

The Score

(London, 1949-1961)

The Score [SCO] was published monthly in London¹ from August 1949 to January 1961. In all, it consists of twenty-eight issues appearing at irregular intervals, in general three times a year. Issues contain from sixty-five to ninety pages printed in a single-column format and each issue consists of a series of excellent articles, approximately ten to fifteen pages in length, featuring a wide range of subjects. William Glock (1908-2000), the journal's founder and sole editor, was a critic, music educator and notable promoter of a concert series featuring works by neglected living composers.

The periodical gives special—but not exclusive—attention to contemporary music, with much space dedicated specifically to musicians and musical events related to England. It is an important primary source for the study of post Second World War European and American music as it deals with the widespread acceptance of new musical systems, most prominently Schoenberg's twelve-tone method and the further development of serialism.

In the years immediately preceding the Second World War a number of musicians from central Europe sought asylum in England. Among the refugees whose presence has been so valuable in the development of English musical life are Egon Wellesz (1885-1974), a pupil of Arnold Schoenberg (1874-1951) and a close friend of Anton Webern (1883-1945); Roberto Gerhard (1896-1970), a Spanish dodecaphonist, also a pupil of Schoenberg; Mátyás Seiber (1905-1960), a widely respected teacher of composition who influenced many younger composers.

During the early postwar years international relations were resumed and intensified in England, and London established itself as a musical center of world-wide importance, owing in particular to the increased prestige of the BBC, responsible for introducing English audiences to a wide range of contemporary music by native and foreign composers.² Gramophone recordings also served a similar end. The substantial increase in the amount of serious music broadcast no doubt offered enlarged opportunities for performers and composers. Considering the various essays, some of which are rather extensive, and other information dealing with current musical events, the journal reflects some of the crucial debates and recent developments that characterize European and American music in those years. At the very center of the discussions are the

¹ The publishers were I. T. Publishing Co. (1949-50), The Ambassador Publishing Co. (1951-53), The Score Publishing Co. (1954-59), Print and Press Services (1960-61).

² The BBC had already broadcast in the 1930s a considerable number of compositions by the Viennese dodecaphonic school of composers, notably represented by Arnold Schoenberg. See J. Doctor, *The BBC and the Ultra-Modern Music, 1912-1936. Shaping a Nation's Tastes* (Cambridge: Cambridge University Press, 1999): 96-125, 336-364.

diverse compositional approaches to the serial methods of composition, in particular that conceived by Schoenberg.

According to William Glock,³ Schoenberg's method is likely to play some part in the future of contemporary music, even though it is the subject of criticism by many composers of the younger generation. Furthermore, special emphasis is devoted in SCO to essays related to various aspects of Schoenberg's dodecaphonic method, with detailed analyses of individual works.⁴ The journal devotes substantial attention to articles dealing with the peculiarities of his twelve-tone technique, believed to be the modern method replacing tonality, previously utilized as a principle of musical construction.⁵

At the end of the 1950s there remained few composers in Europe and the United States who did not adopt or were not influenced by the techniques of twelve-note composition. The influence of Schoenberg and Ernst Krenek (1900-1991) on American composers of twelve-tone music is discussed by Milton Babbitt (1916-2011),⁶ a composer particularly interested in exploring the potential aspects of serial composition. Some SCO articles deal with the manner in which individual composers adopt Schoenbergian serialism, in some cases by correlating the series to mathematical procedures.⁷ Serial techniques began to be used by already established composers as well.⁸ A case in point is Stravinsky's adoption of dodecaphonic procedures in his late compositions.⁹ Thus Stravinsky cannot be regarded as a composer diametrically opposite to Schoenberg, a thesis emphasized in the journal by Francis Burt (1926-)¹⁰ and Roger Sessions (1895-1985).¹¹

³ See G., "Comment," *The Score* no. 6 (May 1952): 3-6.

⁴ See for example H. Keller, "Schoenberg's *Moses und Aron*," *The Score* no. 21 (October 1957): 30-45, an opera based on solely one twelve-tone row. J. Rufer, "A Talk on Arnold Schoenberg," *The Score* no. 22 (February 1958): 4-11; examines the composer's artistic estate, the largest part possessed by the composer's widow. H. Keller, "Schoenberg's comic opera," *The Score* no. 23 (July 1958): 27-36; illustrates *Von Heute bis Morgen*, with references to the opera in sundry books and articles. W. Zillig, "Notes on Schoenberg's unfinished oratorio *Die Jakobsleiter*," *The Score* no. 25 (June 1959): 7-16; the composer's method of composition derived from the sketchbooks of 1915-17 with style characteristics of the work (treatment of the chorus, use of the offstage orchestra).

⁵ R. Gerhard, "Tonality in twelve-tone music," *The Score* no. 6 (May 1952): 23-35, examines Schoenberg's works leading from atonality to fully developed twelve-tone music, and describes the compositional characteristics of the technique. For an evaluation of the historical importance of the Viennese composer's method, see R. Sessions, "Some notes on Schönberg and 'the method of composing with twelve notes'," *ibid.*: 7-10. [F. Goldbeck], "The strange case of Schönberg: revolutionary composer and tradition-abiding musician," *ibid.*: 36-39, believes that the twelve-tone technique constitutes the modern method of substitution of tonality.

⁶ "Some aspects of twelve-tone composition," *The Score* no. 12 (June 1955): 53-61.

⁷ See R. Gerhard, "Developments in twelve-tone technique," *The Score* no. 17 (September 1956): 61-72.

⁸ For a survey of American composers who adopted Schoenberg's twelve-tone system, see G. Perle, "Atonality and the twelve-note system in the United States," *The Score* no. 27 (July 1960): 51-66.

⁹ R. Gerhard, "Twelve-note technique in Stravinsky," *The Score* no. 20 (June 1957): 38-43.

¹⁰ "An antithesis (I). The technical aspect," *The Score* no. 18 (December 1956): 7-17; and "An antithesis (II). The aesthetic aspect," *The Score* no. 19 (March 1957): 60-74.

¹¹ "Thoughts on Stravinsky," *The Score* no. 20 (June 1957): 32-37.

SCO also publishes articles that emphasize the negative aspects, weaknesses and limitations of Schoenberg's dodecaphonic method.¹² For example, Pierre Boulez (1925) engaged in a notorious polemic against the peculiarities of Schoenberg's treatment of the serial technique. Boulez considered it too traditional and thus bound to come to a dead end.¹³ In Boulez's view the serial concept had to be extended to elements other than pitch — including rhythm, pitch, timbre, dynamics, articulation—with Webern especially showing the way for a new music.¹⁴ Olivier Messiaen (1908-1992), by his works and his teaching, played an essential part in the development of integral serialism and exercised a critical influence on the younger European serialists, including Boulez. With a series of three substantial articles on Messiaen by David Drew (1930-), a young music critic,¹⁵ the SCO continued to bring Messiaen's music to wider attention in Britain. The journal reserves space as well for essays concerning the most recent developments in contemporary music, such as the practice connected to pointillism,¹⁶ electronic music,¹⁷ and the utilization of chance in composition or performance.¹⁸ In a conference (1959) at the Darmstadt Summer School of New Music,¹⁹ composer Luigi Nono (1924-1990) condemns the negative influence of John Cage (1912-1992) on European music since Cage's ideas lead to a static conception of music and provoke the destruction of existing forms and historical traditions.²⁰

Of particular significance in the journal are the issues devoted entirely to single topics or composers and that include a series of informative essays on aspects of their biographies and musical analyses of some of their works.²¹ Also significant are the entire issues dedicated to a survey of contemporary music and of most representative composers in such geographical areas

¹² See V. Thomson, "Reflections," *The Score* no. 6 (May 1952): 11-14; and F. Martin, "Schönberg and ourselves," *ibid.*: 15-17.

¹³ P. Boulez, "Schönberg is dead," *The Score* no. 6 (May 1952): 18-22. The article, which created quite a stir, was first published in the SCO and was subsequently expanded, translated and printed in other languages.

¹⁴ On the other hand, according to T. W. Adorno the aim of Boulez and his disciples to extend the serial system to all aspects of composition eliminates the last traces of traditional form; thus the result is arbitrary, because it is based on a static conception of music. See T. W. Adorno, "Modern music is growing old," *The Score* no. 18 (December 1956): 18-29.

¹⁵ "Messiaen—a provisional study," *The Score* no. 10 (December 1954): 33-49; no. 13 (September 1955): 59-73; no. 14 (December 1955): 41-61.

¹⁶ G. Rochberg, "Indeterminacy in the new music," *The Score* no. 26 (January 1960): 9-19.

¹⁷ R. Vlad, "Die Reihe and electronic music," *The Score* no. 13 (September 1955): 23-24; L. Berio, "Studio di Fonologia musicale," *The Score* no. 15 (March 1956): 83; M. Wilkinson, "Two months in the Studio di Fonologia," *The Score* no. 22 (February 1958): 41-48; L. K. Moss, "The Princeton Seminar in advanced musical studies," *The Score* no. 26 (January 1960): 67-69. On the electronic music of Varèse see footnote no. 25.

¹⁸ On John Cage's *Music of Changes* see W. Thomson, "The abstract composers," *The Score* no. 12 (June 1955): 62-64. On that composer's compositional procedures see J. Cage, "Experimental music," *ibid.*: 65-68.

¹⁹ In the rubric "News and comments", the journal reports on concert programmes and conferences that took place at Darmstadt.

²⁰ "The historical reality of music today," *The Score* no. 27 (July 1960): 41-45. Nono's essay was also published in *La Rassegna musicale* 26, no. 1 (1960): 1-8.

²¹ *The Score* no. 17 (September 1956) is dedicated to Catalan composer Roberto Gerhard, to Stravinsky: *The Score* no. 20 (June 1957).

as the United States²² and Italy.²³ Noteworthy also are articles concerning single composers who had previously received scant attention in Britain, as for example Goffredo Petrassi (1924-2003),²⁴ Edgar Varèse (1883-1965),²⁵ and Hans Werner Henze (1926-2012).²⁶

The journal gives regular attention to current music activities and events not only in Britain, but also in other European countries, offering, for example, notices of competitions, programs of concerts and radio broadcasts, operatic performances, didactic activities, news of composers, and new recordings.

An outline of the musical situation in England is provided by Winton Dean (1916-2014),²⁷ with attention given to the blossoming of a specifically English musical idiom, shown in the eclecticism of Ralph Vaughan Williams (1872-1958), Benjamin Britten (1913-1976) and William Walton (1902-1983), and in the influence exerted in support of opera by the newly organized (1946) Arts Council. Recognition of the significance and the importance of Vaughan Williams, in incorporating traditional tonality in his works is shown in the essays by H. Howells (1892-1983)²⁸ and O. Neighbour (1923-).²⁹ The situation of modern English opera is analyzed by Edward J. Dent (1876-1957);³⁰ the special problems that an opera conductor faces is treated in an essay by Peter Gellhorn (1912-2004).³¹

Britten and Michael Tippett (1905-1998) are the composers who attempted to reaffirm the importance of the operatic genre along an essentially eclectic approach, and who have won successes both at home and abroad in the field of national opera. Notable are SCO reviews of the Venetian première of Britten's *The Turn of the Screw*,³² and of Tippett's *The Midsummer Marriage*.³³ Tippett's viewpoint on the relation of words and music and on the treatment of dramatic situations before beginning to compose an opera is described in his ample essay on one

²² *The Score* no. 12 (June 1955) is concerned with American music and musicians at the time little known in Europe (Carl Ruggles, Aaron Copland, Elliott Carter, Leonard Bernstein, music criticism).

²³ *The Score* no. 15 (March 1956) contains essays on Busoni, Dallapiccola, general style characteristics of Italian composers.

²⁴ J. Weissmann, "Petrassi," *The Score* no. 3 (June 1950): 49-62.

²⁵ M. Wilkinson, "An introduction to the music of Edgar Varèse," *The Score* no. 19 (March 1957): 5-18, examines the composer's theories, style characteristics, works for electronic instruments; it includes the part of solo flute of *Density*.

²⁶ H. Pauli, "Hans Werner Henze's Italian music," *The Score* no. 25 (June 1959): 26-37.

²⁷ "English music today," *The Score* no. 8 (September 1953): 5-10.

²⁸ "Ralph Vaughan Williams," *The Score* no. 7 (December 1952): 55-57.

²⁹ "Ralph Vaughan Williams 1872-1958," *The Score* no. 24 (November 1958): 7-13; an obituary article that emphasizes the composer's most significant creative output in the field of the symphony.

³⁰ "On planning an English opera," *The Score* no. 5 (August 1951): 3-11; proposes to create a repertory of national operas, utilizing existing conventions, enhancing the natural rhythms of the English language; see also note 27.

³¹ "On conducting opera," *The Score* no. 3 (June 1950): 25-31.

³² *The Score* no. 10 (December 1954): 73-76. The outstanding qualities of the score of Britten's opera based on Melville's short story are outlined by A. Milner, "Billy Budd," *The Score* no. 6 (May 1952): 59-63.

³³ *The Score* no. 11 (March 1955): 60-61.

of his most important works for the theatre.³⁴ Among the younger and most gifted English composers who came to the fore at the conclusion of World War II are Iain Hamilton (1922-2000), Bernard Naylor (1907-1986), women composers Priaulx Rainer (1903-1986) and Elisabeth Lutyens (1906-1983). In its music supplements, SCO publishes some of their compositions that mirror the fashionable trends of English music of the time.³⁵

Articles that focus on music historical topics are assigned to first-rate English and foreign musicologists, such as Jack A. Westrup (1904-1975) who writes on Monteverdi's madrigals,³⁶ Charles Van den Borren (1874-1966) on the historical context of Dufay's works,³⁷ Denis Stevens (1922-2004) on 14th-century English polyphony,³⁸ Gilbert Reaney (1924-2008) on Dunstable,³⁹ David Lumsden (1928-) on early sources of English lute music,⁴⁰ and Dom Gregory Murray (1905-1992) on the notation of Gregorian chant.⁴¹

A rubric entitled "News and comments" appears from 1955 to 1957 and reappears in 1961. It focuses on various aspects of contemporary musical life (programs of concerts and radio broadcasts, operatic performances, didactic activities, news of composers and new recordings), in England, Germany, Italy, the United States, France, Sweden, Switzerland, and Spain. The closing page of each issue is dedicated to brief biographical sketches of the authors of its articles.

³⁴ M. Tippett, "At work on *King Priam*," *The Score* no. 28 (January 1961): 58-68.

³⁵ See the vocal score of Hamilton's piece "O gin my love," *The Score* no. 9 (September 1954): 43-48. Naylor's application of modern techniques in the purely choral tradition is evident in his motet "Come ye, and let us go," *The Score* no. 8 (September 1953): 44-50. Priaulx Rainer's *Declamation* for tenor or soprano solo was commissioned by Peter Pears for the Aldeburgh Festival: *The Score* no. 8 (September 1953): 34-35. Lutyens's String Quartet no. 6, in *The Score* no. 16 (June 1956): 29-35, exemplifies the rhythmic sensibility typical of this composer.

³⁶ "Monteverdi and the madrigal," *The Score* no. 1 (August 1949): 33-40.

³⁷ "Guillaume Dufay (c. 1400-1474)," *The Score* no. 2 (January 1950): 26-36.

³⁸ "14th-century polyphony in England: a new source," *The Score* no. 8 (September 1953): 11-16.

³⁹ "John Dunstable and late medieval music in England," *ibid.* : 22-33.

⁴⁰ "The lute in England," *ibid.*: 36-43.

⁴¹ "Plainsong rhythm: the editorial methods of the Solesmes," *The Score* no. 21 (October 1957): 46-59.