy White, 'Steve Martland: Classical Iconoclast', *Billboard*. November 7, 1992: 5.

Factory; his politics are embodied not merely in the message within or attached to the music but also by the music's dissemination. With this ethos clear, the releases were well received by both the pop/rock and classical presses with Robin Maycock of *The Independent* describing FAC 266 as, 'one of the strongest new-music records of the decade'. [24] Despite this acclaim, the records did not sell particularly well and contributed to the label folding in 1992. [25] But where most writers acknowledged the venture's optimistic aim, Gavin Thomas in *The Musical Times* [26] and Gerald Larner in *The Guardian* accused Martland, for all the vociferous leftism, of exhibiting Thatcherite entrepreneurship and letting 'market forces call the tune'. [27] Naturally, there was a commercial aspect to the classical venture with Wilson and Erasmus hoping for their existing audience to buy classical music, but it is difficult to see the venture as especially financially motivated. They were clear about the socio-musical motives, that classical music ought not only to be, as Tony Wilson put it, just for 'middle-class wankers in dinner suits' [28] and Erasmus acknowledged that the records might not sell. With regard to the accusations of 'pandering to the consumer by cultivating his image', [29] what Larner seems to take pejoratively for marketing is surely as much Saville's design simply being in keeping with the music: the cover art for an album including an 'orchestral confrontation', as Paul Griffiths described *Babi Yar*, has the composer positioned, as Larner himself said, 'aggressively' [30] on the front. This seems entirely appropriate, surely more a case of sympathetic graphics over submitting to market forces. But added to this defence, as Jeffries remarked, the album that came between *Steve Martland* and *Crossing the Border* would easily, 'refute the charge that Martland is filled with Thatcherite zest for the free market'. [31]

[24] Robin Maycock, 'Records/Production lines' *The Independent*, 11 November 1989: 37.
[25] Nice, *Shadowplayers*.
[26] Gavin Thomas, 'American Inventions', *The Musical Times*, No. 1797 (1992): 592-596.
[27] *Ibid.*
[28] Watson, 'Pulling the strings'.
[29] Jeffries, 'Burning at the Stave'.
[30] Gerald Larner, 'New men for the New Music', *The Guardian*, 14 August 1990.
[31] Jeffries, 'Burning at the Stave'.

3.3 Glad Day

The release of *Glad Day* [32] was one of the most striking moments in Factory's history. Although the recording was released in 1990, the work was first performed at the 1988 Holland Festival with the singer Sarah Jane Morris of the band The Communards and the Dutch ASKO ensemble of saxophones, brass, drums, bass guitar and strings. Where one wing of Factory had 'packaged popular music as high art' [33] and the classical division presented classical music to their existing rock/pop audience, *Glad Day* was 'Factory's only direct attempt at a release that would straddle the classical/pop divide'. [34] It ranks as one of Martland's sharpest political declarations. With lyrics by Stevan Keane, the final version of *Glad Day* consists three songs, although archival research reveals an original fourth song called 'Sacrifice' that was instead used in the their BBC documentary *Albion* later in 1988. Interestingly, for the album release, the final song 'The World is in Heaven' was presented in an additional '7" dance version' after the original 'classical version'. [35] Although it went unaccredited on the album sleeve, it had in fact been remixed by the band The Pet Shop Boys. [36] The opening song, 'Festival of Britain', is an ironic and satirical invocation of the post-war 'tonic to the nation' [37] of 1951. Its lyrical content illustrates social injustice in Britain, using classical music culture as part of its setting:

> Underneath the concert halls
>
> The teenagers and deadbeats
>
> Are laying down the cardboard
>
> On carpets made of concrete
>
> They rub their hands and stamp their feet
>
> Too tired to sleep, too poor to eat

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[32] Entry on Martland's *Glad Day*, FAC 306, with cover images: http://www.cerysmaticfactory.info/fac306.php (Accessed: 07.07.16).
[33] Huggett, 'Sweeping from the Factory floor'.
[34] *Ibid.*
[35] That the third track is considered the 'classical version' suggests the previous tracks are in the same mode. It is also interesting, then, that Martland clearly considered this a 'classical' work despite its presentation by Factory as a pop album.
[36] Fisher, 'Kicking and Smiling': 43.
[37] Mary Banham & Bevis Hillier, *A Tonic to the Nation: The Festival of Britain, 1951* (London: Thames & Hudson, 1976).

Deep inside the concert halls

The bankers and landlords meet

Their credit cards buy curtain calls

The market dances to their beat. [38]

Where the first song is up-tempo and angry, in keeping with the satirical nature of the work as a whole, the second, 'Fantasy Island', is slower and takes the opposing view by describing Thatcher's Britain from the perspective of 'bankers and landlords'. Again ironically titled, 'Fantasy Island' opens with a solemn ostinato suggesting the influence of Philip Glass and the urge to:

Rejoice in the wealth of this golden age

Find your own place on history's page.

But for all its sardonic optimism, the final verse turns to a cynical denouement:

Fantasy Island, nothing is true.

Save the labours of many to service the few. [39]

The final song, 'The World is in Heaven', takes an equally ironic turn as the first. The title itself contradicts the disconsolate lyrics that grate almost comically against the jubilant accompaniment. Nevertheless, for the last verse, 'natural optimism over-takes despair': [40]

The blue horizon may be broken

But the birds still sing in the fields

New dawns are always in ascension

[38] Stevan Keane (words) & Steve Martland (music), 'Festival of Britain', *Glad Day*, 1988.
[39] Keane & Martland, 'Fantasy Island', *Glad Day*, 1988.
[40] Stephen Pettitt, 'Asko Ensemble with Bernas in Amsterdam', *The Times*, 8 June 1988.

Brave hearts must never yield.

This closing bucolic image signifies and reminds us of a crucial facet of *Glad Day*; the title is taken from a painting (Fig. 7) by Blake. The inscription on an early print of the watercolour reads:

> Albion rose from where he labourd at the Mill with Slaves
> Giving himself For the Nations he dancd the dance of Eternal Death. [41]

The British Museum's describes it, 'the figure of Albion, a personification of humanity and of Britain, is freeing himself from the shackles of materialism.' [42] In political terms, then, the work is intriguing. Martland and Keane simultaneously point toward the ills of contemporary society but offer the romantic visionary Blake as a guide. Given that the album art has Martland facing the viewer as in Blake's painting, there is a sense of him almost proposing himself as some latter-day 'figure of Albion'. In an interview that year he aligned himself with Blake's – and P.B. Shelley's for that matter, as my final chapter will explore – tradition of protest:

> I hope I'm part of a radical British tradition of dissent and I'm a romantic in that sense. This is not characteristic of modern British composers other than Tippett. [43]

Furthering that connection to earlier English music, the closing pastoral vision along with the initial depiction of the modern cityscape in *Glad Day* perhaps sets it up as a new addition in the lineage of English song cycles. Vaughan Williams's own Blake settings (1957-58), darker pastorals such as Britten's *The Holy Sonnets of John Donne* (1945) and those by Ivor Gurney (1890–1937) [44]

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[41] Martin Butlin, *William Blake* (London: Tate Publishing, 1978), 31.
[42] http://www.britishmuseum.org/explore/highlights/highlight_objects/pd/w/william_blake,_albion_rose.aspx (Accessed: 5 February 2015).
[43] Fisher, 'Kicking and Smiling, 43.
[44] In a conversation with the author in autumn 2012, Martland spoke highly of Gurney and expressed his wish to set his poetry.

can figure as antecedents. With Martland's bookending reference to both the modern city and rural England, the subtitle of Birtwistle's opera to Tony Harrison's libretto *Yan Tan Tethera* (1984) even comes to mind: 'mechanical pastoral'. [45]

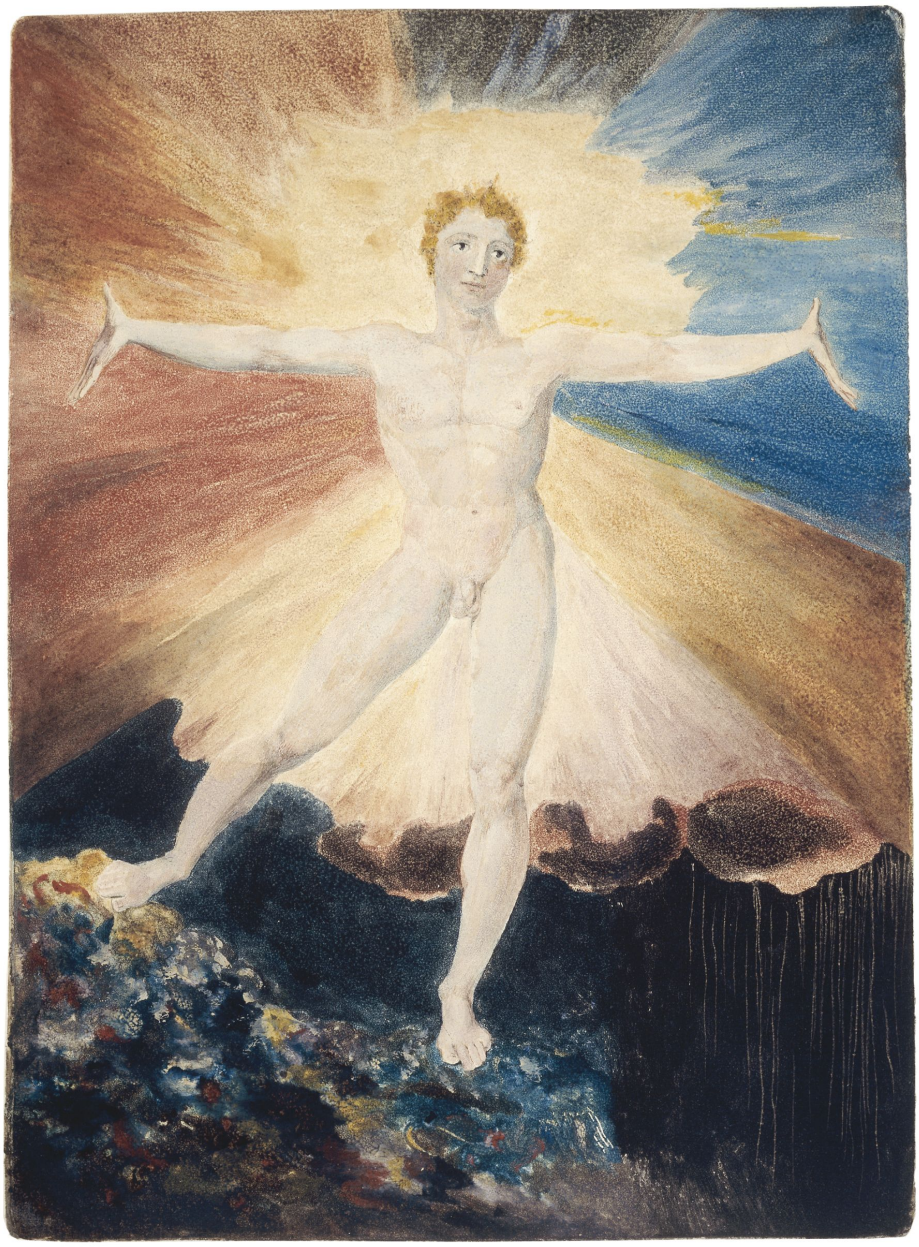


Figure 7. William Blake, *Albion Rose.*
Also known as *Glad Day* or *The Dance of Albion*, c.1796.

[45] Harrison Birtwistle, *Yan Tan Tethera: A Mechanical Pastoral*. Words by Tony Harrison. (London: Universal Edition, 1984).

3.4 Stepping into the simulacrum?

That the work's second song with its arpeggio ostinato is reminiscent of the American minimalist Philip Glass brings about an important thought, being that both composers often work between notions of pop and classical. In particular, Glass's disc from 1986, *Songs from Liquid Days*, [46] with lyrics by Paul Simon, Suzanne Vega, David Byrne and Laurie Anderson has been described as 'both a song cycle and pop album'. [47] The same is true of *Glad Day*. Yet, whereas Glass employs his usual 'composer's style', [48] Martland writes in a popular idiom, one removed from his earlier concert works. Previously, his references to popular music had been simulacra-like but in *Glad Day* he goes further, as if stepping into the simulacrum and becoming a pop artist. But that Martland made a distinction between the 'dance version' of 'The World is in Heaven' and the other 'classical' versions perhaps leaves at least *his* position on this clear. This stylistic assignment is made clearer when comparing the musical language of these songs to the short piece *Principia*. [49] Constructed solely from a diatonic triadic A-section and a B-section with a syncopated pop-like bass line, it shares much with *Glad Day*. In terms of Martland's politics, as a self-aware postmodernist with all musical styles open to him, it follows that he might choose the pop song as the vehicle for his political convictions. With such clear political intent in *Glad Day* it is worth reminding ourselves of his thoughts regarding the role of the artist in society again:

> Once, composers had a clear function. At the end of the 20th century their role is far less easy to define, let alone justify. […] This is the challenge that faces the contemporary composer. Living in a world where cultural values, as much as any other values, are constantly in doubt, he or she must find some way of producing meaningful work. Communicating with people is a prerequisite if any art is to have significance, or life. [50]

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[46] Philip Glass, *Songs from Liquid Days* (1986). Recorded by the Philip Glass Ensemble et. al. under Michael Riesman. Produced by Kurt Munkacsi. New York, USA: CBS Records.
[47] Hutcheon, *The Politics of Postmodernism*, 9.
[48] Stephen Holden, 'Philip Glass turns to the song', *The New York Times*, 20 April 1986. <http://www.nytimes.com/1986/04/20/arts/philip-glass-turns-to-the-song.html> (Accessed 26.03.15).
[49] The work exists in a version for keyboard and voice as part of another Keane collaboration *Terra Firma* (1989). The text leans on Newton's *Philosophiæ Naturalis Principia Mathematica* (1687): 'Unimpeded bodies move at uniform velocity and force is in proportion to the product of accelerated mass. Each action has its equal and its opposite reaction.' (Envelope MS Mus. 1783/2/4, The Steve Martland Collection Mus1783, British Library, London.)
[50] Martland, 'An Affirmation of our Humanity': 26-27.

Releasing *Glad Day* on Factory ensured his music would reach a wider audience, while at the same time it being created on an independent label maintained his anti-establishment credentials. But in being on Factory Records, *Glad Day* ought also to be considered in the context of contemporary pop music. Whilst his instrumental works align with Factory's aesthetic, with *Glad Day* a deeper connection to other politically-inclined musicians becomes apparent. Foremost amongst these might be The Communards as firstly they and *Glad Day* share a vocalist. The band's name refers to the 1871 Paris Commune and with bluntly political songs such as 'Breadline Britain' and their openly gay lead singer Jimmy Sommerville and keyboardist Richard Coles, they were amongst the most outspoken musicians concerned with social issues, identity politics and gay rights in the 1980s. But reflecting on Rhian E. Jones's study of social class and music in the late-1980s and 90s, *Clampdown: Pop-Cultural Wars on Class and Gender*, reveals more connections. It is clear that Martland sits within a broader wave of pop musicians from recently de-industrialised regions of Britain for whom class-consciousness was paramount and, to varying degrees gender and sexuality was too. [51] Bands such as The Smiths who hailed from Manchester and were fronted by a lead singer who has left the question of his sexuality open, the Manic Street Preachers from the South Wales valleys who touted 'a glam Marxist manifesto', [52] and the three-quarters female Kenickie from Sunderland come to mind. It is interesting that Jones points specifically toward the Manic Street Preachers as epitomising a more intellectual embodiment of this 'socio-political discontent'. [53] Martland said in 1997 that they were the band he most wanted to collaborate with due to their exhibiting of 'exactly that lost, messianic sense of rock as a potentially transforming social force'. [54] It is as though Martland had more in common with contemporary pop artists than his classical peers. After all, he came from a similar background yet due to his musical training and intellectual formation under Andriessen, had found a different vehicle for his analogous concerns.

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[51] When asked to describe his music in five words for a programme note for the 2011 Cheltenham Music Festival, Martland responded, 'My stuff is not posh'.
[52] John Robb, '17 years since Richey Edwards disappeared…', 7 February 2012 <http://louderthanwar.com/17-years-since-richey-edwards-disappeared/> (Accessed: 10.12.15).
[53] Rhian E. Jones, *Clampdown: Pop-cultural wars on class and gender* (Winchester, UK & Washington, USA: Zero Books, 2013), 49.
[54] Johnson, 'The Proms? Do me a favour?'.

A further expression of Martland's anti-Thatcherism came outside of the concert hall. A collaboration with filmmaker Peter West and broadcast in December 1988, *Albion* was one of a series of four BBC films labelled *Sound on Film* by composers Mark-Anthony Turnage, Judith Weir and Michael Finnissy, in addition to Martland. The latter's contribution 'combined music, texts, and film in an attack on Margaret Thatcher's Britain and its cultural legacy'. [55] Nielsen states:

> the most prominent theme in the film is the contrast between the ideological cult of Britain's 'mythical' Victorian past during the heydays of the British empire, instigated by the Conservative government, and the harsh social reality of the 1980s. [56]

The soundtrack consisted a synthesised soundtrack as well as the abandoned song from *Glad Day*, that saw Gustav Holst's hymn set normally with Cecil Spring Rice's poem 'I Vow to Thee, My Country' receive new lyrics by Keane on the subject of homelessness:

> 'I vow to thee my country
> All earthly things above
>
> entire and whole and perfect
> the service of my love.'
>
> she sings this as she runs her
> broken fingers through her hair
>
> she survives on the promise
> of living in care

[55] <http://www.pytheasmusic.org/martland.html> (Accessed: 10.10.14).
[56] Nielsen, *Making a stand…* Chapter 9, pg. 5.

still she asks as she remembers

better days gone by

[…]

This subversion is typical of the Martland/Keane. But thinking deeper about this appropriation alongside archive material helps us unpack the film further. Martland wrote of three 'layers': mythological, real world and historical. [57] In fact, much of his work has this stratification. The mythological represents, as he notes, the 'excessive emphasis on a myth-ridden national history to qualify and justify actions taken by our present rulers – "Victorian Values"'. [58] In these notes we find a list of more contemporary 'myths' too: 'Popular capitalism, heroism, national identity, moral goodness, progress'. [59] The second layer, 'real world', refers to the contemporary topics presented in the face of this 'culture of nostalgia' [60] propagated by the incumbent government. The final level of the 'historical' seems to encompass more the reality of that past. This historical consciousness is something more evident in later works where he seemed as keen to disrupt the notion of the distant past being a golden age, as much as the notion of the present being one too.

3.5 Wolfgang

Beside *Glad Day*, the other standout moment of Martland's association with Factory Records was *Wolfgang: Martland plays Mozart*, FAC 406, in 1992. [61] Coming after the blunt politics of preceding works, an album of six arias and two Wind Serenades by Mozart re-orchestrated for a wind octet including saxophone is a departure, though a precursor might be *Re-Mix*. The newer work forgoes the roughness of its ancestor, retaining the source's refinement and classical disposition. Martland explained the thinking behind the record:

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[57] Page in sketches and notes by Steve Martland for BBC film *Albion* (Dir. Peter West) (1988), Envelope MS Mus. 1783/1/1, Steve Martland Collection at the British Library, London.
[58] *Ibid.*
[59] *Ibid.*
[60] Martland, 'An affirmation of our humanity': 26-27.
[61] Entry on Martland's *Wolfgang,* FAC 406, with cover images: http://www.cerysmaticfactory.info/fac406.php (Accessed: 7 July 2016).

> In the 18th century life for a jobbing musician was as financially viable as it is now. To supplement their lamentable incomes, orchestral players would often form 'Harmonie' (wind) bands. […] With arrangements by contemporaries of Mozart, such as Joseph Tribensee and Johann Wendt, they played some of the best music ever written to an audience that would otherwise never have heard it. Wolfgang is my attempt to do the same thing. [62]

Again, in line with the Factory Classical ethos, Martland is trying to expand the audience for classical music. Here the commercial intent is less ambiguous. With Factory nearing its end, that they released an album of maybe the most commercially viable composer when their finances were in a bad state leads us to wonder whether it was primarily a commercial move. Having consulted Martland's publisher's records of the work, there is nothing to suggest who commissioned it. It is impossible to rule out it being written especially for its financial potential. Nonetheless, as with *Re-Mix*, issues around appropriation in *Wolfgang* bring about questions of ownership, something Linda Hutcheon has written insightfully on:

> With parody – as with any form of reproduction – the notion of the original as rare, single, and valuable (in aesthetic or commercial terms) is called into question. […] In other words, parody works to foreground the politics of representation. [63]

We know that Martland and Factory sought an audience beyond the usual, as they said, 'privileged elite'. [64] Conventional classical record labels such as Deutsche Grammophon and EMI in releasing continually the canonical works tend to propagate the notion of 'rare, single, and valuable' originals. *Wolfgang*, even with its title, questions these assumptions. It is interesting though that this fits with broader tendencies of the time. A corollary from the 1970s is the

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[62] Steve Martland, Factory Records promotional Sheet, February 1992. <http://news.cerysmaticfactory.info/2013/06/steve-martland-1959-2013.html> (Accessed: 20 June 2013).
[63] Hutcheon, *The Politics of Postmodernism*, 89-90. N.B. It is worth noting that Hutcheon uses the term 'parody' not in the sense of something being a pejorative reproduction as many do. Rather, she uses it as a general term appropriation.
[64] Keane, Factory Records promotional Sheet, February 1992. <http://news.cerysmaticfactory.info/2013/06/steve-martland-1959-2013.html> (Accessed: 20 June 2013).

'historically informed performance' trend that came to fruition with ensembles such as the Academy of Ancient Music under Christopher Hogwood, The Tallis Scholars under Peter Phillips (both formed in 1973) and later The Orchestra of the Age of Enlightenment (formed 1986). These ensembles reconsidered performance practices from early music right through to the classical period. Alongside this revised performance practice, scholarly writing such as Lydia Goehr's seminal text *The Imaginary Museum of Musical Works* [65] of 1992 sought to reconsider the notion of the autonomy of musical works and whether there should be such a thing as fidelity to a work concept. Martland's work plays right into these discussions.

3.6 Some thoughts on image and sexuality

Not only did Martland's words contribute to his 'outsider/rebel image', [66] his rise to prominence came around 'a time when musicians such as Boy George and Freddie Mercury kept their sexuality ambiguous'. [67] Martland never felt the need to publically come out, as it were, but he made:

> no bones about his sexuality, dressing to conduct his classical ensemble in Docs, Levis and white T-shirt, clothing which, with his cropped hair, accentuates his muscle-builder frame. [It] gives Martland the appearance of someone who is off to the London Apprentice [a gay club in Hackney] as soon as he can drop his baton. [68]

This muscular, topless imagery has him resemble Jimmy Sommerville of The Communards and his presentation in the 1990 *Classic CD* magazine is especially provocative (Figs. 8a-c). Moreover, the cover art of FAC 266, *Glad Day* and *Patrol* (1992) recalls the androgynous look of American

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[65] Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992).
[66] Nielsen, *Making a stand…*, Chapter 11, pg. 5.
[67] Laura Martin, 'Jimmy Somerville interview: "I wanted people to love me"', *The Independent*, 27 February 2015 <http://www.independent.co.uk/arts-entertainment/music/features/jimmy-somerville-interview-i-wanted-people-to-love-me-10076014.html> (Accessed: 03.05.16).
[68] John Gill, *Queer Noises: Male and Female Homosexuality in 20th Century Music* (London: Cassell, 1995), 166.

singer Grace Jones – see Jean-Paul Goude's cover art for *Bulletproof Heart* (1988) – who has 'long cemented herself as the ultimate gay icon'. [69] Of course, as Jodie Taylor writes:

> Popular music and its associated subcultural and scenic sites have long operated as critical modalities of symbolic resistance to cultural hegemonies. [70]

As she later points out, queer identities are often fashioned and expressed through the music. Of course, Martland's casual attire was an act of resistance against the formal traditions of classical music, but his sexual aspect pushes it a step further still. As Susan McClary considers in her *Feminine Endings*:

> like its popular counterpart, classical music presents a wide range of competing images and models of sexuality, some of which seem to reinscribe faithfully the often patriarchal and homophobic norms of the cultures in which the originated, and some of which resist or call those norms into question. [71]

Martland's resistance to, as Tony Wilson put it, 'middle-class wankers in dinner suits' plays right into this discussion. Yet, there were limits. The cover art of *Patrol* [72] on BMG Catalyst he considered too sexual, and did not wish it to be marketed, as the label intended, to a gay American audience. [73] This came, of course, following accusations of letting 'market forces call the tune' on Factory. Throughout this time for all his outspokenness on social issues, he appeared to seldom talk of those around sexuality. Gill notes that this topic is 'the one thing that the media elides'. [74] This might point to an institutional homophobia, or Martland feeling this to be the case and so wishing not to be too outward about his sexuality for fear of it detracting from

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[69] Daisy Jones, 'Grace Jones: wilder than ever', dazeddigital.com, 17 September 2015 (Last modified: 17.09.15) <http://www.dazeddigital.com/music/article/26359/1/grace-jones-wilder-than-ever> (Accessed: 10.10.15).
[70] Jodie Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making* (Bern, Switzerland: Peter Lang AG, 2012), 42.
[71] Susan McClary, *Feminine Endings* (Minneapolis & London: University of Minnesota Press, 1991), 54.
[72] See: http://www.cerysmaticfactory.info/patrol.php (Accessed: 05.09.16).
[73] Nielsen, *Making a stand…*, Chapter 11, pg. 5.
[74] Gill, *Queer Noises*, 167.

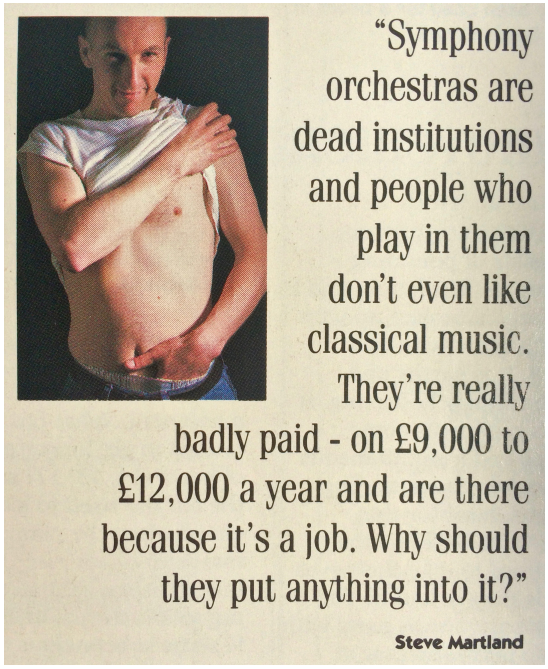
his music, or that even that the sexuality of the artist ought to be irrelevant – allegedly having an 'upfront (and perhaps even fuck-off) attitude' to it. [75] Gill continues in drawing attention to the point that class, sexuality and classical music are difficult bedfellows, 'not least because consensus attitudes in this milieu tend to reflect some of the most conservative opinions of the time'. [76] That his working class background figured greatly in his rhetoric was a conservative, perhaps institutionally homophobic classical music culture not ready to deal for this too? After all, Britten and Tippett were, to a point, openly cohabiting homosexuals, yet neither appeared topless on records and in magazines. This is, clearly, a complex topic. But beyond his imagery – which in itself functions as an act of rebellion – that issues of gender and sexuality played little more part for such a politically-involved artist begs far deeper consideration than I have space to give it here.

[75] Gill, *Queer Noises*, 166.
[76] *Ibid.,* 11.



Figure 8a. Martland in Classical CD magazine, 4 August 1990 © Classic CD Magazine/Jillian Edelstein





Figures 8b & 8c. Martland in Classical CD magazine, 4 August 1990 © Jillian Edelstein

3.7 Closing the Factory

With Factory Records declaring bankruptcy in November 1992, the bands that had helped forge their civic dream dispersed to other labels and Factory's founders moved on to new projects and most of the catalogue entered the vaults of Sony Music. [77] After a limited re-issue of *Steve Martland* and *Crossing the Border* in 1995 on BMG subsidiary Catalyst – alongside the new album *Patrol* in 1994 – it took until 2015 for a selection of the Factory recordings to be re-released on NMC Records. [78]

In retrospect, Martland's return to the UK in 1987 and involvement with Factory marks an important shift in his music making and self-presentation. During his years in Liverpool and the Netherlands his works often referenced socio-poltical themes and sought to act as metaphors. Later, in what we might term his 'Manchester years' – up to around the composition of his string quartet *Patrol* in 1992 – the politics in his music evolved. His references become more topical, [79] the primary targets being Margaret Thatcher's political culture and, to a lesser degree, contemporary classical music culture. Furthermore, his world-view is in evidence too in the way his music was disseminated to extend outside classical music culture. We can understand the overarching motivation for this shift in considering something he said in 1990:

> I really detest the snobbish, inward-looking musical establishment. [80]

Yet soon enough, as the following chapter considers, the sense is that perhaps he did not despise the establishment as much as he claimed to, or could afford to.

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[77] Initially the catalogue was taken by BMG but after a merger with and then buyout by Sony, by 2008 it was in their hands.
[78] Steve Martland, *Martland*, Recorded by Steve Martland/Steve Martland Band and the Smith Quartet, NMC Recordings Ltd., 2015, compact disc.
[79] Though an earlier instance of contemporary political reference might be *Lotta Continua* (1981) with its acknowledgement of the struggle in South Africa with a quote of Winnie Mandela at the beginning of the revised score.
[80] Iain Grant, 'Composer hits an angry note', *The Sunday Times*, 20 May 1990.

4

the echoing green

The close of Factory Records in 1992 coincided with Martland (re-)entering more firmly the spheres of classical music culture with his string quartet *Patrol*. Steen Kaargaard Nielsen describes this phase as the composer's 'establishment comeback'[1] and it provides the focus of this chapter. Although by the mid-1990s the Steve Martland Band's rise to prominence ultimately disrupts the notion of him having become anything like an unexceptional composer, the key works of this episode asked to be unpacked. The essential observation is that at this point Martland is less overtly political in his writing but moreover negotiating with his English musical heritage. As I shall consider at this chapter's close, this paralleled his move from the position of outsider to one on the relative inside of classical culture. But, what we observe is not, as we might assume, him having given up political aspirations, rather, we see him now wishing to define himself within and against this cultural maelstrom. The result is a music that, though absent of brazen political connotations, is a great deal more compelling than it first seems, especially with what he said in the press over this time.

[1] Nielsen, *Making a stand*…, Chapter 11, pg. 1.

4.1 Crossing the Border

Back in 1990, Martland was commissioned to write for pupils from two Scottish comprehensive schools. The result was *Crossing the Border* for string orchestra. [2] Not only did it become the title track of Factory's FAC 366 in 1992, it highlights a shift in his language. Being his first large ensemble work since *Shoulder to Shoulder* of four years previous it marked a return to more conventional classical territory after *Glad Day* and other collaborations with Stevan Keane. [3] Critic Timothy White claimed that the work 'exemplifies Martland's intense concern with the social role of the creative act, as well as his determination to expand the classical audience beyond the confines of a privileged elite.' [4] Martland said of it:

> The title principally refers to the fact that it was written for performers north of the English border. […] The title also suggests crossing borders of various sorts - social, musical, political and cultural - ideals to make a better world. [5]

Clearly, Martland's extra-musical preoccupations are consistent with preceding pieces, but his musical language is evolving. Whilst it opens with columns of chords (Fig. 9) recalling *Babi Yar*, it continues as 'a harmonious collision of the airy splendor of Purcell and the metrical complexity of Aaron Copland, with the influence of minimalists like Steve Reich and Terry Riley.' [6]

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[2] Martland was commissioned to write for a larger ensemble with winds but left them out due to their relative inexperience – 'I didn't want them to look stupid'. The premiere was cancelled and it was eventually premiered under the composer with the Warsaw Academy Symphony Orchestra in October 1991. See: Stuart Jeffries, 'Final score - Discord at a schools concert', *The Guardian*, 18 March 1991.
[3] As well as *Albion*, collaborations with Keane included *Terra firma* for five voices and video, from which was extracted the choir piece *Skywalk* (1989).
[4] White, 'Classical Iconoclast': 5.
[5] Steve Martland, Programme note to *Crossing the Border*, 1993. <http://www.schott-music.com/shop/9/show,167670.html> (Accessed: 12.12.15).
[6] White, 'Classical Iconoclast': 5.

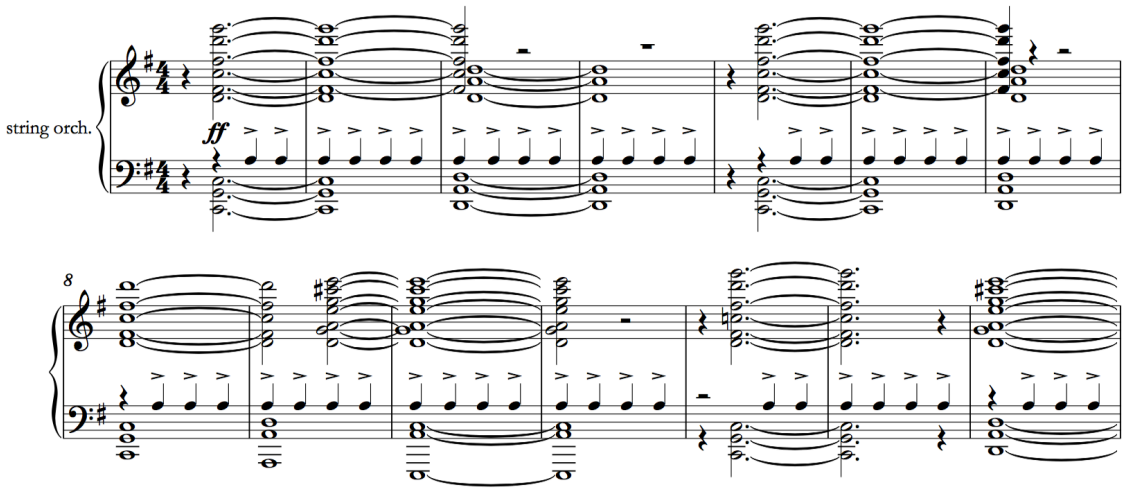


Figure 9. Steve Martland, *Crossing the Border*, for string ensemble (1990), opening.

The sense is of Andriessen's influence beginning to wane and the press were quick to note the most decisive influences, with *Gramophone* magazine calling it a 'Big English String Piece': [7]

> It's not his Introduction and Allegro [Elgar], exactly, nor his Tallis Fantasia [Vaughan Williams] or Frank Bridge Variations [Britten], but if you were to mention Tippett's Corelli Fantasia… [8]

This connection to earlier English music comes not only in Martland's more tonal language but also in how the ensemble is split into groups, recalling the Vaughan Williams *Fantasia on a theme of Thomas Tallis* (1910; rev. 1919) and Tippett's own *Concerto for Double String Orchestra* (1938-39). Furthermore, after Martland's return to the UK, Tippett became something of a mentor to the younger composer. In an article 1990 Martland's notes that he had known Tippett for some years and has spent several weekends at his house where, 'they talk about anything except music'. [9] One assumes politics was a big topic. Following this, and coinciding with the close of Factory, came the apex of the 'establishment comeback'.

[7] M.E.O., Review of *Crossing the Border*, *Gramophone*, September 1992: 78.
[8] *Ibid.*
[9] Fisher, 'Kicking and Smiling': 42.

4.2 Patrol

Commissioned by the BBC for the Britten String Quartet, Martland spoke of *Patrol*, 'for four string instruments', [10] as being about remembering. This comes across foremost in how, as the composer stated, 'the quartet is often split into pairs where they "remember" music previously performed by the other pair'. [11] But this sense also arises with other composers being evoked. One composer, however, is notable for his absence:

> [Martland] calls it a personal piece, by which he means he's rejecting the teachings of Louis Andriessen, who he studied with after graduating in 1981. He likens this process to killing a father. [12]

Where the Dutch influence had been once overwhelming and assimilated since, the composition of *Patrol* as though patricidal marks a juncture. This rejection comes primarily through Martland's turn to music closer to home, as initiated in *Crossing the Border*, but as much in how the work suggests no immediate socio-politics, a point the press were quick to note 'a move from early didactic and directly left-wing music.' [13] This all said, the work's opening passage does in fact recall Andriessen; that 'blue column' music of *De Tijd* that ran through *Babi Yar*. But these chord stabs are as if themselves the patricide. What follows and forms the remaining ten minutes of the first movement is an extended passage of vibrato-less 'medieval isorhythm', [14] as one reviewer put it, based on a descending motif (Fig. 10). This music has the effect of recalling Henry Purcell in particular, 'the composer Martland revered more than any other'. [15] Although not an exact iteration, the falling line of 'Dido's Lament' ('When I Am Laid in Earth') from *Dido and Aeneas* (1689) comes to mind. That Martland spoke of *Patrol* as 'about remembering' and his work using

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[10] Martland, ever the unconformist cannot describe it 'for string quartet'.
[11] John Stanley, Liner notes to *Steve Martland: Patrol*. (Catalyst, BMG. 09026 62670 2, 1994): 9.
[12] Fisher. 'A Minimal Rebel': 12.
[13] *Ibid.*
[14] Everett, *The Music of Louis Andriessen*, 152.
[15] Ivan Hewett, 'Steve Martland tribute, review', *The Telegraph*, 12 November 2014. <www.telegraph.co.uk/culture/music/live-music-reviews/11225341/Steve-Martland-tribute-featuring-Colin-Currie-Queen-Elizabeth-Hall-review-precise-sensibility.html> (Accessed: 20.04.15).

a motif so reminiscent of an aria whose lyrical hook is 'remember me' gives perhaps credence to this hypothesis too. Furthermore, in a conversation with the author in 2015, the composer Martyn Harry remarked that a friend of his lived with Martland at the time of composition and that Purcell had been in mind. [16] Martland spoke of how close Purcell was to him and later recomposed the *Fantasia upon One Note* (1680) for brass quintet in 1994. [17]

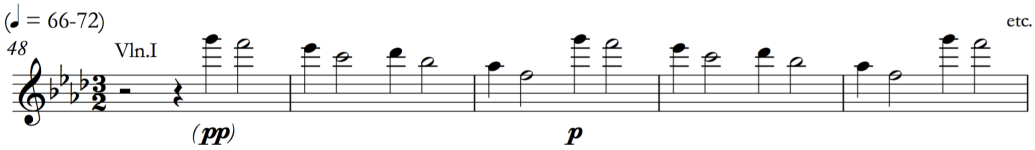


Figure 10. Steve Martland, *Patrol* (1992), isorhythm subject, at bar 48.

The quartet's second movement begins with a syncopated cello ostinato moving beneath triplet chord stabs recalling moments of Stravinsky's *Symphony in Three Movements* (1945) (Fig. 11). Soon a fleeting passage of folk-like fiddling is followed by another hocketing section inspired, as the composer's sketches show, by John Adams's opera *Nixon in China* (1987). [18]
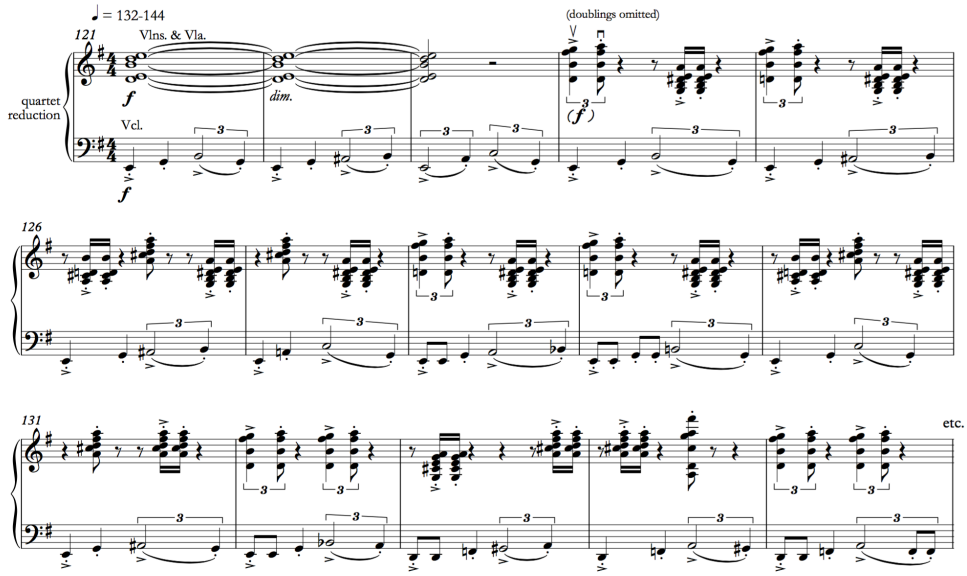


Figure 11. Steve Martland, *Patrol* (1992), opening of second movement.

[16] Conversation with Martyn Harry, Oxford, Spring 2015.
[17] Steve Martland, 'The British Orpheus', *The Guardian*, 20 March 2009.
<http://www.theguardian.com/music/2009/mar/20/henry-purcell> (Accessed: 16.12.15).
[18] Section ten of Martland's compositional plan. There are other pages referring to 'Nixon in China' or 'Nix' section. (Envelope MS Mus. 1783/4/3, The Steve Martland Collection Mus1783, British Library, London.)

Via a recollection of the opening and another passage of Purcellian viol-like material, another striking passage of remembrance comes with the third movement. The allusion is to the opening of Britten's *String Quartet No.2* (Fig. 12). Pedal chords sit under a wandering melody in octaves (Fig. 13) creating the same texture and atmosphere as Britten's work of 1945. This reiterates the Purcell connection; Britten's quartet marked the 250th anniversary of his death.
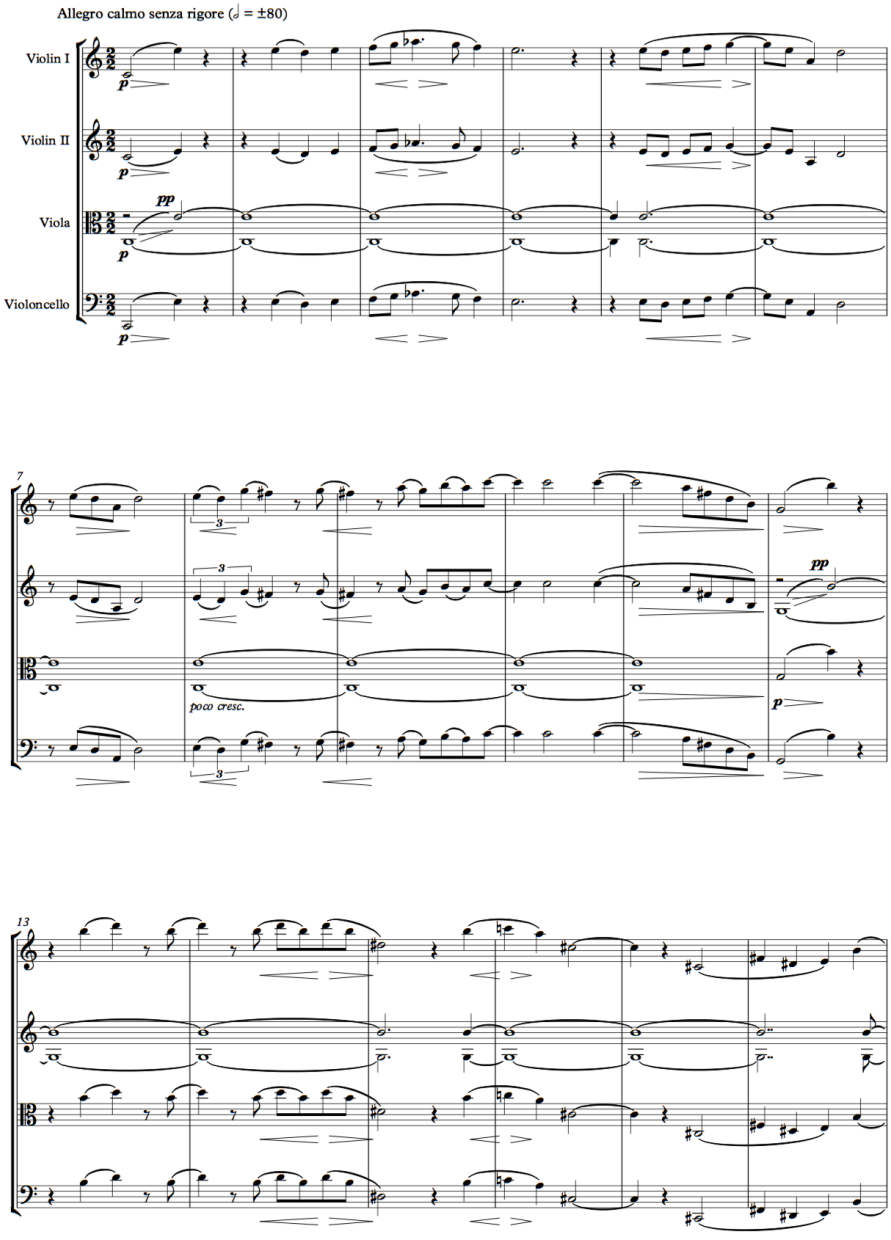


Figure 12. Benjamin Britten, *String Quartet No.2* (1945), first movement, opening.
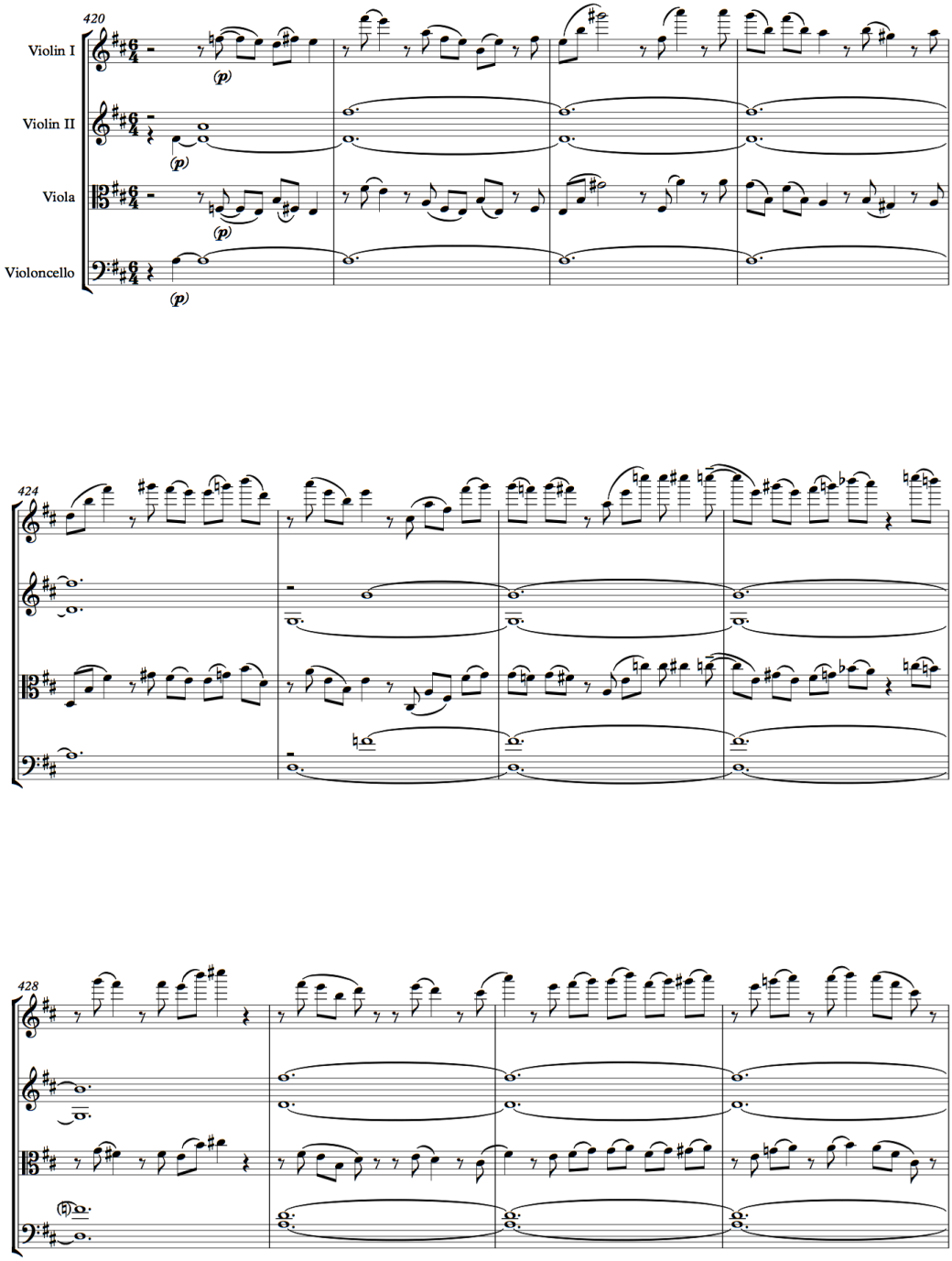


Figure 13. Steve Martland, *Patrol* (1992), third movement, from bar 420.

It is clear that in *Patrol* the composer avails himself, though modestly so, of various musical influences. But this was not new in and of itself. What is novel and telling is his increasing engagement with English music. In doing this he puts distance between himself and his Dutch inheritance. What is more, this separation is compounded in how *Patrol* carries no conspicuous socio-politics; a remarkable turn for a composer who just a few years earlier was marked-out by his writing of works referencing contemporary situations. In the final section of this chapter I will turn to consider some broader issues, indeed the politics, of this episode but before it is worth contemplating the existing music he rearranged around this time too. Something easily overlooked in a composer's output, these works potentially say much about a composer's mindset.

4.3 Reworkings and referencings

When in Holland, Martland had arranged the political song '¡El Pueblo Unido Jamas Sera Vencido!' ('The People United Will Never Be Defeated) by Sergio Ortega – the same around which Rzewski wrote his famous variations in 1975 – and worked with Keane on *Albion* putting cutting contemporary lyrics to Holst's hymn. In these years, Martland was as political-minded in his arrangements as he was in original composition. Similarly, with his establishment comeback giving birth to less politically-motivated works, his arrangements follow suit. The first instance is *Wolfgang*, but the same year as *Patrol* saw an arrangement of J.S. Bach's *Toccata and Fugue*, BWV 565 for string quartet and, worth mentioning, the brass quintet *Full Fathom Five* after Shakespeare's *The Tempest*. Yet, the most common subject was the music of Henry Purcell. He elaborated the *Fantasia upon One Note* (c.1680) as his *One note fantasy*... for brass quintet, arranged the sixth and seventh *Fantazias* for saxophone and trombone quartet, respectively, and wrote 'new accompaniments to a bunch of Purcell's songs' [19] in the form of *Fairest Isle* for countertenor and wind octet. Another Purcell appropriation of 1999 was the wind octet *Step by Step* that, Martland declared, involved 'completing and seriously tampering with the unfinished *Staircase*

[19] Martland, 'The British Orpheus'.

Overture'. [20] As noted earlier, whilst his focus shifted to writing for his band from 1993, the tendencies of his so-called establishment comeback echoed through his subsequent output. These works are typically for string orchestra, choir, or are others that that refer back to Blake and the English musical or historical past. For examples, critic Andrew Clements noted that *Tiger Dancing* (2005), the title alluding to Blake's poem *The Tyger*, 'sounds disconcertingly like one of Tippett's works for strings put through the minimalist mincer'. [21] Even works for his band were titled after Blake, for example *Horses of Instruction* (1994) and its companion piece *Eternal Delight* (1997). But the core point is clear: paralleling lessening political references and an increasing sense of Englishness in his compositions after Factory, the works he reworked followed this course too. The question then is of quite what this transition means and what the political implications of it are more broadly. For elucidation on this point a good starting point is Martland's presence in the media over this time.

4.4 Nice rebellion, welcome in [22]

In *The Guardian* in 1993, Paul Fisher wrote what might have once been unthinkable:

> The establishment embraces Martland. A fortnight ago he was at the Royal Festival Hall conducting the Philharmonia playing Gorecki's *Concerto for Harpsichord* and then *Crossing The Border*, his own piece. Next Wednesday, at Derngate in Northampton, London Contemporary Dance Theatre is premiering his *Dance Works*. He's about to sign a five CD contract. He'll be a star when BMG launches him on its new contemporary label this summer. [23]

[20] *Ibid.*
[21] Andrew Clements, 'Reviews: Britten Sinfonia/Rundell', *The Guardian*, 11 February 2016: 38.
[22] After one of Grayson Perry's 2013 BBC Reith Lectures that considered revolutions in art and them invariably becoming co-opted into the establishment. The parallel with Martland is palpable. Reproduced in Grayson Perry, *Playing to the Gallery* (London: Penguin Books, 2016), 75.
[23] Fisher, 'A Minimal Rebel': 12.

Alongside the practical matter of Factory's close, perhaps his new position within musical culture points to the crux of the predicament of being a politically-motivated composer. The dilemma is of whether to work outside the established conventions with more artistic freedom but, as Paul Griffiths observes, 'thereby probably forfeit opportunities to work on a large scale and engage with internationally prominent performers' or to 'enter the approved culture and try to change things from within'. [24] Evidently Martland aligns better with the former category when with Factory but after this the 'approved culture' beckoned. But this naturally induced tensions. The foremost is that he alluded to earlier English composers, arranged older music, and repeatedly used romantic poet William Blake as a moral guide for the present, but at the same time he condemned a 'culture of nostalgia' and was described as 'frequently driven to apoplexy by the ossified state of the English classical establishment'. [25] As Stuart Jeffries clarifies:

> Martland is determined that his music should reflect what is happening today, rather than wallowing, like most British composers, in a mythical pastoral past. These composers, such as Robin Holloway, whose opera Clarissa was recently performed at the Coliseum, George Benjamin, Robert Saxton and Colin Matthews, base their works on a cultural myth, Martland claims, one which was perpetrated by the likes of Elgar and Vaughan Williams. […] 'The reality,' says Martland, 'is not rolling hills but homelessness and poverty…' [26]

Echoed by Raphael Samuels in his article, 'Mrs. Thatcher's Return to Victorian Values', [27] in 1994 Martland commented further on this nostalgia:

> …the late 20th century is racked with doubts, sceptical of certainties, scornful of ready-made panaceas, unsure about the future. […] This fear of the future has created a culture

[24] Paul Griffiths, *Modern Music and After* (New York: Oxford University Press, 2010), 352.
[25] Adam Sweeting, 'Respectable Radical', *The Guardian*, 27 February 1992: 22.
[26] Jeffries, 'Burning at the Stave'.
[27] 'Victorian Values also created a metaphorical space for the expression of moral anxiety. As a rhetoric, it spoke to those who felt bewildered or alarmed by the shape of cultural change.' (Raphael Samuel, *Island Stories: Unravelling Britain: Theatres of Memory*, Vol. II (London: Verso, 1998), 335.).

> of nostalgia. The past is seen as an infinitely more comforting place where problems can be ignored. [28]

But still remains the issue of how to understand the contradiction of his criticism of composers wallowing in a mythical pastoral England, but himself alluding to the music associated with it and referring to the great national figure of Blake too. [29] A sense after these quotes is that Martland saw these composers as allied to Margaret Thatcher's promotion of 'Victorian values' [30] which she associated with a bygone 'goodness and beauty, purity and truth', [31] where the "'the heyday of free enterprise in Britain" could also be "the era of selflessness and benefaction".' [32] The alternative reading of this historical moment was one to which Martland subscribed. As Neil Kinnock, then the Shadow Minister for Education, put it:

> Victorian Britain was a place where a few got rich and most got hell […] The 'Victorian Values' that ruled were cruelty, misery, drudgery, squalor and ignorance. [33]

This polarity was offered in *Glad Day*, the first song laying bare the vision of poverty and homelessness, the second written from a Thatcherite perspective depicting a 'golden age' whose wealth we must rejoice in. [34] But contrasting this brazen politics is *Patrol* of a few years later. If only temporarily, Martland ceased writing such politically-minded art and instead engaged with his English musical forebears. But in the face of this nostalgia, it was a political move. He was outspoken about the state of Britain and offered above all Blake's humanism along with his vision of England and a communion with the music of the English past as the cure for the ills of contemporary society. In the sketches for *Albion*, Martland writes a proclamation:

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[28] Martland, 'An affirmation of our humanity', 26-27.
[29] Though a further aspect that cannot go unmentioned is that class antagonism. Martland's working-class roots were never far from mind, especially after being supposedly 'embraced' by, to put it crudely, middle-class run musical culture. The composers he mentions in Jeffries's article are all ostensibly middle-class, privately-educated, and graduates of Oxbridge, the Royal College of Music, and/or the Royal Academy of Music.
[30] Martland, sketches for *Albion* (1988), Envelope MS Mus. 1783/1/1, Steve Martland Collection at the British Library, London.
[31] Samuel, *Island Stories,* 334.
[32] *Ibid.*, 332.
[33] Neil Kinnock, *Daily Telegraph*, 23 April 1983. Quoted in Samuel, *Island Stories*, 333.
[34] To paraphrase from *Glad Day*.

> Art now must re-learn its ancient meaning. It must take the side of the oppressed, the weak and the poor and in so doing gain a new vigour and strength as a messenger of hope. [35]

But with this kind of looking to the past for guidance, does Martland not find himself precariously close to Thatcher's position? As Raphael Samuels clarifies in his article, if Thatcher was both 'modernising' – closing older unprofitable heavy industry for new financial and service industries – but wished to promote her 'traditional' moral values, then it is difficult to see Martland not doing something comparable. He looks to the past for guidance – moral, through Blake and musical, foremost through the music of Purcell and to an extent later with folk music – but had a modernising intention with the absorbing of various musical influences outside of the classical to and so make music that is very much of the present. If anything, from this perspective it is logical to see the composers Martland's chastises in the Jeffries article as being the enemies of Thatcher's ideology with their traditionalism and attachment to old forms. He is the relative moderniser. We could imagine Thatcher admiring much about the aspirational Liverpudlian. My feelings toward Martland and the former Prime Minister echo those expressed by Joseph Brooker in writing about a similar musician of the time, whose career displayed curious parallels with that of Margaret Thatcher: The Smiths' singer and lyricist Morrissey. [36] To play the same game as Brooker, Samuel might be 'edited' as follows:

> Martland's traditionalism allowed him to act as an innovator […] while yet sounding as though he were a voice from the past […] The watchwords may have been conservative, but they were used for subversive ends, to destabilize established authority; to mobilize

[35] Martland, sketches for *Albion* (1988), Envelope MS Mus. 1783/1/1, Steve Martland Collection at the British Library, London.

[36] The Smiths formed in Manchester in 1982 and split five years later. Expressing the same post-industrial discontent as Martland and Factory – though never signed to the label – they were one of the key alternative bands of the 1980s. Morrissey expressed dismay that Margaret Thatcher had not been killed in the bombing of the Conservative Party Conference in Brighton, 1984 and their 1986 album 'The Queen is Dead' was originally entitled 'Thatcher on the Guillotine'. For further: Sean Campbell & Colin Coulter (Eds.), *Why Pamper Life's Complexities?: Essays on The Smiths* (Manchester: Manchester University Press, 2010).

> resentment against the status quo; to give historical precedent to what was essentially a new turn. He could thus appear simultaneously as a fierce iconoclast and a dedicated restorationist, an avatar of the future, pointing the way forward, and a voice from the past, calling on the British people to return to its traditional ways. [37]

The game afoot is that this text is originally about Thatcher, merely the name and pronouns I have changed. This of course describes neither perfectly, but hopefully a point is made. Though, as Brooker continues in talking of Morrissey, the critical difference is clear:

> Thatcher is notoriously, almost unhumanly devoid of humour. Morrissey is among the wittiest stars pop has produced. […] Thatcher was politically iconoclastic; but, culturally and personally, she was deeply orthodox and unimaginative. […] Morrissey's own relation to history was productively more perverse. [38]

Martland's case is similar. The media wrote fondly of his 'rent-a-quote' persona,[39] he described his relationship to the establishment as being 'an irritant to its bowels', [40] and was gleefully aware of his contradictions. [41] Critic Phil Johnson described him, 'immensely likeable and, compared to the wonderfully leery and beery unreconstructed new lads in his band, he's actually a bit of a wimp, despite the haircut and the carefully wrought lean and mean physique'. [42] On the whole, Brooker's delineations between Morrissey and Thatcher help again to generalise the situation; Martland's *conservative radicalism* contrasting the *radical conservatism* of Thatcher. [43] Adam Sweeting's titling of his Martland article in 1992 as 'Respectable Radical' [44] and Paul Fisher's 1993 subtitle

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[37] Samuel, *Island Stories*, 343, adapted by the present author. It was originally about Margaret Thatcher.
[38] Joseph Brooker, 'The Smiths and the Challenge of Thatcherism', in Sean Campbell & Colin Coulter (Eds.), *Why Pamper Life's Complexities?: Essays on The Smiths,* 35.
[39] Johnson, 'The Proms? Do me a favour?'.
[40] *Ibid.*
[41] Pressed by Tom Service about having bourgeois tastes during a radio interview, Martland exclaimed, 'Oh, I'm full of contradictions!' ('Music Matters', BBC Radio 3, 17 October 2009). <http://www.bbc.co.uk/programmes/b00n6ykk> (Accessed: 02.03.16)).
[42] Johnson, 'The Proms? Do me a favour?'.
[43] Joseph Brooker, 'The Smiths and the Challenge of Thatcherism', 34-35.
[44] Sweeting, 'Respectable Radical': 22.

'Can we take Steve Martland's modern music with a conscience?' [45] reveal the media's revised idea of the composer by this juncture too.

Ultimately though, Martland's establishment turn was short-lived. While he continued writing more conventional classical works until his death, the sense of him being especially 'within' anything dissipated with his band becoming his primary vehicle from *Danceworks* of 1993, this was barely a year after *Patrol*, the peak of his 'establishment comeback'.

[45] Fisher, 'A Minimal Rebel': 12.

5
horses of instruction

Where my writing so far has been chronological, when looking at Martland's output from the 1990s a thematic approach is more apt. As noted in the previous chapter, the echoing green of works from the beginning of the decade, typically for strings, chamber groups and choir that often reference Blake and earlier English music become a clear thread until the final work *Sea Songs* (2011-12). But from between around 1993 to 2003 and stemming like Factory Records from punk's 'do-it-yourself ethic' [1] and modelled on Dutch examples with the 'very urban, machine-like sound' [2] of Hoketus, De Volharding and the Marten Altena Ensemble, the Steve Martland Band became the composer's primary musical vehicle.

5.1 The band begins to play

The ensemble's earliest incarnation consisted of students from Huddersfield Polytechnic for the 1989 Huddersfield Festival of Contemporary Music where the composer ran an education project. It existed sporadically after this but by 1991 reached something toward its final line-up with four of the five tracks of Factory's *Crossing the Border* requiring the band. Though *Re-Mix* (1985) and *Principia* (1989) had been written already for the Marten Altena Ensemble and became core band repertoire, it was the composition of 1993's *Danceworks* for Aletta Collins's *Shoes* for

[1] Georgina Born, 'Modern Music Culture': 63.
[2] Steve Martland and Roland de Beer (1987), 'A musical correspondence: Steve Martland and the Victories of Thatcher Rule', *Key Notes* no. 24: 7.

London Contemporary Dance Theatre [3] that firmly established the ensemble and by 1995 the final line-up was set: soprano/alto, soprano/tenor, and baritone saxophones, trumpet/flügelhorn, trombone, drum kit, marimba, piano, violin, electric guitar, and electric bass. If the composition of *Patrol* had felt patricidal in its rejection of Andriessen, then the works from *Danceworks* show this to have been only a temporary disavowal. It had been some four years since Martland had written music, most clearly *Principia*, with such clear debts to the Dutch scene. [4] Yet, the influence of works like *De Tijd* that marked out Martland's earlier works seem more replaced by the more groovy, pop sounds of the Marten Altena Ensemble and works like Andriessen's *De Stijl* (1984-85), as Everett writes:

> Martland's music reworks Andriessen's trademark formulas of hockets and ground bass into his own hybrid idiom based on rock, jazz, and medieval music. [5]

While these Dutch qualities were now again more apparent, they only added to the Purcellian and general 'English' qualities that marked out the immediately preceding years; they were all now incorporated within Martland's own idiosyncratic lanaguage. With this, his next work saw more inspiration from William Blake:

> The tygers of wrath are wiser than the horses of instruction. [6]

5.2 Horses of Instruction

The sixteen-minute 'ear-shattering assault' [7] of *Horses of Instruction* (1994) has come to symbolise this period. Originally written for six players of the Bang on a Can Ensemble but expanded for the eleven in Martland's Band, it shows clearly his athletic synthesis of musical styles and references. The opening section displays this with a fusion of the medieval technique of

[3] Much of Martland's music has been choreographed, for example *Re-Mix* (1989), again by Aletta Collins and *Tiger Dancing* (2005) by the Henri Oguike Dance Company. In some senses it meant that he could work in Griffiths's sense of the 'large-scale' yet not enter the classical establishment.
[4] Nielsen goes into more detail about this in his Chapter 11.
[5] Everett, *The Music of Louis Andriessen*, 152.
[6] William Blake, *The Complete Poetry & Prose*, ed. David V. Erdman (New York: Anchor Books, 1988), 37.
[7] Barry Millington, 'Don't spare the decibels', *The Times*, 26 March 1997.

isorhythm and non-classical rhythms. A cycling pattern of eight notes and a rhythmic figure of nine attacks (Fig. 14) each repeat, quickly going out of step. Though he soon alters the rhythm, taken in its simplest form (Fig. 15) the pattern turns out to be a familiar clave/bell rhythm found in much South American and other pop music.
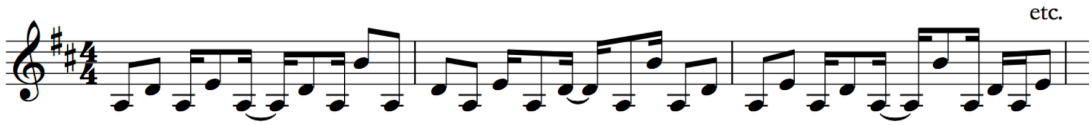


Figure 14. Steve Martland, *Horses of Instruction* (1994), opening.

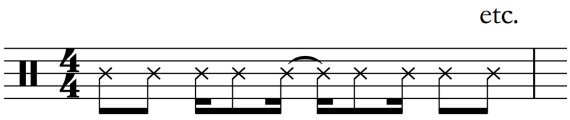


Figure 15. Steve Martland, *Horses of Instruction* (1994), opening rhythm.

The more reflective Martland of *Patrol* comes through in a later work of 1994, *Mr Anderson's Pavane*. Based on the baroque form, it is a memorial to the filmmaker Lindsay Anderson, the proponent of British New Wave cinema and 'kitchen sink' drama. Martland's misgivings toward the British musical landscape clearly parallel with Anderson's regarding British cinema, 'which he saw as irredeemably middle-brow and middle-class'. [8] Where the work functions to confirm Martland's place within that 'radical British tradition of dissent' and echoes again the columns of Andriessen (Fig. 16), the next band work saw Martland's interest in earlier music and political activism coalesce to a wholly more intense degree.

[8] Brian McFarlane, 'Reference Guide to British and Irish Film Directors', <http://www.screenonline.org.uk/people/id/446941/> (Accessed: 13.01.16).

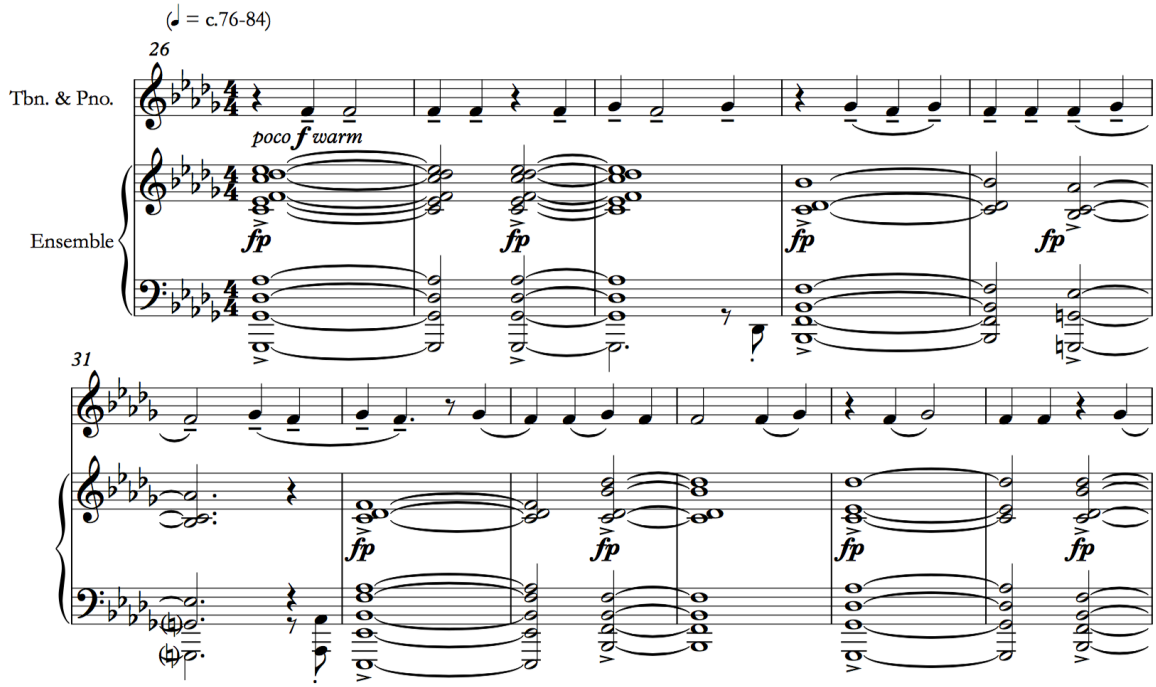


Figure 16. Steve Martland, *Mr. Anderson's Pavane* (1994), bar 27.

Having been commissioned by the BBC to commemorate the tercentenary of Purcell's death in 1995, Martland took Purcell's Fantasia *3 Parts upon a Ground* (c.1678) (Fig. 17) as the musical basis for *Beat the Retreat* (Fig. 18).
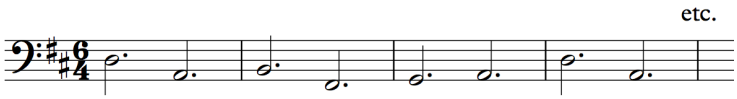


Figure 17. Henry Purcell, *Fantazia: Three Parts upon a Ground*, Z. 731 (c.1678), ground bass.
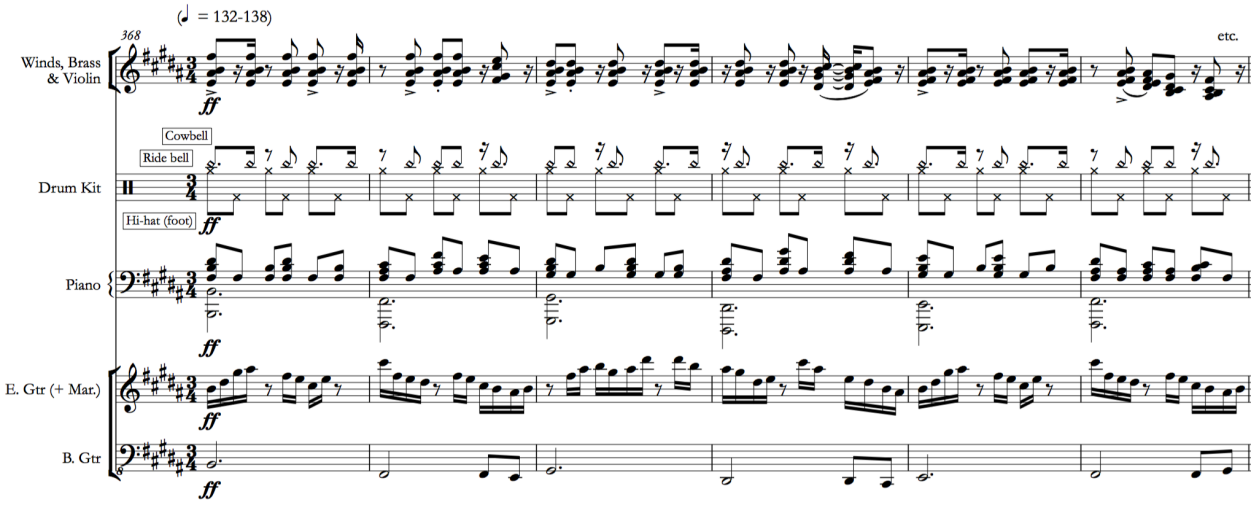


Figure 18. Steve Martland, *Beat the Retreat* (1995), bar 368.

Though musically little more than a set of variations on the ground, Martland makes it a protest piece. In 1994, John Major's Conservative government introduced a Criminal Justice and Public Order Act including legislation stemming from issues around rave culture. [9] The crux was that it gave police powers to close unlicensed events where people had gathered to listen to 'music', which it defined:

> Includes sounds wholly or predominantly characterised by the emission of a succession of repetitive beats. [10]

Amongst others, [11] Martland saw this legislation as an establishment attack on a specific sub-culture and quarrelled with its definition of music, foremost because it seemed to relate specifically to popular music. His response was to have *Beat the Retreat* culminate with, as his

[9] Notable is the Castlemorton Common Festival of 1992 held in the Malvern Hills. With free entry, between 20,000 and 40,000 people attended and policing concerns were raised which contributed to the legislation.
[10] UK Criminal Justice and Public Order Act 1994, Section 63, Part 1B. <http://www.legislation.gov.uk/ukpga/1994/33/part/V/crossheading/powers-in-relation-to-raves/enacted> (Accessed: 11.01.16).
[11] Various musicians protested, for example the EP *Are We Here?* (1994) by the band Orbital contained a track entitled 'Criminal Justice Bill?' consisting four minutes of silence.

former pupil Joe Duddell recollected, 'these kind of dance music references of the time'. [12] Martland transforms Purcell's ground into his own rave (Fig. 19).
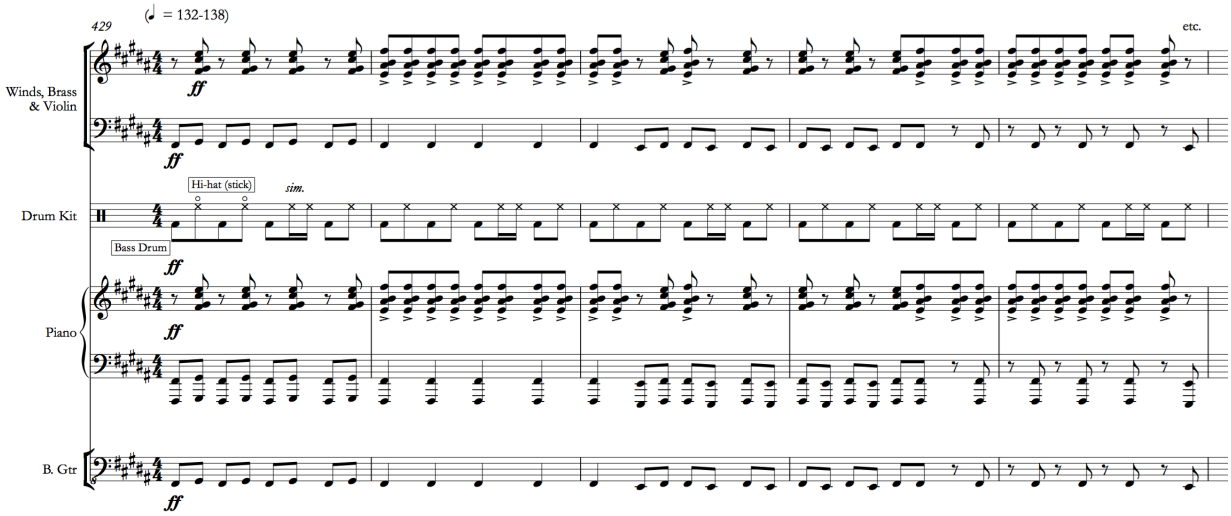


Figure 19. Steve Martland, *Beat the Retreat* (1995), from bar 429.

In all, it stands as Martland's most candid musico-political statement of the period. He subverts the Purcell and in doing so points toward the absurdity of the legislation's definition of music. After all, the original Fantazia's continually cycling ground bass might fairly be described, 'sounds wholly or predominantly characterised by the emission of a succession of repetitive beats'! Nonetheless, further works, though less politically-inclined, continued to explore older material. *Kick* (1996) came after a commission to write a work for the 'Euro 96' football championship. He described it as 'manic twists on old English fiddle music'. [13] Another fiddle-based work came as *Thistle of Scotland* in 1996, and the following year a companion piece to *Horses of Instruction*:

> …its energy is of a consuming, Blakeian sort: 'Energy is eternal delight' is the poet's motto that gives a name to the piece written for this tour, *Eternal Delight*, and its knife-edge precision gives it a formidable drive. [14]

[12] Joe Duddell interviewed by Stuart Maconie on 'Stuart Maconie's Freakier Zone', BBC Radio 6 Music, 18 October 2015.
[13] Unspecified author, Review of Steve Martland, Horses of Instruction on Black Box Records. http://www.billboard.com/articles/news/77095/horses-of-instruction, 26 January 2002.
[14] Millington, 'Don't Spare the Decibels'.

Eternal Delight is the sum of various influences: a sudden trombone line is reminiscent of Stravinsky's *A Soldier's Tale*, interjecting march-like passages come amidst stuttering groovy drum figures, and it all builds to an intense closing section dominated by hocketing fragments atop of steady rock drumming. The final band work was *Terminal* in 1998. The result of collaboration with the rock band Spiritualized, it consists purely a repeating rhythm section groove – based on the marimba part of *Eternal Delight* – atop of which a saxophone improvises. It is the closest to pure pop or jazz music he had come since *Glad Day* ten years earlier. Despite having no new material to play for some five years, the band continued playing until around 2003, with Martland conducting as ever in jeans, a T-shirt and Doc Martens. They toured widely around the UK and internationally in all manner of venues, from London's Royal Festival Hall to smaller regional venues. One reviewer referred to

> his aggressive determination that his music is heard by more than a privileged elite. 'The reason I get out there and put on gigs,' says Martland, 'is to, metaphorically at least, return the music to the streets'. [15]

Stuart Jeffries also noted a commitment:

> to playing music at venues which don't normally present classical music, such as Manchester's Hacienda club and Glasgow's Third Eye Centre. 'Playing music at this sort of venue has more cultural value than any performance in the Queen Elizabeth Hall or on Radio 3,' says Martland. [16]

He becomes some kind of missionary. Indeed, one senses him perhaps having – as I hazarded with *Glad Day* – some idea of himself as a latter-day figure of Albion emancipating the workers. The concerts themselves became a soapbox for his raison d'être; at the Bang on a Can Marathon in New York in 2000 he said to the city's inhabitants:

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[15] Jeffries, 'Burning at the stave'.
[16] *Ibid.*

> You're probably not aware of it but we noticed that people seem to eat constantly. So, that's what we've been doing as well. It's a rare luxury because we come from a third world country. Which your country will be if Bush gets in. [17]

5.3 Inside/outside the establishment

In the preceding chapter I referred to Paul Griffiths's observation on composers working inside or outside the centres of classical music culture. Where his time on Factory had given him an outsider position, the 'establishment comeback' left him more an insider. With the prominence of his band, the situation is complicated further. To a large extent he was again working on the outside, touring internationally to 'return music to the streets'. But he still wrote works for the concert hall, those considered toward the end of the previous chapter, and his band played in concert halls too. There is a sense of this being done relatively on his own terms; 'I must create a system or be enslav'd by another man's', as Blake's maxim goes. [18] The band was promoted as, 'the best rock and roll band in classical music' [19] and like the music itself can be seen as a convergence of pop and classical, the inside and outside. The band earned revenue from ticket sales yet was often state-funded as in 1997, when touring Britain as part of the Arts Council's Contemporary Music Network. [20] Another point is that in the autumn of 1996 he began teaching at the Royal Academy of Music, London. The institution's then principal Curtis Price observed:

> Steve has cast himself as an outsider, a renegade, a bad boy of modernist music, but I think this is largely a political stance that he has taken. […] He commentates on Radio 3, he gets lots of commissions, his concerts are popular. I think he is part of the establishment. Now, he may not like that, but he is. [21]

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[17] Martland at the Bang on a Can Marathon 2000, 10 December 2000 at Brooklyn Academy of Music, New York. (Archive recording: <http://www.wnyc.org/story/292654-remembering-steve-martland/> (Accessed: 16 May 2013)).
[18] *Jerusalem: The Emanation of The Giant Albion* (1803-20) in William Blake, *The Complete Poetry and Prose*. ed. David V. Erdman (New York: Anchor Books, 1988), 153.
[19] Millington, 'Don't spare the decibels'.
[20] Johnson, 'The Proms? Do me a favour!'.
[21] Curtis Price interviewed by Nielsen on 21 January 1997 (Nielsen, *Making a Stand…*, Chapter 11, pg. 27).

In his own thesis, Steen Kaargaard Nielsen footnotes this quotation with: 'All interviewees, that the author has asked for an opinion on this matter, are in line with Curtis Price. All, except Steve Martland himself.' Yet, later there were concessions from Martland that he might be part of the establishment but that 'it's more like I'm up its arse, an irritant to its bowels'! [22]

But returning to the topic of political expression, what stands out about this period are the many musico-political statements that the ensemble naturally made. A synthesis of genres – in terms of its instrumentation *and* the music written for it – and performing in all kinds of venue – from concert halls to nightclubs crossing received divides. The politics of the band itself can be seen as the composer suggested:

> In itself a note in music is not political. […] As soon as you start ordering the notes into music and then perform them in public they enter the cultural flux and become a social fact. What you write and for whom you write it and who listens to it and where it is played are all very political.' [23]

It is as though having failed in their idealistic vision to convert a generation of rock/alternative music listeners to classical music with Factory Classical, in some senses the ensemble stands as Martland's own new utopia. On top of this, of course, he used it as a vehicle for socio-political statements. While as outspoken as ever when given a media platform, *Beat the Retreat* is his most direct musical statement of the period, and as potent as anything in his whole output; 'music at once of political and of stylistic protest'. [24] But, that no band works other that *Beat the Retreat* and *Mr. Anderson's Pavane* themselves alluded to political issues leads us to realise that a change in what he wanted to express within his music seems to be occurring. Instead of direct references to

[22] Johnson, 'The Proms? Do me a favour!.
[23] Fisher, 'Kicking and Smiling': 43.
[24] Paul Driver, 'Reviews: Classical', *The Sunday Times*, 27 September 2015.

social ills, his works increasingly encompassed wider, more universal sentiments and become more, as he put it, a simpler 'protest for human values'. [25]

[25] Martland, 'An Affirmation of our Humanity': 27.

6

eternity's sunrise

The turn of the century was a quieter time; Martland's band ceased touring and productivity slowed. Through his final decade or so he wrote predominantly for strings, choir and other chamber forces and we sense him entering perhaps a late style. His musical language became more consistent and economical and political aspects became similarly stable. In this chapter I consider the nature of the final phase of his creative life and contemplate the implications of planned works too.

6.1 Hard Times

Although the Martland Band continued to tour until around 2003,[1] *Terminal* from 1998 found itself the last music written expressly for the ensemble. Coming a year after that final band work is a composition that stands symbolically for his attention shifting solely toward conventional instrumental and choir music.[2] *Hard Times* comprises strings and 'concertante group'.[3] While the name of this latter component brings to mind the baroque concerto grosso, it consisting of marimba, piano, electric guitar, and bass guitar recalls moreover Martland's band, especially given that the Bang on a Can Ensemble, who commissioned *Horses of Instruction*, premiered it. In having strings and this smaller group, it is a convergence of that 'echoing green' Englishness and the

[1] They did not split-up as such but with the players active freelancers and Martland having written nothing new for the lineup, concerts became increasingly uncommon to the point where years had passed without one.
[2] Especially choir pieces written in 1997: *Summer Rounds* (text by Blake), *Three Carols* (to traditional texts), *Shepherd's Song* (text by Blake), and *Street Songs* (to traditional texts) for marimba and vocal ensemble.
[3] Work entry on Schott's website <http://www.schott-music.com/shop/9/show,167516.html> (Accessed: 29.05.15).

Dutch influence of the band. In practice this remains the impression. The string opening derives from *Crossing the Border* (1990) as much as it informs later, more succinct works like *Tiger Dancing* (2007). The concertante group then has its own section recalling the Martland band as much for its virtuosity as its sonority. But in broader terms, beyond the difficulty of the music – which is not outstanding in the context of Martland's output – there is no real sense of a 'hard time'. The extra-musical connections beg investigation. The composer's programme note, only written in 2007, states:

> The title is probably at odds with the exuberant and dance-like nature of the music. However, I believe that we are living in hard and indeed dark times. It is the marginalised, the many poor, those seeking refuge and asylum from war or persecution, and those excluded and ignored who suffer the most in our affluent and obscenely consumerist society. I am on the side of those without. At odds with and against the bankers, arms dealers and the rich. [4]

Further to this, it is possible that inspiration also came from Charles Dickens's 'moral fable' [5] of 1854, *Hard Times*. Its depiction of class struggle and 'the inhumanities of Victorian civilization' [6] are themes in keeping with the programme. His publisher Sally Groves expressed that she had always assumed Dickens was in mind. With the composer writing this note many years after the work's composition, it is of course possible this slipped his mind. [7] Nonetheless, with an instrumental conjunction of a 'classical' group and a more 'pop' facet, we might initially ponder as to whether, like *Lotta Continua*, a metaphor is implied. But if so this would be different from his earlier strategy. Unlike the work of almost two decades before, there is no struggle. After a passage for each instrumental group, they combine in harmonic and rhythmic accord (Fig. 20). What follows settles into a joyous, ecstatic mode reminiscent of Stravinsky's *Petrushka* (1910-11;

[4] Martland, Composer's note to *Hard Times* (1999), written in 2007. (Sent to the author by Schott Music Ltd., London).
[5] F. R. Leavis, *The Great Tradition* (New York: George W. Stewart, 1950), 227.
[6] *Ibid.*, 228.
[7] Author's conversation with Sally Groves in London, 25 January 2016.

rev. 1947). *Hard Times* seems then to stand at something of a landmark moment; Martland's modus operandi having shifted from one of making art of protest, to that of unity and hope.

Running alongside this more hopeful music were his extra-compositional activities and the sense that he was trying to 'change things from within', to quote Griffiths. Alongside his teaching at the Royal Academy of Music from 1997 until 2001, [8] he ran a self-financed biennial composition summer course for school children called 'Strike Out!' whose resident ensemble was the Martland band, and became involved in various projects in schools. [9] Further was his curatorship of the Society for the Promotion of New Music's [10] 2000-01 and 2001-02 artistic seasons, where many events involved young people, and subsequently becoming the organisation's Artistic Director from 2002 until 2004. [11] He expressed in 2012 that over this period much energy was expended on ensuring that, regardless of style or background, he continually fought what he saw as nepotism on selection panels. [12]
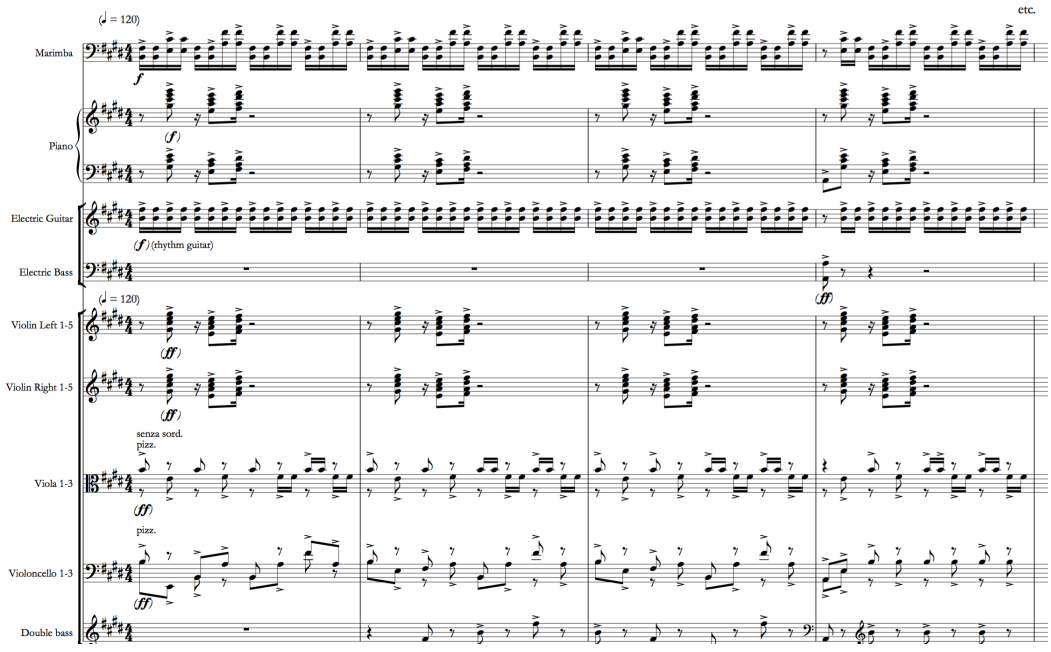


Figure 20. Steve Martland, *Hard Times* (1999), both sections together at rehearsal mark K.

[8] Email correspondence with Joe Duddell on 1 February 2016. Furthermore, Sally Groves noted that, unsurprisingly, the composer took issue with much at the institution and 'almost brought the place to its knees' (Author's conversation with Groves in London, 25 January 2016.)
[9] Guy Rickards, 'Steve Martland obituary', *The Guardian*, 8 May 2013. <http://www.theguardian.com/music/2013/may/08/steve-martland> (Accessed: 15.01.16).
[10] Since 2008 called Sound and Music following a merger with other music bodies.
[11] http://www.spnm.org.uk/season/index0001.html (Accessed: 15.01.16).
[12] Author's conversation with Martland, Oxford, UK, 28 September 2012.

But musically-speaking the 21st century was a time of relatively little composition. Excluding arrangements and a film score, just eight new works were published between the turn of the century and his death in May 2013. This seems partly a result of practical reasons as he moved from London to Reading, fostering then adopting two boys. His energies had found a new direction and, nearing sixty, he was tired of fighting battles and had found an avenue where his efforts could have an immediate impact. But also the notion of some degree of 'creative block' has arisen. [13] Thinking about this more critically, it is something maybe not helped by his compositional style becoming so concentrated. A review of the premiere of the string orchestra work *Eternity's Sunrise* in 2008 noted that his 'rigidly prescriptive writing does not leave much space for individuality.' [14] One has only to look at the similarly incessant passages of *Walls Come Tumbling Down* (2004), *Tiger Dancing* (2005), and *Starry Night* (2007-8) to sense an artist perhaps in a stylistic furrow; that fine line between having a style and merely repeating oneself. However, the works he did produce, irrespective of their commonalities, certainly indicate an increasingly nuanced and subtle expression of political and worldly concerns. He became intent on idealism and 'affirmation of our humanity', [15] over more direct political protest and opposition. This much was clear when introducing a performance of *Walls Come Tumbling Down*. The extra-musical connections of this wind band work are clear. And, curiously enough, it shares a title with a 1985 song by The Style Council [16] and another by Martland's old associates, the Communards, from the following year. Martland explained:

> I was thinking that walls, whether it's the walls of Jericho or the Berlin Wall or, more controversially, the wall in Israel are constructed by human beings to keep other human beings out. But, eventually these walls come down. [17]

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[13] Ivan Hewett, 'Steve Martland: tribute to contemporary music's outsider', *The Telegraph*, 9 May 2013. <http://www.telegraph.co.uk/culture/music/classicalmusic/10046477/Steve-Martland-tribute-to-contemporary-musics-outsider.html> (Accessed: 07.02.16).
[14] Rowena Smith, 'Review: Scottish Ensemble', *The Guardian*, 9 February 2008. <http://www.theguardian.com/music/2008/feb/09/classicalmusicandopera2> (Accessed: 14.03.16).
[15] Martland, 'An Affirmation of our Humanity': 27.
[16] Another politically vocal band, even more than frontman Paul Weller's previous, The Jam, who themselves hardly ignored socio-political themes.
[17] Martland, pre-concert introduction to *Walls Come Tumbling Down* (2004) at the Guildhall School of Music and Drama, 4 March 2013.

Works, such as *Tiger Dancing* and *Eternity's Sunrise* (2007), both Blakeian and for string ensemble, illustrate this affirmative tendency. Contrastingly though, alluding to Marx's 'critique of political economy' of 1867, the film *Kapital* made in collaboration with young filmmaker Greg Hall for the 2007 Manchester International Festival saw Martland regain something closer to his old socio-political edge:

> …a gothic and uncompromising look at the darker crevasses of human nature and society. Following a cross section of characters lives, interweaved in a mosaic form over the turbulent course of one day, as they all deal with the demons and angels that haunt their harsh realities. An apocalyptic vision of modern day existence. [18]

Working with the twenty-seven year old director – who like a young Martland was driven to thematise the inequities of society – was a return to a sharper politics not apparent since 1995's *Beat the Retreat*, or even his film *Albion* of 1988. However, the project did not initiate a new political turn; the idealism and positivism remained. Later that year he would begin *Starry Night* (Fig. 21) for marimba and string quartet (2007-08) based on what he described the 'visionary painting' [19] by Vincent van Gogh. But the following year he overran the deadline for a choir, brass quintet and organ work, *Darwin*, which set texts from *On the Origin of Species* (1859) and from letters between the author and his wife. Sally Groves noted that word of him missing the deadline spread, making him more difficult to promote. 2008 also saw the composition of *Short Story* for saxophone quartet, but again his reputation appears to have suffered after his absence from the work's premiere at the Presteigne Festival in Wales. [20]

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[18] Synopsis of *Kapital* (2007) Dir. Greg Hall: Prodigal Productions. <http://film.britishcouncil.org/kapital> (Last modified: 22.11.07), (Accessed: 18.01.16).
[19] Martland, Composer's note for *Starry Night* (2007-08) <https://www.eamdc.com/psny/composers/steve-martland/works/starry-night/> (Accessed: 01.01.16).
[20] Author's conversation with the percussionist Colin Currie in Manchester, November 2009.
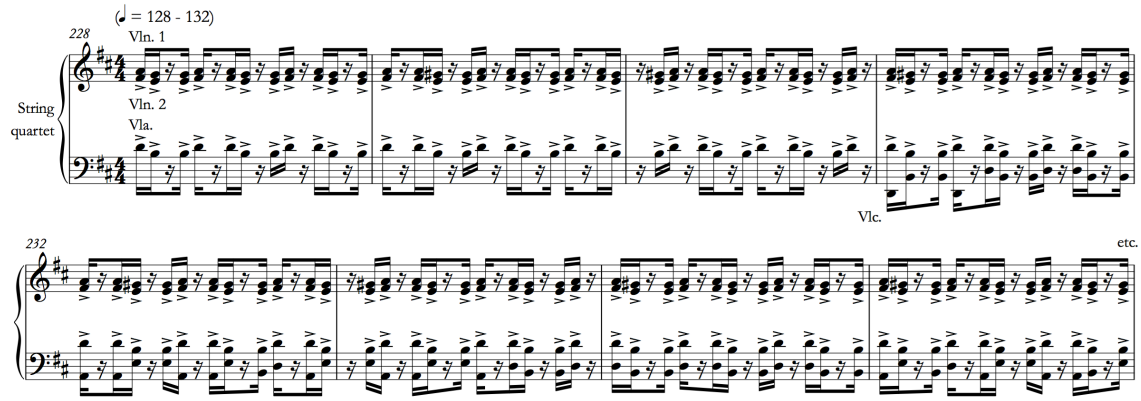


Figure 21. Steve Martland, *Starry Night* (2007-08), bar 228.

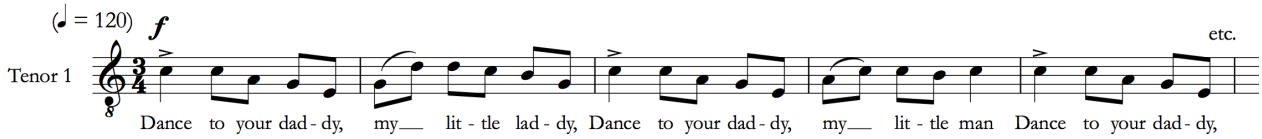


Figure 22. Steve Martland, *Sea Songs* (2011-12), first movement, 'Dance to your Daddy'.

After a few silent years, a choir work came easier and prompts some sense of the composer regaining momentum. [21] Commissioned by Paul Hillier and Ars Nova Copenhagen, *Sea Songs* (2011-12) came after finding various 17th and 18th maritime songs in the archive of the English Folk Song and Dance Society. Something of a sister to *Street Songs* for choir and marimba (1997), which also employs traditional texts, it differs in using merely one existing melody – the tune 'Dance to Your Daddy', which provided the kernel of the typically Martlandian repetitious first movement (Fig. 22) and returned as part of a haunting epilogue (Fig. 23).

[21] He said it only took two weeks to write but one ponders the gestation period. (Author's conversation with Martland following London premiere of *Sea Songs*, 4 February 2013). See also, Ivan Hewett, 'Steve Martland: tribute to contemporary music's outsider', *The Telegraph*, 9 May 2013.

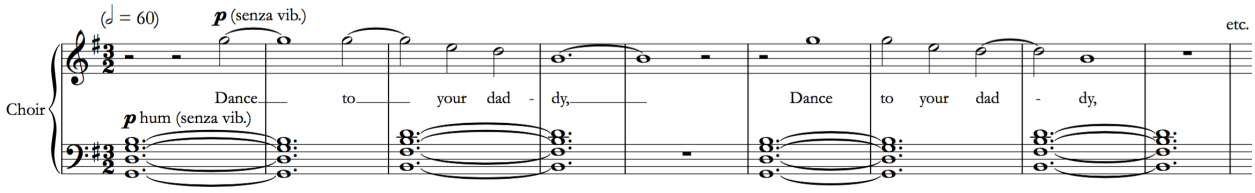


Figure 23. Steve Martland, Sea Songs (2011-12), final movement.

Martland made the thinking behind the work clear:

> These texts are traditional texts, folk texts, which represent an expression of the collective experience, rather than something which is the result of one author […]. They could never have survived at sea without a camaraderie and this comes across in the texts. [22]

> I wanted specifically to find texts that were not just the usual nautical heave-ho sort of thing, but instead explored the dangers and hardships still being experienced by sailors as recently as the early 19th century. [23]

Keen not to depict that 'mythical past', his priorities are reflecting hardships but also the resolve and solidarity. Considering the text more closely is a fruitful exercise. At once the message of the original text arises, but more intriguing features can be found. The final song, 'The Sea Martyrs', is thought provoking:

> Good people but do lend an ear,
> And a sad story you shall hear,
> A story of due desert and base reward,
> Which will our comrades fright,
> For our new government to fight.

[22] Martland, pre-concert introduction to performance of *Sea Songs* (2011-12) by the BBC Singers/Paul Brough at St Paul's Church, Knightsbridge, 4 February 2013. Broadcast live on BBC Radio 3.
[23] Paul Hillier's programme note for *Sea Songs*. <http://www.schott-music.co.uk/shop/1/show,305629.html> (Accessed: 23.03.15).

Archive sources of the original texts give the fourth line as, 'which will our English subjects fright'. [24] Martland replaced 'English subjects' with 'comrades'. We first may ponder whether he simply wanted to avoid too much textual reference to England, [25] yet such a term loaded with leftist connotations being its replacement is thought-provoking. Furthermore, the feeling is of the composer choosing these old texts in particular with them resonating with the present; the 'new government to fight' relating to the Conservative/Liberal Democrat coalition government that came to power around the work's composition. Further interrogation of the texts can be made. In the third song, the lyric 'Get up you swine and look for work' [26] is repeated incessantly. This has us wonder whether with his alertness to contemporary issues, Martland was ironically referring to the attacks on the UK's unemployed or 'benefit scroungers' [27] as they are so often branded in the press. Ultimately, that *Sea Songs* accommodates the reading of it as referring to the contemporary situation suggests that with maturity Martland's political expressions had reached their subtlest and most poetic point. He had become confident in understatement, but no less direct and transparent as the expressions in his earliest works.

6.2 Eternity's sunrise

During the night of 6th May 2013 at home in Reading, England, the fifty-eight year old Martland died having suffered a heart attack in his sleep. Though his final work had been completed a year before, there is much to learn from considering what he had been planning to write. When we met in Oxford in September 2012 he had come in part for a copy of the *Liber Usualis* for plainchant he would use in a new choir work for the BBC Singers. Amidst our conversations he remarked that having worked with the BBC Singers many times and their imminent performance of *Sea Songs* in early 2013, he had made it known he was interested in the soon vacant position of

[24] The English Broadside Ballad Archive, University of California <http://ebba.english.ucsb.edu/ballad/22198/xml> (Accessed: 26.01.16) (originally at Pepys Library, Magdalene College, Cambridge. Shelfmark: Pepys Ballads 5.375r-v)
[25] I recall how at the first performance of the work in London he asked the radio presenter during soundcheck not to describe it the 'English premiere' as it sounded too parochial but rather as the first performance in the capital.
[26] Martland, 'The Dead Horse', *Sea Songs*, for mixed chorus (2011-12). Schott & Co. Ltd, London (ED 13369).
[27] For just one example see: Jenna Sloan, 'Help us stop £1.5bn benefits scroungers', *The Sun* (online edition), 12 August 2010. <http://www.thesun.co.uk/sol/homepage/features/3091717/The-Sun-declares-war-on-Britains-benefits-culture.html> (Accessed: 01.03.16).

their Composer in Association. This for one thing points to his compositional activities being set to increase, but also his relationship to the musical establishment altering again. In writing comparatively little in previous years, beside such things as his appearances on the television coverage of the BBC Proms he had tended to obscurity. [28] Had Martland become the associate composer, not only would be have regained some public profile but, interestingly, joined the establishment to a deeper degree than really ever before. Yet, being a choir it would have given him a typically Martlandian unique, fringe position. The planned work whose facts are clearest is conveniently close to my line of enquiry. Martland had been commissioned by the Manchester International Festival and planned to set Shelley's, 'sophisticated use of the revolutionary ballad form and popular song', [29] *The Masque of Anarchy*. Scheduled for 2015, the setting of the poem written after the 1819 Peterloo Massacre in Manchester was to be composed for an instrumentation of at least soprano, choir and string quartet. [30] It is easy to see Martland's own visionary attitude correlating to Shelley's 'social ideals and revolutionary hopes' [31] and in fact archival research uncovered references to the poem in the plans for *Albion* in 1988. Furthermore, the plan was to have a living poet write texts interspersing Shelley, and so modernise the piece. In planning to set such a work, the reading of *Sea Songs* as being politically-minded is surely strengthened. As when Thatcher's election victories inspired Martland to write political works such as *Glad Day*, maybe he found the election of the Conservative-led government in 2010 a similar stimulus? A final insight into his compositional thoughts came after Sally Groves asked his former pupils Joe Duddell and John Stanley to look through their late teacher's computer with a mind to recovering anything unfinished. [32] Nothing of significance was discovered aside from some sketches, though too brief to allow for completion, for a Violin Concerto. Groves noted that this was not a surprise: 'Steve talked about a violin concerto from time to time. […]

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[28] I recall that at the early stage of this research a number of people asked me whether Martland was still writing at all!

[29] Michael O'Neill, 'Introduction', *The Oxford Handbook of Percy Bysshe Shelley*, ed. Michael O'Neill and Anthony Howe, assisted by Madeleine Callaghan (Oxford: Oxford University Press, 2013), 9.

[30] But as Groves expressed, quite which soprano would have been interested in performing the work of a composer with only a handful of choir works to his name, let alone anything close to operatic, remains unclear (Author's conversation in London, 25 January 2016).

[31] Richard Hendrix, 'The Necessity of Response: How Shelley's Radical Poetry Works', *Keats-Shelley Journal*, Vol. 27 (1978): 45. <http://www.jstor.org/stable/30210166> (Accessed: 29.01.16).

[32] When depositing his archive to the British Library he said he was to compose from then on just with a computer. <http://britishlibrary.typepad.co.uk/music/2013/05/steve-martland.html> (Accessed: 18.01.16).

That was one of the things he wanted to do'. [33] That the 'anti-establishment' figure should have had in mind a work with such historical weight and establishment connotations, and had for apparently some years, combined with the sense of him perhaps finding a new political energy leaves us to only speculate on what directions he might have turned.

[33] Author's conversation with Groves, 25 January 2016, London. This was seconded by Joe Duddell speaking three days later.

7
postlude

Though it ended prematurely, Martland's journey appears with hindsight to have followed an almost romantic trajectory: the angry young artist who gradually refines his craft, cultivating a more nuanced and consistent language. But in reality the narrative's tensions and contradictions make Martland's no straightforward history. The central reason for this is his acute sensitivity to the world around him, which is why a study of his politics and its relationship to his music is so essential. Whilst my research has aimed to explore how his political convictions were expressed in his music and how over time this changed, in retrospect it seems that he was himself trying to answer a similar question: how, simply, his music *could* reflect his principles and preoccupations? The ways Martland attempts to create political associations and meaning in his art come in various forms and degrees, and typically dependent on each other:

- Title and/or programme.
- Creating narratives and metaphors through tensions or coalescences between different musics and their conventions.
- Use of texts.
- Working inside the concert hall but bringing typically non-classical aspects in, or vice versa.
- Location of performance and/or composer's residence.
- Performers and venue.

- The music's dissemination.
- Iconography, ie. album art, personal dress.

What gives each work its unique qualities though is that each time these musical and extramusical facets converge they configure in idiosyncratic ways. Yet it is precarious terrain, working out quite how these will function presents us with the dilemmas of the politically motivated artist.

Changing priorities

With Martland's whole output in sight, a broader observation on his evolution is worth noting. Whilst the ways his political convictions inhabited his art came in various forms over his career, a steadier shift in what he was trying to express in itself is discernible. This is something similar to what has been observed of his mentor Michael Tippett; where his early works could be explicitly political – a chorus called *Miners* (c.1935) and a setting of Blake's *A Song of Liberty* (1937) that 'identifies the sickness of Albion' [1] – works soon came, notably *A Child of Our Time* (1939-41), where 'the priority was not to engage in party or national politics but to assert fundamental human and moral values.' [2] Similarly, later in Martland's career, he reached the conviction that music, 'should be a protest for human values, a prophecy for change. In an apocalyptic world it gives the possibility, however remote, of affirmation.' [3] Where early works related often to historical situations, in time his resolve was to promote 'universal principles', the music became purer in its expression of joy and optimism. Take two extremes: *Lotta Continua* (1981) with its feuding instrumental factions evoking musical and political stresses and *Hard Times* (1999). With the latter work, as he acknowledges, he is conscious of the world's ills and 'those excluded and ignored who suffer the most in our affluent and obscenely consumerist society', [4] but nonetheless he has the instrumental groups revel in their difference, presenting positivity amid diversity. This shift is reflected too in his writing and public speaking. Where

[1] Suzanne Robinson, "'Coming out to oneself': Encodings of homosexual identity' in Kenneth Gloag & Nicholas Jones (Eds.), *The Cambridge Companion to Michael Tippett* (Cambridge: Cambridge University Press, 2013), 91.
[2] Ian Kemp, *Tippett: The Composer and his Music* (Oxford: Oxford University Press, 1987), 49.
[3] Martland, 'An Affirmation of our Humanity'.
[4] Martland, note for *Hard Times,* 2007. (Sent to author by Schott Music, London).

once a newspaper interview might be a soapbox from which to rail against Thatcherism, by the new century Martland's message was broader and more encouraging:

> Creativity is everything that is against what's going on in the world right now. It's to do with tolerance and understanding other people. With more creativity we wouldn't have these conflicts we're having. […] It's about seeing the differences between people and celebrating them. That's what all music is about for me. [5]

Another observation regards him initially battling for a view of contemporary Britain, but later on for one of its distant past. On Factory especially he had quarreled with that 'ideological cult of Britain's "mythical" Victorian past' [6] propagated during the Thatcher years only to argue for a contemporary 'golden age' as ironically summoned in *Glad Day*. To confront this he depicted an opposing, bleaker, view of the present. In time though, he began to question that view of the past in itself. In both *Street Songs* (1997) and *Sea Songs* (2011-12) he reflected the 'harsh reality' of pre-Victorian and Victorian times. In contrast to portraying it as a golden age of triumphs by Admirals and scientists, [7] he wished to reflect primarily the lives of ordinary working people. Like an earlier generation of dramatists he assumes the position of 'angry young man', trying to reflect the hardships of working classes whilst working largely within the predominantly middle-class spheres of high culture. Of course, this was in part his way of defining himself in a realm within which he felt relatively uncomfortable. This is encapsulated in his regular guest appearances on the television coverage of the BBC Proms in his final years. Seated in the Royal Albert Hall aside a more formally dressed pundit and opposite a similarly primed host would be the now grey-haired but still flat-topped composer wearing as casual clothes as ever: his white T-shirt that classic symbol of dissent harking back to Marlon Brando in *A Streetcar Named Desire* (1951) that

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[5] Christopher Wood, 'Steve Martland: "More creativity and we wouldn't have conflicts"', *The Independent*, 6 October 2002. <http://www.independent.co.uk/arts-entertainment/music/features/steve-martland-more-creativity-and-we-wouldnt-have-conflicts-139306.html> (Accessed: 04.07.11).
[6] Nielsen, *Making a stand…*, Chapter 9, pg. 5.
[7] Indeed, he depicted the struggles of faith of Charles and Emma Darwin went through around the discovery of evolution in *Darwin* (2009).

though often the vehicle for a message, a 'political poster', [8] is for Martland the protest in and of itself. It would be rounded off with a thick gold chain much like those worn by black American rappers. This in itself perhaps suggests an aspiration to negotiate racial boundaries; when interviewed by Michael Searby in 2010 he exclaimed that at the Proms, 'everyone's white'. [9] Occasionally, too, the camera angle would shift to a long shot, revealing him to be wearing khaki shorts. He would be reliably controversial – say that Beethoven's 'Ode to Joy' was not a good tune or that a premiere sounded as though written in the 1960s, for example – but measured – once seeking confirmation from the host that he had not been too disparaging. Of the many people I have talked to through the course of this research, this scenario is their abiding memory; the contradictions and tensions of the artist encapsulated.

His nonconformism is yet further in evidence in another contrasting sense. With his early admiration for the modernists but subsequent embracing of the possibilities of postmodernism, there is in his position something of a tantalising continuation from musical modernism, despite his embracing of postmodern attitudes. It one difficult to discern of other British composers of the age, especially those he chastised for promoting a mythical vision of England. Concerning modernism, contrary to general opinion really it would be unjust to say it sought to reject an audience on the whole. More, I contend, that artists rejected 'the audience', that is to say the one for classical music, the bourgeoisie, to put it crudely. This is, of course, the same body Martland so vocally wished distance from. Yet, perhaps the ultimate difference comes with the high-modernist imperative of more a wholesale rejection of the world that, in turn, pushed audiences away. Martland, contrastingly, wished to find and cultivate one.

Cultural and political critiques

Music and politics find themselves linked throughout history and all art is a product of its age. No art exists in a vacuum. What makes Martland's case so special is the extent to which he was

[8] Bonnie English, *A Cultural History of Fashion in the 20th and 21st Centuries: From catwalk to sidewalk* (2nd ed.) (New York and London: Bloomsbury, 2013), 104.
[9] Martland in 'Interview between Mike Searby and Steve Martland (composer) in 5 parts'. Kingston University, London. May 2010. <http://eprints.kingston.ac.uk/18032/> (Accessed: 07.10.15).

aware of the political potential of art. This consciousness of course derives in part from his teacher Andriessen who declared:

> Many composers view the act of composing as, somehow, above social conditioning. I contest that. How you arrange your musical material, the techniques you use and the instruments you score for, are largely determined by your own social circumstances and listening experience, and the availability of financial support. I do agree, though, that abstract musical material – pitch, duration and rhythm – are beyond social conditioning: it is found in nature. However, the moment the musical material is ordered it becomes culture and hence a social entity. [10]

Martland was just as conscious of these aspects and used them to build meaning into his work. Furthermore, he is interesting and different because of exactly when and where he was active; a time when neo-liberalism became the dominant economic ideology in Britain and when modernism's ideas of 'progress, absolute truth, emphasis on form and genre and the renunciation of or alienation from an explicit social function for art' [11] found themselves questioned. The unique situation was the convenient convergence of the feeling for Martland that high art must engage with society, acknowledging other musics after high modernism's rejection of so much *and* find the taut and increasingly socially-fractured Britain of the 1980s and 90s ripe to take aim at. [12] Yet compared to examples in the other arts, Martland was one of very few classical musicians who addressed issues of Thatcher's Britain in their art. Some of the rare examples are Turnage's opera *Greek* (1988) and Howard Skempton's (b.1947) *The Durham Strike* of 1985 – until then the longest piece he had ever written – as well as *The Mold Riots* the following year. Michael

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[10] Louis Andriessen. Programme note to *De Staat* (1972-76) from 1994. <http://www.boosey.com/cr/music/Louis-Andriessen-De-Staat/1425> (Accessed: 30.03.14).
[11] Jann Pasler. 'Postmodernism.' *Grove Music Online. Oxford Music Online.* Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40721> (Accessed: 26 September 2015).
[12] An interesting example comes from 1976, composer Hans Werner Henze and librettist Edward Bond's programme note for their Royal Opera House production *We Come to the River* stated: 'In our age the artist must help create the image and consciousness of the working class. There *is* nothing else art can do now, that *is* the definition of art in our time.' (Paul Griffiths, *Modern Music: A Concise History* (Revised Ed.) (London and New York: Thames and Hudson, 1994), 186.)

Finnissy (b.1946), who like Martland often calls into question 'Englishness', [13] wrote few works as explicitly political as Martland's but a work such as his *First Political Agenda* for piano (1989-2006), 'You Know What Kind of Sense Mrs Thatcher Made', which borrowed from Parry's setting of Blake's 'Jerusalem', is noteworthy.

Further paths for research

Inevitably, this work opens up many avenues for further study. A first stems from my previous observation of considering those surprisingly few reactions to the Thatcher era by classical composers in general. On one hand this might of course go some way to confirming Martland's protest that classical music and the 'establishment' were representative of the middle-class and those who, to put it short and crudely, were seen as the beneficiaries the Conservative policies. Yet, one wonders whether political readings of works written in Thatcher's Britain would generate more nuanced conclusions. A hypothesis is that there were indeed oppositions to that larger cultural/political wave – that which Martland identifies centering on nostalgia and a particular vision of English – but they were reactions individually subtler but nonetheless contributing to a wider mode of feeling. For instance, what might we make of Brian Ferneyhough writing works in the mid 1980s after Piranesi's etchings *Carceri d'Invenzione* thematising prisons? How do Birtwistle's 'mechanical pastoral' *Yan Tan Tethera* of 1986 and his infamous *Panic* of 1995 figure in this? Might we see Jonathan Harvey's ever-increasing closeness to buddhism as symptomatic of the age? One envisions Martland's work perhaps appearing at the blunt edge of music and politics at this time. But taking a lead from the example of Harvey's spiritual turn, it is worth bearing in mind that rise of Classic FM and popular success in 1992 of Gorecki's Symphony No.3, 'Symphony of Sorrowful Songs' – intriguingly the same year as Martland's *Patrol* – with, as Julian Johnson sees it, 'classical music functioning as popular music'. [14] These and similar cases such as Arvo Pärt and other so-called holy minimalists, and Philip Glass's work, do much to provoke thought around why at this historical moment a listening

[13] Interview with Michael Finnissy by Jack Sheen (date unknown). http://www.ddmmyyseries.com/Interview-with-Michael-Finnissy (Accessed: 26.07.16).
[14] Julian Johnson, *Who Needs Classical Music?* (Oxford: Oxford University Press, 2002), 75.

public found so much in this music, something as much of nostalgia as a kind of therapy for the times?

Another research avenue comes after recognising the cross-currents identified between the politics of Martland's art and that of many 1980s pop/rock artists similarly stemming from de-industrialised regions. Recent publications I have referenced, such as *Clampdown: Pop-Cultural Wars on Class and Gender* by Rhian E. Jones and the book of essays on the Smiths are promising starts toward a more rigorous scholarship on the popular music of this era, but little exists that has looked beyond the boundaries between the pop and the classical.

Final thoughts

Considered as a whole, the case of Martland is a singular example of an artist grappling with his age. Yet, interviewed by Tom Service in 2009 he conceded that despite his anti-establishment standpoints in believing in the value of high art and that ultimately artists are, as goes the declaration attributed to Beethoven, 'writing for the future', that his attitude was rather bourgeois. Martland's response:

> Oh, I'm full of contradictions! […] And probably incredibly bourgeois in many of my views. [15]

But is not all art the result of contradictions and tensions? The friction resulting is what creates the heat and fuel for art that evolves with its changing world and creator. Through this, the relevance of Martland's work in the present day is not difficult to see. This is in part, of course, with his death only occurring in 2013, but even his earliest works' themes resonate with the present, arguably more than ever: does not *American Invention*'s representation of the fragmentary, chaotic nature of US 'imperialism' seem more apposite now after the conflicts following the events of 11th September 2001? Does the depiction of 1980s Britain with homeless people ignored by the rich portrayed in *Glad Day* not seem disconcertingly like the present? And, do not

[15] Martland interviewed by Tom Service on 'Music Matters', BBC Radio 3, Broadcast 17 October 2009. <http://www.bbc.co.uk/programmes/b00n6ykk> (Accessed: 02.03.16). (Part of interview here: http://www.bbc.co.uk/programmes/p03pljhv (Accessed: 02.08.16)).

Eternal Delight and *Hard Times*'s optimism and cooperation in the face of division and suffering in the world seem all the more vital now? This music is of the present and its messages will doubtless speak to generations to come. Despite in the present day there being an almost over abundance of writing, in print and online, seeking to articulate our problems and offer routes forward, so often we might feel the world to be regressing. But at this point we find his work, through the mysterious way music operates, somehow putting across more directly and succinctly the fundamental attitudes to which we must first aspire to build a better world. It seeks to propagate a notion of fundamental human values of goodness much like, of course, the work of Martland's great moral guide William Blake who exists as a thread throughout his entire career. Yet, with Martland's whole output now before us, its dilemmas and turns, weaknesses and successes clear, we could surely do worse than now look to *him* as our paradigm.

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Cat. No. M060015380, © 1946 Boosey and Hawkes Ltd., London.

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Yan Tan Tethera: A Mechanical Pastoral. Text: Tony Harrison. (1984)
Study Score UE 17 684, © 1984 Universal Edition, London.

Steve Martland (1954-2013)

American Invention for thirteen players (1985)
Study score ED 12281, © 1986 Schott & Co. Ltd, London.

Babi Yar for orchestra (1983)
Study score ED 12356, © 1989 Schott & Co. Ltd., London.

Crossing the Border for string ensemble (1991)
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Facsimile, © 1993 Schott & Co. Ltd., London.

Drill for two pianos (1987)
Study Score ED 12338, © 1991 Schott & Co. Ltd., London.

Glad Day for Solo Voice and Twelve Players. Lyrics: Stevan Keane (1988)
Facsimile, © 1988 Schott & Co. Ltd., London.

Horses of Instruction for eleven players (1994-95)
Study Score ED 12482, © 1999 Schott & Co. Ltd., London.

Lotta Continua for jazz band and orchestra (1981; rev. 1984)
Facsimile, © 1985 Schott & Co. Ltd., London.

Mr. Anderson's Pavane for ten players (1994)

Study Score ED 12587, © 1999 Schott & Co. Ltd., London.

Patrol for four strings instruments (1992)
Study score ED 12415, © 1994 Schott & Co. Ltd., London.

Perfect Act for amplified ensemble and voice. Lyrics: Stevan Keane (1991)
Study score ED 12802 Schott & Co. Ltd., London.

Principia for 8 instruments (1989)
Facsimile, © 1989 Schott & Co. Ltd., London.

Re-mix for jazz ensemble (1986)
Study score ED 12337, © 1988 Schott & Co. Ltd., London.

Sea Songs for mixed chorus, to traditional texts (2011-12)
Study Score ED 13369, © 2012 Schott & Co. Ltd., London.

Shoulder to Shoulder for winds, keyboards and bass (1986)
Study score ED 12327, © 1992 Schott & Co. Ltd., London.

Michael Tippett (1905-1998):

String Quartet No. 5 (1990-91)
Study score ED 12400, © 1991 Schott & Co. Ltd., London.

Appendix: Steve Martland worklist

c.1976 - *Sonata* for piano, *Fantasia* for guitar, *Chorale* for solo flugel horn*, The Divine Image*, a little cantata for voice and piano (text by William Blake)

1976 - *Le ciel est par dessus le toit* for voice, harp and cello (text by Verlaine)

1979 - *Winter fragments* for trumpet in B-flat and piano

1980 - *Cries and echoes* for solo flute

1981 - *A Dirge* (text by P.B. Shelley)

1981 - *Remembering Lennon* for seven instrumentalists (rev. 1985)

1981 - *Lotta Continua* for orchestra and jazz band (rev. 1984)

1982 - *Duo* for trumpet and piano

1982 - *Cormorant Dam* for unaccompanied chorus (text by Wang Wei)

1982 - *Kgakala* for solo piano

1982 - *Canto a la esperanza* for soprano and chamber orchestra (text by Hector Diaz)

1983 - *Babi Yar* for large orchestra in 3 groups

1984 - *Orc* for horn and small orchestra

1985 - *American Invention* for 13 players

1985 - *Remix* for ensemble

1986 - *Shoulder to Shoulder* for wind ensemble

1986 - *Dividing the Lines* for brass band

1986 - *Big Mac I* for tenor saxophone, bass clarinet, drum machine and keyboard

1987 - *¡El Pueblo Unido Jamas Sera Vencido!* for voices and 13 players (Sergio Ortega, arr. Martland)

1987 - *Drill* for two pianos

1987 - *Big Mac II* for 9 players

1987 - *Divisions* for 4 percussionists and bass guitar (probable date of composition)

1988 - *Es sang vor langen Jahren* and *Pari intervallo* (Arvo Pärt, arr. Martland)

1988 - *Glad Day* for voice and 14 players (text by Stevan Keane)

1989 - *Terra firma* for five voices and video (text by Stevan Keane)

1989 - *Skywalk* for unaccompanied chorus (text by Stevan Keane, part of *Terra Firma*)

1989 - *Birthday Hocket* for two pianos

1989 - *Principia* for solo voice and keyboard (text by Stevan Keane)

1989 - *Principia* for ensemble

1990 - *As time goes by* for wind quintet (Herman Hupfeld arr. Martland)

1990 - *Crossing the Border* for string ensemble

1990 - *Max in nomine* for wind quintet

1991 - *Wolfgang* for wind octet (W.A. Mozart, arr. Martland)

1991 - *The Perfect Act* for voice and 8 players (text by Stevan Keane)

1992 - *Wilderness Edge* (soundtrack for children's television series for Granada Television, Manchester)

1992 - *Patrol* for string quartet

1992 - *Toccata and Fugue, BWV 56*5 for string quartet (J.S. Bach, arr. Martland)

1992 - *Full Fathom Five* for brass quintet

1993 - *Dance Works* for 9 players and also in arrangement for two pianos

1993 - *Baggy trousers* for string quartet and brass quintet

1994 - *Rise up my love* for voice and strings (text from the Bible)

1994 - *One note fantasy*… for brass quintet (Henry Purcell, arranged and elaborated by Martland)

1994 - *Horses of Instruction* for 11 players

1994 - *Mr Anderson's Pavane* for 10 players

1995 - *Beat the Retreat* for 11 players

1996 - *Kick* for 11 players

1996 - *Thistle of Scotland* for 10 players

1996 - *Fantasy* for saxophone quartet

1997 - *Eternal Delight* for 11 players

1997 - *Street Songs* for marimba and vocal ensemble (to traditional texts)

1997 - *Jenny Jones* for unaccompanied chorus (arr. from *Street Songs*)

1997 - *Summer Rounds* for unaccompanied chorus (text by William Blake)

1997 - *Three Carols* for unaccompanied chorus (to traditional texts)

1997 - *Shepherd's Song* for unaccompanied chorus (text by William Blake)

1998 – Collaboration with the band Spiritualized

1998 - *Terminal* for 5 players (resulting from Spiritualized collaboration)

1998 - *Fantazia 6* for saxophone quartet (Henry Purcell, arr. Martland)

1998 - *Fantazia 7* for trombone quartet (Henry Purcell, arr. Martland)

1998 - *Mr. Anderson's Pavane* for two pianos (arrangement of earlier work)

1999 - *Hard Times* for concertante group and strings

1999 - *Step by Step* for wind octet

1999 - *Fairest Isle* for counter-tenor and wind octet (arrangements of Henry Purcell)

2003 - *Plaint* for string ensemble (arrangement of slow movement of *Patrol*, 1992)

2004 - *Walls Come Tumbling Down* for wind band

2005 - *Tiger Dancing* for string ensemble

2007 - *Eternity's Sunrise* for string ensemble

2007 - *Kapital* for synthesized instruments (film soundtrack, directed by Greg Hall)

2007 - *Reveille* for seven players

2007-8 - *Starry Night* for marimba, and string quartet

2009 - *Darwin* for choir, brass quintet and organ

2009 - *Short Story* for saxophone quartet

2011-12 - *Sea Songs* for mixed choir (to traditional texts)

composition portfolio

Prefaces

...and all watched over by machines of loving grace, for sextet (2012-3)

yet another example of the porousness of certain borders, for piano and ensemble (2013)

over us the shifting rafters, for orchestra (2014)

what broken hierarchies, for voices and large ensemble (2014)

flocks and companies, for piano (2015)

Preface

Comprising five works, my composition portfolio illustrates my compositional development over roughly a three-year period:

…*and all watched over by machines of loving grace*, for sextet (2012-3), c.7'30"

yet another example of the porousness of certain borders, for piano and ensemble (2013), c.18'

over us the shifting rafters, for orchestra (2014), c.9'

what broken hierarchies, for voices and large ensemble (2014), c.3'30"

flocks and companies, for piano (and assistant on music box) (2015), c.16'

The link between my own compositional practice and my writing on the composer Steve Martland centres on the topic of music and politics. Like Martland I am passionate about engaging with contemporary societal and political themes in my work but, as my writing explores, this is no simple task. In hindsight it is clear that through my doctoral studies there has been something of a dialectical relationship between my research into Martland and my own attitude to composing. In any case, there are many parallels between us already. For example, we both came from traditionally working-class areas (he from Merseyside, me from the south west of Wales) and still identify as such despite now working in the ostensibly middle-class spheres of high culture – the tensions and contradictions we both have felt with this appear similar. Furthermore, Martland's interest in non-classical musics as much as those in the concert hall relates to mine – my musical life began as a guitarist/bassist in pop and jazz bands – in addition our inheriting of much in our musical language from minimalism. When I met him in 2012, and found him becoming a mentor, it became very clear he had not had anything like a straightforward musical life. So much of what related to Martland relates to me as an artist, which made writing about him especially personal and pertinent.

It is worth, of course, reflecting on some of the differences and similarities between my music and Martland's. That my first composition teacher, Joe Duddell, was a student of Martland meant that my earliest works took much from him. This was primarily in the sense of an economy of means rooted in the minimalistic music of Louis Andriessen, diatonicism/modalism, hockets – all of which remains to this day – and a fondness for strong bass parts. Even a quick glance at the music in my portfolio reveals that this latter quality of Martland's music is missing from mine. I am somewhat reluctant that my harmony be too 'functional' and chord progression-led, in contrast to Martland, but still have an inclination for tonality. My music has as a result become more concentrated at the higher ranges of an ensemble without necessarily a clear tonic – an ideal example being my orchestra piece – or become more textural – my piano piece being an example. Another thing that marks me out from Martland is what might be described as my post-serial approach to diatonic material. This is shown in both *yet another example…* and *flocks and companies*. Curiously, Martland's earliest works such as *Lotta Continua* (1981) exhibit serial techniques (to dissonant material) but he later abandoned these techniques when his music became more consonant. For me, this shift to music that sits high in an ensemble's range comes undoubtedly as a result too of my studies with Hans Abrahamsen in Copenhagen between 2013 and 2014. Something worth noting is that though there are musical difference between Martland and I, that we both escaped British musical culture to study with a leading continental composer outside of the Central European avant-garde is noteworthy. Abrahamsen's music is often very high – take the opening of *Schnee* (2008) and so much of *let me tell you* (2013-14) – but has similar tonal leanings to my work. The difference is though that Abrahamsen has a much more confident approach to tonality than me; take his classical-period pastiche in his *10 Preludes for String Quartet* (1973) and so many folk-like moments in *Winternacht* (1978). But being the first piece completed since my studies with him, that I should engage so readily with material of Ravel and Couperin in *flocks and companies* (2015) perhaps suggests many new paths.

…and all watched over by machines of loving grace

for sextet (2012-13)

The piece takes both its name and inspiration from the 1967 poem by Richard Brautigan[1] and the BBC documentary series by Adam Curtis from 2011.[2] Both works consider the role of computers in the modern world and speculate as to how society has changed with 'machines' taking evermore jobs that were previously done by people. My music ultimately acts as a mnemonic for these important works that were themselves a creative springboard for my composing. An initial intention was, however, to have the music accompany a video collage of Curtis's work with (possibly) the poem being recited simultaneously.

In general I explored Michael Tippett's notion of 'arrest and movement'[3] – where the music can either be seen as a compression of energy, or be a release of it. Another area of exploration in this piece was around form and my increasing desire to write short movements of varying proportions, as though a set of short stories. The form can be summarised as follows:

one – interlude 1 – two – three – interlude 2 – four

The work's central material is exposed at the start of the first movement by the violin. Harmonically speaking, it stems from one chord, an F major triad with a B♭ in the bass (B♭ - F - A - C). This B♭ of course is the subdominant of F major and creates a tonal ambiguity that becomes the music's essence. After an opening gesture, the harmony is presented in bar 9 by the violin in the manner which foreshadows the its later cadenza at bar 22. The rhythmic character of the piece is governed by the interplay between quintuplets and more regular note-values.

The work's two interludes, which come just inside the outermost movements, are intended to function as 'melting zones' between movements. The first interlude starts rather in keeping with the music that precedes it – in performance it is as though we have just had a brief pause. But it has a sparser, softer texture that closes with

[1] http://www.redhousebooks.com/galleries/freePoemsPix/allWatchedOver.gif
[2] http://thoughtmaybe.com/all-watched-over-by-machines-of-loving-grace/
[3] This is an idea that Tippett marked out as central to the compositional process for his Symphony No.4 (1977).

swelling chords, pulling the ensemble together after the striated, fragmentary music we have heard so far; it creates the right environment for the second movement to inhabit.

Movement two is a precursory piece (the other being the second movement of my 2011 string quartet *the art of standing still*) for essentially all the slow movements since in my output. What I mean by this is that with my music being so often full of energy and rhythm, the logical contrast to this is music of great stillness and poise; in Tippett's 'arrest'. In this instance, however, I explored modal material that could lean in various tonal directions, such as the first chord:

G – C – D – E♭ – B♭	G – C – D – E♭ – B♭	G – C – D – E♭ – B♭
(G minor)	(C minor)	(E♭ major)

The idea of movement three was rather inspired by Paul Klee's talk of 'drawing is taking a line for a walk'. The idea was to simply have the vibraphone take the work's central quintuplet motif forth in a 'perpetuum mobilé' fashion. But here I employed a new compositional technique for myself; it was only after the vibraphone line had been written in its entirety that I went back and drew material out from it for the other instruments. The effect of this was that the other instruments' lines often double the vibraphone part but more interestingly tend to take it off I another modest direction, whilst the vibraphone carries on in its own way. It was at this point too that I gave the movement a two bar introduction.
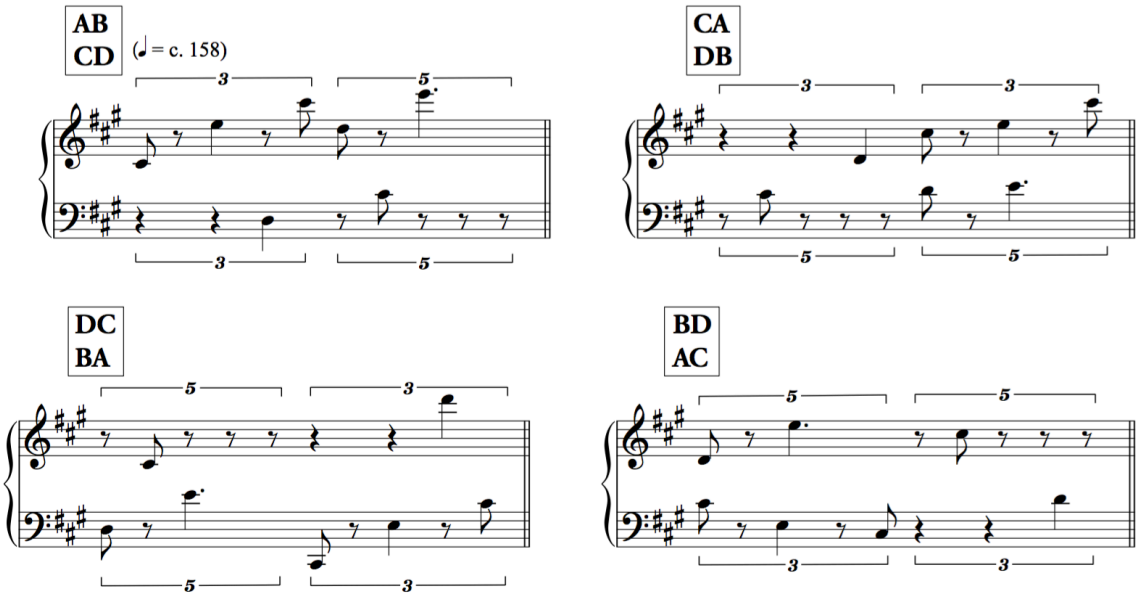
With hindsight I can see that until the final movement this work was the result of trying to reconcile my English musical heritage, as it were, (Tippett, Britten and Vaughan Williams) and my predilection for more (post-) minimal music. After the second interlude it is clear that this latter aspect rules the final movement. The compositional strategy was similar to that in movement three: most of the piano part was written first, and then orchestrated and embellished upon later. The emphasis in this movement – as in the work as a whole, only perhaps to a greater degree – is on an exploration of the compression and release between the faster quintuplets and the more relaxed quavers. As a final movement, it felt natural for it to be the first time everyone truly plays together toward the same musical gestures. Yet on the work's final page, my intention was to create a sense of the instruments trying, but failing, to end perfectly together. Perhaps a less than optimistic conclusion…

yet another example of the porousness of certain borders

for piano and ensemble (2012-13)

Although titled after one of David Foster Wallace's short stories as it describes my piece well, [1] the impetus actually came from his novel *Infinite Jest* (1996). It is a work famed as much for its length as for its 388 endnotes. Amongst various things within these endnotes, however, is a filmography pertaining to one of the central (deceased) protagonists. I was struck by the details Wallace gives for these fictional films and found myself imagining what they might sound like in the world of the novel. Of course, that could be anything. Yet more practically speaking, a few of the titles stuck with me and related conveniently, as these things sometimes do, to some musical ideas I was working with at the time. The first is the film 'Flux in a Box' and the second aspect are the films related to light and gravity.

This work on the whole was an exploration of new ways to work with musical material. The motif used in the 'Flux in a box' movements all stems from a quickly improvised piano motif. Quickly it was clear that the motif possessed only the notes C#, D, and E, and triplets/sextuplets and quintuplets. I subjected this to some simple transformation: splitting the 4/4 bar of piano material into four two-beat units (all of which happened to be subdivided into tuplets) and naming them A through D. I then cycled them around the measure as shown below, which left me four motifs.



[1] From David Foster Wallace's *Brief Interviews with Hideous Men* (1999).

These I then transformed again rhythmically by retrograding them, and also in terms of pitch through replacing C#, D, and E with the remaining four pitches – F#, G#, A and B – of the A major scale. This left me with sixteen motifs, of varying musical interest and potential, from which I could draw my music (see the 'motivic workings' pages for the complete set). It is worth noting that the idea *had* been to continue transposing these motifs and use more interesting scales/sets than a simple A major, working with the rhythms more too. Yet somehow what I had already created seemed enough for this particular exploratory composition.

In terms of the work's construction, the bookending movements explore the 'flux in a box' motif fairly literally, capitalising on the opportunity that the material gives for very close, quick hocketing. It is worth noting the intentional link to the work which precedes this: from bar 85 of the first movement the piano uses the quintuplet material from the final movement of …*and all watched over by machines of loving grace*. Where in the earlier work it was stretched and compressed rhythmically, it remained intact harmonically-speaking. Therefore, in this work it is pushed harmonically and perhaps cracks under the pressure. The third movement tries to take the material into more sparse areas. Throughout the work, the compositional approach was one of appending the various motivic cells and carving from them lines and phrases. In this latter respect, the prime example is the fifth movement's opening and closing (which is the retrograde of the opening passage) duet between piano and bass clarinet.

1. Flux in a box (i)
2. Let there be light
3. Flux in a box (ii)
4. Zero Gravity Tea Ceremony
5. Flux in a box (iii)
6. Annular amplified light: some reflections
7. Flux in a box (iv)

Where the odd numbered movements use the cyclic 'flux in a box' material, the even numbered ones were reflections on more simple, slowly shifting music as inspired by Wallace's films concerning light and gravity.

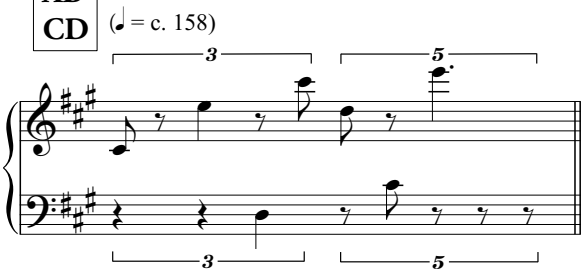
On reflection, I feel this work perhaps overemploys the 'flux in a box' material. Though a fruitful didactic exercise in trying to strike a balance between writing an engaging economical work and one where perhaps ideas feel exhausted, my feeling is that it tends toward the latter. Nevertheless, I do find it a composition in which I made steps forward in cultivating my language and finding new ways to process material in manners that complement my musical instincts. What I mean by this is that being a composer who tends to think and work in terms of constructing with 'motivic' material – as perhaps oppose to clear melodies or pitch sets – that I found a new way to abstract new material from existing musical material meant that a whole new compositional approach was found.

Rhythm/pitch working for

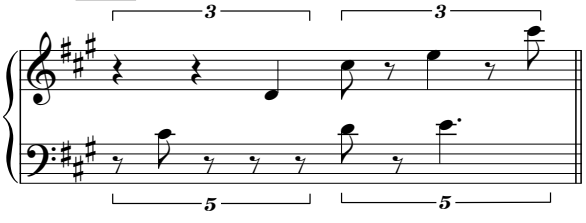
Yet Another Example of the Porousness of Certain Borders

Original rhythmic form with: C#, D, E

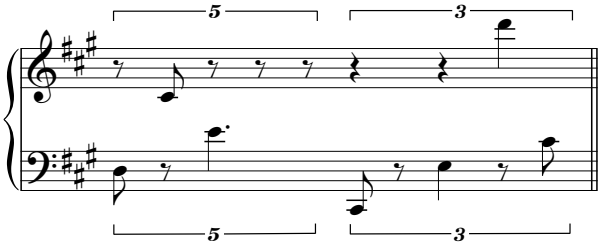
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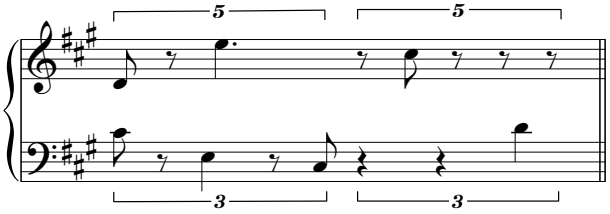
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DB



DC
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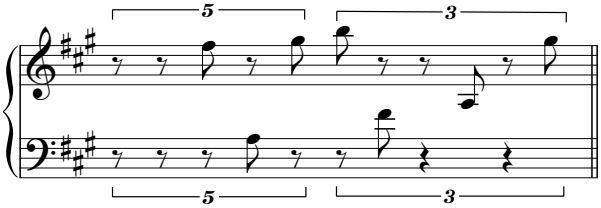


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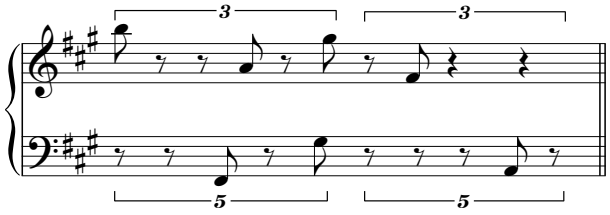


Retrograde rhythmic form using remain notes of scale: F#, A, G#, B
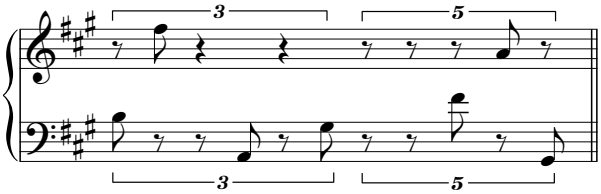
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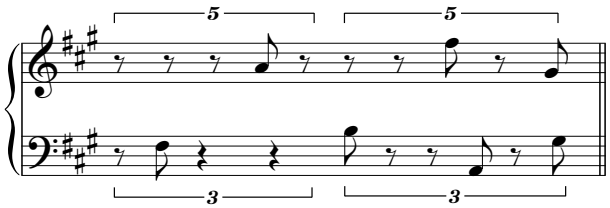


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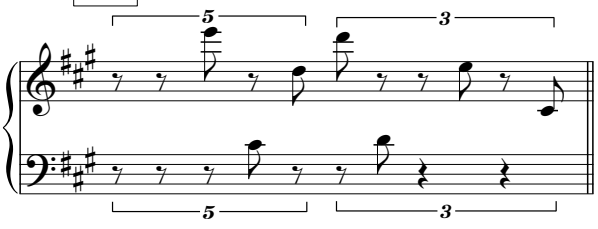


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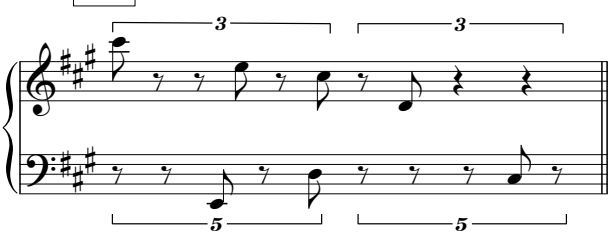


Retrograde rhythmic form with: C#, D, E

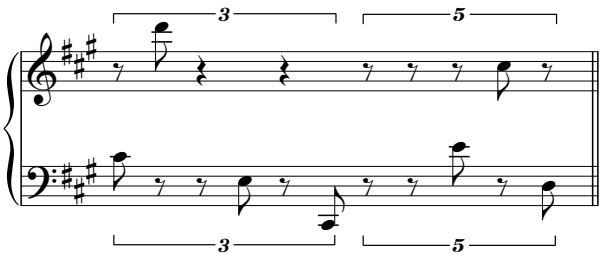
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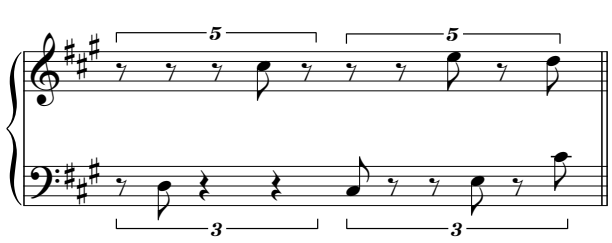
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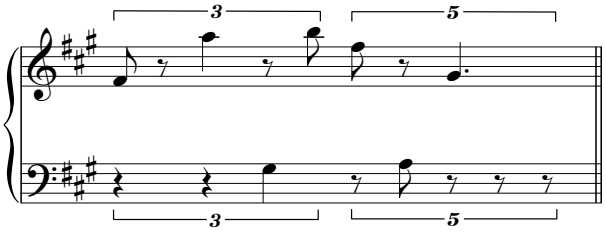


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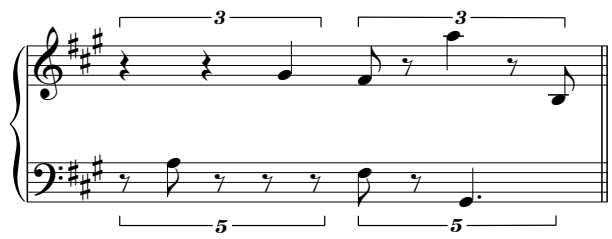


Original rhythmic form with: F#, A, G#, B
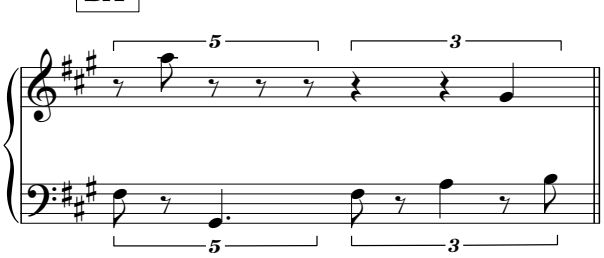
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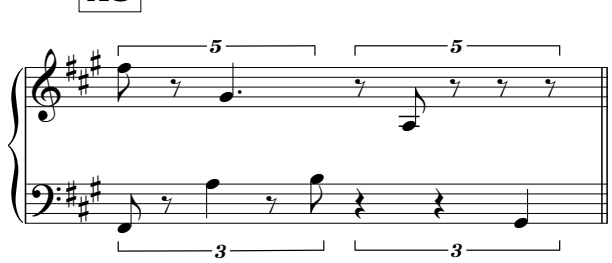


CA
DB



DC
BA



BD
AC



over us the shifting rafters

for orchestra (2013)

He looks at his feet,
I look at the sky;
And above us
The planes build
The shifting rafters
Of that new world
We have sworn by.

from *The Tramp* by R. S. Thomas

This vision of technology and the changing world struck me deeply. At its simplest it is just a nice poetic image – the vapour trails do look like rafters – but I read more into it than just this. Thomas stands there as the educated and to a degree 'famous' poet and priest, yet recognises that he and the tramp are both at the bottom of the order things, with the 'new world' being built above them. The thought this brought out in me is that this is true for most of us, where contemporary society seems to show ever-growing gaps between the rich and the poor, those invested in the future, and those not. My work seeks, at very least, to act as a signpost for Thomas's words and, idealistically, provide something upon which listeners might dwell. In this respect I think toward the nuanced politics to be found in Steve Martland's later works such as *Sea Songs* (2011-12). In these works, like mine, there is a socio-political dimension. However, rather than being a blunt and forceful aspect of the piece, it is subtler and relies more on a listener to work contemplate its meaning. The idealistic hope is for a listener to look at the world differently and question quite with whom we are 'all in this together', to borrow that fallible phrase.

The opening fanfare-like music came to mind in a moment, and at once I realised it consisted of a stack of perfect fourths. At this point I began drafting ideas for a piano trio/quartet work based on the material. Within a week, however, the chance to write a piece for the BBC National Orchestra of Wales came and so the setting shifted immediately. One thing I was certain of was that it should not be the kind of work that young composers so often write for orchestras; where seemingly the ensemble is forced to do every 'trick' in its repertoire. The feeling was an aspiration then to make an anti-orchestra work. Whether I did this, or even what this is would

comprise, remains an open question. Nonetheless I feel it a work that could only be for orchestra, whilst doing very little of what an orchestra normally does.

In *over us the shifting rafters*, the interludes function as respite from the incessant other movements, but at the same time somehow the evaporated vapour or effervescence of the preceding music. Whilst this kind of material originated through my thinking around Tippett's idea of 'arrest and movement', as explored in my sextet, the interludes are in fact borrowed from *yet another example of the porousness of certain borders*. This idea comes from my desire for slower music in a work to be static and fairly free of gesture and to absolutely not fall back on some notion of the romantic, heartfelt slow movement. I realised the way to do this was to have music that was hardly even there. The reason that I have re-orchestrated the same (kind of) music in different pieces is through wanting to write something that has the same effect as something I might have already written and realising that rather than writing something new, the links created between pieces by reusing material might be interesting, giving at least a thread to my output. I have the feeling sometimes that this static music is really the canvas upon which I paint the rest of the work, and my music as a whole even. In this sense of self-reference I look to my former teacher Hans Abrahamsen who frequently borrows from himself and thus forms connections and meaning between his pieces. One example that springs to mind is that the snow scene episode of his *let me tell you* for soprano and orchestra (2013) recalls his piece *Schnee* (Snow) from 2008. With regard to my own music, that all these pieces (beside *yet another example*…) have political/real world connections, perhaps this static music might in time reveal itself as standing for something greater.

If each *Interlude* was intended to be a floating essence of the outer movements, movement two comes through as more vertically-minded. The 'blue columns' [1] of Louis Andriessen's *De Tijd* and also in many moments of the music of Steve Martland came to mind. Using the same material, the hope was that where the first movement's music had been of 'shifting rafters' high up, here the music had aspirations to penetrate the ground.

Reconsideration of the final movement reminds me that there was originally a narrative attached to the work that was lost sight of during the compositional process, but was nonetheless crucial to the piece's original formation. The bass stabs that come at bars 12 and 26 in movement one come in connection with the quick

[1] Elmer Schönberger (trans. Nicoline Gatehouse) quoting Louis Andriessen. Liner notes to recording of *De Tijd* (Electra Nonesuch, 1993).

chord swells, most notably the final utterance of the first movement. The idea was of them as some delayed echo of the bass stabs. By the second movement these stabs and swells become more a feature of the work and by the final movement – whose intro recalls the first movement yet is orchestrated more starkly and disjointed – the chord swells have their emancipation in work's apex at Figure G. These chords, naturally, are formed of stacks of perfect fourths. Following this, the harmony gets modestly more triadic and introduces a subtle reference to Steve Martland's final work *Sea Songs* (2011-12). As his final movement uses the descending line of the folk song 'Dance to your Daddy' on top of cycling, hummed triads, as a homage I use a long descending line within which the Martland material is contained, amidst the final flickers and hockets.

what broken hierarchies

for voices and large ensemble (2014)

During one of his lectures as Oxford Professor of Poetry in 2013, the late Sir Geoffrey Hill proposed a reason for various differences between himself and the critic/poet William Empson (1906-1984):

> C-L-A-S-S. I mean the whole notion of class is really, they tell me, defunct.
>
> So, I thought I would spell it. [1]

Having been an admiring yet equally perplexed reader of Hill – a poet known for the dense and demanding nature of his work – I had for some time considered setting something of his but had not due to the feeling that I could never do justice to the layers of meaning. However, when asked to write a short piece for four voices and Orkest de Ereprijs in Holland, his brief but weighty proclamation soon came to mind.

The form of the music – whose title comes from a Hill poem and, latterly, his collected poems – is six short episodes. The first five are grouped together as one larger movement of five episodes, each taking a successive letter of the word 'class'. The second movement employs the rest of the text. The idea behind these first five sections, my first work to use voices in this way, was simply to explore the sounds resulting from how we pronounce each letter and let the orchestration take forth the musical qualities this strategy provided. More than this, however, the piece functioned as something of a sketch for exploring hocketing between vocal and instrumental colours with the idea of taking it forward into a chamber opera.

Despite my intention to explore different sounds in the voice part, the first movement – dealing with the letter C – uses only one, simply the name od the letter, pronounced like the English word 'see'. This came about for two main reasons. First, it was the first movement, so I did not want to overdo the effect too soon. Second, in performance it sounds as though the singers are not singing the letter 'C' but rather singing the word 'see', as something of a call for attention. In fact, as the score's voice part was written largely phonetically the singers do indeed sing the word 'see', thus one hopes heightening this attention-seeking sense. This had the curious coincidence of reminding me of Hill's great poem *Speech, Speech*, whose title has a similar effect.

---

[1] Geoffrey Hill in Oxford, 21st March 2013.

As the sections progress more (admittedly modest) explorations of the letter sounds ensue. For 'L' I used 'eh' as in *every* and 'luh' as in *love*. For 1c. where 'A' was the text I used both 'aah' as in *arm* and 'a' as in *ape*, and for sections 1d. and 1e., 'ss' as in a hissing sound, 'ess' as in *estimate* and 'suh' as in *sun* were extracted from the letter 'S'.

For the final movement, where I set the remainder of Hill's words, I needed music of a very different character. Hill's proclamation becomes suddenly one of gravitas, sharply contrasting his comically delivered yet exasperated spelling demonstration. My music *could* have been very angry – but there had been enough loud aggressive music in the piece already – could have been more darkly comical – a possibility I wish I had explored further – or could have been quieter and more sensitive. That I had already used slow, static music from *yet another example*… in my orchestral work, the thought came of re-orchestrating it here as both a vehicle for Hill's words but also to continue a thread throughout my output.

My final utterance on the piece concerns its final one. The breath, huff sound in the last bar is intended to reflect my own and Hill's frustration that the social class is still such an issue and is far, as Hill notes, from being defunct.

flocks and companies

for piano (2015)

I received a commission from the Wales International Piano Festival 2016 to write a solo piece for Iwan Llewellyn Jones. Though the details of the concert itself were then still unclear, the initial plan was to have a performance of Ravel's *Tombeau de Couperin* (1914-17) alongside or interleaved with six new works by Welsh composers. Furthermore, being that the concert was within the centenary of the First World War, the work was to be a reflection on peace and remembrance.

While sketching the work, which was then untitled, I noticed the birds singing outside of my open window. Not only did I find myself wondering whether the sounds had found their way unconsciously into my music, which had a flock of birds-like quality to it, they reminded me of a poem by the Oxford poet Bernard O'Donoghue, 'Flocks and Companies'. The poem had remained in mind years after first reading it, being a relatively innocuous poem about fauna outside the poet's window, until the final two lines:
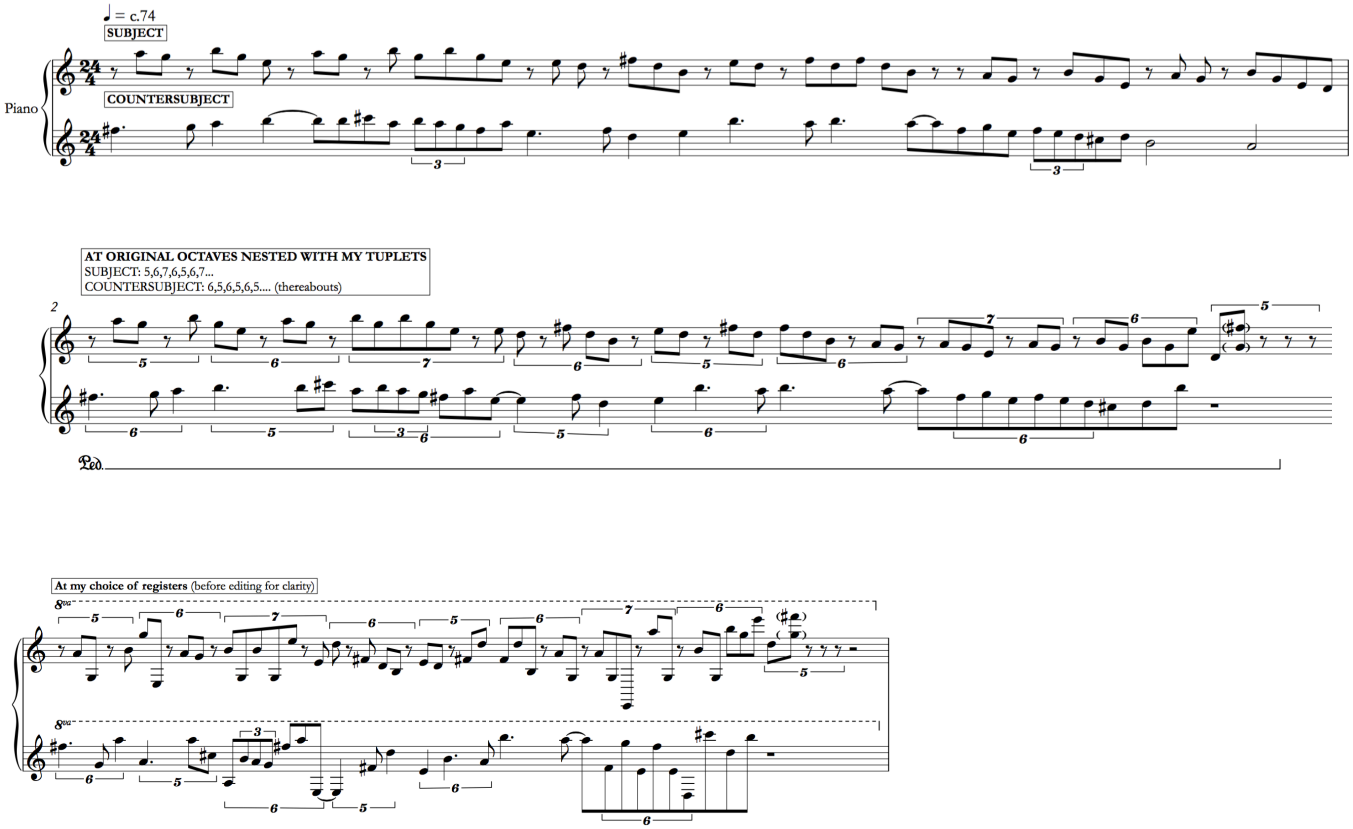
> But I saw what he was sent for, what he was warning,
> when the first ordnance descended on Fallujah.

Published by Faber in 2011 in the collection *Farmers Cross*, the poem appears to refer to the US bombardment of the Iraqi city in April 2003 where US soldiers fired upon a group of protesting civilians.[1] Perhaps all along this nature poem was about the conflict in Iraq, with even each species a stand-in for the real persons involved? Of course, as well as to the birds in my own garden, the poem got somewhere in echoing my own experience at the time of composition with daily media coverage reporting instabilities in the middle-east and the threat of 'Islamic State'. Trying to write a work of peace and remembrance seemed rather discordant, almost disingenuous, with there being still so much conflict in the world and my own country's government debating whether to put 'boots on the ground' in Syria.

[1] https://en.wikipedia.org/wiki/Fallujah_during_the_Iraq_War

I. at first i thought

The work opens with the subject (taken roughly from bar 1 to 6) and countersubject (from bar 1 to 7) of the Fugue of Ravel's *Tombeau*. The two lines are taken at length and superimposed, fitted into a series of tuplets, and then have changes of octave made at my pleasure. The three examples below illustrate this process:



By the middle of the first movement's bar 5 the music consists just of single lines taken from the fugue tuplet music but with the addition of a musicbox being played by an assistant on top of the piano. The musicbox material consists Ravel's fugue subject and superimposed on it a major keyed version of the melody of Couperin's short keyboard piece 'Canaries' that eventually, in its original form, is my work's epilogue. Critically though, the idea at this juncture is that neither the Ravel nor Couperin are recognisable. The movement continues as an exploration of the polyrhythmic material with a passage from bar 21 where, through certain notes being accentuated, a slow melody emerges. The music box re-enters during this episode's repeat to bring the movement to a close.

There is a critical point to make, however. There is a mistake in my system! The third musical example (above) has, in the second stave (the countersubject), the 4th and 5th pitches as A. They should be B. The score carries

this mistake forward! The mistake was noticed only after the first performance of the work and, thankfully, I feel is more musically satisfying than if it were not there but it does raise the issue of whether there can be a 'mistake' in such a system. One recalls in this instance the infamous 'mistake' of chord multiplication in Boulez's *Derive* (1984)![2] But that being a composer involves creating processes that interact with natural musical instincts, that natural mistake in system exists, and happens to sound preferable to the correct version, means I am happy to keep it as a nice sign of human fallibility!

N.B. the musical examples shown above are in the original pitches from the Ravel so as to aid comparison, however, in my score this first movement exists in two versions, the second is as above with no music box where the first (preferred) version is transposed to A-flat so as to align with the diatonic musicbox which, from this particular manufacturer, only ever comes in A-flat.

II. the same foreboding sequence…
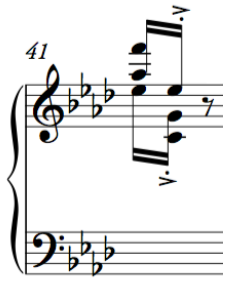
This slow and sparse movement uses the descending dyads in bars 5-7 and around bar 14-16 in Ravel's *Prelude*. The work is an absolute construction as these pitches are placed within a square root form as used in works by John Cage such as his *First Construction in Metal* (1939) where the micro sections of the piece are the same form as at the movement's macro level:

Whole movement = 25 bars										2 bars Coda
Macro section = 2 parts				Macro section = 3 parts						
Micro 1 = 5 bars		Micro 2 = 5 bars		Micro 3 = 5 bars		Micro 4 = 5 bars		Micro 5 = 5 bars		
1 2	3 4 5	1 2	3 4 5	1 2	3 4 5	1 2	3 4 5	1 2	3 4 5	

III. Poetweeting

The third movement looks to Ravel's Minuet and essentially consists a flight of fancy with the movement's first utterance combined with various fragments of birdcalls from my garden, notably at bar 41:

[2] Julian Anderson, 'Harmonic Practices in Oliver Knussen's Music since 1988: Part I', *Tempo*, New Series, No. 221 (Jul., 2002), p.3.



IV. always the same song, always the same branch

A feature of my work as a whole is the increasing clarity of the Ravel quotes used. Here, interleaving passages of music derived from the fugue subject/tuplet technique of the first movement are fragments, both extended and curtailed, from the Minuet.

V. ordinance

The first section consists of simple mensuration writing around the counter subject of Ravel's Fugue. By bar 11 a second section begins. The attacks of the chords come from the note attacks of the Couperin melody (the Epilogue) and the pitches come from collecting every note that occurred whilst each bass note was sounding in the movement's first section. For example, whilst the G sounded in bar 1, a C, D, E, F#, and A occurred too. Hence the first chord of bar 11 possesses those notes, and so on. However, there are around 16 chords to be had from the mensuration music but 24 attacks in the Couperin, so once the 16 chords have been used, I repeat the first eight and end on Couperin's own A major. The third section sees the mensuration episode in retrograde, but more fragments of the material are added to increasing interest and thicken the texture before the close. The end, at bar 35 the original Couperin melody does come in the upper voice and in counterpoint with the countersubject from Ravel's fugue in the lower voice.

It is worth briefly commenting on the movement's title. Though 'ordnance' is in the poem, it is called 'ordinance' as my composition teacher, Robert Saxton, suggested that a more contrapuntal movement might be interesting to explore, and so I followed his 'order'. The dedicatee of this movement – 'R' – is Prof. Saxton.

VI. time to go, i told you so

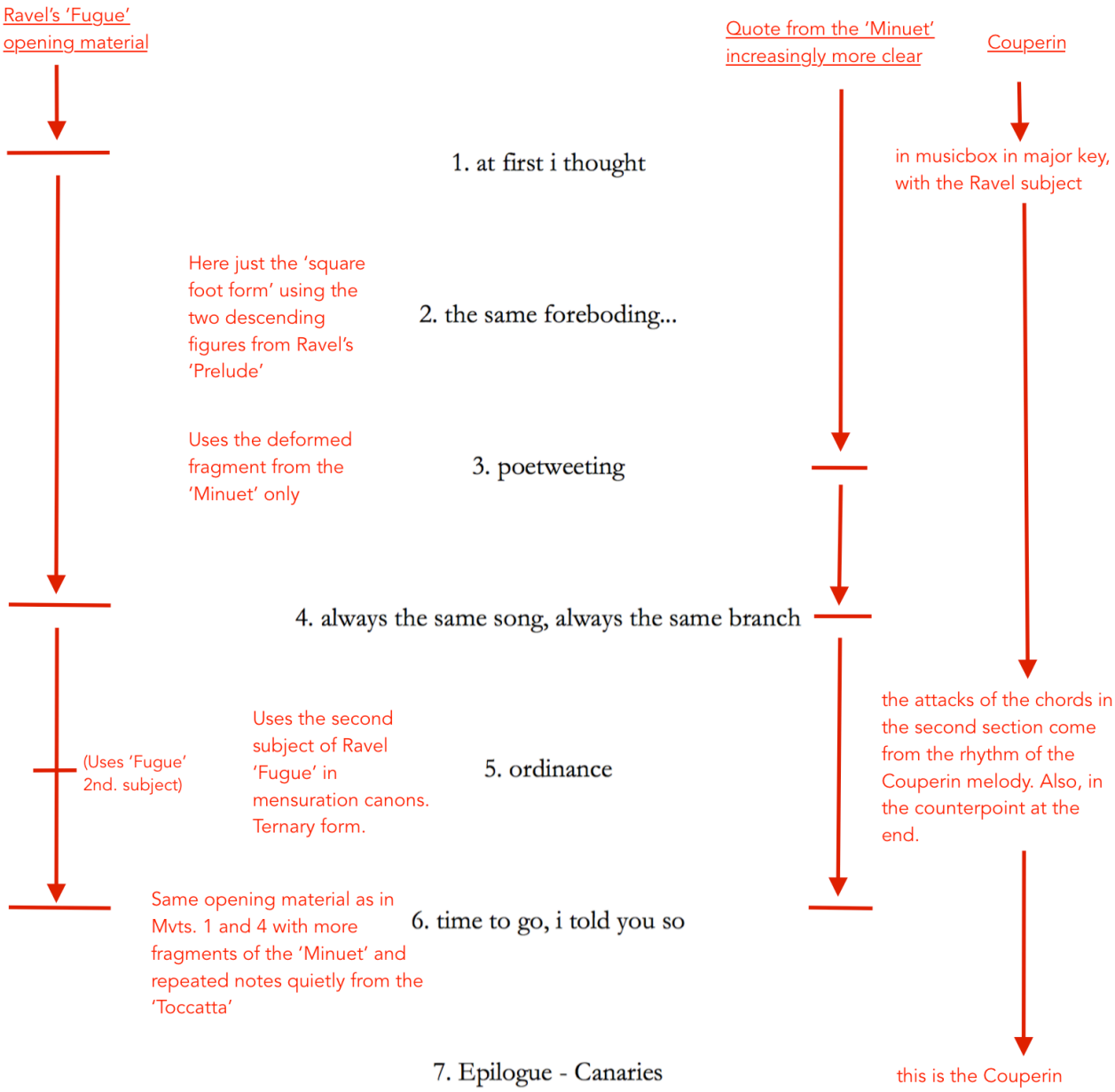
Like the fourth movement, this movement consists of the original Ravel fugue/tuplet music along with fragments of the Minuet. The repeated, tremolo notes seek to modestly echo the Toccata movement of Ravel's work. The final three bars do quote Ravel more explicitly though.

VII. Epilogue - Canaries

Where O'Donoghue's poem concerns birds until its last line – when it shifts to the Iraq war – my use of 'Canaries' by Couperin as the epilogue – or 'last line', if you will – means that my piece is only 'about' birds at the very end. Like the poem, it is a juncture where the mood gets serious due to this suddenly more weighty historical music. I recall how Hans Abrahamsen's *10 Preludes* for string quartet – later orchestrated as *Ten Sinfonias* – has a similar effect with its final movement. As Poul Ruder's writes, 'the last of the preludes is a straight Baroque-pastiche that could be interpreted as an almost Holbergian moral where things are sorted out and loose ends tied'. [3] I hope to create a similar atmosphere, yet where Abrahamsen's pastiche suggests some kind of 'coming home', with my more solemn ending. Like O'Donoghue, I hope to leave the work in a dark, uncertain place; the listener with new questions upon which to dwell.

[3] http://archive.westcorkmusic.ie/details/view/cmf/338

Digitisation of rough plan of work during composition.



LUKE LEWIS

...AND ALL WATCHED OVER BY MACHINES OF LOVING GRACE

for sextet

2012-13

LUKE LEWIS

…AND ALL WATCHED OVER BY MACHINES OF LOVING GRACE

for sextet
2012 -13

Score in C

Duration: c. 7'30"

Instrumentation:

Flute
Clarinet in Bb
Vibraphone
Piano
Violin
Violoncello

Performance directions:

The choice of whether to employ a conductor is ultimately up to the players. This largely depends on the amount of experience playing together in order to ensure that parts 'lock in'.

Open-ended ties denote that notes should be left to ring.

Dashed slurs in strings denote phrasing.

The symbol ◡ means slightly less stress on the note; essentially the opposite of an accent sign.

Vibraphone:
The bowed vibraphone harmonics are created by bowing while touching the middle of the bar with a fingernail. Vibraphone pedalling is relatively ad lib., however, note lengths themselves denote when to dampen.

Special note:
The conductor/players should explain/be clear of the 'hocket' technique to facilitate the understanding of their parts. This is particularly important in the final movement where the hocketing and resultant 'klangfarbenmelodie', as some would call it, must be extremely tight and cleanly played. Players might wish to annotate their parts to remind of when they hocket with another instrument.

Full Score in C
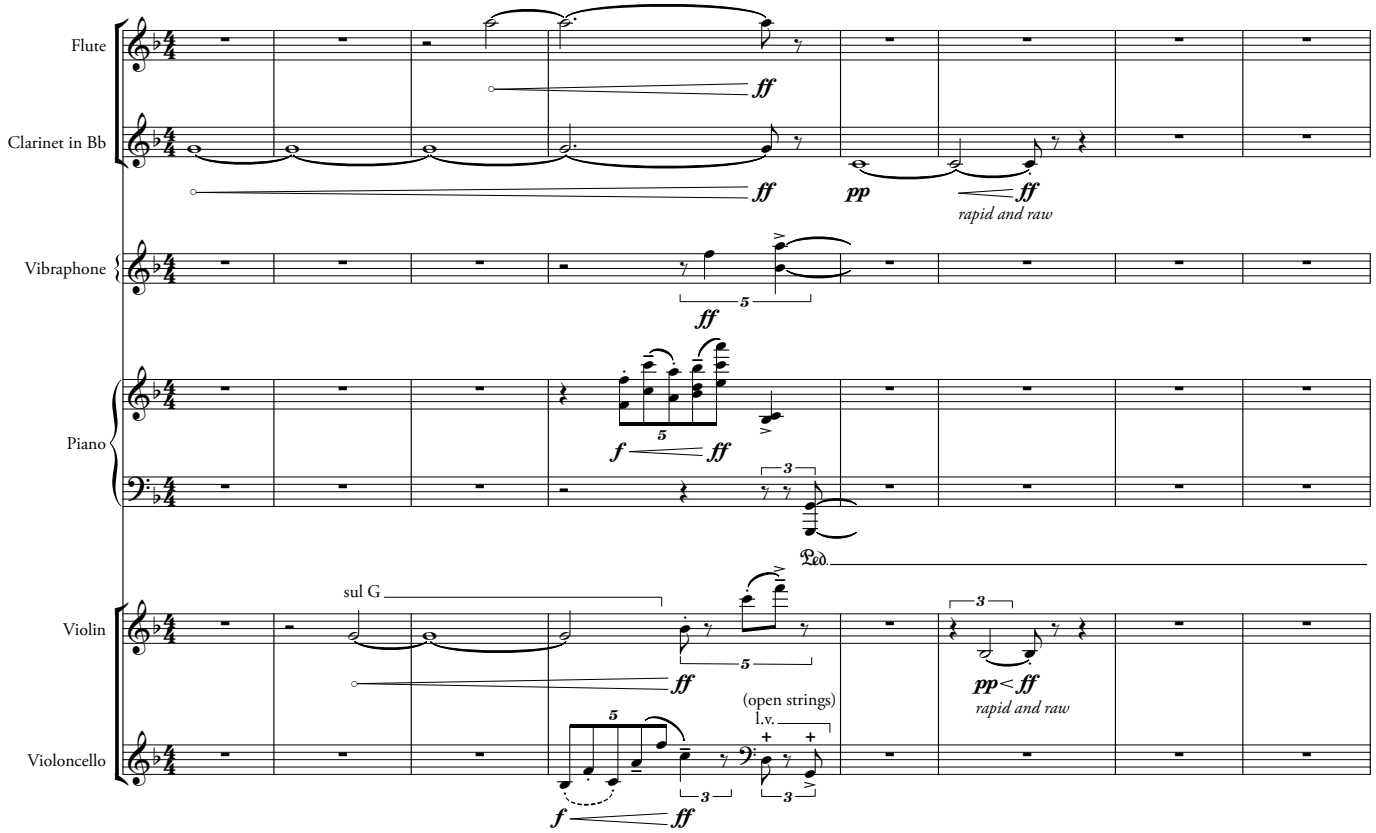
. . . AND ALL WATCHED OVER BY MACHINES OF LOVING GRACE
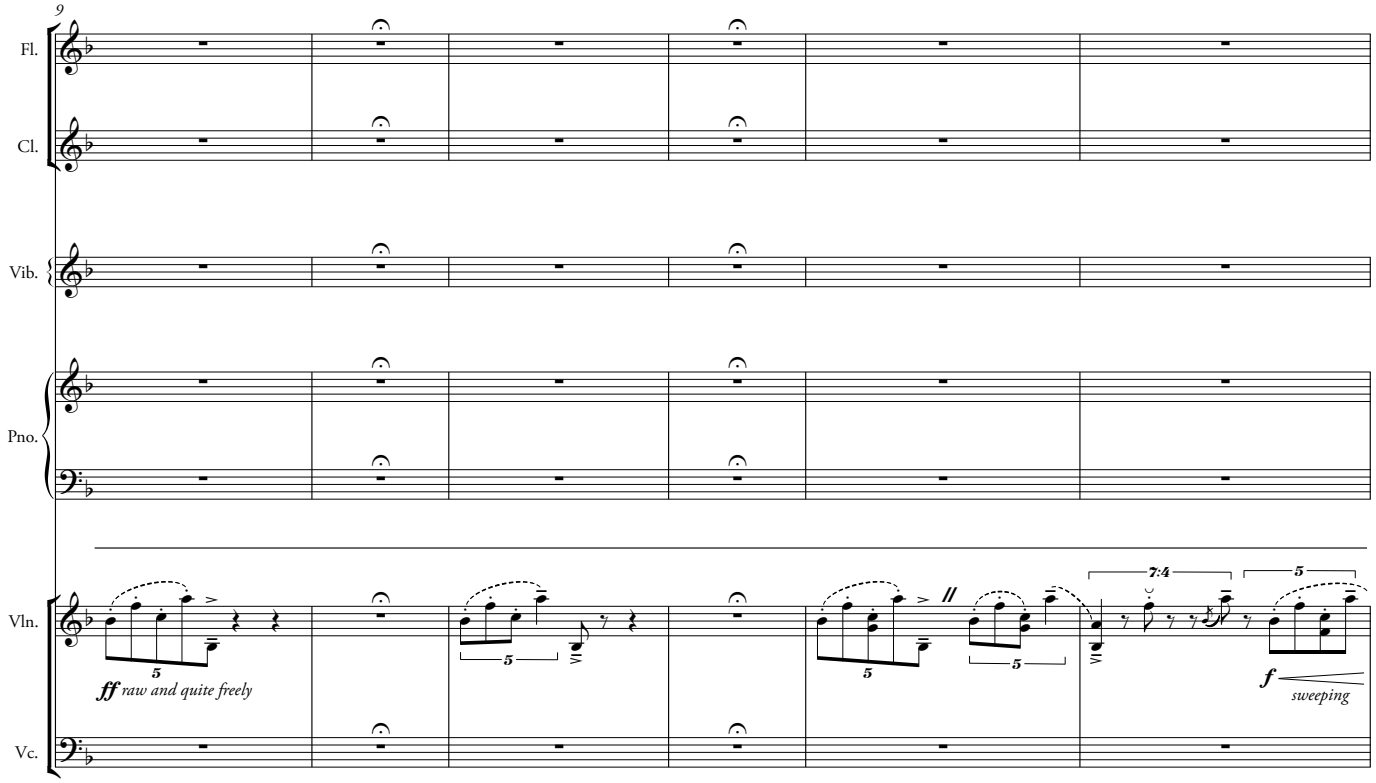
for sextet

one
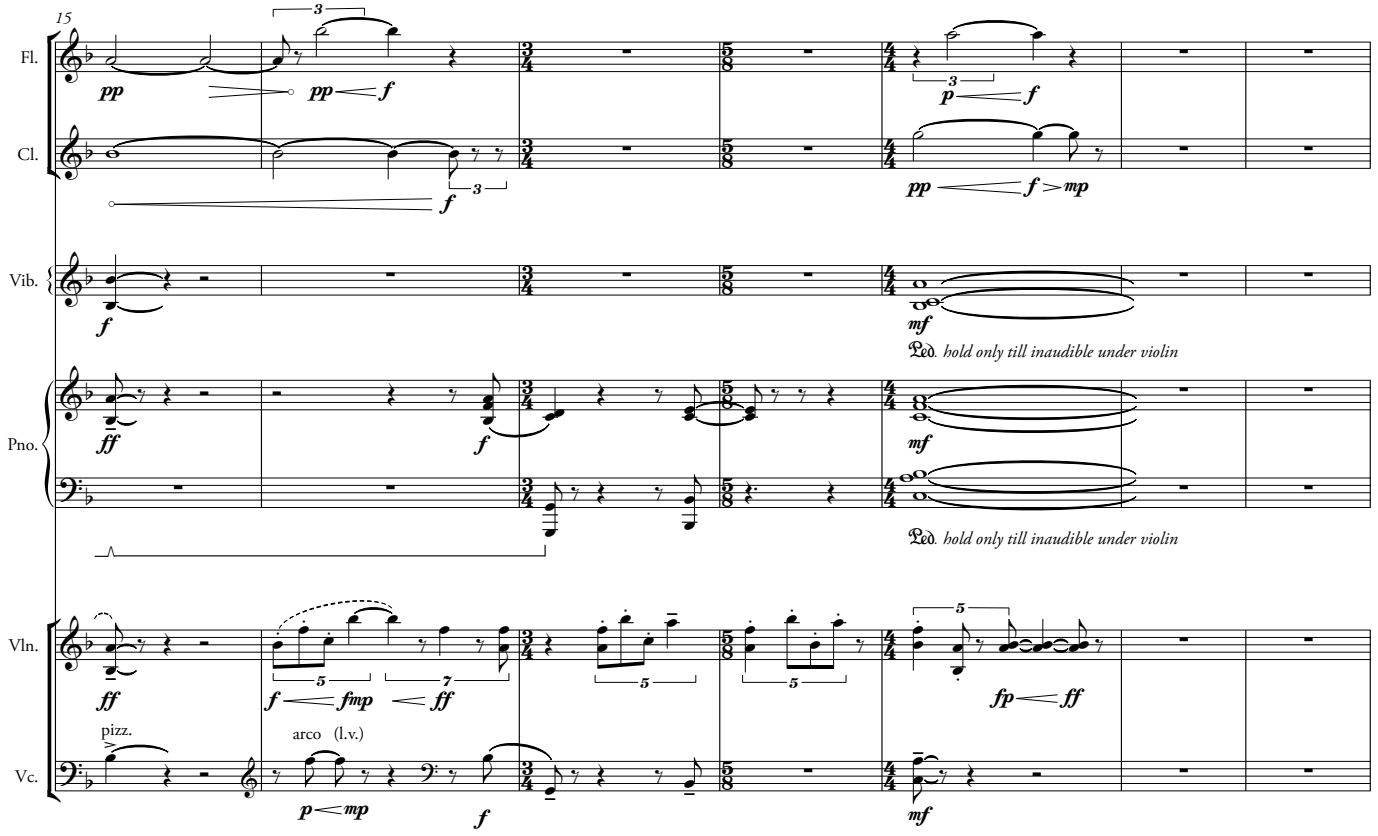
Luke Lewis
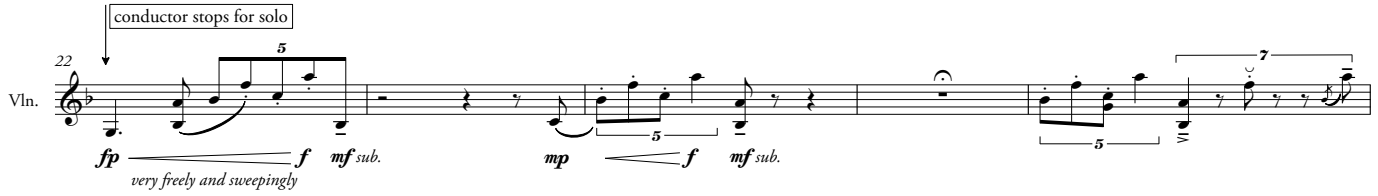
♩ = c.138; with rawness and undoubtable conviction
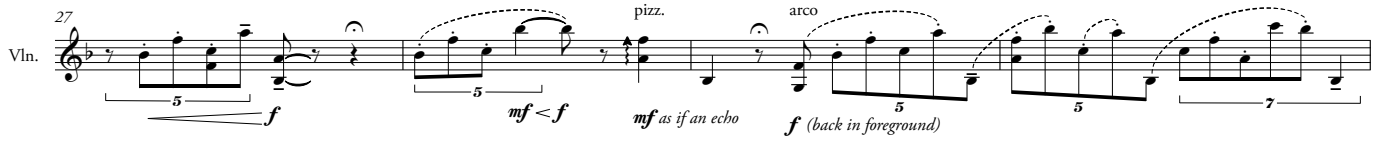


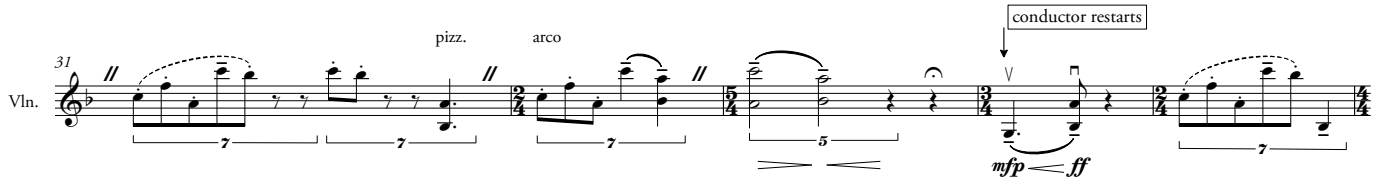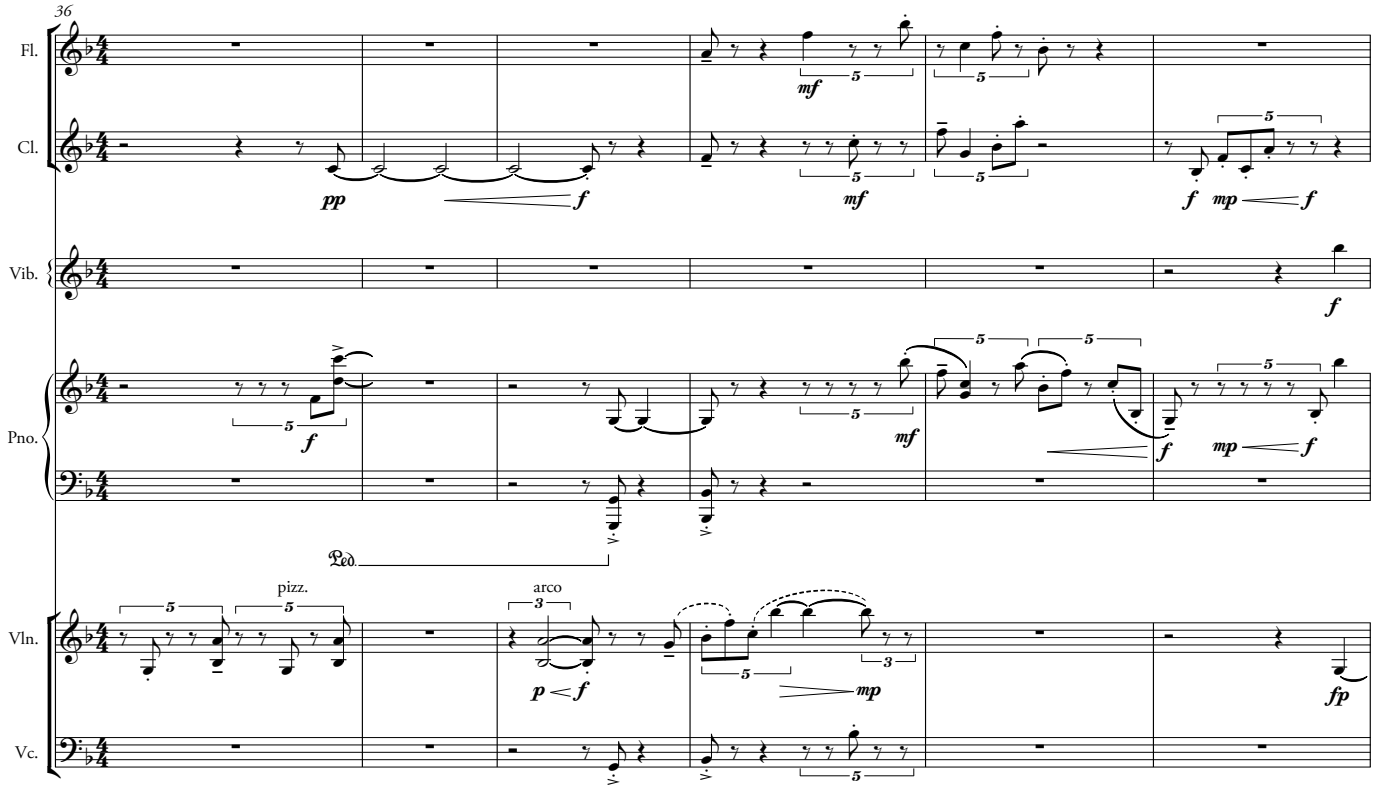


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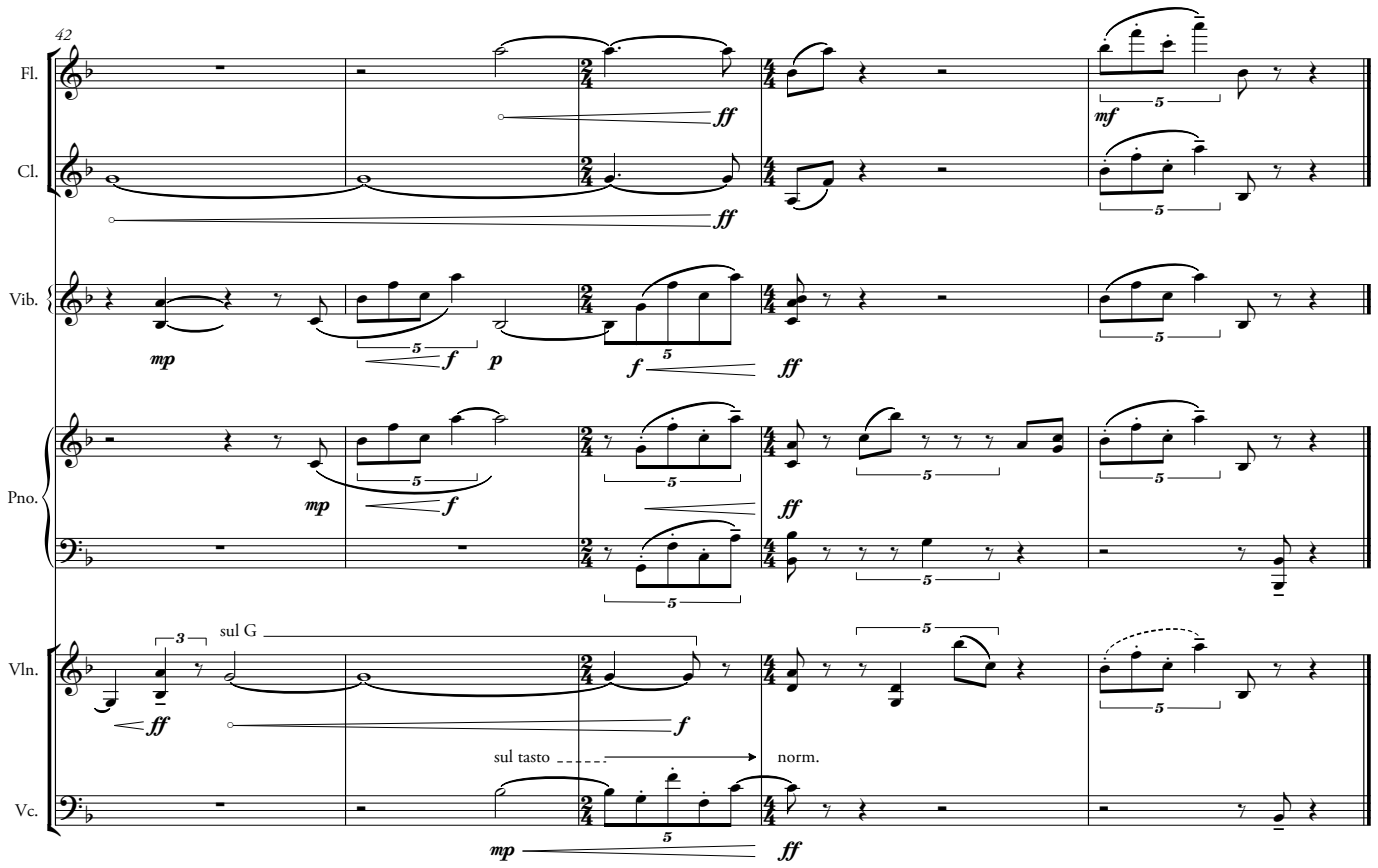

15
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pizz.
arco (l.v.)
Ped. hold only till inaudible under violin
Ped. hold only till inaudible under violin


conductor stops for solo
22
Vln.
very freely and sweepingly
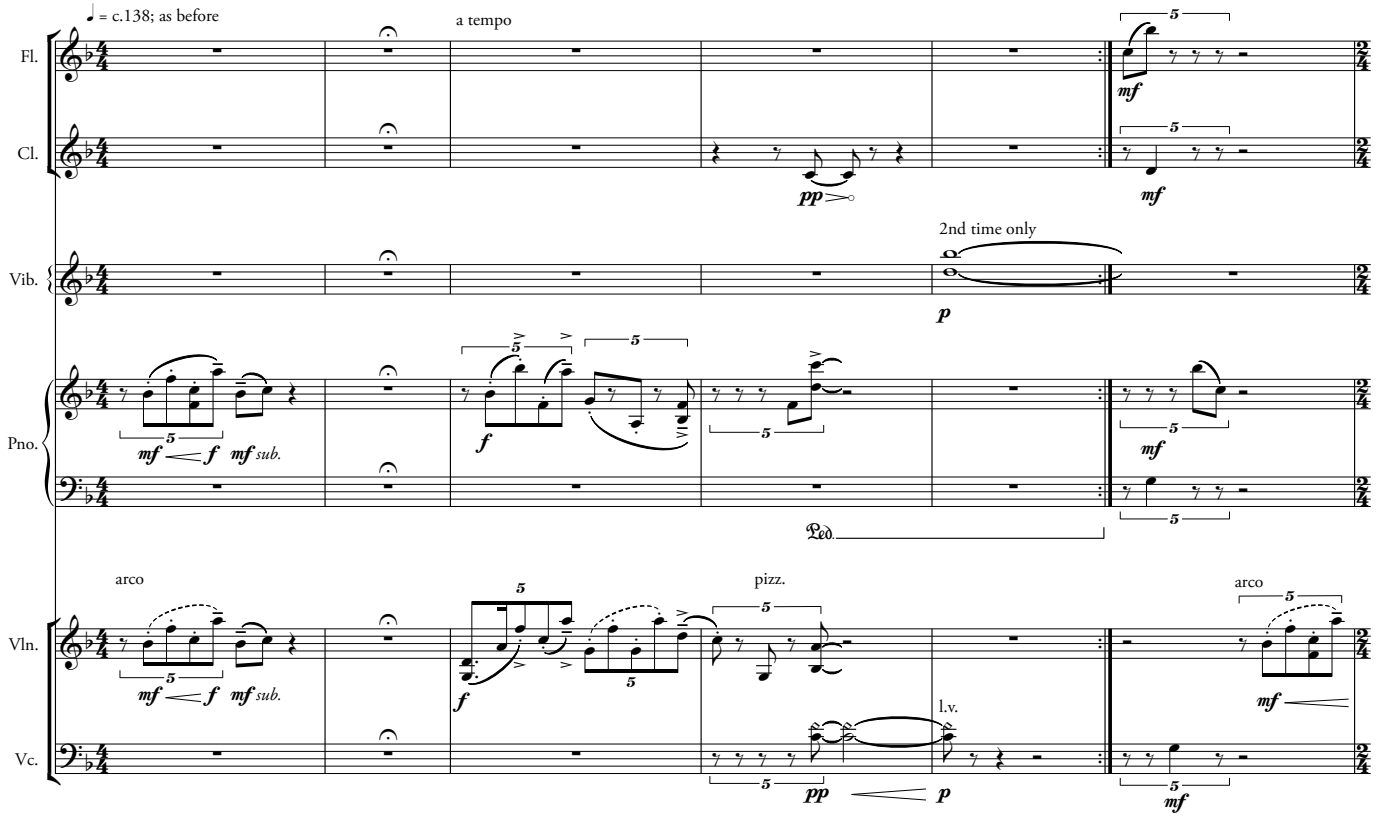

27
Vln.
pizz.
arco
mf as if an echo
f (back in foreground)
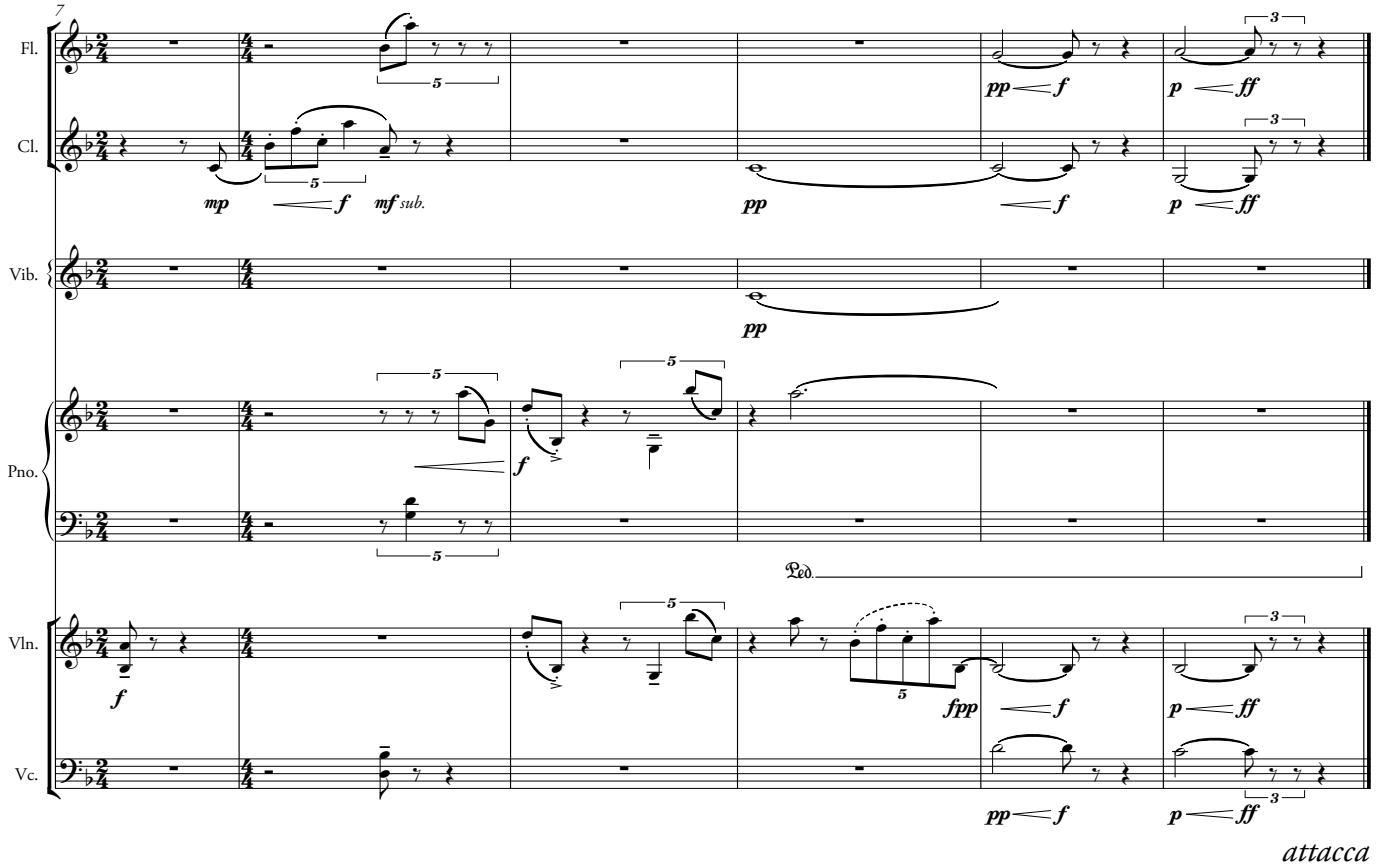

31
Vln.
pizz.
arco
conductor restarts


36
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pizz.
arco
Ped.

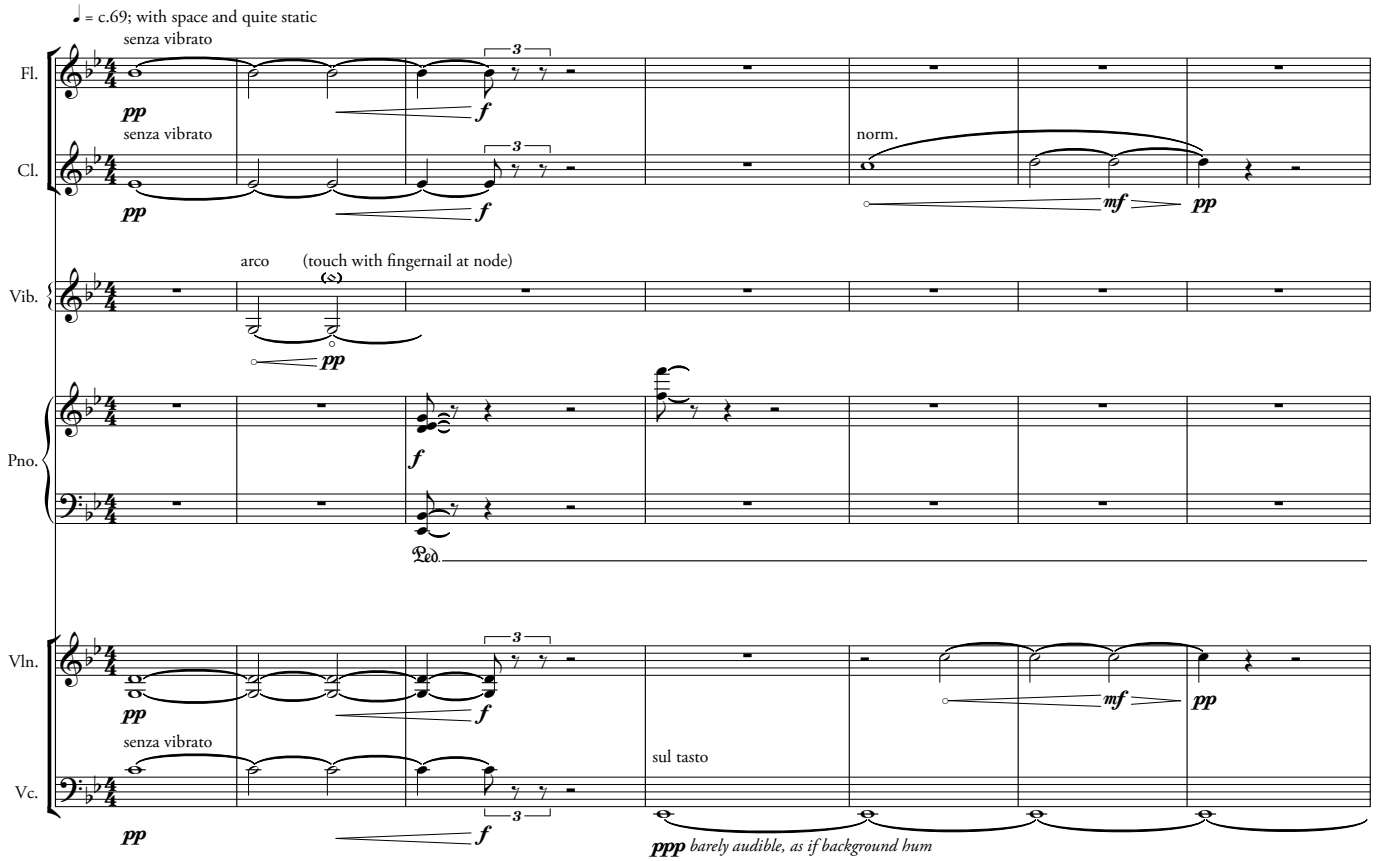

42
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
sul G
sul tasto
norm.
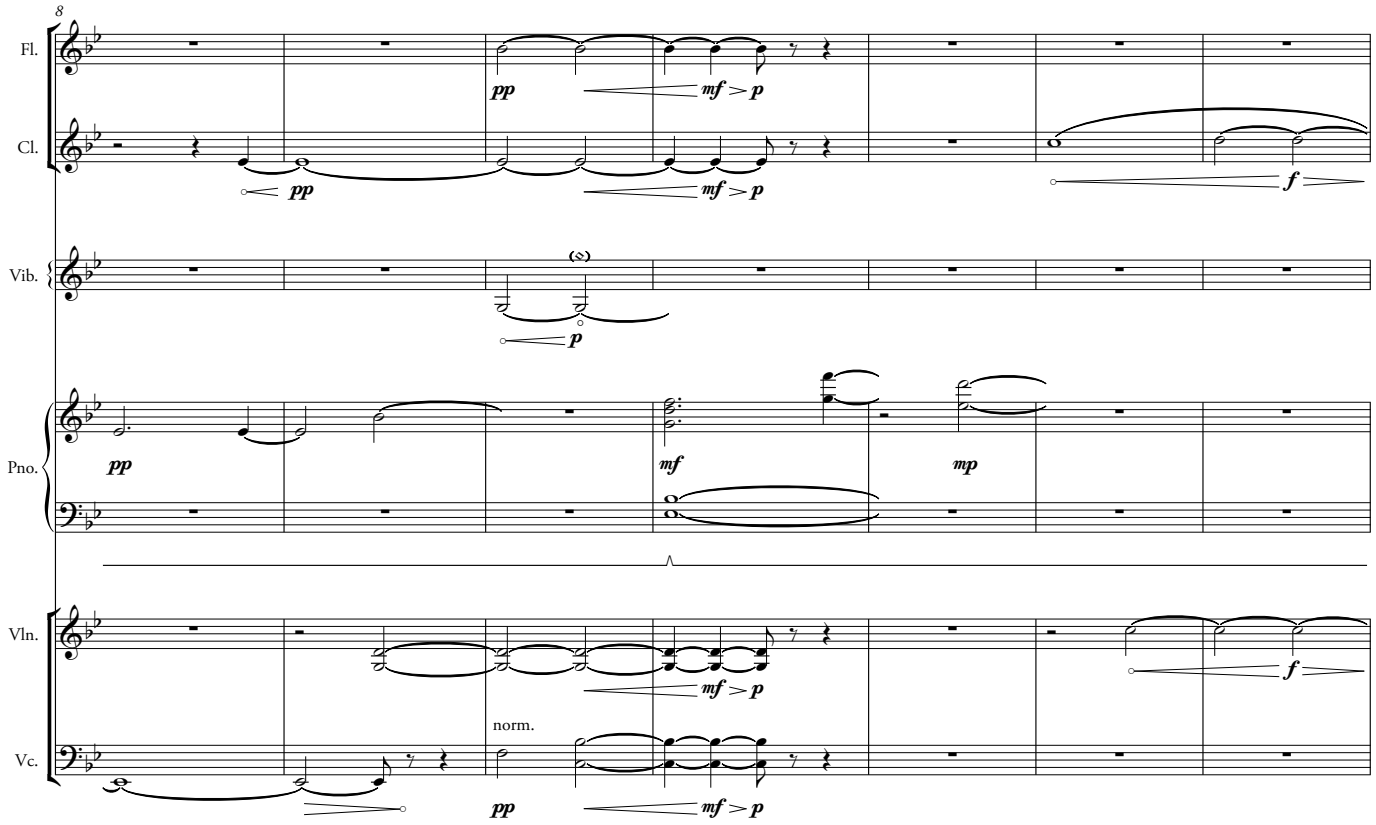
interlude no.1
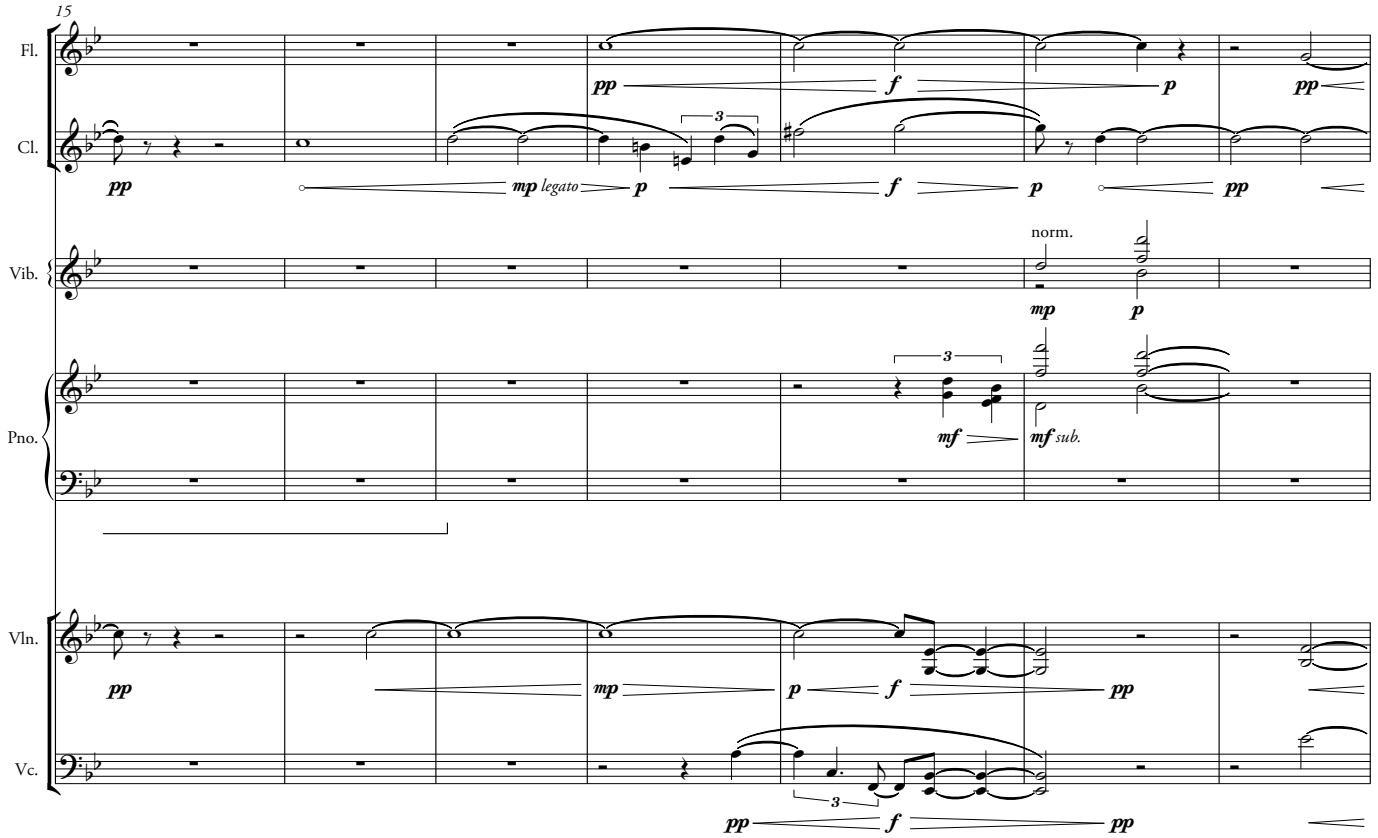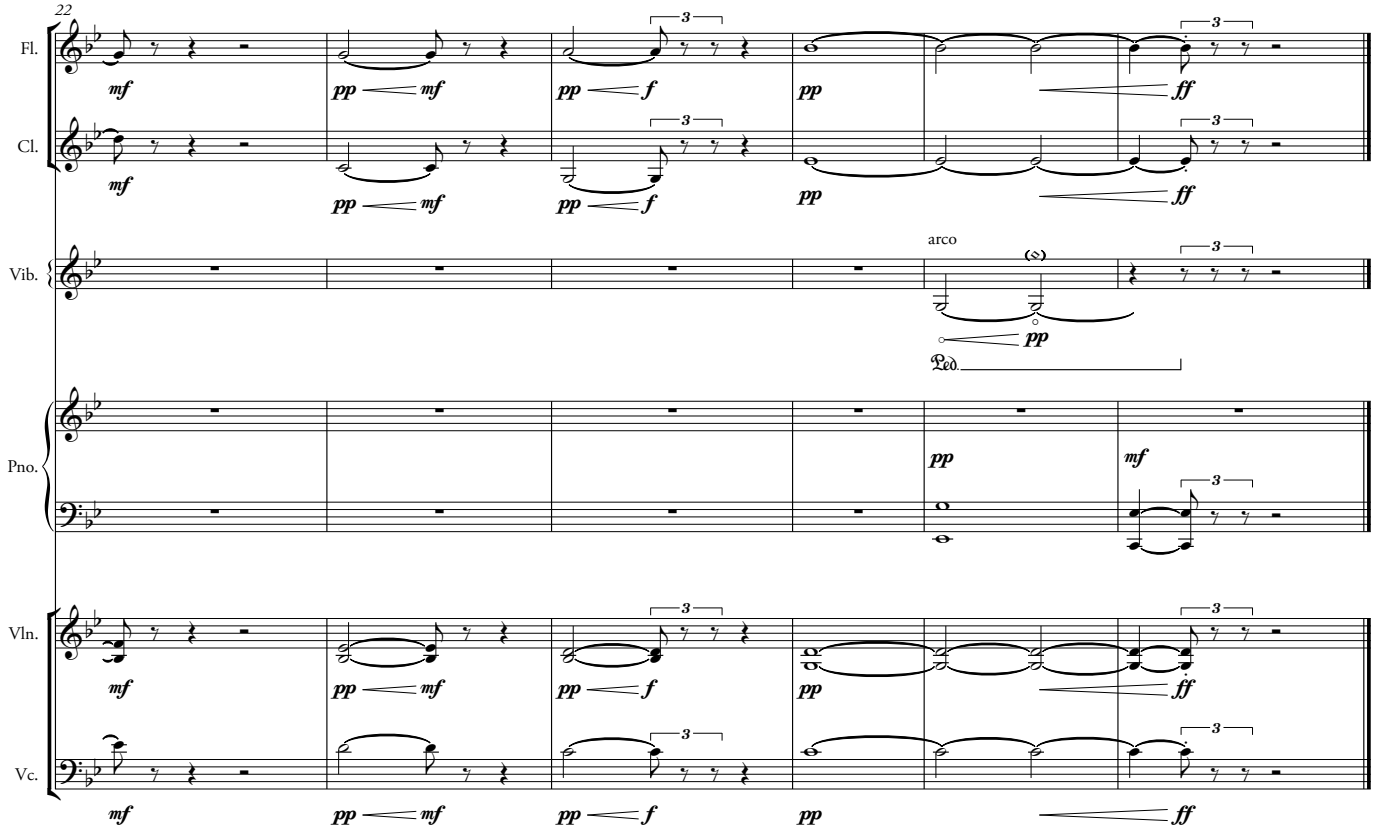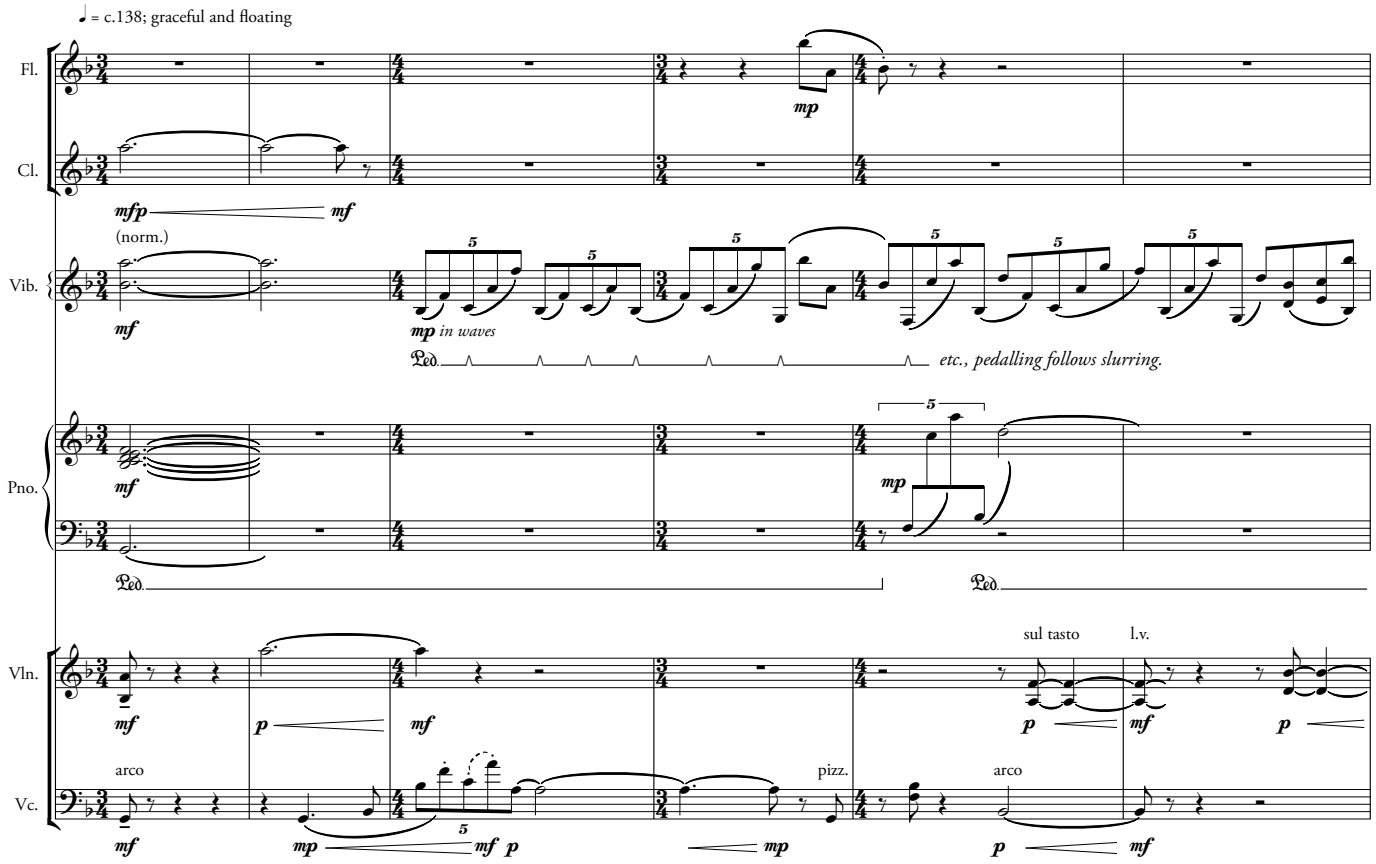




attacca
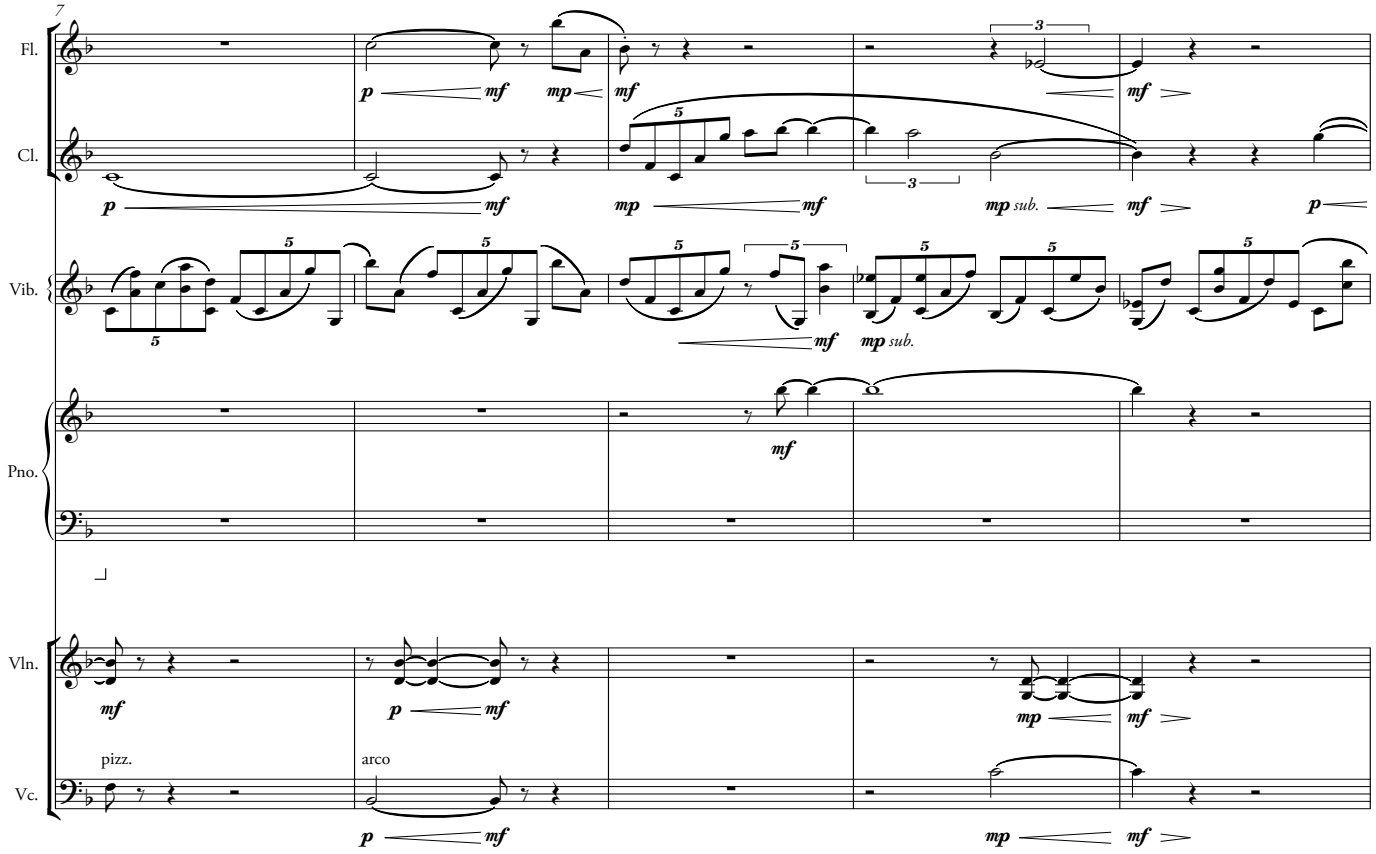

♩ = c.69; with space and quite static
Fl.
senza vibrato
pp
f
Cl.
senza vibrato
pp
f
norm.
mf
pp
Vib.
arco
(touch with fingernail at node)
pp
Pno.
f
Vln.
pp
f
mf
pp
Vc.
senza vibrato
pp
f
sul tasto
ppp barely audible, as if background hum
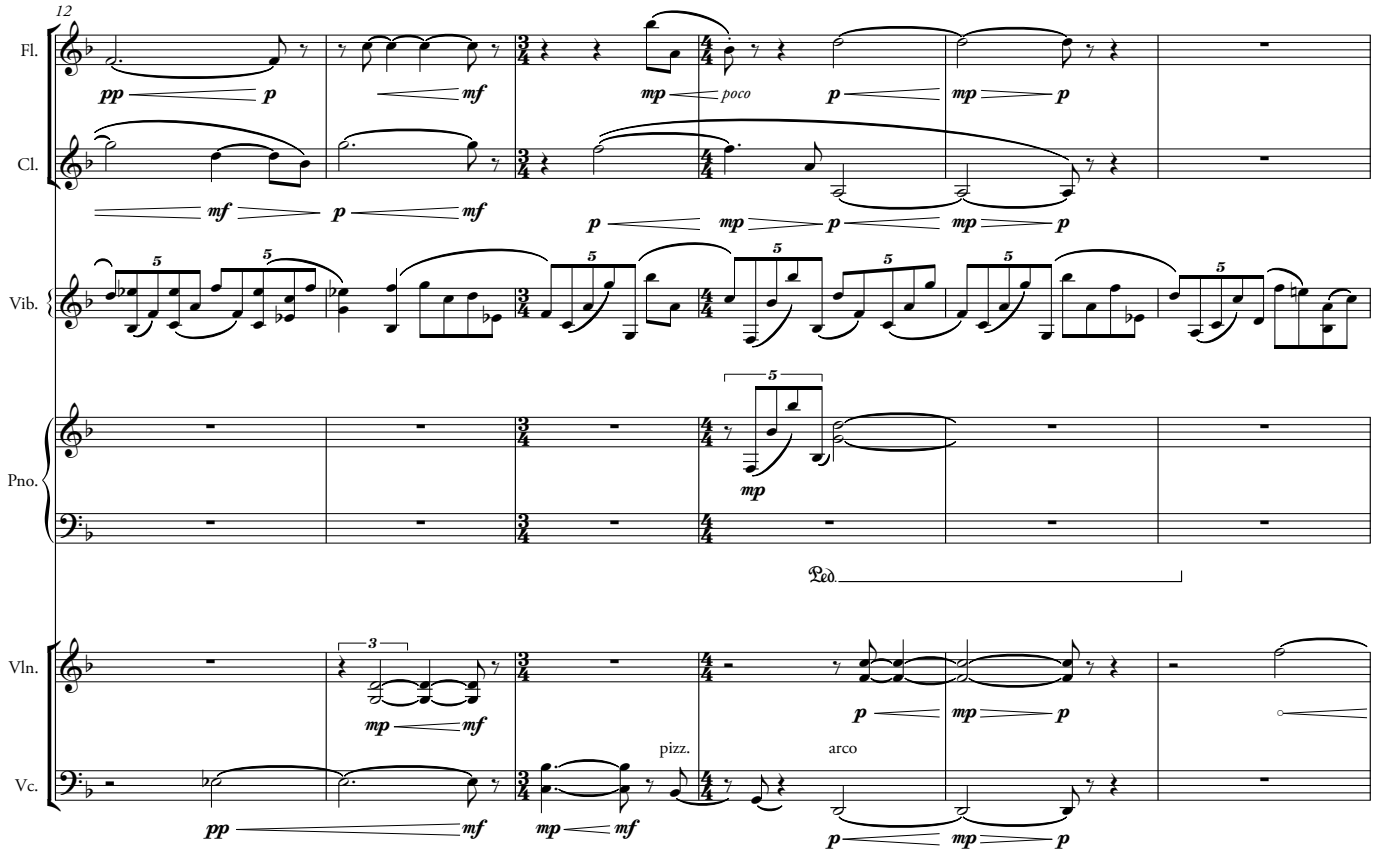

8
Fl.
pp
mf > p
Cl.
pp
mf > p
f
Vib.
p
Pno.
pp
mf
mp
Vln.
mf > p
f
Vc.
norm.
pp
mf > p
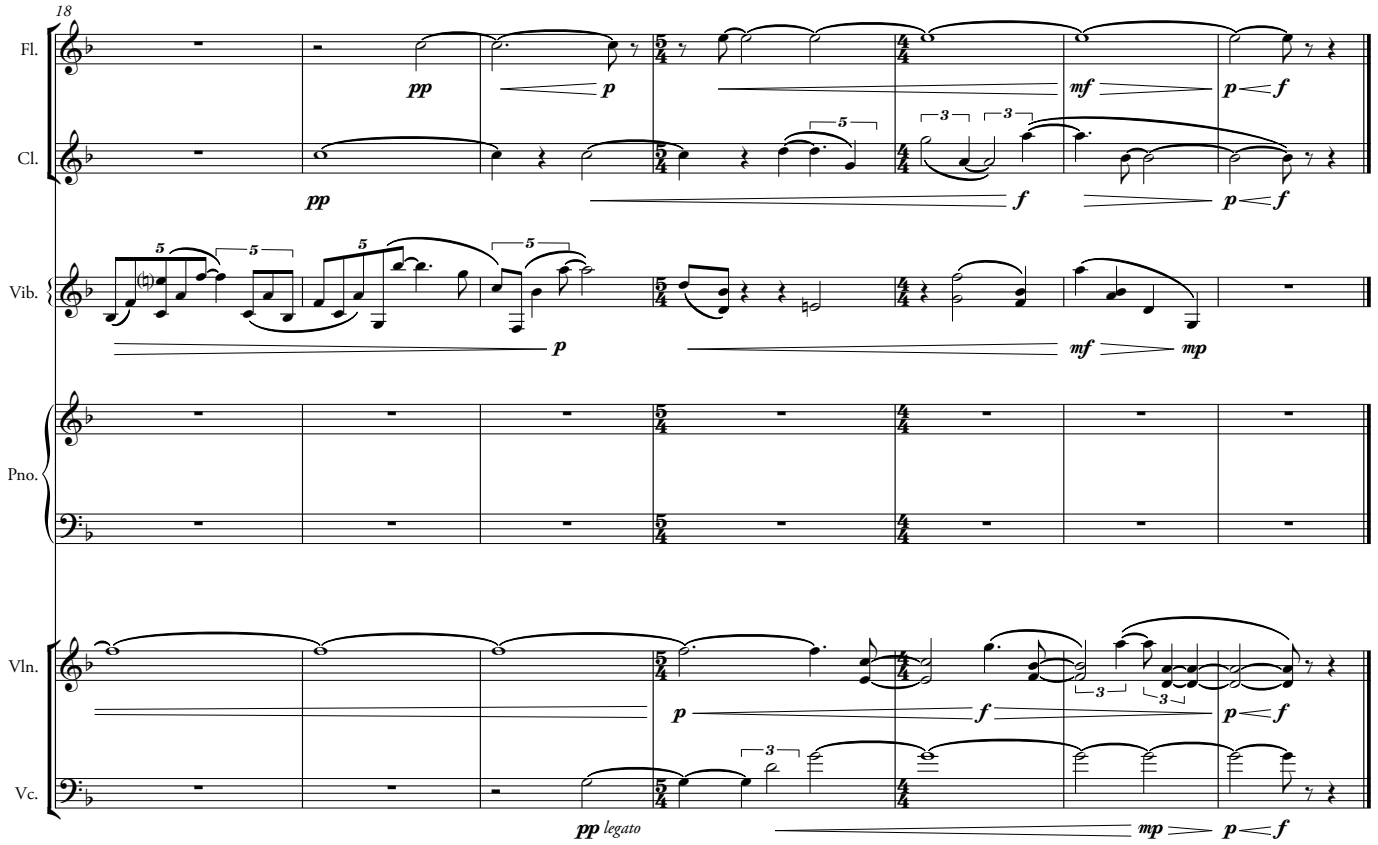

15
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pp
mp legato
p
f
p
pp
norm.
mp
p
mf
mf sub.
3
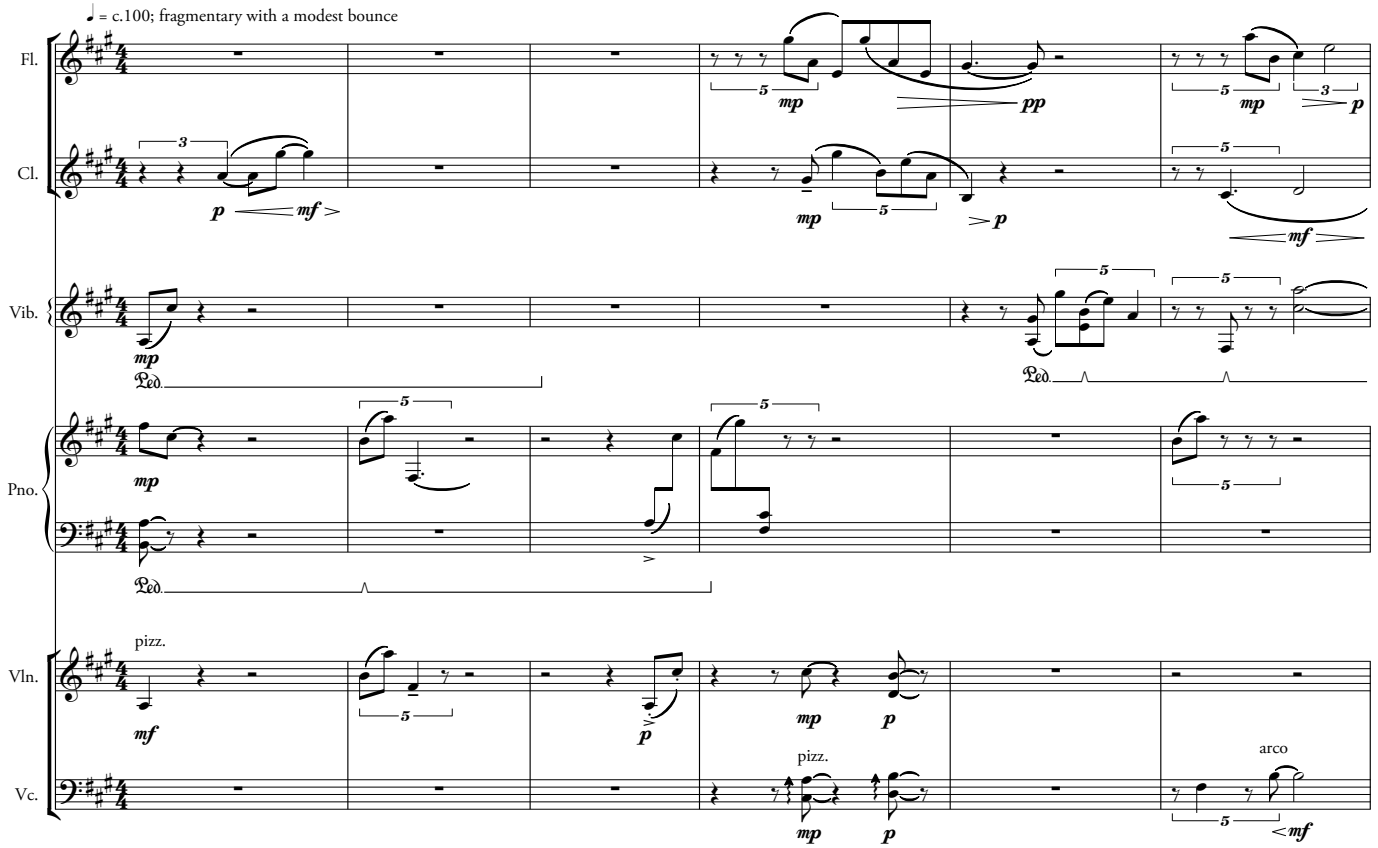

22
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
mf
pp
f
ff
arco
Ped.
3
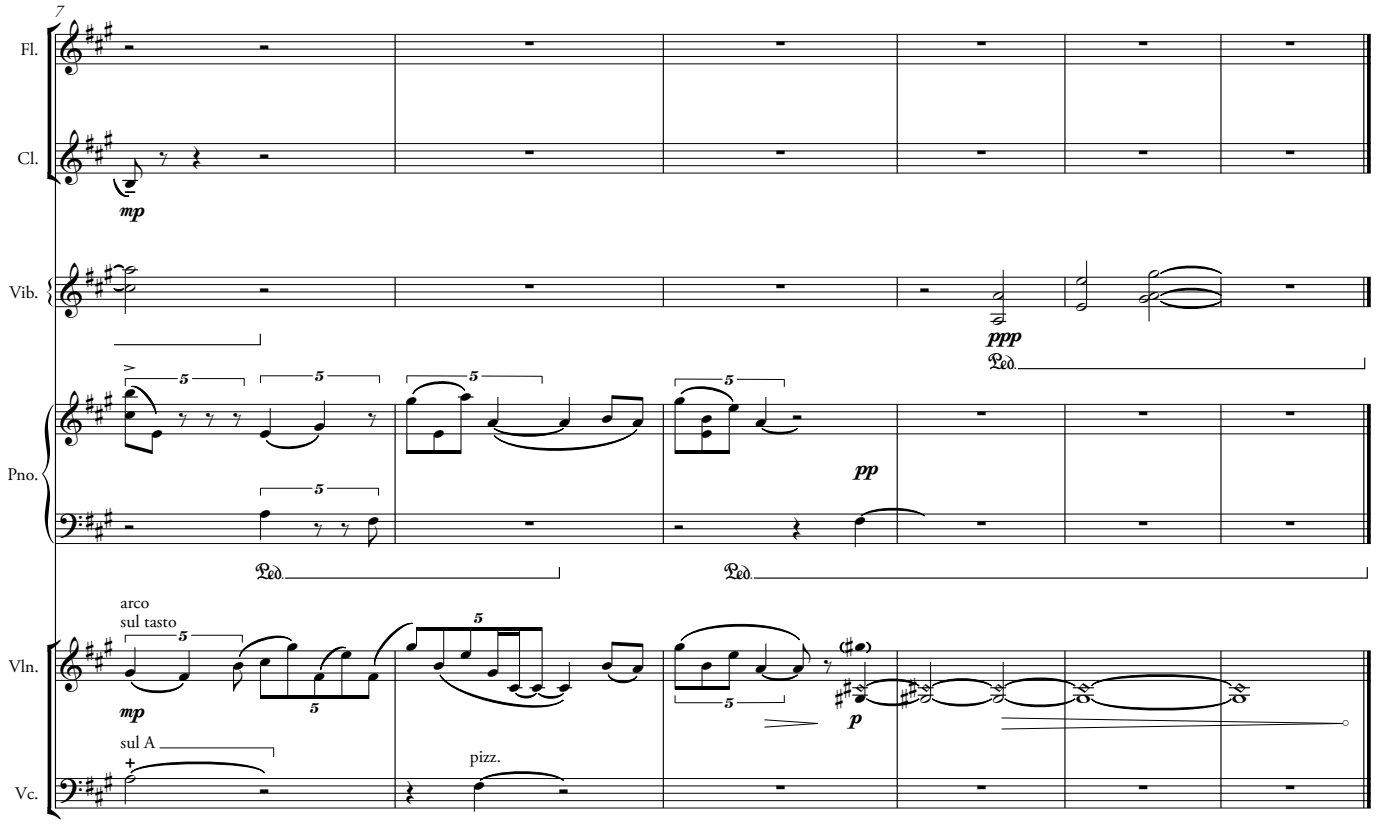

♩ = c.138; graceful and floating
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
(norm.)
in waves
etc., pedalling follows slurring.
sul tasto
l.v.
arco
pizz.


7
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
sub.
pizz.
arco
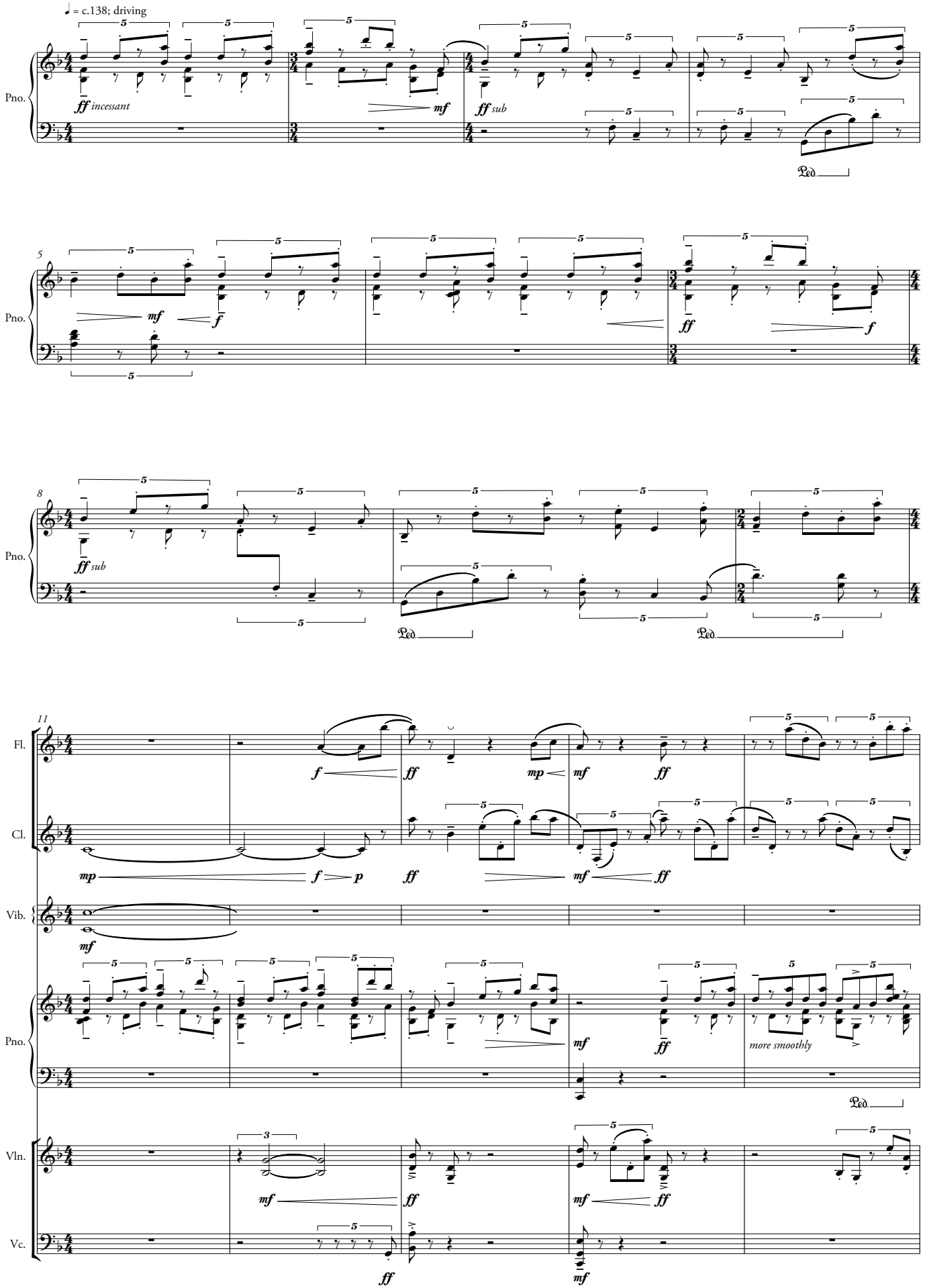

12
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
poco
pizz.
arco
Ped.
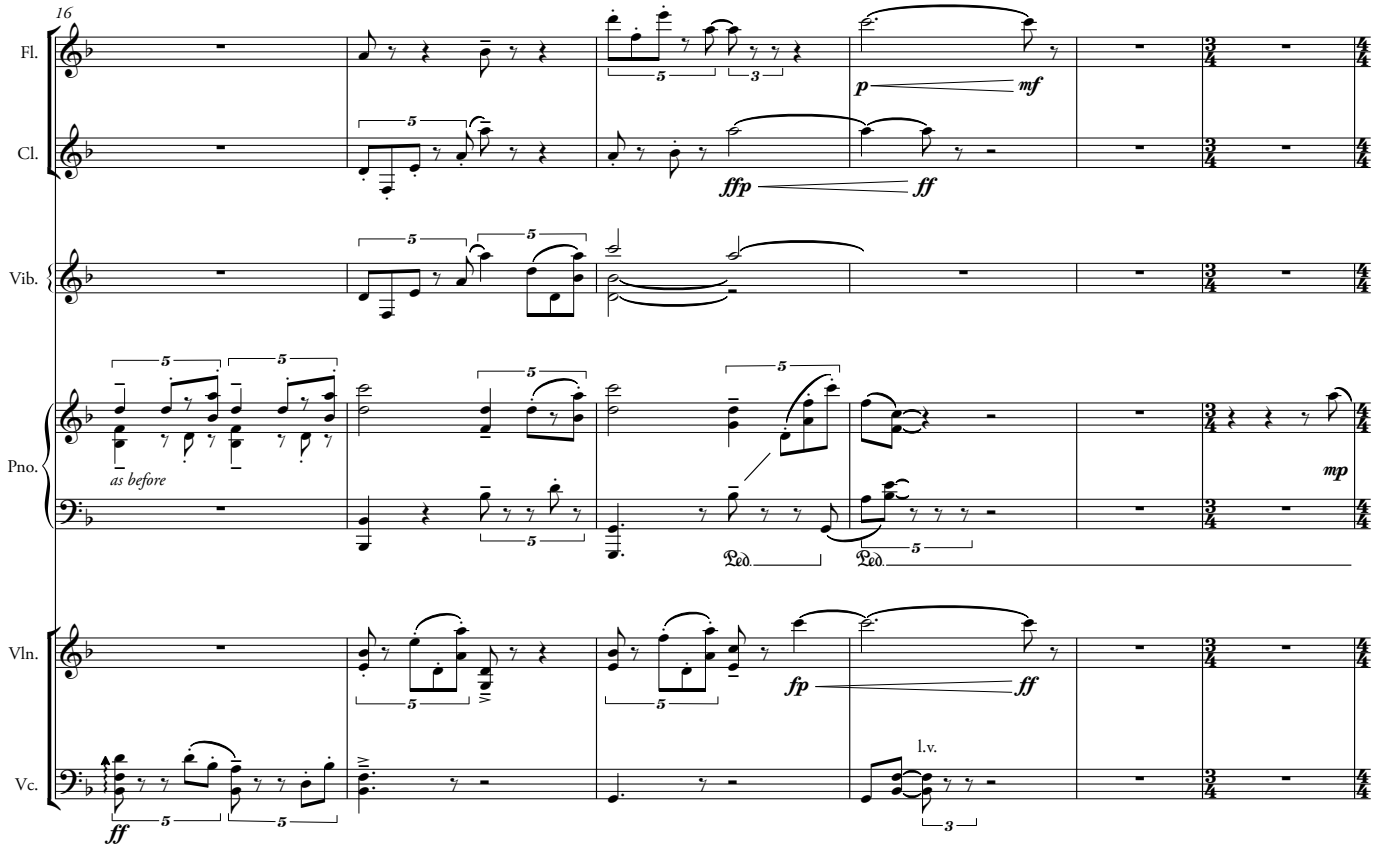

18
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
legato
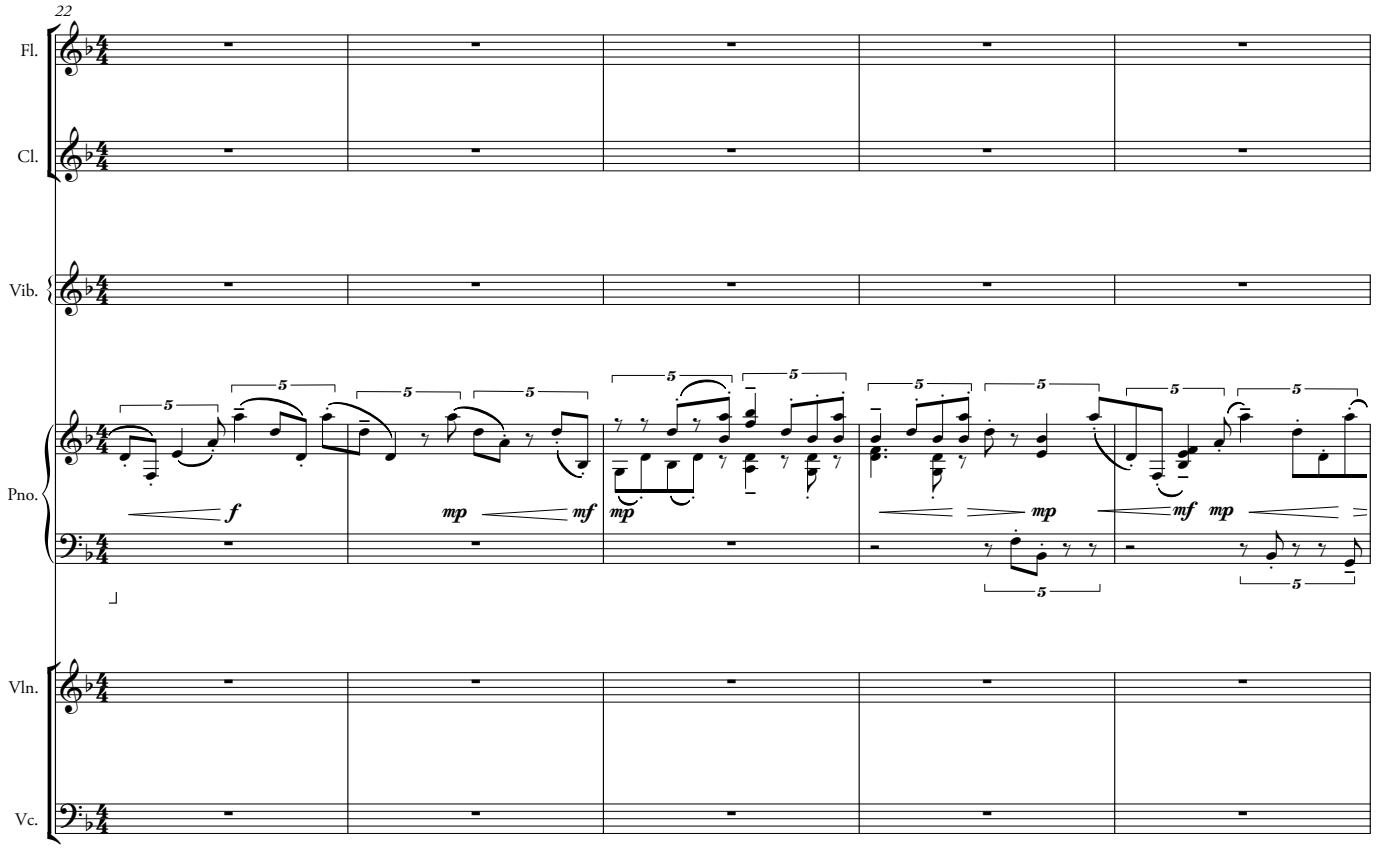

♩ = c.100; fragmentary with a modest bounce
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pizz.
arco
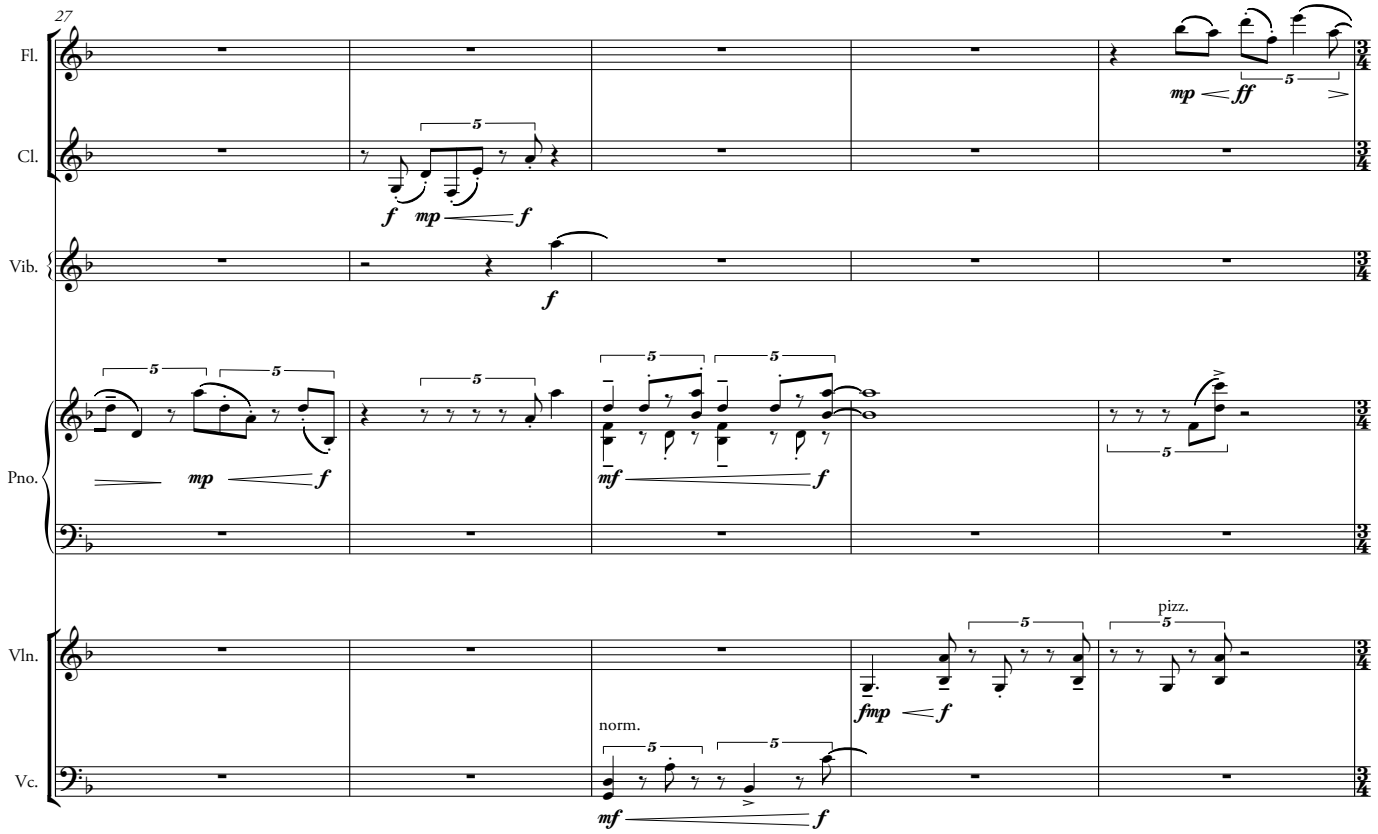

7
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
arco
sul tasto
sul A
pizz.
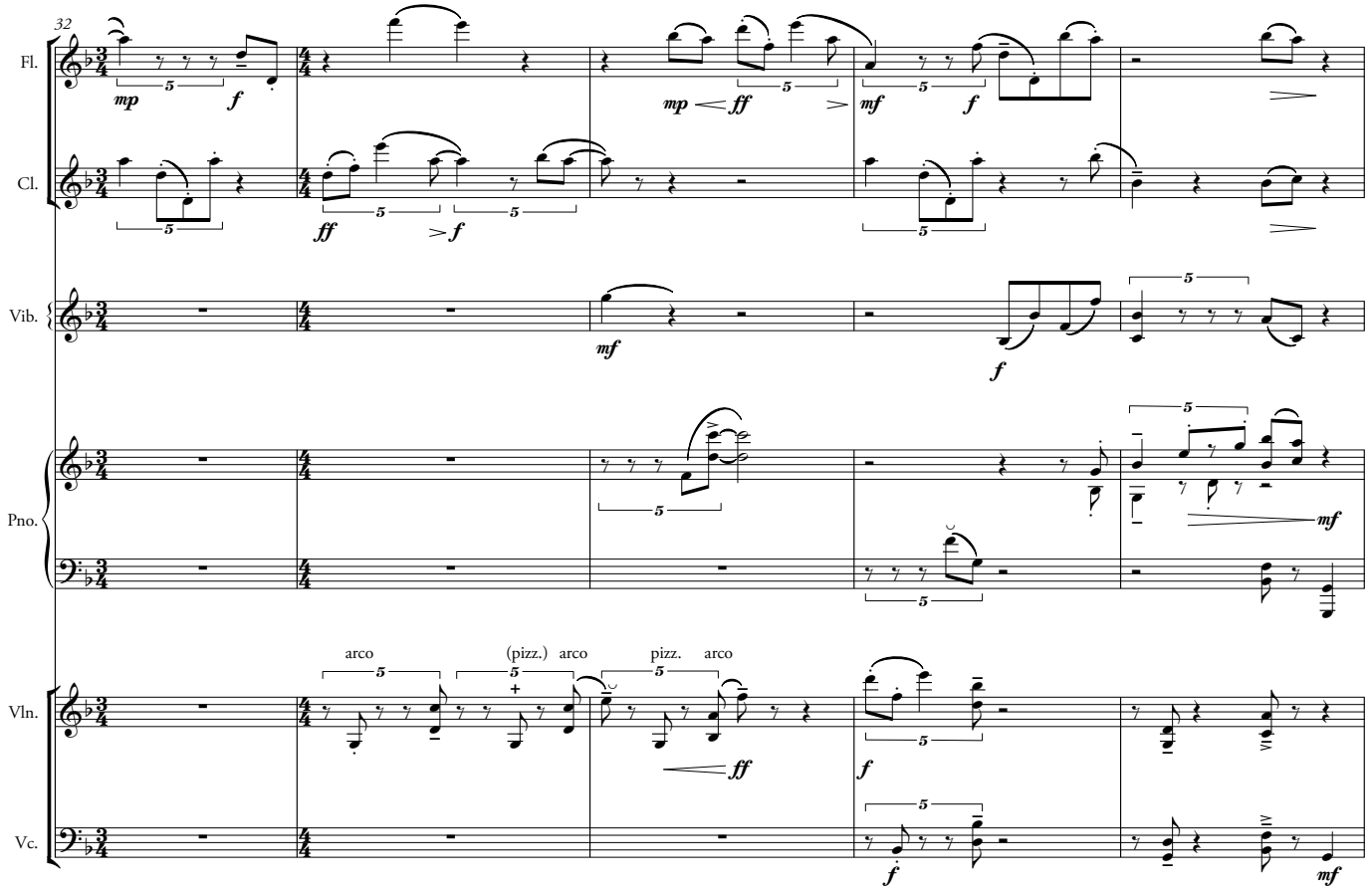
four
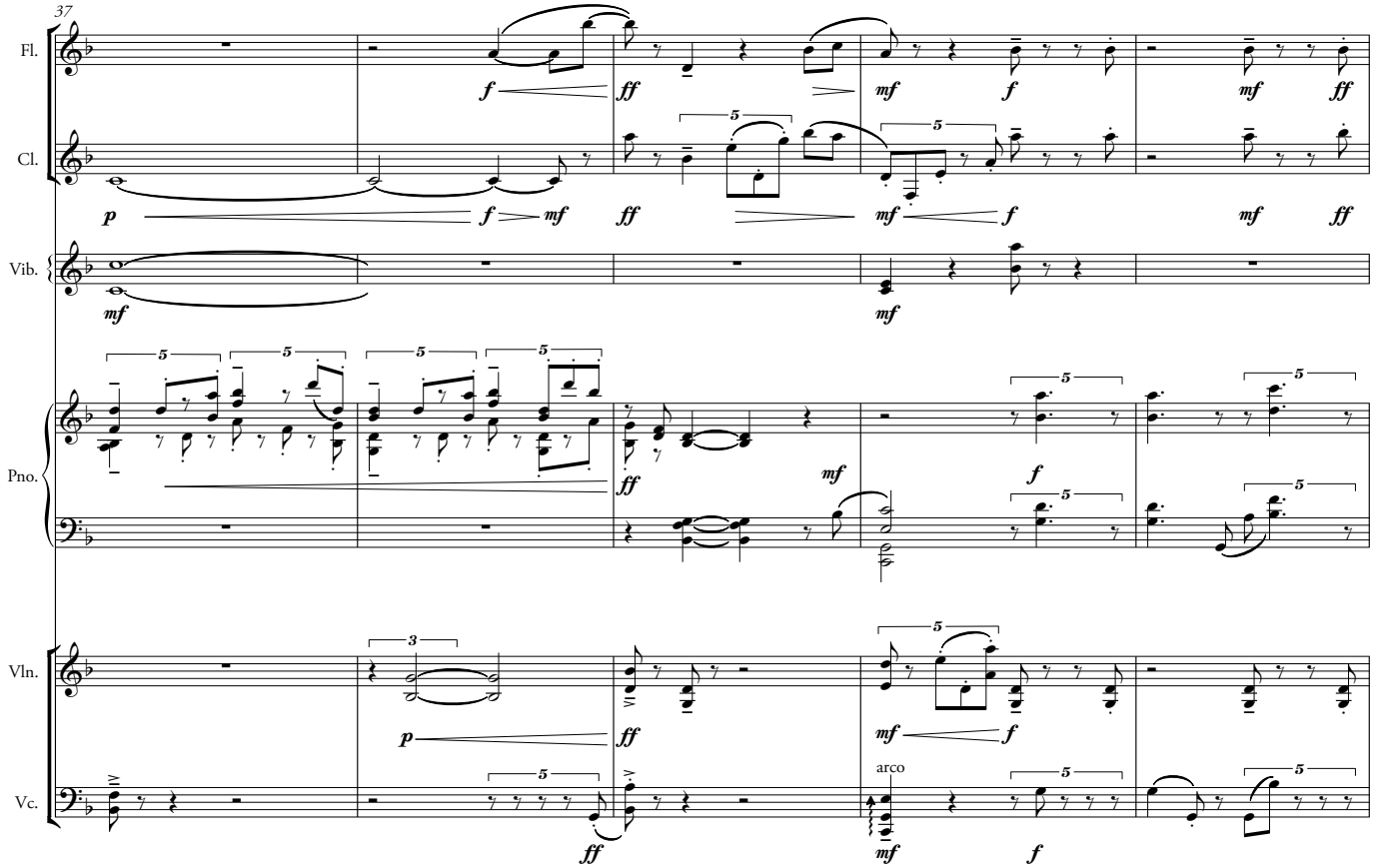

♩ = c.138; driving
Pno.
ff incessant
mf
ff sub
Ped.
5
mf
f
ff
f
8
ff sub
Ped.
Ped.
11
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
f
ff
mp
mf
ff
mp
f
p
ff
mf
ff
mf
ff
more smoothly
Ped.
mf
ff
mf
ff
ff
mf
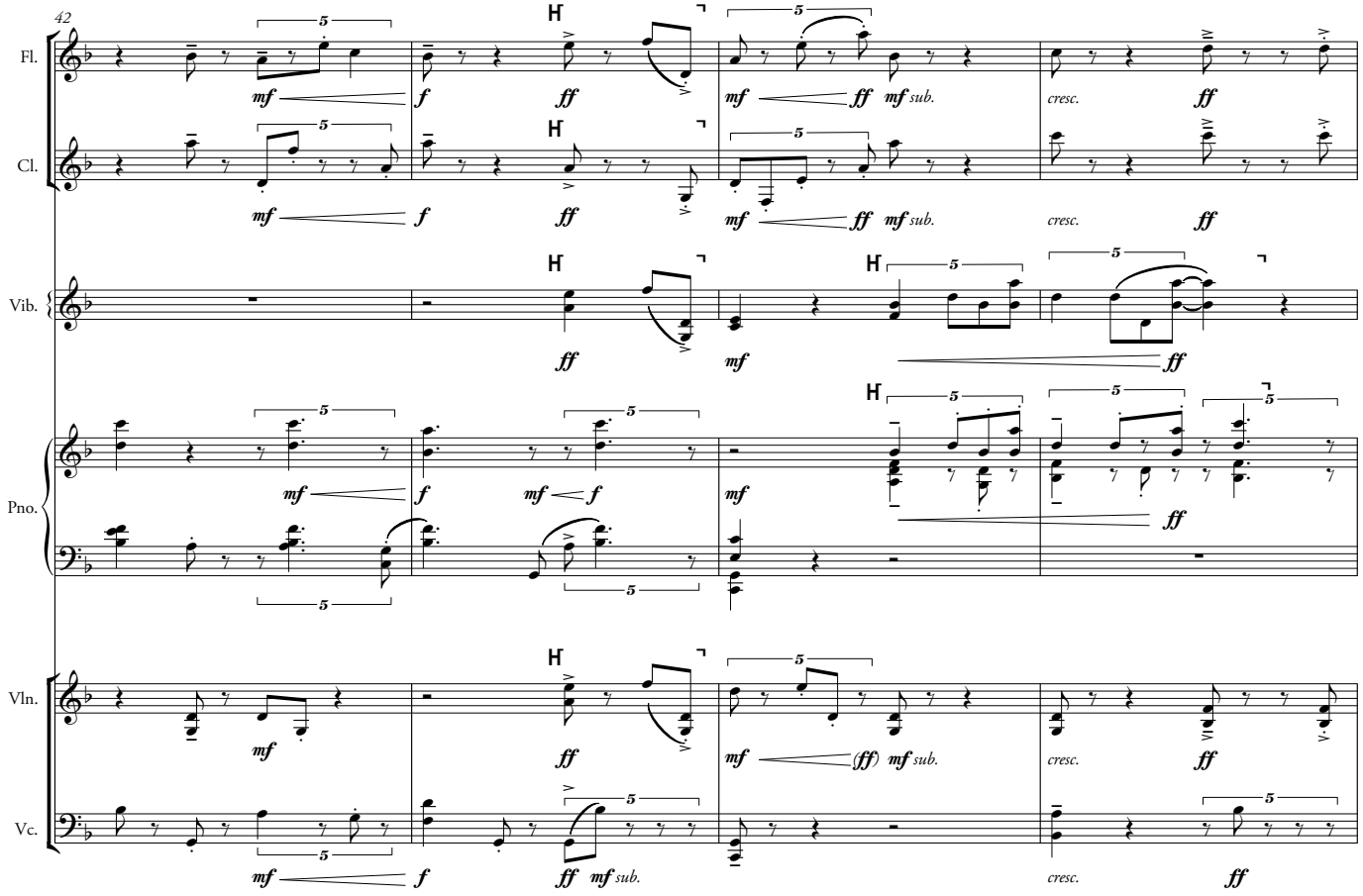

16
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
p
mf
ffp
ff
as before
mp
fp
ff
l.v.
Ped.
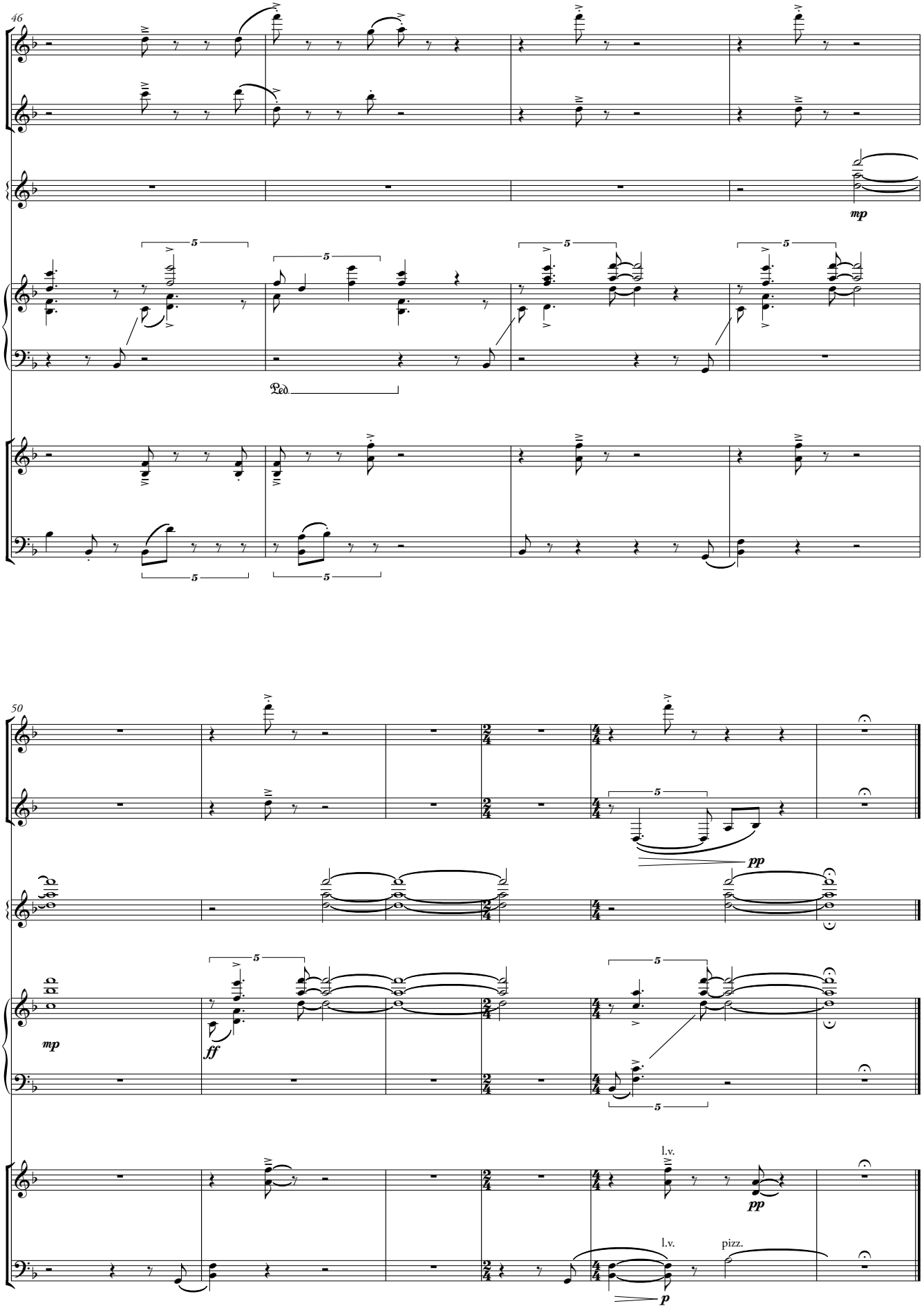

22
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
f
mp
mf


27
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pizz.
norm.


32
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
arco
(pizz.)
arco
pizz.
arco


37
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
arco


42
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
cresc.
sub.


46
Fl.
Cl.
Vib.
mp
Pno.
Ped.
Vln.
Vc.
50
pp
mp
ff
l.v.
pizz.
p

LUKE LEWIS

YET ANOTHER EXAMPLE OF THE POROUSNESS OF CERTAIN BORDERS

for piano and ensemble

2013

LUKE LEWIS

yet another example of the porousness of certain borders

for piano and ensemble
2013

1. Flux in a box (i)
2. Let there be light
3. Flux in a box (ii)
4. Zero Gravity Tea Ceremony
5. Flux in a box (iii)
6. Annular amplified light: some reflections
7. Flux in a box (iv)

Duration: c. 18 mins

Score in given relevant transpositions

Performance notes:

Notes with open-ended ties and/or 'l.v' written above should be let to vibrate.

The passage with repeat bars from bar 60 of movement 3 is unorthodox and so clarification is worthwhile: the ensemble plays from b. 60 to 63, then returns to 60 to play through without the repeat between 62/63 to 65, then returns to 60 to play through without repeats until 66, then returns to 60 and play through to 67, and then returns to 60 and plays through till end of piece.

Vibraphone:
– The vibraphone part should be pedalled ad lib. so as to conform as best as possible to the written note durations. Short notes with staccatos are best played secco.
– The 'fingernail harmonic' in bar 6 of '*refrain*' is performed by pressing with a fingernail the centre of the vibraphone bar.

Electric Guitar:
Should have a lightly overdriven sound with a quite flat amplifier 'EQ'. Any specific instructions in the score regarding the exact tone of the guitar (given in boxed text, along with pickup (p/u) instructions should be done with the instrument's own EQ)

Instrumentation:

Flute (= piccolo)
Oboe
Clarinet in Bb
Bass Clarinet

Horn in F
Trumpet in C
Trombone

Vibraphone (with motor off)

Electric Guitar
Electric Bass (5-string, with low B string)

Violin I
Violin II
Viola
Violoncello
Double Bass

– Score in given relevant transpositions –
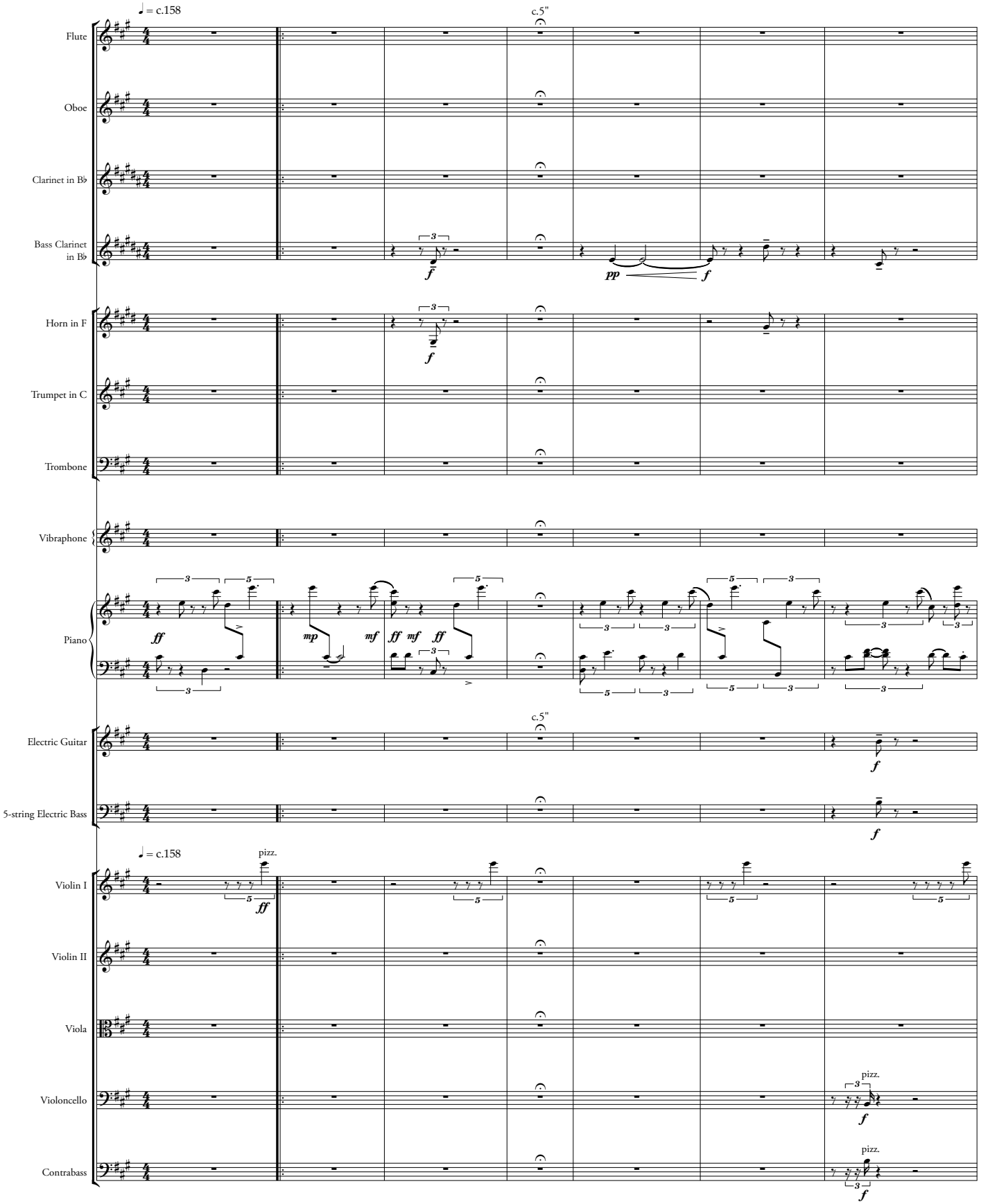
Total duration: c. 18 mins

YET ANOTHER EXAMPLE OF THE POROUSNESS OF CERTAIN BORDERS
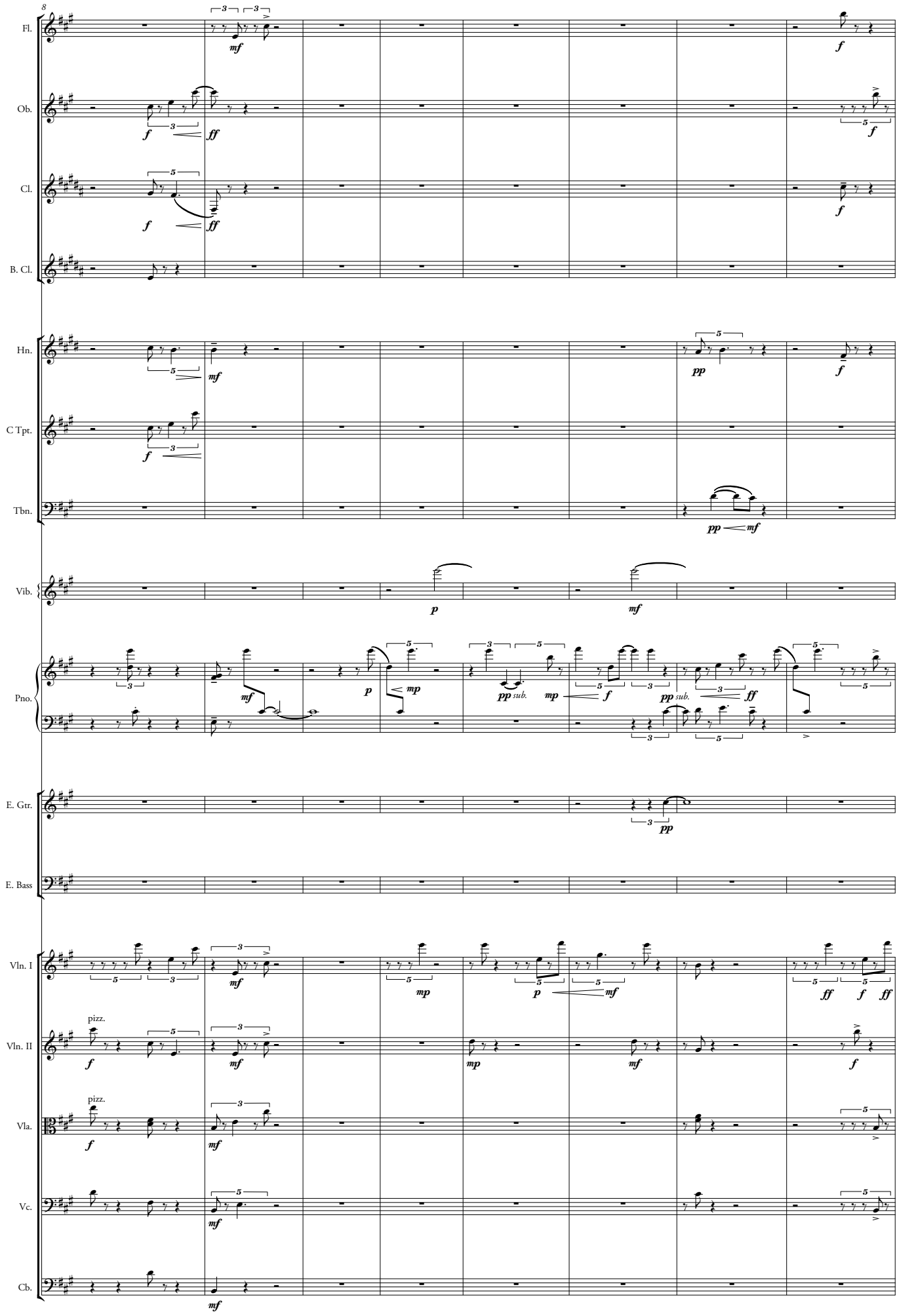
for piano and ensemble
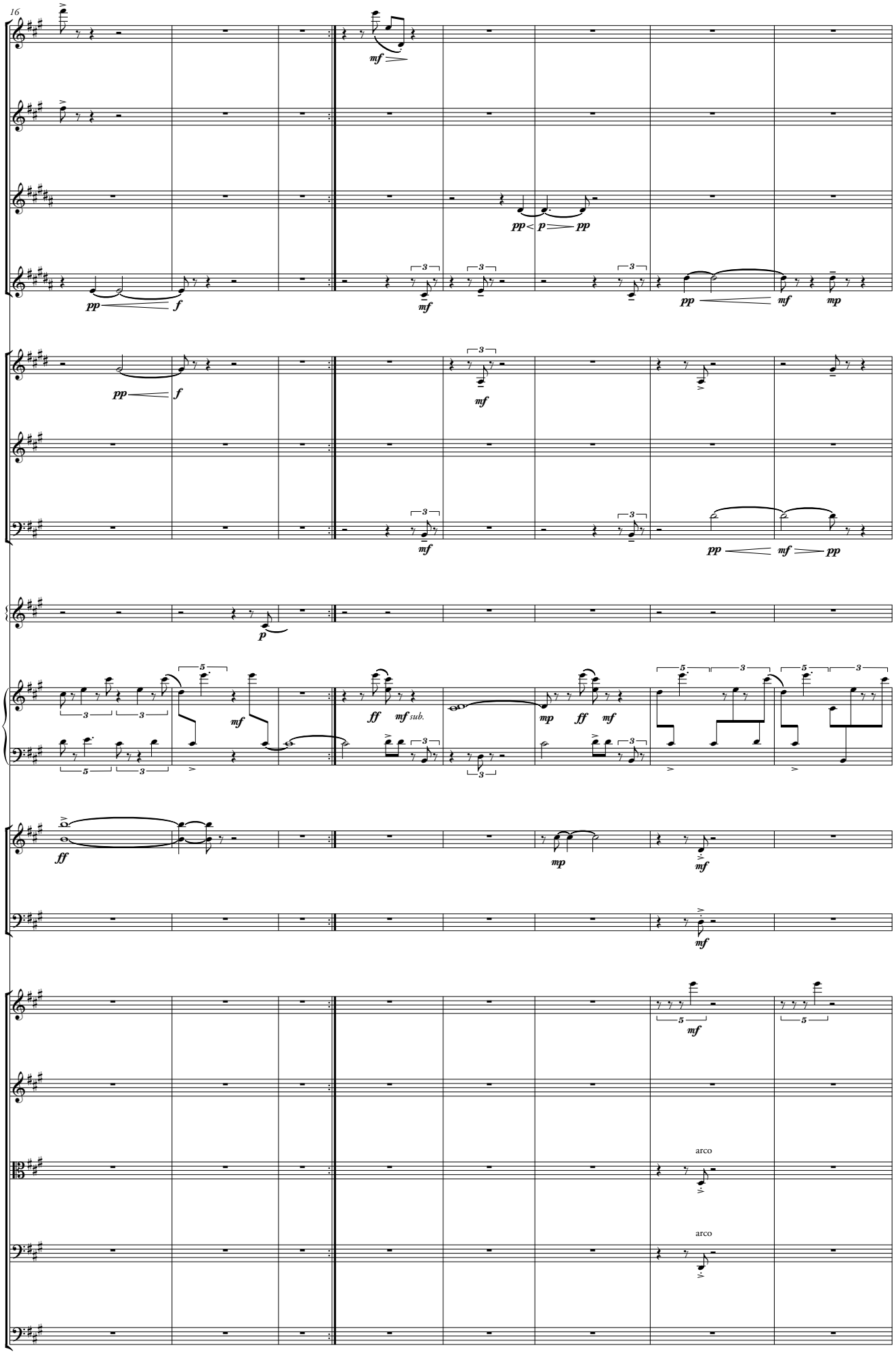
1. Flux in a Box (i)
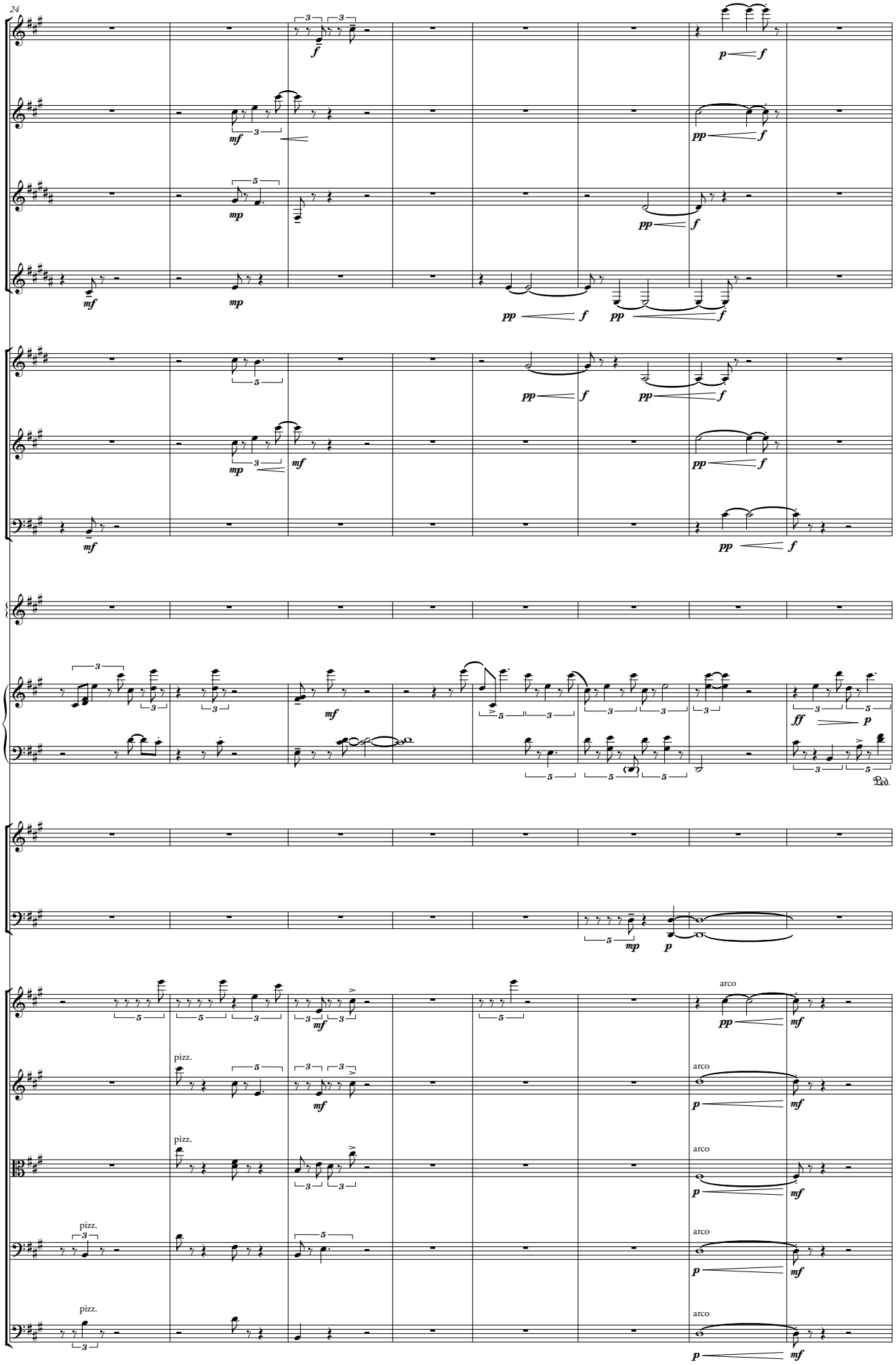
Luke Lewis
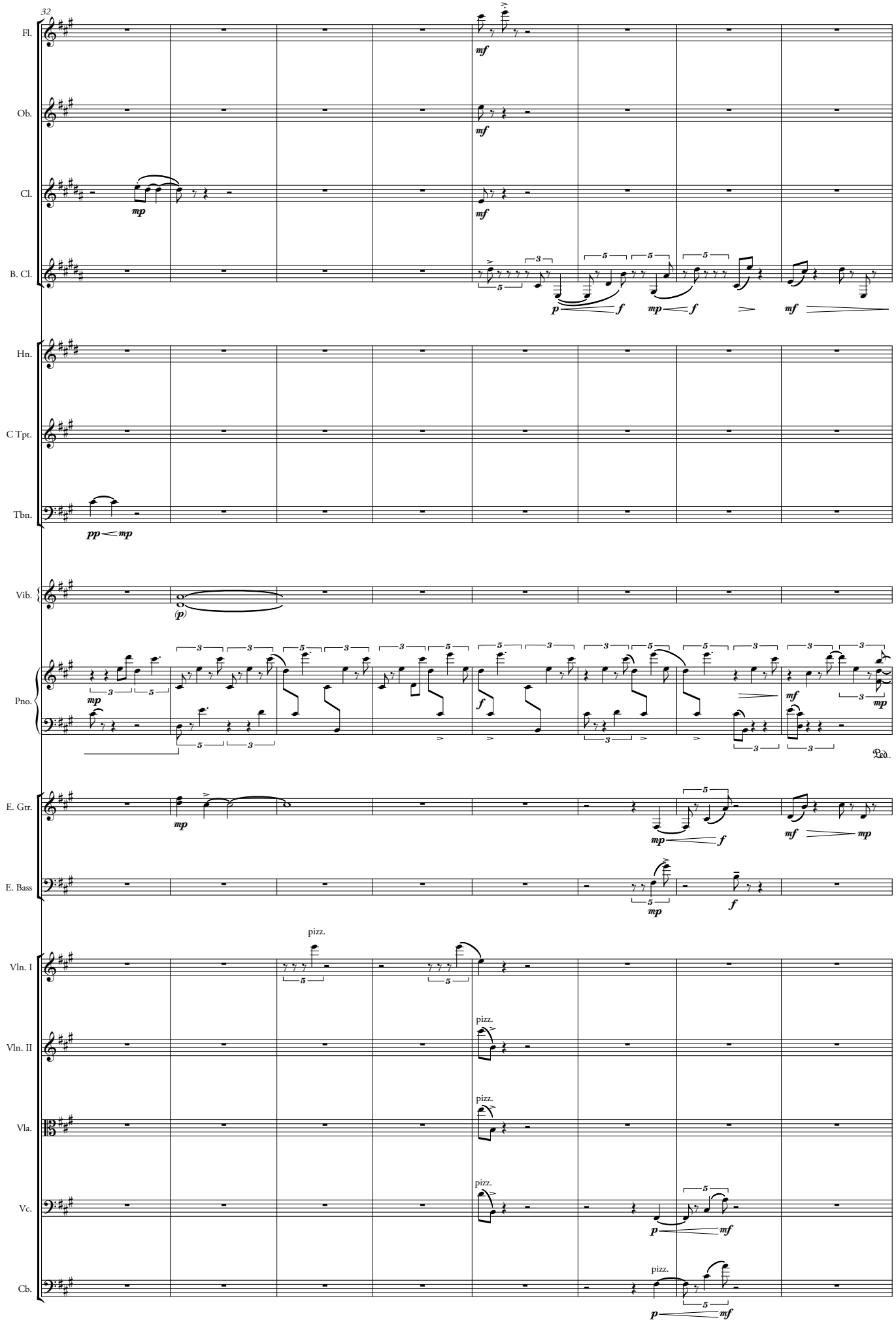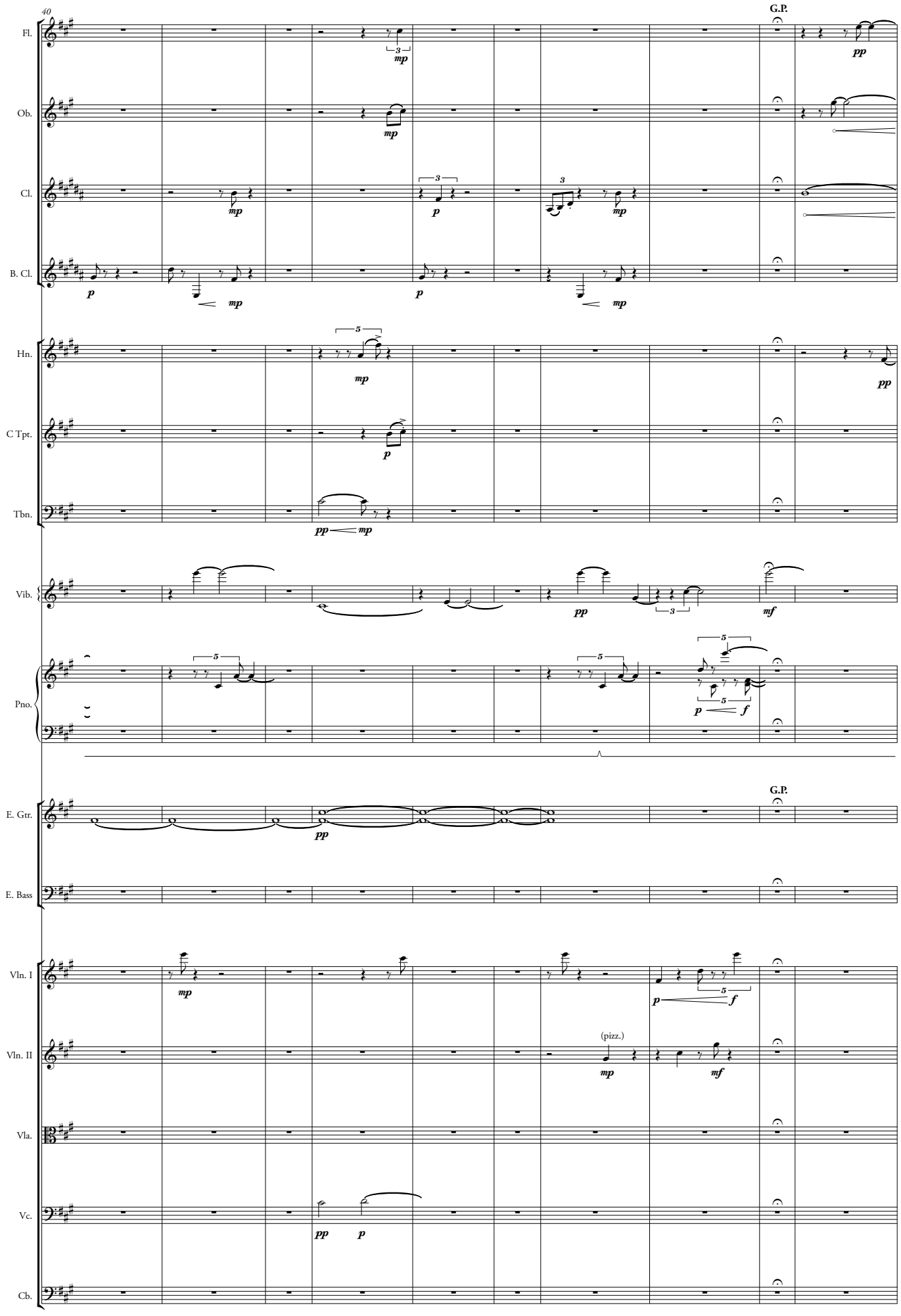


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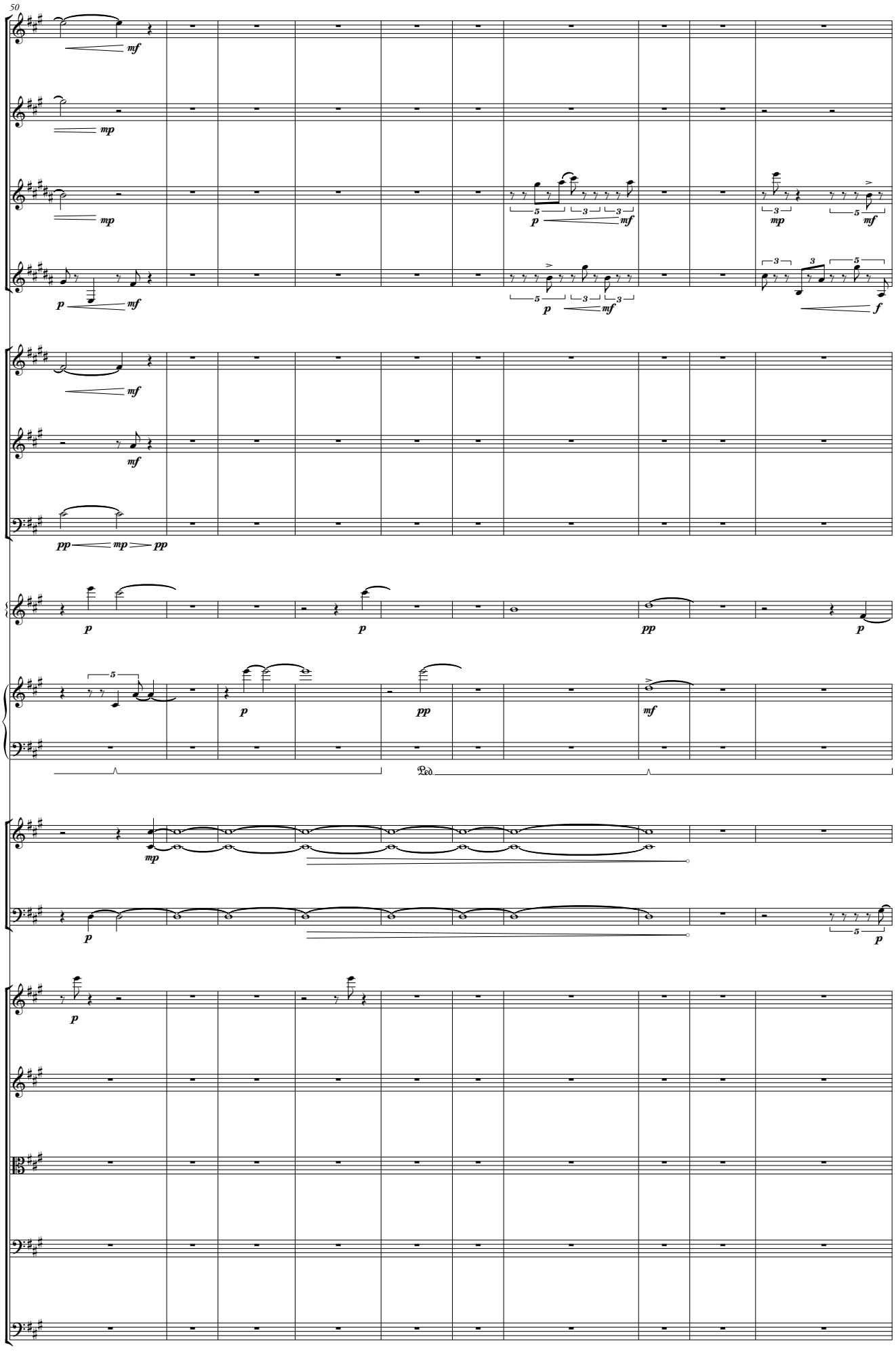

8
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
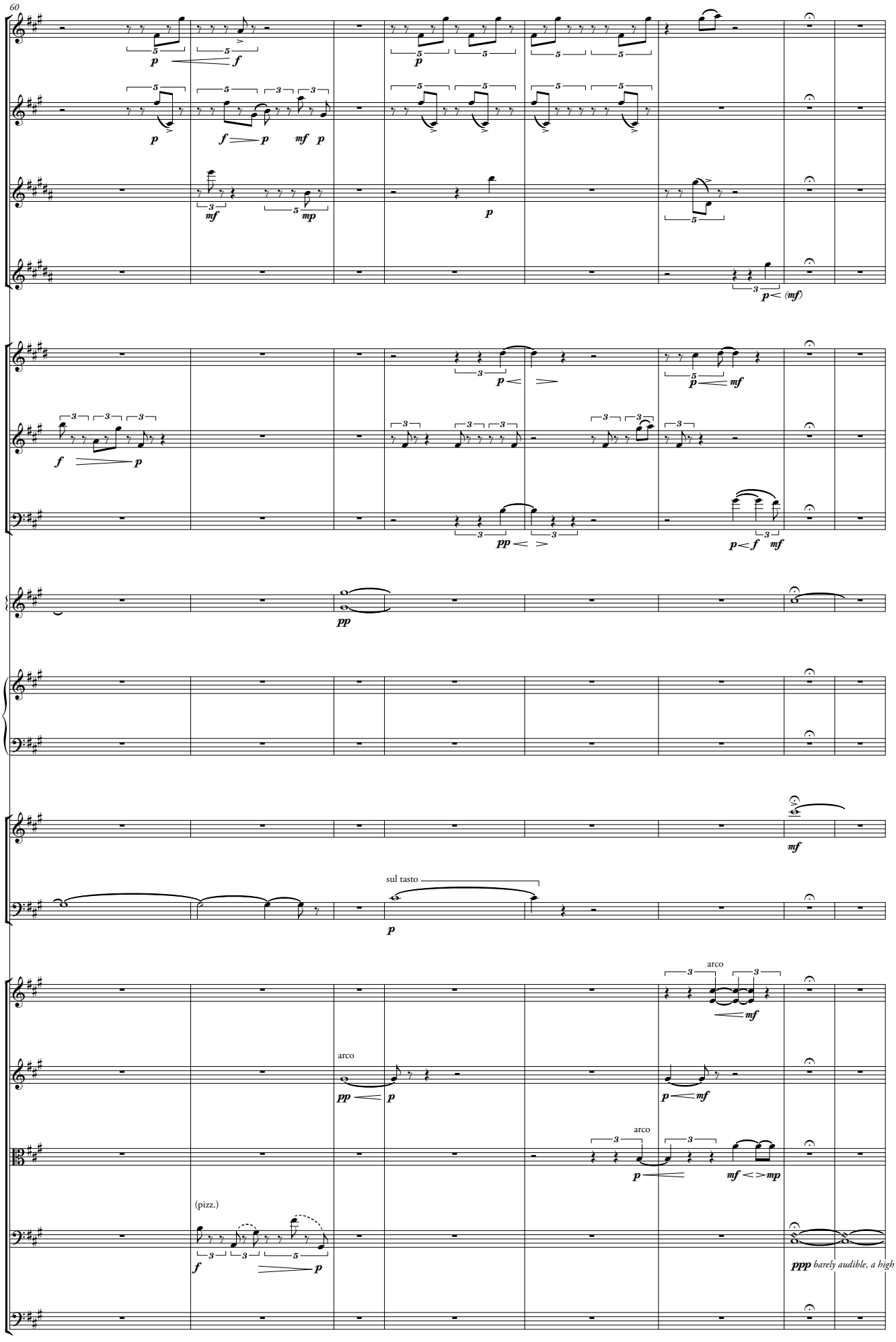

16
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
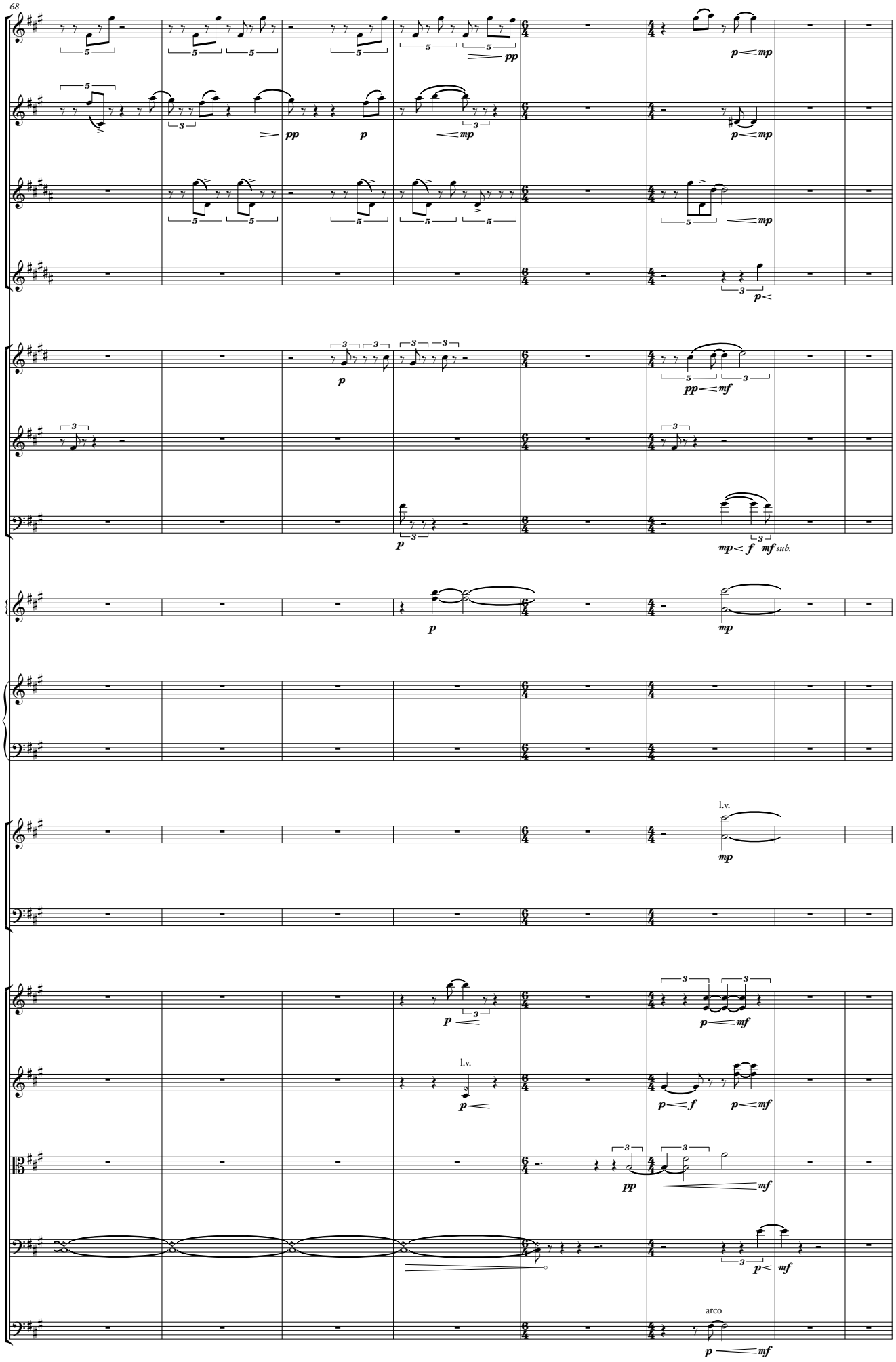

24
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
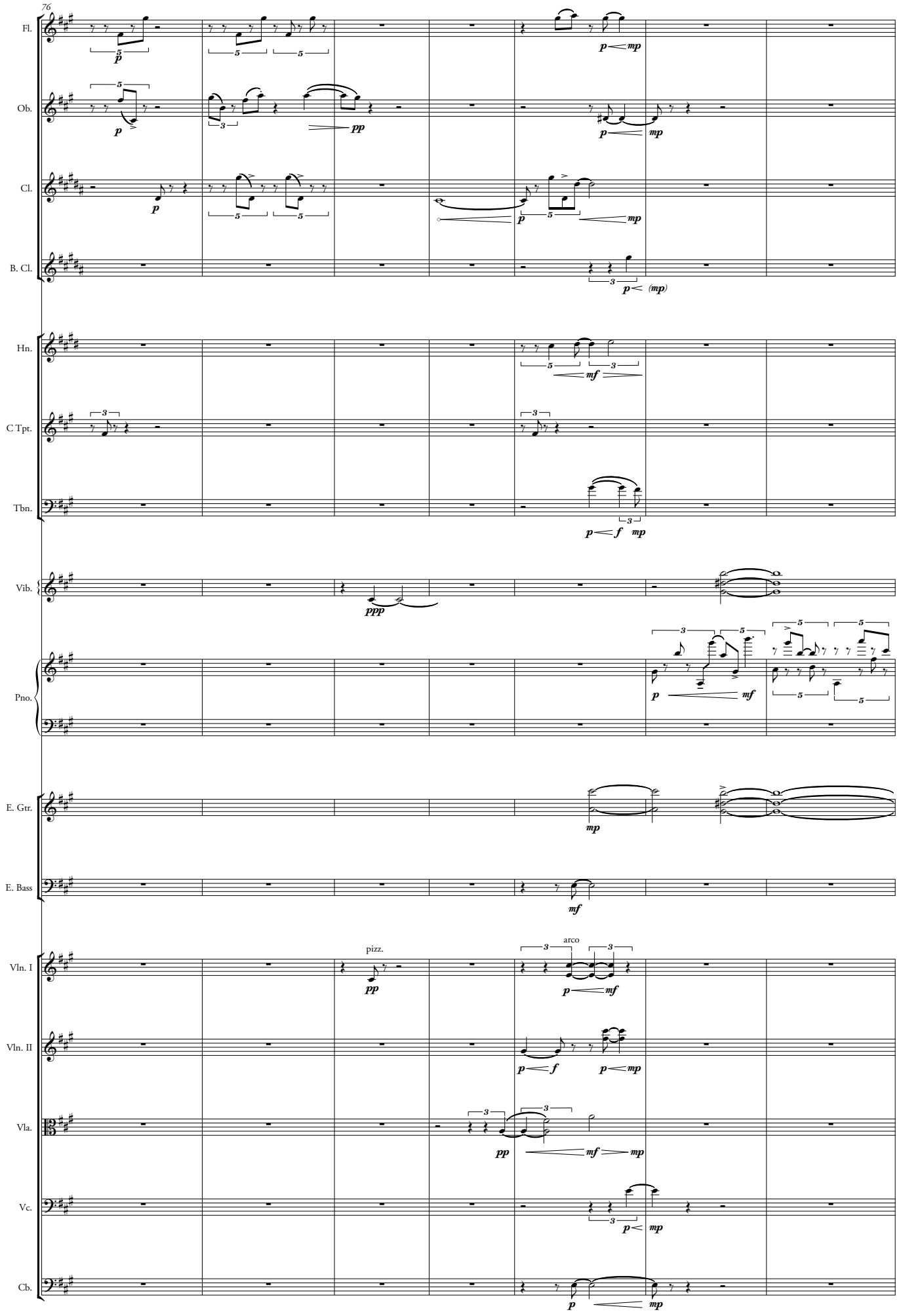

32
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
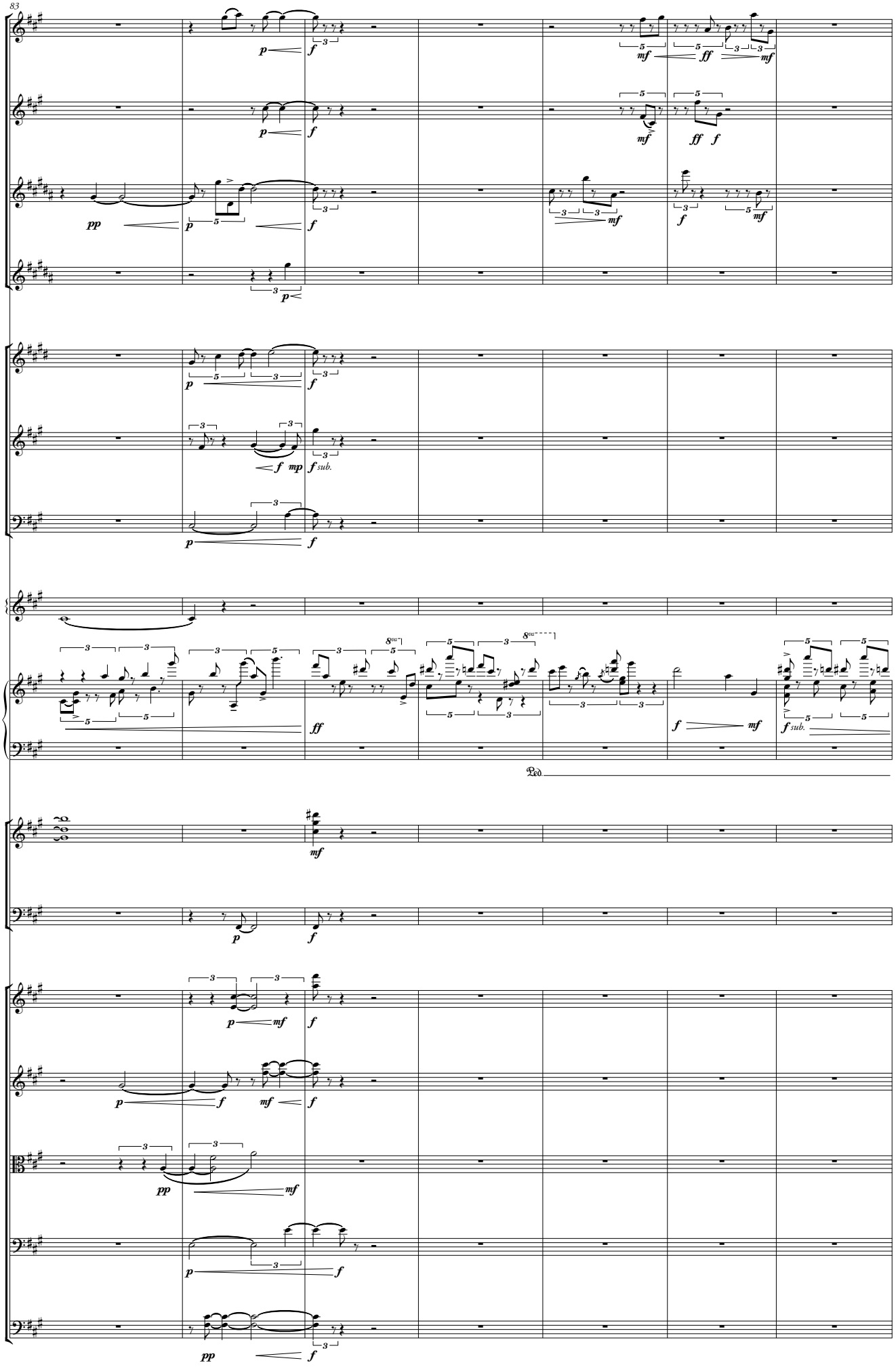

40
G.P.
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
G.P.
E. Gtr.
E. Bass
Vln. I
Vln. II
(pizz.)
Vla.
Vc.
Cb.
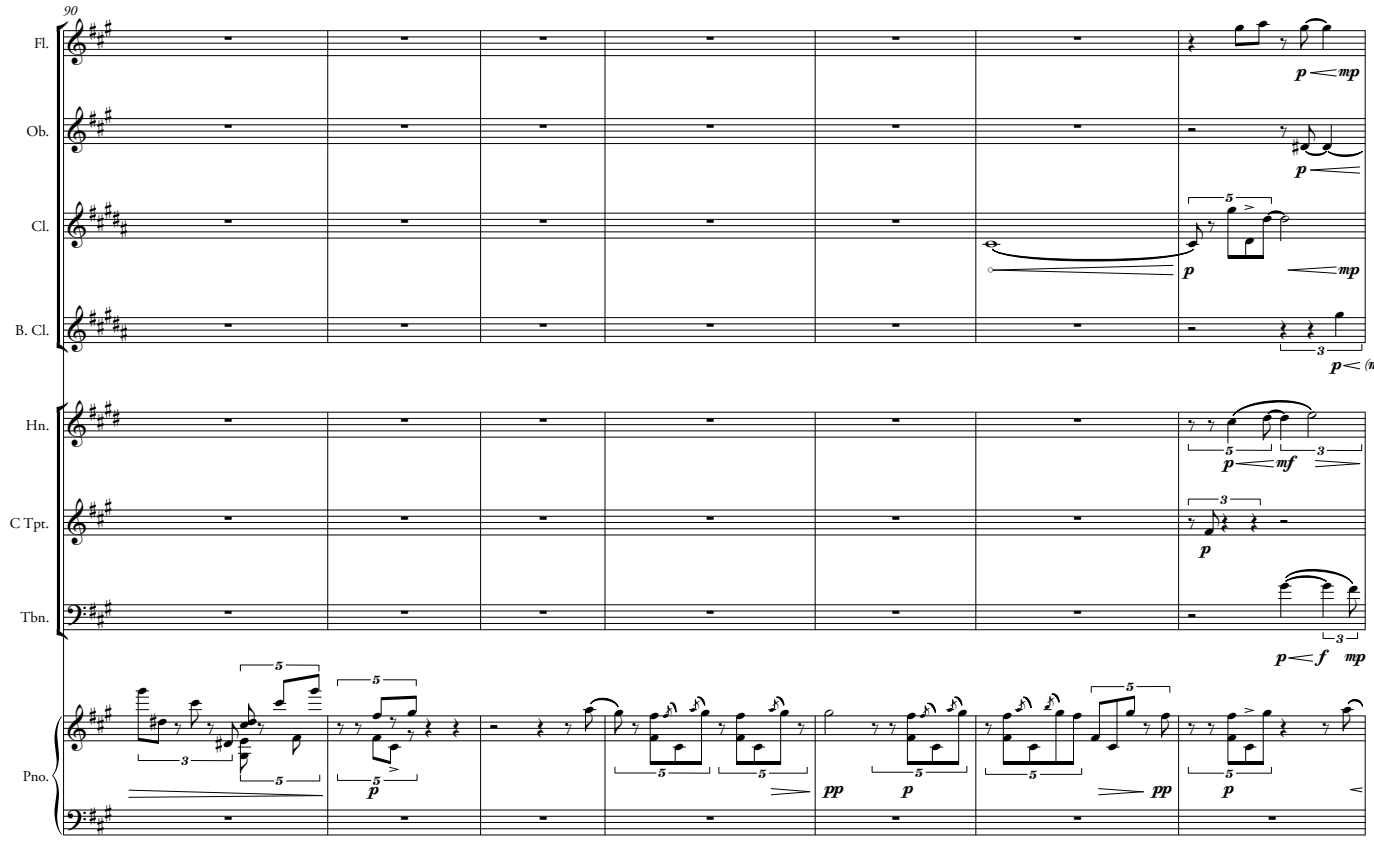

50
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
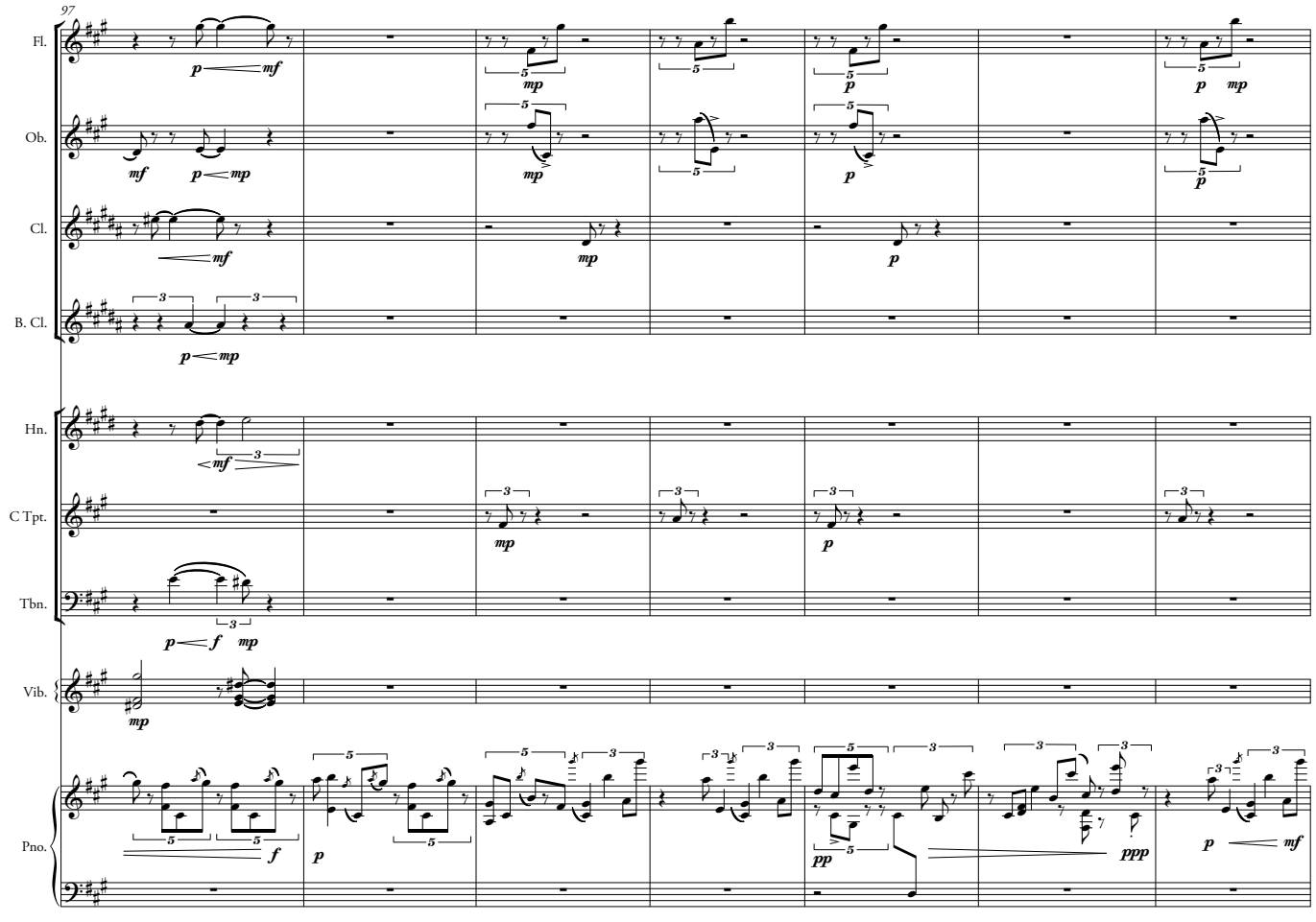

60
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul tasto
arco
(pizz.)
ppp barely audible, a high residue

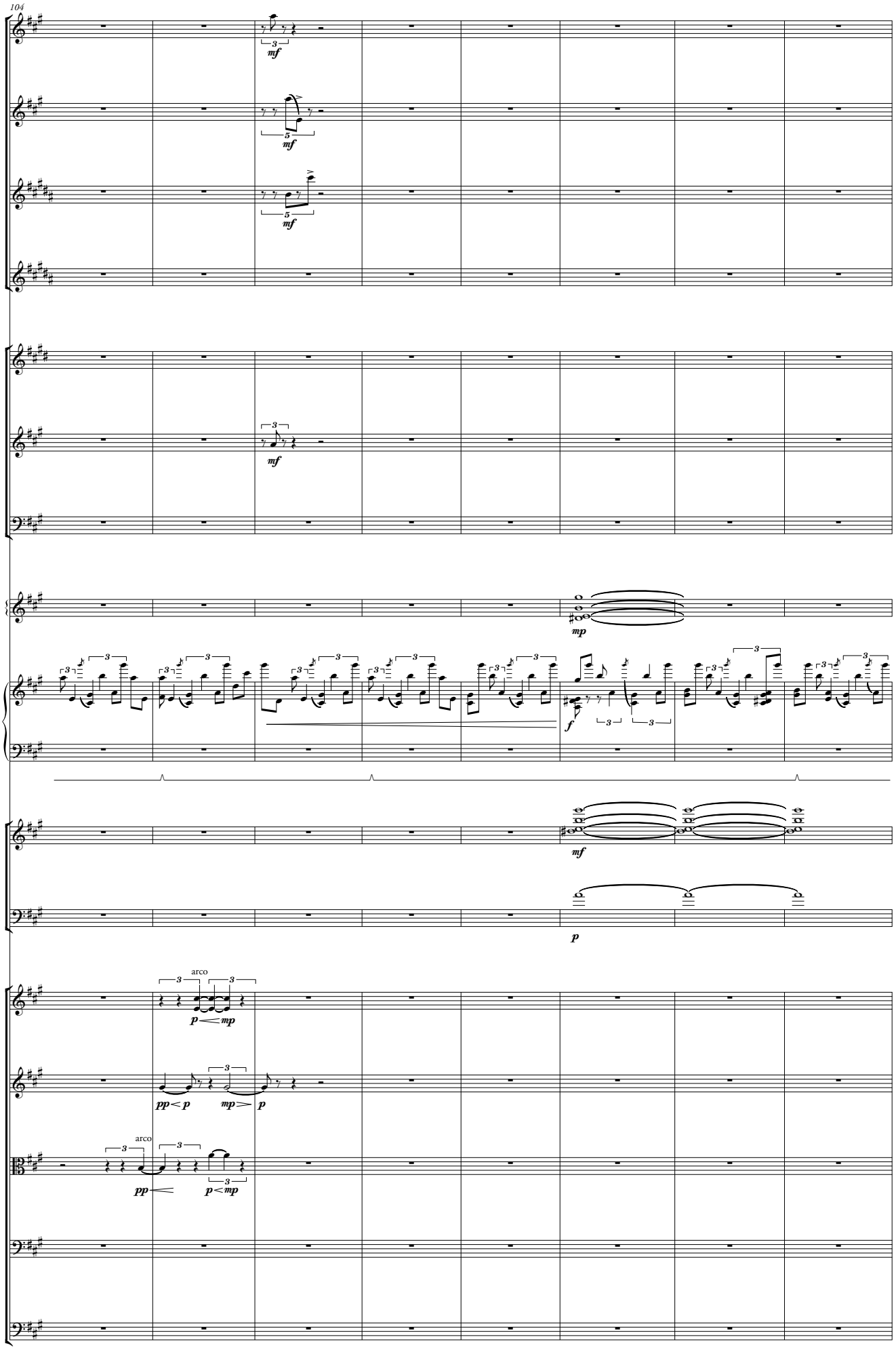

68
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
l.v.
arco
sub.
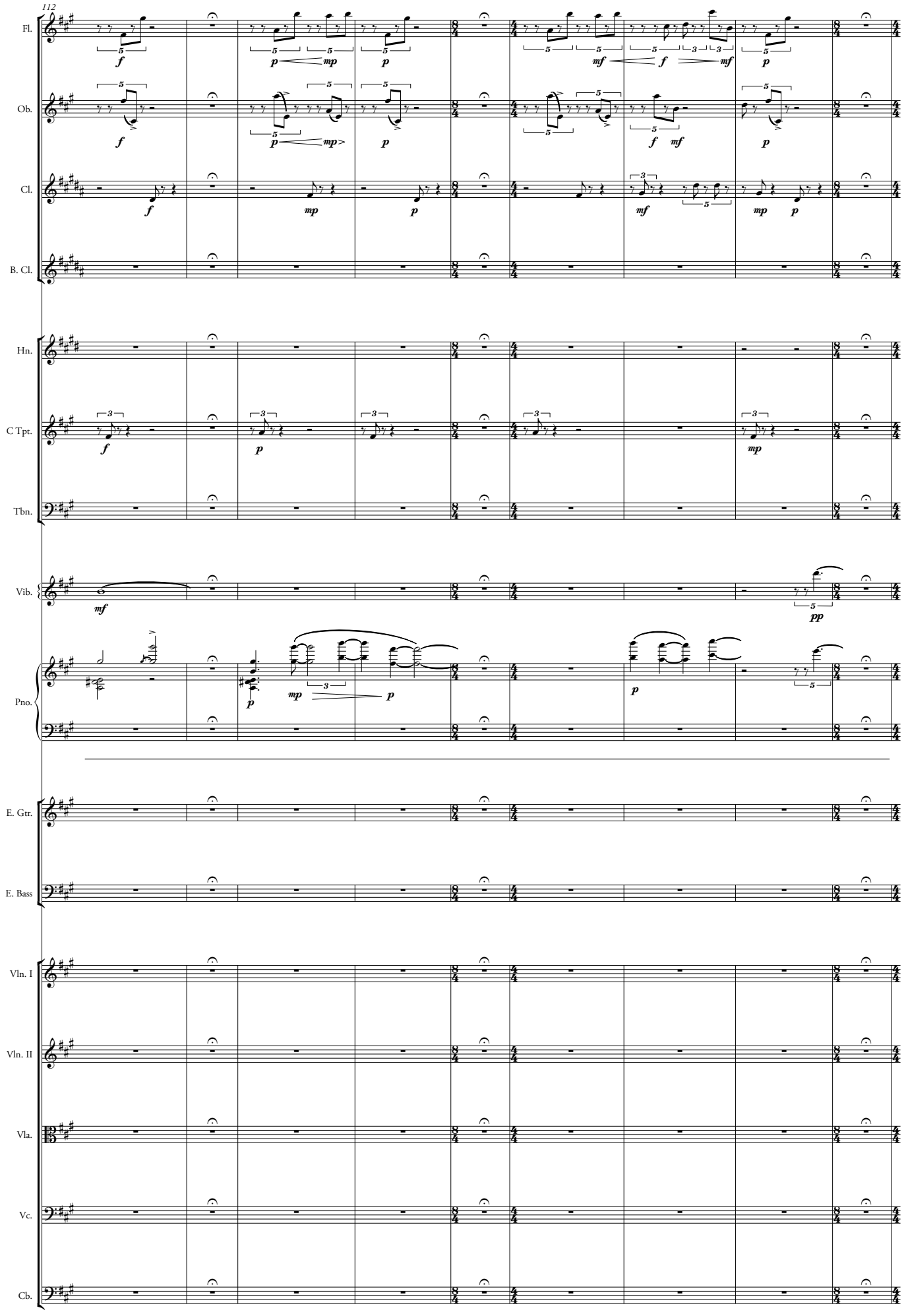

76
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
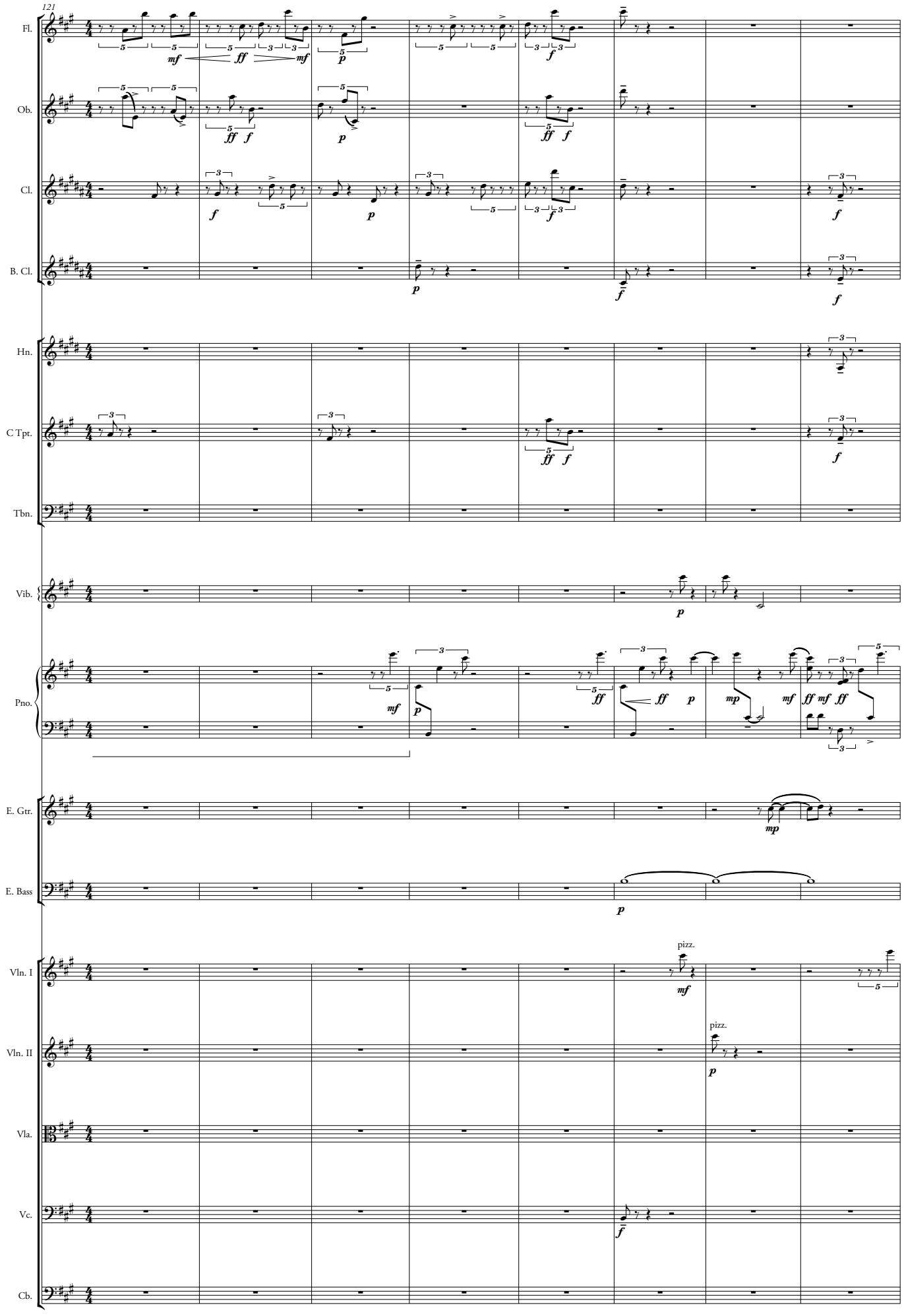

83
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ped
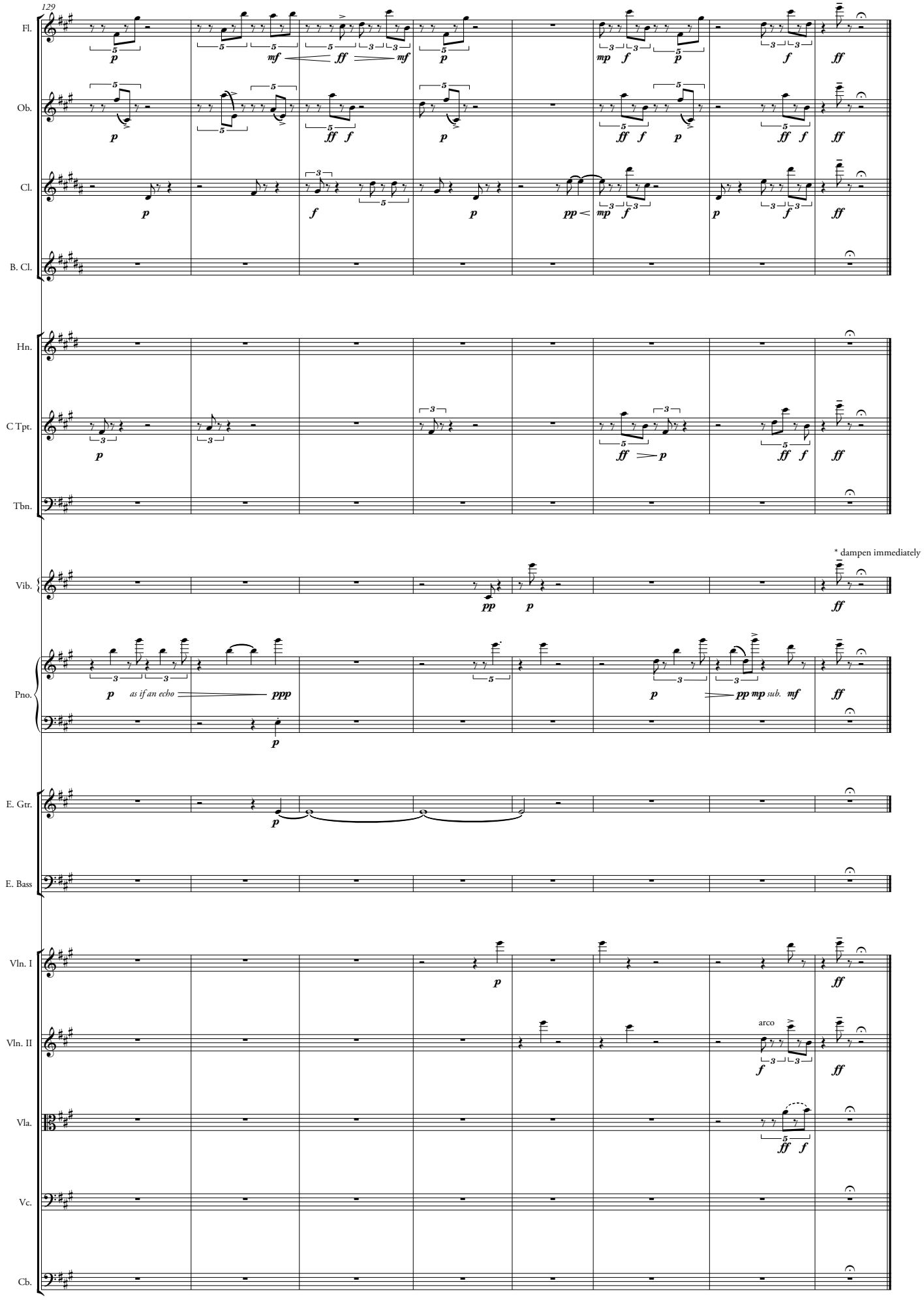

90
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Pno.
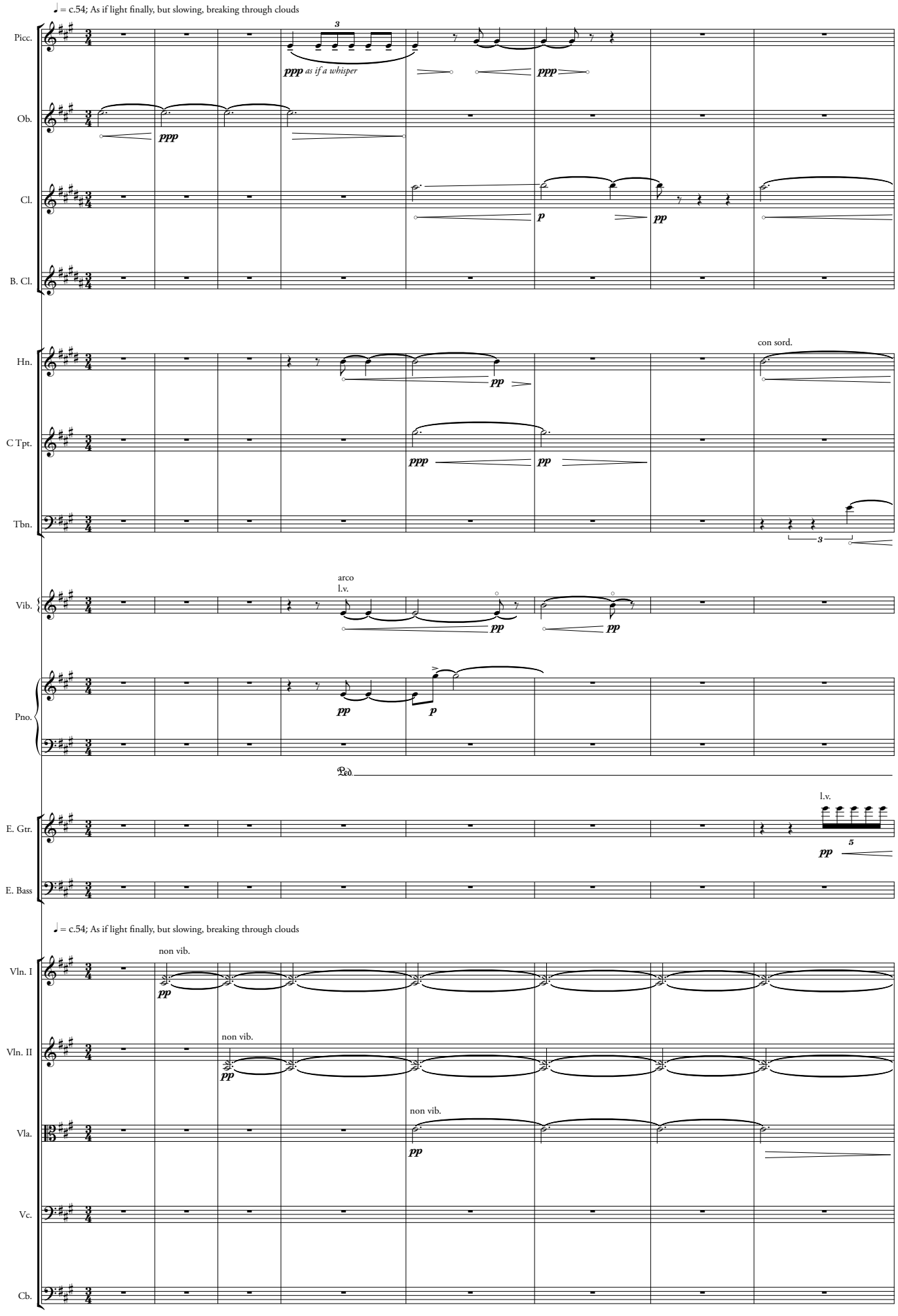

97
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
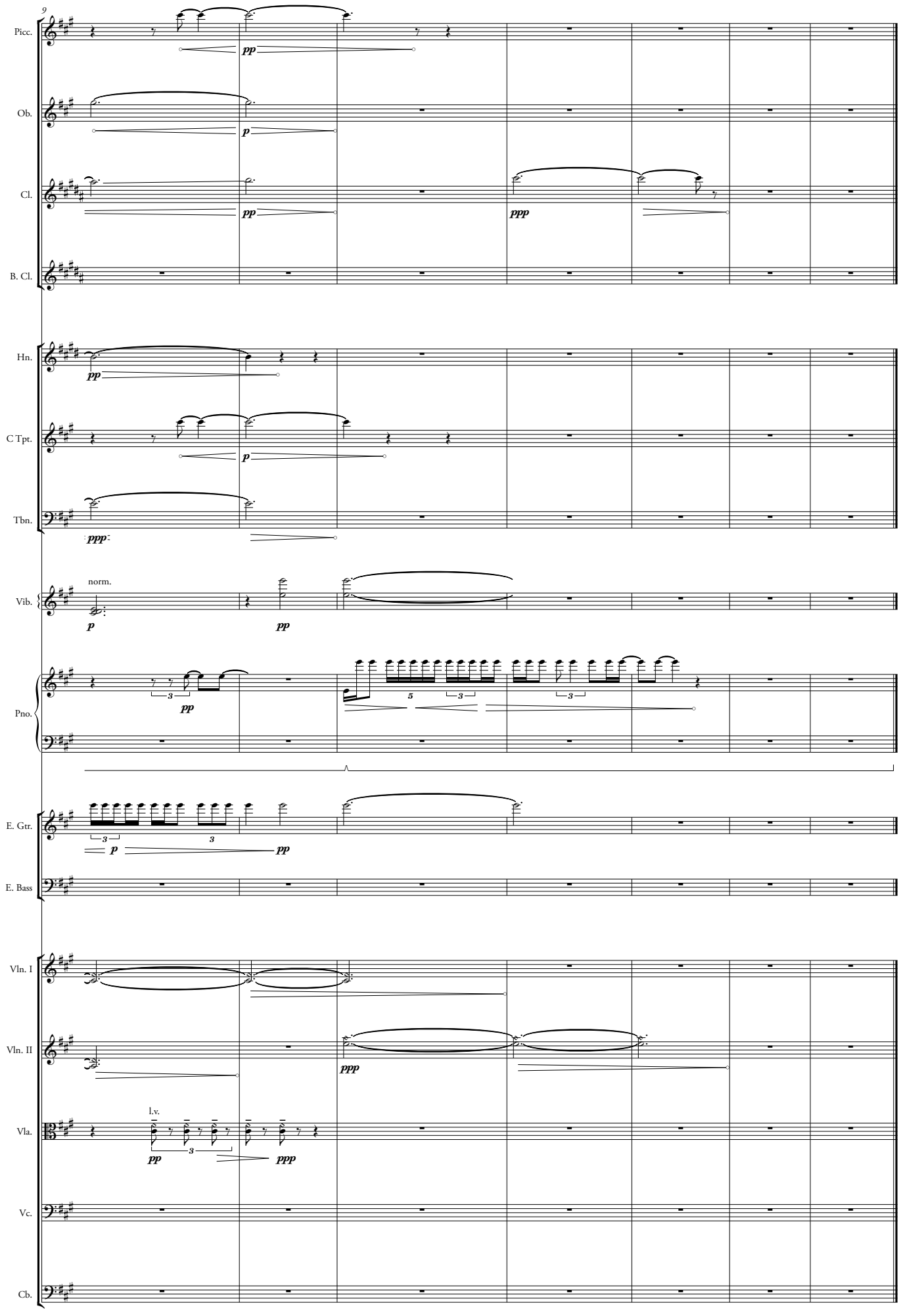

104
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
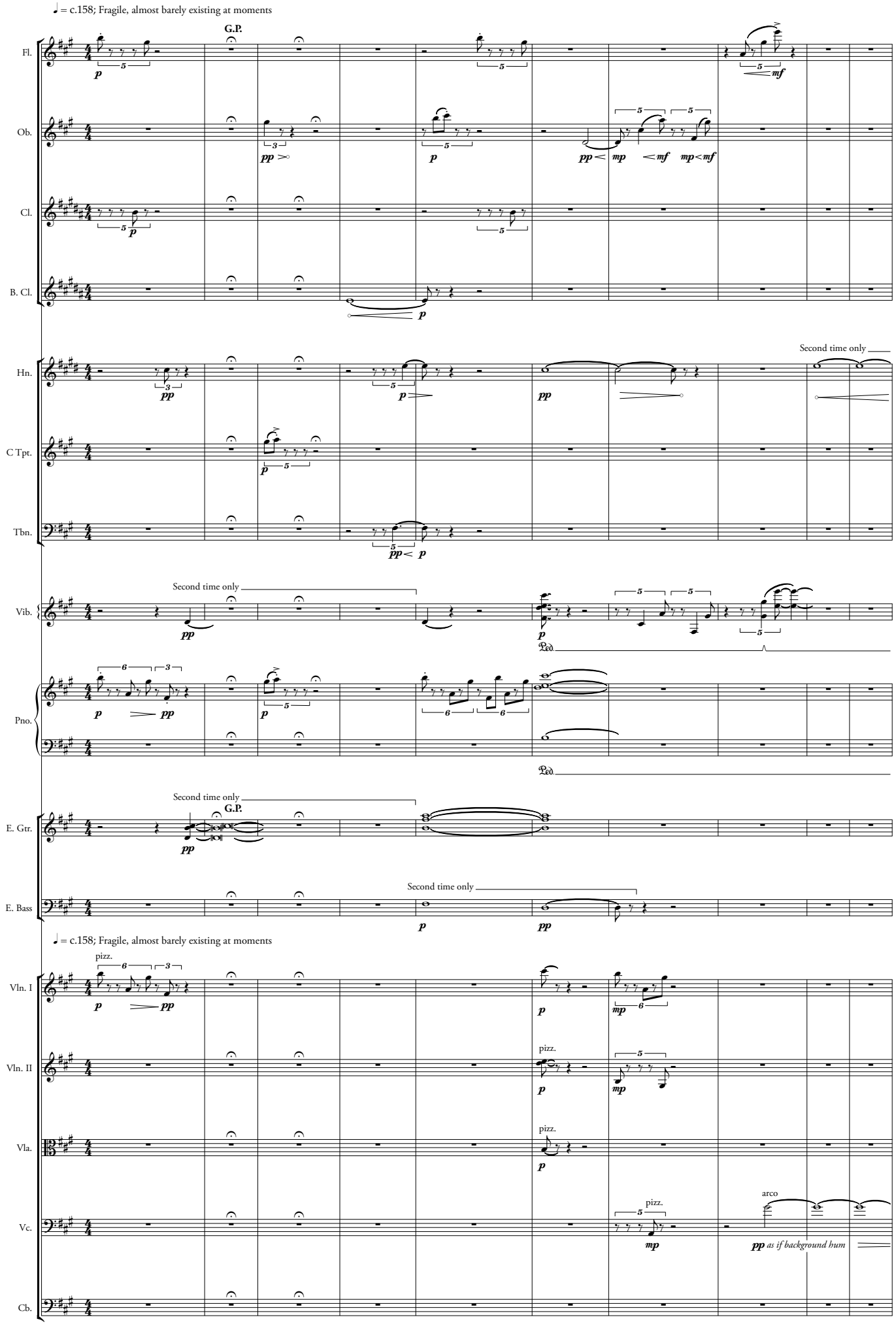

112
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
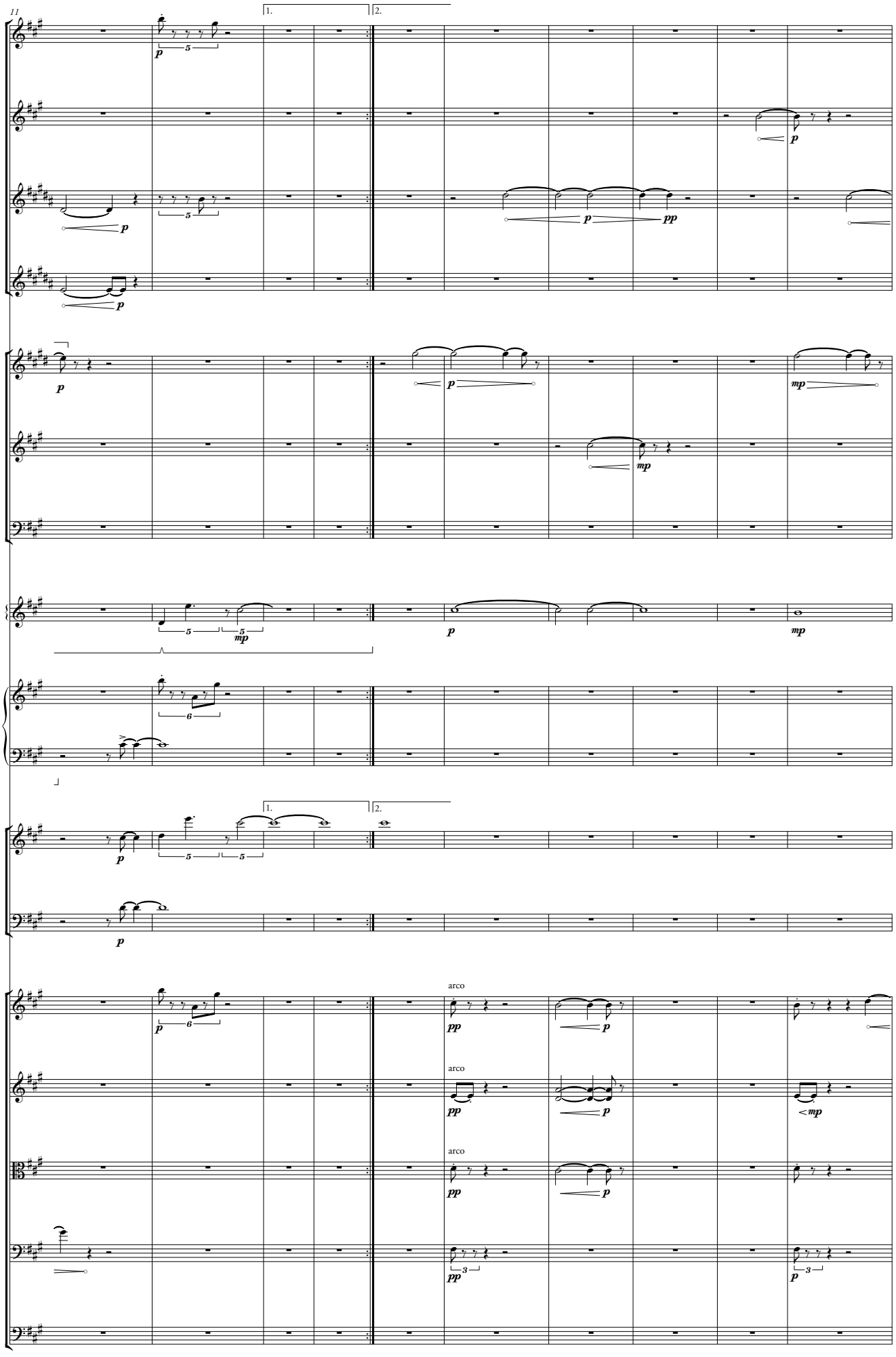

121
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.

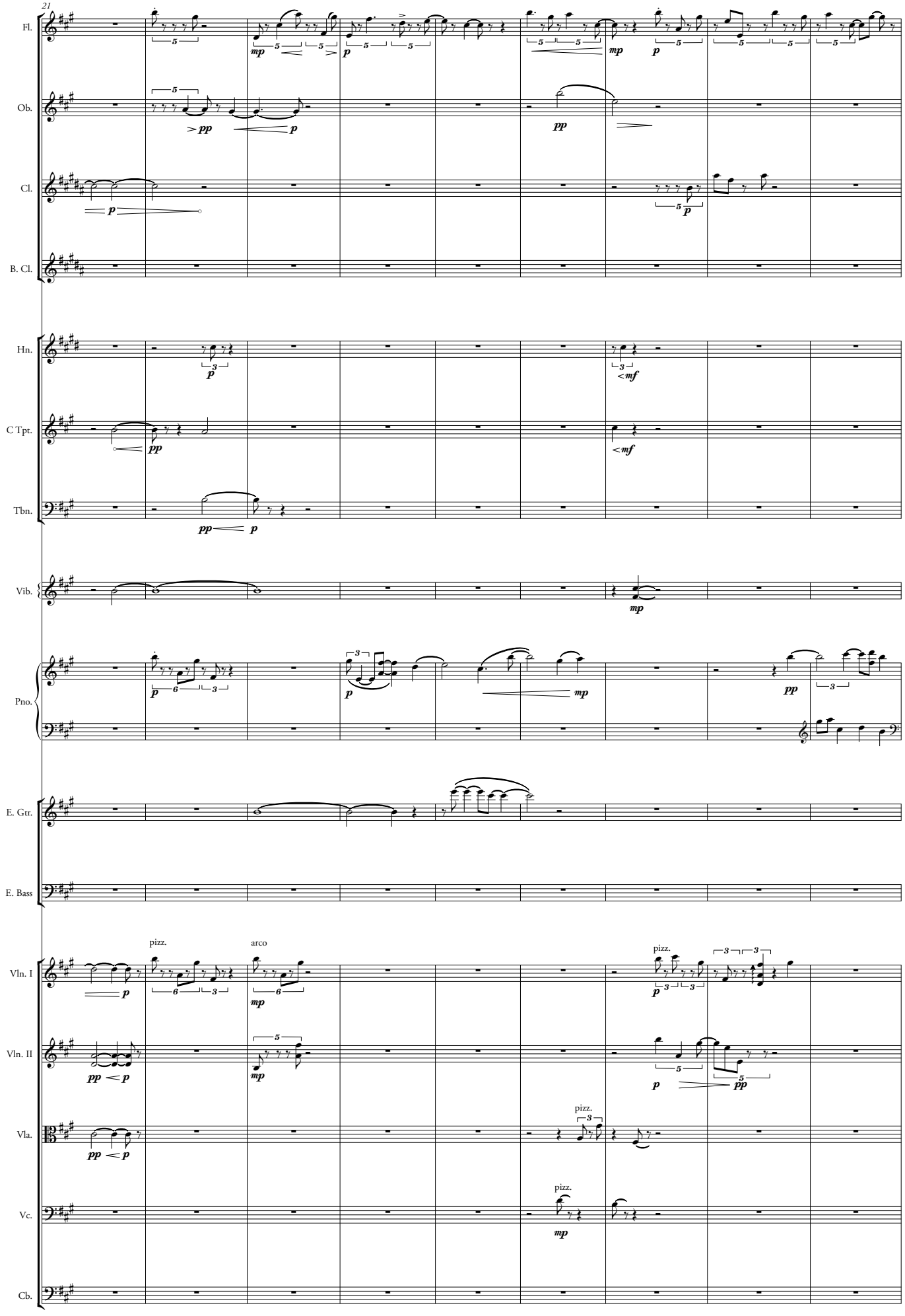

129
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
* dampen immediately
Pno.
as if an echo
E. Gtr.
E. Bass
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.
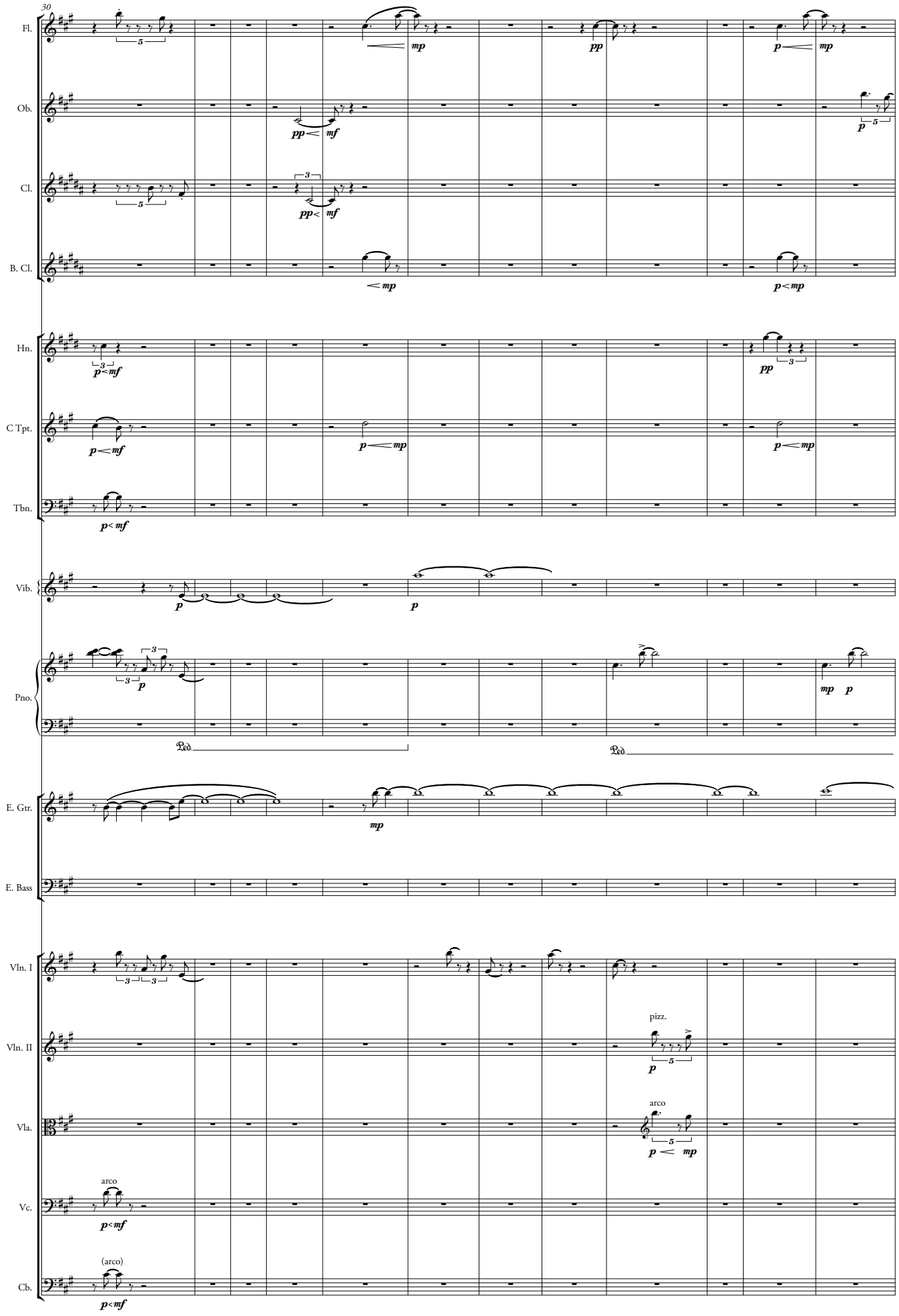

♩ = c.54; As if light finally, but slowing, breaking through clouds
Picc.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp as if a whisper
con sord.
arco
l.v.
non vib.
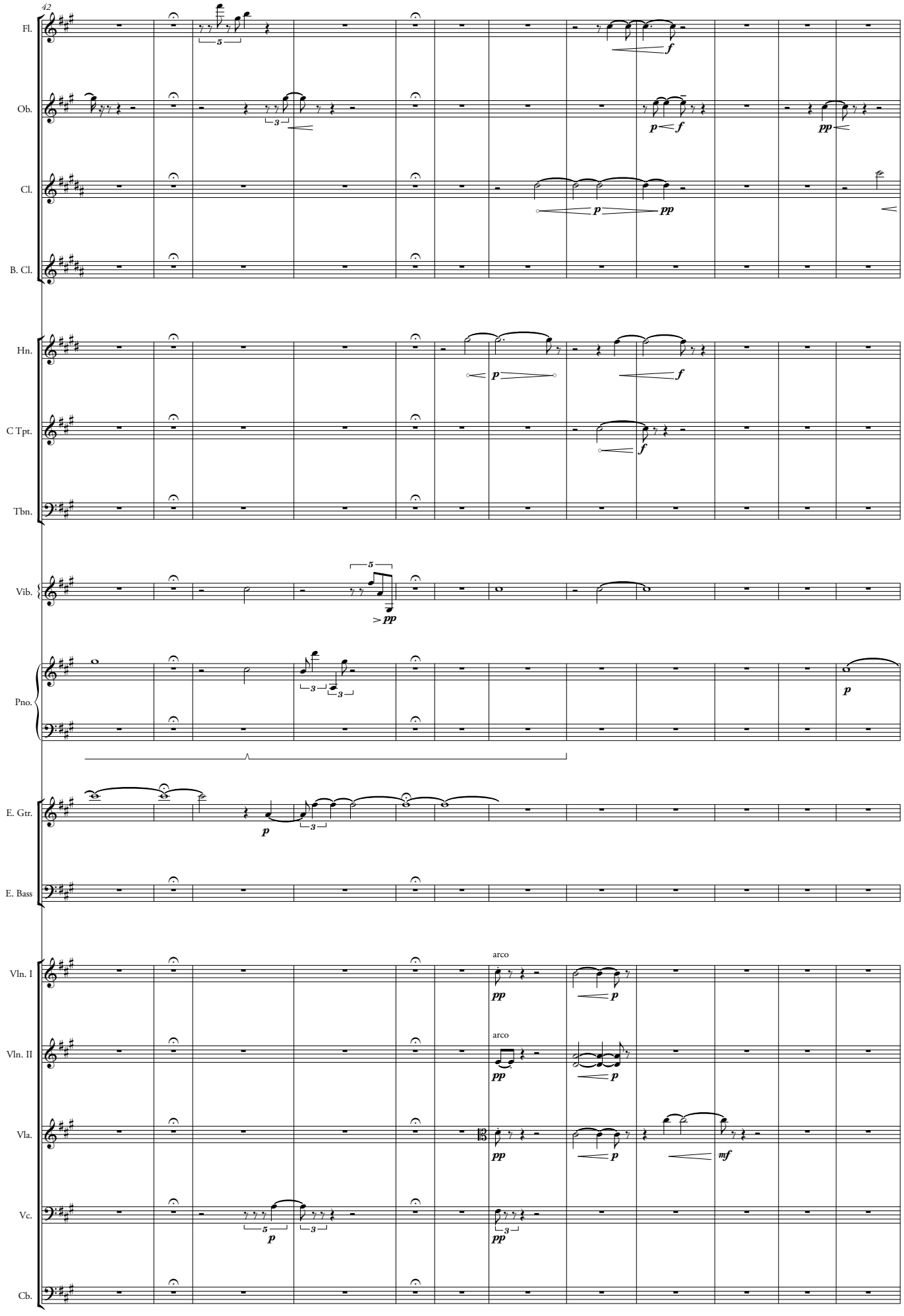

9
Picc.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
norm.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
l.v.
Vc.
Cb.
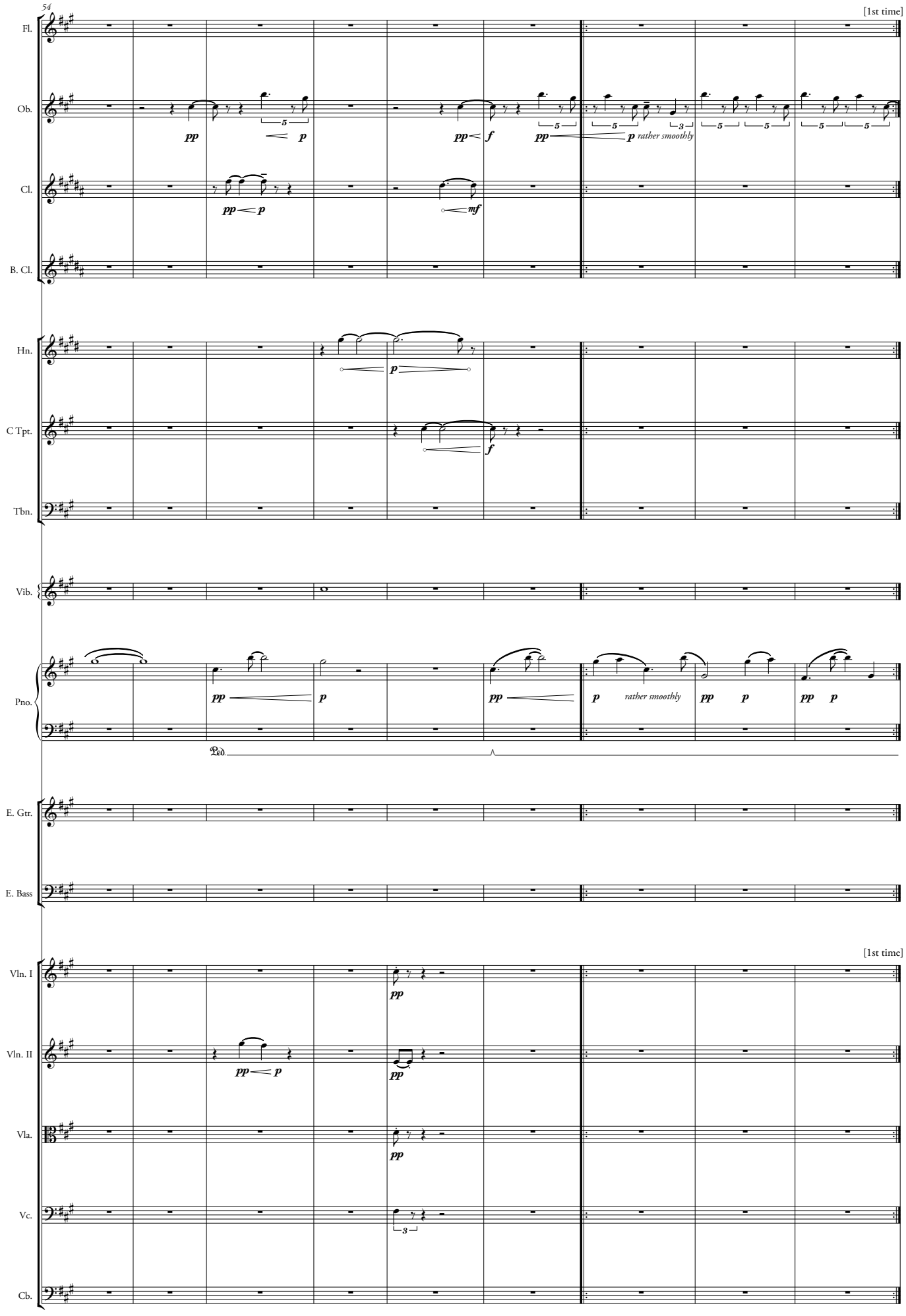

♩ = c.158; Fragile, almost barely existing at moments
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
G.P.
Second time only
pizz.
arco
pp as if background hum
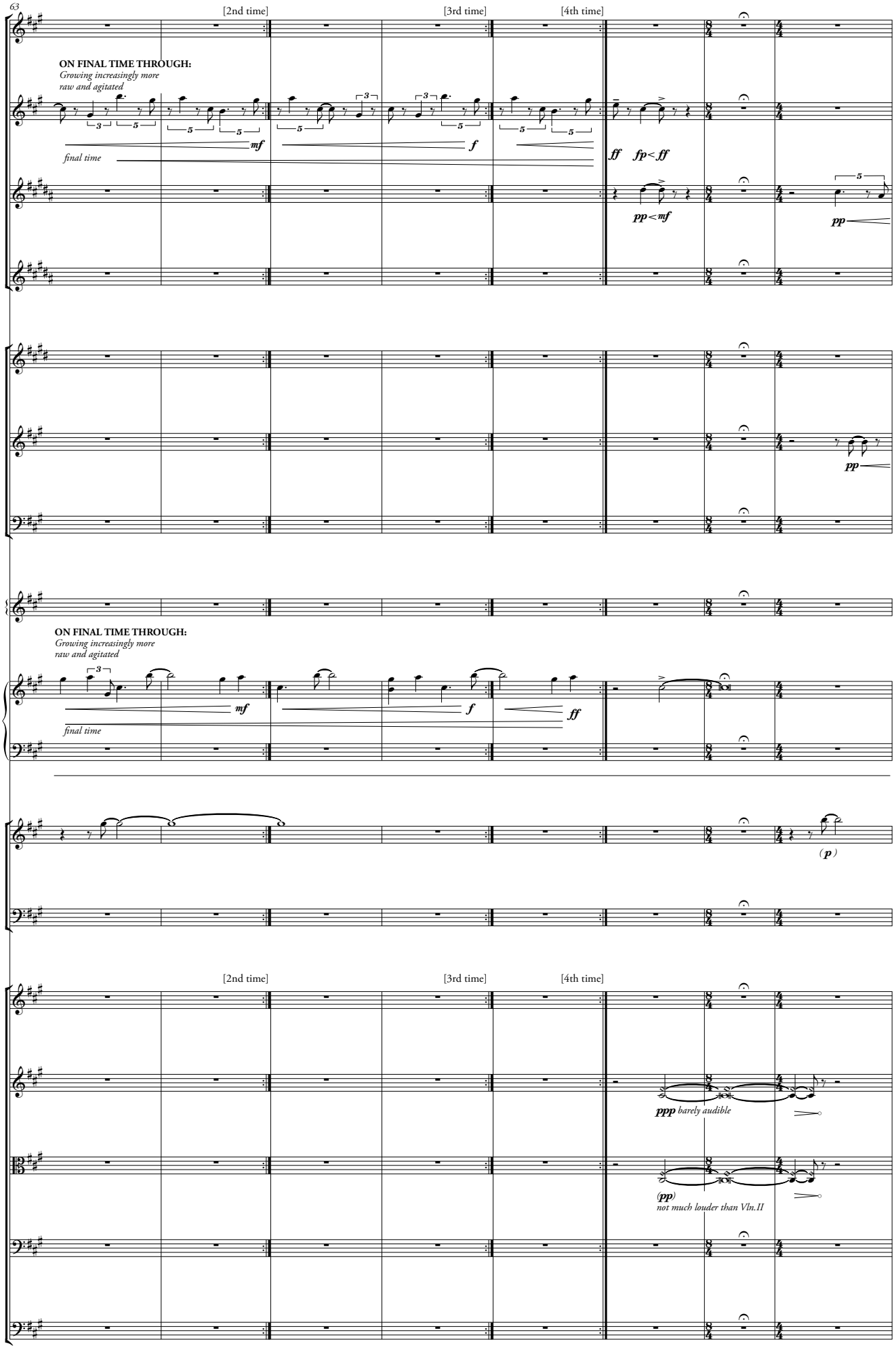

11
1.
2.
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
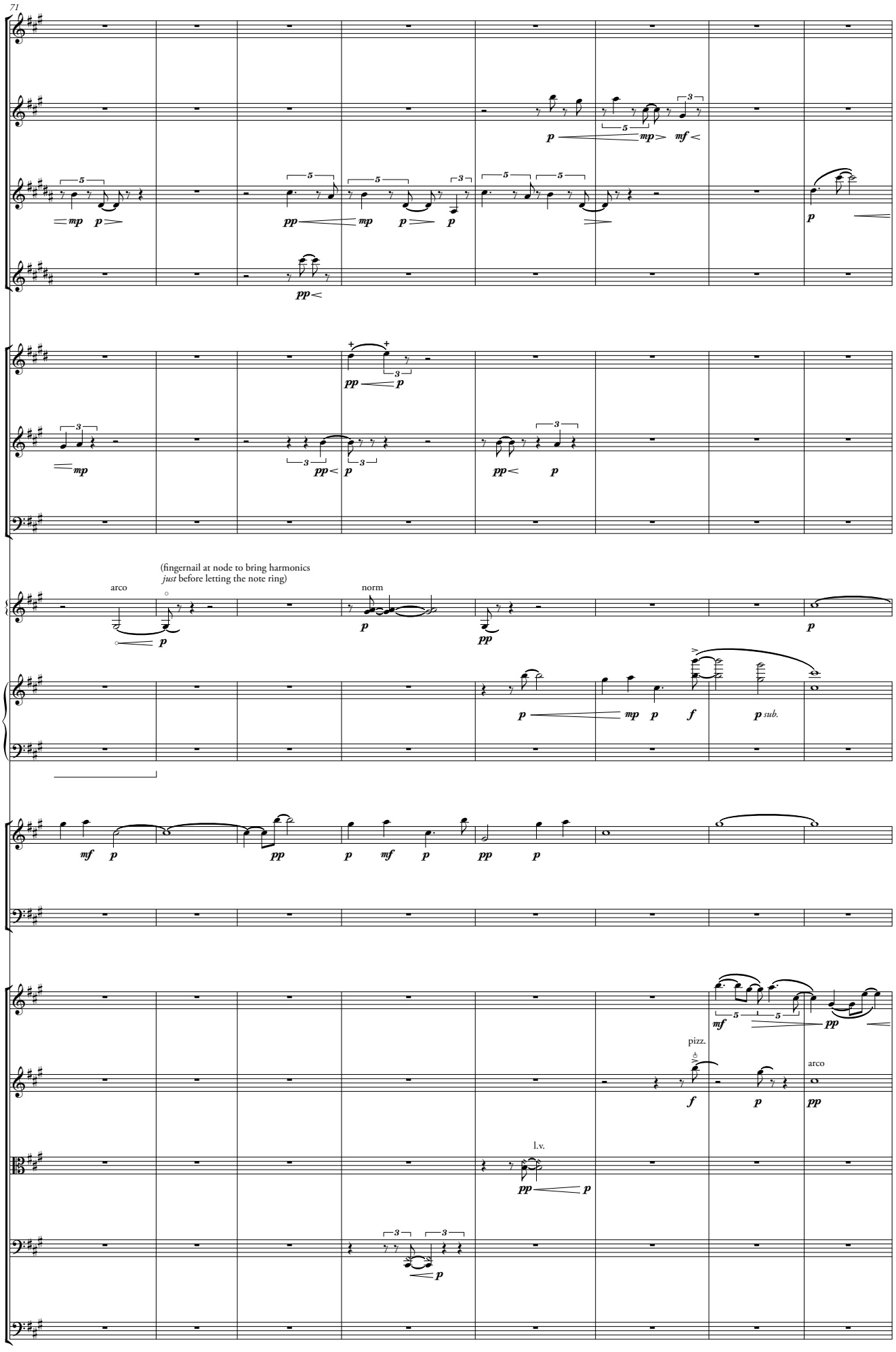

21
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
pizz.
pizz.
pizz.
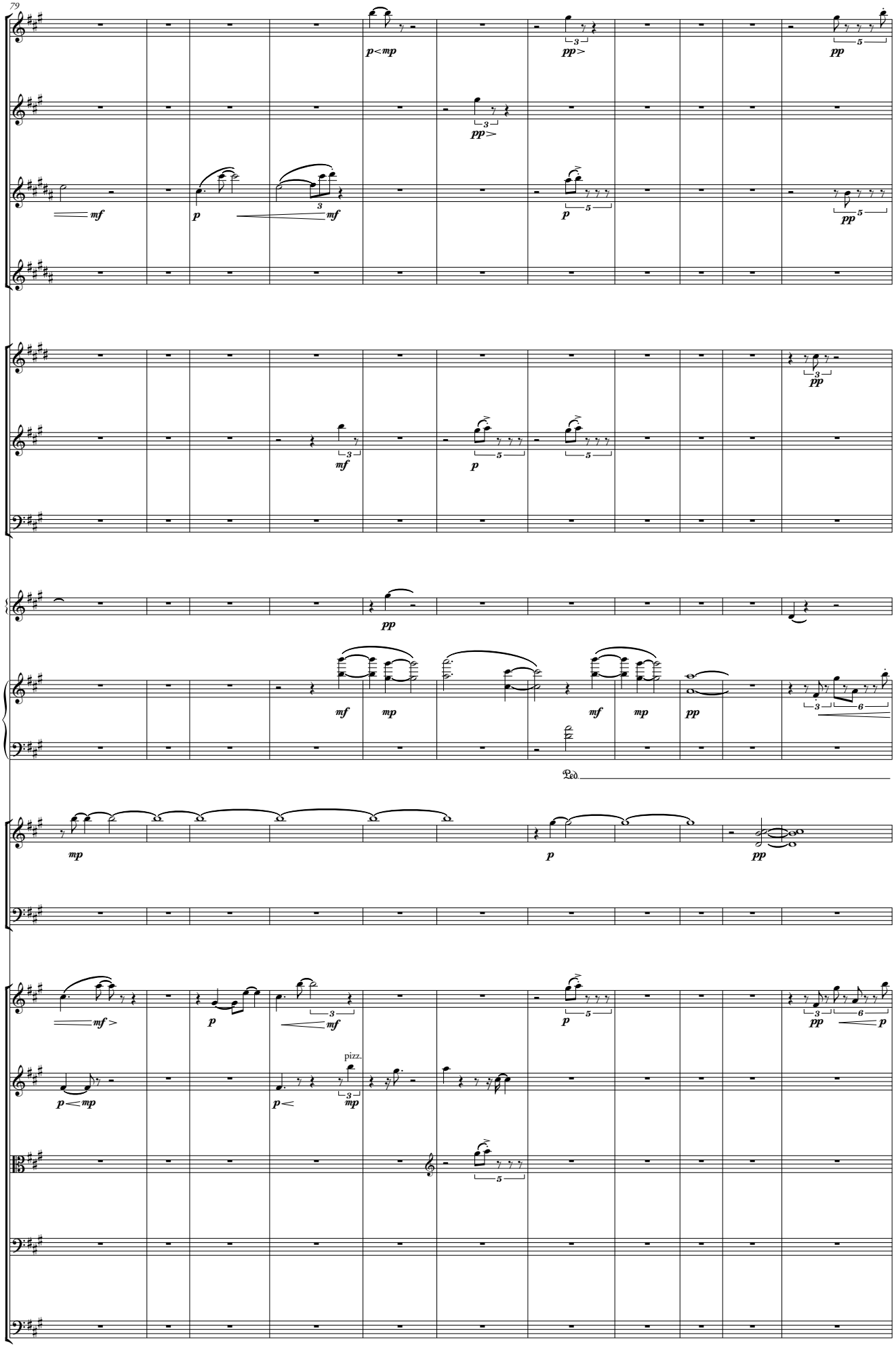

30
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
arco
(arco)
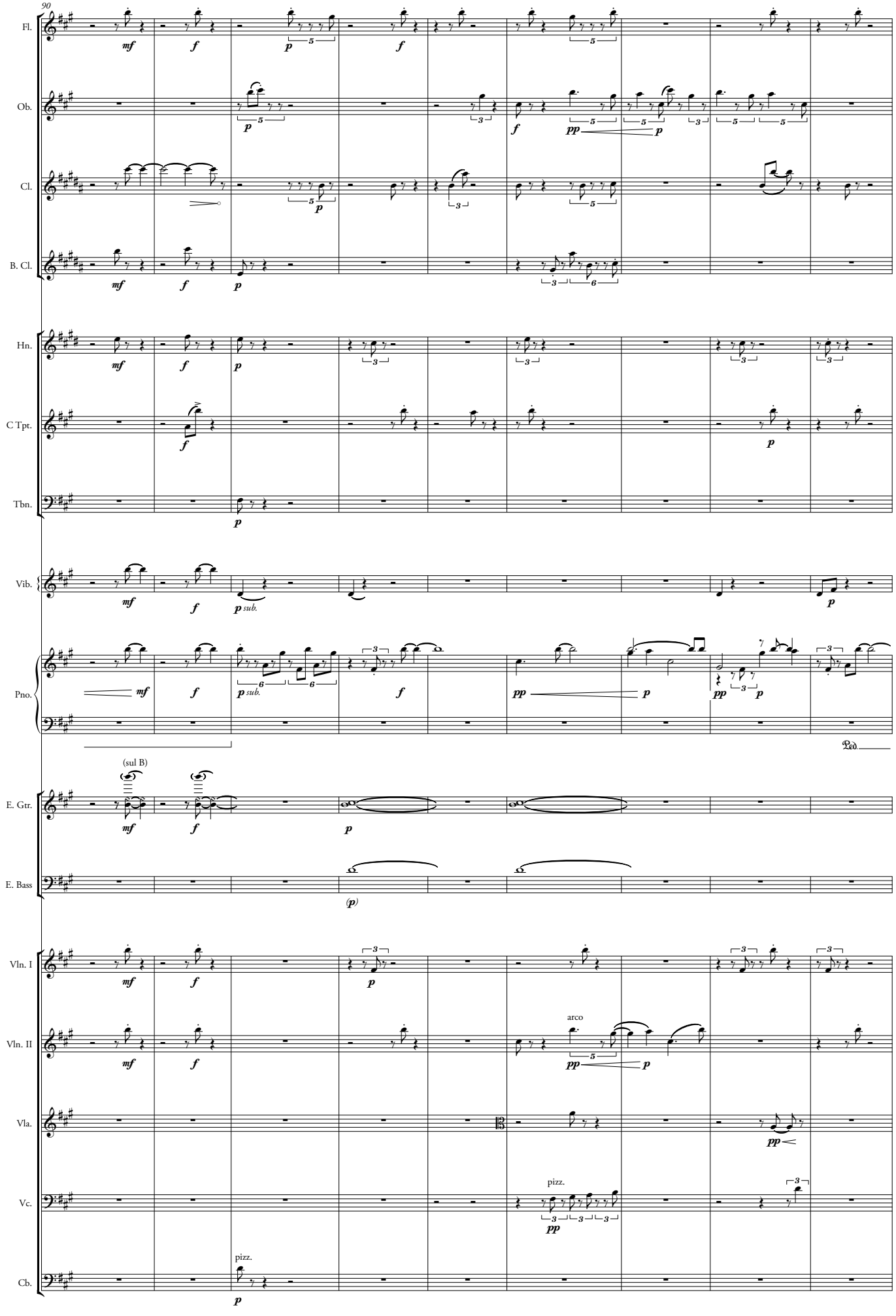

42
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
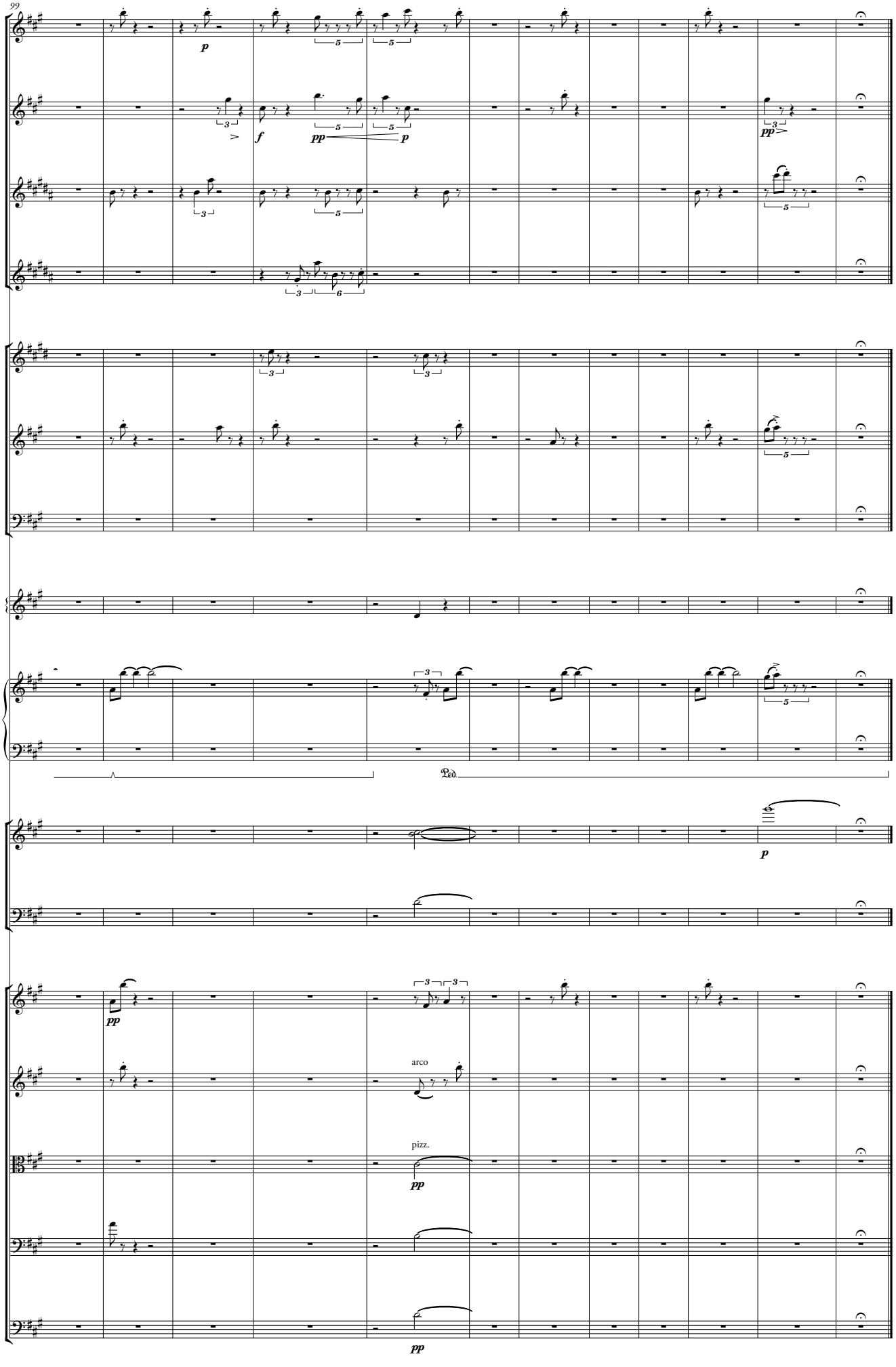

54
[1st time]
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
[1st time]
Vln. I
Vln. II
Vla.
Vc.
Cb.
rather smoothly
rather smoothly


63
[2nd time]
[3rd time]
[4th time]
Fl.
ON FINAL TIME THROUGH:
Growing increasingly more raw and agitated
Ob.
mf
f
final time
ff
fp< ff
Cl.
pp< mf
pp
B. Cl.
Hn.
C Tpt.
pp
Tbn.
Vib.
ON FINAL TIME THROUGH:
Growing increasingly more raw and agitated
Pno.
mf
f
ff
final time
E. Gtr.
(p)
E. Bass
[2nd time]
[3rd time]
[4th time]
Vln. I
Vln. II
ppp barely audible
Vla.
(pp)
not much louder than Vln.II
Vc.
Cb.


71
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
(fingernail at node to bring harmonics
just before letting the note ring)
arco
norm
Vib.
Pno.
p sub.
E. Gtr.
E. Bass
Vln. I
pizz.
arco
Vln. II
l.v.
Vla.
Vc.
Cb.


79
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


90
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
(sul B)
arco
pizz.
pizz.
Ped.


99
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

4. Zero Gravity Tea Ceremony

♩ = c.54; Static and secure
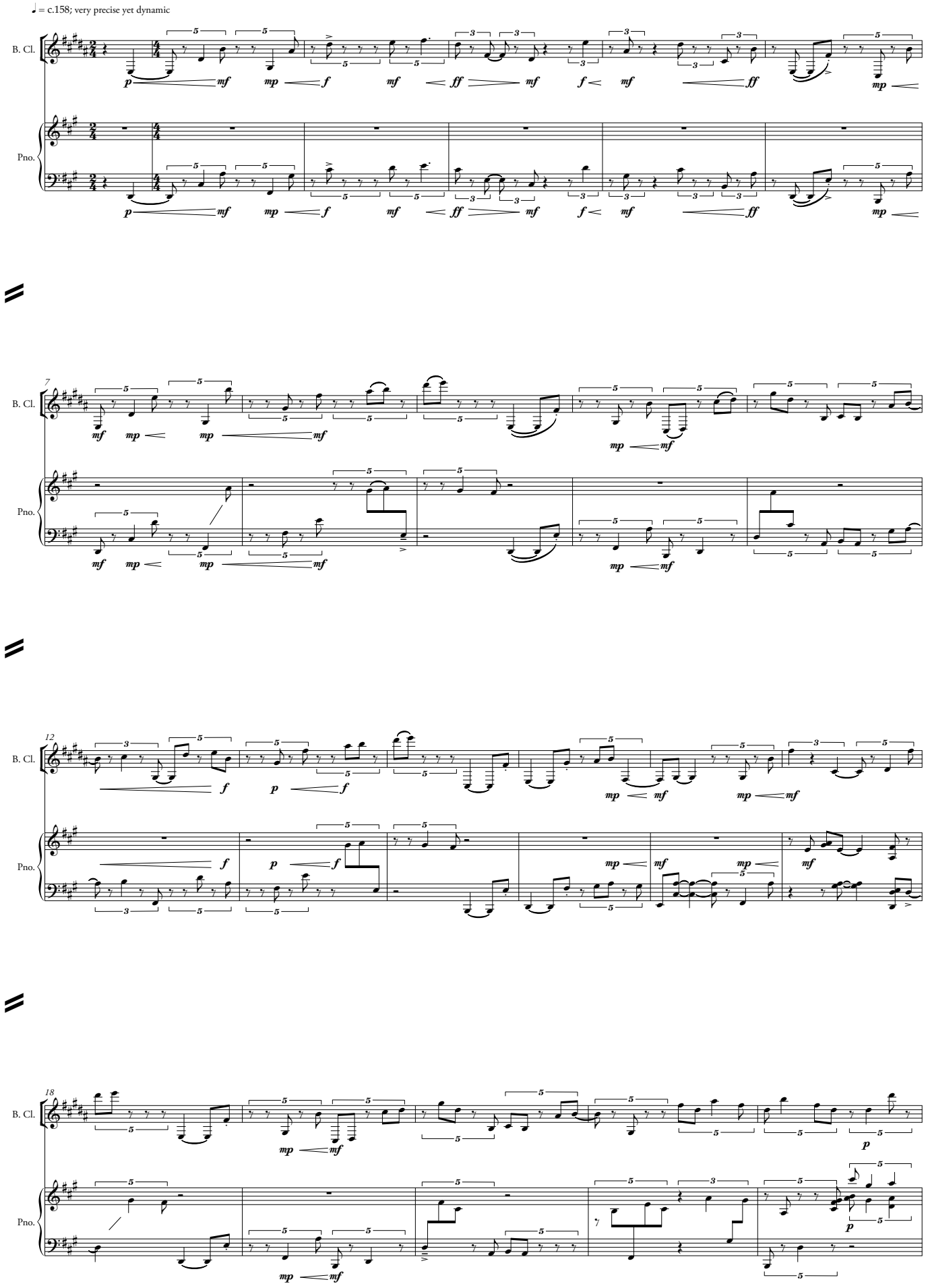
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
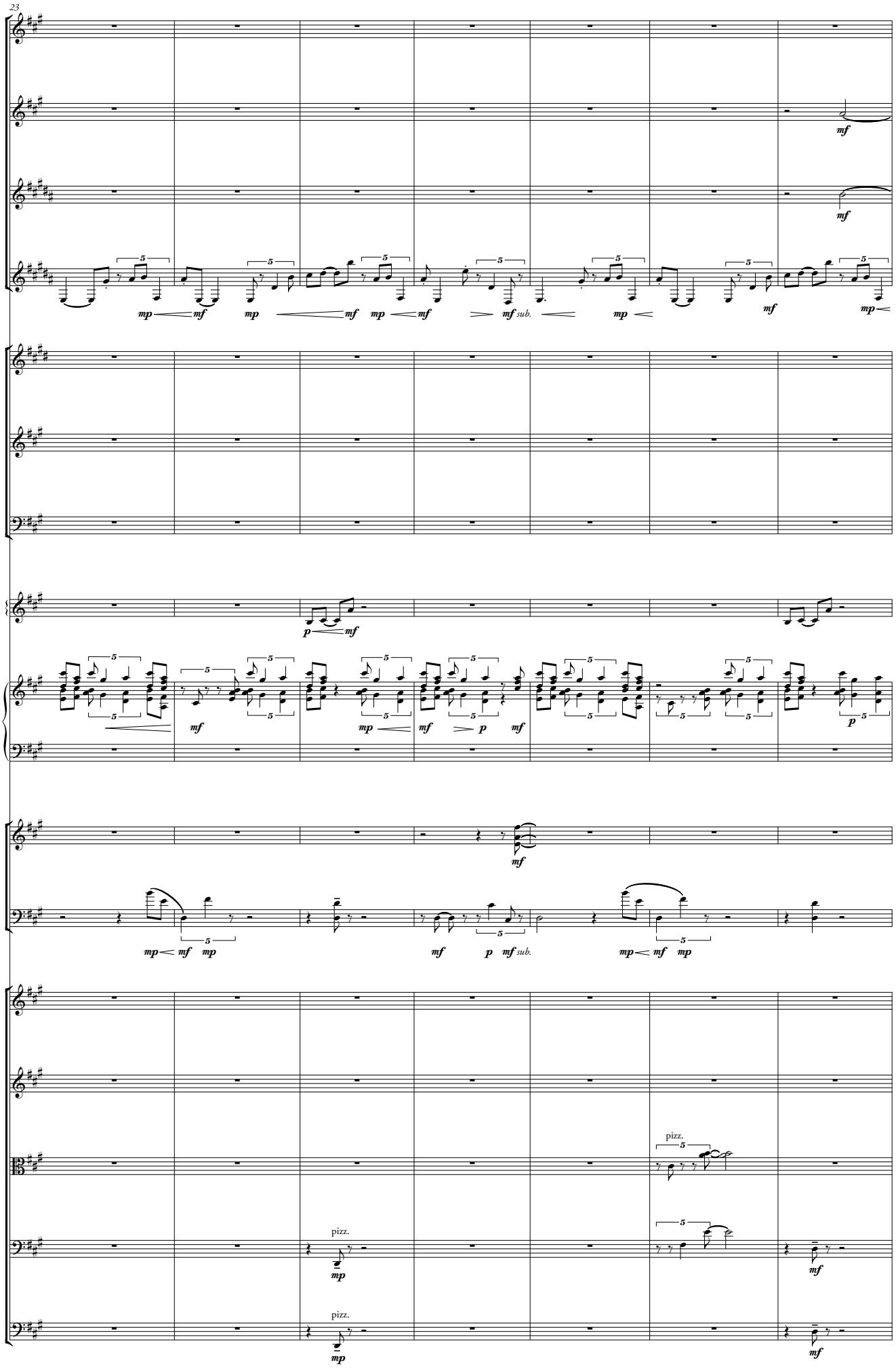
arco
l.v.
(fingernail harmonic)
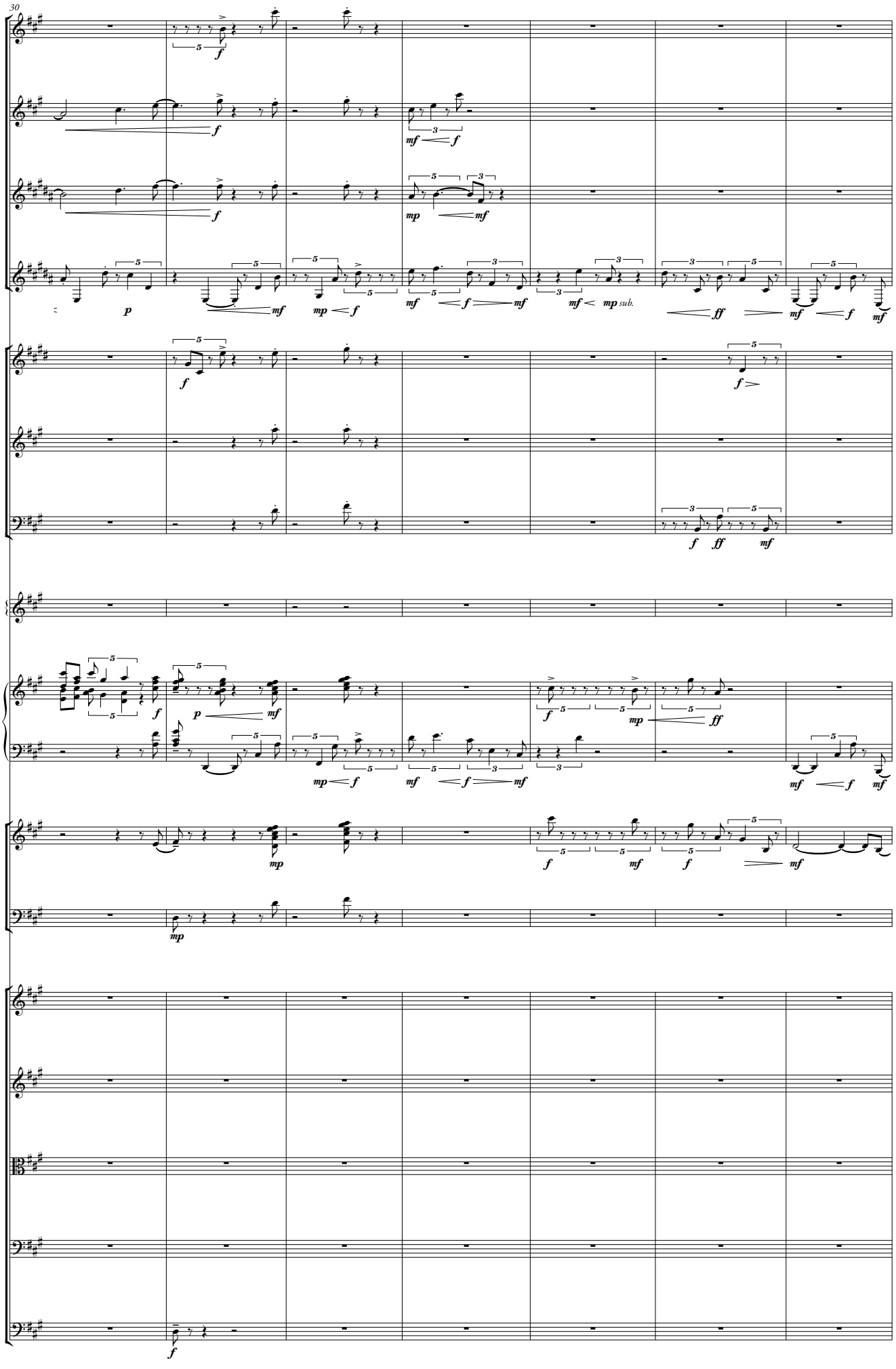
♩ = c.54; Static and secure
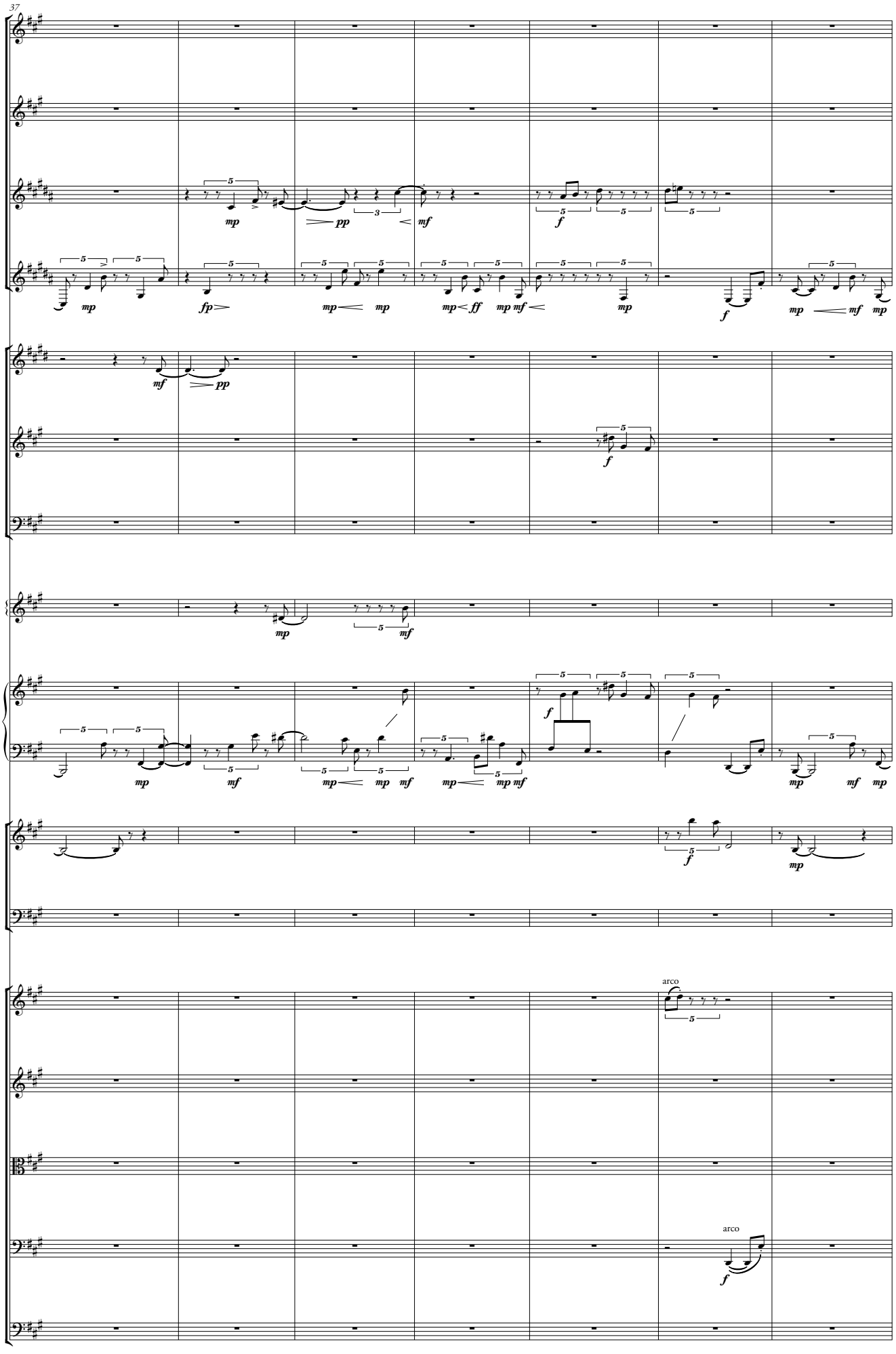
Vln. I
Vln. II
Vla.
Vc.
Cb.
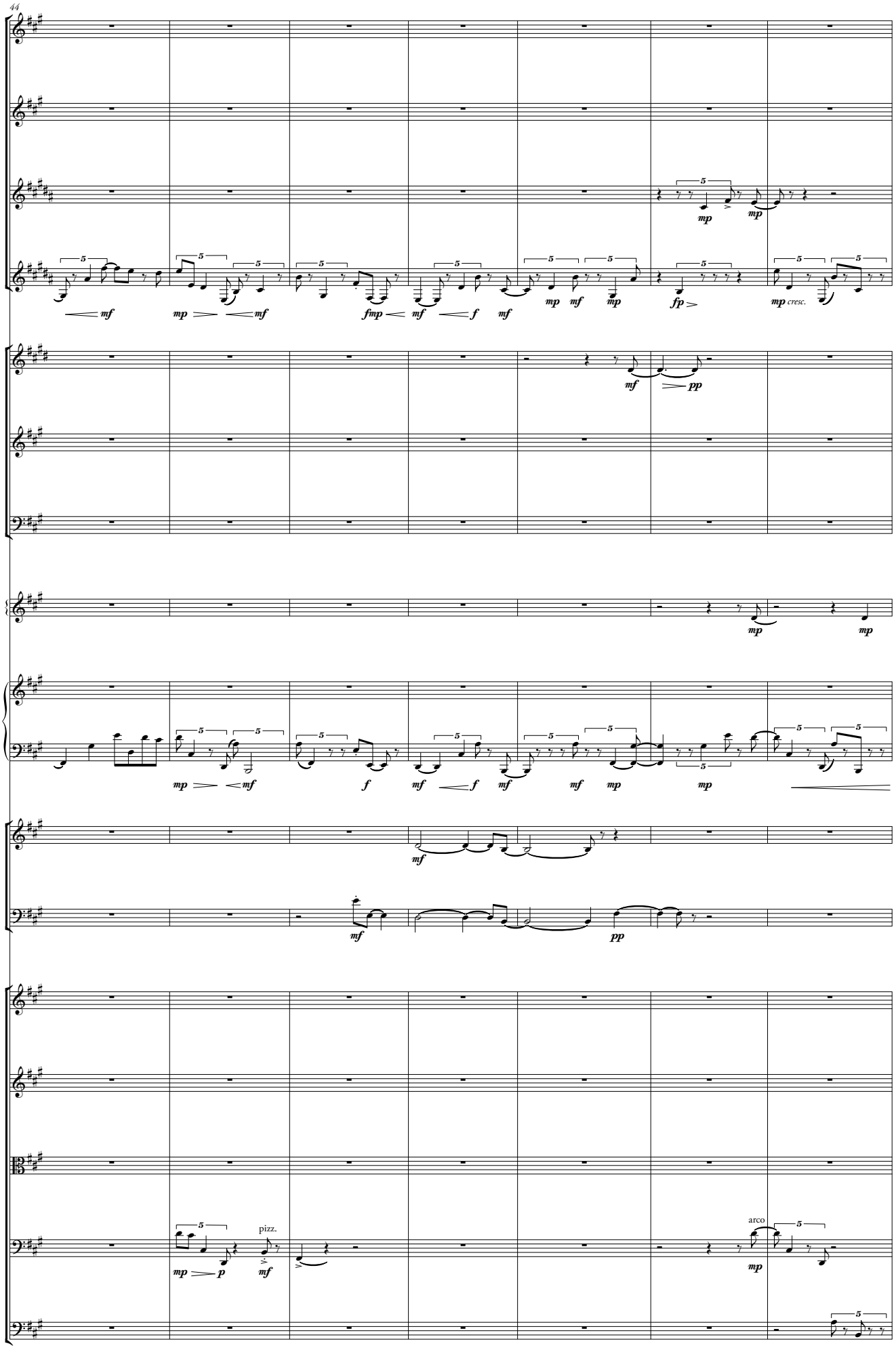
non vib.
non vib.
non vib.
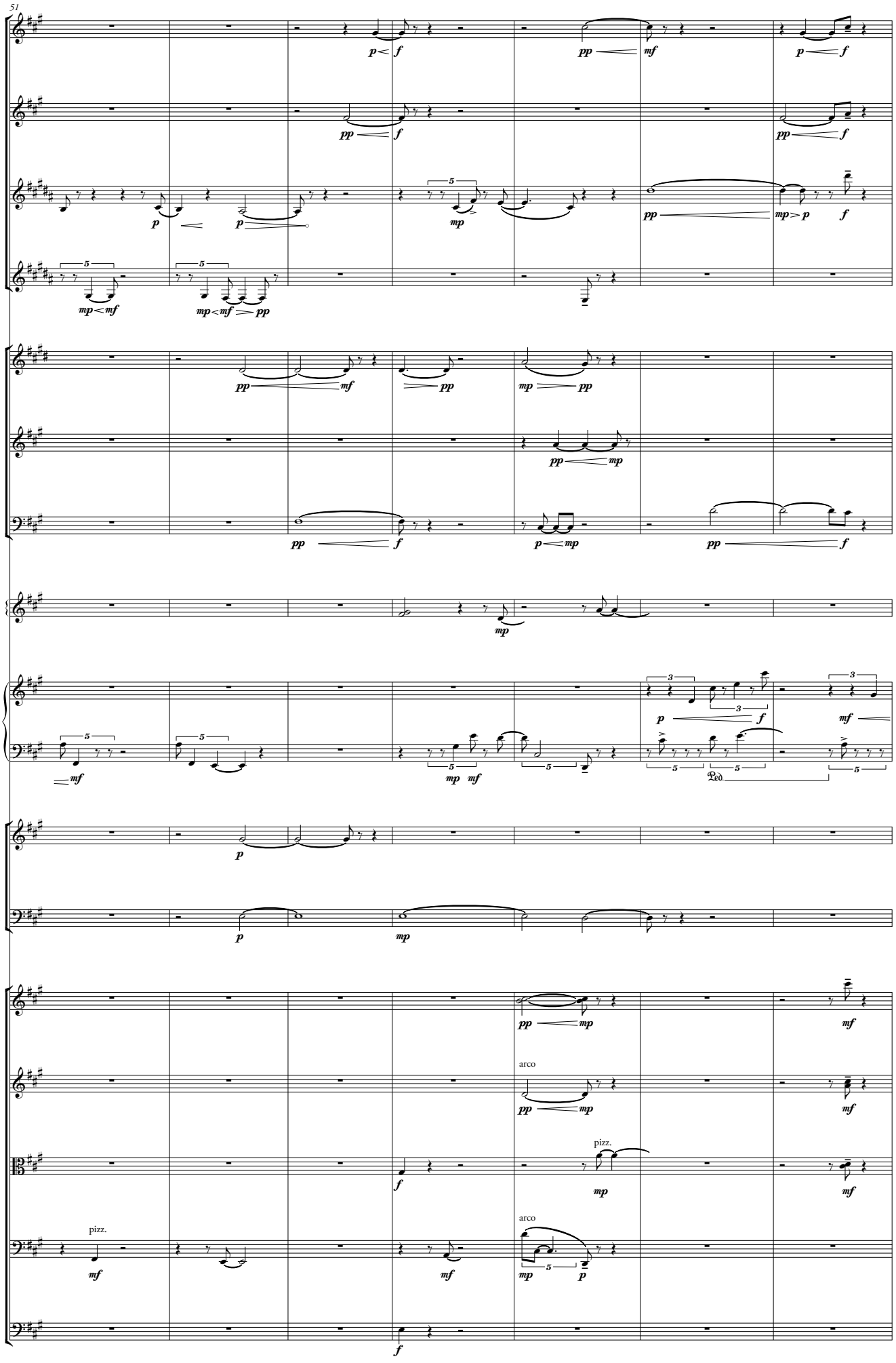

♩ = c.158; very precise yet dynamic
B. Cl.
Pno.
7
12
18
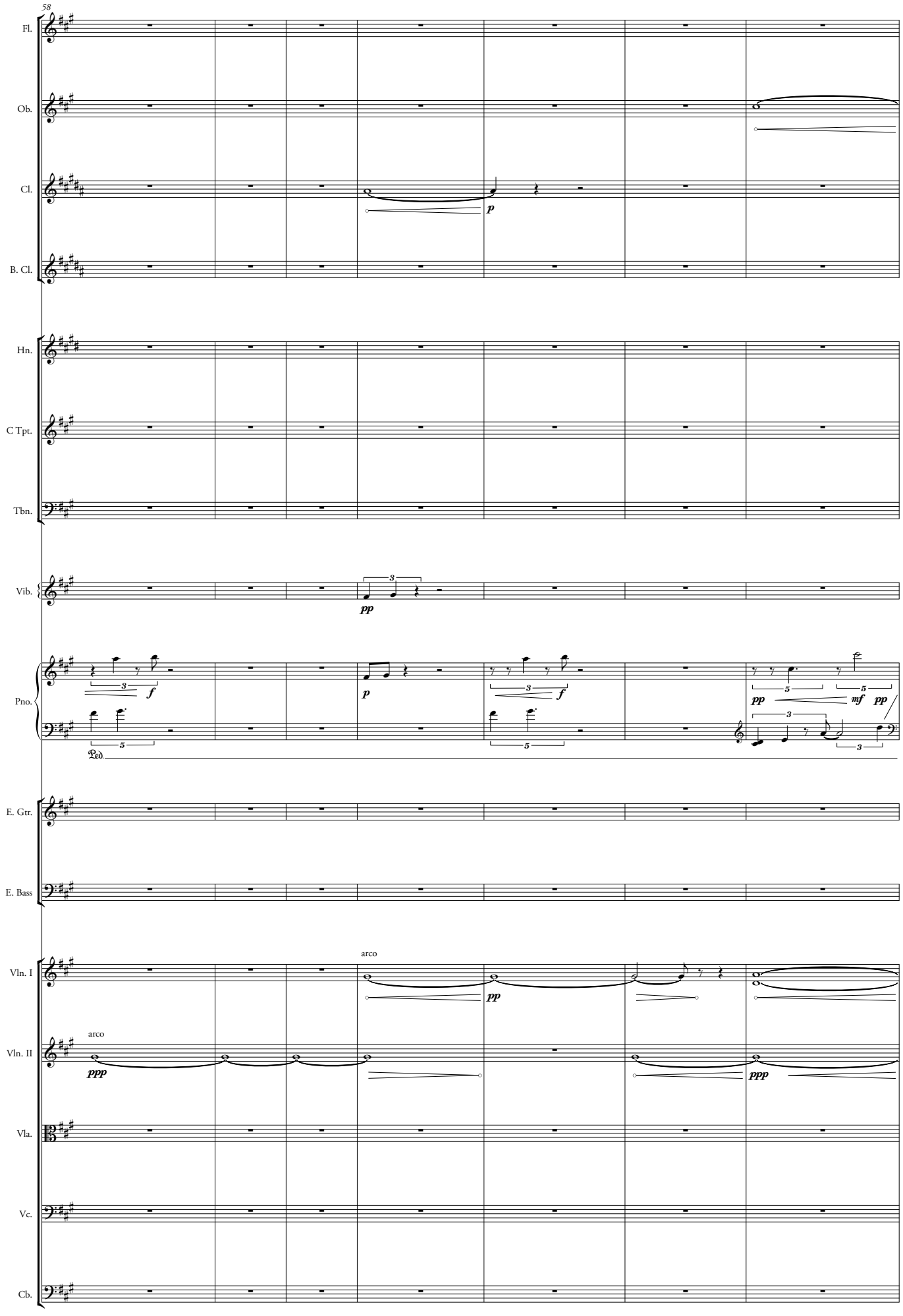

23
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
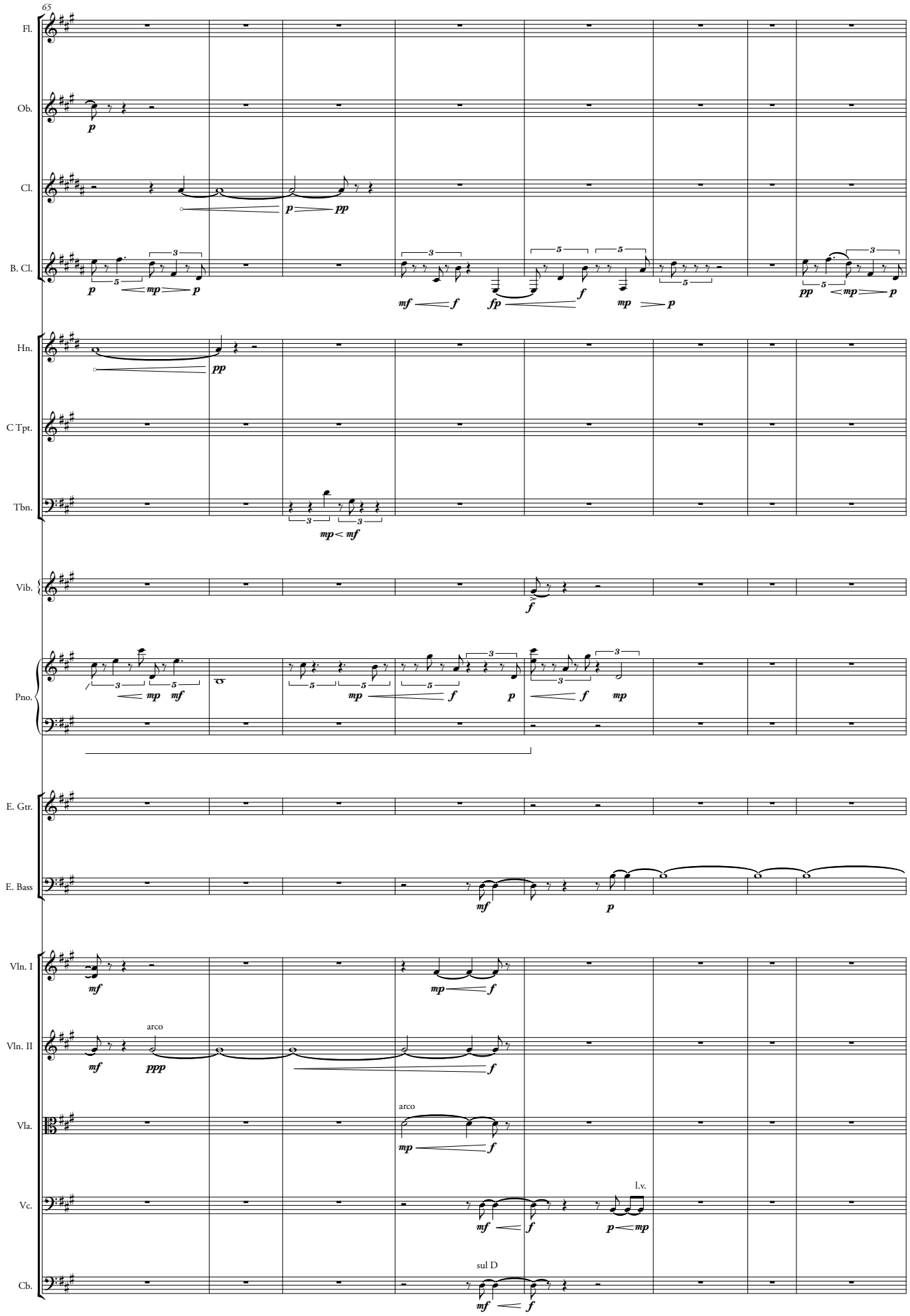

30
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp sub.
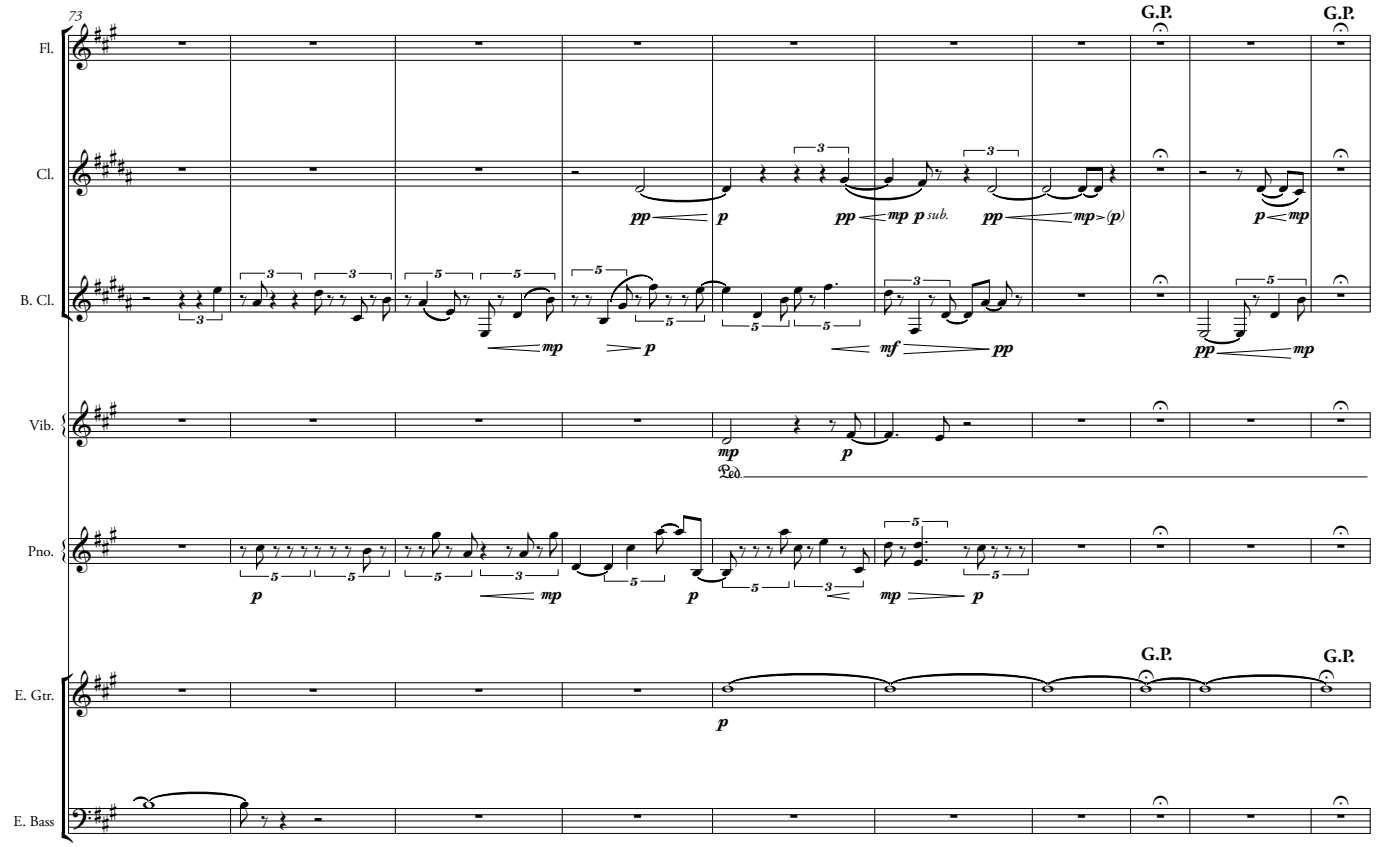

37
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

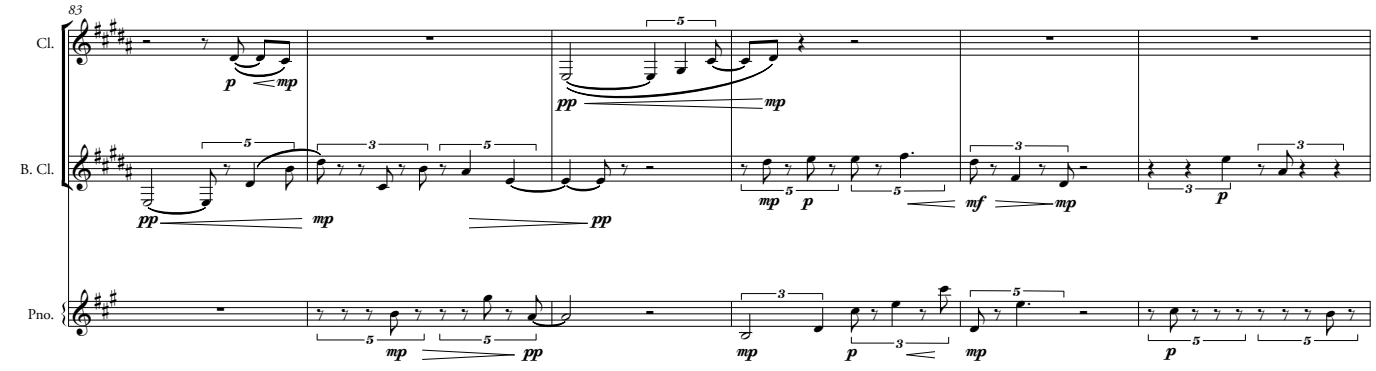

44
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
cresc.

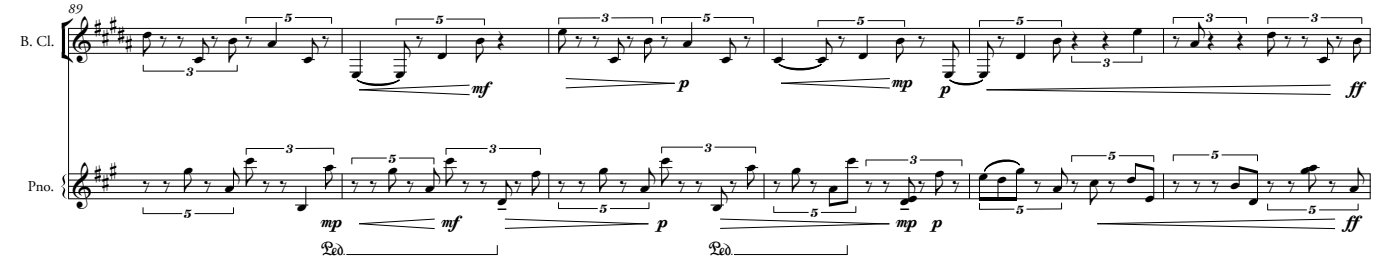

51
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.
arco
pizz.
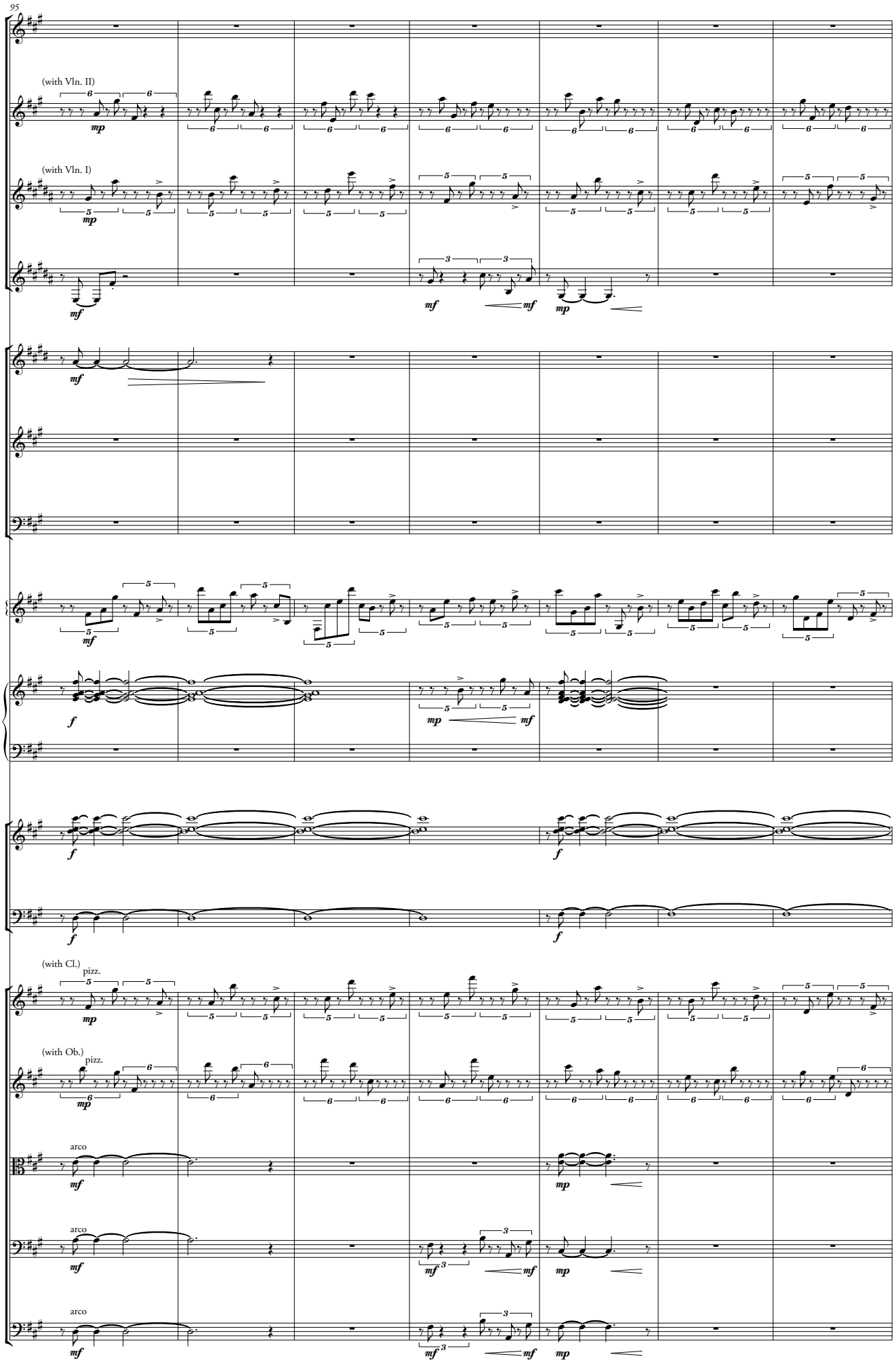

58
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
p
pp
f
mf
ppp
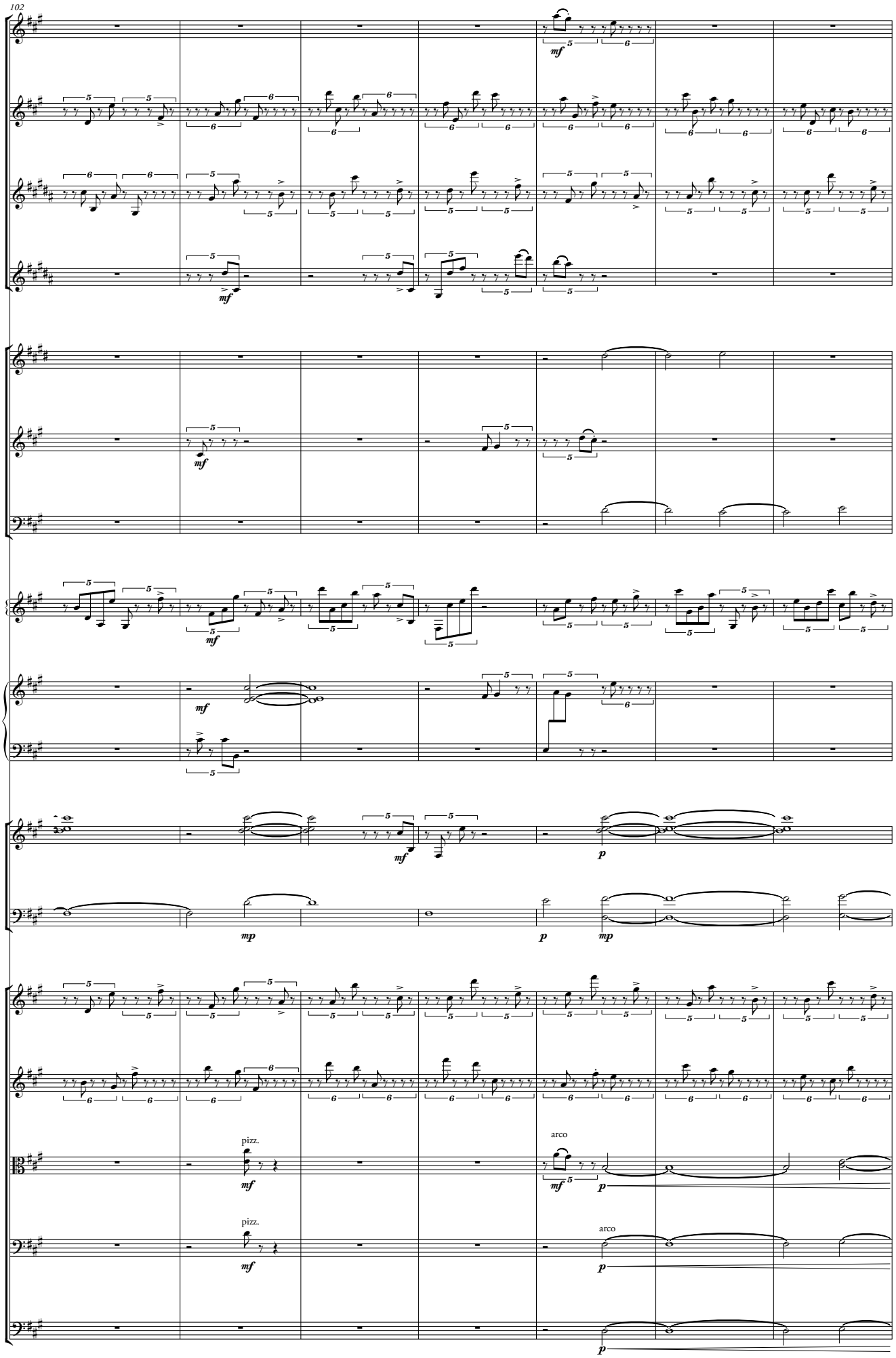

65
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
l.v.
sul D
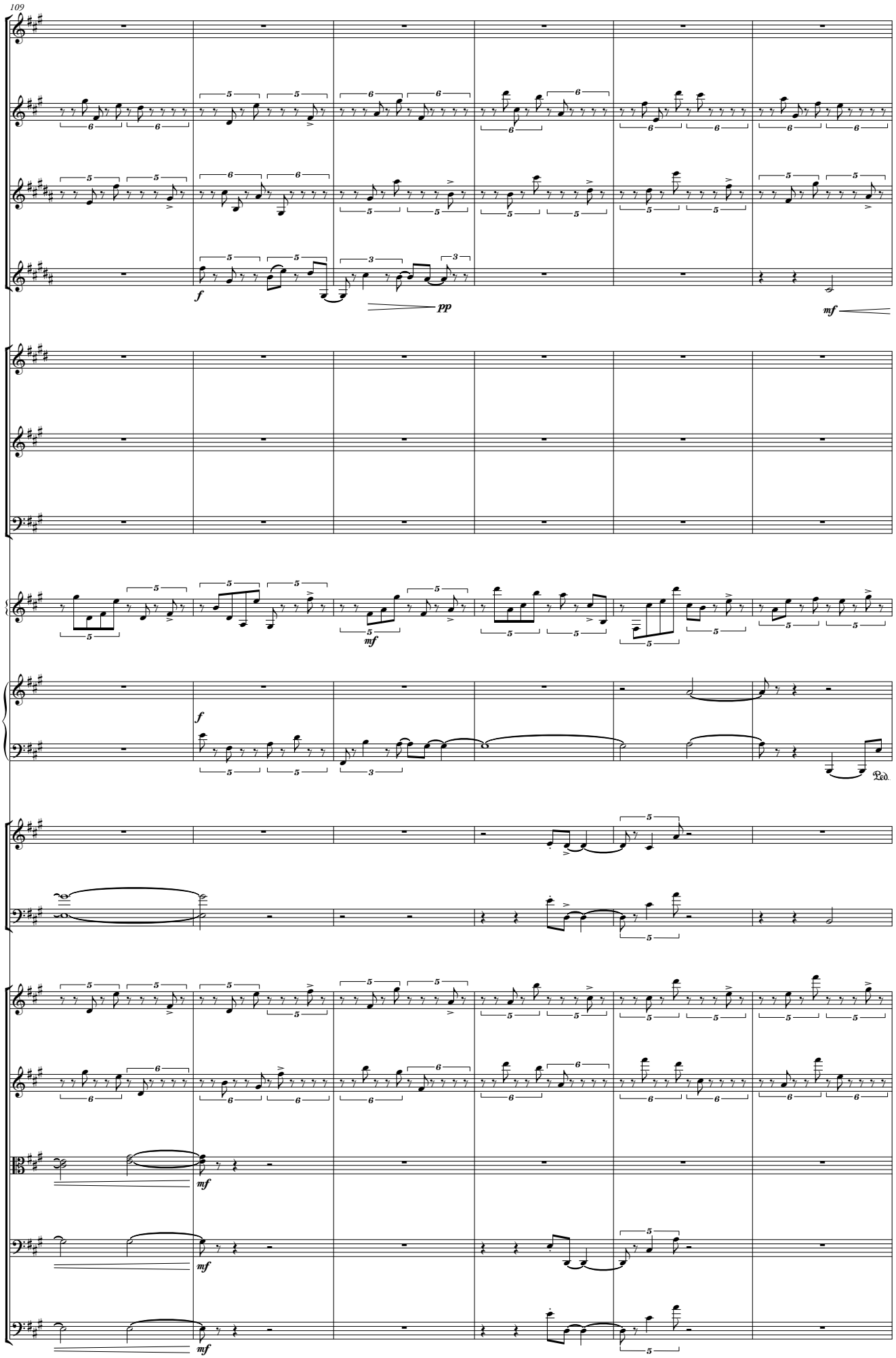

73
Fl.
Cl.
B. Cl.
Vib.
Pno.
E. Gtr.
E. Bass
G.P.
G.P.
pp p mp p sub. mp>(p)
Ped.
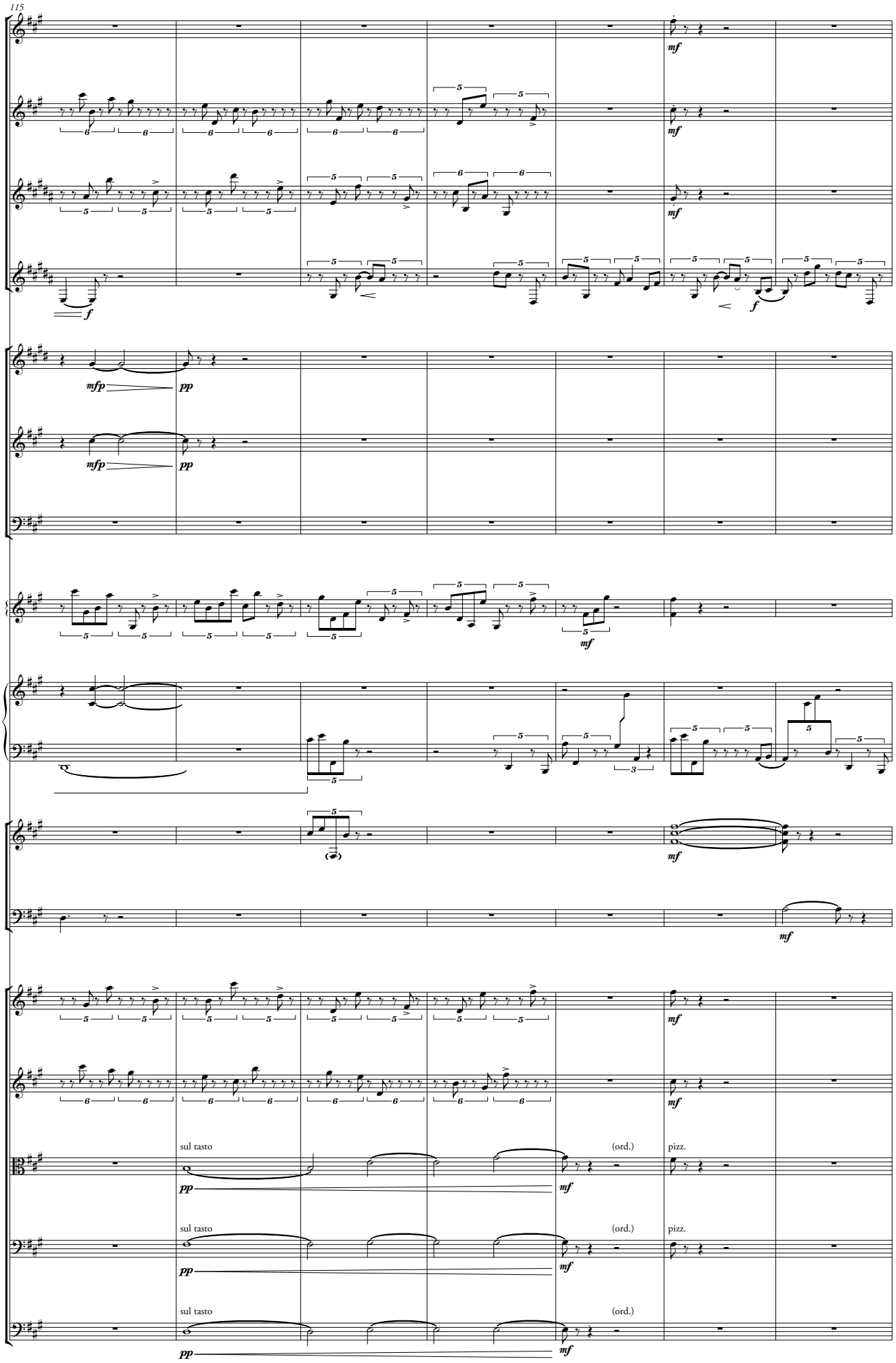

83
Cl.
B. Cl.
Pno.

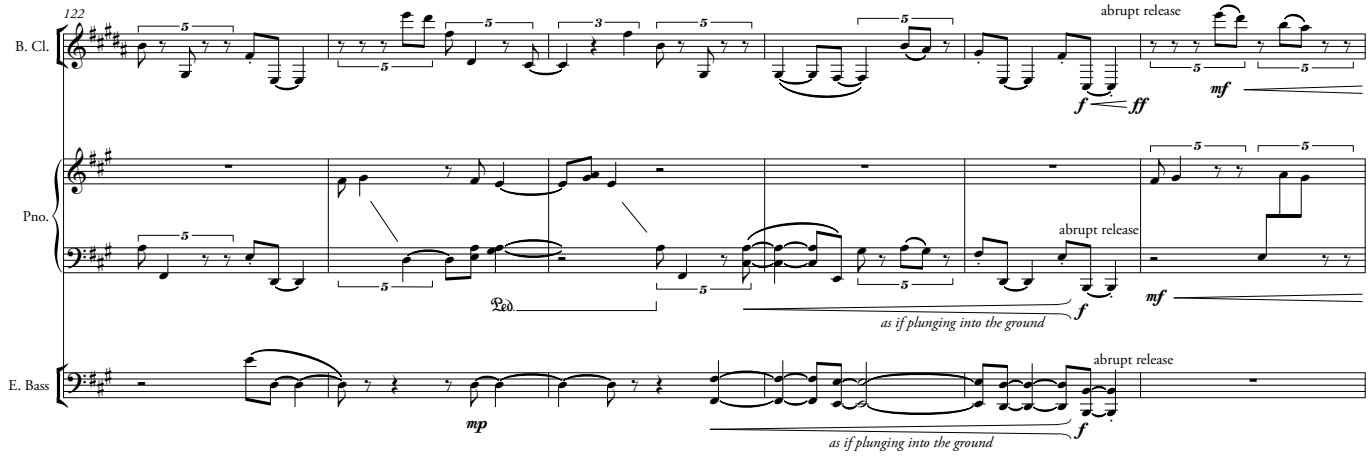

89
B. Cl.
Pno.
Ped.
Ped.
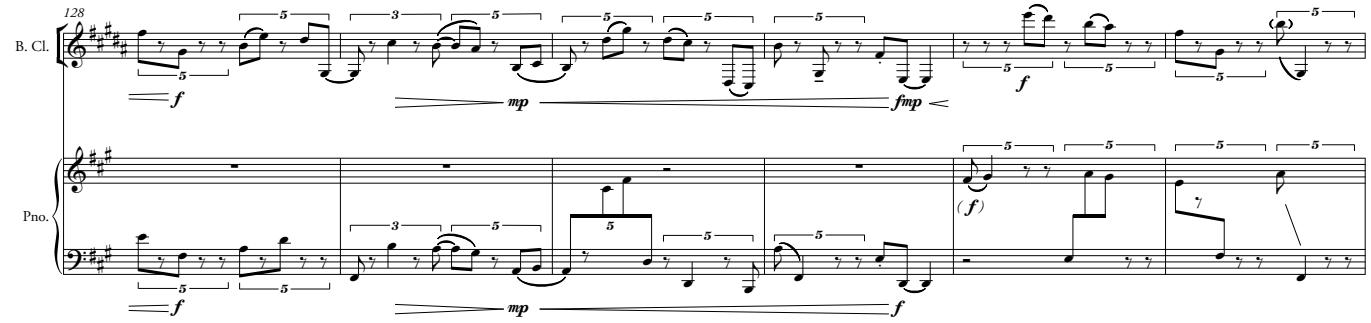

95
Fl.
(with Vln. II)
Ob.
(with Vln. I)
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
(with Cl.)
pizz.
Vln. I
(with Ob.)
pizz.
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.
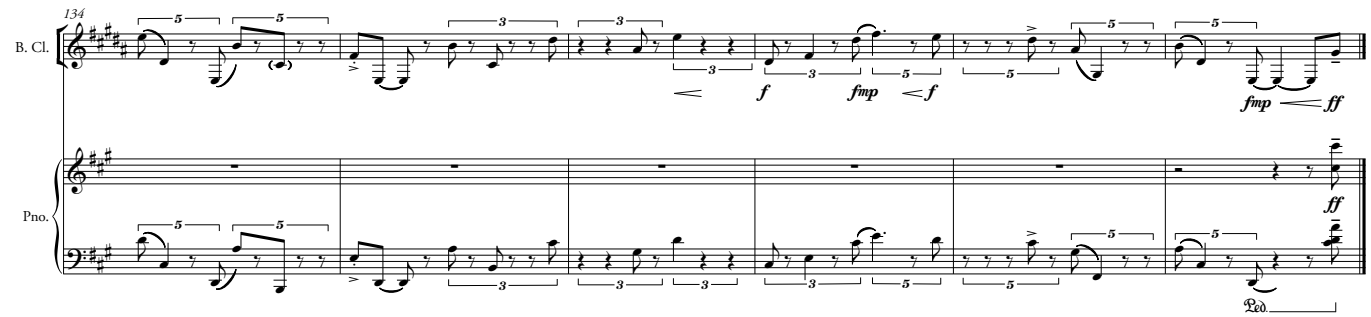

102
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
pizz.
arco
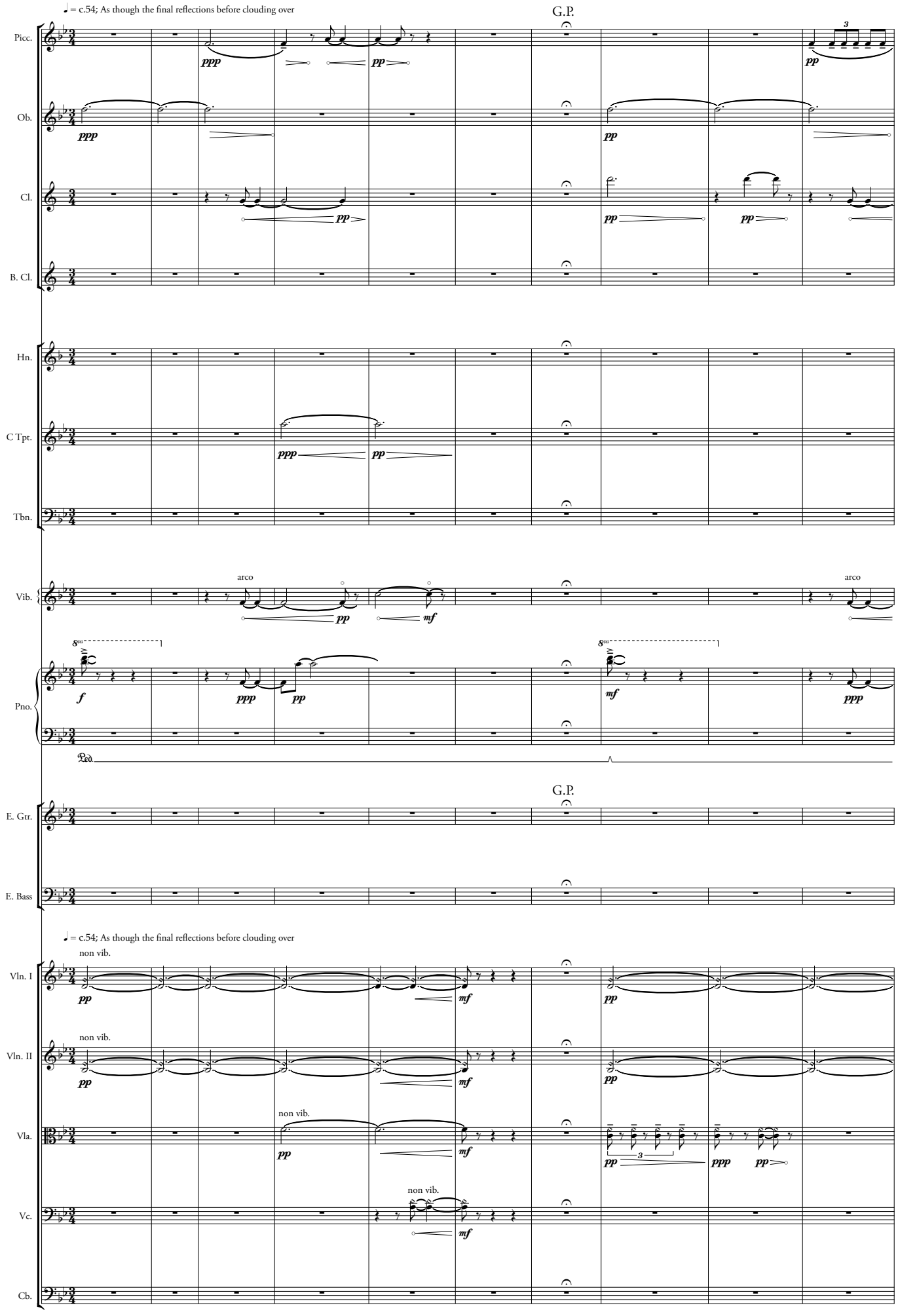

109
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
pp
mf
Ped.
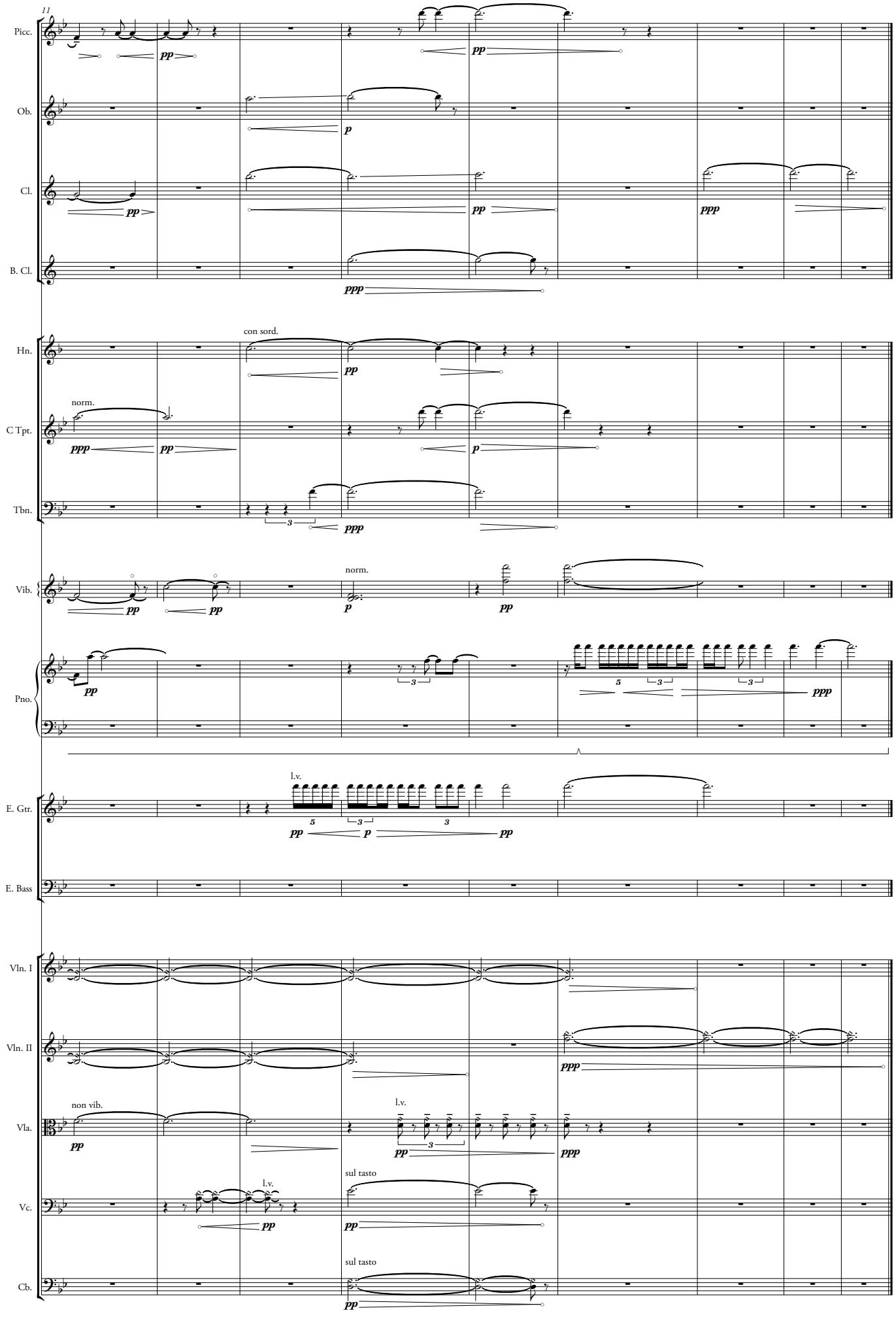

115
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul tasto
(ord.)
pizz.
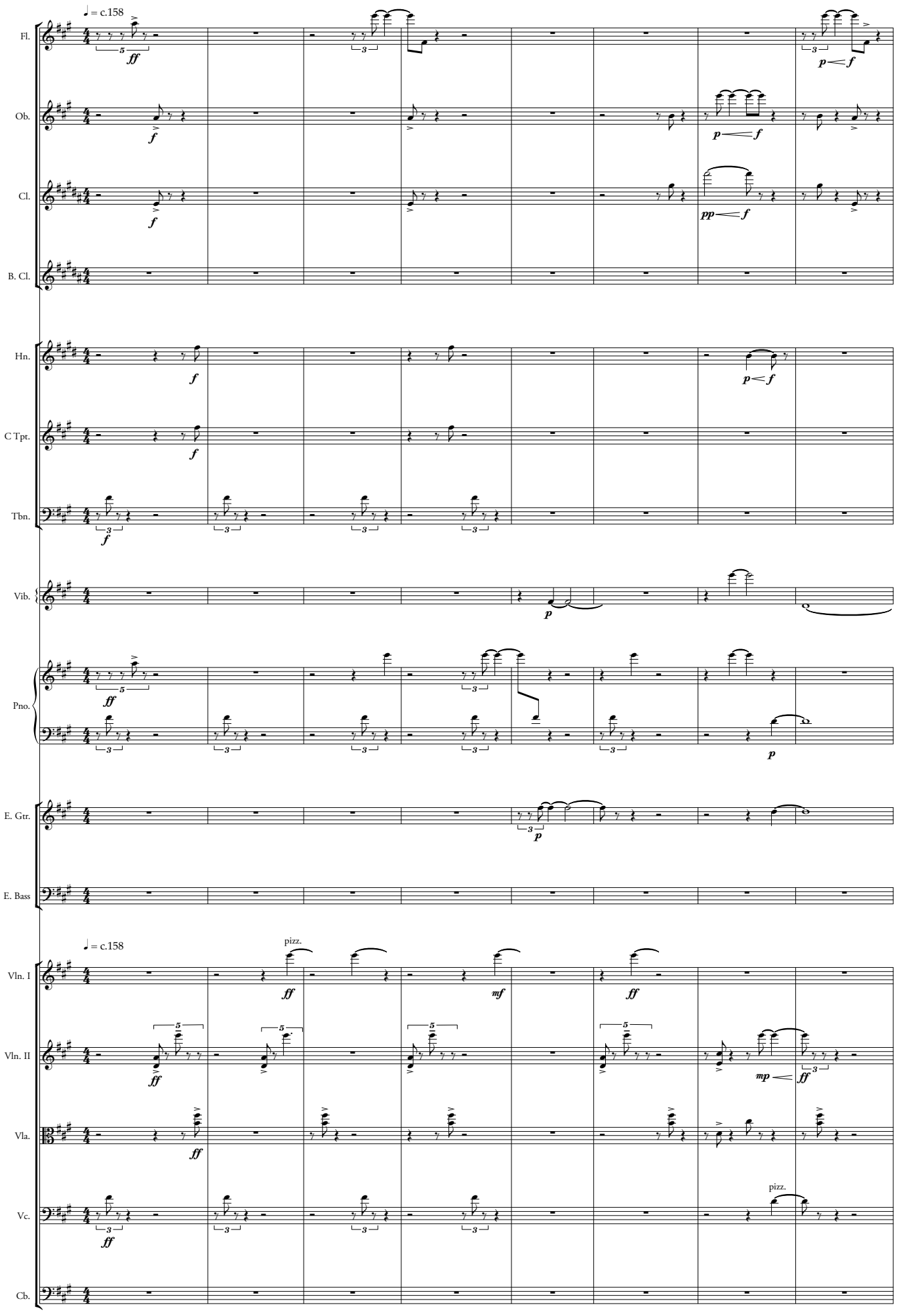

122
B. Cl.
Pno.
E. Bass
abrupt release
abrupt release
abrupt release
as if plunging into the ground
as if plunging into the ground
Ped.
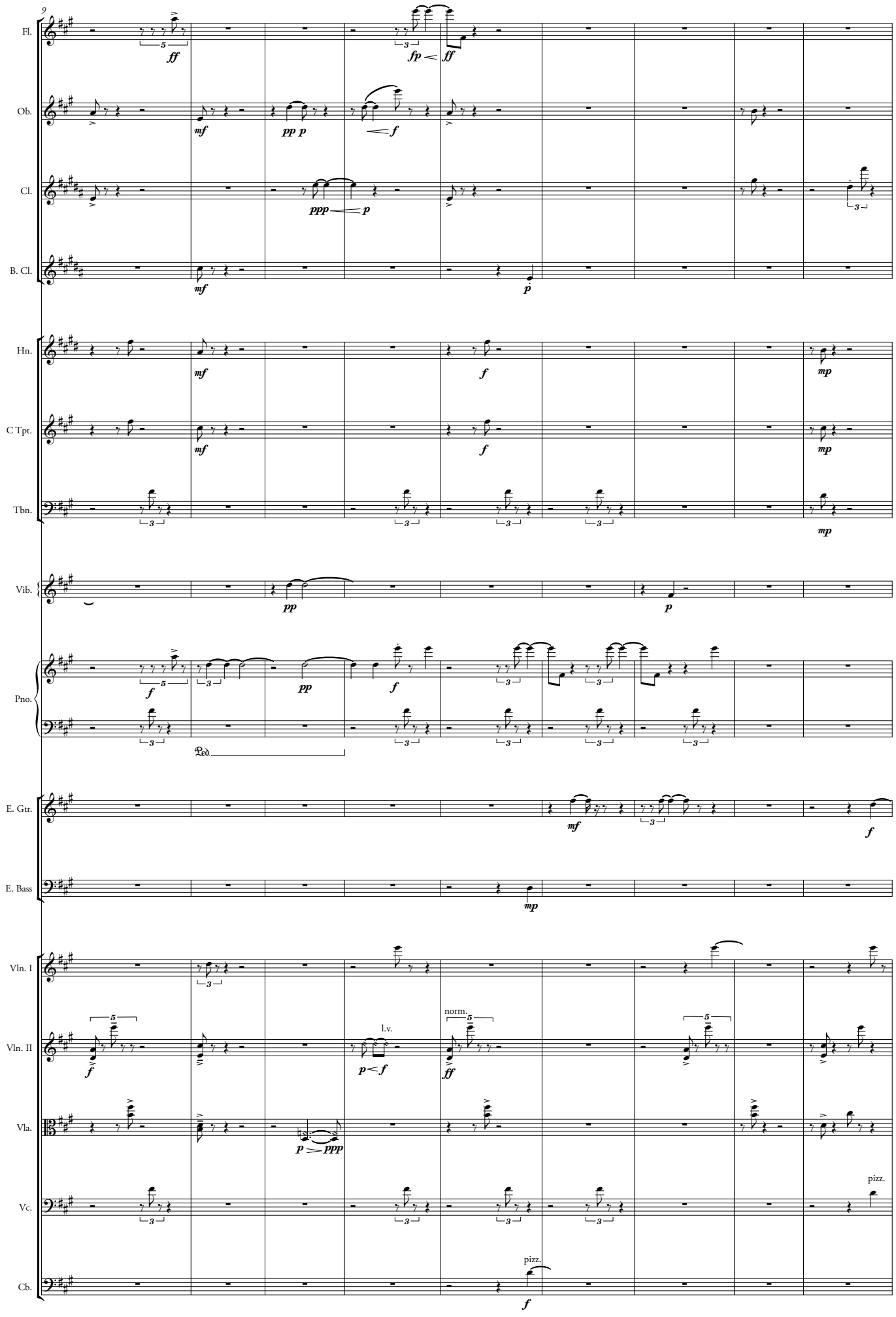

128
B. Cl.
Pno.
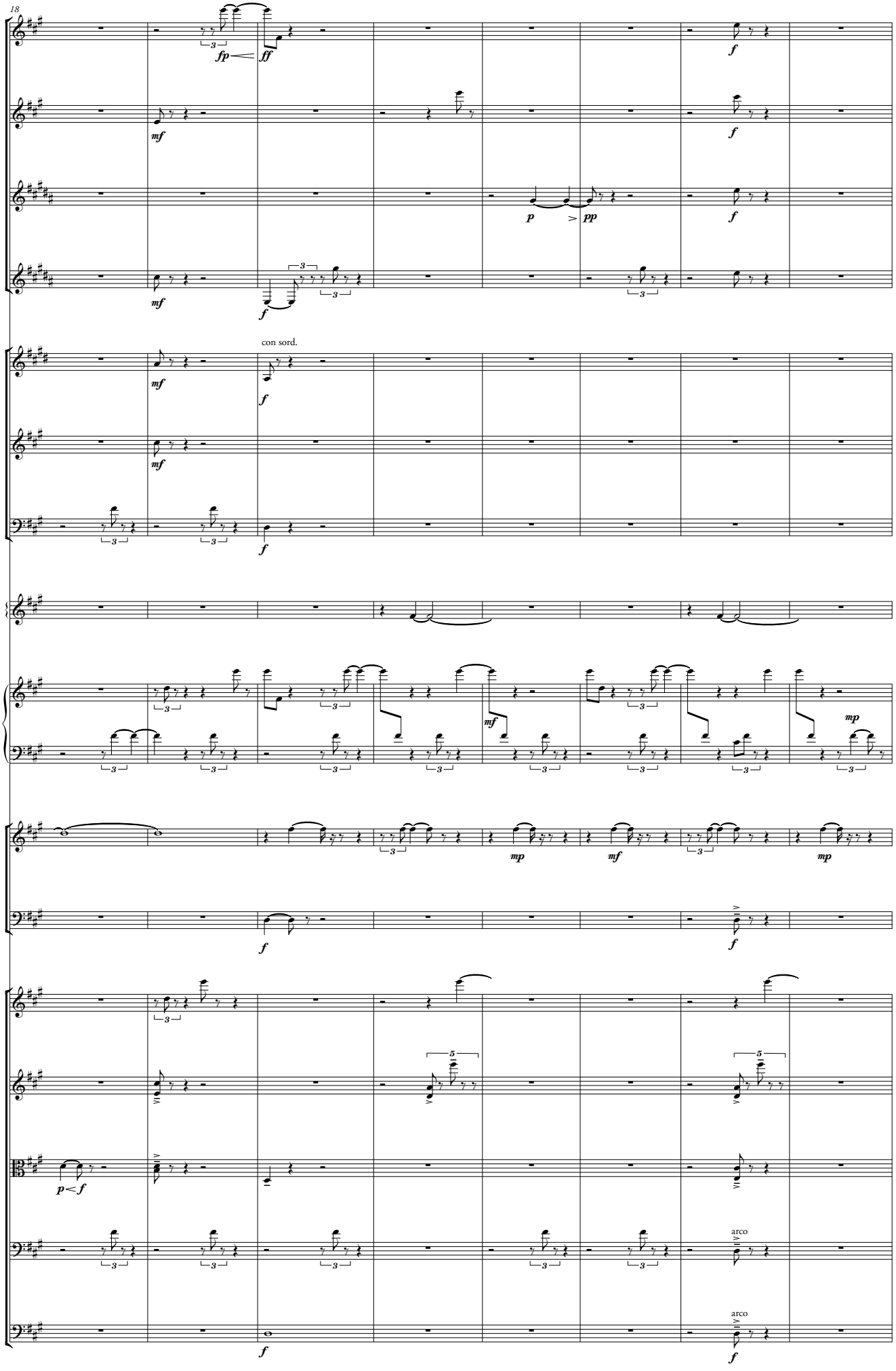

134
B. Cl.
Pno.
Ped.
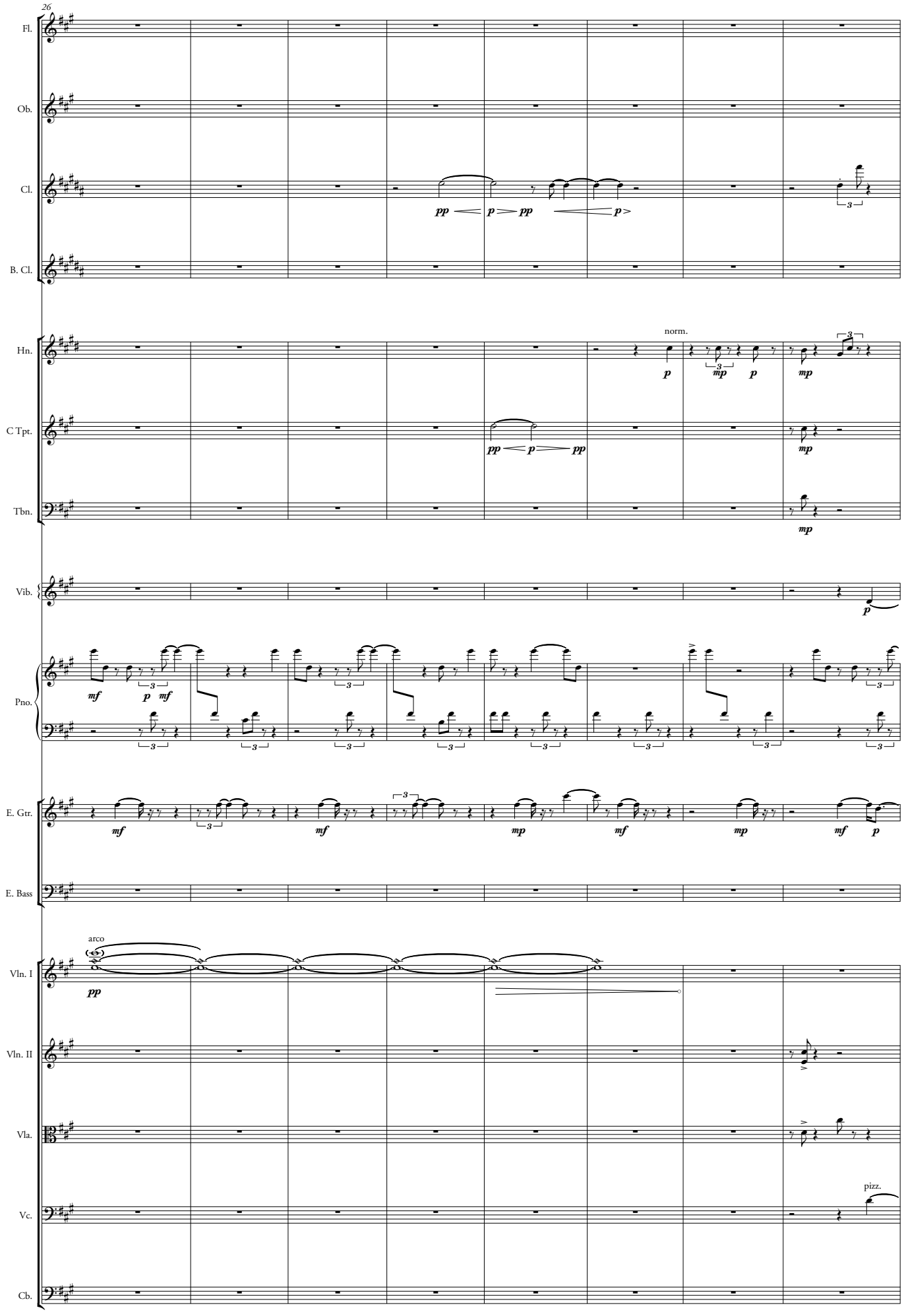

♩ = c.54; As though the final reflections before clouding over
G.P.
Picc.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
arco
Pno.
E. Gtr.
E. Bass
♩ = c.54; As though the final reflections before clouding over
non vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
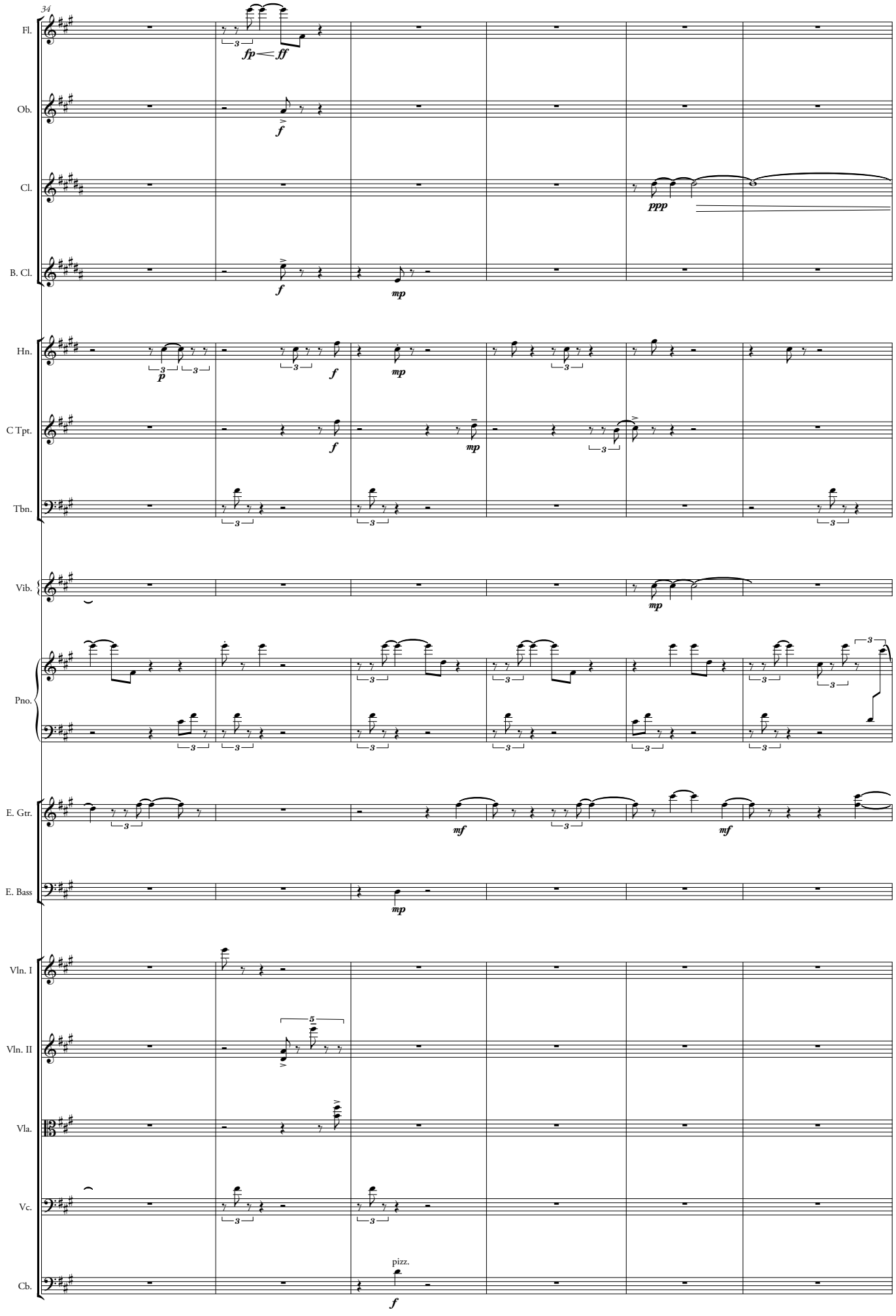

11
Picc.
Ob.
Cl.
B. Cl.
Hn.
con sord.
C Tpt.
norm.
Tbn.
Vib.
norm.
Pno.
E. Gtr.
l.v.
E. Bass
Vln. I
Vln. II
Vla.
non vib.
l.v.
sul tasto
Vc.
l.v.
sul tasto
Cb.
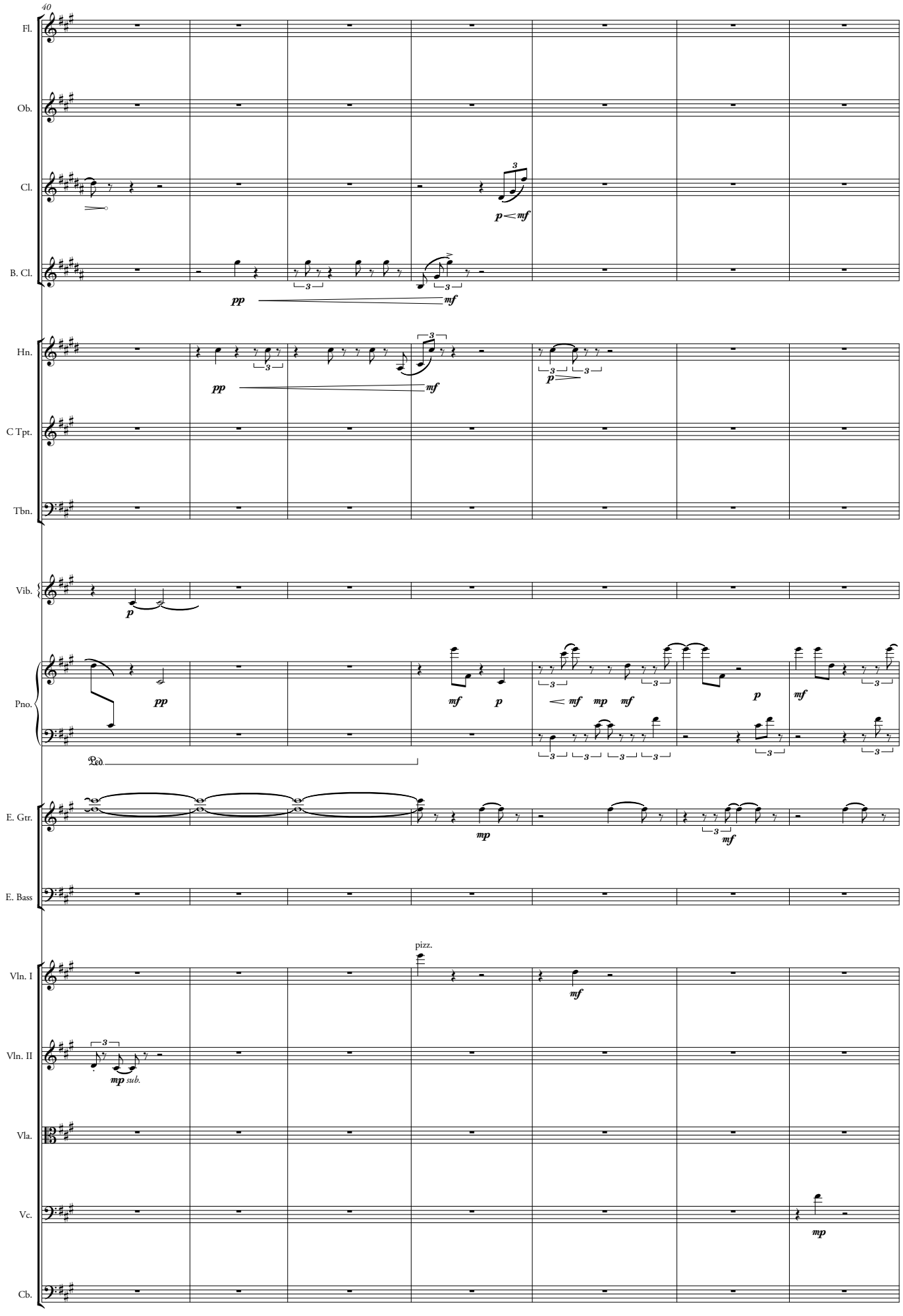

♩ = c.158
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
♩ = c.158
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
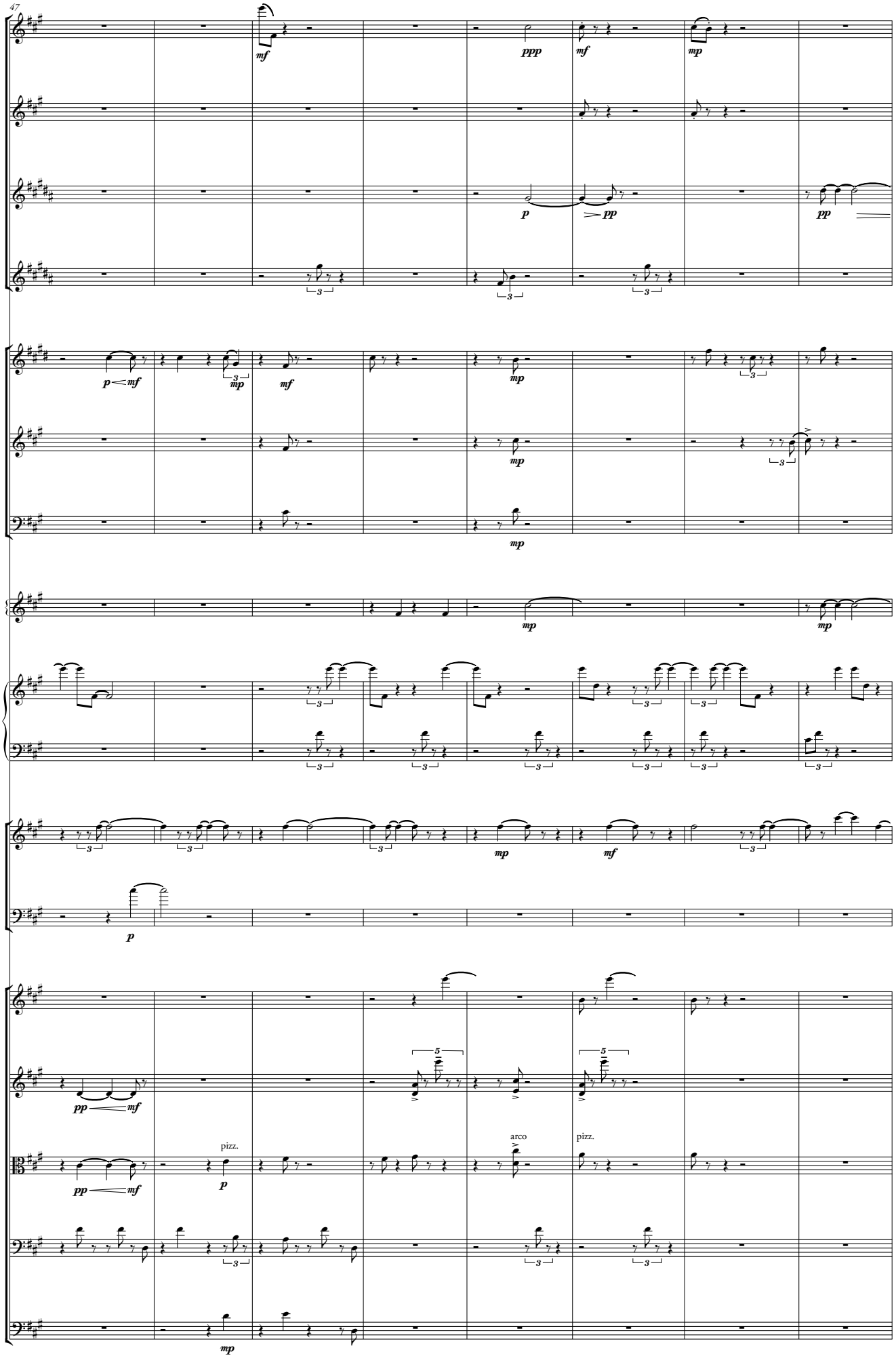

9
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fp
mf
pp
p
ppp
f
mp
l.v.
norm.
pizz.
Ped.
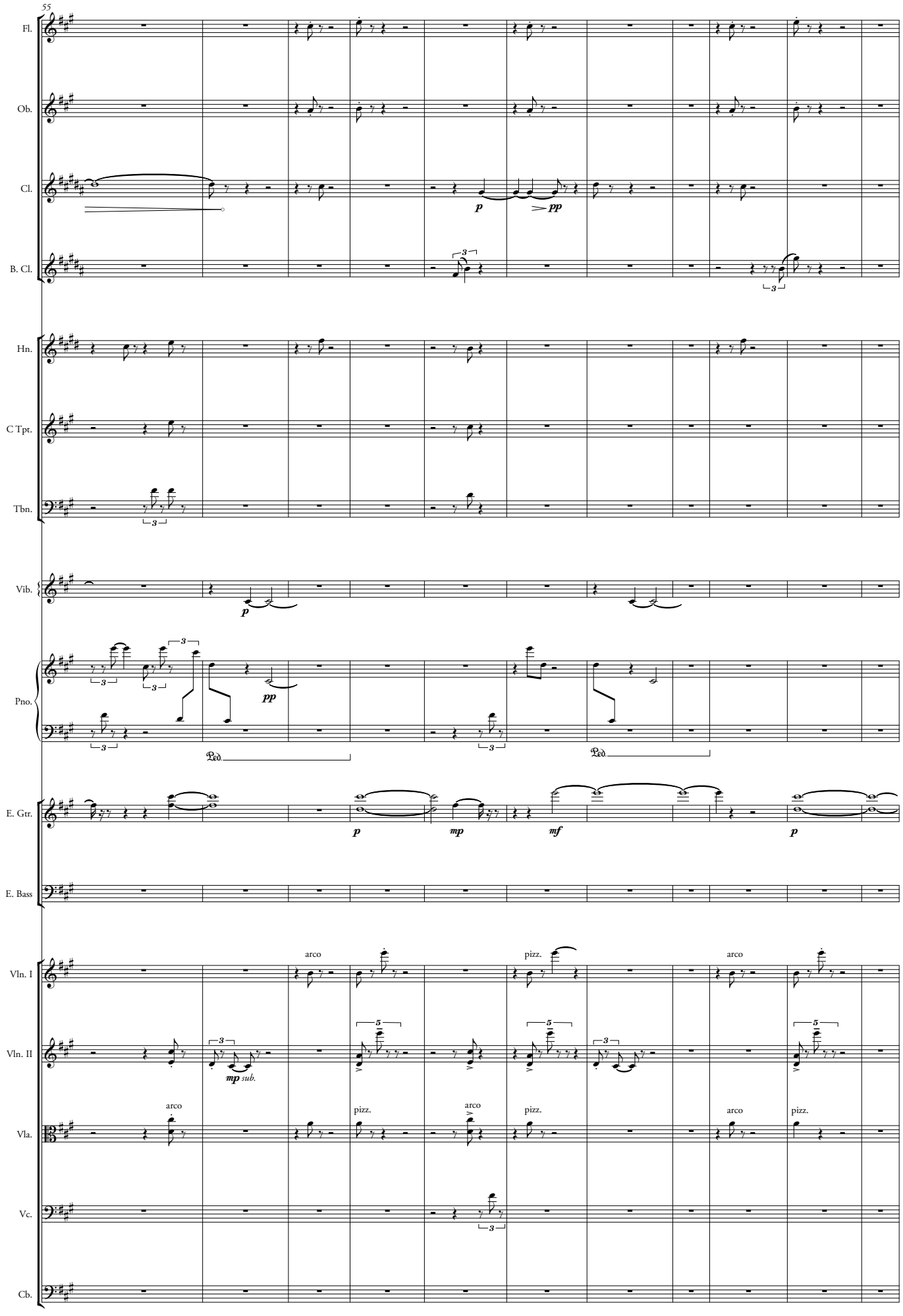

18
Fl.
Ob.
Cl.
B. Cl.
Hn.
con sord.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
arco
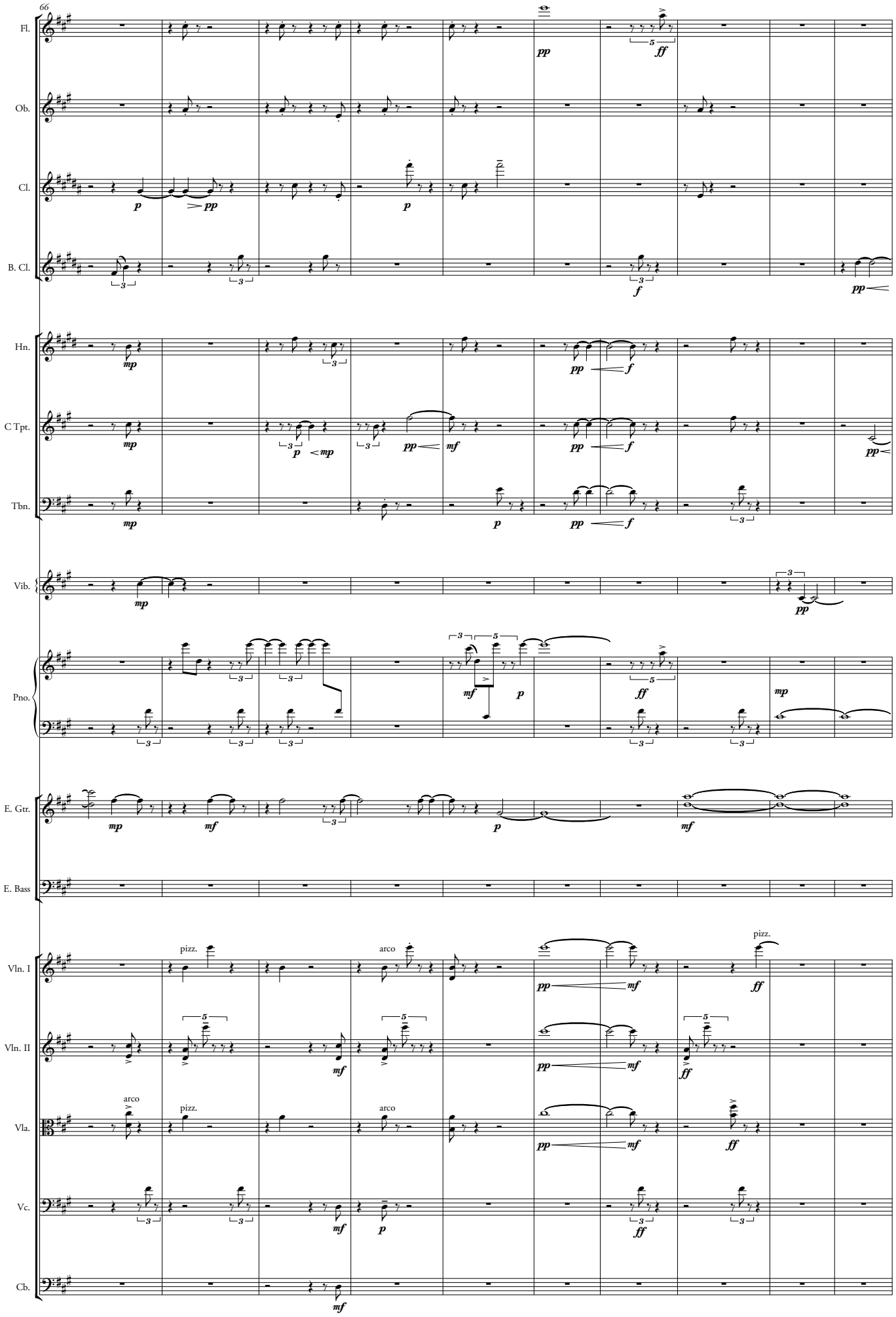

26
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
norm.
arco
pizz.
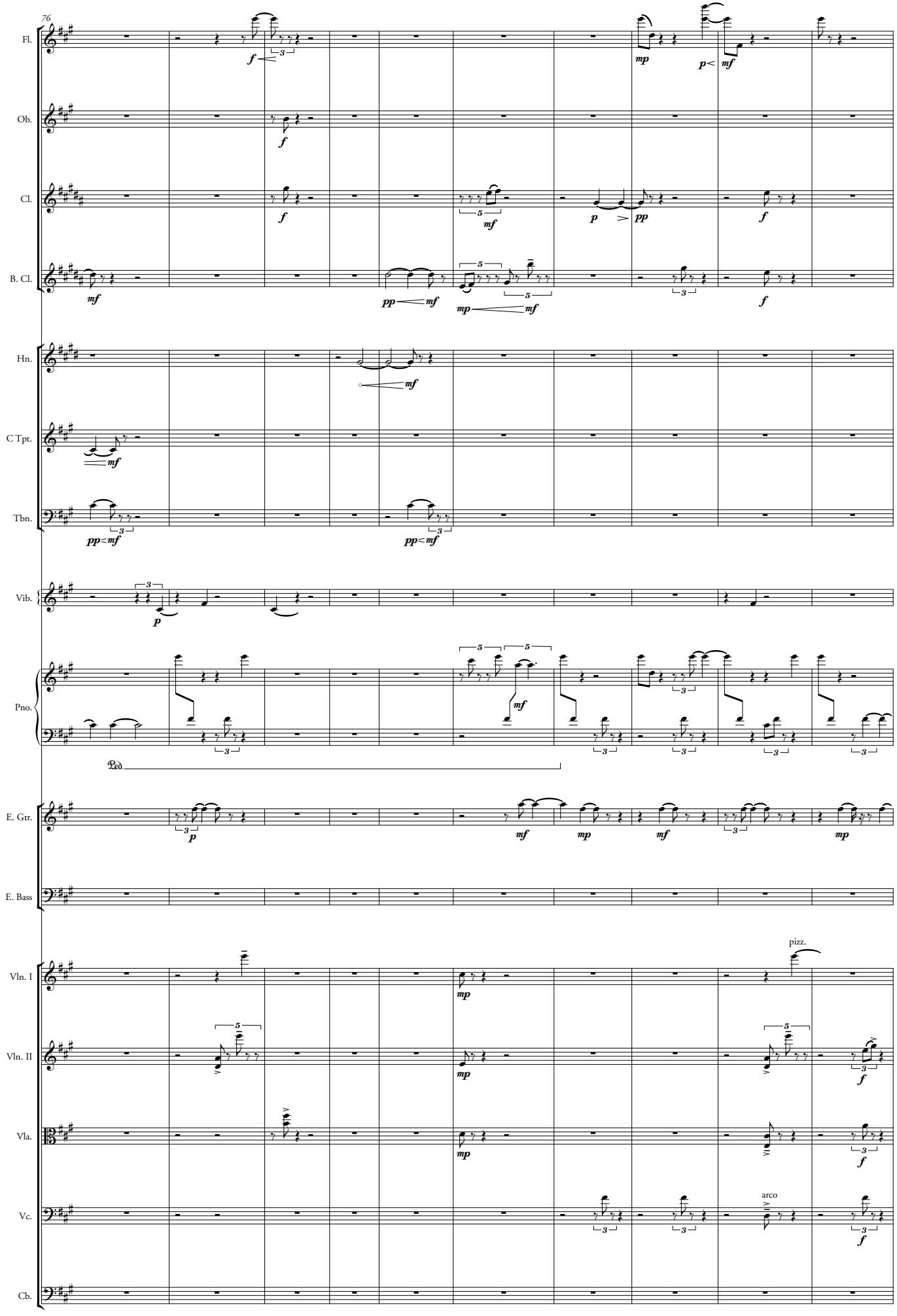

34
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp ff
f
ppp
mp
p
mf
pizz.
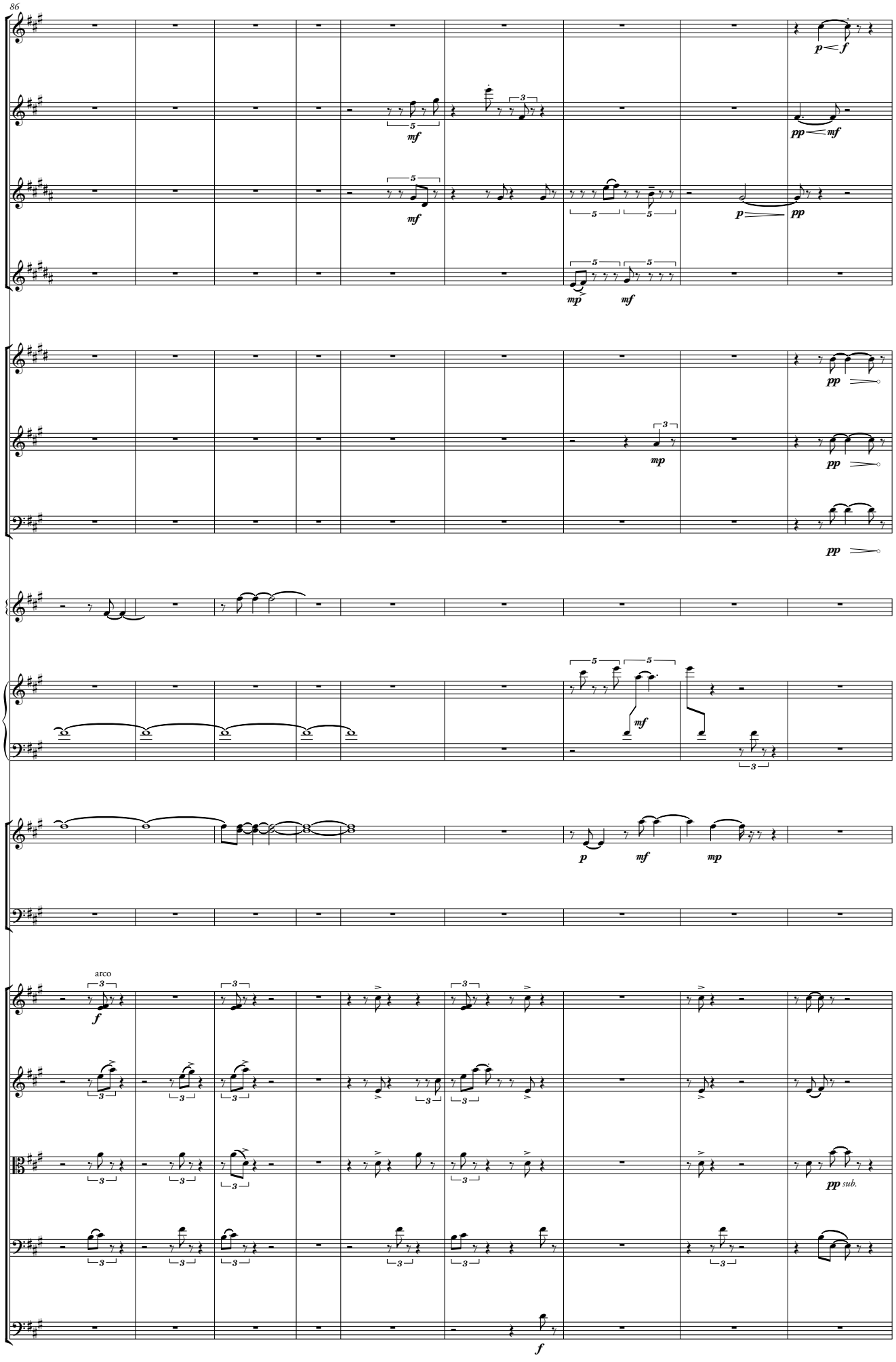

40
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
sub.
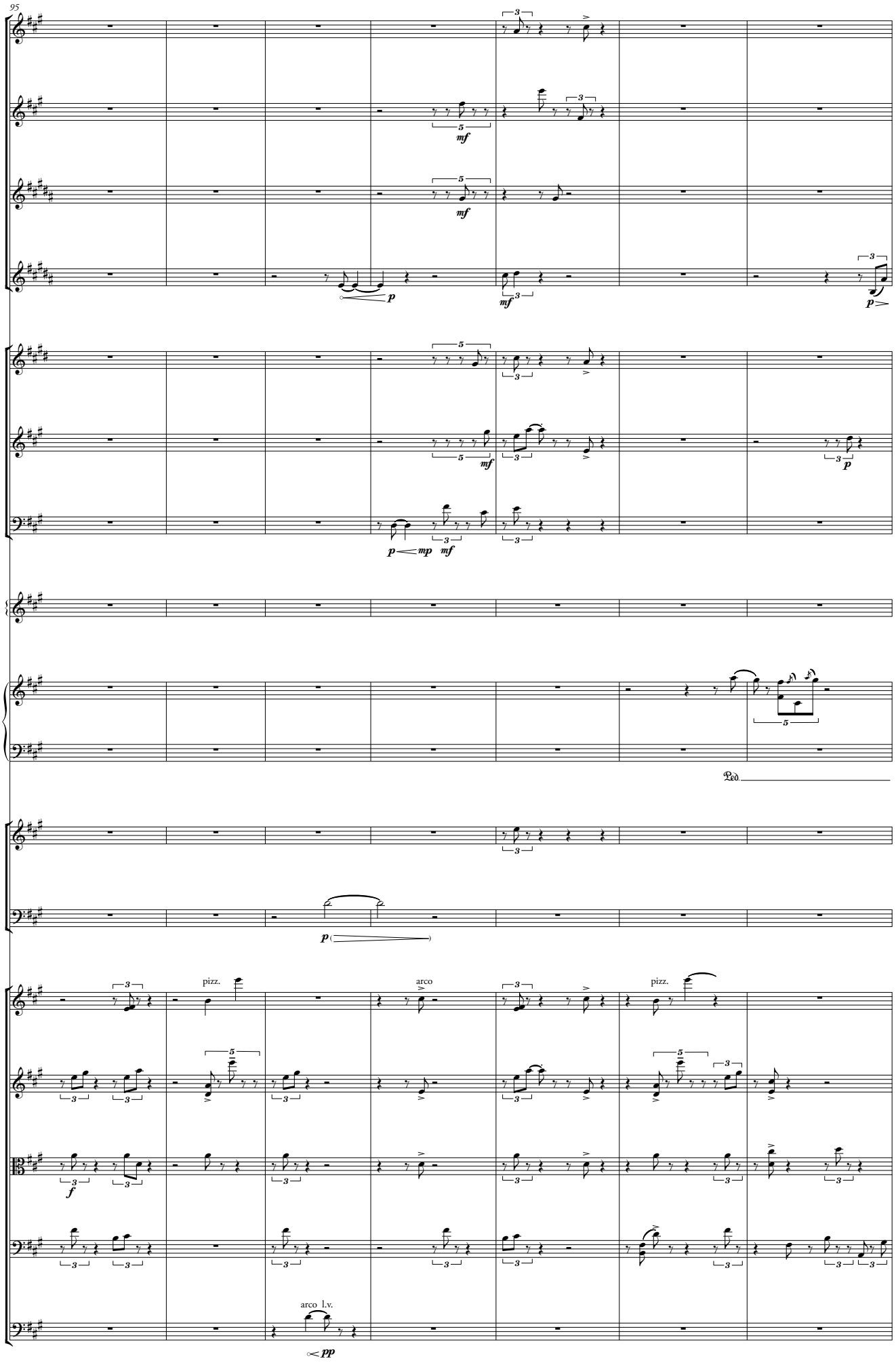

47
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
pizz.
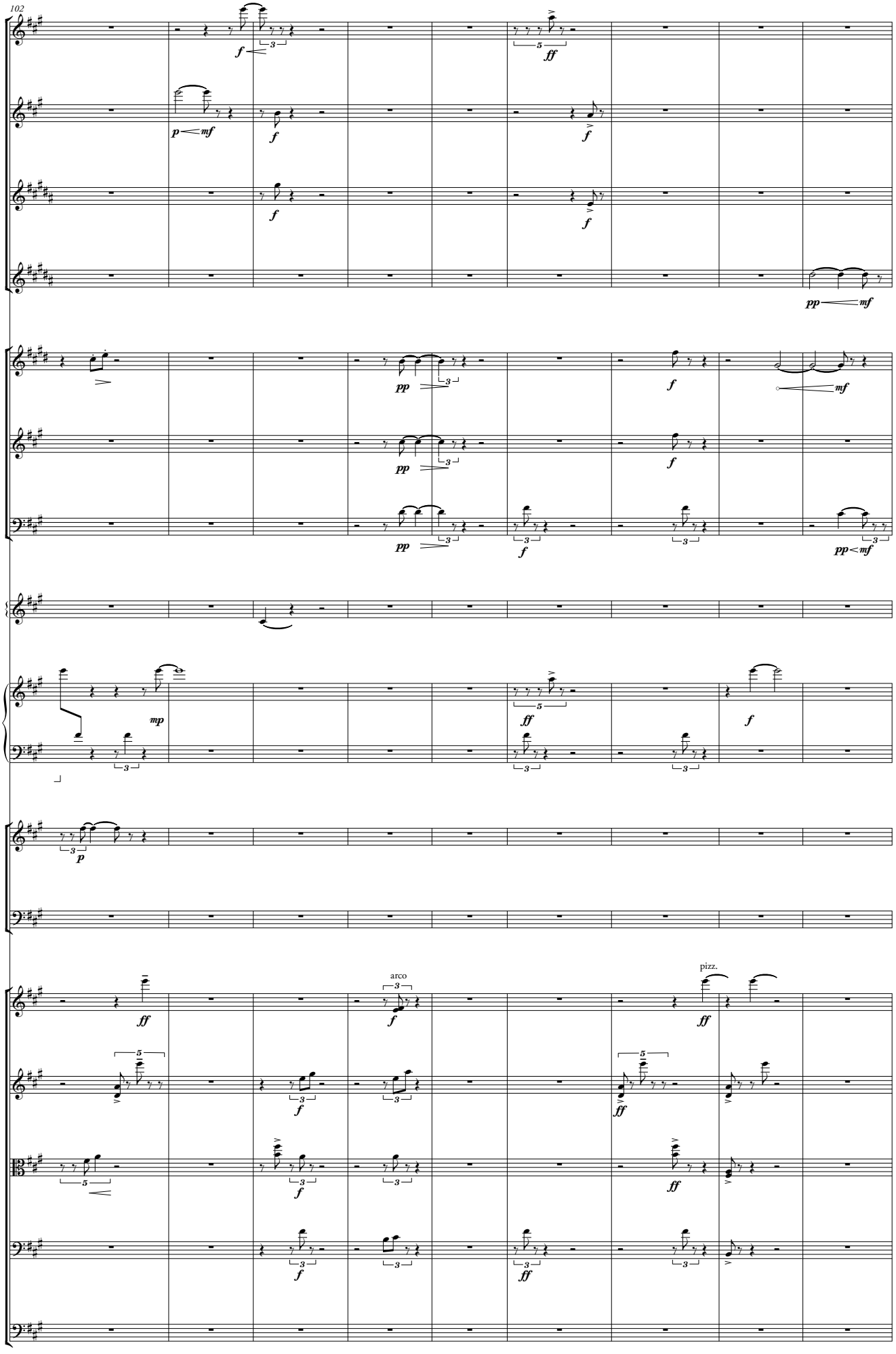

55
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mp
mf
mp sub.
arco
pizz.
Ped.
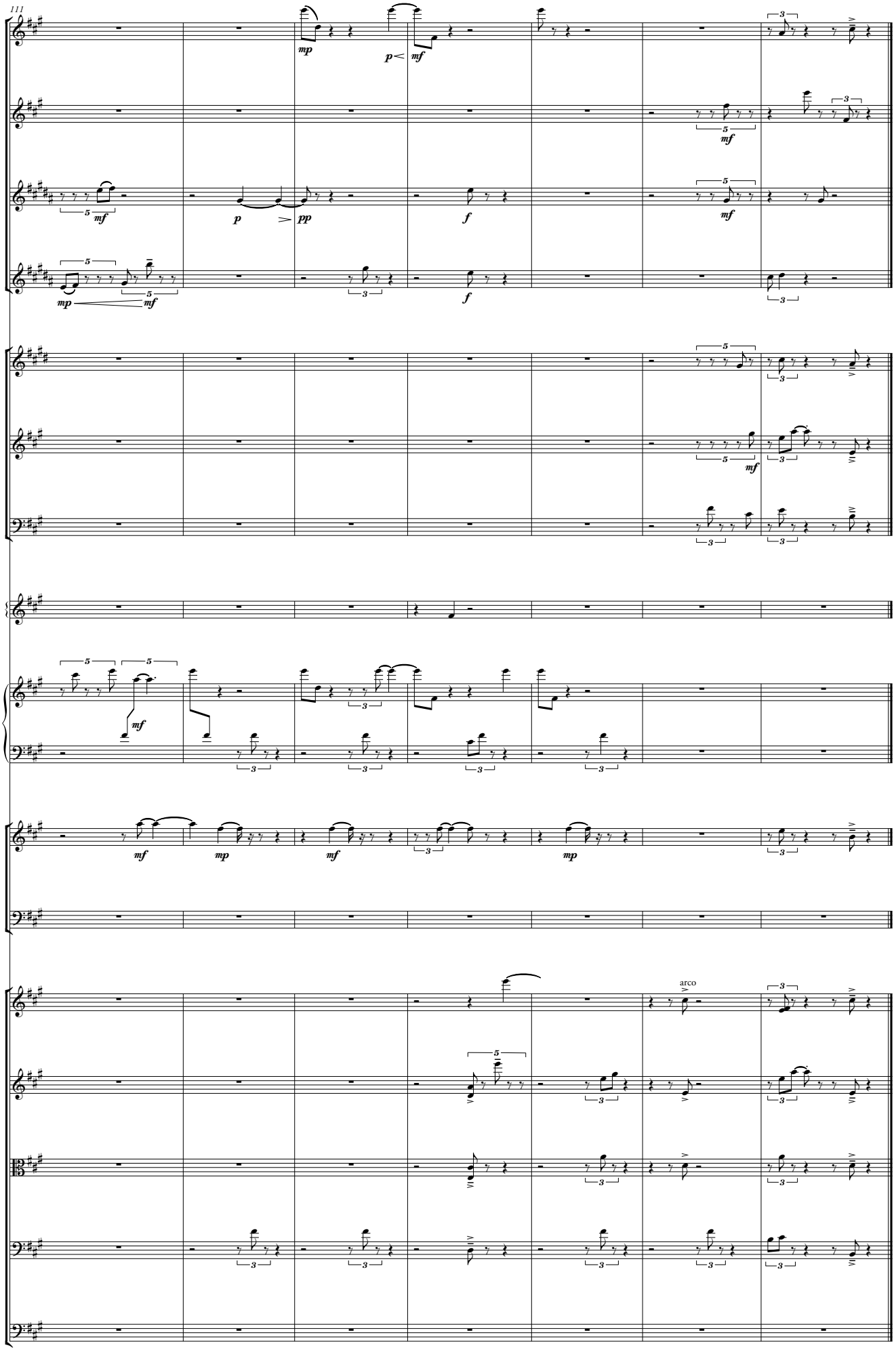

66
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
pizz.


76
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco


86
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
sub.


95
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
pizz.
arco l.v.


102
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.


111
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Vib.
Pno.
E. Gtr.
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

LUKE LEWIS

OVER US THE SHIFTING RAFTERS

after R.S. Thomas

for orchestra

2014

LUKE LEWIS

OVER US THE SHIFTING RAFTERS

after R.S. Thomas

for orchestra

2014

one: *with explosive energy but extremely cleanly*, 138 bpm
refrain one: *static but somehow floating,* 46 bpm
two: *forceful, and sharp,* 138 bpm
refrain two: again, *static but somehow floating,* 46 bpm
three: *as movement one, but with more conviction,* 138 bpm

Total duration: c. 9 minutes

Score in C

Performance directions:

Grace notes should occur on the beat.

Percussion:

In the outer movements: despite often playing *ff*, Percussionist 1 must be careful to not let the xylophone dominate the texture.

The vibraphone part (percussionist 3) should be pedalled as to conform as best as possible to the written rhythm, however, there are
many dense passages where this is impossible. A bracket underneath a given passage denotes, as is standard practice, the pedal to be depressed.

Vibraphone harmonics in the refrains: the harmonic sign ° above the stave indicates that a fingernail should be pressed on the centre of the bar in question at that point, whilst bowing, resulting in the octave above sounding.

Harp:

Most often notes are left to ring but can be dampened at the player's discretion, particularly to aid pedal changes.

Strings:

All divisis by player.

Orchestration:

2 Flutes (2 = piccolo)
2 Oboes
2 Clarinets in A
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones

Percussion (3):
(1: xylophone, crotales, glockenspiel)
(2: marimba, whip, suspended cymbal)
(3: vibraphone (w/ bow))

Harp
Piano

Strings
(10.10.8.6.4)

Score in C

First performed by the BBC National Orchestra of Wales under Jac van Steen at BBC Hoddinott Hall, Cardiff on 25th March 2014.

from *The Tramp*

He looks at his feet,
I look at the sky;
Over us the planes build
The shifting rafters
Of that new world
We have sworn by.

by R. S. Thomas

from *The Bread of Truth* (1963)
used with permission © Elodie Thomas 2002

for the BBC National Orchestra of Wales

OVER US THE SHIFTING RAFTERS

one

LUKE LEWIS

with explosive energy but extremely cleanly ♩ = c.138 (Tempo I)

G.P.

Flutes 1.2

Oboe 1.2

Clarinet 1.2 in A

2 Bassoons

2 Horns in F

(bell down) → bell up

norm.

2 Trumpets in C

2 Trombones

Xylophone

1

Marimba (dead-stroke)

cont. sim.

Percussion 2

Vibraphone

3

Harp

Piano

with explosive energy but extremely cleanly ♩ = c.138 (Tempo I)

G.P.

Violin I

pizz.

Violin II

Viola

l.v.

Violoncello

II

Double Bass

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7

A

G.P.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

(Xyl.)

1

(Mar.)

Perc. 2

(Vibr.)

3

Hp.

Pno.

G.P.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

14

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1

Perc. 2

3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

21

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

(a2)

C Tpt. 1.2

Tbn. 1.2

1

(Xyl.)

Perc. 2

(Mar.)

3

(Vibr.)

Hp.

Pno.

Ped.

Vln. I

pizz.

arco

Vln. II

pizz.

Vla.

Vc.

unis.

div.

unis.

Db.

27

B

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
B
Vln. I
Vln. II
Vla.
Vc.
Db.

a2
(a2)
(Xyl.)
(Mar.)
(Vibr.)
arco
pizz.
div.
(div.)

C

33

♪ = ♪³ ♩ = c.92 (Tempo II)

Fl. 1.2 — (a2) — p ff — 1. p

Ob. 1.2 — (a2) ff — 1. pp ff

Cl. 1.2 — a2 mp — 1. pp ff — mf

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1 — (Xyl.) — f — mp p

Perc. 2 — (Mar.) — mf — mp

3 — (Vibr.) — f — p mf — p

Hp. — l.v. — mf — mp p mf — mp

Pno. — mf — mp p mf — mf pp

Ped.

C

Vln. I — pizz. — p f — mf

Vln. II — (pizz.) ff — unis. arco p f — pizz. mf — l.v. mp

Vla. — ppp — pp

Vc. — pp

Db.

40

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
(Xyl.)
1
(Mar.)
Perc. 2
(Vibr.)
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Crotales

arco
pizz.
l.v.
unis.

47

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1.
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(1.)
(Crot.)
(Mar.)
(Vibr.)
II
l.v.
arco
sul tasto
Ped.

53

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1.
(Crot.)
Perc. 2
(Mar.)
(Vibr.)
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Xylophone

pizz.

arco

(norm.)

II
l.v.

a2

Ped.

59

♩ = c.138 (Tempo I)

5-7"

Fl. 1.2

Fl. 2 to Picc.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

a2

Tbn. 1.2

(Xyl.)

1

(Mar.)

Perc. 2

(Vibr.)

3

Hp.

Pno.

♩ = c.138 (Tempo I)

5-7"

Vln. I

pizz.

Vln. II

arco

Vla.

Vc.

as if a resonance that flows into next movement

Db.

attacca

refrain one

static but somehow floating ♩ = c.46 (Tempo III)

Fl.
Picc.
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1.
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Glockenspiel
Vibraphone
1.
con sord.
arco
(fingernail harmonic)
l.v.
pizz.
III
I
Ped.

9

Fl.

Picc.

To Fl. 2

Ob. 1.2

(1.)

Cl. 1.2

Bsn. 1.2

(1.)

via sord.

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

(Glsp.)

1.

Perc. 2

(Vibr.)

norm.

3

Hp.

Pno.

as if improvised, very freely

Vln. I

Vln. II

arco

l.v.

Vla.

Vc.

Db.

two

forceful and sharp ♩= c.138 (Tempo I)

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1 — Xylophone
Perc. 2 — Marimba
3 — Vibraphone
Hp.
Pno.
Ped.
forceful and sharp ♩= c.138 (Tempo I)
Vln. I
Vln. II — pizz. — arco — pizz.
Vla.
Vc.
Db.

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
(Xyl.)
(Mar.)
(Vibr.)
a2
arco
pizz.

16

D

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

a2
senza sord.
(Xyl.)
(Mar.)
(Vibr.)
div.
unis.
pizz.
arco
sul tasto

22

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(a2)
(Xyl.)
(Mar.)
(Vibr.)
arco
pizz.
l.v.
a2

29

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1

(Xyl.)

Perc. 2

(Mar.)

3

(Vibr.)

Hp.

Pno.

Vln. I

Vln. II

pizz.

Vla.

Vc.

Db.

36

E

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Xyl.)
(Mar.)
(Vibr.)
WHIP
pizz.
arco
a2

43

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1

Perc. 2

3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

a breathy echo of Tpt. 1

Suspended Cymbal

CHOKE IMMEDIATELY

49

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. pp ff p pp
Fl. 2 to Picc.
(a2) f
1. pp ff mp pp
(a2)
1. pp f p mp pp
mp pp ff
imperceptibly take note from Hn. 2
(ppp)
1. pp f
a2 pp f
a2 pp ff
(Xyl.)
(Susp. Cym.)
l.v. ff
(Vibr.)
f mf ff
mp f mf ff
mp f mf ff
pizz. arco sul tasto pizz. l.v.
mp f ff
arco pizz. l.v.
pp ff
pizz. arco l.v.
ff pp ff
pp
attacca

refrain two

again, static but somehow floating ♩ = c.46 (Tempo III)

Picc.

Ob. 1.2

1.

pp

Cl. 1.2

1.

mf

pp

Bsn. 1.2

1.

(1.)

Hn. 1.2

ppp

C Tpt. 1.2

Tbn. 1.2

Glockenspiel

1

Perc. 2

Vibraphone

arco

(fingernail harmonic)

l.v.

3

f

Hp.

Pno.

ppp

Ped.

again, static but somehow floating ♩ = c.46 (Tempo III)

(arco)

senza vibr.

Vln. I

pp

senza vibr.

Vln. II

pp

senza vibr.

Vla.

mf

Vc.

Db.

7

(2.)

To Fl. 2

G.P. *

Picc.

pp

2.

Ob. 1.2

ppp

pp

Cl. 1.2

p

f

Bsn. 1.2

pp

Hn. 1.2

1.

C Tpt. 1.2

f

Tbn. 1.2

(Glsp.)

1

f

Perc. 2

(Vibr.)

l.v.

3

pp

l.v.

f

Hp.

f

Pno.

pp

f

G.P. *

Vln. I

f

Vln. II

f

Vla.

Vc.

II

l.v.

Db.

pp

f

*quasi attacca **

* let Glsp., Hp., and Pno. ring out to silence in the G.P., then take a short pause before attacking the next movement.

- intentionally blank -

three

as movement one, but with more conviction ♩ = c.138 (Tempo I)

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

Xylophone

1

Marimba

Perc. 2

Vibraphone

3

Hp.

Pno.

as movement one, but with more conviction ♩ = c.138 (Tempo I)

Vln. I

pizz.

arco

Vln. II

pizz.

Vla.

Vc.

Db.

F

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Xyl.)
(Mar.)
(Vibr.)
pizz.
arco
1.
Ped.

15

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

(Xyl.)

1

(Mar.)

Perc. 2

(Vibr.)

3

Hp.

Pno.

Vln. I

pizz.

Vln. II

arco

Vla.

Vc.

Db.

22

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1

Perc. 2

3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

29

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

(2.)

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

(Xyl.)

1

(Mar.)

Perc. 2

(Vibr.)

3

Hp.

Pno.

G

Vln. I

Vln. II

Vla.

Vc.

Db.

36

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

(Xyl.)

1

(Mar.)

Perc. 2

(Vibr.)

3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

H

43

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

1

Perc. 2

3

Hp.

Pno.

H

Vln. I

Vln. II

Vla.

Vc.

Db.

50

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
(Xyl.)
1
(Mar.)
Perc. 2
(Vibr.)
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

58

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
(Xyl.)
1
(Mar.)
Perc. 2
(Vibr.)
3
Hp.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.

65

I

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Xyl.)
(Mar.)
(Vibr.)
a2
1.
2.
pizz.
arco
II
sub.

72

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(1.)
(Xyl.)
(Mar.)
(Vibr.)
arco
Ped.
J

79

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
(Xyl.)
1
(Mar.)
Perc. 2
(Vibr.)
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco

87

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Xyl.)
(Mar.)
(Vibr.)
(1.)
1.
2.
unis.
pizz.
arco
sempre

95

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
C Tpt. 1.2
Tbn. 1.2
1
Perc. 2
3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Xyl.)
(Mar.)
(Vibr.)
pizz.

LUKE LEWIS

WHAT BROKEN HIERARCHIES

for voices and large ensemble

2014

LUKE LEWIS

what broken hierarchies

for voices and large ensemble

2014

Text by Sir Geoffrey Hill

Total duration: c. 3 minutes 30 seconds

Score notated in relevant transpositions

Performance directions:

Voices:

In each movement, except the last, the words sung are consecutively the individual letters of the work 'class'. I have phonetically written out how each letter should sound as a word in the score – primarily to help non-native English speakers – but still a few 'words' and their intended sound are worth clarifying as in parts the letter sounds are divided, eg. the letter 'L' being 'eh' and 'luh':

'el'	as in *Elvis*
'aah'	as in *arm*
'a'	as in *ape*
'luh'	as in *love*
'eh'	as in *every*
'ss'	as in a hissing sound
'ess'	as in *estimate*
'suh'	as in *sun*

Percussion:

The Vibraphone is played with mallets (choice of hardness at performer's discretion) and in final movement is bowed. The symbol ° means that the whilst bowing a fingernail should be pressed onto the middle of the bar to create a harmonic one octave above.

In final movement also a Suspended Cymbal is to be scraped with a metal coin.

Electric guitar:

A light overdrive effect should ideally be use. The tone should be quite even neither particularly trebly, nor particularly bassy.

The use of a wah-wah pedal as notated in movement 1b. is optional. The symbols for its use are:

'centred'	means to have pedal in middle of its sweep
+	means heel down
°	means toe down

Instrumentation:

Flute
Piccolo
Clarinet in Bb (= Bass Clarinet in Bb)
Alto Saxophone (= Soprano Saxophone)
Baritone Saxophone (= Soprano Saxophone)

Horn in F
Trumpet in Bb
2 Trombones
Tuba

Soprano
Mezzo-soprano
Tenor
Bass

Percussion:
Vibraphone and Suspended cymbal *

Piano

Electric Guitar (optional wah pedal *)
Bass Guitar

** see performance notes for further*

Score notated in relevant transpositions

Written for and first performed by Orkest de Ereprijs under Rob Vermeulen
at Podium Gigant, Apeldoorn, The Netherlands, 1st March 2014.

with humble thanks to the late Geoffrey Hill
for giving me his blessing to set his necessary words

C-L-A-S-S.
Uh, I mean the whole notion of class is really, they tell me, defunct.
So, I thought I would spell it.

Geoffrey Hill
Oxford, 21st March 2013

for Orkest de Ereprijs

WHAT BROKEN HIERARCHIES

1a.

GEOFFREY HILL

LUKE LEWIS

♩ = c.158 (Tempo I)

Flute
Piccolo
Bass Clarinet in B♭ (= Cl. in B♭)
Alto Sax. (= Sop. Sax.)
Baritone Sax. (= Sop. Sax.)
Horn in F
Trumpet in B♭
Trombone 1.2
Tuba
Soprano
Mezzo-soprano
Tenor
Bass
Vibraphone (= Susp. Cym.)
Piano
Electric Guitar
Bass Guitar

flz.
(subtone)
See
l.v.
(w/ light overdrive throughout)
slap
(norm.)
I
Ped.

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7

Fl.

Picc.

B. Cl.

Alto Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

M-S.

T.

B.

Vib.

Pno.

E. Gtr.

Bass

f

mfp *mf*

mf

p *f*

pp

see

f

see

p *f*

see

pp

see

l.v.

p

p

mfp *mf*

Ped.

13

Fl.
flz.
pp
f
flz.

Picc.
3
f
ff
p
ff

B. Cl.
5
f

Alto Sax.
mf
ff
5
f
p

Bari. Sax.

Hn.
mf
f
mp

Tpt.
pp
ff

Tbn.
mf
f
mf

Tba.
f

S.
f
see

M-S.
fp
f
see

T.

B.

Vib.
mp

Pno.
mf
f
5

E. Gtr.
l.v.
mf
5

Bass

♩ = c.158 (Tempo I); sharp and clinical

Fl.
Picc.
B. Cl.
Alto Sax.
Bari. Sax.
Hn.
Tpt.
Tbn.
Tba.
S.
M-S.
T.
B.
Vib.
Pno.
E. Gtr.
Bass

WAH: ON, centred
WAH: OFF
el
luh

8

Fl. ff

Picc. f 3 ff

B. Cl. ff

Alto Sax. p f ff

Bari. Sax. 3 p f p

Hn. 3 ff pp

Tpt. 3 3 3 3

Tbn. fp f p mf

Tba. pp f p

S. f eh mp mf luh ff luh

M-S. pp mp 3 el

T. ff luh mp el

B. f el

Vib. 3 p

Pno. ff 3 p 3 Ped.

E. Gtr. 3 3 p

Bass p

♩ = c.60 (Tempo II)

Fl.

Picc.

B. Cl.

Alto Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

M-S.

T.

B.

Vib.

Pno.

E. Gtr.

Bass

ff *pp* *sub.*

pp

To Cl.

a

aah

Ped.

♩ = c.138 (Tempo III)

♩ = c.158 (Tempo I)

Fl.

Picc.

Cl.

Alto Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

eh - ss

eh

M-S.

eh - ss

T.

ess

B.

eh

Vib.

Pno.

l.v.

E. Gtr.

Bass

7

Fl.

Picc.

Cl.

Alto Sax.

Bari. Sax.

To Sop. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

eh suh_ ess

M-S.

eh eh suh

T.

gracefully falling

eh - ss

B.

Vib.

l.v. into next mvt.

Pno.

l.v. into next mvt.

E. Gtr.

l.v. into next mvt.

Bass

attacca

♩ = c.138 (Tempo III)

Fl.

Picc.

Cl.

Alto Sax.

Sop. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

eh - - ss

M-S.

eh - - ss

T.

eh -

B.

Vib.

Pno.

l.v.

E. Gtr.

II

gradually bend

Bass

8

Fl.

Picc.

Cl.

Alto Sax.

To Sop. Sax.

Sop. Sax.

Hn.

Tpt.

Tbn.

Tba.

S.

see eh suh

M-S.

a cla - ss

T.

ss - ss el suh

B.

ess ess cla

Vib.

damp

(norm.)
l.v. into next mvt.

Pno.

l.v. into next mvt.

Ped.

E. Gtr.

(l.v.)

Bass

attacca

♩ = c.46 (Tempo IV)

Fl.
Picc.
Cl.
Sop. Sax.
Sop. Sax.
Hn.
Tpt.
Tbn.
Tba.
S.
M-S.
T.
B.
Vib.
Pno.
E. Gtr.
Bass

The whole de

No - tion is they tell me de - - funct

funct

De

arco
l.v.

Ped.

l.v.

7

Fl. pp p

Picc. pp

Cl. ppp pp

Sop. Sax. ppp pp

Sop. Sax. pp pp

con sord.

Hn. pp

Tpt. pp

Tbn. pp

pp pp

Tba.

S. pp p

ah

M-S. pp p

de - funct so I thought I would spell

T. p pp

so

B.

norm.

Vib. p pp

Pno. pp p

sempre l.v.

E. Gtr. pp p pp

Bass

12

Fl.

Picc.

pp

Cl.

pp

Sop. Sax.

Sop. Sax.

Hn.

Tpt.

Tbn.

one breath through instrument as if a fed-up 'huff'.

mp

one breath through instrument as if a fed-up 'huff'.

mp

Tba.

one breath through instrument as if a fed-up 'huff'.

mp

pp

S.

i(t)

M-S.

deflating, very breathy

pp

tuh

T.

deflating, very breathy

pp

tuh

B.

deflating, very breathy

pp

tuh

Vib.

To Susp. Cym.

Susp. Cym.

*scrape w/ coin

pp

Pno.

3

ppp

E. Gtr.

Bass

January 2014

LUKE LEWIS

FLOCKS AND COMPANIES

for piano

2015

LUKE LEWIS

flocks and companies

for piano

2015

1. at first i thought
2. the same forboding sequence
3. poetweeting
4. always the same song, always the same branch
5. ordinance
6. time to go, i told you so
7. epilogue: canaries

Total duration: c.16 minutes

Comisiynwyd gan Ŵyl Biano Ryngwladol Cymru 2016 gyda chymorth ariannol gan PRS for Music Foundation ac Ymddiriedolaeth Ralph Vaughan Williams.
Commissioned by the Wales International Piano Festival 2016 with support from the PRS for Music Foundation and the Ralph Vaughan Williams Trust.

Performance notes:

The work's compositional scheme resulted in some very difficult polyrhythms. For anything verging on the impossible, the player should feel free to fall back into reading the rhythms as 'space-time notation'. If played with enough conviction and musicality the result would perhaps even exceed a 'correct' performance.

Movement 1 exists in two versions. The second is for performance without a music box and so retains the original key of the source of the piece, the 'Fugue' from Ravel's *Tombeau de Couperin*. The first version, which is preferred, is transposed to match the key of the music box that is played by the page turner at two points in the score. The music box is made by 'Kikkerland' and is the two-octave diatonic version in A-flat major, hence the transposition. It is available from the manufacturer (http:// www.kikkerlandeu.com/mechanical-music-box-set.html) and a number of online retailers but the composer (luke_lewis6@hotmail.co.uk) will post one if necessary. The paper music strip required for the music box will have been received along with this piano score.

Flocks and Companies

At first I thought the birds were singletons
like the fox was: the cuckoo; the corncrake.
But then I learned that they, like all of us,
lived in societies, and that the wren
who trilled within my hearing yesterday
was one of many. Now I'm not sure again,
listening to the mistle thrush outside my room,
always the same song, always the same branch:
or woken every morning by the starling
who's sung the same foreboding sequence
since February – 'time to go, I told you so' –
too much mind of his own for one of the crowd.
But I saw what he was sent for, what he was warning,
when the first ordnance descended on Fallujah.

by Bernard O'Donoghue

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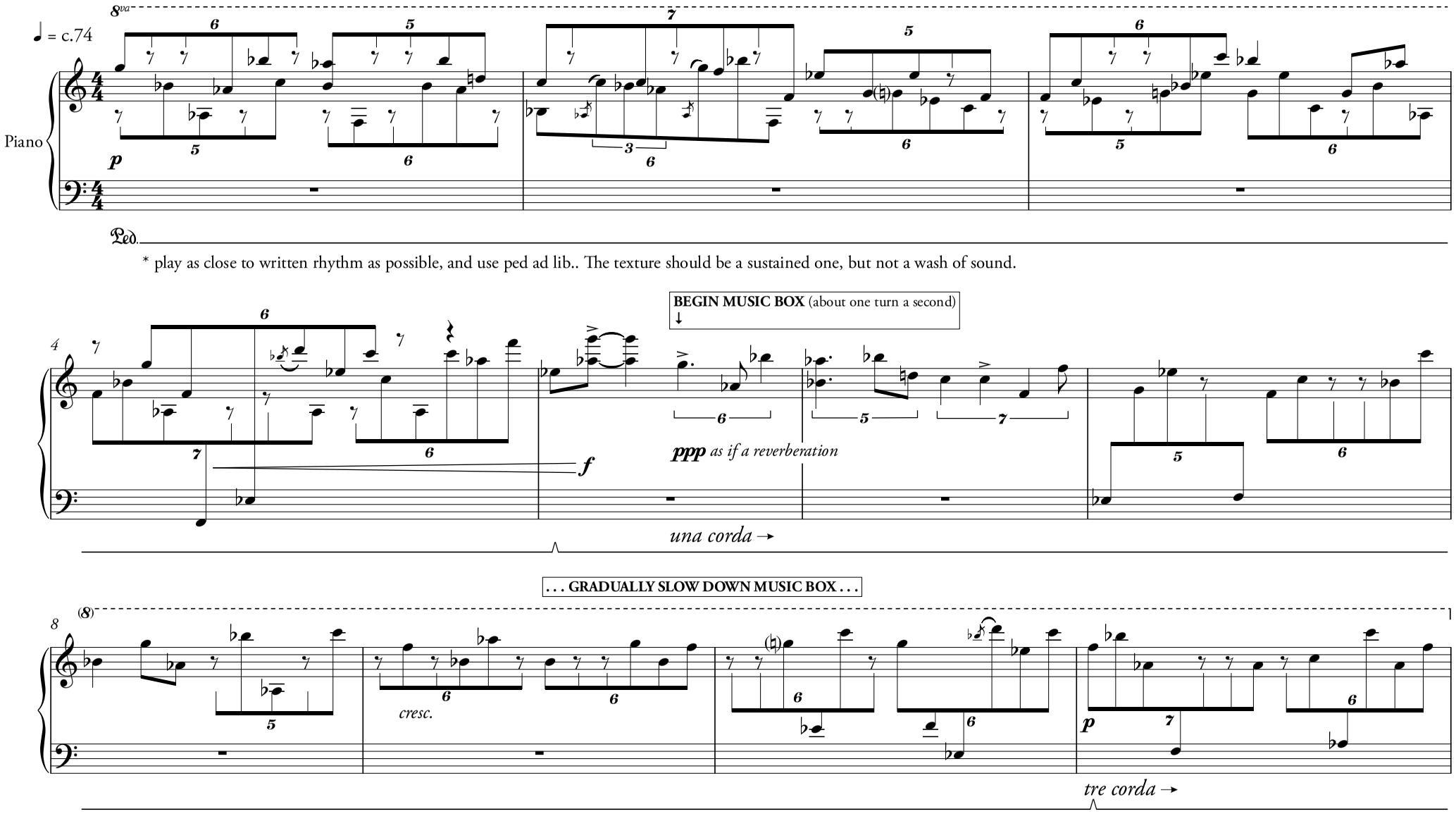
for Iwan

FLOCKS AND COMPANIES

1a. at first i thought
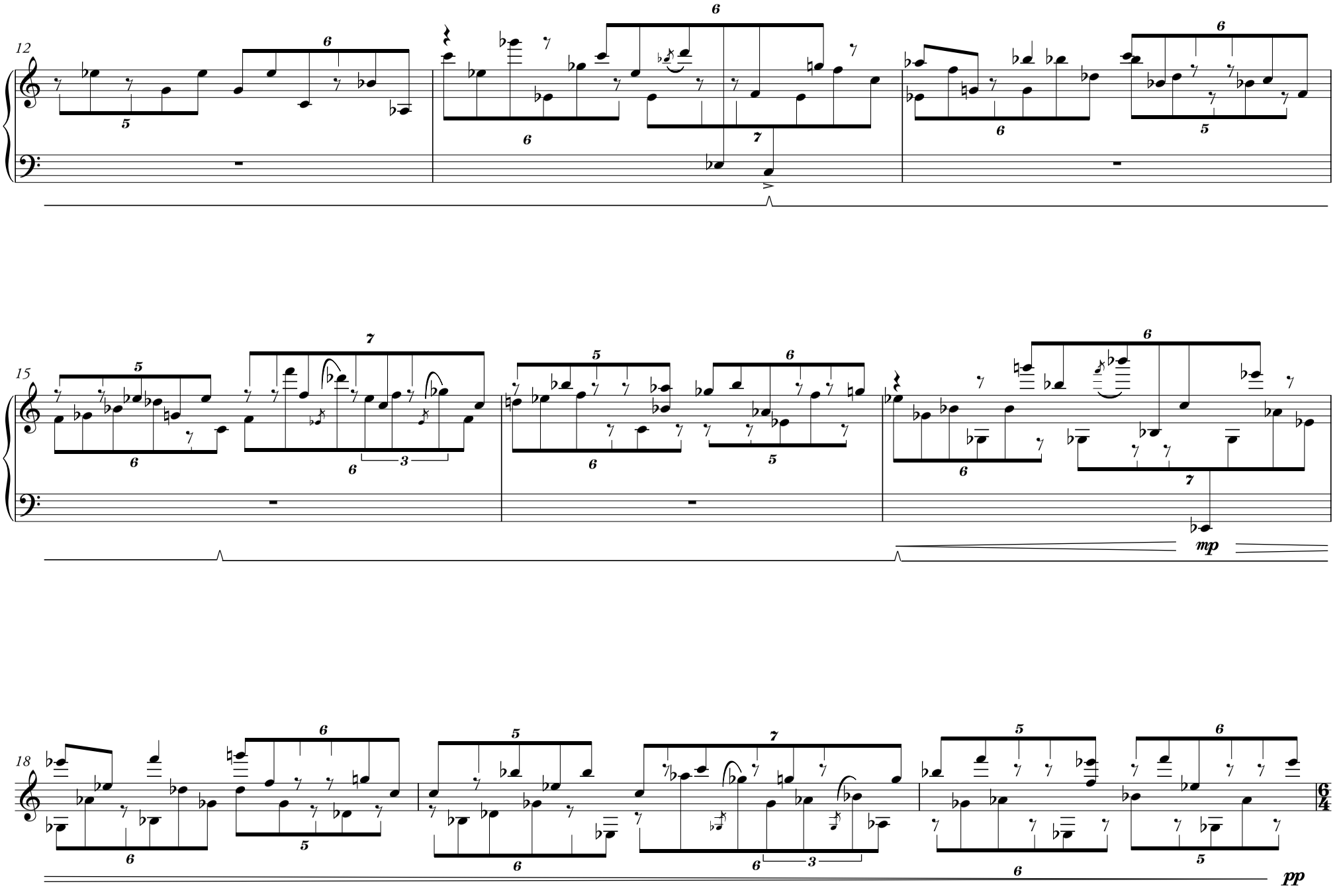
(with music box)

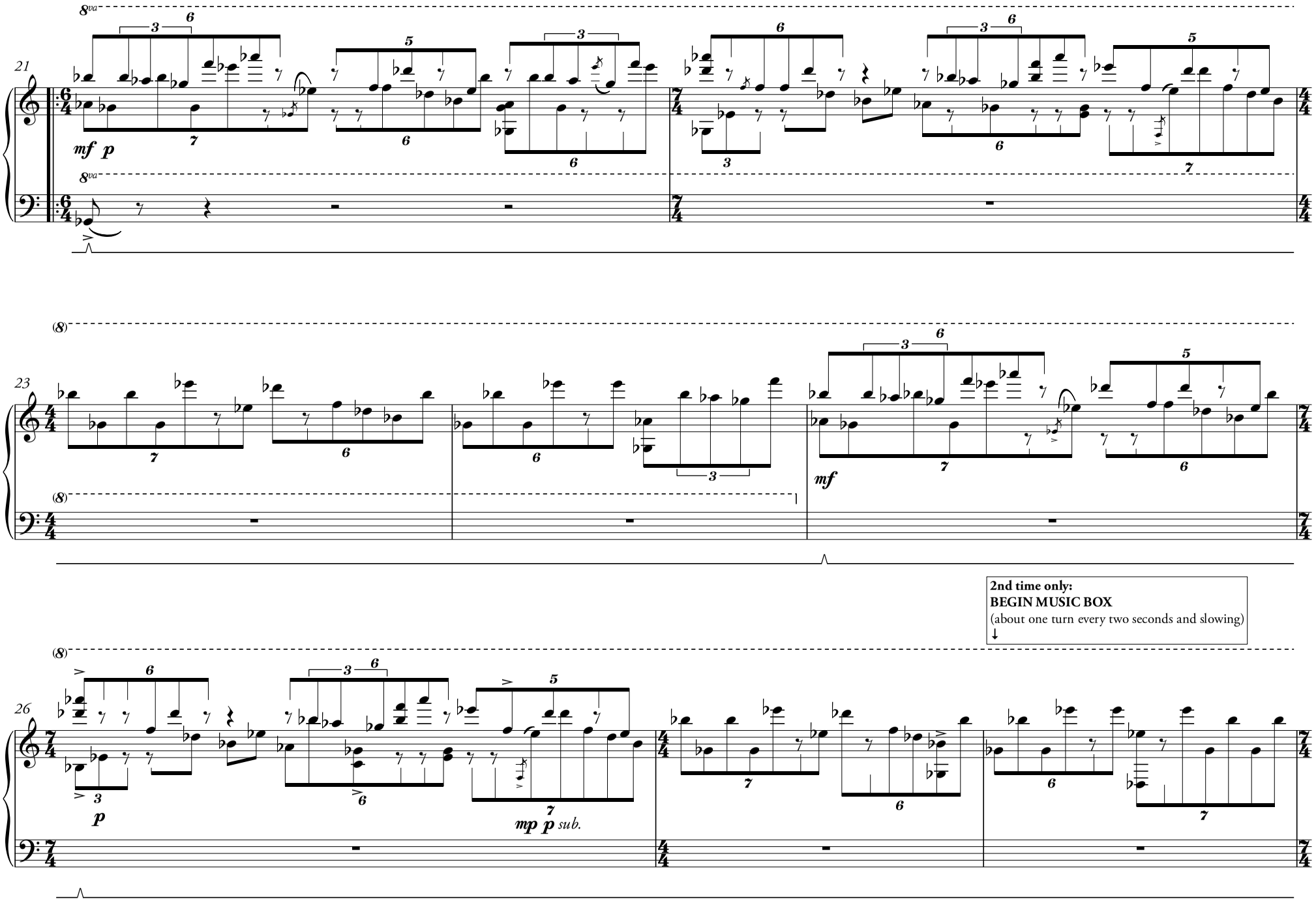
Luke Lewis

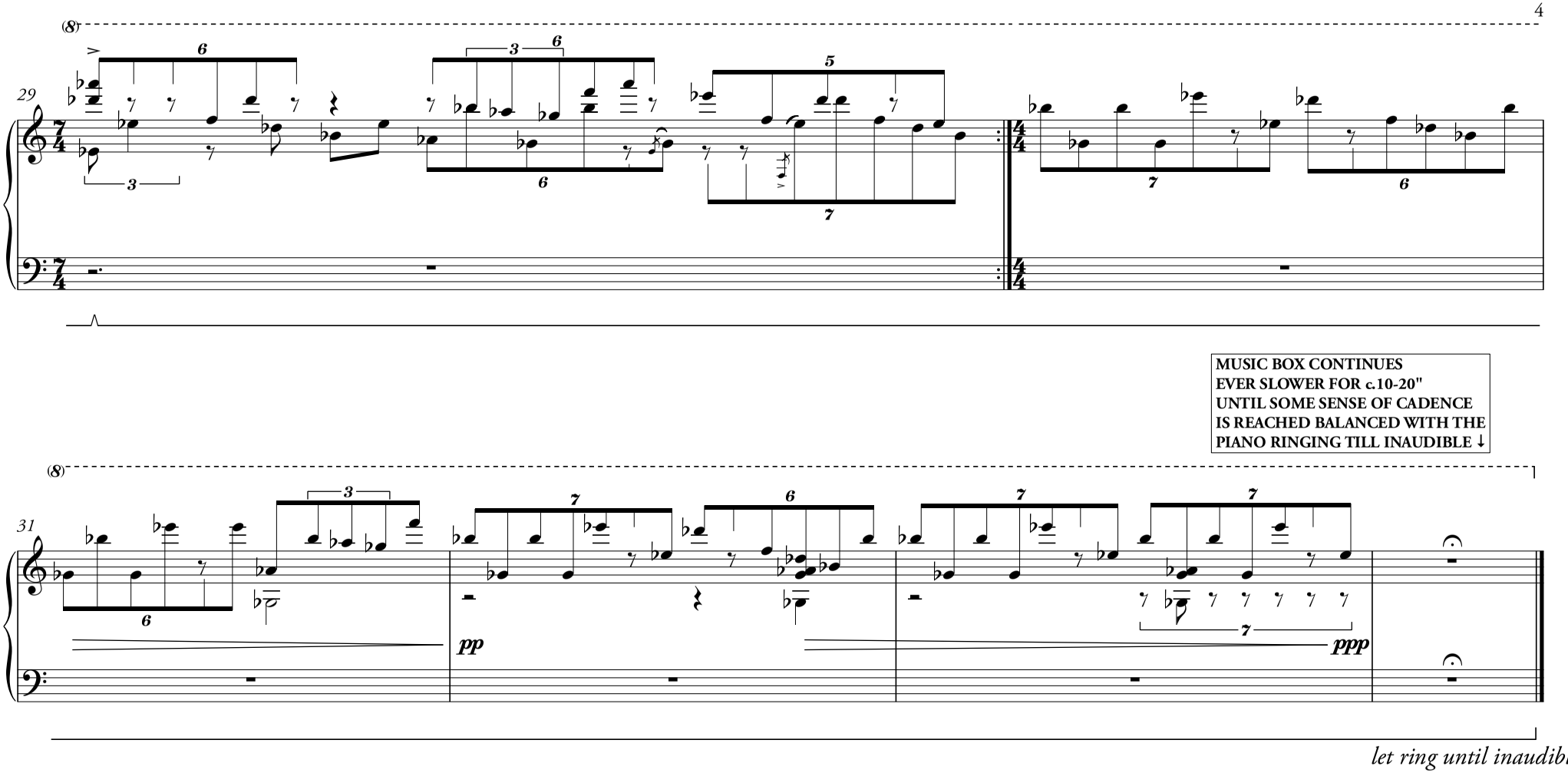


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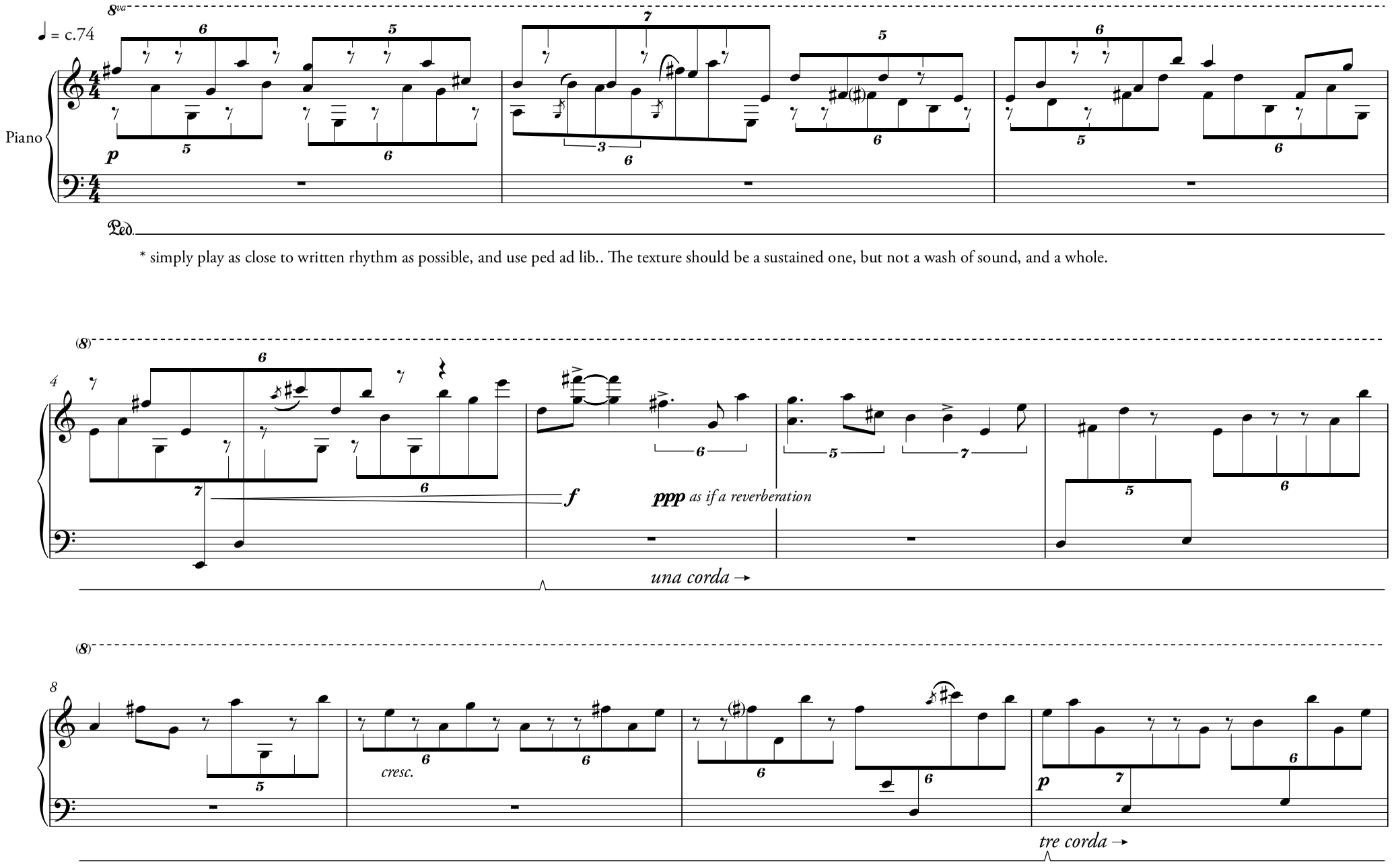
STOP MUSIC BOX
↓

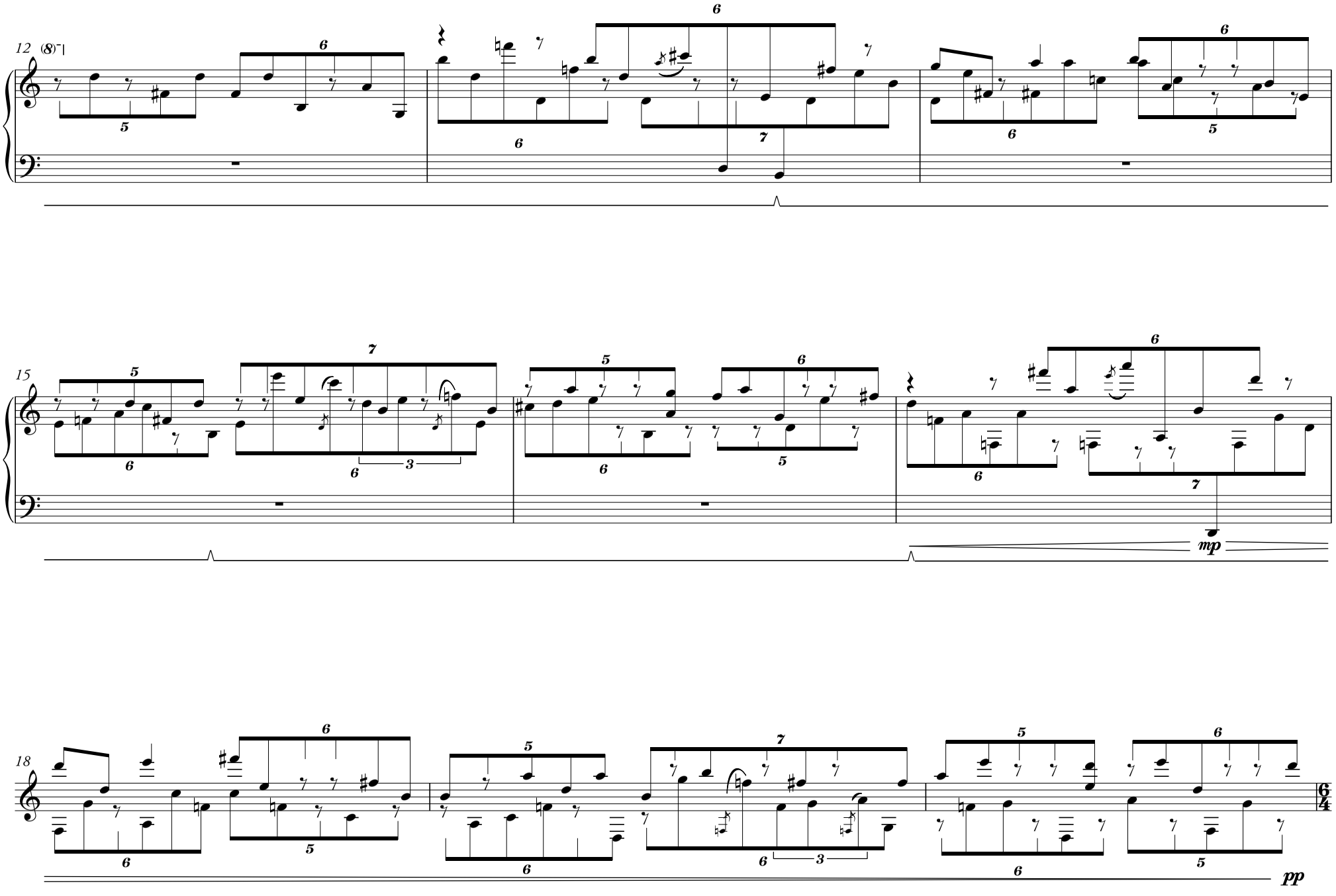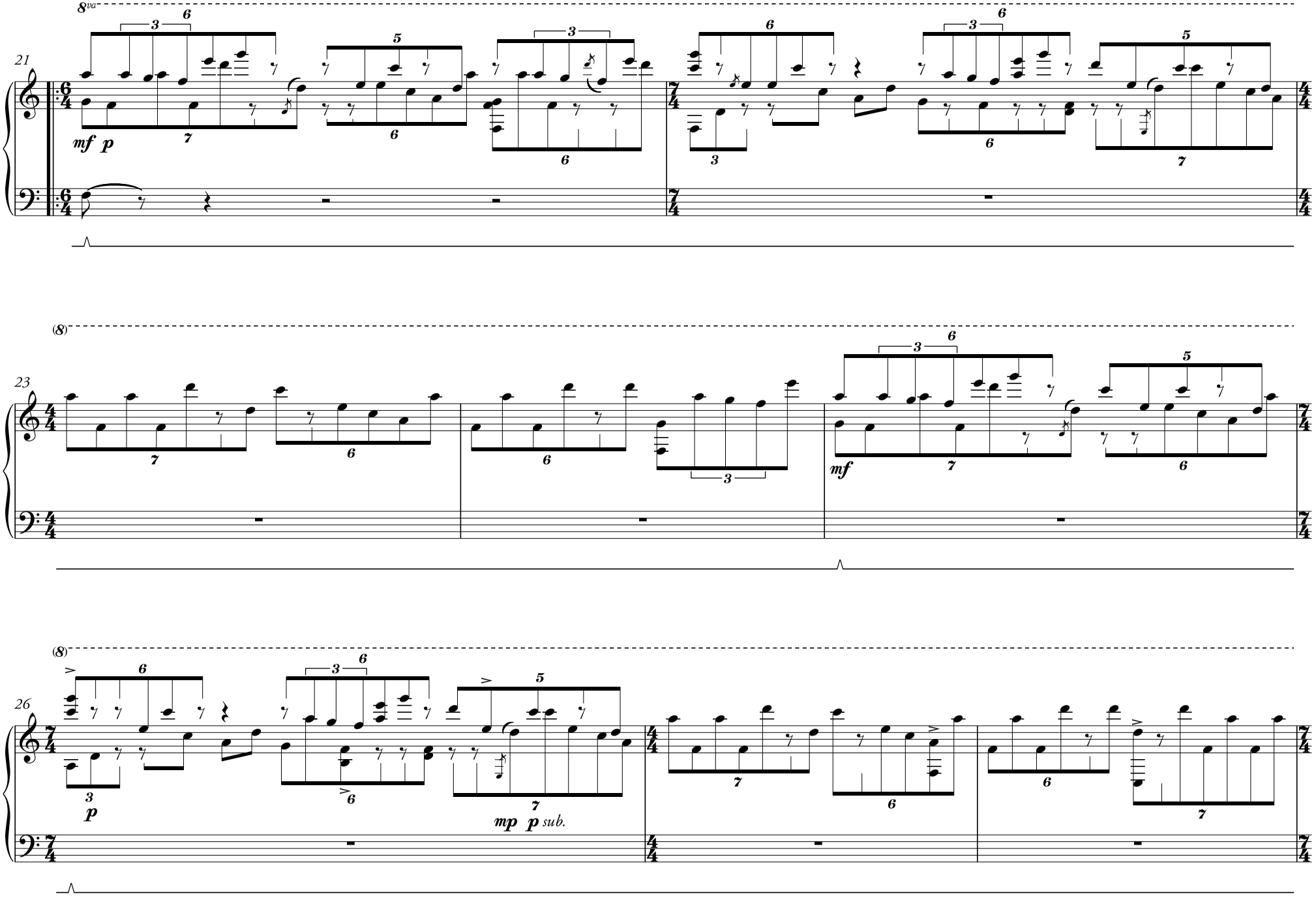



8va
21
mf p
8va
(8)
23
(8)
mf
2nd time only:
BEGIN MUSIC BOX
(about one turn every two seconds and slowing)
↓
(8)
26
p
mp p sub.
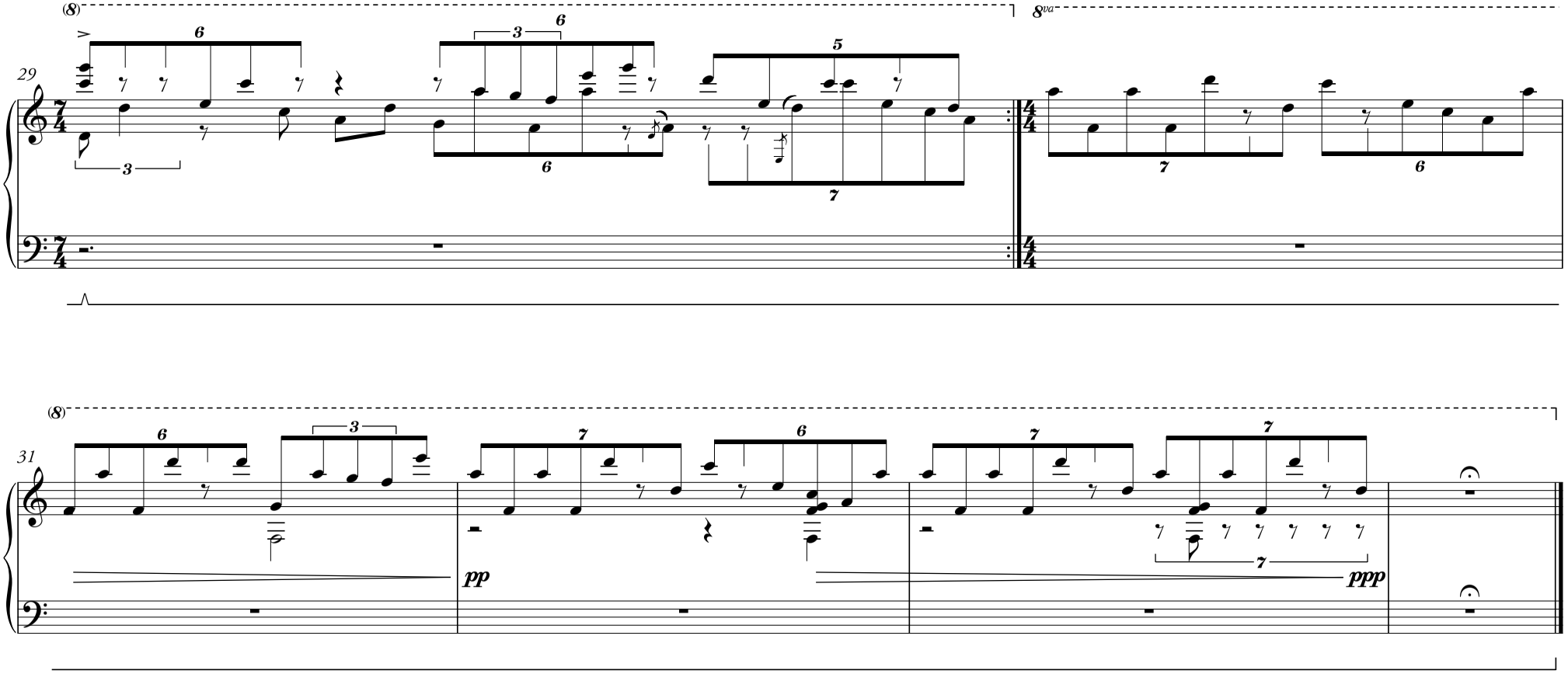

(8)
29
(8)
31
pp
ppp
MUSIC BOX CONTINUES
EVER SLOWER FOR c.10-20"
UNTIL SOME SENSE OF CADENCE
IS REACHED BALANCED WITH THE
PIANO RINGING TILL INAUDIBLE ↓
let ring until inaudible

1b. at first i thought
(without music box)




12
(8)
15
18
mp
pp


8va
21
mf p
(8)
23
mf
(8)
26
p
mp p sub.

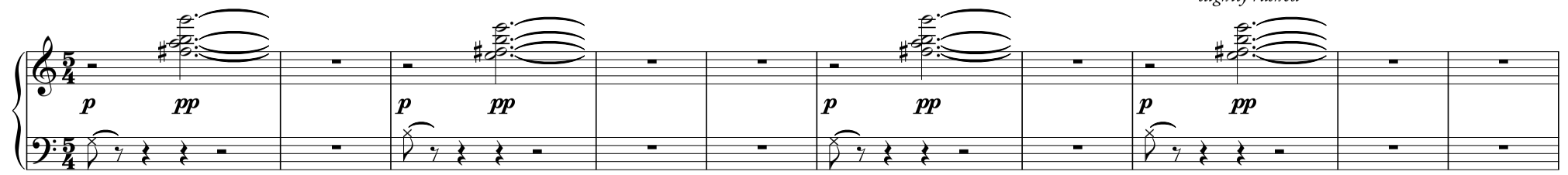

(8)
8va
29
31
pp
ppp

2. the same foreboding sequence...

efter K
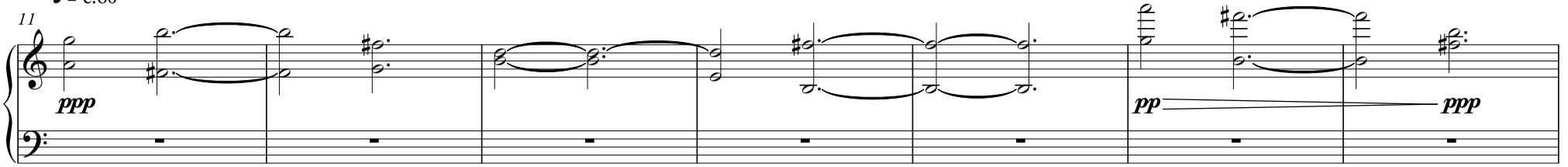
♩ = c.90; slow, but very freely

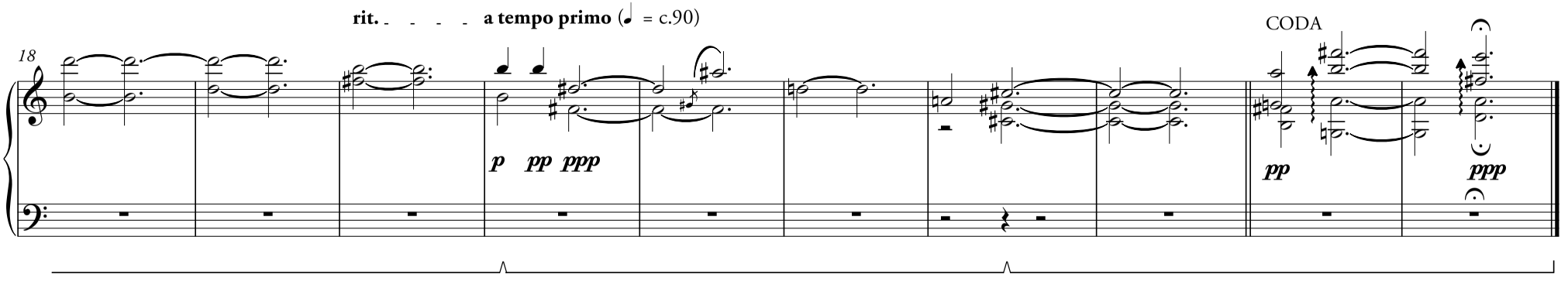
slightly rushed



* OPTIONAL: cross notehead means to lightly mute with finger at the end of the string. The pitch should still be very audible.

♩ = c.60

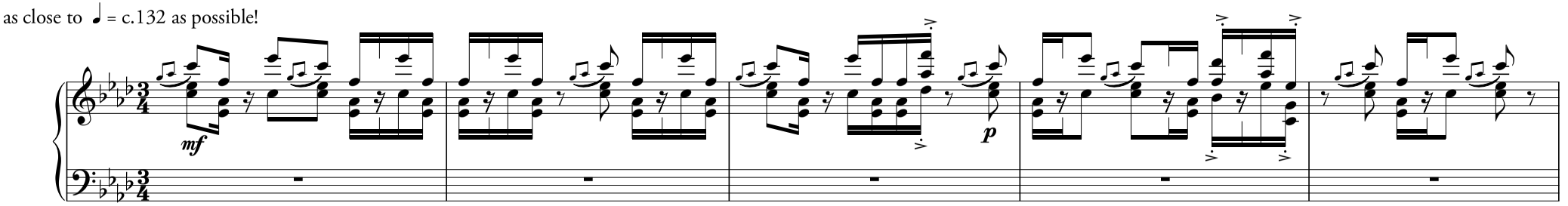




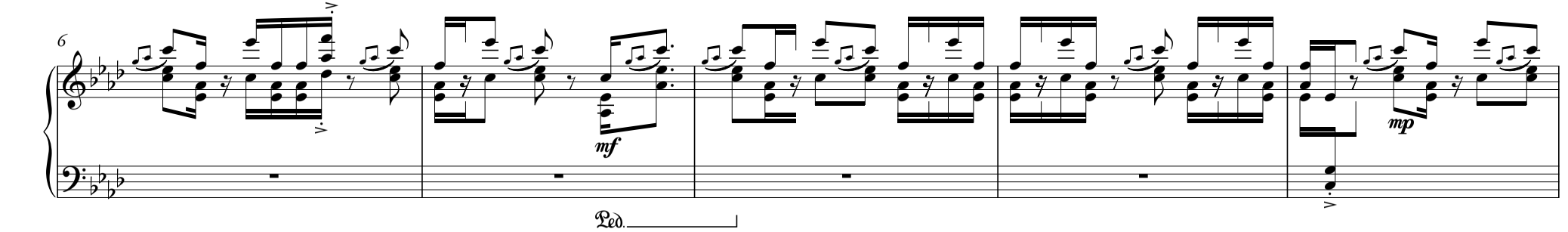
3. poetweeting

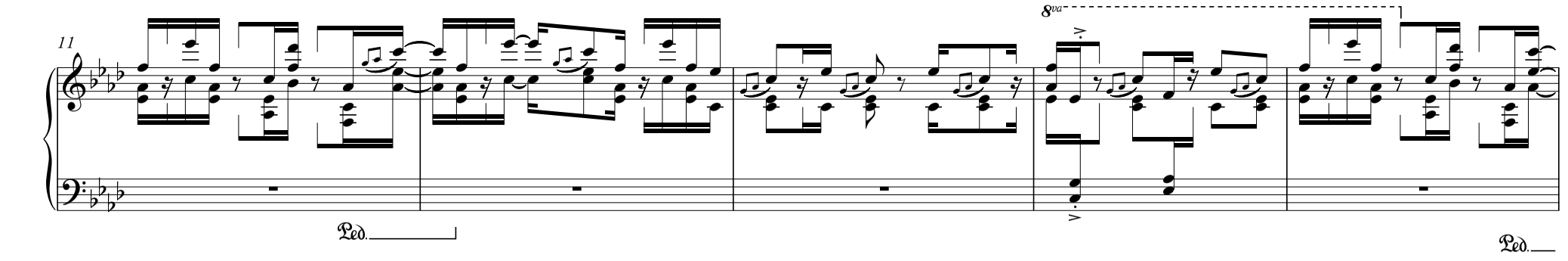
for Leo

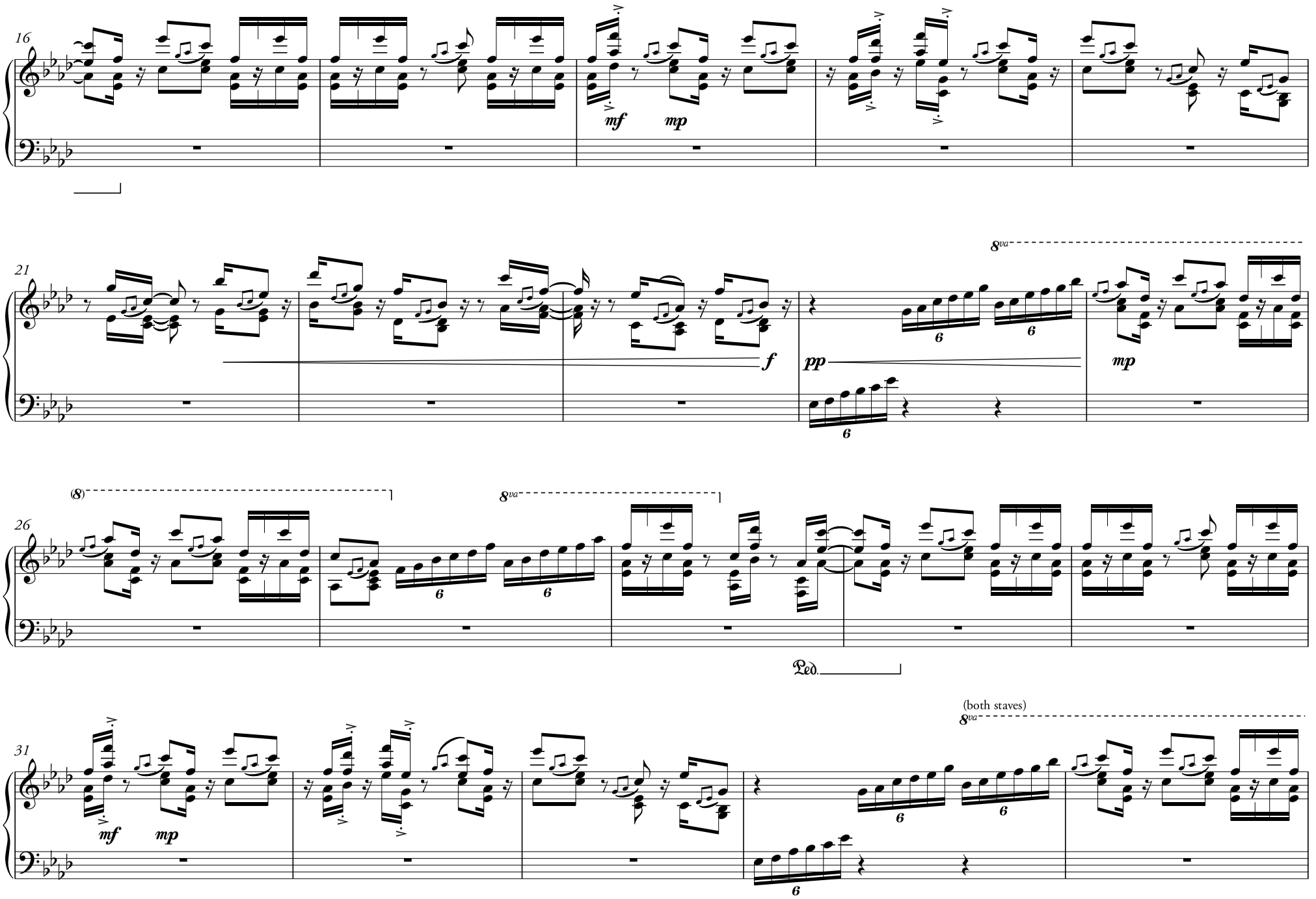
as close to ♩ = c.132 as possible!
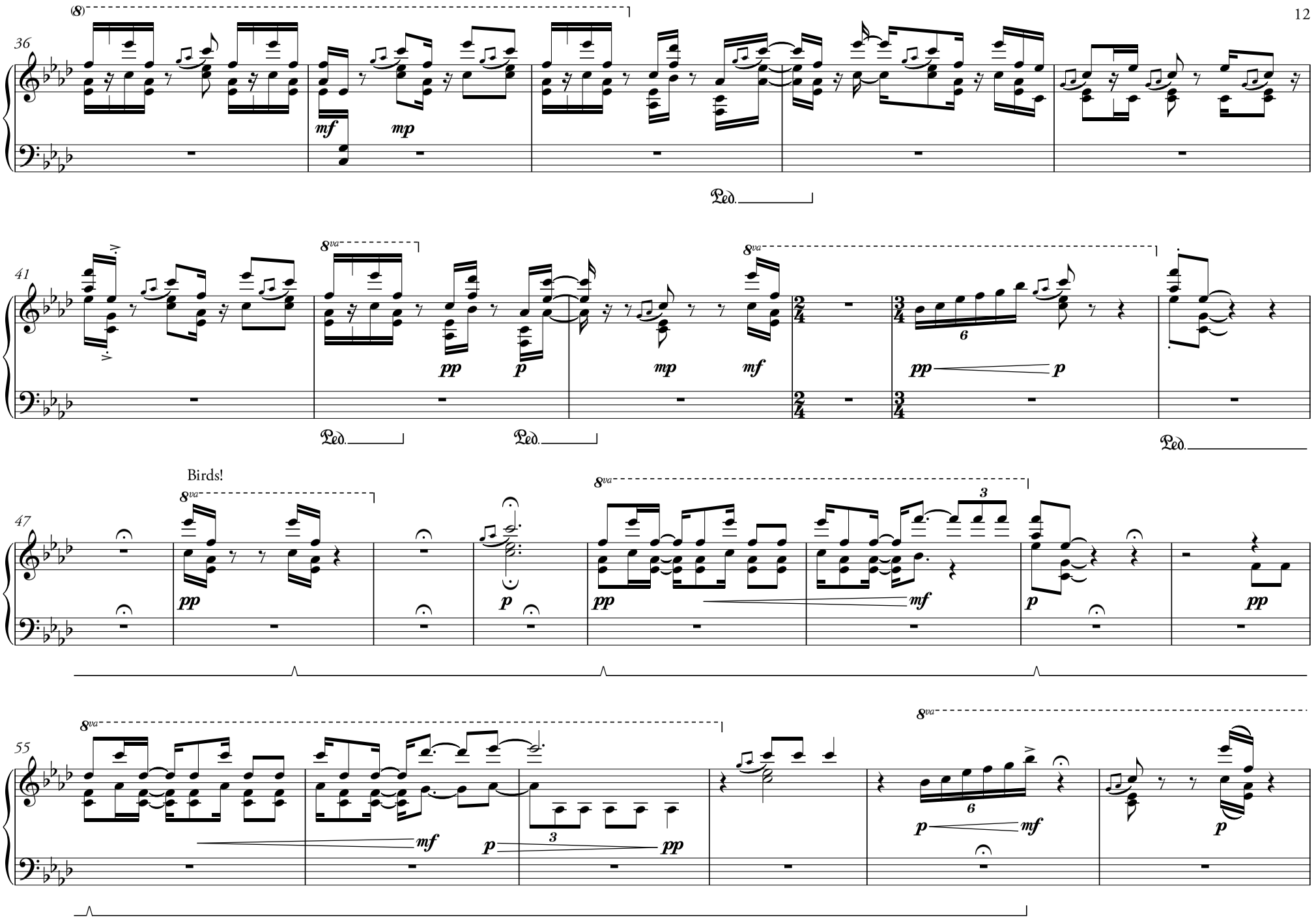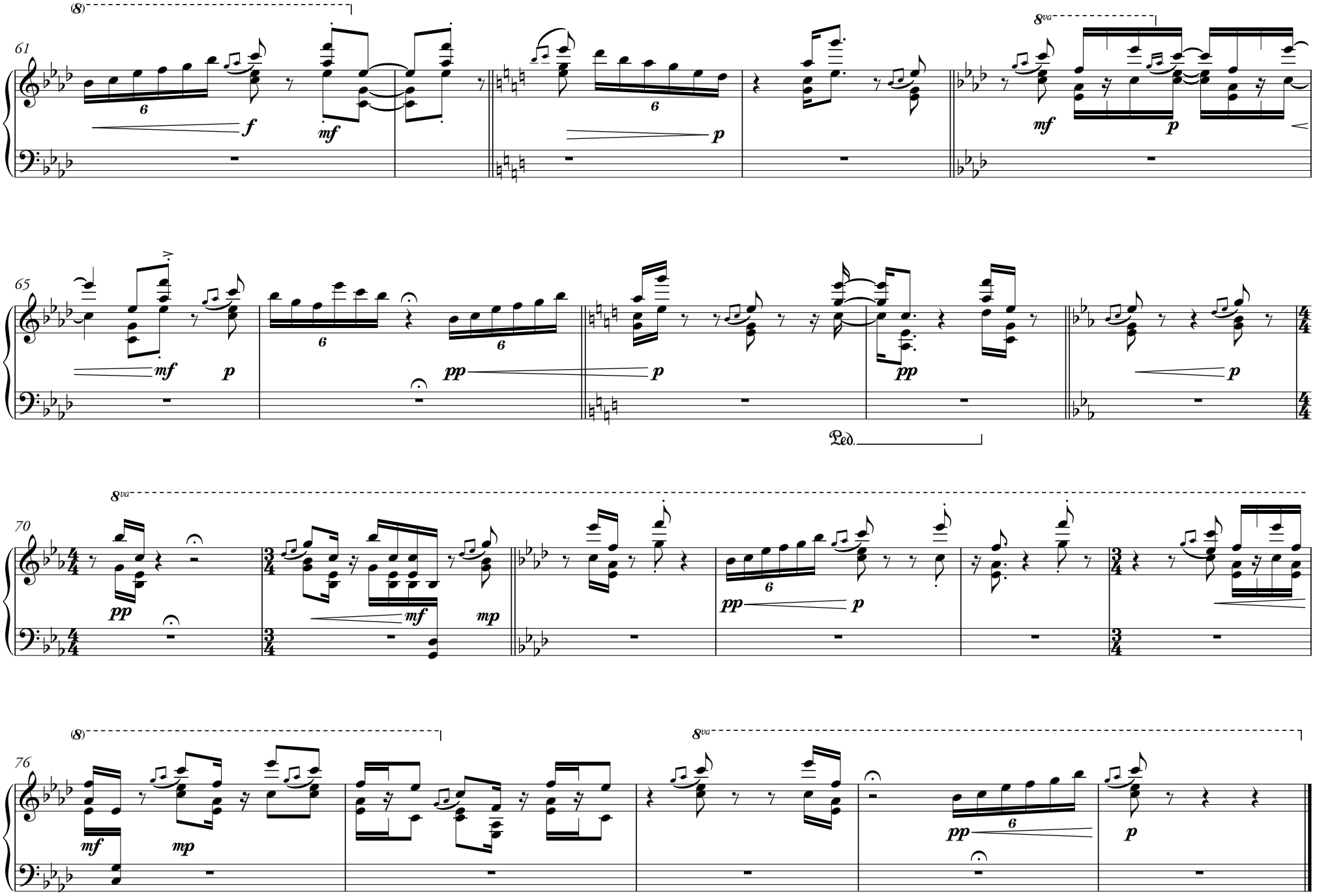


* Ped. can be used freely to help form chords. Also, the fermatas should be of whatever length the performer feels.
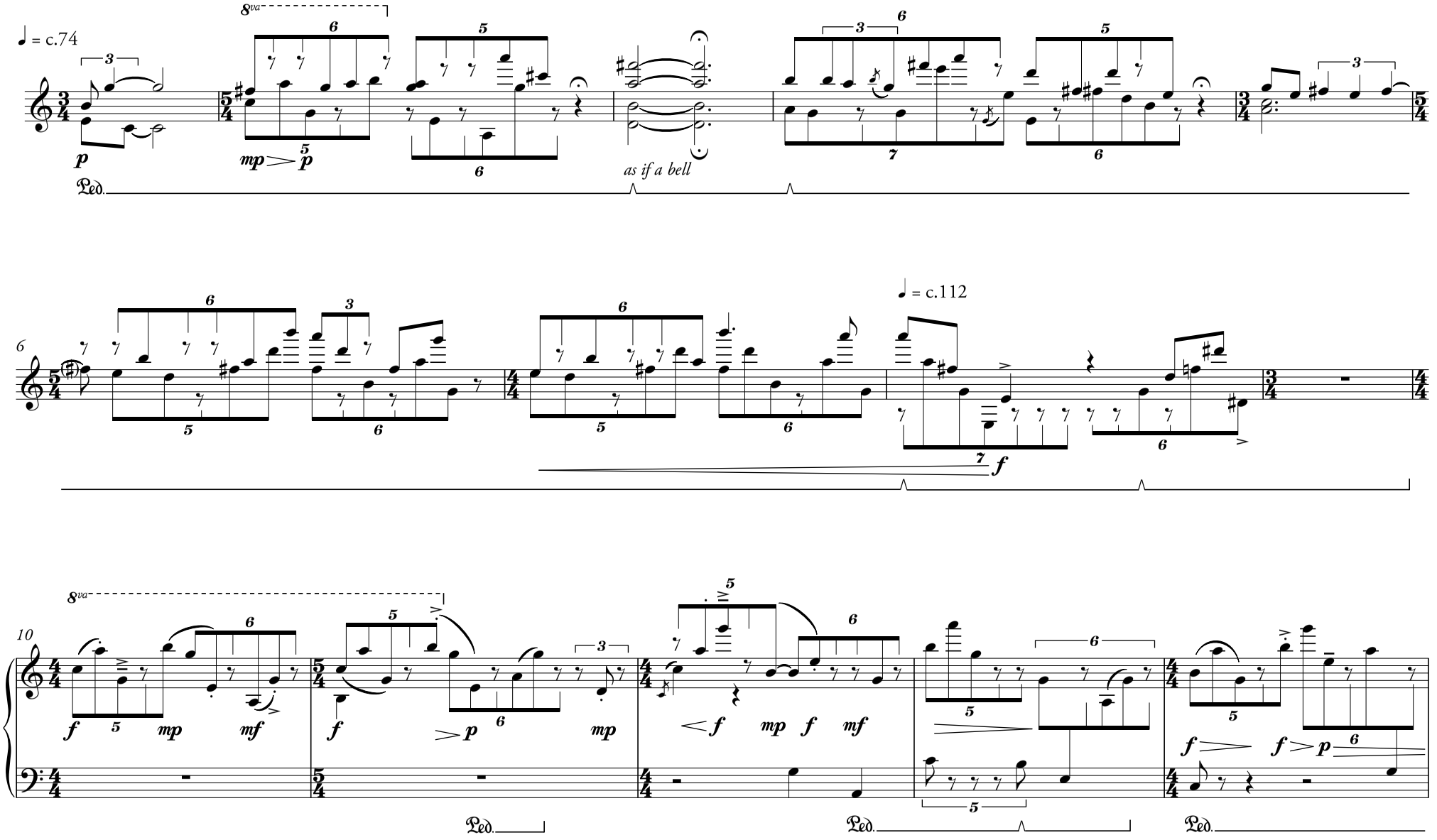


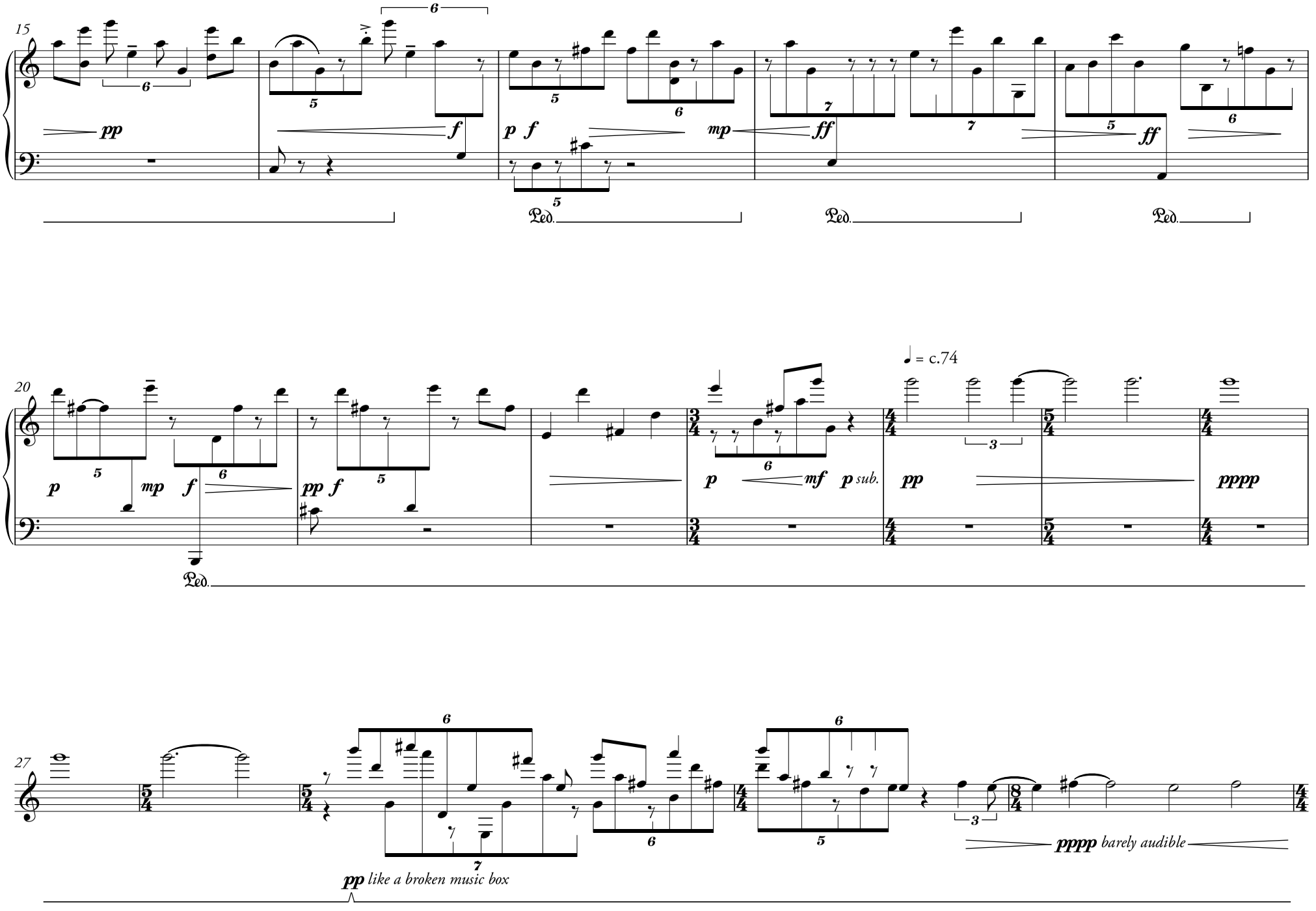


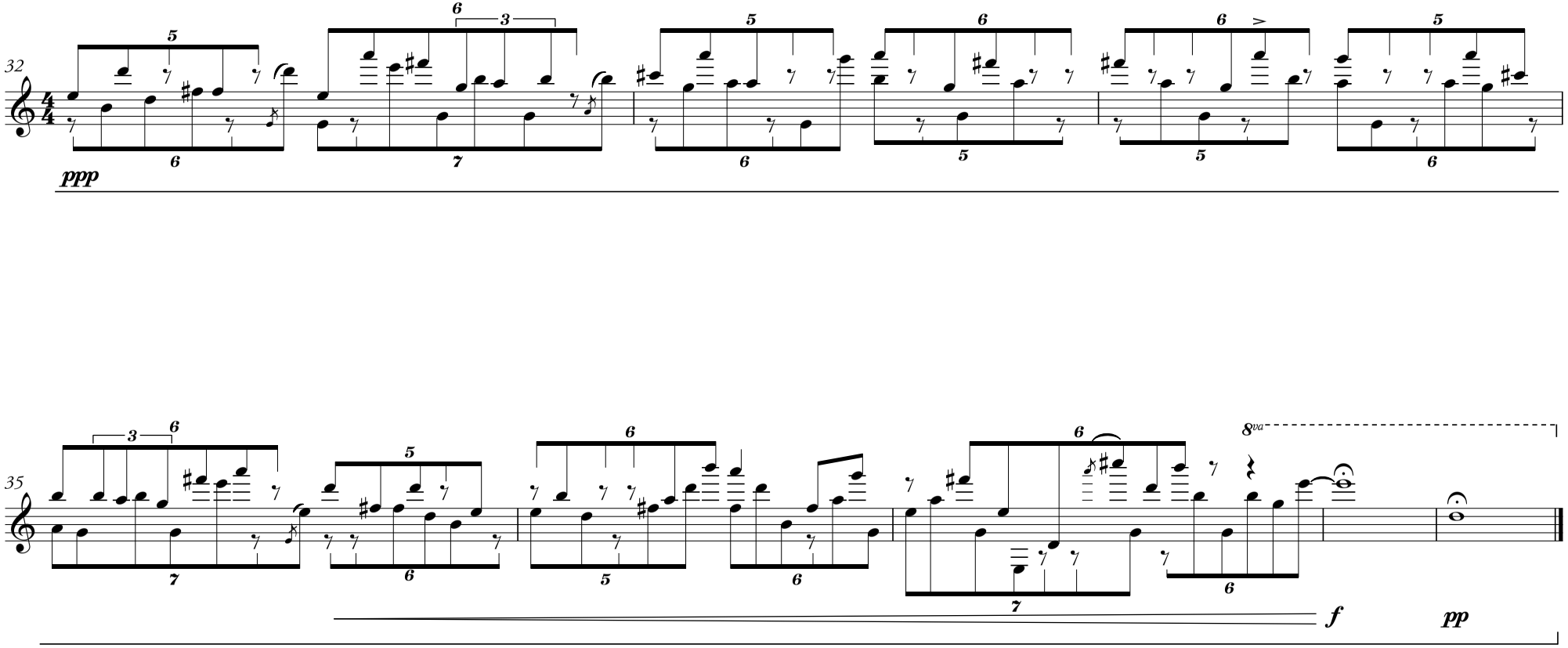

16
mf
mp
21
f
pp
8va
mp
26
(8)
8va
Ped.
31
mf
mp
(both staves)
8va


36
(8)
mf
mp
Ped.
41
8va
pp
p
mp
mf
6
Ped.
Ped.
Ped.
47
Birds!
8va
pp
p
3
mf
55
8va
mf
p
3
pp
6
p
mf


61
(8)
8va
65
Ped.
70
8va
76
(8)
8va


♩ = c.74
8va
p
mp
p
as if a bell
Ped.
6
♩ = c.112
f
10
f
mp
mf
p
mp
f
mp
f
mf
f
p
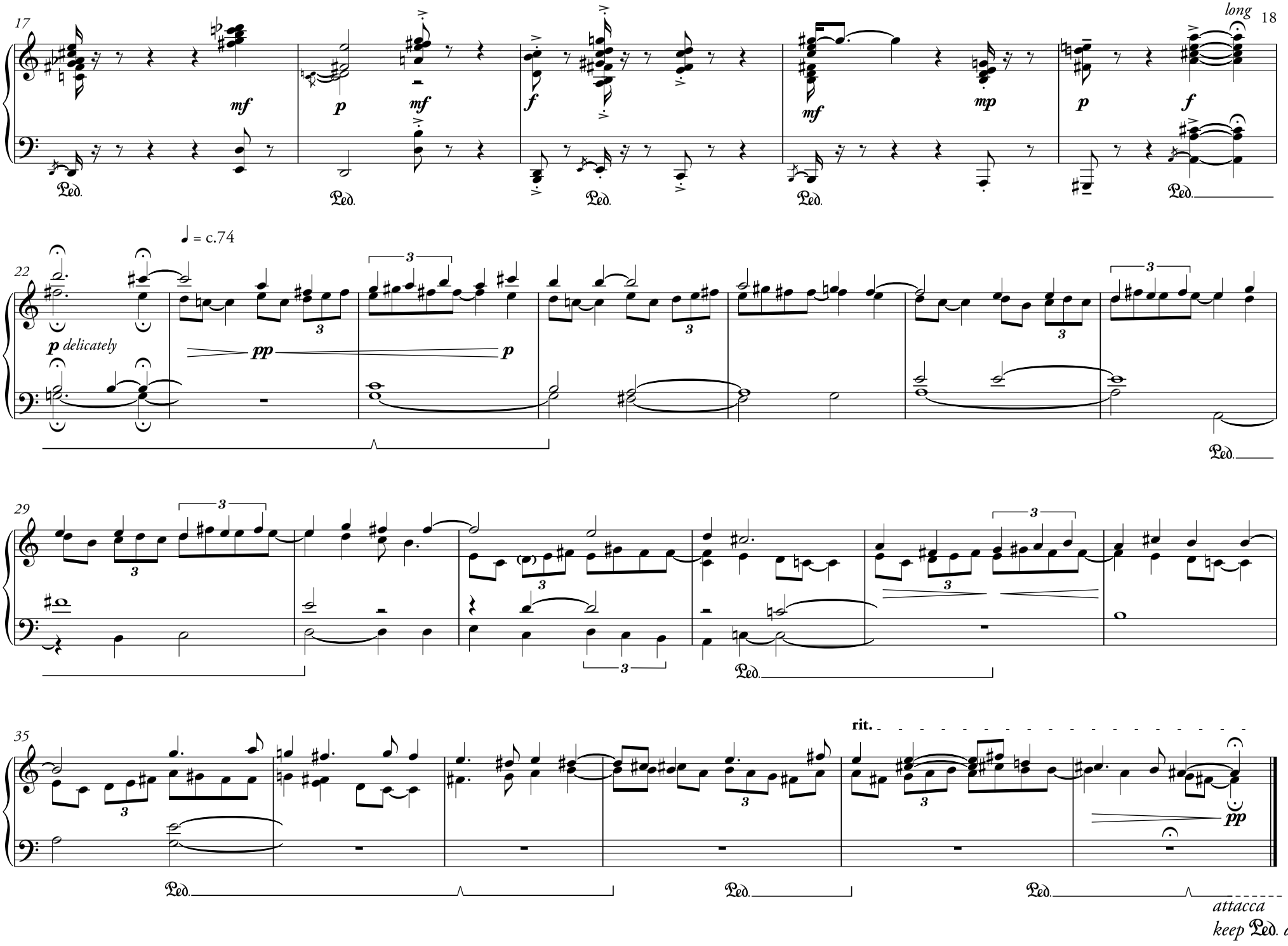

15
pp
f
p f
mp
ff
ff
Ped.
Ped.
Ped.
20
p
mp
f
pp f
p
mf
p sub.
pp
pppp
♩ = c.74
Ped.
27
pp like a broken music box
pppp barely audible


32
ppp
35
8va
f
pp

5. ordinance

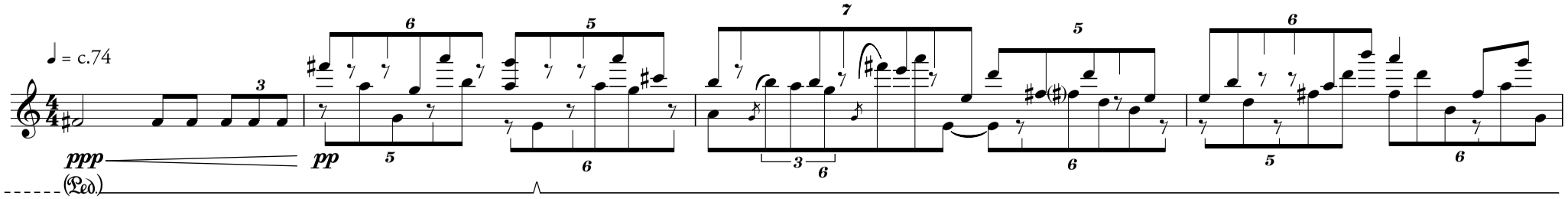
for R



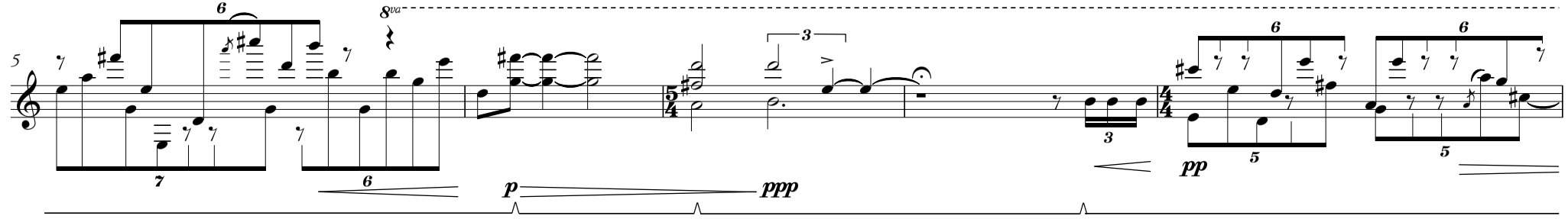

17
long
mf
p
mf
f
mf
mp
p
f
Ped.
22
♩ = c.74
p delicately
pp
p
29
rit.
35
pp
attacca
keep Ped. down

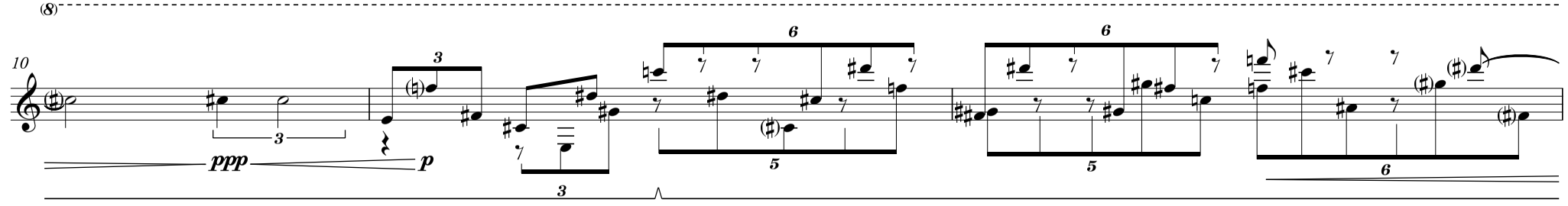
6. time to go, i told you so

for J
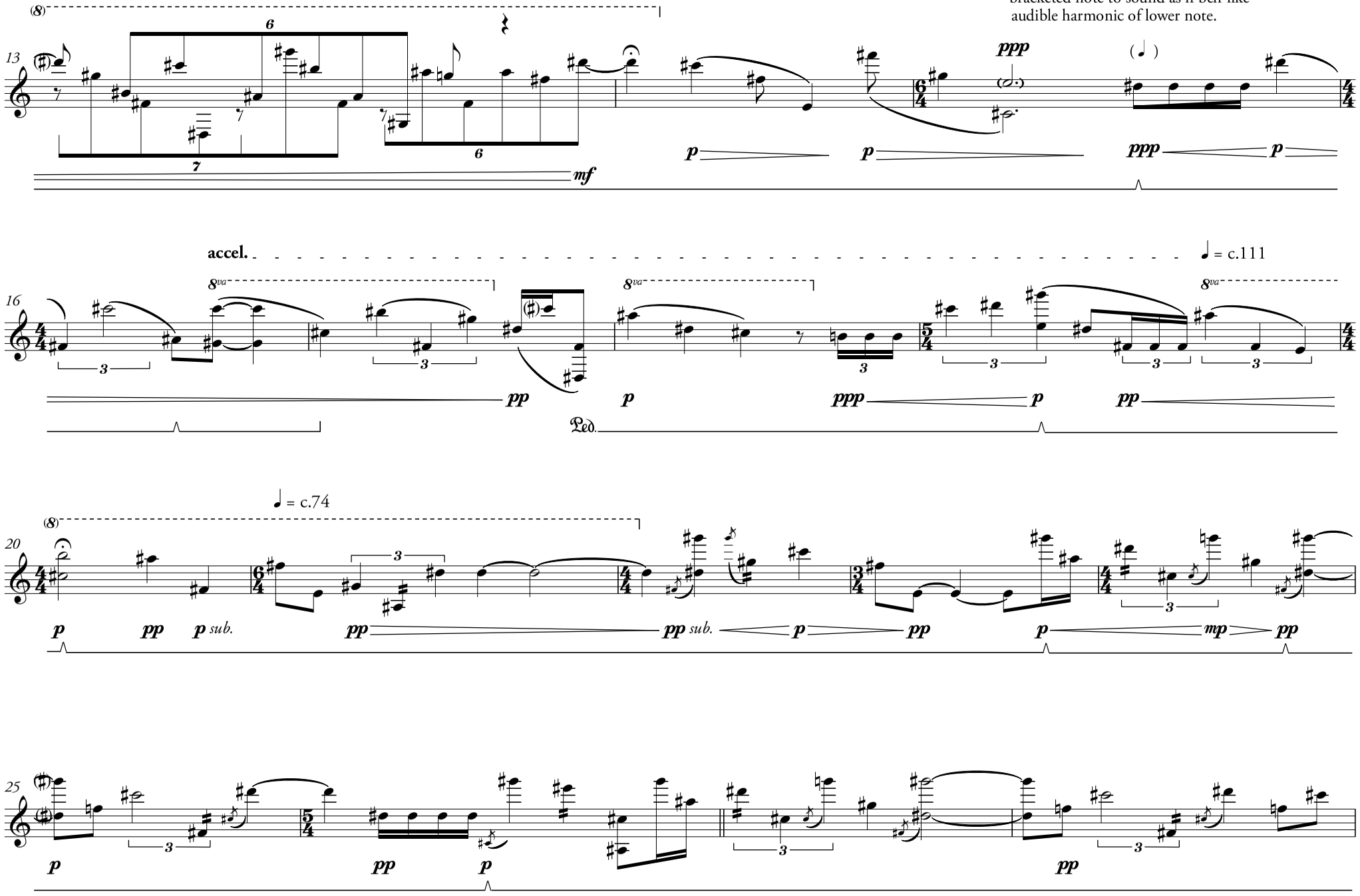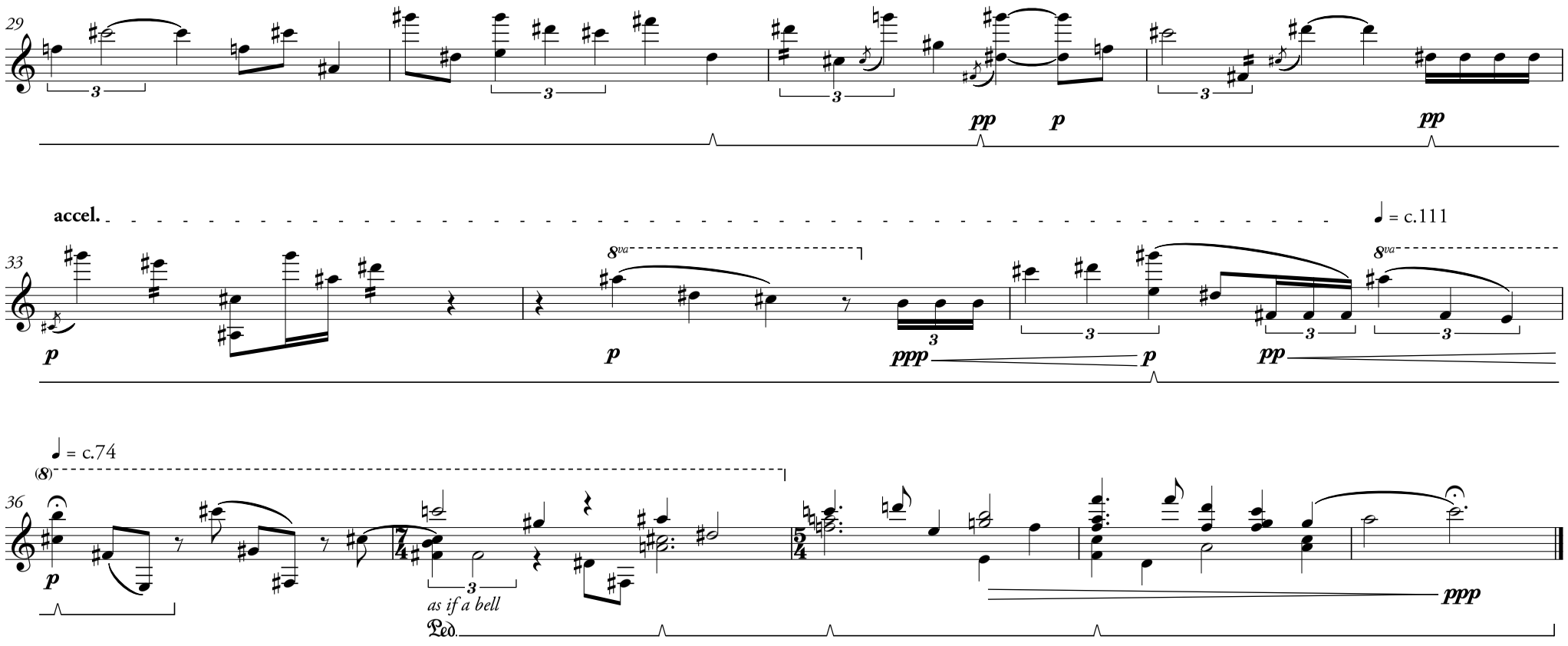


* simply play as close to written rhythm as possible, and use ped ad lib.. The texture should be a sustained one, but not a wash of sound.





* bracketed note to sound as if bell-like audible harmonic of lower note.




29
pp
p
pp
accel.
♩ = c.111
33
8va
p
p
ppp
p
8va
pp
♩ = c.74
(8)
36
p
as if a bell
Ped.
ppp

Epilogue: Canaries

after Monsieur Couperin

very freely, but no faster than ♩ = c.64

