

**THE COMPOSITIONS OF PRIAULX RAINIER:**

**AN ANNOTATED CATALOGUE**

by

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M.Mus., D.Phil.



Dissertation presented for the  
Degree of Doctor of Music  
at the  
University of Stellenbosch

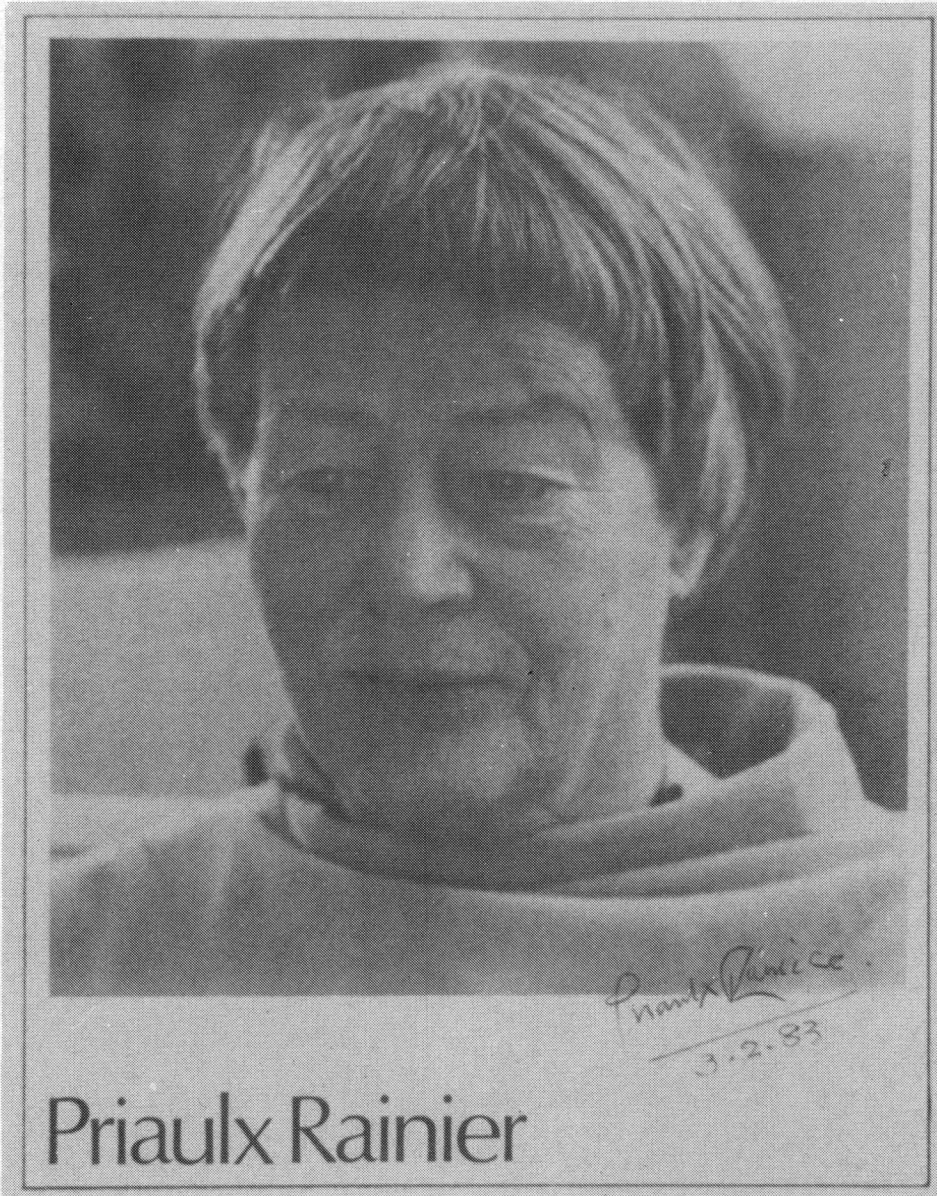
Promotor: Prof R.E. Ottermann

September 1988

**Declaration**

I the undersigned declare that the work contained in this thesis is my own original work and has not previously in its entirety or in part been submitted at any University for a degree.

30 August 1988



*Priaulx Rainier*  
3.2.83

Priaulx Rainier

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- The staff of the following institutions were extremely helpful and in some cases went out of their way to be helpful and to answer my queries. I would like to thank them especially for their friendly attitude and assistance.

### 1. Libraries

The Argus, Cape Town.

The W.H. Bell Music Library, South African College of Music, University of Cape Town, Rondebosch.

The Britten-Pears Library, Aldeburgh.

The British Library, Great Russell Street, London.

The British Library, Newspaper Library, Colindale Avenue, London.

Die Burger, Cape Town.

The Cape Town Symphony Orchestra, Cape Town.

The Cape Times, Cape Town.

The Central Library, The Royal Borough of Kensington and Chelsea, London.

The Central Music Library, Buckingham Palace Road, London.

The Central Reference Library, St. Martins Street, London.

The City Business Library, 55 Basinghall Street, London.

The Jagger Library, Manuscripts and Archive Division, University of Cape Town, Rondebosch.

The Music Library, South African Broadcasting Corporation, Sea Point.

The Music Library, University of Stellenbosch, Stellenbosch.

The Natal Performing Arts Council, Durban.

The Royal Academy of Music, London.

The Royal College of Music, London.

The South African Library, Cape Town.

The University of Durban-Westville, Durban.

## **2. Archives**

The Cape Performing Arts Board, Cape Town.

The Music Documentation Centre of the HSRC, Pretoria.

The State Archives, Cape Town.

The Swedish Music History Archives, Stockholm.

The Swiss Music Archives, Zürich.

## **3. Museum**

The Howick Museum, Howick.

#### 4. Instances

The American Information Centre, Cape Town.

The Association of Swiss Musicians, Lausanne.

The British Broadcasting Corporation, London.

The British Council, Cape Town.

The British Film Institute, London.

The British Music Information Centre, London.

The Dartington International Summer School, Totnes.

The Finnish Information Centre, Helsinki.

The French Consulate, Cape Town.

The Park Lane Group, London.

Schott, London.

The South Bank Centre, Royal Festival Hall, London.

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**CAPE TOWN**

**30 AUGUST 1988**

**H.H. VAN DER SPUY**

## 1. INTRODUCTION

### 1.1 Preamble

After having completed his D.Phil. dissertation on Die Musieklewe van Pietermaritzburg 1850-1902 in December 1975 the author went on an overseas holiday - his first re-visit to Europe after nine years. One of the findings of his dissertation was, that although Pietermaritzburg had had quite an active musical life for a centre with its population with concerts featuring prominent visiting musicians and local artists, a flourishing music society and in later years a borough-organist, there had actually been no first rate resident composers. The existing compositions of Reginald Statham<sup>1</sup>, Alfred Day<sup>2</sup> and others were more "occasional" pieces and did not really outlive the occasion for which they were composed. Today they are virtually unknown.

In London the author attended the first performance of Priaulx Rainier's Prayers from the Ark sung by Peter Pears (tenor) and accompanied by Osian Ellis (harp) which appeared on the programme amongst other works with Benjamin Britten's first London performance of his Canticle V: The Death of Saint Narcissus in the Queen Elizabeth Hall.

After the concert the author went up to the composer to congratulate her and introduced himself. The author had

previously been engaged in a brief correspondence with her about some information he required. When the author visited an exhibition about the life and work of Priaulx Rainier held at the same time at the British Music Information Centre, 10 Stratford Place, London it struck him anew that Rainier had been born in 1903 in Howick, Natal. Back in South Africa the author made further enquiries about her and then he realized that Rainier was South African born and although she started to compose relatively late in life, very little is known about her in this country. This vacuum of documented knowledge of such a prominent composer and personality who had strong roots in and drew so much of her inspiration from her childhood years in South Africa, and especially from Natal, was inexplicable to him.

To investigate the life and work of Priaulx Rainier seemed a logical continuation of his interest in South African music history and the music history of Natal in particular. Later the author would learn that Rainier had also been a student in the early days of the South African College of Music in Cape Town when "Daddy" Bell was principal. Everything seemed to fall into place, because the author's M.Mus. thesis had been on W.H. Bell: Enkele aspekte van sy invloed op die musieklewe in Suid-Afrika (University of Port Elizabeth, 1971). Now these two streams can be linked up.



The purpose of this dissertation is to present a brief researched biography of Priaulx Rainier and a detailed annotated catalogue of her completed compositions.

## **1.2 Method**

### **1.2.1 Acquisition**

Initially an attempt was made by the author to acquire copies of all the Rainier compositions. The composer generously gave permission to photocopy manuscripts of early unpublished works. She also presented the author with various dyeline scores. Sally Groves, head of contemporary music at Schott, London was always helpful when new Rainier compositions became available. It was however not before all the manuscripts and "papers" came to the University of Cape Town that the full extent of the Rainier compositions could be ascertained.

### **1.2.2 Sources**

The following sources regarding Rainier compositions exist:

Amis, John: "Priaulx Rainier", The Musical Times,  
July 1966, p. 356.

Cohen, Aaron I: International Encyclopedia of Women Composers (New York: Bowker, 1981), p. 337.

Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Rainier, Priaulx", by Colin Mason.

Mallows, Katherine: Chamber Music by South African Composers in South African Libraries (Cape Town: University of Cape Town Libraries, 1979), pp. 2, 5, 9, 20, 38, 40, 46, 57, 58, 75.

The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Rainier, Priaulx", by Ian Kemp.

Programme: 75th Birthday Concert for Priaulx Rainier, Purcell Room, South Bank, 13.12.1978, pp. 9-11.

Schott Brochure No. 1 (c. 1948).

Schott Brochure No. 2 (c. 1967).

Schott Brochure No. 3 (c. 1973).

Schott Brochure No. 4 (January 1983).

South African Music Encyclopedia, Vol. IV, 1986 ed.,  
s.v. "Rainier, Priaulx", by J.P. Malan.

The author "edited" the lists of compositions published in: the 1983 Schott brochure, The New Grove and the South African Music Encyclopedia, but he was not responsible for the actual articles. He is credited for the list of compositions which appear at the end of the programme for the 75th Birthday Concert of Rainier, but that is in fact not the case.

### **1.2.3 Reviews**

Reviews of performances were collected over many years. Rainier and Schott were the main sources, but through research and personal contact with performers more material became available.

### **1.2.4 Letters**

The author is in possession of more than 100 letters written to him by Rainier. They form a very important focal point and made further research possible because Rainier was precise in her documentation.

### 1.2.5 Lay-out

This dissertation consists of four sections:

1. Introduction.
2. Brief Biography.
3. Annotated Catalogue.
4. Conclusion.

From the above sources, interviews and other contacts it was possible to re-construct a brief biography. The centre part of the dissertation is the annotated catalogue. Its aim and organisation is explained at the outset of chapter 3. The conclusion is followed by three appendices, a bibliography and an index of names. The bibliography is a single listing of various sources and because of its brevity is not broken into sections. The humanities system is the form used. The items included are: all works consulted, as well as sources which are not listed in the review section of a particular composition, but which are listed in the notes. In order to avoid unnecessary duplication, sources from the review section are not included in the bibliography. The few illustrations form an integral part of the text.

### 1.2.6 Visits to England

The author became good friends with Rainier and visited her four times in England. She had a strong personality and was always extremely helpful. Although she preferred to live modestly, she was a good cook, was hospitable and always enjoyed the company of her close friends. One of her outstanding characteristics was her integrity, another was her sincerity. To know Prialx Rainier as a friend was a wonderful, enriching experience. She was a caring, generous person with a special kind of infectious humour.

### 1.3 Literary Trustee

After Rainier's death (10 October 1986) the author was appointed as Literary Trustee to take charge of her "papers". Clause 3 of her will reads:

I give to Professor Hubert van der Spuy of 153 Wynwood, St. Andrew's Street, Durban 4001, South Africa, whom failing my trustees (hereinafter called "my Literary Trustee" which expression shall, where the context so permits mean and include the said Hubert van der Spuy or my Trustees as the case may be) such of my music manuscripts, tapes of my work, records or discs of my work, press cuttings, reviews, letters concerning my memoranda, diaries and writings and anything pertinent to historical, biographical records about or concerning me (all which objects and documents are hereinafter referred to as "my papers").

Upon the trusts following that is to say:

- (a) My Literary Trustee shall for a period of two years from the date of my death (as he shall in his absolute discretion think fit) make available all or any of my papers to the said June Opie whom I appoint to be my Official Biographer.

- (b) Subject thereto within two years of my death my Literary Trustee shall offer to the British Museum such of my papers and on such terms as my Literary Trustee shall in his absolute discretion determine, and subject thereto my Literary Trustee shall transfer my papers to the South African College of Music, Cape Town University, South Africa, for use in the library of the said College.
- (c) I declare that the cost of insurance and transport shall be borne by and paid out of my residuary estate.

Rainier specifically left the manuscripts of Quanta and Due Canti e Finale to the British Museum (now British Library), London. The author went to London in June/July 1987 and after much discussion decided to bring all the Rainier papers to the University of Cape Town where they are now housed in the Manuscript and Archive Division of the Jagger Library.

In the meantime June Opie published her book: 'Come and Listen to the Stars Singing', PRIAULX RAINIER: A Pictorial Biography (Pensanze: Alison Hodge, 1988), 93 pages.

#### **1.4 Priaulx Rainier Fund**

When Rainier died her gross estate was put at more than R1-million. Apart from about R100,000 and certain effects left to personal legatees, the residue went to the

Worshipful Company of Musicians in London to create the "Priaulx Rainier Fund".

This will provide prizes for composition to be awarded alternately each year to students of the Royal Academy of Music, London and the South African College of Music, at the University of Cape Town,<sup>3</sup> - the latter prize to be "in memory of W.H. Bell". She wanted to foster composition for quartet and quintet ensembles.<sup>4</sup>

## 1.5 Abbreviations

The following abbreviations are used in the text:

### 1.5.1 General

ABC	Australian Broadcasting Corporation
ABRSM	Associated Board of the Royal School of Music
add	additional
ARAM	Associate of the Royal Academy of Music
arr	arranged
BBC	British Broadcasting Corporation
BMIC	British Music Information Centre
CAPAB	Cape Performing Arts Board
FRAM	Fellow of the Royal Academy of Music
ISCM	International Society for Contemporary Music
LRAM	Licentiate of the Royal Academy of Music
NAPAC	Natal Performing Arts Board
pts	parts

QEH Queen Elizabeth Hall  
RAM Royal Academy of Music  
RCM Royal College of Music  
SABC South African Broadcasting Corporation  
SACM South African College of Music  
SAME South African Music Encyclopedia  
SASMT South African Society of Music Teachers  
SATB Soprano Alto Tenor Bass  
SWF Südwestfunk  
transc transcribed  
UCT University of Cape Town  
UPE University of Port Elizabeth  
UWITS University of the Witwatersrand



**1.5.2 Instrumentation**

picc	piccolo	sd	side drum
fl	flute	bd	bass drum
ob	oboe	cym	cymbals
ca	cor anglais	ant cym	antique cymbals
cl	clarinet	susp	suspended cymbals
bsn	bassoon	tamb	tambourine
dbsn	double bassoon	t-tam	tam-tam
hn	horn	tri	triangle
tpt	trumpet	cast	castanets
vln	violin	xyl	xylophone
vla	viola	mba	marimba
vla	cello	cel	celesta
db	double bass	b	bells
strs	strings	sl bells	sleigh bells
timp	timpani	tu bells	tubular bells

**Notes:**

1. Born Liverpool, 5 February 1844; died 1908. Professional journalist and editor of various newspapers.- H.H. van der Spuy, Die Musieklewe van Pietermaritzburg 1850-1902 (D.Phil. dissertation, University of Stellenbosch, 1975), pp. 660-61.
2. Born London, January 1859; died Pietermaritzburg, 13 November 1907. First borough-organist in Pietermaritzburg. - H.H. van der Spuy, Die Musieklewe van Pietermaritzburg 1850-1902 (D.Phil. dissertation, University of Stellenbosch, 1975), p.671.
3. "Her will benefits UCT music students", UCT News Magazine (March 1987), 14(1).
4. Programme of A Concert in Celebration of the Life and Work of Priaulx Rainier 1903-1986.

## 2. BRIEF BIOGRAPHY

### 2.1 Preamble

Information for this chapter concerning biographical matters, was collected over a lengthy period i.e. through personal interviews with Priaulx Rainier since December 1977 in St. Ives and London. Where possible the data obtained were cross-checked against other sources and in some cases no reference is made to specific interviews.

### 2.2 Parentage

Ivy Priaulx Rainier was born from English-Huguenot parents in Howick, on 3 February 1903.<sup>1</sup> Her father, William Gregory, at that stage a salesman, and her mother Ellen (born Howard), had three other children: Peter William, born in 1890, Ellen Florence Dorothy (better known as Nella), born in 1892 and Eveline Howard, born in 1898. A younger sister Winifred Yolland was born in 1905.

In 1903 C.A. Calvert and J.H. Rainier published a book Genealogy of the Rainier Family, Ancestors in Male Line of the Rainiers according to MS in Bib R a Paris.<sup>2</sup> A chart in this publication of the Genealogy of the Rainier (Regnier) family dates as far back as about A.D. 750 and

contains a special section devoted to the British and South African branch of the family. The copy previously in Rainier's possession contains certain handwritten corrections and additions. Although Miss Rainier is affectionately called Priaulx (her second name) by her family and friends, she was known as Ivy Rainier till about the mid nineteen twenties. In this study the same sequence is used.

William Gregory Rainier was born on 17 December 1858 in Southampton, England.<sup>3</sup> He was one of the youngest of a family of thirteen and educated at Christ's Hospital from the age of 6 to 16. On 30 March 1875 he became an apprentice on a sailing ship for four years following the tradition of his nautical family who had spent over 200 years unbroken service in the Navy. In the 1880's he gave up his profession and went to Port Elizabeth, to join his younger brother Arthur. Here he became friendly with a family named Howard and in their company went to Barberton where gold had been discovered. The party had an adventurous journey: first by boat to Lourenco Marques (now Maputo) then by ox-wagons to Barberton through the country that is now the Kruger National Park. In Barberton he and Ellen Howard were married, spending their honeymoon in a camp on top of the Sheba mountains. Their son, Peter William, was born in Barberton in 1890.

Failing to make money in the goldrush W.G. Rainier and the Howards ran a sawmill in a forest, cutting timber for the Barberton mines. In about 1891 W.G. Rainier agreed to manage the farm "Cotswold" in Natal for a certain Duncan Mackenzie, who was transport riding by ox-wagon between Natal and the Transvaal - no railways had been built yet. Joining Mackenzie's convoy of wagons the Rainiers travelled to Nottingham Road, the journey taking three weeks. A year or two later they moved to the farm "Glen Lyndon" at Highlands. In 1898 W.G. Rainier gave up farm managing and rented "Chudleigh" at Nottingham Road, intending to farm in a small way. At the outbreak of the Boer War he volunteered and was with Buller's "flying column" at the relief of Ladysmith (Natal).

After the war he worked in Ladysmith where he was joined by his family. By this time there were three children. In about 1902 the family moved to Howick, where Ivy Priaulx was born in 1903, then to Pietermaritzburg and later they lived at Hilton Road to escape the hot climate of the town. Rainier travelled all over the country as a salesman for firms, but was never a very successful businessman. The family struggled along in considerable poverty, but because they were a happy family, this did not bother them. A few years later he was offered work in Salisbury (now Harare), Rhodesia (now Zimbabwe).

W.G. Rainier went there alone to establish himself and to find a house. Before the family could join him, a bad breakdown in health forced him to give up the idea of working at a high altitude. The doctors advised him to preferably live at sea level and the family moved to Cape Town in 1912.<sup>4</sup> W.G. Rainier died in Cape Town on 31 May 1919 aged 61 years 5 months. His address was "Oakdale", College Road, Rondebosch at that time.<sup>5</sup> He is buried in grave number 16429A (A half), Gate 1 in the Maitland cemetery.<sup>6</sup> The grave still exists.

Ellen Howard, his wife, was born on 21 April 1867 at Hemel Hampstead, near London. She was the only girl and youngest of a family of seven children. In 1874 she sailed to Australia with her parents on the voyage taking 6 months. Six years later the Howards came to South Africa to join their sons in Port Elizabeth. There the family lived at "Red House" on a river, some miles out of the town. W.G. Rainier who had made friends with the Howards, lived with them as a paying-guest and joined their party on the adventurous journey to the Barberton gold fields.<sup>7</sup> Ellen survived her husband and died aged 58 in Cape Town on 30 July 1925<sup>8</sup> and is buried in grave number 15260/C, Gate 1 in the Maitland cemetery.<sup>9</sup> The grave also still exists.

Ivy's parents did not play any musical instruments themselves, but they were fond of music and also encouraged their children who showed interest to develop their talent.

### 2.3 Youth

Certain perceptions in early childhood made a lasting impression on Ivy. The Rainiers lived in a small cottage in Howick with an enormous oak tree outside. She remembers, for instance, lying in her pram looking up into the immense complexity of the oak branches of this huge tree.

She was in contact with music from an early age, because her two elder sisters, Nella and Eveline, who took piano lessons practiced at every opportunity. They had to walk quite a long distance to school and therefore started practicing at about half past five in the morning. Since she was interested in music and could remain quiet, Ivy was allowed to lie under the grand piano while her sisters practiced. In this way she became acquainted with a great amount of piano literature which she apparently was able to recall when she went to London many years later.

Amongst odd letters and other writings of the deceased Nella Rainier, four sheets were found where she recalls the early childhood of her younger sister.

Since no better account of these early years is available, the contents of the entire document is reproduced here.

P[riaulx]. R[ainier] was born in Natal in 1903 and her earliest recollection must be of the giant oak tree in the garden of the cottage where we lived - a mile from the village, we were on a hill in a wild old garden with a quince hedge between the house and the road and a group of enormous old eucalyptus trees between us and the nearest neighbour. P[riaulx] lay for hours in her pram under the oak and she must have absorbed the sound of birds and insects and rustling leaves long before she could walk. At the age of about 3 years she began to develop decided characteristics. Uninterested in fluffy childish toys, she was happy to spend hours hammering nails into a plank! Her adventurous nature led her into frequent pranks. She was found one day in an adjoining field lying in the long grass with a hoofmark on her tummy and the old mare Mollie grazing nearby. She had been tickling the horses underside with a straw and had been treated like an annoying fly! On another occasion she climbed on to a table under a closed window and put her head through the glass. With presence of mind, instead of pulling it back she screamed for help and the shattered glass had to be taken away bit by bit. Aged about 3 years she managed to break an arm when jumping up and down on a spring bed. The arm was put in splints from the shoulder. This wooden arm was used to threaten other children if she was not obeyed. She would run after them shouting "If you don't do what I say I'll hit you with my arm!" From an early age she led her group of playmates, both boys and girls, inventing adventurous games, a favourite part-time being "monkey travel" from tree to tree in the branches of a long row of young pines. Living, as we did, in the hills N[orth] of Pietermaritzburg she was brought up with the sights and sounds of nature - wind in the trees and grass - cicadas buzzing, African voices deep and sweet singing their wild songs as they walked by. The tom-toms and queer chanting of Indians on the neighbouring plantation [and] - the magical look of cobwebs covered with dew in the early morning. Aged about 8 years she began violin lessons ... P[riaulx] showed aptitude for the instrument from the beginning. She was a fairy-like looking girl with a mane of shining blond hair - very quick and light in her movements.

Rainier claimed that her roots and inspiration for her compositions can be traced back to the impressions and experiences of her youth which provided her with a wide musical background : at home, where through her sisters she made contact with traditional Western music and also her perception of Indian and Zulu music.

She must have been very perceptive and interested in all kinds of sound events at an early stage. She said that she was amazed and affected by the brilliant, starry nights and the enormous spaces and the way sound - bird calls and sounds of nature - travelled with an aura of resonance around it through the clear air.

Her surroundings changed when the family moved to Pietermaritzburg in 1907<sup>10</sup> and thereafter to Hilton Road in 1908<sup>11</sup>. Her two sisters attended St. Anne's School. She went to school for six months, then had a nervous breakdown and did not go to school but had her studies allotted to her daily at home.

Her perceptiveness to sound had a special effect on her. She was very sensitive to the severe thunder storms they used to have at Hilton Road and there were periods when she became absolutely delirious and for two or three days was in a high fever. The doctors did not determine the cause and she never knew what really caused the fever.



It felt to her as if she was haunted by sounds of music and just could not get rid of them. Ivy's formal musical training began at the age of three when her sister Nella started her with piano lessons, but never seemed to progress with them at all. Then she changed instruments. Nella had a violinist friend who often stayed with them and they then played sonatas together. This gave Ivy her passion for the violin. Nella's friend had a three-quarter size violin which she lent her. Ivy used to walk to St. Annes's School twice a week to have violin lessons from a Miss Jones and immediately showed that she had a natural talent for this instrument. Miss Jones was a pupil of the Russian violinist, Adolf Brodsky<sup>12</sup> who was professor at the Leipzig Conservatoire and later became principal of the RCM in Manchester. From the very beginning Ivy thus received proper tuition.

#### **2.4 Miss Horniman**

Nella had been a piano pupil of Mrs Constance Day, wife of W. Alfred Day, first borough-organist of Pietermaritzburg - who taught at St. Anne's School and also privately. She was one of Mrs Day's more gifted students. After Nella had matriculated, there was no money to further her studies, but Mrs Day obtained a position for her as student teacher at St. Annes's. At that time a Miss Pullea-Bury was the physical training teacher at St. Anne's.

She and her sister Ethel, had been abandoned by their father but their mother knew Miss Horniman who eventually educated them.

Miss Annie Horniman (1860-1937)<sup>13</sup> was a British repertoire-theatre pioneer. She founded the Gaiety in Manchester as the first English "repertoire" theatre and subsidized the Abbey Theatre, Dublin for the first years of its existence.

Miss Pullea-Bury and Nella became friends and spent time over weekends with the Rainier family. When writing to Miss Horniman she mentioned Nella and the family and the fact that there was no money to further Nella's musical studies. Miss Horniman wrote back asking for more details about Nella.

In the meantime, Eveline had matriculated and the young Ivy showed signs of early talent. Mrs Rainier heard about the establishment of the SACM and the formation of a Symphony Orchestra in Cape Town. She borrowed £100 from an elderly friend and the Rainiers moved to Cape Town. No sooner had they arrived there and settled down, when the mother received a letter from Miss Horniman asking whether she would allow Nella to go to England for three or four years to further her musical training.

Miss Horniman was prepared to defray all expenses including, food, clothing and tuition. Nella accepted this offer. At that time Miss Horniman's company was very successful in Manchester and therefore Nella frequently visited Manchester and attended many productions sitting with Miss Horniman in the box. Nella studied at the RAM from 1912 to 1916, her first subject being piano (with professor Reddie)<sup>14</sup> and her second subject, viola. Miss Horniman's other life-long passion, besides the theatre, was cats, hence the nickname "Tabby". Miss Horniman later also took the young Ivy under her wing when she first went to London.

## 2.5 Cape Town

In Cape Town the young Ivy had the opportunity of studying various branches of music at the SACM and was able to attend live orchestral concerts. She became a violin pupil of Winifred Leffler,<sup>15</sup> who was associated with the SACM from 1912 when W.H. Bell<sup>16</sup> became principal. Ivy remembered Bell as a small man with bright eyes and a charming smile. Having attended his elements of music and general appreciation classes, she had quite a lot of contact with him. She received harmony lessons from Lilian Isaacson. When the College moved to Stal Square, Bell used to invite some of his students to listen to gramophone records on Saturday afternoons.

It was on such an occasion that Ivy first heard the Bach Double violin concerto played by Kreisler and Zimbalist. She remembered that the recording affected her deeply. Immediately after this "experience", she started playing quartets. The quartet consisted of herself, aged eleven, second violin, her sister Winifred, cello, and two other players. Ellie Marx<sup>17</sup> coached them. Thereafter she appeared regularly at Student Concerts and continued to be an active quartet player.

Ivy progressed so well that she and Gretchen Rein were selected to play the Bach Double violin concerto at the first fully-fledged Student Concert which was assisted by the Cape Town Municipal Orchestra and conducted by Theo. Wendt<sup>18</sup> on 23 October 1917 in the City Hall. The next day The Cape Times<sup>19</sup> wrote:

A Bach concerto for two violins was very charmingly played ... Miss Rainier, who appeared to be by far the youngest performer of the evening, played with a surprising amount of self-possession...

The performance was so successful that it was repeated at the 12th Saturday "Pop" Concert on 17 November 1917.<sup>20</sup> The Cape Times<sup>21</sup> remarked: "A fine sense of rhythm was particularly noticeable in both these young players and they were enthusiastically recalled."

Ivy's great interest in rhythm which was to become such an important element - almost a hallmark in her compositions later - was clearly established from her youth.

Bell's<sup>22</sup> comment on the two performances were:

While audiences appreciate such work, as they showed they did by their applause on Thursday and Saturday nights, there is every cause to be optimistic about musical taste of Cape Town.

After she had passed the Advanced Examination (University of South Africa) with Honours<sup>23</sup> (138 out of 150)<sup>24</sup>, the University of South Africa awarded her a prize, and the well-known Cape Town violinist, Ellie Marx, leader and sub-conductor of Cape Town Municipal Orchestra, became her teacher.

In 1918 she entered for a further examination and in 1919 won the University of South Africa Overseas Scholarship which could not be awarded in 1918 due to the influenza epidemic.<sup>25</sup>

To Rainier the activities at the SACM were by far the richest she had had in her training. There was so much going on: quartet playing, sonata playing and group participation in a wide variety of activities. As students, they had concession student tickets for the symphony concerts - Theo. Wendt introduced these to the audience - and also for a series of Beethoven Symphonies with talks by W.H. Bell.

Before Ivy went to London, Ellie Marx organized a farewell concert for her. Rainier presumably left to study in England during 1920.

## 2.6 Royal Academy of Music

Ivy went alone to England by boat, was met by Miss Annie Horniman and stayed with her in her flat in London. Miss Horniman took Ivy to Stratford-on-Avon so that she could go to Shakespearean plays every night. There was much controversy at that time concerning a forthcoming edition of Shakespeare. The people involved were Shaw, Adams ( a producer at the theatre) and a publisher. Quite often she dined with Shaw and Miss Horniman and heard the brilliant conversation. That was a great experience. She sat like a mouse absorbing everything.

Back in London she took the same lodgings Nella previously had in West Kensington. She went to the RAM to arrange her lessons and everything herself. One was obliged to take piano as a second study, and although she had started piano lessons with Nella at the age of three, she never seemed to progress at all. She had the great fortune of going to J.B. McEwen<sup>26</sup> for harmony and counterpoint. He made everybody who worked with him, do their exercises by really creating music. This was the beginning of the composition career that followed much later.

The other professor she was fortunate to have, was Ernest Read, who was fresh from the Dalcroze School in Switzerland. He had the most extraordinary vitality and interest in new ways of developing pupils' aural perception. He was very active and had a great influence on her if one considers her life-long interest in dance and dance forms. Later she took a year's classes at the Dalcroze School in London which she found invaluable for conducting. Ivy was fortunate enough to see the last performance of the great dancer, Isadora Duncan.

Initially her violin professor was Hans Wessely,<sup>27</sup> a pupil of Kreisler in Vienna and according to Rainier a martinet of the worst order. When she went to RAM the only chamber music that was offered, was once a week when each violin professor had all his pupils with an added cellist or two, to play chamber music. There was no proper training until Lionel Tertis who put the viola on the map as a solo instrument, was appointed to form proper quartets and to take charge of the chamber music. The fact that she was so competent, resulted in Wessely having her play second violin to him in a quartet when he was giving lectures on the late Beethoven quartets. That was in her first year at the Academy. Afterwards her violin professor was Rowsby Woof.<sup>28</sup> In the meantime she actually had a nervous breakdown and had to stop her studies temporarily.

Miss Horniman advised her to go back to South Africa for six months to recuperate. She sent Ivy out and paid her fare.

When she returned to South Africa, the magic of the country struck her forcibly - a sensation she had not experienced before, because when a person lives in a country and sees nothing else, one does not appreciate one's surroundings. It was only when she came back, that the beauty and mystery of South Africa was suddenly impinged upon her conscious mind and seized her imagination.

On her return to London, she started at once writing a movement for string quartet. She had no knowledge of musical composition, but instinct of the early years of quartet playing, guided this first effort. During her last term at the RAM, J.B. McEwen withdrew from teaching in order to prepare himself for his work as principal. Arnold Bax who took over his lessons, was impressed by the quartet movement she had written. When he heard that she was leaving, he said that if at any time she wished him to "look over" anything she had written, he would be very glad to do so.

When McEwen became principal, he immediately engaged Sir Henry Wood to train the college orchestra.



Wood arranged his classes in such a way that each week different string players were in front for him to observe closely. It was expected of the students to play in the orchestra twice a week. In 1922 Ivy's name appeared amongst the first violins who performed at a Students' Orchestral Concert in Queen's Hall. Walter Swanson's name is also listed amongst the first violins.<sup>29</sup>

## 2.7 Early Career

After having completed her LRAM diploma, Priaulx had to earn a living. An ex-pupil of Rowsby Woof was giving up a post at Badminton School, Westbury-on-Trym, Bristol,<sup>30</sup> which she was offered and she accepted. She taught there for two days a week, was also responsible for giving a weekly recital with a pianist and kept this position for two years till she found that there was more work for her in London. Although she taught in Bristol, she lived in London all the time where she always had her working room, taught her private pupils and existed on what was available. Rainier was obviously a good teacher otherwise her professor would not have sent her the pupils he wanted prepared for the entrance examination of the RAM. A few of these students won scholarships straight away.

She never wanted to return to South Africa because she felt that she had too much to absorb and too many opportunities to extend herself. Edith Sitwell once said to her: "You've got to be among people who keep 'shopping up' your brain." Priaulx could see that this would not be possible in South Africa as she was well aware of the cultural environment and development through contact with family and friends. At that time there were a number of society "at homes" in London at which artists performed.

It was the thing to do and she got quite a number of these engagements, almost enough to make a living at one time. Priaulx joined the Society of Women Musicians and met Orrea Pernel, a very fine violinist, who liked her playing very much and asked her to play quartets. Eventually a quartet was formed with Winnifred Copperwheat (viola) and Gene Milne (cello). They met fairly regularly for about two or three years and performed in private houses.

When she was thirty she was involved in a serious motorcar accident which forced her to stop her private teaching. She had been going to spend Christmas with friends in Lincolnshire who sent their car and chauffeur for her. The car overturned when the chauffeur tried to avoid an old man in the dusk. Priaulx was injured and as a result had thirty-two stitches in her head. She went to the South of France to recover.

One of the strange things is that each time it was a physical accident in her life that made her change her direction.

During this period she wrote a Duo for piano and violin which was first performed on 30 April 1936 by Orrea Pernel and Harriet Cohen in the Wigmore Hall. This was also the first important public performance of her work. She was then well aware that she had become interested in composition, but she could not go any further in the direction the critics called "Sturm und Drang".

Edwin Evans, a leading critic at that time and writer about music, was shown the score and he said to the secretary of the Contemporary Music Society: "Here is someone worth watching." As her shoulder had been rather badly damaged, she found that solo playing was getting very difficult - so she concentrated rather on playing quartets, largely for pleasure.

## **2.8 First Compositions**

She wrote Three Greek Epigrams and three movements of the String Quartet without having contact with anyone to discuss the ethics and essence of music and composition. Years of quartet-playing made the medium familiar, giving freedom to experiment with new sounds.

In the summer of 1936 Priaulx met a Finnish pianist, Merete Söderhjelm, who studied with Nadia Boulanger<sup>31</sup> and who suggested she should have lessons with Boulanger. Priaulx first went over to Paris and showed Madame Boulanger the Three Greek Epigrams and the three movements of the quartet. Boulanger was very interested in the works, thought that Priaulx had so many ideas that she would get overwhelmed with them and suggested that she should come over for a longer period to have lessons. In the meantime she was told to write down the first thing that came into her head every day - whatever it was - a short few bars or more and every week she had to send this to Madame Boulanger.

Then in 1937 Rainier went to Paris for two months and had special "conversation" lessons with Nadia Boulanger which cleared her mind as to the direction for future composition. Sometimes she would take an aria or a recitative and would have a discussion about the text. One could say those were the only formal composition lessons she received, although she did not compose a specific work under the guidance of Boulanger.

In Paris she met David Gascoyne, whom she had known from London. They used to meet regularly for lunch and discussed music.

When Priaulx went back to London she finished the quartet and later Nadia Boulanger saw it when she visited London. Rainier made an arrangement for piano of the J.S. Bach Chorale Prelude Das alte Jahr vergangen ist for Merete Söderhjelm which she performed at the Wigmore Hall on 22 February 1938.

Merete Söderhjelm<sup>32</sup> can still recall her contact with Rainier. She describes it as follows:

During the several periods I spent in London before the war my musical contact with Priaulx was of immense value to me and gave me more than I can say. I consider her as a musical personality on the highest possible level comparable with Nadia Boulanger only. They met more or less through my recommendation. Priaulx was fantastic as coach. Her deep insight in music was fantastic.... Her strong personality was impressive and she showed her friendship in many ways.

## 2.9 From 1939

Rainier was very anxious for an opportunity to hear her own works. A friend made this possible by offering her the use of her beautiful house for a concert. So on 12 July 1939 a concert consisting of a programme of recent compositions by Priaulx Rainier took place at 19 The Boltons, London SW10. Peter Gellhorn opened the concert with a Concert Study in octaves for pianoforte, Sophie Wyss sang Fair is the Water and the Three Greek Epigrams.

The String Quartet was played by the Gertler Quartet from Brussels who had a European tour in view, but as war broke out shortly afterwards, that was the end of performances for several years.

Elizabeth Lutyens<sup>33</sup> described the pre-war situation as follows:

The outbreak of the Spanish Civil War changed overnight the thinking of a whole generation. Before 1936 it was 'not the thing', certainly amongst most artists, to be politically minded but this hit us midriff. Some went to Spain to fight in the International Brigade, others signed manifestos and protests. It was emotionally the 'Vietnam' of our age. On the home front there was unemployment, means tests, the dole, strikes and general grimness. In contrast to the early 'twenties' with their relief from 'a war to end all wars' and a 'land fit for ' the remaining 'heroes' of a decimated generation still a possibility, the early 'thirties were laced with stern realities, left wing book clubs, League of Nations-minded happenings and an intense theatre. We were satiated (pace John Osborne!) with plays on social realism and the dole. We all realized that another war hung like a black cloud over our heads.

Priaulx had been through a very difficult time. First she had to give up violin playing, for which she had a passion, because of the motor accident; then, when she started composition and was just beginning to make headway, the war broke out. The Quartet was sent to practically every quartet in England with the hope that the work would be performed, but nobody took any notice whatsoever. Publishers turned the work down - denouncing it as too advanced.

Musicians needed work, as the outbreak of the war paralysed the musical life of England. The general attitude to the arts was expressed by the following article which appeared in The Daily Express:<sup>34</sup>

### £ 50,000 TO WASTE

Here is the strangest news of the week. The Government gives £ 50,000 to help wartime culture. What sort of madness is this? The Government imposes heavy taxes for the Exchequer. It puts all sorts of obstacles in the way of private enterprise. Regulations like the black-out make it more difficult for the people to earn their livings. Yet at the same time it throws away £ 50,000 of good money to a wasteful purpose: wartime culture.

### BEAT GERMANY FIRST

There is no such thing as culture in wartime. Wartime is itself the enemy of culture. And cultural activities, which bring so much benefit to the people in peace, must now be set aside. All our resources must be used for the single purpose of making ourselves safe against anti-culture -- Nazi Germany.

Priaulx appeared before a war tribunal that had to choose something in which she could be really useful. They suggested she go into the Entertainments National Services Association (ENSA) to play the violin, which she could not do, or wash dishes in a canteen. This prospect terrified her. In the end she did various things such as working for the Red Cross, helping foreign prisoners at St. James's Palace and harvesting in Hertfordshire.

Boosey and Hawkes inaugurated a series of concerts of contemporary music at the Wigmore Hall. At the seventh concert the Three Greek Epigrams received its first public performance by Myra Verney in 1942.<sup>35</sup> William Glock's notice in The Observer<sup>36</sup> underlined her gift as a composer.

The String Quartet was the work which really drew attention to Priaulx Rainier as a composer. Although composed in 1939, the first public performance was only on 3 July 1944 at Mr Gerald Cooper's Concert Series given by the Zorian Quartet in the Wigmore Hall. Then it was taken immediately for broadcasting and eventually played at the National Gallery Concerts. Priaulx had no money and wore a pair of old grey flannel "bags" and somebody else's Jaeger coat to the concert. The concert caused a fantastic sensation and she was called to the platform to receive the applause - dressed as she was!

After unsuccessful efforts with the publishers Novello and Boosey and Hawkes, she gave up any idea of getting her works published. It was Michael Tippett who suggested that she should send the String Quartet for consideration for publication to Schott, his publishers. She did this and they published it.



In 1944 the RAM approached her to teach there and so she became professor of harmony.<sup>37</sup> Amongst the ARAM elections in 1945 the names of Arnold van Wyk<sup>38</sup> and Priaulx Rainier<sup>39</sup> appear.

Priaulx met Barbara Hepworth and Ben Nicolson in 1946 through mutual friends in London. They had a great deal in common and invited her to spend a vacation with them at Carbis Bay, Cornwall where they lived and had their studios in St. Ives. After that she went several times and took over a fishing loft in St. Ives from Jeanne du Maurier, Daphne du Maurier's sister, where she could concentrate on her composition during vacation time. She found it a satisfying place for work. It was also a great experience getting to know and living beside Hepworth and Nicholson who were absolutely dedicated to their work. Rainier then became interested in both painting and sculpture.

## 2.10 String Quartet

The String Quartet became further known through performances in Paris and Brussels and several broadcasts in London. It was amongst the works chosen by the English jury for an International Festival of 1947.<sup>40</sup> In 1948 it was played twice on Zürich Radio, at PRO MUSICA society concerts there, and also in Munich.

The Loewenguth Quartet gave three performances of the work.<sup>41</sup> During 1950-51 it was performed in Barcelona, Baden-Baden, Hamburg, Amsterdam, Berlin and Munich (2nd time). It was also performed in Belgrade, Amsterdam and broadcast in New York at the League of Composer's Concert, Carnegie Hall, and at Festivals in Illinois, South Africa, New Zealand and Australia.<sup>42</sup>

After the performance of her String Quartet by the Loewenguth Quartet at the Edinburgh Festival the press<sup>43</sup> stated:

South Africa made its contribution to the Edinburgh Festival yesterday [21.08.1950] at the opening morning concert in the Freemason's Hall, ... This short work, recently recorded, suggests that in Miss Rainier, South Africa has at last found a composer of international [author's italics] significance.

This is just one of the instances where Rainier, although living in London since 1920 is referred to as a South African composer. The majority of the important reference works do the same. It is only lately that she is more accurately referred to as a South African born English composer.

In 1948 Rainier was appointed chamber music coach at William Glock's new Summer School of Music at Bryanston, Dorset. This undertaking flourished and subsequently moved in 1953 to Dartington Hall, Devon, where it today receives international status.

She met Stravinsky twice (1952, 1957) at these Summer Schools.

In December 1950 Boris Blacher composed Sieben Studien über variable Metren, called Ornamente für Klavier Op. 37.<sup>44</sup> The Fourth Study is dedicated to Priaulx Rainier. Later, when Avril Hermann,<sup>45</sup> an ex-student, obtained a scholarship for two years for studying with Professor Blacher in West-Berlin, Rainier had further contact with him.

## 2.11 Recognition

Nineteen-fifty-two was a year of recognition. First Rainier was made a Fellow of the RAM,<sup>46</sup> a distinction bestowed on their past students who had distinguished themselves in any of the subjects which form part of study at the Academy, or who had rendered distinguished service to it. This distinction was limited to two hundred and fifty students. Then, in the same year, the Worshipful Company of Musicians awarded her the John Clementi Collard Fellowship<sup>47</sup> in Music which at that time carried an honorarium of £ 400 for three years. It was the first time that a woman had received this honour.<sup>48</sup> William Glock's recommendation<sup>49</sup> for this award reads as follows:

Miss Priaulx Rainier is undoubtedly one of our most important composers. She does not write voluminously, because the relation between vision and

routine in her work is 20:1, not the reverse, as with so many others. But each composition has a unique character and quality - and I would say this above all of the String Quartet and the Sinfonia da Camera; while her work as a whole is clearly developing towards a more and more authentic expression of what it is she has to say. I think there are few living composers whose outlook, discipline and general artistry could compare with hers, and I recommend her wholeheartedly for this fellowship.

Lennox Berkeley<sup>50</sup> recommended Rainier on 28 August 1952 for the Collard Fellowship by writing:

I understand that Miss Priaulx Rainier has been nominated for the Collard Fellowship. As a former holder of the Fellowship 1946 I should like to recommend her for it. It would be difficult to find a more suitable candidate: Miss Rainier is well-known as one of the most original and gifted composers of today, her work is of immense interest and value, she has more over been much hampered by lack of financial backing and obliged to interrupt her creative work for that reason. She is I believe, at present engaged on a large scale work and the award of the Fellowship would enable her to complete it in peace and without further interruption.

## 2.12 St. Ives Festival of Music and the Arts

On his first visit to St. Ives, Michael Tippett was introduced to Barbara Hepworth by Rainier. In a casual conversation between the three of them in the sculptor's studio Tippett observed that St. Ives would be an ideal place for a festival because there was sufficient accommodation, a very good small Guildhall (concert hall) with efficient stage equipment and a number of churches: the Wesleyan Church had a good organ and the old 14th century Parish

Church of Saint Ia was a fine place for performances. Also, St. Ives long known as a popular summer resort, is incurably picturesque. This idea took fire in their minds and they went into action. A council was formed covering the whole county of Cornwall with the Earl of Mount Edgumbe as President, the Bishop of Truro as chairman and included amongst its members were H.R.H. Prince Chula of Thailand, who lived at Bodmin, Viscount Clifden, Sir John Carew Pole, members of the local churches and of the artists' societies. Her Majesty the Queen, Elizabeth II, gave her approval to the plans submitted to her and consented to act as Patron of the Festival. Prialx Rainier and Michael Tippett were appointed musical directors. Rainier also undertook the task of general organizer and at High Street in an office a little larger than a railway compartment embarked on the endless complexities of her job. The festival which took place from 6-14 June presented amongst others the Rostal Ensemble, Peter Pears, Alfred Deller, Noel Mewton-Wood and Guillaume Ormond as well as local choir and orchestral concerts. The artists had a custom of opening their studios to the townspeople one day each year before sending their works to the Royal Academy of Arts, London. This was known as Show Day. Although their normal Show Day was in March, they agreed to have a special Festival Show Day.

There were also performances at the Minack Theatre in the cliffs at Porthcurno, near Land's End.<sup>51</sup>

Rainier was so involved with all the organization that she was not able to compose and the scheduled first performance of a Movement of Strings on 12 June (1952) never took place. The idea was for the festival to be an annual event, but unfortunately it was not continued.

### 2.13 First Commission

Rainier first met Peter Pears and Benjamin Britten at Aldeburgh when William Primrose (viola) and Noel Mewton-Wood (piano) performed her Sonata for viola and piano there in 1952. Then in 1953 her first proper commission came about when she wrote her Cycle for Declamation for Peter Pears. About this work he<sup>52</sup> commented:

...I have used it on many occasions as a foil, in a recital programme, to a group of unaccompanied Pérotin. Whereas the medievals for the most part dispensed with any harmonic implication, here the composer has suggested a strong harmonic skeleton behind the solo voice, to fine effect: in the last section the use of different registers of the voice vividly underlines Donne's wonderful text.

### 2.14 1953 - 60

In 1953 a film Figures in a Landscape, about Cornwall and the Sculpture of Barbara Hepworth with music by Rainier was produced by the British Film Institute.

It was selected for the British Entry in the Venice Festival and also shown at the Edinburgh Festival in 1953 and at the Venezuela Festival in 1954.

The British newspapers were on strike from 26 March to the 20 April 1955<sup>53</sup>, so there are no reviews for the first performance of the Five Keyboard Pieces given by Noel Lee (piano), on 27 March 1955 in the Wigmore Hall. Rainier was very satisfied with this performance especially as Lee took from paper exactly what she meant although he did not know her or the rest of her music.

It was in October 1937 in the Jardin des Tuileries in Paris that David Gascoyne first spoke to Priaulx of his desire to write a long poem specifically for setting to music. In 1940 the libretto was finished and given to her to consider, but it was not until 1945 that she felt able to write the music. Rainier<sup>54</sup> said:

The poem was a requiem for all that would be lost in the holocaust to come, with an appeal to the mysterious, unknown force for strength and guidance.

The text<sup>55</sup> was published in 1965 by Oxford University Press under the title Collected Poems which also includes a poem Mozart : Sursum Corda dedicated to Priaulx Rainier.<sup>56</sup>

The Purcell Singers offered her a commission for a choral work and so on 22 February 1956 she completed the Requiem for the Alderburgh Festival of that year.

Six Pieces for five wind instruments originated from the Five Keyboard Pieces when she visited Switzerland in 1957, and the first performance was on 20 January 1961 by The Stalder Quintet of Zürich on Radio Zürich.<sup>57</sup> To her mind her compositions each seemed a step forward. She would not put them in groups. Each one obviously developed from the last and this progression continued.

Pastoral Triptych in a way, belongs to the same category as the Cycle for Declamation, although this work was composed five years later during the period 1958-59. Rainier often spoke of her recognition of the value of silence in music, and how that began in her childhood in Africa. This obsession with silence which allowed the ear to finish the full arc of sound and prepare for the next, appears in much of her work. The Pastoral Triptych is such an example.

Flore Wend (soprano) and Hermann Leeb (guitar) performed her Dance of the Rain on 22 February 1959 in the Rathaus-saal in Visp, Switzerland.<sup>58</sup>



## 2.15 1960 - More Commissions and Productivity

The event that terminated her work at the RAM was an accident at St. Ives. At about 9 o'clock one lovely Spring morning, she was walking up a narrow high street, when a lorry came along with a mirror protruding too far and this felled her to the ground with a blow. She was taken to hospital and for six months tried to recover from the shock which resulted from this incident. She was also "turned out" of the little studio she rented, but the compensation money she received after the accident, enabled her to buy her own bungalow: Trégrenna Step Studio, Bishops Road, the Belyars in St. Ives. In March 1960 she completed a commission from the SABC - a Trio Suite for the Union Festival and decided to see if she could manage financially without teaching. The same year the London Philharmonic Society commissioned Phalaphala (a Dance Concerto) to celebrate Sir Adrian Boult's ten years of directorship. She finally resigned from the RAM at the end of midsummer term 1961.<sup>59</sup>

After that she divided her time between St. Ives and 75 Ladbroke Grove, London W11 2PD (where she had kept her working room, as she calls it, since 1936).

About St. Ives she said:<sup>60</sup>

I am familiar with much of Cornwall, but I quickly realised that St. Ives held just about all that I desired and demanded from any one place. It is so different from other towns. Walk on the harbour front and it's easy to imagine oneself in a Portuguese fishing port, or in some part of remote Spain.

Somehow it has managed to avoid the sprawl and spread of modern development, which has ruined so many erstwhile attractive Cornish villages and towns. It is still a community that contrasts strangely with the wild, desolate cliffs and moors of the north coast; the elemental, antique land which lies just around the corner.

Continual contact with the visual arts and artists has helped clarify the musical approach for me, the rhythms of the sea, the forms of landscape, all have helped me grasp and realise the textures and linear movements I need in order to compose.

But it is impossible to say how much one is influenced by any particular person or thing; each of these factors have contributed something. Perhaps the greatest thing St. Ives has given me is solitude, difficult to find in the world today, and with it the chance to create. Even in high summer I am away from it all up here [in her studio], and I have peace and quiet; no radios, no roads, nothing to distract me, and this is what I treasure.

Without any teaching obligations, she began to write much more. Quanta made a great change in her approach to work. To have the time on hand and also the stimulus of writers and other interesting people at St. Ives, meant a lot. Nobody was disturbed while working, but they were able to meet if they wished. What Rainier liked to do was to travel down to St. Ives to start a work and to get all the ideas down.

Once this was done she usually returned to London for various professional reasons and to carry on with the work. Quanta was the first work commissioned by the BBC and it was first performed at a BBC Invitation Concert on 19 April 1962 by Janet Craxton (oboe) and The Oromonte Trio: Perry Hart (violin), Brian Hawkins (viola) and Kenneth Heath (cello).<sup>61</sup>

During December 1962 Rainier arrived in South Africa for a visit - probably the first to the country of her birth since the early 1920's.<sup>62</sup> She was present at the 1963 Annual Conference of the SASMT 8 January, the Commemorative Occasion when compositions of W.H. Bell were performed.<sup>63</sup> On 4 February 1963 she recorded a talk for the SABC and on 6 February 1963 an Invitation Recital of Recordings taken from BBC broadcasts of her compositions took place at the SACM.<sup>64</sup> These public appearances were not enough to create a greater interest in her work and performances of her compositions in South Africa remain few and far between. Besides SABC transcription recordings of the Barbaric Dance Suite and Five Piano Pieces by Virginia Fortescue and the Trio Suite by Nella Wissema (violin), Granville Britton (cello) and Virginia Fortescue (piano) and the Alma Musica Trio<sup>65</sup>, live orchestral performances are limited to CAPAB's presentation of Phalaphala in 1973<sup>66</sup> and NAPAC's performance of Six Pieces for five wind instruments on 29 November 1987.<sup>67</sup>

In January 1986 the National Symphony Orchestra of the SABC with conductor Brian Priestman recorded Ploërmel for the SABC transcription service.

On 29 April 1963 H.A. Kaul broadcast the Five Keyboard Pieces on SWF.<sup>68</sup>

From 1964 to 1972 Rainier serviced on the Board of Examiners of the Associated Board of the Royal Schools of Music, "but did very little examining and none overseas".<sup>69</sup>

A second commission by the BBC was the Concerto for cello and orchestra which was completed during the Summer of 1964 and first performed by Jacqueline du Pré and the BBC Symphony Orchestra, conducted by Norman Del Mar at a Royal Albert Hall Promenade Concert on 3 September 1964.<sup>70</sup> Although the performance had excellent press notices, it has had only one performance since.<sup>71</sup>

A Suite for solo cello was composed over a span of two years: 1963-65 and was first performed at a BBC Invitation Concert on 7 January 1967.<sup>72</sup> It was originally written for Jacqueline du Pré because of her outstanding performance of the Cello Concerto, but when she became ill and could not do this, Joan Dickson played the première performance.

Another first performance of Rainier took place at the same occasion when The Oromonte Trio: Perry Hart (violin), Brian Hawkins (viola) and Bruno Schrecker (cello) played her String Trio. Of this composition Rainier said:<sup>73</sup>

It has been one of the most difficult works I have attempted. Although only 12 minutes in performance it has taken longer than other twice its length.

Since childhood the night sky has always fascinated Rainier - the moon beyond all other objects in space - so that it seemed a natural and unconscious development in her work, and when she wrote Quanta, she moved into the more abstract fields of imagination. While writing the Cello Concerto the moon was persistently in her thoughts - this great object in space, which men are attempting to probe, its strange surface, its undisturbed remoteness, and the poetic names given its concave areas by astronomers from their earliest observations - the Seas of the Moon. The word Aequora, for Sea, was used by poets of the Golden Age - Virgil, Ovid, Homer - to describe seas and waters, and so the title came about: Aequora Lunae - Seas of the Moon. This seven movement suite was commissioned for and first performed at the Cheltenham Festival by the BBC Symphony Orchestra conducted by Norman Del Mar on 18 July 1967. (Some time before she had been given a beautiful Atlas which had a large scale picture of the moon in sections of infinity. On this were marked the

seas of the moon. This haunted her and when Rainier was commissioned to compose a piece, she was quite convinced that what she would do, would be a piece about the seas of the moon.)

It was as if her creative output had gained momentum and new works appeared regularly, although her compositions were not so frequently performed. Rainier did not "push" herself enough.

Early in 1968 she visited the Carnegie Mellon University, Pittsburgh, USA for a concert of her compositions and to lecture at their Music Faculty.<sup>74</sup>

The Bee Oracles, commissioned for the 1970 Aldeburgh Festival<sup>75</sup> and again sung by Peter Pears at the Bath Festival and Queen Elizabeth Hall, London, in 1971, is set to the text from "The Bee-Keeper" by Dame Edith Sitwell.

Her first work for organ, Organ Gloriana commissioned by the Cape Town organist Barry Smith, was first performed by Christopher Bowers-Broadbent at the Royal Festival Hall, London, on the 18th June 1972<sup>76</sup> and was followed in 1974 by two further organ compositions - Primordial Canticles.<sup>77</sup>

In 1972 the BBC commissioned her to write a work for wind instruments and percussion at a time when she and her sister Nella set off in a car for a short holiday to Brittany in France. There in a small town, Ploërmel, the sounds of the cathedral bells gave her inspiration for her new composition.<sup>78</sup>

Rainier celebrated her 70th birthday in 1973. During this year there were numerous performances of her compositions to celebrate this occasion.

- On 1 February the SABC broadcast a special programme on the Afrikaans service, compiled by Ruth Thackeray to pay tribute to the composer.<sup>79</sup>
- Later in February the BBC broadcast a retrospective concert of some of her chamber works.<sup>80</sup> Calum MacDonald's<sup>81</sup> impression of this event which ranged from the tough, surprisingly underivative String Quartet of 1939 to Quanta and String Trio of 1962, reads:

Rainier is a very desolate figure: a South African composer owing little, apparently, to any school, finding her own way forward, exploring her own world of eloquent dissonance. At a period when so much new music is dull, grubby 'atonalism', it is a relief to find a composer whose ability to 'place' every note in an athenatic, totally chromatic context produces music that is clear, stimulating and alive.

- On 22 March Philip Langridge (tenor) and Gilbert Biberian (guitar) gave the first performance of Ubunzima in the Purcell Room.<sup>82</sup>
- Thea King (clarinet) and Steuart Bedford (piano) performed Rainier's Suite for clarinet and piano on 20 June in a chamber music programme at the Maltings during the Aldeburgh Festival.<sup>83</sup>
- The first performance of Ploërmel took place in the Round House on 13 August during the Prom Season when Elgar Howarth conducted the London Sinfonielta.<sup>84</sup>
- Much later, on 18 October Raimund Gilvan (tenor) and his duo-partner Frederic Capon (piano), who commissioned Rainier to write the cycle Vision and Prayer, gave the world première of this work in the Great Hall of Lancaster University at a 70th Anniversary Recital for Priaulx Rainier.<sup>85</sup> Again Rainier said she had great difficulty in finding a suitable text until she opened a book of Dylan Thomas and saw that years before she had marked in pencil Vision and Prayer as something she would one day like to set to music. She had no recollection of doing this at all.



The author's first real awareness of the music of Rainier was on 14 January 1976 when he attended the first performance of her composition Prayers from the Ark a cycle which was sung by Peter Pears (tenor), accompanied by the Welsh harpist Osian Ellis at the Queen Elizabeth Hall. He desperately wanted to know more about this fascinating personality, but printed information was scarce although the BMIC at 10 Stratford Place, London W1, had an exhibition of her life and works at that time.<sup>86</sup> Starting on Sunday 4 January 1976, BBC Radio 3 broadcast the first of six programmes on Sundays at 9a.m. featuring the chamber music of Rainier. Fourteen artists took part in these six concerts as well as the Aeolian String Quartet and the BBC Singers.<sup>87</sup>

## 2.16 Violin Concerto

It was Yehudi Menuhin's wife, Diana, who suggested that he approach Rainier to write a violin concerto for him. This was a shock out of the blue for Rainier because she had heard his first performance of the Beethoven Violin Concerto when he was a boy of about 13 or 14. It had been an exhilarating experience because she thought he had a special expression. Ever since then she had always held him in the highest esteem as a sort of magical performer. So it was an extraordinary experience to have reached a stage

in her work where this young "god" asked her to write something for him. Rainier found it overwhelming. She did not think she could do it. She replied that she would have to think about it for quite a long time, because being a violinist she knew the whole repertoire - it was in her hands and ears and she had to be sure to think of everything involved. After a considerable amount of thought she felt she would be able to fulfil the commission, but could not do it immediately because she had two other commissions to finish. All the time while she was completing the other compositions, ideas for the next work were maturing and she longed to write the new work.

The Violin Concerto, which Rainier called Due Canti e Finale (two songs and a finale) was first performed by Yehudi Menuhin and the Royal Philharmonic Orchestra conducted by Sir Charles Groves<sup>88</sup> at the 1977 Edinburgh Festival. This composition and specifically the Edinburgh performance can be regarded as a climax in Rainier's career.<sup>89</sup> She was particularly thrilled with this event and wrote to an ex-pupil:<sup>90</sup> "Edinburgh was a truly marvellous occasion in every way - a kind of peak ... which can never be reached again. Everything came off!!" There was a second performance of the concerto at the Proms the following year.<sup>91</sup>

## 2.17 1978 - 82

Her 75th birthday<sup>92</sup> on 3 February 1978 passed seemingly unnoticed.

On 3 August 1978 the Cummings String Trio performed the Rainier String Trio at Dartington Hall, for the Dartington International Summer School. The composer was present at the concert, which was recorded for the BBC and broadcast on 4 December 1978.<sup>93</sup> Only on 13 December 1978 did Rainier find herself amidst many friends and admirers at the South Bank's Purcell Room when at a special concert the Park Lane Group honoured this special occasion. The London Oboe Quartet played Quanta (1962), Perry Hart (violin), Brian Hawkins (viola) and Charles Tunnell (cello) the String Trio (1967) while The Bee Oracles (1970) were performed by Philip Langridge (tenor), Judith Pearce (flute), Jennifer Ward Clarke (cello) and Alan Harverson (harpsichord).<sup>94</sup>

During 1978 Rainier was also approached by Peter Norris, Director of Music of The Yehudi Menuhin School, to visit the school to coach students. This association lasted for a number of years. In 1981 Norris<sup>95</sup> wrote:

Miss Rainier has been very generous with her time at the School, and has been down on many occasions over the last few years. She has worked with the students on the String Quartet, Viola Sonata and Barbaric Dance Suite for piano, all of which we have performed in public concerts ...

Her warmth, vitality and wide interests are all very much appreciated by staff and students alike, and everyone has found her music immensely rewarding to play and listen to.

In 1979 the Arts Council of Great Britain granted Rainier an award of £ 5000 to enable her to write three works. The selection jury was Nigel Osborne (chairman), John Carewe and Hugo Cole.<sup>96</sup>

Rainier's 1979 South African visit was initiated by the Durban Centre of the SASMT. She started her tour in Port Elizabeth on 6 October where she stayed with her good friend, the pianist Virginia Fortescue. The University of Port Elizabeth presented an "Evening with Priaulx Rainier" on 8 October at the UPE Summerstrand Auditorium.<sup>97</sup> Tapes of the Cycle for Declamation and Due Canti e Finale were played. Virginia Fortescue performed the Barbaric Dance Suite and she was joined by John Ashton Jones in the Suite for clarinet and piano.<sup>98</sup>

In Durban Rainier specifically wanted to visit the Natal Anti-Shark Measures Board. This was followed by a Mayor's Tea Party in the Mayor's Parlour on 15 October 1979 in her honour. The following evening the SASMT Durban Centre hosted an "Evening with Priaulx Rainier" in the Jubilee Hall. Rainier's contribution followed the same pattern as her Port Elizabeth lecture, but on this occasion Yvonne

Hucks (soprano) and Robin Radue (piano) performed her song cycle Three Greek Epigrams.<sup>99</sup> Rainier was very anxious to visit the Drakensberg. En route to the "Berg", Howick honoured her with a Mayoral Tea Party.

A huge photograph of Rainier and the Mayor of Howick, Cclr. H. Klopper, appeared on the front page of The Howick Herald with a large heading: "We're very proud of you - Howick's own Musical 'First Lady'".<sup>100</sup>

In Johannesburg Rainier gave a lecture at the University of the Witwatersrand on Tuesday 23 October 1979. She was also a guest of honour and gave a short lecture at the Transvaal Convention of the SASMT which took place in the Roodepoort Council Chamber on Saturday 27 October. The late Anton Hartman publicly paid tribute to Rainier by remarking on the vigor, individuality, free use of rhythm and creative quality of her music. He went on to say that her music was virtually unknown in South Africa, but paid homage to her great success and pointed to her undoubted international standard - a rare achievement by a South African composer. Hartman also remarked that he was on the jury in 1966 when the radiophonic composition In the Head of Fire by the Australian composer Nigel Butterley, a pupil of Rainier in 1966 won the Italia Prize.<sup>101</sup>

In Cape Town CAPAB Music in collaboration with the UCT Contemporary Music Society presented Rainier in their series "The Composer Speaks" at the Chisholm Recital Room on Friday 9 November. Apart from recordings of the Cycle for Declamation, Requiem and Due Canti e Finale two live performances were given of the Suite for clarinet and piano by Leslie Craven (clarinet) and Gordon Beasley (piano) and the String Quartet by Mario and Maria Filippi (violins), Aubrey Meyer (viola) and Marijan Milakovic (cello).<sup>102</sup> During her sojourn of just over a month Rainier received wide press coverage and thus came to the notice of music lovers. Back in London she said she was disappointed about the SABC's attitude to her music. She felt they could obtain the BBC transcriptions of her music, especially the Cello Concerto written for Du Pré, Due Canti e Finale recorded by Menuhin, Aequora Lunae, a Cheltenham Festival commission and her Suite for clarinet and piano for broadcast.<sup>103</sup> The prospect that a Rainier orchestral composition be performed by an orchestra during her visit remained unfulfilled. [See Appendix A for a full list of press reviews during this visit.]

On 27 February 1980 Susie Mészáros (viola) described by Rainier as a "brilliant ... tempestuous player with a great passion, so rare these days"<sup>104</sup> and her accompanist Paul Coker, both ex-pupils of The Yehudi Menuhin School

performed her Sonata for viola and piano at a Joint Gold Medal recital of the Royal Over-Seas League in the Purcell Room.<sup>105</sup> They gave a repeat performance at Bath Festival on 6 June.<sup>106</sup>

During 1980 Rainier did quite a bit of travelling. First she went to Tenerife in March for two weeks to try to get sun for her rheumatism and thereafter to France in May as usual on her camping holiday.<sup>107</sup> In October she flew to Calgary, Canada, to visit her nephew Peter and his family. The trip also included a flight to Santa Barbara where she could attend the graduation ceremony of her great-nephew Christopher.<sup>108</sup>

On 10 November 1980 Rainier<sup>109</sup> wrote:

Also daily rehearsals of Ploërmel in concert Wednesday evening: It's going well. In understand it myself at last! To be recorded for further broadcasting tomorrow.

Ploërmel was performed at a BBC Radio 3, Invitation Concert at the RCM Hall on 12 November 1980 at 7.00 pm,<sup>110</sup> the second of six monthly concerts recorded before invited audiences.

The BBC Symphony Orchestra led by Maurice Brett was conducted by Nicolas Cleobury. Rainier<sup>111</sup> wrote that the performance

Went off brilliantly ... Packed hall. An excellent idea to have these Contemp[orary] Concerts free. People go because of that - and find that contemporary music is not so fearsome, so new audiences are created.

During the latter half of November she attended a Memorial Concert of Nadia Boulanger at the Menuhin School when the Fauré Requiem was performed. The organist from Westminster Cathedral brought his two best trebles, about 8 and 9 years old. Rainier<sup>112</sup> wrote:

It was the most beautiful performance I have heard, such perfection of intonation and simplicity of presentation ... to see all those children, some very small, singing with utter attention in the little chapel...

The major happening in 1981 was definitely the première of the Concertante for two winds on 7 August, but prior to this highlight of the year there were other less important activities as well. Even before the first performance of the Concertante there was interest to perform this composition in South Africa, but this sadly did not materialize. Rainier<sup>113</sup> mentioned that she had written the Concertante "for a quite small Chamber Orchestra so very accessible if there are the soloists ... The work is a long show-off for both soloists".

On 26 January 1981 Rainier<sup>114</sup> wrote: "I've never had a work [Concertante] so difficult because of the endless interruption in doing its short score."



She also suffered badly from rheumatoid arthritis in her right shoulder which made it difficult for her to write.

The Redcliffe Concerts of British Music scheduled a performance of her String Trio for March in the Purcell Room.<sup>115</sup>

On 28 April she left for France after a period of working 5-6 hours daily on the Concertante to "truly relax".<sup>116</sup> A postcard on 17 May 1981 from Roussel-les-Vignes Drôme in France to the author shows one of the local 'crops' of lavender being harvested.<sup>117</sup> This was typical of Rainier's interest in the raw material of nature.

The Sinfonia da Camera was scheduled for a broadcast by the Lausanne Chamber Orchestra directed by Armin Jordan from Lausanne Radio on 4 June,<sup>118</sup> but by 13 June she had not heard how the performance went off.<sup>119</sup>

Her<sup>120</sup> reaction to a broadcast of Ploërmel on 12 June 1981 was:

It has been remarkably well reviewed by music lovers. It seems very 'advanced' to me now. Perhaps I am going backwards, in my writing for solo instruments, always being aware of their techniques and quality which I attempt to enhance rather than turn them into something else, done better using the proper instruments.

On Thursday 2 July Rohan de Sarem (cello) and the BBC Northern Symphony Orchestra, conducted by Edward Downes gave a performance of her Cello Concerto at Studio 7<sup>121</sup>, New Broadcasting House in Manchester.<sup>122</sup> This was only the second performance of this composition in 17 years which was premièred by Jacqueline du Pré in 1964.

The première of Concertante for two winds, which took place with soloists Thea King (clarinet) and Neil Black (oboe), who stepped in gracefully after the sudden death of Janet Craxton, shortly before the performance, at a BBC Promenade Concert with the BBC Scottish Orchestra, was conducted by Sir Charles Groves.<sup>123</sup>

Shortly after the performance Shirley Winfield<sup>124</sup>, an ex-pupil and friend of Rainier, wrote a postcard note saying:

You may have heard that Priaulx's concert was a great success, despite the tragic loss of Janet. She [Priaulx] was a dramatic figure on the stage, in her white suit, presented with a huge bouquet and given an ovation. It is a beautiful work.

Rainier<sup>125</sup> herself remarked:

I do not know why this piece seems so much liked - perhaps more diatonic? or because of the novelty of the soloists?

Ploërmel had another broadcast on 9 November 1981 on BBC at 7.30p.m.<sup>126</sup>

Although on 2 January 1982 Rainier wrote about the "dead period in front of me"<sup>127</sup> that was in fact not the case.

On Sunday 3 January the BBC re-broadcast of the Concertante "came over-well on their tape"<sup>128</sup> and "was a success again"<sup>129</sup> according to Rainier. Shortly afterwards she<sup>130</sup> wrote:

I have had a letter from the Vice-Chancellor [of the University of Cape Town] which amazed me! As it was strictly confidential I will discuss it when I am bidden to do so.

This letter must have informed Rainier about the University of Cape Town's intention to award her a D.Mus. (honoris causa). When it became officially known, her<sup>131</sup> reaction was:

I am deeply touched by receiving it from my old College [SACM] where I learned so much and had so rich a life in music. [See Appendix B for the full citation.]

She<sup>132</sup> was also advised to take life easier:

Meanwhile I have been 'under the weather' for a long time - so tried and the final effort over the Prom [performance of Concertante], and Janet's [Craxton] death and the shock, brought me to the point of an overhaul by a good physician here [St. Ives]. It seems that I have angina which, today, is very common and that's why hills, stairs etc, is so hard for me. I am on a regime which means walking for an hour on the flat each day. Resting after meals - no tensions etc etc! - in fact going slower doing fewer things in the day.

Rainier had a long correspondence with Dr. Malan of SAME regarding her participation of Donne in Musica 1982 in Rome.<sup>133</sup> The programme of the Donne in Musica 1982 revealed that on 27 March Rainier's String Quartet was prepared and performed in a workshop situation in the Palazzo Braschi.<sup>134</sup> In this case Rainier was invited to take part in the festival because she was regarded as a South African composer. The other South African composer, who was invited as a guest composer to this Italian Festival of Women Composers is Jeanne Zaidel-Rudolph. Her composition Five Pieces for woodwind quartet and soprano was performed.<sup>135</sup>

During March/April the bass-baritone Christopher Keyte sang the Cycle for Declamation in Lisbon, Oporto and Funchal (Madeira).<sup>136</sup>

On 16 April 1982 Nigel Butterley introduced the ABC programme featuring the music of Rainier which consisted of recordings of the Cello Concerto, Suite for clarinet and piano, a pre-recorded talk by the composer, Due Canti e Finale and Aequora Lunae.<sup>137</sup>

In May she went to France for her usual two week holiday.<sup>138</sup>

Then the trip of the big event in Cape Town to receive the honorary degree came nearer. She planned to stay four weeks and said "I want very much to see what I can of the Cape which I do so love."<sup>139</sup>

On 25 June 1982 Mr Harry Oppenheimer, Chancellor of the UCT, conferred honorary degrees to five distinguished South Africans at the mid-year graduation ceremony: Mr Justice M.M. Corbett of the Appeal Court (Doctor of Laws, honoris causa), Prof. A. Krepps, internationally recognised expert on virus diseases (Doctor of Science, honoris causa), Prof. J.H. Louw, for his contribution to paediatric surgery (Doctor of Medicine, honoris causa), Sir Richard Luyt, former principal of UCT for 13 years (Doctor of Laws, honoris causa) and Priaulx Rainier, internationally recognised composer (Doctor of Music, honoris causa).<sup>140</sup> [See Appendix B for full citation.] This was followed by a grand Graduation Luncheon in the Students' Union.<sup>141</sup>

Dr. Stuart Saunders, vice-chancellor and principal of the University of Cape Town presented a special Chamber Concert in honour of Priaulx Rainier (Hon.D.Mus.) in the Chisholm Recital Room C7 at the SACM on 25 June 1982 at 8p.m. The programme which reflected a variety of instrumental and vocal works written between 1937 and 1958 consisted of the following:

Suite for clarinet and piano (Gershon Reinders-clarinet; Lamar Crowson - piano), Three Greek Epigrams (Andrea Catzel - soprano; Len Vorster - piano), Sonata for viola and piano (Pierre de Groot - viola; Lamar Crowson - piano), Triptych for oboe solo (Gerrit Bon-oboe), Barbaric Dance Suite for piano (Thomas Rajna-piano).<sup>142</sup>

Rainier had quite a busy time in Cape Town visiting friends and various places. From 75 Ladbroke Grove she<sup>143</sup> wrote again on 27 July 1982:

It was a most memorable time... One day was particularly beautiful on Signal Hill in that hot clear sun and the sea foaming away below and a special silence of sea mountains wrapping out any city noise ...

On August she lost her balance on the house stairs (at 75 Ladbroke Grove), pitched backwards and turned a summersault to the bottom of the stairs. The results - three fractured ribs.<sup>144</sup> Still in August she says:<sup>145</sup>

I am finding it very hard to get into the 'Gran duo' after the long break - that is not a good thing. I do not like writing for the piano.

In September Yvonne Rodd-Marling, a wonderful friend since the 1930's, passed away. It was in her house that the first concert of Rainier's compositions had taken place on the eve of the War. Rainier said she had been full of grief because of this sudden death - the sixth friend of hers during six months.<sup>146</sup>

In the meantime the Alard String Quartet had been touring in the United States of America with Rainier's String Quartet and the reception was so good that it had been recorded by a New York Company.<sup>147</sup>

In November she was busy with the last movement of the Grand Duo. She seemed anti-piano when she said: "I hate writing for the piano - it has no colour and everything seems obvious rather dull."<sup>148</sup>

A visit to the Menuhin School on 14 November 1982 with Timothy Baxter to attend their annual performance of the Bach B minor Mass was a beautiful experience and for Rainier "always the greatest refreshment to go there".<sup>149</sup> At that stage students of the Menuhin school were already rehearsing for their forthcoming performance in February 1983 on the occasion of Rainier's eighteenth birthday. At the Bach performance a little boy went to Rainier and said: "I saw you through the windplayers and I wanted to tell you I have been listening to the rehearsals of your quartet - It's smashing!!!"<sup>150</sup>

## **2.18 Eighty Years Young**

The Eightieth year started off with the Park Lane Group Young Artists and Twentieth Century Music Series 1982-83 with Priaulx Rainier as featured composer in tribute to

her anniversary. The artists taking part were chosen from over 150 young musicians who auditioned in the Spring of 1982. Forty-six works were played and the programme ranged from Scriabin, Ives, Britten and Shostakovich to George Nicholson, Lutoslawski, Elliot Carter and Bernard Rands. In reflection of the high standard of piano playing at the auditions, an extra series of five early evening piano recitals was added to the nightly concerts which took place from 3 - 7 January.

The Rainier works which were performed are:

4.1.1982: Suite for clarinet and piano -

Nicolas Cox (clarinet)

George Nicholson (piano)

5.1.1982: Barbaric Dance Suite -

Yeoh Ean Mei (piano)

6.1.1982: Cycle for Declamation -

Michelle Tod (soprano)

7.1.1982: Sonata for viola and piano -

Patricia Pollett (viola)

Jonathan Higgins (piano)<sup>151</sup>



Friends of Rainier came together and organized a public concert to celebrate her 80th birthday in the Wigmore Hall on 2 February 1983. For the particulars of this occasion, see the Handbill printed on the following page.

All the artists had a close association with Rainier's music. The Yehudi Menuhin School connection, an institution which has long championed Rainier, was a happy one because a number of the pupils have played her music.

This concert was preceded by an interview with Rainier at the BMIC at 10 Stratford Place at 6.14p.m.<sup>152</sup>



# A CONCERT

*to celebrate the eightieth birthday of*

## Priaulx Rainier



2 February 1983 Wigmore Hall 7.30pm

Joyce Rathbone · *piano*

Kathryn Harries · *mezzo soprano*

Meirion Bowen · *piano*

Quartets from the Menuhin School

Joan Dickson · *cello*

Celia Nicklin · *oboe*

The strings of the London Oboe Quartet

Rainier      **Barbaric Dance Suite** for piano  
Rainier      **Three Greek Epigrams** for voice and piano  
Haydn      **String Quartet Op. 74 No. 3** ('The Rider')

**INTERVAL**

Rainier      **Quanta** for oboe and string trio  
Rainier      **Suite** for solo cello  
Rainier      **Cycle for Declamation** for solo voice  
Rainier      **String Quartet**

THIS concert celebrates the eightieth birthday of the distinguished composer Priaulx Rainier. Born in South Africa, Priaulx Rainier has spent most of her life in England. Her works have been widely performed and she has received many commissions from eminent musicians, including Sir Peter Pears and Yehudi Menuhin, and from the BBC. Her last three major works (Plöermel, the Violin Concerto and the Concertante for Two Winds) have all been heard at the Proms recently.

All the artists taking part have a close association with Priaulx Rainier's music. The connection with the Yehudi Menuhin School in particular is a happy one, and a number of the pupils have played her music.

The music of Priaulx Rainier is a unique distillation of the sounds of her native country (the liquid music of the birds and of the Zulu language), and of the techniques of the twentieth century. It comes closest to Stravinsky in its energy and clarity, and is distinguished by its precisely heard sonorities.

The concert will be preceded by a conversation between Priaulx Rainier and Roger Wright at the British Music Information Centre at 6.15pm.

### **Wigmore Hall**

Manager: William Lyne

Lessees: The Arts Council of Great Britain

2. Handbill of Priaulx Rainier's Eightieth Birthday Concert.

The next day - 3 February 1983 - Hilary Finch<sup>153</sup> wrote the following in the press:

She is 80 today, and last night's concert celebrated the entirely individual, bright and invigorating variety of her talent, constantly writing for combinations of instruments, meticulously testing and adjusting the relationships between sound and silence.

Hardly a week later on 10 February 1983 the RAM presented an Eightieth Birthday Concert<sup>154</sup> for Praiulx Rainier in Dukes' Hall. The programme was the following:

String Quartet (1939)      Jacqueline Shave (violin)  
Catherine Thompson (violin)  
Martin Outram (violin)  
David Lale (cello)

Barbaric Dance Suite      Nicola Losseff (piano)

Six Pieces for five winds instruments

The Figaro Players:  
Jennifer Stinton (flute)  
Kieron Moore (oboe)  
Linda Merrick (clarinet)  
Jean Owen (bassoon)  
Alan Jones (horn)

The Bee Oracles

Antony Rich (tenor) with  
The Manson Ensemble:  
Wendy Gudgin (flute)  
Bridget Thorley (oboe)  
Martin Smith (violin)  
Haaken Molander (cello)  
Graham Knight (harpsicord)  
Conducted by John Carewe

Rainier's<sup>155</sup> impression of her birthday concert was:

The R.A.M. made a grand show - splendid performance of quartet through Sidney Griller (of the old quartet) and a brilliant pianist, but wind not so good - under-rehearsed. The 'lecture' was well attended and much appreciated.

During all these activities Rainier was still busy with her next composition which brought along unnecessary anxiety. She<sup>156</sup> wrote:

The Grand Duo is a struggle and much has to be revised. I am sick of it! and the pressure of four performances is too much to bear each day. I need this time for rest not work.

With the composition completed Rainier<sup>157</sup> said:

I finished the Duo finally last Friday [18.3.1983] in a state of great exhaustion, having had to press on after all the celebration ...

The dates set for the performances of this composition by Joan Dickson (cello) and Joyce Rathbone (piano) were:

12 May - Kettle Yard, Cambridge University; 30 May - Wigmore Hall; 3 June - Bath Festival and 24 July - Dartington Summer School.<sup>158</sup>

There is also an indication that Rainier's Trio Suite had gone to Saratoga with prospects of recording and that her String Quartet was played in San Francisco.<sup>159</sup>

Before the performances of the Grand Duo she went to France from 6 April to 3 May, her usual holiday time and place,<sup>160</sup> but it was pouring with rain and there was no sun - the actual purpose of the trip thus defeated and money wasted.<sup>161</sup>

Work ahead was the recording of the Requiem by the BBC Singers conducted by Simon Joly with the rehearsals for the Grand Duo inbetween. Rainier<sup>162</sup> "rediscovered" the Requiem again:

The BBC Singers are a marvellous body - conducted by an excellent young conductor: Simon Joly. I was really overcome by the fantastically beautiful way they sang the 3rd part. Perfect intonation and glorious quality of voice! I forget I had written the work, the sounds were so ravishingly beautiful!

On the day of the first performance of the Grand Duo at Cambridge, Sally Groves, Head of Contemporary Music at Schott, London and Rainier first attended an 80th Birthday

Buffet Lunch for Lennox Berkeley at the Royal Festival Hall.<sup>163</sup> The Grand Duo had a grand première at Kettle Yard, Cambridge on 17 May 1983.<sup>164</sup>

In mid June a new recording of Rainier's String Quartet, recorded by the Alard String Quartet from the Pennsylvania State University was released.<sup>165</sup>

In July the BBC recorded Barbaric Dance Suite, Suite for cello solo and the Grand Duo. The Duo now completed its initial tour. Joyce Rathbone received an ovation at Dartington for her performance of Barbaric Dance Suite. Rainier<sup>166</sup> observes:

It is a brilliant piece I find, and the BBC producer was staggered to learn it had been neglected all the years since 1948[9]!

In July 1983 Rainier<sup>167</sup> wrote about the beginnings of a new commission which resulted in Celebration, her last composition:

A new offer has been made for a commission - somewhat strange - for a grand occasion on October 5, 1984, but it is to do with Yehudi who will be involved, and at his instigation, so, since the Menuhin School 'Non' Trio is not wanted until 1985, I can, with some trepidation, take on this new offer instead of the 'Rest' which I hoped for!

The birthday celebrations continued in Cornwall where the St. Ives Festival organisers honoured Rainier with a

reception in the Guildhall with the local dignatories and councillors present. The Mayor made a special speech. After the celebrations Susie Mészáros (viola) and Ian Brown (piano) performed Rainier's Sonata for viola and piano in the St. Ives Church of Saint Ia.<sup>168</sup>

In November Rainier was already on her way with the commission. She<sup>169</sup> wrote:

I am heavily involved in the piece for Yehudi to conduct with solo passages for his violin in between. It's difficult to be forced to use so many instruments - against all my inclinations!

## 2.19 1984 - 1986

The short score of the new composition was completed in a relatively short time. On 2 February 1984 Rainier<sup>170</sup> wrote:

Having just finished today the short score of the 'Celebration' piece of Yehudi, I feel the need to write, thinking of those many times you have written with pleasure at the new work being 'on the way'.

This was only exactly a year to the day after the memorable eightieth birthday Wigmore Hall concert.

In March Rainier was hospitalized for three weeks at St. Mary's Hospital, Paddington, because of a sharp attack of angina. Her condition troubled her and hampered her composition progress.

She<sup>171</sup> remarked:

Alas, being out of action 3 weeks puts back the work for Jersey. I can only do what I can, and it will be late, because I shall not be able to work so hard. I was overdone, hence the attack.

Although indisposed for some time, Rainier completed the composition early in May 1984. She<sup>172</sup> wrote:

I handed in the 'Celebration' Sat [5.5.1984]. Nearly dead after last days of pressure working all out in my present condition.

At the time she had contact again with the San Francisco-based Kronos String Quartet who had been playing her String Quartet and enquired whether they could commission one for themselves.<sup>173</sup>

Her yearly holiday in France to which she was always looking forward to, commenced on 6 May.<sup>174</sup>

The next major event ahead was the first performance of Celebration in Jersey which meant some extensive preparation and organisation. From St. Ives, Rainier<sup>175</sup> set out as follows:

I go up to London on Tuesday [25.9.1984] to prepare for the expedition to Jersey on 29th - rehearsal 30th, and then a gap when I can rest - which I have to do so much just now - before Yehudi comes on Thurs[day] 4th for rehearsal - Friday afternoon another, and the grand 'celebration' on evening of 5th [October 1984]: Princess Anne and a pack of Big Wigs coming over for the celebration '25 Years of Wildlife' in Jersey.



I wonder how this piece of mine, with a solo part for Yehudi while conducting the orchestra will sound in the end. So much struggle to finish it! and a difficult kind of piece for me to write.

"Jersey was a success. Huge affair, but I heard that what I had struggled to do with all those instruments has come off. Yehudi v[ery] pleased!"<sup>176</sup> was Rainier's reaction to the first performance of Celebration a work for full orchestra and violin, performed by Yehudi Menuhin and the Jersey Youth Orchestra on 5 October 1984.<sup>177</sup> However, she<sup>178</sup> gave more details when she wrote:

The Orchestra v[ery] well rehearsed by an excellent young conductor- Head of Education Department [Mel Davison]. Yehudi was playing Bartok's Concerto at Fest[ival] H[all] the night before. Flew in for p.m. rehearsal of my work but said he would not conduct it... This was v[ery] disappointing because there was not a decent part for a soloist alone! and no time in which I could have written some ornamental passages for Menuhin! However he played it marvelously and the orch[estra] came up to scratch and it was v[ery] well received by an audience of 2 500.

The occasion was the dual celebrations of the 21st Anniversary of the Jersey Wildlife Preservation Trust and the 25th Anniversary of the Jersey Zoo.<sup>179</sup>

Virginia Fortescue offered Rainier her Cape studio in Newlands for four weeks from the beginning of January 1985. Rainier combined this last visit to South Africa to see her relations in Roodepoort and attended recording sessions at the SABC studios in Johannesburg of Ploërmel

by the National Symphony Orchestra of the SABC conducted by Brian Priestman.<sup>180</sup> In Cape Town she enjoyed the company of long standing friends and treasured most of all the sunshine and the view of Table Mountain which to her possessed magical qualities.

Although she felt physically stronger after her South African sojourn, she developed a gastric ulcer in June 1985. She was also worried about the progress of the proposed Trio Concertante for the Menuhin School.<sup>181</sup>

After receiving a "pacemaker", she stayed with the Brocks in Essex to recuperate. Performances of her works at that time were the String Quartet (Kronos Quartet), String Trio (Von Bose String Trio at Royal Institute, 21 Albermarle Street, London W1), a broadcast of Pastoral Tryptych by a pupil of Janet Craxton.

She<sup>182</sup> also writes:

I am no further with the Trio Concertante, not having been able to work at all, but hope to begin ... next week.

When professor Rosalie van der Gucht, former Head of the Department of Speech and Drama at UCT, a very good friend, died in Cape Town Rainier<sup>183</sup> wrote:

It is hard when those landmarks of creativity disappear. No one can replace them. Some though different can come, but life today does not produce the creativity and selflessness of those pioneers of the past. The 'Art' was the inspiration - not what one could get out of it ...

Nigel Butterley (an ex-student from Australia) had a concert for his 50th anniversary on May 1985 and included Quanta in the programme.<sup>184</sup>

At this stage it seemed very important for Rainier to still be "active". Earlier on there were first performances of compositions to work towards, but since Celebration she was less productive. Now she relied more and more on the actual performances of her works. She responded to an evening devoted to her music as follows: "The British Music Information Centre Concert of my work on 31 January [1986]... was cheering for me being very low with so little activity professionally."<sup>185</sup> The compositions performed were Pastoral Triptych (George Caird - oboe), Barbaric Dance Suite (Joyce Rathbone - piano), Duo for oboe and violin: Elizabeth Lutyens (George Caird - oboe; Perry Hart - violin), The Bee Oracles (performers unknown), Suite for solo cello (Joan Dickson - cello), Suite for clarinet and piano (Duncan Prescott - clarinet; pianist unknown).<sup>186</sup> In the second series of concerts devoted to British Music of this century with the music of Richard Rodney Bennett featuring in each programme to celebrate his 50th birthday, Nigel Shore (oboe) played Rainier's Pastoral Triptych on 17 February 1986 in the Concert Room of the RAM.<sup>187</sup>

On 20 February 1986 Emma Johnson who was awarded the Musician of the Year Prize (1985) played her Clarinet Suite for the Kensington and Chelsea Music Society of which Rainier was a member. The venue was Leighton House, Holland Park Road, London.<sup>188</sup>

Rainier's Quartet, performed by the Delmé String Quartet on 11 March 1986 in a series of British String Quartets under the auspices of the Park Lane Group,<sup>189</sup> although composed in 1939, still continue to fascinate audiences in 1986—"the general impression was of a vivid imagination working at full steam."<sup>190</sup>

On 22 March 1986 Anne Marsden Thomas included Rainier's Organ Gloriana in a recital of organ music by woman composers, which she gave at St. Giles Cripplegate, London EC1.<sup>191</sup>

Rainier was always "in touch" and interested in the development of new music around her. She was also conscious of her own place as a creative artist within these developments and was not somebody who would just go along with any new trend.

She<sup>192</sup> made her point by saying:

à propo the wild trends in new music: Valéry<sup>193</sup> said: 'Novelty is that which is most perishable.'

Cocteau<sup>194</sup> said: 'Fashion is what is outmoded.'

In July 1986 she was represented in Israel at a Festival of Women's Music when her Cycle for Declamation was performed.<sup>195</sup>

Gavin Henderson, Director of Dartington International Summer School invited Rainier to attend the 1986 activities where she "had a good week".<sup>196</sup> On 29 July at 7.30 p.m. Organ Gloriana and Primordial Canticles were performed at Buckfast Abbey. Rainier<sup>197</sup> remarked:

Bowers-Broadbent played splendidly. I was quite impressed with my own works(!!!) and [the] next day was constantly accosted by members of audience who said many times how they were taken out of this world into something far and beautiful and thanked me for the experience."

At 9.15 p.m. the same day Andrew Ball<sup>198</sup> played Barbaric Dance Suite in The Great Hall - "that too fell on surprised ears with shouts at the end!"<sup>199</sup> Other Rainier works performed at this Summer School were: Sinfonia da Camera (Guildhall String Ensemble - 30.7.1986) and Quinque (Colin Tilney - 7.8.1986).<sup>200</sup>

This was probably the last occasion where Rainier could attend and enjoy performances of her own creation. This contact with the audience and artists meant a lot to her. She<sup>201</sup> wrote:

I needed this appreciation for I have been very low and depressed about work and the difficulty of it

with arthritic shoulder, bad eyes, and the necessity of so much rest in the day - so the work is slow and uncertain.

On 8 September 1986 she<sup>202</sup> commented about her health condition and the state of music in England:

I am much stronger but am troubled by arthritis in my R[ight] arm, hence bad writing - and difficult for MSS. Very slow at present. We have the new bombshell of 'Computer Music' - 2 large works at 'Prom' from Boulez 'ASAM' Centre Paris. It seems so meaningless but sometimes beautiful sounds - 1,000s of them, like some passing cloud. I think that perhaps for the time being Michael Tippett will be the last to write what we know as 'Music'! Everyone will do this thing because it is a kind of 'math' affair which can be worked out.

A holiday visit to France commenced on 21 September.

Opie<sup>203</sup> describes the last days of the holiday which Rainier spent in the Auvergne vividly:

It was all absolutely right for her - that she should die easily and quickly in her beloved France. She had become increasingly afraid of death and her own frailty but we had enjoyed two weeks of perfect weather: glorius sun with a cool alpine breeze: she was bronzed and fit and happier about death, had not mentioned it once and we had made some wonderful journeys around that vast region of the Massife Centrale of France formed from a chain of extinct volcanoes little altered by time, man, or the elements although now heavily wooded and rich in autumn colour. She loved it and the little new estate car I bought. We had all over meals out of doors in the wide courtyard of a cottage we had rented in the hills above the French Alpine town of Besse-en-Chandesse. We were only 1km from the town and dashed in every day for French bread newly baked and our shopping. An excellent doctor came at once and an ambulance was waiting but the doctor had already told me that there was little hope of her regaining consciousness. She lived - if living it can be called - for only a brief period after the attack.

Rainier died in Besse-en-Chandesse on 10 October 1986.<sup>204</sup>

This news was published in various newspapers in England, Europe and in South Africa.<sup>205</sup>

A concert in celebration of the Life and Work of Priaux Rainier<sup>206</sup> (1903 - 1986) took place at the Wigmore Hall on 28 March 1987.

The programme consisted of:

String Quartet (Rainier): Robert Gibbs, David Smith (violins), Antonella Rallo (viola) and Hannah Roberts (cello).

Sonatina for violin and piano, D.408 (Schubert): Clare McFarlane (violin) and Amanda Hurton (piano).

Grand Duo for cello and piano (Rainier): Joan Dickson (cello) and Joyce Rathbone (piano).

Suite for clarinet and piano (Rainier): Duncan Prescott (clarinet) and Scott Mitchell (piano).

Oboe Quartet in F, K.370 (Mozart): Tess Miller (oboe), Perry Hart (violin), Brian Hawkins (viola) and Jonathan Williams (cello). This work was included in the concert in accordance with Rainier's own wishes.

Cycle for Declamation (Rainier): Philip Langridge (tenor). It was Rainier's special request that Philip Langridge sang the Cycle for Declamation at this concert.

In addition to these performances, there were written tributes by British musical personalities like Sir Michael Tippett, Sir William Glock, Sir Yehudi Menuhin, Peter Gellhorn and others in the programme. The Priaulx Rainier Fund<sup>207</sup> was also announced in the programme.

Alan Blyth<sup>208</sup> wrote:

Priaulx Rainier's death ... robbed the music world of one of its honest and fastidious composers.

**Notes:**

1. According to the Karkloof Parish Baptismal Register 1892-1906, Church of the Province of South Africa, Ivy Priaulx Rainier who was baptised on 27 February 1903 was born on 3 February 1902. Her place of birth is given as Howick. According to the various Natal Almanac and Directory entries W.G. Rainier was resident in Nottingham Road in 1901/1902. In 1903 he was living on a farm "Glen Lyndon Heights" (between Mooi River and Estcourt). Then again in 1906 there is an entry stating that he was resident in Howick.
2. Published in Johannesburg by the Argus Printing and Publishing Company Limited.
3. According to Death Certificate in file no. MOOC 2877/1919 in the State Archive, Cape Town.
4. Information obtained from an unidentified typed leaflet presented by Priaulx Rainier to author.
5. See 3 above.
6. Western Cape Services Council: Maitland Road Cemetery Records of Interments, May 1919.
7. See 4 above.



8. According to Full Death Certificate (No. 5894) issued on 13.11.1980 by the Department of Internal Affairs, Pretoria. Document in possession of author.
9. Western Cape Services Council: Maitland Road Cemetery Records of Interments, July 1925.
10. The Natal Almanac and Directory (Pietermaritzburg: Davis, 1907), p.573.
11. The Natal Almanac and Directory (Pietermaritzburg: Davis, 1908), p.163.
12. Born Taganrog, 21.3.1851; died Manchester, 22.1.1929. He received an Honorary D.Mus. from the Victoria University in 1902. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Brodsky, Adolf," by W.W. Cobbett.
13. Hutchinson's New 20th Century Encyclopedia, 1968 ed., s.v. "Horniman, A.E.F."; Brochure - "A Festival for Miss Horniman", April - July 1978, Greenwich Theatre, Crooms Hill, SE 10.
14. Charles F. Reddie, published his Pianoforte Playing on its Technical and Aesthetic Sides in London (Joseph Williams) in 1911.
15. Born Cape Town, 1878 (1879?); died Cape Town, 21.7.1947. Violinist. Taught at SACM until 1933. She was an excellent solo player and a gifted teacher. - South African Music Encyclopedia, 1984 ed., s.v. "Leffler, Winnifred", by J.P. Malan.
16. Born Saracen's Head Yard, Holywell Hill, St. Albans, 20.8.1873; died Gordon's Bay, 13.4.1946. Professor of Music and composer. - South African Music Encyclopedia, 1979 ed., s.v. "Bell, William Henry", by H.H. van der Spuy.
17. Born Newport, Wales 3.5.1879; died Cape Town, 13.2.1955. Violinist. Became leader of the Cape Town City Orchestra in 1914 and was associated as lecturer in violin and instructor of the chamber music classes at the SACM until 1939. - South African Music Encyclopedia, 1984 ed., s.v. "Marx, Ellie" by Beatrix Marx.
18. Programme in possession of author.
19. "Students' Concert at the City Hall", The Cape Times, 24.10.1917.

20. Original programme of the Cape Town Symphony Orchestra in State Archive, Cape Town.
21. "Saturday Night's Pop", The Cape Times, 19.11.1917.
22. W.H. Bell: "Musical Matters", The Cape, 23.11.1917.
23. University of South Africa: Music Examinations Handbook (Cape Town: Townsend, Taylor & Snashall, 1919), p. 104.
24. Information made available by telegramme by Mr H.J. Joubert, Department of Music Examinations, University of South Africa on 10.5.1978.
25. "S.A. University Music Examinations. Awards of Scholarships and Exhibitions", unknown source, undated copy in possession of author.
26. Born Hamick, 13.4.1868; died London, 14.6.1948. Scottish composer and educationist. In 1898 he was invited to join the RAM as professor of harmony and composition. Succeeded, Sir Alexander Mackenzie, when he retired in 1924, as principal of RAM. McEwen held this position until his retirement in 1936. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "McEwen, Sir J.B.", by Eric Blom.
27. Born Vienna, 23.12.1862; died Innsbruck, 29.9.1926. Austrian violinist. Became professor at the RAM in 1889. He visited South Africa in 1924 and 1925 as music examiner for the University of South Africa. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Wessely, Hans" by W.W Corbet; H. Wessely: "Impressions of my South African Examination Tour", The R.A.M. Club Magazine (March 1926), 74: 1-5.
28. Born in Iron Bridge, Shropshire 18.1.1883; died in London, 31.12.1943. English violinist. He was a student of Hans Wessely. In 1909 he was appointed professor at the RAM. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Woof, Edward Rowsby" by Ferruccio Bonavia.
29. Bound Collection of "RAM Centenary Celebrations": 1922, pp.26 and 27 in RAM Library.

30. An inquiry about the exact dates of service and responsibilities of Miss Rainier at the school was unsuccessful since the school records were lost in the war. Letter from Headmistress dated 7.2.1979 to author.
31. Letter from Merete Söderhjelm dated 24.6.1988 to author.
32. Letter from Merete Söderhjelm dated 9.7.1988 to author.
33. Elizabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), p. 74.
34. The Daily Express, undated, quoted in Elizabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), p.100.
35. "Contemporary Music", The Scotsman, 16.3.1942.
36. William Glock: "Music", The Observer, 22.3.1942.
37. A letter from the RAM, undated, but posted in London 2.2.1979 stated that Rainier was appointed professor in harmony in 1944. Other sources: Who's Who in Music (Post-War Edition, 1949-50), p.169 and The R.A.M. Magazine (September 1945), 132: 44-47 suggest that she was appointed professor in composition in 1943.
38. The R.A.M. Magazine (May 1945), 131:28.
39. Original ARAM certificate dated 29.3.1945.
40. "Notes about Members and Others", The R.A.M. Magazine (September 1947), 138:64.
41. The R.A.M. Magazine (January 1949), 142:16.
42. The R.A.M. Magazine (May 1951), 149:47.
43. M.L.: "African Music Excites", Bulletin, 22.8.1950.
44. Printed by Ed. Bote and G. Bock, Berlin in 1951.
45. Letter from Avril Hermann dated 3.5.1978 to author.
46. Original FRAM diploma dated 27.3.1952.

47. Founded 1931 upon the benefaction of the late John Clementi Collard, Master of the Musicians' Company 1899 to 1900 and 1901. Treasurer 1904 to 1918.
48. Letter from W.R.I. Crewdson, Clerk of the Worshipful Company of Musicians dated 7.2.1978 to author.
49. Typewritten recommendation presented by Priaulx Rainier to author.
50. Handwritten recommendation presented by Priaulx Rainier to author.
51. Programme Book: St. Ives Festival of Music and the Arts, 6-14 June 1953; Roger Smithells: "Cornish Festival", Go (March-April 1953), 35-36.
52. Record sleeve: "English Songs" - Peter Pears (tenor), Argo ZK28-29.
53. "Fleet-Street Called Off", The Daily Telegraph, 21.4.1945.
54. "Priaulx Rainier writes about her setting of David Gascoyne's 'Requiem'", The Listener, 10.8.1972, p. 185.
55. David Gascoyne, Collected Poems (London: Oxford University Press, 1965), p. 93.
56. Ibid., p. 53.
57. See printed score.
58. Programme in possession of author.
59. See 37 above.
60. Frank Ruhmund: "A Musician picks St. Ives", Western Morning News, 24.1.1967; Same text also appears in Cornish Magazine (August 1965), 8(4): 93-94.
61. "Miss Rainier's Quanta", The Times, 21.4.1962.
62. "Composer returning for visit", The Cape Argus, 22.11.1962.
63. Programme in possession of author.
64. Programme in possession of author.

65. Information obtained from SABC Music Library, Sea Point.
66. Programme in possession of author.
67. Programme in possession of author.
68. Information sheet of Schott in Rundfunk: 28 April-4 May 1963 in possession of author.
69. Letter from Mrs N. Tansley, Resident Secretary, ABRSM, Cape Town, dated 19.7.1988 to author.
70. Priaulx Rainier: "A Concert for Cello and Orchestra", Musical Events, September 1967.
71. The soloist was Rohan de Saram (cello) who played with the BBC Northern Symphony Orchestra conducted by Edward Downes on 2 July 1981 at a BBC Invitation Concert, Manchester. Notice in possession of author.
72. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
73. Priaulx Rainier: "A String Trio and a Solo Suite for Cello", Musical Events, January 1967.
74. Text of lecture at Mellon University given on 29.2.1968 in possession of author.
75. "Uraufführungen", Musikhandel (1979), 21(5): 220.
76. Buxton Orr: "Notes", Composer, Summer 1972.
77. Buxton Orr: "Notes", Composer, Summer 1974.
78. Alan Blyth: "An independent muse", The Times, 9.8.1973.
79. Danie Fourie: "Priaulx Rainier word sewentig", SAUK-SABC Radio & TV, 29 Jan-4 Feb 1973, p. 5.
80. John Harben: "Recapturing the art of devotion", unknown source, 10.8.1973.
81. Calum MacDonald: "Last week's broadcast music", The Listener, 15.2.1973.
82. R.M.: "Webern songs with guitar for women", The Daily Telegraph, 23.3.1973.

83. Martin Cooper: "Aldeburgh Festival. Five vignettes with wit and imagination", The Daily Telegraph, 22.6.1973.
84. Joan Chissell: "Albert Hall/Radio 3/Round House", The Times, 15.8.1973.
85. Paul Dewhirst: "Frenetic outbursts in song-cycle", The Daily Telegraph, 19.10.1973.
86. Hubert van der Spuy: "Priaulx Rainier se werk gewild", Die Burger, 27.1.1976.
87. Announced in a brochure inserted into the programme of the The Prayers from the Ark; "A composer's Christmas-Bygone muckracking-Wrong trust", unknown source, undated.
88. Thursday 8.9.1977, Usher Hall, Lothian Road, Edinburgh.
89. Conrad Wilson: "Persuasive send-off for a new concerto" The Scotsman, 9.9. 1977.
90. Letter from Avril Hermann dated 3.5.1978 to author.
91. Norman Key: "Menuhin plays Rainier", The Daily Telegraph, 14.9.1978.
92. Hubert van der Spuy: "S.A. klanke in Brittanje. Priaulx Rainier word 75", Die Burger, 8.2.1978.
93. Letter from Cummings String Trio dated 29.6.1988 to author.
94. Programme in possession of author.
95. Letter from Peter Norris dated 8.1.1981 to author.
96. "Awards", Classical Music, 16.6.1979.
97. C. Stroux: "Composer shows individuality", Evening Post, 9.10.1979.
98. Phoebe Lange: "Exciting musical evening", The Eastern Province Herald, 16.10.1979.
99. Glynis Horning: "A Lifetime of Music", The Natal Mercury, 16.10.1979.
100. "We're very proud of you. Howick's own Musical 'First Lady'", The Howick Herald, 18.10.1979.

101. Author was present at this SASMT Convention in Roodepoort.
102. "The Composer Speaks", The Cape Times, 7.11.1979; Simon Lomborg: "Rainier in front ranks of today's composers", The Cape Times, 13.11.1979.
103. Malcolm Lawson: "Leading composer 'disappointed' by SABC", The Argus (Tonight), 26.11.1979.
104. Letter from Priaulx Rainier dated 22.2.1980 to author.
105. Programme in possession of author.
106. Author attended this lunchtime performance in Guildhall with Priaulx Rainier.
107. Letter from Priaulx Rainier dated 27.3.1980 to author.
108. Letters from Priaulx Rainier dated 22.7.1980, 30.8.1980, and 2.10.1980 to author.
109. Letter from Priaulx Rainier dated 10.11.1980 to author.
110. Letter from Priaulx Rainier dated 2 10.1980 to author.
111. Letter from Priaulx Rainier dated 14.11.1980 to author; Other works performed were: Konzerstück for violin and orchestra (first UK performance) - Roger Smalley; Il ritorno degli snovidenia for cello and orchestra (first UK performance) - Luciano Berio and Seltimo concerto per orchestra - Goffredo Petrassy.
112. Letter from Priaulx Rainier dated 28.11.1980 to author.
113. Letter from Priaulx Rainier dated 27.2.1981 to author.
114. Letter from Priaulx Rainier dated 26.1.1981 to author.
115. Letter from Priaulx Rainier dated 15.2 1981 to author.
116. Letter from Priaulx Rainier dated 22.4.1981 to author.

117. Postcard from Priaulx Rainier dated 17.5.1981 to author.
118. See 116 above.
119. Letter from Priaulx Rainier dated 13.6.1981 to author.
120. Ibid.
121. Studio 7 Manchester's newest concert venue in 1981 at the BBC's New Broadcasting House, Oxford Road, forms part of a ~~£~~ 5.4m development designed to bring most of the BBC's Manchester operations under one roof and to give a new home to the BBC Northern Singers. The 6000-square feet studio was designed by the BBC's own Architectural and Civil Engineering Department, following the construction of a model one-eighth of actual size, to enable special acoustic researches to be undertaken and the findings to be incorporated in the final design. - Information issued by BBC Concerts Promotion, Manchester, 22.4.1981.
122. BBC brochure in possession of author.
123. Schott brochure (1983).
124. Postcard from Shirley Winfield dated 26.8.1981 to author.
125. Letter from Priaulx Rainier dated 8.11.1981 to author.
126. Letter from Priaulx Rainier dated 20.11 1981 to author.
127. Letter from Priaulx Rainier dated 2.1.1982 to author.
128. Letter from Priaulx Rainier dated 10.1.1982 to author.
129. Letter from Priaulx Rainier dated 29.1.1982 to author.
130. See 128 above.
131. Letter from Priaulx Rainier dated 15.2.1982 to author.
132. See 128 above.



133. Letter from Priaulx Rainier dated 8.6.1982 to author.
134. Programme of Donne in Musica 1982 in possession of Dr. Jeanne Zaidel-Rudolph, 17 Thelma Crescent, Bagleyston 2192.
135. Letter from Dr. Jeanne Zaidel-Rudolph dated 7.7.1988 to author.
136. Letter from Priaulx Rainier dated 1.4.1982 to author; Letter from Christopher Keyte dated 8.7.1988 to author.
137. Letter from Priaulx Rainier dated 3.3.1982 to author; Letter from Nigel Butterley dated 9.8.1988 to author.
138. Letter from Margaret Boatwright dated 7.4.1982 to author.
139. Letter from Priaulx Rainier dated 21.4.1982 to author.
140. "Orator lauds honorary graduands", UCT News, July 1982, pp. 6-10.
141. Author present with Priaulx Rainier and her family.
142. Programme in possession of author.
143. Letter from Priaulx Rainier dated 27.7.1982 to author.
144. Letter from Priaulx Rainier dated 9.8.1982 to author.
145. Letter from Priaulx Rainier dated 30.8.1982 to author.
146. Letter from Priaulx Rainier dated 28.9.1982 to author.
147. Letter from Priaulx Rainier dated 13.10.1982 to author.
148. Letter from Priaulx Rainier dated 3.11.1982 to author.
149. Letter from Priaulx Rainier dated 17.11.1982 to author.
150. Programme in possession of author; Letter from Park Lane Group dated 17.8.1988 to author.

151. Hubert van der Spuy: "Suid-Afrikaanse komponis in Londen. Priaulx Rainier word tagtig", Die Burger, 7.3.1983; Programme in possession of author.
152. Author attended concert. Programme in possession of author.
153. Hilary Finch: "Music of the Spheres", The Times, 3.2.1983.
154. Programme in possession of author.
155. Letter from Priaulx Rainier dated 25.2.1983 to author.
156. Ibid.
157. Letter from Priaulx Rainier dated 26.3.1983 to author.
158. Ibid.
159. Ibid.
160. Ibid.
161. Letter from Priaulx Rainier dated 20.5.1983 to author.
162. Ibid.
163. Ibid.
164. Programme in possession of author.
165. See 161 above.
166. Letter from Priaulx Rainier dated 29.7.1983 to author.
167. Ibid.
168. Ibid.; Letter from June Opie dated 29.9.1983 to author.
169. Letter from Priaulx Rainier dated 27.11 1983 to author.
170. Letter from Priaulx Rainier dated 2.2.1984 to author.
171. Letter from Priaulx Rainier dated 25.3.1984 to author.

172. Letter from Priaulx Rainier dated 6.5.1984 to author.
173. Ibid.
174. Ibid.
175. Undated letter from Priaulx Rainier to author.
176. Letter from Priaulx Rainier dated 31.19.1984 to author.
177. Malcolm Lawson: "Her wildlife background is celebrated orchestrally", The Star (Tonight), 4.10.1984.
178. Letter from Priaulx Rainier dated 7.11.1984 to author.
179. Letter from Mel Davison, Music Advisor, Education Department, State of Jersey dated 28.6.1988 to author.
180. Letter from Priaulx Rainier dated 3.12.1984 to author.
181. Letter from Priaulx Rainier dated 15.6.1985 to author.
182. Letter from Priaulx Rainier dated 24.8.1985 to author.
183. Letter from Priaulx Rainier dated 10.11.1985 to author.
184. Programme in possession of author.
185. Letter from Priaulx Rainier on Easter Sunday 1986 to author.
186. Information obtained from BMIC; Letter from BMIC dated 15.7.1988 to author.
187. Programme in possession of author.
188. Letter from Emma Johnson dated 15.7.1988 to author.
189. See 183 above. The members of the Delmé String Quartet are: Galina Solodchin, Jeremy Williams (violins), John Underwood (viola) and Stephen Orton (cello). - Marianne Barton, ed., British Music Yearbook 1988 (London: Rhinehold, 1987), p. 249.

190. Richard Morrison: "Concert. Delmé Quartet", The Times, 12.3.1986.
191. See 183 above. Notice in possession of author.
192. See 185 above.
193. Paul Valéry (1871-1945). French poet. His poetry became of the greatest importance for its intellectual content. - E.M. Horsley, ed., Hutchinson's New 20th Century Encyclopedia (London: Hutchinson, 1968), p. 1065.
194. Jean Cocteau (1891-1963). French writer. He produced a ballet such as Le Boeuf sur le toit, plays and novels. - E.M. Horsley, ed., Hutchinson's New 20th Century Encyclopedia (London: Hutchinson, 1968), p. 271.
195. See 185 above.
196. Letter from Priaulx Rainier dated 22.8.1986 to author.
197. Ibid.
198. Programme in possession of author.
199. See 196 above.
200. See 198 above.
201. See 196 above.
202. Last letter from Priaulx Rainier dated 8.9.1986 to author.
203. Letter from June Opie dated 3.11. 1986 to author.
204. "Extra't d'acte de décès", issued on 22 June 1988 by the Departement du Puy-de Dome, Arrondissement D'Issire, Canton De Besse-en-Chandesse, Commune De Besse-et-Saint-Anastaise in possession of author.
205. "Obituary. Miss Priaulx Rainier. Notable composer and teacher", The Times, 13.10.1986; "SA composer dies in France", The Argus, 13.10.1986; "Komponis Rainier oorlede", Die Burger, 14.10.1986; Fiona Chisholm: "Priaulx Rainier dies", The Cape Times, 14.10.1986; John Amis; "Obituary: "Priaulx Rainier", The Independent, 15.10.1986;

"Priaulx Rainier dies suddenly in France, St. Ives Times and Echo, 17.10.1986; Photograph and announcement, The Howick Herald, 13.11.1986; "Death comes to Howick woman who earned fame in world of music", The Howick Herald, 31.10.1986; "Obituary Priaulx Rainier", The Gramophone (10.12.1986), 64(8): 810; "Priaulx Rainier", The South African Music Teacher (November 1986), 109:23; "Zum Gedächtnis", Musik und Bildung (Dezember 1986), 1118; [Obituary], Das Orchestra (December 1986), 34:1945; "Obituary. Priaulx Rainier", The Musical Times (December 1986), 127:705; "In Memoriam Priaulx Rainier", South African Journal of Musicology (December 1986), 6 (land 2): 121.

206. Programme in possession of author.

207. Alan Blyth: "Tribute to Priaulx Rainier", The Daily Telegraph, 30.3.1987.

### 3. ANNOTATED CATALOGUE

#### 3.1 Aim

This annotated catalogue of Rainier compositions, the result of investigation and research for many years, aims to (a) be the first available, comprehensive and truthful source of researched, musical and documentary information relevant to the composer's life and work; (b) make available the sources concerning the Rainier compositions, necessary for additional studies; (c) to be a reference work for concert agents, broadcasting corporations, artists, arts councils and other interested parties for further performances; (d) be an addition to the already existing catalogues of other composers of national and international importance, and (e) stimulate understanding of the Rainier oeuvre.

#### 3.2 Organisation

Although the material has been set out and organised to meet the particular needs of both scholar and performer, it is understood that a great deal of the information presented will also be of general interest to the ordinary music lover. The catalogue is arranged in chronological order, beginning from 1923 and continuing to 1984.

It contains all the completed compositions in the Rainier oeuvre. Incomplete works and fragments are not included. Trios and Triads are not listed anywhere because the composer said it is still "in abeyance". The Orpheus Sonnets exist in a multitude of fragments and for practical reasons could not be included. Arrangements and transcriptions appear in Appendix C.

Where the exact date of a composition is unknown, an approximate date has been estimated and the work placed at the end of the relevant year's chronological entries. When a composition was composed over a period of time, (e.g. 1955-56) then the first date is taken into consideration for chronology purposes. The information concerning each work is arranged according to the following scheme:

1. The catalogue number allocated is followed by the title of the work. In the case of the existence of more than one version, it has been given the same number followed by an "A" - e.g. Barbaric Dance Suite for orchestra, an extension of Barbaric Dance Suite for piano has been given the number 20A and placed after 20 Barbaric Dance Suite for piano. A double A signifies a third version - e.g. 8AA Incantation.

Individual movements of multi-movement works (e.g. quartets, sonatas, suites, concertos, and extended compositions) and especially those where the number of movements cannot be ascertained from the title (e.g. The Bee Oracles), but which require a complete performance, have been identified and numbered 1,2,3,etc.

2. The vocal or instrumental medium.
3. The poet, when applicable, and source of text.
4. Incipits of the opening bars of each movement or main section (in the case of an extended one-movement works). The omission of a tempo marking is indicated by (----) above the score where the tempo marking will appear normally, and the absence of dynamic indication is shown below the stave (-). The incipits of the available piano reduction instead of the full score of the Concerto for cello and orchestra is given. The incipits are sometimes reduced from the actual size of the music to fit on an A4 page.
5. Instrumentation. Abbreviations are used in the case of larger ensembles or orchestra. See list of abbreviations in chapter 1.5.



6. Duration. Various sources of durations are quoted in order to ascertain an approximate indication. Durations for separate movements are given in available isolated cases. For all very short compositions or in cases where no duration is available, the length in bars is given.
7. Dedicatee(s).
8. The person(s) or instance that commissioned the composition.
9. First performances. All available venues, dates and performers are listed.
10. Publications. Rainier had only one publisher: Schott, 48 Great Malborough Street, London W1V 2BN. Where applicable, the edition number or information regarding the hire of material, or duplicating possibilities (e.g. dyeline copies) are entered. A dyeline copy is a copy made from the composer's manuscript and reproduced in a similar fashion to an architects plan.

11. Manuscript sources. There are only four possible sources:

1. The Manuscript and Archive Division of the Jagger Library and the W.H. Bell Library of the University of Cape Town. Indicated by UCT.
2. Schott, London. Indicated by Schott.
3. The British Library, London. Indicated by BL.
4. Merete Söderhjelm, Helsingfors, Finland. Indicated by MS(MerSöd).

Score 1, Score 2 etc. refer to the particular score(s) from the specific source. Where available, reference numbers are listed.

12. Date of composition. In most cases, Rainier placed the precise date (day, month and year) at the end of her compositions. In single cases dates appear after individual movements.

13. Reviews. Reviews of each composition have been included here in chronological order, rather than in the general bibliography at the end of the dissertation. Undated reviews appear at the beginning of the list.

14. Annotation. Various aspects of the compositions are discussed and documented according to available information. Each fact is carefully researched and documented.
15. Programme notes. Where possible, original and/or other authoritative programme notes are included. (This in some cases may lead to slight duplication of biographical facts.)
16. Notes. Each annotation is documented with notes corresponding to reference numbers in the text.
17. Ballet. Where applicable the following scheme for this section consists of: Choreography, First performance, Reviews, Annotation and Notes.
18. Recordings. Where applicable, the scheme of this section consists of: Revolutions per minute, Artist or Ensemble (followed by names of individual members), Record company and number, Reviews, Annotation and Notes.

3. Compositions

c.1923

1 STRING QUARTET

for two violins, viola and cello.



Length: 141 bars plus long introductory phrase on viola.

First performance:

Concert of composition students of J.B. McEwen, RAM, London, date c.1924.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score. (TD 88/36 88/193).

Score 2: Ink parts. (TD 88/36 88/193).

Date composition: c.1923.

Rainier suffered a nervous breakdown in her second year of study at the RAM and Miss Horniman advised her to return to South Africa to recover. This visit was a magical experience for her. When she returned to London she started at once writing this one movement String Quartet. She said it was in  $5/8$ -time. It ended on a discord, was highly disapproved of, but was played at a students' concert of J.B. McEwen's<sup>1</sup> composition students at the time he became principal of the RAM. Rainier was not a composition student at the RAM or of J.B. McEwen.<sup>2</sup> This manuscript is the only one signed Ivy Rainier. First and second violin, viola and cello parts are not in the composer's handwriting. It seems as if they were copied professionally.

#### Notes:

1. Born Harwick 13 April 1868; died London, 14 June 1948. Scottish composer and educationist. He succeeded Sir Alexander Mackenzie who retired as principal of the RAM in 1924 and held this position till 1936. In 1926 he received the degree of Mus.D. honoris causa from Oxford and was knighted in 1931. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "McEwen, (Sir) John Blackwood", by Eric Blom. His sister Helen was married to W.H. Bell, principal of the SACM, UCT. - H.H. van der Spuy, W.H. Bell : Enkele aspekte van sy loopbaan en sy invloed op die Suid-Afrikaanse musieklewe (M.Mus. thesis, University of Port Elizabeth, 1971), p.23.
2. Interview with Priaulx Rainier at St. Ives on 13.12.1977.

1926

2 HYMN TO THE VIRGIN

for unaccompanied double choir. Text c.1300. Unidentified poet.

(-----)

Length: 70 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score. (TD 88/36 88/320).

Score 2: Ink full score. The tenor part is written on actual pitch and the piano part is clearly marked: for rehearsal only. (TD 88/36 88/321).

Date composition: October 1926.

1927

3 TWO ARCHAIC SONGS

for SATB a cappella choir. Text c.1300. Unidentified poet.

THE LIFE OF THIS WORLD

*Andante*

Musical score for 'THE LIFE OF THIS WORLD' for SATB a cappella choir. The score is in 4/4 time and features a Tenor part with lyrics. The lyrics are: "The lif of this world ys ruled with wynd. wep...inge, derk...vase, And". The score includes staves for Soprano (Sob.), Alto (Alt.), Tenor (Tenna), and Bass (Bass).

ADAM LAY I-BOUNDEN

*Allegro.*

Musical score for 'ADAM LAY I-BOUNDEN' for SATB a cappella choir. The score is in common time (C) and features four vocal parts. The lyrics are: "De . . . o . . . gra . . . ci . . . as". The score includes staves for Soprano, Alto, Tenor, and Bass. There are dynamic markings such as *f* and *p* throughout the piece.

Duration: 4'

Unperformed.

Unpublished.

Manuscript held by: UCT. Score 3 seems to be the master score.

Score 1: Dyeline score. (TD 88/36 88/197).

Score 2: Dyeline score. Cover says: "Three" Archaic Songs. (TD 88/36 88/198).

Score 3: Dyeline score. (TD 88/36 88/199).

Score 4: Dyeline score. (TD 88/36 88/200).

Score 5: Dyeline score. (TD 88/36 88/201).

Score 6: Dyeline score. (TD 88/36 88/202).

Score 7: Dyeline score. Incomplete. (TD 88/36 88/203).

Score 8: Pencil score of Adam Lay i-Bouden. (TD 88/36 88/204).

Score 9: Incomplete pencil short score. (TD 88/36 88/205).

Score 10: Ink score: The Lif of this Worlde. Pencil markings. (TD 88/36 88/327).

Score 11: Ink score: The Lif of this Worlde. (TD 88/36 88/318).

Score 12: Ink score: The Lif of this Worlde. (TD 88/36 88/322).

Score 13: Ink score: The Lif of this Worlde. (TD 88/36 88/323).

Score 14: Ink score: Hymn to the Virgin. (TD 88/36 88/320).

Score 15: Ink score: Hymn to the Virgin. (TD 88/36 88/321).

Date composition: October 1927.

Unknown source of text probably the same as previous choral work.



c.1930

4 GRACE FOR A CHILD

for two unaccompanied soprano voices. Text by Robert Herrick.

*Allegro*

Here a lit... Re child - I - stand Ah Heav... ing up my ei... ther hand

Length: 16 bars

First performance:

Probably at Badminton School, Bristol, c.1930 as a Grace after meals.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/367).

Score 2: Pencil score with other sketches for Graces for Badminton School on reverse side.

Date composition: c.1930.

1933

5 RHAPSODY

for cello and piano.

*Moderato. dark and sombre*

Duration: Approx. 9' on ink full score.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score and cello part marked Copy No. 2.  
(TD 88/36 88/229).

Date composition: November 1933.

1934

6 DUO

for violin and piano. Opus 3.

*Andante. Sombre and melancholy*  $q = \frac{4}{6}$

*Violin*

*Piano* *pp molto legato* *pp molto legato*

*espressivo e molto legato*

Duration: 15'

First performance:

London, Wigmore Hall, 30 April 1936. Orrea Pernel (violin),  
Harriet Cohen (piano).

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score, titled Opus Three for violin and pianoforte is in the composer's manuscript. Pencil marks appear throughout. The inserted page 15 replaces page 15 in manuscript. (TD 88/36 88/230).

Score 2: Ink full score, titled Duo for violin and pianoforte is a clearer version. The red pencil markings, odd fingering, other indications as well as the turned corners of the pages suggest that this copy was the one actually used for performances. (TD 88/36 88/231).

Score 3: Ink score of violin part marked Copy No. 1.  
(TD 88/36 88/231).

Date of composition: November 1934.

Reviews:

1. "Miss Orrea Pernel's Recital", The Times, 2.5.1936.
2. "Orrea Pernel-Violinist-Wigmore Hall", The Morning Post, 4.5.1936.

This Rainier composition, the first to receive a public performance, was included in the Wigmore Hall programme of Orrea Pernel<sup>1</sup> (violin) and Harriet Cohen<sup>2</sup> (piano) on 30 April 1936<sup>3</sup>. Right from the outset Rainier had the opportunity to hear her works performed by musicians of high standing. It is also the first Rainier composition to be critically reviewed in the press. Opinions about the work were that it is "an impassioned, frankly romantic piece of writing ... by an Englishman, (!)"<sup>4</sup> and was "a turgid essay in youthful lugubriousness: much rumbling in the bass of the piano and much passionate flight of scale passages to the high positions of the violin".<sup>5</sup> Priaulx always told the story that after the applause at this première she was so shy, that instead of standing up to acknowledge it, she lay down on the floor of the balcony where she sat, so as not to be seen. "That was the sort of way composers felt in those days."<sup>6</sup>

Orrea Pernel met Rainier at a concert at the Guild of Singers and Players in about 1931 and she asked her if she would like to play quartets for fun. They met regularly for two or three years and performances were occasionally given in private houses and one for the South Place Concert Society. Pernel felt that Rainier was a fine coach and helpful to her at

the outset of her career. They spent two summers in Finland with Merete Söderhjelm, a young Finnish pianist whom Rainier was also helping. Pernel left England in 1939. She feels that Rainier is particularly gifted in her setting of words to music.<sup>7</sup>

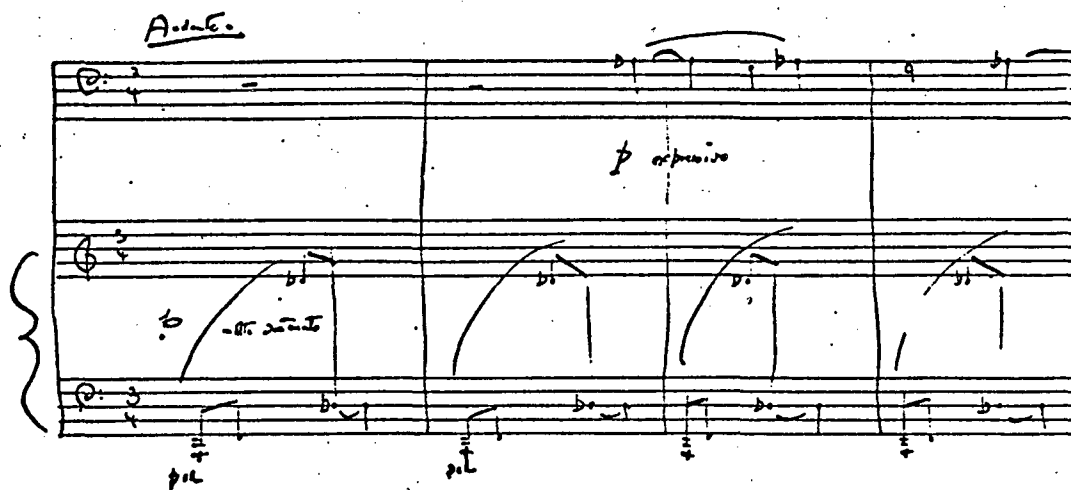
Notes:

1. Born St. Mary's Platt, Kent, 9 July 1906. She studied violin with Madame Adila Fachiri in London and with Edouard Nadaud at the Conservatoire National Supérieur de Musique, Paris and obtained a "Premier Prix" in 1924. - Adrian Gaster, ed., International Who's Who in Music and Musicians' Directory (Cambridge: International Who's Who in Music, 1977), p.645; Letter from Conservatoire National Supérieur de Musique dated 25.5.1988 to author.
2. Born 2 December 1895, London and died there 13 November 1967. She studied at the RAM (1912-1917) and at the Matthay School. The Harriet Cohen International Music Prizes were founded in 1951 by Bax and others. - The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Cohen, Harriet", by Frank Dawes.
3. "Miss Orrea Pernel's Recital", The Times, 2.5.1936.
4. "Orrea Pernel-Violinist-Wigmore Hall", The Morning Post, 4.5.1936.
5. See 3 above.
6. Interview with Priaulx Rainier in St. Ives on 13.12.1977.
7. Letter from Orrea Pernel dated 1.1.1978 to author.

1935

7 REMINISCENCE

for cello or viola and piano.



Length: 54 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score. (TD 88/36 88/232).

Date composition: 25 May 1935.

1935

8 UNTITLED

for violin and piano.

The image shows a handwritten musical score for violin and piano. It consists of two systems of staves. The top system is for the violin, and the bottom system is for the piano. The violin part features a melodic line with various dynamics and articulations. The piano part features a rhythmic accompaniment with chords and single notes. Handwritten annotations include 'Allegro Brill. moderato.', 'fz', 'pp', 'rit.', and 'rit. a poco'.

Duration: 64 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score which contains numerous pencil markings which suggest that this score is also the short score for Three Studies for Orchestra II (See 8A). (TD 88/36 88/340).

Date composition: 17 October 1935.

c.1935

8A THREE STUDIES

for orchestra.

11

*Allegro moderato*

The musical score is for an orchestra and consists of 11 measures. The tempo is marked *Allegro moderato*. The key signature has one flat (B-flat). The time signature is 4/4. The instruments and their parts are as follows:

- Flute:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Oboe:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Clarinet:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Bassoon:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Trumpet:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Trombone:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Violin I:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Violin II:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Viola:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Cello:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.
- Bass:** Part 1 and 2. Part 1 has notes with dynamics *pp* and *ppp*. Part 2 has notes with dynamics *pp* and *ppp*.



Instrumentation: 3.3.2.3 - 4 - timp - cel - hp - strs.

Length: 64 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Pencil full score. (TD 88/36 88/341).

Date composition:

Probably c. 1935 or thereafter as this is obviously based on the Untitled composition for violin and pianoforte (See 8).

Although the title suggests three studies only the second of these exists.

c.1938

8AA INCANTATION

for clarinet in A and piano.

Handwritten musical score for 'Incantation' for clarinet and piano. The score is written on two systems. The top system is for the clarinet, with a treble clef and a key signature of one flat (B-flat). The bottom system is for the piano, with a grand staff (treble and bass clefs). The tempo is marked 'Andante' and the dynamics are 'p' (piano) and 'pp' (pianissimo). The score shows several measures of music with notes, rests, and dynamic markings.

Length:

Scores 1 & 2 = 68 bars. Score 3 = 67 bars (because bar 57 of scores 1 and 2 - a sustained B - is cut).

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink full score inside clarinet part (clarinet part is used as a cover). (TD 88/36 88/337).

Score 2: Ink full score (no clarinet part). (TD 88/36 88/338).

Score 3: Pencil full score (clarinet on actual pitch). (TD 88/36 88/339).

Date composition: c.1938

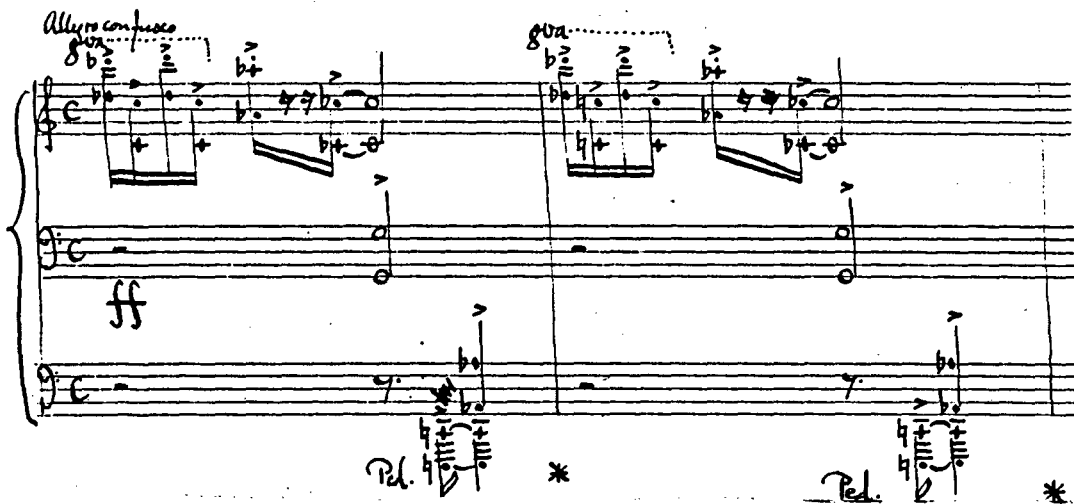
The title of all three scores reads Clarinet in A and pianoforte. No date of composition is indicated anywhere on the scores, but on Score 2 the composer wrote in brackets (written after Paris 1938?). The title of Incantation is given to this piece on the strength that Grove's Dictionary (1966) mentions an Incantation for clarinet and piano. As no other

manuscript for the combination of clarinet and piano came to light this composition is probably the one in question. The date 1933 could also be correct, but there is no proof in the present sources to verify this as the actual date of composition. Two possibilities exist: 1. That an Incantation was composed in 1933, but that the manuscript was lost. 2. That the Incantation was written "after Paris in 1938" as the composer suggested on score 2. The manuscript paper of this score is also printed by Editions Max Eschig, 49 Rue de Rome - Paris which makes her suggestion possible.

1937

9 CONCERT STUDY

for piano.



Length: 101 bars.

First performance:

London, The Boltons, Chelsea. 12 July 1939. Peter Gellhorn  
(piano).

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/233).

Date composition:

Front cover states Finland, August 1937. At end of composition the  
date reads August-October 1937.

1937

10 THREE GREEK EPIGRAMS

for soprano and piano. Text from the Greek of Anyte of Tegea.  
Translated by Richard Aldington.

I. A BIRD

*Andante con moto* [*♩. 50*] *p*

You will ne-ver . . . rise up a-gain . . . With a

*f* *p*

Red. \* Red. \* Red.

Duration: 1'45".

II. FOR A FOUNTAIN

*Allegro molto* *mp dolce*

*gva* . . . . . *O* . . . . . wan-der-er . . . . .

*mp*

Duration: 2'25".

III. A DOLPHIN

*Allegro* *f*

No more . . . . . ex-

*f* *vo.* *p*

Duration: 1'35".

**Total duration:**

5'45" On score (Source UCT).  
6' Schott brochure (1983).

**Dedicatee:** Nadia Boulanger.

**First performance:**

London, 19 The Boltons, Chelsea. 12 July 1939. Sophie Wyss (soprano), Peter Gellhorn (piano).

**Publication:** London, Schott (Edition Schott 10181)(1951).

**Manuscript held by:** UCT.

Score 1: Ink score in a cover marked: "original score" in the composer's handwriting. (TD 88/36 88/208).

Score 2: Ink score marked: Yvonne [Rodd-Marling]. Pencil notes appear in the voice part of A Dolphin.

Score 3: Dyeline score. Marked: Own Copy. (TD 88/36 88/210).

Score 4: Dyeline score. (TD 88/36 88/211).

Score 5: Ink score on transparency at Schott.

**Date composition:**

1. 8 June 1937.
2. 17 June 1937.
3. 6 May 1937.

**Reviews:**

1. "Boosey and Hawkes Concert", The Times, 15.3.1942.
2. "Contemporary Music", The Scotsman, 16.3.1942.
3. H.C.S.: "Good Modern Music", Jewish Chronicle, 20.3.1942.
4. "Three Fifth Symphonies", Cavalcade, 21.3.1942.
5. William Glock: "Music", The Observer, 22.3.1942.
6. "Songs", Musical Opinion, July 1952.
7. "Macnaghten Concert. Voice and Clarinet", The Times, 23.11.1954.
8. H.C.S.: "Macnaghten Group", Jewish Chronicle, 26.11.1954.
9. J.C.: "20th Century Music and Bath", Bath & Wilts Chronicle and Herald, 28.3.1955.

10. "Soprano in fine Bradford recital", Telegraph & Argus, 20.9.1956.
11. "A Negro soprano makes her debut in England", The Times, 24.9.1956.
12. Arend Koole: "In die Chisholmsaal. P. Rainier Vereer", Die Burger, 29.6.1982.
13. Antionette Silvestri: "Chamber works by Rainier", The Argus (Tonight), 29.6.1982.
14. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
15. Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.
16. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.

After she composed the Duo for violin and piano (1934) Rainier was approached by a friend who said that several of them had wished to join in for five years to give her 200 a year so that she could concentrate on composition. During this time, the Three Greek Epigrams and the String Quartet were written.<sup>1</sup> This cycle was given its first performance on 12 July 1939 by Sophie Wyss<sup>2</sup> at a concert at the residence of Mrs Yvonne Rodd-Marling<sup>3</sup> a very good friend of the composer. Mrs Rodd-Marling<sup>4</sup> recalls:

It was a private concert. There were many musicians invited but such things did not get press coverage in those days. Priaulx tells me that someone from a German paper (possibly a refugee) was there and did write about it.

This reporter, Rudolph Kastner<sup>5</sup>, present at this concert wrote

... some songs set to a translation of a Greek text, added to the impression given by the quartet. They showed great beauty of expression and economy in the setting itself, which is characteristic of real mastery.

A programme<sup>6</sup> titled "Recent Compositions by Priaulx Rainier" was actually printed for this occasion. Later, after more public performances, press opinions stated that the composer "had something

distinctive to say"<sup>7</sup> and that "only a musician of rare feeling could have written 'Sad fountains' without a hint at self consciousness".<sup>8</sup> Traces of Gregorian character were detected.<sup>9</sup> Conflicting views were also aired. One critic wrote about the "commanded respect for fluency and admiration for ... imaginative matching of word with time"<sup>10</sup> and another one felt that "the music is not as happily conceived for the voice as one could wish".<sup>11</sup>

Common features in the three songs are (a) the existence of imitative ideas with sudden shifts of thought (b) the manner in which the text is highlighted in the general melodic line, and (c) the balance between imagery and emotion.<sup>12</sup> When the songs appeared in print in 1951 (at three shillings and sixpence a copy!), it was said that the pianoforte is of equal importance with the vocal line. Future suitable performers and listeners were rated those of the BBC Third programme standard.<sup>13</sup> The two singers who performed this cycle extensively are Myra Verney<sup>14</sup>, sister of Harriet Cohen, in the 1940's and 50's, and lately Kathryn Harries.<sup>15</sup>

#### Programme note:

This programme note appeared in the programme of the Wigmore Hall Concert to celebrate the eightieth birthday of Priaulx Rainier (2.3.1983).

These epigrams were the first attempt at serious composition. The poetic fragments by Anyte of Tegea aroused the desire to set them to music. Aware even then of the importance of hearing the words, the music attempts to enhance their dramatic or lyrical nature to emphasising the meaning of these poetic fragments.



Notes:

1. Interview with Priaulx Rainier in St. Ives on 13.12.1977
2. Swiss soprano, born Neuveville, Canton Berne, 5.7.1877. She studied at the Conservatories of Basel and Geneva. She has given first performances of vocal works by many of the British composers, including Rawsthorne, Britten, Berkeley, Elizabeth Maconchy and Racine Fricker. - Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Wyss, Sophie", by M[artha] K[ingdon] W[ard].
3. With Frederick Husler she is the co-author of the book Singing. The Physical Nature of the Vocal Organ, (London: Hutchison, 1976), 148p.
4. Letter from Yvonne Rodd-Marling dated 17.1.1979 to author.
5. Typed, undated criticism from an unknown source in possession of the author.
6. Yvonne Rodd-Marling presented a copy of the programme to the author. An accompanying letter dated 2.7.1979 reads:  
  
Meanwhile I have just found the programme for the Priaulx Rainier concert which took place at our house in The Boltons on July 12th 1939. Here it is; it entailed hours of searching as it had slipped into a large folder of photographs.
7. "Boosey and Hawkes Concert", The Times, 15.3.1942.
8. William Glock: "Music", The Observer, 22.3.1942.
9. "Three Fifth Symphonies", Calvalcade, 21.3.1942.
10. "Macnaghtan Concert. Voice and Clarinet", The Times, 23.11.1954.
11. J.C.: "20th Century Music at Bath", Bath & Wilts Chronicle and Herald, 28.3.1955.
12. See 8 above.
13. "Songs", Musical Opinion, July 1952.
14. See 7, 8 and 10 above.
15. During 1982 and 1983 with Meirion Bowen at the piano. - Programme of concert at St. Ives Festival 1982, Penwith Gallery, 9.9.1982 in possession of author; Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.

1938

11 FAIR IS THE WATER

for soprano and piano. Text by Ruth Pitter.



Length: 48 bars.

First performance:

London, 19 The Boltons, Chelsea. 12 July 1939. Sophie Wyss (soprano), Peter Gellhorn (piano).

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/226).

Score 2: Ink score. (TD 88/36 88/227).

Score 3: Transfers. (TD 88/36 88/228).

Date composition: April 1938.

Accompaniment repetitive. Left hand mostly open octaves and right hand octave plus fifth. Vocal range from e' to g". Written on music paper from Fazer in Musiikkikauppa, Helsinki. This suggests that the music must have been composed during or after a visit to Finland.

1939

12 STRING QUARTET

for two violins, viola and cello.

I.

**Allegro molto serio**

VIOLIN I. *mf*

VIOLIN II. *mf*

VIOLA *vibrante f*

VIOLONCELLO *vibrante f arco pizz.*

II.

**Vivace leggero grazioso**

CON SORDINI *pp*

CON SORDINI *pp*

CON SORDINI *pizz. pp*

III.

**Andante tranquillo**

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

IV.

**Presto spiritoso**

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The tempo is marked 'Presto spiritoso'. The score is filled with intricate rhythmic patterns, including many sixteenth and thirty-second notes. Dynamics such as *f*, *p*, and *pizz.* are used throughout. Performance instructions like *con fuoco* and *b* are present. A first ending bracket is marked with a '1' in a box at the end of the piece.

**Duration:**

16' Schott brochure (1983).  
 19' List of compositions (1966) and Original Score.

**Dedicatees:** Ursula and James Brock.

**First performance:**

London, 19 The Boltons, Chelsea. 12 July 1939.  
 Gertler Quartet.

**First broadcast:**

London, BBC Home Service. June 1944. Zorian Quartet.

**First public performance:**

London, Wigmore Hall. 2 July 1944. Zorian Quartet.

**Publication:**

London, Schott. Miniature score (Edition 10210),  
 Parts (Edition 10250) (1947).

**Manuscript held by:** UCT.

Score 1: Ink full score and ink parts. Corrections indicated on front cover in pencil. (TD 88/36 88/192).

Score 2: Printed score with metronome indications  
I ♩ = 120; II ♩ = 104; III ♩ = 52; IV ♩ = 104.

Score 3: Printed score with corrections. (TD 88/36 88/195).

Score 4: Printed score. Marked on cover: "Metro markings in this copy." The metronome markings of this score corresponds with those of Score 2. (TD 88/36 88/196).

Score 5: Ink score on transparency at Schott.

Date composition: March 1939.

#### Reviews:

1. Rudolph Kastner: Translation of criticism of very first performance of Quartet. Undated. Source unknown. In possession of author.
2. "A New Quartet. Mr Gerald Cooper's Concert", The Times, 3.7.1944.
3. Dyneley Hussey: "Miss Rainier's Quartet", The Spectator, 7.7.1944.
4. "Miss Priaulx Rainier", The Cape Argus, 24.1.1945.
5. William Glock: "Music", The Observer, 18.2.1945.
6. William Glock: "Music. Present-Day Music", The New English Review, May 1945.
7. "South African Composer", The Cape Argus, 25.6.1947.
8. William Glock: "The Music of Priaulx Rainier", The Listener, 13.11.1947.
9. "Pro Musica", Neue Zürcher Zeitung, 18.2.1948.
10. "Pro Musica", Tagesanzeiger, 21.2.1948.
11. "Pro Musica", Die Tat, March 1948.
12. "Berichte aus der Schweiz und dem Ausland", Schweizerische Musikzeitung, 1.3.1948.
13. Marcel Beaufils: "Contemporary English Music", A Week in the World, 13.3.1948.
14. "South African composer making European reputation", The Star, 28.11.1948.
15. "Surrey Philharmonic Orchestra", Dorking Advertiser, 25.2.1949.

16. "Le Concert de Musique de Chambre Anglaise", Croix du Nord, 6.3.1949.
17. "Un concert de musique de chambre anglaise donné par le quatuor de Lille", Nord-Eclair, 6.3.1949.
18. "South African Composer", The Rand Daily Mail, 6.6.1949.
19. "R.B.A. Galleries", The Times, 12.10.1949.
20. "Contemporary Music", The Scotsman, 12.10.1949.
21. "Chamber Music", The Times Weekly Edition, 19.10.1949.
22. C.G.: "Edinburgh Festival", The Scotsman, 6.4.1950.
23. "Festival Honour for South African Women", The Cape Times, 19.5.1950.
24. "British Musicians for Germany", Musical Express, 9.6.1950.
25. "After the classics", The Daily Herald, 22.8.1950.
26. P.C.: "A touch of the native", The Scottish Daily Mail, 22.8.1950.
27. "Recital by Quartet", The Glasgow Herald, 22.8.1950
28. M.L.: "African Music Excites", Bulletin, 22.8.1950.
29. A.J.: "A lively quartet", The Scottish Daily Express, 22.8.1950.
30. "S.A. Composer wins high praise", The Daily Mail, 22.8.1950.
31. "Loewenguth Quartet", The Scotsman, 22.8.1950.
32. G. Rowntree Harvey: "Edinburgh Festival", The Aberdeen Press, 22.8.1950.
33. "S.A. Composer wins Praise at Edinburgh", The Cape Times, 22.8.1950.
34. Richard Capell: "Quartet by S. African Women Uncommon Gifts", The Daily Telegraph, 22.8.1950.
35. Richard Capell: "First Chamber Concert", The Daily Telegraph, 22.8.1950.
36. Scott Goddard: "African Rhythms", News Cronicle, 22.8.1950.
37. "Edinburgh Festival", Spectator, 25.8.1950.
38. "S.A. composer acclaimed in Edinburgh", The Cape Argus, 26.8.1950.

39. G.A.H.: "Chamber Concerts at Edinburgh", The Manchester Guardian, 28.8.1950.
40. "Edinburgh Festival", The Musical Times, October 1950.
41. E.F.: "Post-War Music Performed", The Cape Times, 22.11.1950.
42. "Priaulx Rainier quartet makes an impression", The Cape Argus, 22.11.1950.
43. R.G.-H: "League of composers", The New York Herald Tribune, 22.1.1951.
44. H.C.S.: "Composers present five new selections", The New York Times, 22.1.1951.
45. C.K.W.: "Radio", The Edinburgh Evening Dispatch, 22.2.1951.
46. "Amadeus Quartet", The Times, 10.5.1951.
47. C.M.: "Three Quartets", The Manchester Guardian, 11.5.1951.
48. A.P.: "Y.W.C.A. Concerts", The Musical Times, July 1951.
49. M. Montagu-Nathan: "Radio in Retrospect", Musical Opinion, July 1951.
50. A.K.H.: "Rodewald concert", The Liverpool Daily Post, 20.2.1952.
51. Virgil Thomson: "Contemporary Music", The New York Herald Tribune, 5.5.1953.
52. Helmut Schmidt-Garre: "Musik in der Lenbach-Galerie", Source unknown, München, 29/30.4.1956.
53. Ronald D. Scofield: "Paganini Quartet Concert Enriching", Santa Barbara News-Press, 8.11.1961.
54. Francis D. Perkins: "Paganini Quartet Presents Works by Moderns", New York Herald Tribune, 22.2.1962.
55. Ross Parmenter: "Ginestera Hears Paganini Quartet Here". The New York Times, 22.2.1962.
56. E. Clyde Whitlock: "Quartet sensitively transmits works with four Stradivari", Fort Worth Star-Telegram, 19.3.1962.
57. Donald W. Wieder: "Quartet, Audience Linked Intimately", Santa Barbara News Press, 24.3.1962.
58. Alexander Fried: "Quartet pays Stravinsky a brief birthday compliment", San Francisco Examiner, 14.5.1962.

59. Jack Loughner: "Unusual Quartet Delights", San Francisco News - Call Bulletin, 14.5.1962.
60. Dean Wallace: "Distinguished Musicians at S.F. State", The San Francisco Chronicle, 14.5.1962.
61. Marta Morgan: "Montalvo program MUST for music devotees", San Jose Mercury - News, 29.7.1962.
62. Wilfred Mellers: "John Joubert and the Blessed City", The Musical Times, November 1964.
63. Donald Steinfirst: "South African Composer. Forum Plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.
64. Calcum MacDonald: "Last week's broadcast music", The Listener, 15.2.1973.
65. Meirion Bowen: "Rainier/Lutyens", The Guardian, 7.5.1974.
66. M.C.: "Dylan Thomas Settings", The Daily Telegraph, 7.5.1974.
67. "The Composer speaks", The Cape Times, 7.11.1979.
68. Arend Koole: "'Komponis aan die Woord'. Priaulx Rainier in Kaap," Die Burger, 13.11.1979.
69. Daniel Cariaga: "Kronos Quartet in Concert", Los Angeles Times, 15.12.1982
70. Mark Swed: "Kronos Quartet takes minimalism to the max", Los Angeles Herald Examiner, 15.12.1982.
71. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
72. Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.
73. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.
74. Robert Finn: "Intensity is mark of a fine evening for Alard Quartet", The Plain Dealer (Cleveland, Ohio), 21.10.1983.
75. Richard Morrison: "Delmé Quartet", The Times, 12.3.1986.
76. Dirk de Villiers: "Posthumous tributes for SA-born composer", The Daily News (Tonight), 22.4.1987.

The Quartet for Strings is probably the composition which established Priaulx Rainier as a composer of repute and later underlined her



# PRIAULX RAINIER

## QUARTET FOR STRINGS

MINIATURE SCORE

EDITION SCHOTT 10210

PARTS

EDITION SCHOTT 10220

SCHOTT & CO. LTD., LONDON

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NEW YORK

Printed in England.

3. Title page of Quartet for Strings, published in 1947 by Schott, London.
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international importance. After a performance in 1950 at the Edinburgh Festival one reporter suggests that "in Miss Rainier South Africa has at last found a composer of international significance".<sup>1</sup> It was initially frequently performed in England, Europe and even America, received broadcasts in the European services of the BBC<sup>2</sup> and was also recorded on 77 r.p.m and 33 r.p.m discs. As the ballet Night Spell it became known in the dance community. It is interesting to note that this work was played twice at the first performance.<sup>3</sup> However, the press critics were generally positive in their evaluation and the various reviews over many years gave valuable opinions. The following description is a kind of "pastiche" where aspects of the work are discussed under various headings.

#### Description of the various movements

The first movement marked Allegro molto serio "suggests a wide flowing river, spacious in rhythm ... alternating between peace and passion in mood".<sup>4</sup> Other findings regarding the mood is the "extraordinary atmosphere of emotional disturbance".<sup>5</sup> On the whole the concentration<sup>6</sup> or as a German newspaper puts it, the "gespanntes" (tenseness)<sup>7</sup>, is obvious. A certain impression ("most striking")<sup>8</sup> is apparent and the construction is important ("a contrast between free and fluid rhythms and solid blocks of harmony").<sup>9</sup>

In the second movement marked Vivace leggiere grazioso certain images are evoked by way of description e.g. "light and feathery ... a flight of invisible birds"<sup>10</sup> and "a gossamer-flutter".<sup>11</sup> The atmosphere is compared to "an almost shimmering kind suggesting African heat"<sup>12</sup> which

is "scarcely relieved ... [in] ... the short second movement with its muted strings and dancing rhythms".<sup>13</sup> This "geisterhaft wisperndes von kontradiktorischen rhythmischen durchzucktes"<sup>14</sup> movement is also sometimes described as a Scherzo which "trembles with delicacy" and is "nothing short of being masterly".<sup>15</sup>

The Andante tranquillo third movement is "introspective ... and ... the composer contemplates the life around her and her own relationship with it".<sup>16</sup> It "achieves an original meditative beauty by the close knitting and economy of its musical thought which is as rare among modern composers as it is commendable".<sup>17</sup>

The fourth movement with tempo indication Presto spiritoso is the one which did not satisfy the critics. Opinions ranged from the lack of coherence,<sup>18</sup> its failure<sup>19</sup> and its inability to achieve and summing up of the ideas presented in previous movements which means that the piece "falls off towards the end"<sup>20</sup>, to those of others, which described the Finale as the "most remarkable movement of all".<sup>21</sup> Various references to the composer's South African background were made: "Miss Rainier evokes her African background ... the national influence is thoroughly assimilated."<sup>22</sup> There is a reference to Zulu folklore<sup>23</sup> and even a suggestion that "she lets herself go in a rhythmic frenzy of Zulu dance".<sup>24</sup> The mood is again stressed as important. Barbaric vivacity<sup>25</sup> is different though to the atmosphere created by the Kalimba and all the kinds of Bachopi xylophones.<sup>26</sup>

## String writing

Having been a violinist and an experienced string quartet player it is assumed that she would not have fallen into pitfalls. Therefore it is not surprising that from the outset she was praised for her string writing. She clearly displayed a "real mastery for the technique of writing for strings"<sup>27</sup> which was "always well calculated and often brilliantly effective".<sup>28</sup>

## References to other composers

The texture in the Scherzo is reminiscent of Vaughan William's Fifth Symphony where he also uses muted staccatos against a broad singing melody. The composition is the first really South African work that Ernest Fleischmann, music critic of The Cape Times heard of a "Western" composer.<sup>29</sup> Another source felt its "weakness (so often in British Music!) lies in its rhythmic aspect".<sup>30</sup> The quartet was also to be "an eclectic highly derivative piece of music, touched by early Schoenberg, Bartok and Sibelius".<sup>31</sup> Another reference mentions the "chief novelty was a movement in the manner of Bartok".<sup>32</sup> Although the work was regarded as individual, it was described as "rather post Debussy in technique..."<sup>33</sup> In comparison to Fricker and Carter, Virgil Thompson found it a "charming work" which "sounded a little elementary in its thematic insistences".<sup>34</sup> Priaulx Rainier's "work is like Beethoven seen through the wrong end of the telescope; she likes to take little estimate motifs with a nervous, dancing rhythm, and put them through fantastic (yet thoroughly logical) melodic and tonal developments".<sup>35</sup>

To sum up this comparison to other composers, the crux of the matter is that this is a "work of strength and some brilliance ... an individual expression ... [which] cannot be called imitative of any", although the "delicate touch of Mendelssohn", the "softly-shrill harmonics of Ravel", "rhythmic intricacies of African dances", "eccentric devices of the late Stravinsky (1961)", "some of the sturdy urgency of Prokofieff and Shostakovitch", "together with the heritage of Beethoven and Brahms", may be inherent for some. The fact is that it was regarded as "a worthy and welcome addition to the world's quartet literature".<sup>36</sup>

### Harmonies

In the first and third movements nineteenth century harmonies are found with the qualification that precisely those notes are missing which would give them their 19th century implication.<sup>37</sup> Without describing them exactly the harmonies were labelled "bold",<sup>38</sup> "fascinating", "out-of-the-way",<sup>39</sup> "full of bite and incisive".<sup>40</sup>

### General comments

This category reveals a wide variety of impressions. "Artistisch interessante, aber doch et was wenig substanzhaltige arbeit",<sup>41</sup> is the comment of a Swiss music journal. The "exotic spirit"<sup>42</sup> which one correspondent found, is probably the suggestions of African life and landscape,<sup>43</sup> references to Zulu folklore<sup>44</sup> or the texture seemingly derived from the composer's early life on the borders of Natal and Zululand.<sup>45</sup> The significance of the quartet's music seemed to serve "as

a pointer to future possibilities"<sup>46</sup> rather than one of a composer who at the time "handled the instrumental technique like a virtuoso".<sup>46</sup> It was also seen as an "odd spot of modernism"<sup>48</sup>, "sometimes a trifle over-masculine and here and there positively strident".<sup>49</sup> The "unusual inventiveness",<sup>50</sup> "vigourous, expressive, thoroughly able work with romantic temperament and an individual sound"<sup>51</sup> is further regarded as "a shrewdly constructed, beautifully knit work that made some substantial demands on the players".<sup>52</sup> On a more humorous note the quartet was described as "certainly ... not 'lady' music in any sense of the word. In fact the strong profile and angularity of the score suggests that it might have been written by an amazon!"<sup>53</sup> Rainier herself described the String Quartet in a Radio broadcast<sup>54</sup> as follows:

When listening today to English music written before the last War one should be aware of the fact that performances of the advanced Central European Composers were very infrequent in this country, and not many recordings were available.

For various reasons I had been unable to devote serious time to composition until later than is usual, and had not, at the time of writing my first quartet reached the point of trying to find out more about contemporary composers other than English composers on ones doorstep, so to speak ... Being a violinist, and a quartet-player from the age of 11 years, familiar with the great classical quartet literature made this difficult medium a natural choice for my second more extended composition. A summer spent in Finland affected me deeply - the strange northern light and the feeling of being near the edge of the world ... a magic in the atmosphere and in the great silence of primeval waters and forests, these stirred me, reminding me of the magic of primeval Africa, for ever a childhood memory. And so, looking back at this quartet, I see in it now those two worlds: - the rhythmic dancing fierceness of Africa and the melancholy lyricism of the remote north. At the time of writing the work, however, these were entirely subconscious sources underlying the music. Drawing on my imagination, my knowledge of the resources of stringed instruments for colour and effects to enrich the textures, thinking about the height and depth of sounds and the power of these contrasts; also variety for each movement, and especially variety in the TEXTURE of each movement. I wrote this first quartet almost innocently as it were. Its first performance took place on the eve of war at a private concert given

by the André Gertler Quartet. After a gap of years a public performance was given at the Gerald Cooper Concerts Wigmore Hall, and many performances followed here and abroad. It was played at the Edinburgh Festival 1949, and 2 or 3 years later recorded by the Amadeus Quartet.

To describe the quartet:

The first movement is sombre on broad dramatic lines.

The second: [features] complex rhythmic patterns in delicate textures, threaded by melodic fragments.

The third: Lyrical throughout with a long fading out passage at the end climbing higher and higher.

The fourth and last: A wild dance, introducing many unusual effects for that time.

To place the Quartet in relation to other compositions, violin concertos by important composers which also received their first performances in 1939, can be mentioned. Zoltan Szekely and the Concertgebouw Orchestra (Amsterdam) conducted by Willem Mengelberg played Bartók's concerto on 23 April 1934 and Jascha Heifetz is the soloist with the Cleveland Orchestra conducted by Artur Rodzinski in Walton's Concerto on 7 December 1939.<sup>55</sup>

An analytical discussion appears in chapter 2 (pp.32-61) of Ute Siehoff's B.Mus. script (UWITS): South African String Quartets (1982).

James and Ursula Brock to whom this work is dedicated, were very old and dear friends of Rainier. James Brock knew Rainier for some years before he married Ursula, whom he met at Orrea Pernel's house. James King Brock was born in Scotland in 1907 and died at Tolleshunt D'Arcy Hall, Maldon, Essex - where his wife still lives - in 1970. He was educated at Eton (he was a scholar there) and at Trinity College, Cambridge - and then worked at the British School of Archeology in Athens and was involved in many excavations in Greece and Turkey.<sup>56</sup>

By November 1948 the Loewenguth Quartet (of Paris) gave the 55th performance of the String Quartet during their American tour in Washington, D.C. In due course the String Quartet was also taken in the repertoire of other Quartets: the Pascal (Paris), Boer-Reitz (Zürich), Amati (Münich), Gertler (Brussels) and Grunder (Lausanne) Quartets as well as the Zorian and Amadeus Quartets of London.<sup>57</sup> Much later when Rainier became associated with The Yehudi Menuhin School, she had pleasure and delight in working with a group of young performers: Ming-Feng Hsin (violin), Leo Phillips (violin), Susie Mészáros (viola) and Struan Murray (cello) and they in turn had the benefit of her guidance and experience. They played the Quartet at various venues in 1978 e.g. at St. Paul's School Chapel, Barns<sup>58</sup> and at the Wigmore Hall.<sup>59</sup> An important performance of the Quartet took place on 22 October 1980 when this composition featured in a programme when the Pennsylvania State Television presented a Concert for Television at The Pavilion Theatre, Pennsylvania State University in preparation for a television programme for national distribution featuring the Alard Quartet: Joanne Zagst (violin), Donald Hopkins (violin), Raymond Page (viola), and Leonard Feldman (cello).<sup>60</sup> The Kronos Quartet, a San Francisco-based<sup>61</sup> ensemble, performed the work in 1982 in Los Angeles and hopefully other American quartets will also include it in their repertoire.

The Quartet actually became a "celebrated" composition in the Rainier oeuvre because of its quality as a composition and convenience as medium. At the composer's 80th Birthday Concert on 10 February 1983 given by the RAM, this work rightfully featured in the programme.<sup>62</sup>



When one now reads the criticism<sup>63</sup> which Rudolph Kastner, former music critic of the Berliner Morgenpost, the Christian Science Monitor and Musical Courier gave in 1939 after the first performance of compositions including the String Quartet of Priaulx Rainier, one gets a certain perspective of the composition and its creator.

To a critic who considers his chief work to be the appreciation of contemporary production, there is nothing more important than the discovery of a significant talent for composition. This happens very seldom - especially amongst women composers. England, the first country to give women emancipation, has produced Ethel Smyth. Yet strangely enough, this otherwise revolutionary woman (one of the first suffragettes) is a Conservative in her music! In this she has been followed by many of her countrywomen.

Today I was sitting in one of London's most beautiful private houses, when the unexpected happened! I heard the string quartet of a young English woman composer. Her name hitherto unknown to me, is Priaulx Rainier. She will not long remain unknown! Her music shows character and conviction. It is austere and concise in its four-movement form. This is not 'conversational' music, but music of resonant action. Here is decision, categorically imperative single thought, which is noticeable especially in the aggressive rhythm. Here is not one note too much, but each is logical and to the point. But the music of Priaulx Rainier is also beautiful - though not in the classically melodic sense. Its beauty comes from the impressionistic tone technique of the four instruments, for the composer is a competent violinist. It is permeated by the same colour sense as is Turner's most visionary pictures. In the Scherzo one feels the strong, burlesque humour through the transparent, dancing rhythm; while in the slow movement, there is a deep pulsation without any of that mock profundity with which so many moderns disguise their lack of invention.

This young Englishwoman has not only absorbed Debussy, Delius, Schönberg and Berg, but she has also found herself. The discovery of this fascinating personality restores one's shaken faith in the existence of real creative power in this age.

#### Programme notes:

1. An existing programme note<sup>64</sup> by Priaulx Rainier of the 1939 String Quartet gives a succinct description of the work:

This quartet was the 4th work written by the composer, who as a violinist played classical quartets from the age of 11 years. Familiarity with the medium doubtless gave freedom of invention and resonance for so early a composition. The four short movements are contrasted in character: The 1st has emphasised flowing themes contrasted by blocks of solid harmony building up to a strong climax where with a cello solo it resolves into the final statement of the opening. The 2nd is dreamlike questioning and answering ending with a slow ascending scale against the low cello c passing from one instrument to another to arrive at the extreme register. The 3rd a swift scherzo with delicate textures through which fragments of melody appear and disappear. The 4th a wild rhythmic dance, incorporating a number of technical devices which hold back the movement momentarily only to release it on an even wilder accumulation of intensity which ends at its peak with a sudden break off.

The above programme note must have originated before the Quartet was printed in 1947 because in the printed version the second movement is the Vivace leggiero grazioso movement described as the third "a swift scherzo" above. The third movement Andante tranquillo is referred to above as the second movement with its "dreamlike questioning and answering ending".

2. Over the years William Glock was responsible for many penetrating views and reviews about the music of Priaulx Rainier. This programme note for the String Quartet which appeared in the programme<sup>65</sup> of the Loewenguth Quartet for their concert in the Freemason's Hall, Edinburgh on 21 August 1950, is telling and descriptive.

Priaulx Rainier was born in South Africa in 1905 [sic]. Indeed, she spent the first ten years of her life on the borders of Natal and Zululand; and the influence of this early environment may be seen all through her music - in its rhythms, in its melodic outlines, in its constant evocation of the sound of drums, and in its preoccupation with the interval of the tritone, which may well have come from hearing native reed-flute ensembles such as the following:

Example 1

Played by 11 flautists,  
each having one  
note in the bar

This example is given in Professor Kirby's book on the "Musical Instruments of South Africa" and it uses the scale of A flat - F - E flat - D flat - C flat (descending), in which the tritone F - C flat is prominent. Sometimes in her String Quartet Miss Rainier allows herself a veritable gala of tritones, and in the Clarinet Suite a full-blown festival. Yet her use of this interval is apparently unconscious; were it not so, the result would almost certainly be melodramatic.

The first movement of the quartet is built on the contrast between flowing passages and solid blocks of chords. This opposition is stated in the very first bars.

Example 2

The chords have two distinctive features. They are all triads, shifting from one to another usually in semitone steps; and they have a double thickness, which is partly what gives the music its tragic and suffocating air. Soon after the above quotation, the viola has a flowing and expressive phrase arising from (a); but

this phrase progresses only a few bars before being submerged beneath the chords of (b) which break over it like waves. At each successive entry, however, (a) makes a little more progress, covers a little more ground; and so the movement reaches its first climax. Here the 'cello has a tragic phrase, after which the music, numbed with despair, continues in a slower tempo. This second onset is stronger than the first. There are no interruptions from (b), and the excitement grows as the music moves more and more swiftly (quavers-quaver triplets-semiquavers) and mounts to greater heights than in the previous climax. Finally (b) does appear, but is swept along in the swift current of (a). A fresh onslaught begins, more turbulent than the last; and this leads to a return on the "flowing and expressive" phrase, now very glamorous. Once more we hear the 'cello solo'; then (b) returns, this time rising steadily to a bleak, wintry, courageous ending.

All through this remarkable movement one notices details of harmony which follow one another, or correspond over considerable distances, with convincing logic. Yet it would be a mistake to analyse the music in this sense; for such correspondences are not the "subject" of the movement, but rather a sign of its authenticity. The "subject" is the opposition and reconciliation of two incompatible elements, as has already been said; and although this may be treated with the concentration of Beethoven Op. 95, and not always even with technical subtlety, the music is that of an artist who spares no effort to realise as exactly as possible what her imagination dictates.

There is no need to follow the course of the other three movements in the same detail. The second one begins with a delicate prelude of staccato quavers. All the instruments are muted, the first violin adding to the Midsummer Night's Dream atmosphere with its continuous pizzicato. Yet Miss Rainier is not a composer of fairy music. Her harmonies are not benign, her rhythms never remain contented but become intense and jagged. So it is here. The opening quavers are gradually blown away, and their place taken by four distinct elements which combine in a most beautiful piece of quartet-writing.

### Example 3



Presently there is a scale for the 'cello in the fluttering rhythm of the first violin in Example 3; then this first violin part appears in augmentation:



- a passage typical of Miss Rainier in its intensity, in the melodic fragments which nod upwards, and in the tritones which make their presence strongly felt. After a climax almost too violent and precipitous in such a setting, the movement ends with a series of tender recollections.

The Andante tranquillo is the forerunner of a much finer movement in the Sinfonia da Camera. Both are characterized by long drifting lines of melody, but whereas the slow movement of the Sinfonia has an extraordinary purity of style, this Andante tranquillo still shows traces of an emotional world very different from Miss Rainier's own. The scales stream slowly downwards, then upwards; then the two directions confront one another, until in the middle section there is a sustained and tragic melody with broad undulations. At the end the 'cello holds a low C whilst a scale climbs slowly into the sky, heralding the spacious and frostlike beauty of the Sinfonia movement.

Just as an author may sometimes write a criticism of life and then give his credentials at the end, so in the Presto spiritoso of this quartet Miss Rainier seems to evoke her African background. The music abounds in parallel fifths, in primitive melodic outlines, in drum-like effects, in figures that are incessantly repeated. And besides all this, are continual strokes of instrumental imagination, so that the movement has an irresistible vivacity.

3. It is rather obvious that the String Quartet was included in and appears as the first item on the programme<sup>63</sup> of A Concert in Celebration of the Life and Work of Priaulx Rainier 1903-1986 which took place in the Wigmore Hall, London on Saturday 28 March 1987. The programme note prepared by Nicholas Williams for this occasion, is probably the one that will be utilised for future performances.

Though she spent most of her life in Britain, Priaulx Rainier grew up in a remote part of South Africa, where the natural sounds of the environment and the liquid speech of the Zulu people were to leave a lasting impression. Largely self-taught as a composer, she developed a musical language combining twentieth-century forms with the strange and remote echoes of her youth. The String Quartet of 1939 is a fine example of her mature idiom, its idiomatic string writing surely reflecting her training as a professional violinist. From a forceful, chromatic opening the first movement rises to an ethereal conclusion, taking in its course a wide variety of textural contrasts. The scherzo is a breathless flight of syncopation, ostinato, pizzicato, and sordino, revealing the composer's rich vein of rhythmic invention. By contrast, the outer sections of the Andantino tranquillo oppose quiet ascending and descending scalar ideas, and then oppose them in turn to a fiery central section where the three treble instruments rise remorselessly above a repeated figure in the lowest register of the cello. The final movement is an energetic rondo, dominated throughout by a restless viola ostinato.

**Notes:**

1. M.L.: "African Music Excites," Bulletin, 22.8.1950.
2. "Miss Priaulx Rainier", The Cape Argus, 24.1.1945.
3. "A New Quartet. Mr Gerald Cooper's Concert", The Times, 3.7.1944.
4. "After the classics", The Daily Herald, 22.8.1950.
5. See 1 above.
6. "S.A. composer wins high praise", The Daily Mail, 22.8.1950.
7. "Pro Musica", Tagesanzeiger, 21.2.1948.
8. "Loewenguth Quartet", The Scotsman, 22.8.1950.
9. William Glock: "Music", The Observer, 18.2.1945.
10. See 4 above.
11. See 1 above.
12. G. Rowntree Harvey: "Edinburgh Festival", The Aberdeen Press, 22.8.1950.
13. "Recital by Quartet", The Glasgow Herald, 22.8.1950.
14. See 7 above.
15. See 6 above.

16. See 4 above.
17. See 1 above.
18. See 1 above.
19. See 2 above.
20. A.J.: "A lively quartet", The Scottish Daily Express, 22.8.1950.
21. See 9 above.
22. See 1 above.
23. See 6 above.
24. See 4 above.
25. See 8 above.
26. Ernest Fleischmann: "Post-War Music Performed", The Cape Times, 22.11.1950.
27. Dyneley Hussey: "Miss Rainier's Quartet", The Spectator, 7.7.1944.
28. See 3 above.
29. See 26 above.
30. R.G.-H.: "League of composers", The New York Herald Tribune, 22.1.1951.
31. H.C.S.: "Composers present five new selections", The New York Times, 22.1.1951.
32. C.K.W.: "Radio", The Edinburgh Evening Dispatch, 22.2.1951.
33. A.K.H.: "Rodewald concert", The Liverpool Daily Post, 20.2.1952.
34. Virgil Thompson: "Contemporary Music", The New York Herald Tribune, 5.5.1953.
35. Dean Wallace: "Distinghuised Musicians at S.F. State", The San Francisco Chronicle, 14.5.1962.
36. Ronald D. Scofield: "Paganini Quartet Concert Enriching", Santa-Barbara News-Press, 8.11.1961.
37. See 9 above.
38. "Priaulx Rainier quartet makes an impression", The Cape Argus, 22.11.1950.

39. P.C.: "A touch of the native", The Scottish Daily Mail, 22.8.1950.
40. See 26 above.
41. "Berichte aus der Schweiz und dem Ausland", Schweizerische Muziekzeitung, 1.3.1948.
42. Marcel Beaufils: "Contemporary English Music", A Week in the World, 13.3.1948.
43. See 39 above.
44. See 6 above.
45. See 12 above.
46. "Edinburgh Festival", Spectator, 25.8.1950.
47. See 26 above.
48. See 33 above.
49. M. Montagu-Nathan: "Radio in Retrospect", Musical Opinion, July 1951.
50. Francis D. Perkins: "Paganini Quartet Presents Works by Moderns", New York Herald Tribune, 22.2.1962.
51. Alexander Fried: "Quartet pays Stravinsky a brief birthday compliment", San Francisco Examiner, 14.5.1962.
52. Jack Loughner: "Unusual Quartet Delights", San Francisco News-Call Bulletin, 14.5.1962.
53. Marta Morgan: "Montalvo program MUST for music devotees", San Jose Mercury-News, 29.7.1962.
54. From a handwritten text by Priaulx Rainier with the heading: "String Quartet Priaulx Rainier. Music Prog: 20 Oct 1968 4.15 - 5.15." This was probably a BBC third programme broadcast.
55. Richard Burbank, Twentieth-Century Music: a Chronology, (London: Thames and Hudson, 1984), p.193.
56. Letter from Ursula Brock on 28.7.1988 to author.
57. From a handwritten list with heading: "Quartet for Strings 1939". It is doubtful whether the information of this list is correct because the date of the first performance is given as July 1943 while in actual fact it is July 1944. Source UCT.
58. Brochure: source UCT.



59. Brochure in possession of author.
60. Programme: source UCT.
61. Daniel Cariaga: "Kronos Quartet in Concert", Los Angeles Times, 15.12.1982.
62. Programme: in possession of author.
63. Typed, undated criticism from an unknown source in possession of author.
64. From an undated document in the composer's handwriting. Source UCT.
65. In possession of author.
66. Programme: in possession of author.

**Ballet:** NIGHT SPELL, based on the String Quartet.

**Choreography:** Doris Humphrey for José Limon Dance Company, New York.

**First performance:**

New London, Connecticut, Palmer Auditorium. 16-19  
August 1951. José Limon (dreamer), Lucas Hoving, Betty Jones and  
Ruth Currier (visions).

**Reviews:**

1. Walter Terry: "The Dance World. American Dance Festival Resume: Humphrey, Limon, Mexican Guests", The New York Herald Tribune, 2.9.1951.
2. John Martin: "Jose Limon and Company Present First of Six Ballet Performances", The New York Times, 6.12.1952.
3. John Martin: "The Dance: A Tour. Limon to South America with Government Aid", The New York Times, 14.11.1954.
4. "Jose Limon Dancers", The Times, 5.9.1957.
5. Alexander Bland: "The Natural Dance", Observer (London), 8.9.1957.
6. Author unknown, "Jose Limon, American Dancer", American Music (September 1957), 5(8).

The names of two of America's foremost dance personalities, the choreographer Doris Humphrey and Mexican dancer-choreographer José Limon

and his company are closely associated with the ballet Night Spell which is based on the music of Rainier's Quartet for Strings (1939). The world première of Quartet as the ballet was called at this occasion, took place from 16 to 19 August 1951 during the fourth American Dance Festival sponsored by the Connecticut College and presented at Palmer Auditorium, New London, Connecticut. Miss Humphrey was responsible for the choreography and José Limon, Lucas Hoving, Betty Jones and Ruth Currier constitute its cast of a dreamer and his three visions. The ballet is a fantasy which reproduces the sometimes frightening, sometimes inviting patterns of a dream and which also captures the emotional conflicts of the dreamer.<sup>1</sup> It makes use of frank grotesqueries in opposition to some lyrical movement. Through both movements an unfaltering dramatic line is maintained. Although essentially abstract, an extraordinary satisfying suspense and resolution is achieved.<sup>2</sup>

When the ballet was included in a series of six performances in December 1952 at the Julliard Concert Hall, it was renamed and appeared as Night Spell on the programme.<sup>3</sup>

Two years later in 1954 José Limon was the first artist to receive State Department support under a new International Exchange Programme. This project designed to help familiarise other countries with American art forms, was administered by the American National Theatre and Academy. Limon took his company consisting of sixteen people including dancers, a musical and technical director and his wife Pauline Lawrence, to perform in Rio de Janeiro, Saolo Paulo, Montevideo and Buenos Aires. The company's repertoire of fourteen long and short ballet included amongst

others, The Exiles and The Visitation (Schoenberg), Concerto in D minor (Vivaldi), Ode (Barber), Night Spell (Rainier) and Ruins and Visions<sup>4</sup> (Britten)<sup>5</sup>. When Limon and his company of American dancers visited London in 1957 they performed Night Spell at Sadler's Wells Theatre on September 4. The next day one newspaper referred to the "unworthy choreographic setting of Priaulx Rainer's excellent string quartet"<sup>6</sup>, only to be contradicted a few days later in another review which spoke of "a success in a different mood is Doris Humphreys Night Spell".<sup>7</sup> Night Spell also had other performances during the José Dance Company's European tour.<sup>8</sup> José Limon died in Flemington, New Jersey on 2 December 1972 aged 64. Much of his choreography is influenced by his Mexican background. In 1964 the New York State Arts Council made a first attempt to aid the establishment of a permanent repertory company, and named him artistic director of the American Dance Theatre.<sup>9</sup> Today a José Limon Dance Foundation exists at 38 East 19th Street, New York 10003.<sup>10</sup>

Doris Humphrey who actually retired from performing in 1945 as a result of a hip injury and increasingly severe arthritis, continued teaching and choreographing as director of the José Limon Company until her death on 29 December 1958 in New York City.<sup>11</sup>

Priaulx Rainier who was always very much interested in the dance, was initiated into the world of the modern dance by Pola Nirenska to whom The Barbaric Dance Suite (1949) is dedicated. As their friendship grew she went to live with Nirenska and her writer-historian husband, Jan Karski.<sup>12</sup>

Notes:

1. Walter Terry: "The Dance World. American Dance Festival Resume: Humphrey, Limon, Mexican Guests", The New York Herald Tribune, 2.9.1951.
2. John Martin: "José Limon and Company Present First of Six Ballet Performances", The New York Times, 6.12.1952.
3. Ibid.
4. John Martin: "The Dance: A Tour. Limon to South America with Government Aid", The New York Times, 14.11.1954.
5. Ruins and Visions performed to his String Quartet received its first performance in New London, Connecticut on 20 August 1953 by the José Limon Dance Company. - Richard Burbank, Twentieth-Century Music: A Chronology (London: Thames and Hudson, 1984), p.275. This ballet derives its name from a collection of poems by Stephen Spender and utilises the music of Britten's String Quartets Nos. 1 (1st movement) and 2. - Eric Walter White, Benjamin Britten (London: Faber and Faber, 1983), p.81 and Information Sheet about José Limon issued by the United States Information Service, London in possession of author.
6. "José Limon Dancers", The Times, 5.9.1957.
7. Alexander Bland: "The Natural Dance", Observer 8.9.1957.
8. The R.A.M. Magazine (Midsummer Term 1959), 173:49.
9. Richard Burbank, op.cit., p.385.
10. Information supplied by the American Embassy, P.O. Box 6773, Roggebaai 8012 on 19 April 1988.
11. Richard Burbank, op.cit., pp.305-6.
12. June Opie, 'Come and Listen to the Stars Singing' PRIAULX RAINIER: A Pictorial Biography (Pensanze: Alison Hodge, 1988), p.27.

Recording: 78 r.p.m.

Amadeus Quartet: Norbert Brainin and Siegmund Nissel (violins), Peter Schidlof (viola) and Martin Lovett (cello) on Decca AK 2278-9.

Recorded under the auspices of the British Council.

**Reviews:**

1. "Music Notes", Evening Sentinel, 21.11.1949.
2. "Chamber Music and Piano Solo", The New Statesmen, 3.12.1949.
3. J.F.W.: "The Gramophone", The Birmingham Post, 3.12.1949.
4. "Priaulx Rainier: String Quartet", The Tribune, 16.12.1949.
5. H.G. Sear: "You've heard it before", Daily Worker, 19.12.1949.
6. "Christmas Carol Records", The Times Educational Supplement, 23.12.1949.
7. Russell Palmer: "Music Editor. Instrumental", Sound, January 1950.
8. A.R.: "Analytical Notes and First Reviews", The Gramophone, January 1950.
9. S.G.: "Gramophone Notes", The Monthly Musical Record, January 1950.
10. D.E.H.: "Music. A Modern Quartet", The Bolton Journal, 6.1.1950.
11. P.B.: "New Records", The Star, 11.1.1950.
12. C.G.: "Gramophone Notes", The Scotsman, 28.1.1950.
13. Edward Sackville West: "A Quarterly Retrospect Oct - Dec 1949", The Gramophone, February 1950.
14. "Rainier: String Quartet No. 1", Musical Opinion, February 1950.
15. Malcolm Rayment: "Contemporary Music on records", Musical Express, 26.5.1950.
16. M.C.: "Chamber Music", Spectator, 17.2.1950.
17. Harold Rawlinson: "Priaulx Rainier String Quartet", The Strad, October 1964.

The Amadeus Quartet, founded in 1947, recorded the Rainier String Quartet within two years of their successful Wigmore Hall debut in London on 10 January 1948. Although they quickly became established as the leading

quartet in Britian<sup>1</sup> at the time of the recording, a reporter rated them as "at least the second best quartet in the country".<sup>2</sup>

Favourable comments about the actual recording are ample. Reference is made to the "brilliant"<sup>3</sup>, "extremely well",<sup>4</sup> "exemplary",<sup>5</sup> "fine"<sup>6</sup> and "excellent quality"<sup>7</sup> of the recording. Two reviewers put the finger on a technical problem when they refer to one deficiency of the recording. One said it was made at a very "low level" which is fine when one plays it on a machine with a volume control as one can turn up the volume, but if one has no volume control, then it will be very quiet.<sup>8</sup> The other complains about the too extreme reticence of the recording and would welcome a fuller tone.<sup>9</sup> It was a very practical arrangement that each of the four movements could fit conveniently onto one side of the two disc set.<sup>10</sup>

Certain characteristics of the composer are mentioned in the reviews. They spoke about "masterly directness and concision",<sup>11</sup> "thoroughly digested",<sup>12</sup> "strong and deeply-felt"<sup>13</sup> and "love for direct statements".<sup>14</sup> References to other composers are made,<sup>15</sup> but a significant observation that the "powerful personality of Priaulx Rainier herself"<sup>16</sup> emerges, cannot be overlooked. One reporter could actually recall a performance of the work by the Zorian Quartet who took the work in their repertoire when they visited France in 1946 for the British Council.<sup>17</sup> A straightforward disapproval of the work reads: "Had the quartet been written by an archangel, however, my opinion would remain the same, that the music is amongst the most uncongenial."<sup>18</sup> Then there were reviewers who were able to describe certain qualities aptly e.g. when

phrases like the "attractive ... cantering horse rhythm"<sup>19</sup> of the second movement and the "native South African festival, with its tom-tones and high-pitched voices"<sup>20</sup> in the fourth movement, are coined. A well-balanced review of Malcolm Rayment appeared in the Musical Express<sup>21</sup> long after Decca withdrew the record from the market. It was suggested that the Amadeus Quartet be approached again for a re-issue of the work.<sup>22</sup>

**Notes:**

1. The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Amadeus Quartet" by Stanley Sadie.
2. "Priaultx Rainier. String Quartet", The Tribune, 16.12.1949.
3. G.T.: "Music Notes", Evening Sentinel, 21.11.1949.
4. "Chamber Music and Piano Solo", The New Statesmen, 3.12.1949.
5. Edward Sackville West; "A Quarterly Retrospect Oct-Dec 1949", The Gramophone, February 1950.
6. M.C.: "Chamber Music", Spectator, 17.2.1950.
7. A.R.: Heading unknown, The Gramophone, January 1950.
8. See 2 above.
9. "Rainier: String Quartet No. 1", Musical Opinion, February 1950.
10. See 2 above.
11. See 3 above.
12. See 4 above.
13. J.F.W.: "The Gramophone", The Birmingham Post, 3.12.1949.
14. See 2 above.
15. See 9 above.
16. See 2 above.
17. Russell Palmer: "Music Editor. Instrumental", Sound, January 1950.

18. D.E.H.: "Music. A Modern Quartet", The Botton Journal, 6.1.1950.
19. "Christmas Carol Records", The Times Educational Supplement, 23.12.1949.
20. See 19 above.
21. 26.5.1950.
22. Harold Rawlinson: "Priaulx Rainier String Quartet", The Strad, October 1964.

**Recording:** 33 r.p.m.

Alard Quartet: Joanne Zagst and Donald Hopkins (violins), Raymond Page (viola) and Leonard Feldman (cello) on Leonarda LPI 117.

**Reviews:**

1. Jay M. Donner: "Husa: String Quartet No. 1. op.8. And Rainier: Quartet for Strings (1939)", The New Records, September 1983.
2. Paul Snook: "Husa: String Quartet No. 1. Rainier: String Quartet", Fanfare (November/December 1983), 7(2).
3. Andrew Porter: "Ralph Shapey's Quartet ...", The New Yorker, 14.11.1983.
4. Peter Goodman: "Record Capsules", Newsday, 29.3.1984.

Recorded November 1982 in the Recital Hall of the Music Building at Pennsylvania State University, State College Pennsylvania.



1943

13 SUITE  
for clarinet and piano.

I

**Vivace**

CLARINET in A

PIANOFORTE

*ff* *cresc.*

*f* *mf* *f*

II

**Andante come da lontano**

*p*

*p monotone*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf simile*

*ted.* \* *ted.*

**III**

**Spiritoso**

*f* *mf*

**IV**

**Lento e tranquillo**

*p* *ff loco* *pp* *ff* *pp* *ff* *pp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

**V**

**Allegro con fuoco**

*ff* *ff* *ff*

**Duration:**

11'45" Duration sheet (Source UCT).  
13'11" SABC transcription recording: Craven and Van Schalkwyk.  
16' Schott brochure (1983).

**Dedicatee:** Nella Rainier.

**First performance:**

London, London Contemporary Music Centre, Cowdray Hall. 3 May 1945. Stephen Waters (clarinet), Antony Hopkins (piano).

**Publication:** London, Schott (Edition 10409) (1949).

**Manuscript held by:** UCT.

Score 1: Ink and pencil score marked: piano. (TD 88/36 88/300).

Score 2: Schott dyeline score and part (number S+C 5213<sup>b</sup>).  
Copyright date 1948. (TD 88/36 88/301).

Score 3: Printed score (dated December 1972). List of corrections typed, dated 5.10.1972, marked in red: P.R. copy, attached to this score. Corrections marked both to full score and clarinet part. (TD 88/36 88/277).

**Date composition:** 1943.

**Reviews:**

1. "New Chamber Music", The Times, 8.5.1945.
2. William Glock: "The Music of Priaulx Rainier", The Listener, 13.11.1947.
3. "Franco-British Exchange", The Musical Times, June 1948.
4. "Instrumental Music", Musical Opinion, May 1950.
5. E.F.: "Fine New Music at Hiddingh Hall", The Cape Times, 15.6.1950.
6. "Chamber Music", The Music Review, November 1950.
7. C.G-F.: "Festival of Music and Musicians from South Africa", Musical Opinion, February 1957.
8. Joan Chissell: "Light on modern works", The Times, 7.5.1968.
9. R.L.H.: "Melancholy Side of Poulenc", The Daily Telegraph, 7.5.1968.
10. Martin Cooper: "Five vignettes with wit and imagination", The Daily Telegraph, 22.6.1973.

11. R.L.H.: "Flair & Bite of Rainier", The Daily Telegraph, 10.1.1976.
12. Stephen Walsh: "PLG Young Artists", The Times, 9.1.1976.
13. Paul Griffiths: "Purcell Room", Financial Times, 9.1.1976.
14. Felix Aprahamian: "Music", The Sunday Times, 11.1.1976.
15. Phoebe Lange: "Exciting musical evening", The Eastern Province Herald, 9.10.1979.
16. C. Stroux: "Composer shows individuality", Evening Post, 9.10.1979.
17. T. Boekkooi: "'n Aandjie met Priaulx Rainier", Die Oosterlig, 9.10.1979.
18. "The Composer speaks", The Cape Times, 7.11.1979.
19. Antionette Silvestri: "Illustrious Daughter", The Argus, 12.11.1979.
20. Simon Lomborg: "Rainier in front rank in today's composers", The Cape Times, 13.11.1979.
21. Arend Koole: "'Komponis aan die Woord'. Priaulx Rainier in Kaap", Die Burger, 13.11.1979.
22. Arend Koole: "In die Chisholmsaal. P. Rainier Vereer", Die Burger, 29.6.1982.
23. Antionette Silvestri: "Chamber works by Rainier", The Argus (Tonight), 29.6.1982.
24. Dirk de Villiers: "Posthumous tributes for SA-born composer", The Daily News (Tonight), 22.4.1987.
25. Hugo Cole: "Kathryn Page/Nicholas Cox", The Guardian, 5.1.1983.
26. Hugo Cole: "Ring in the New", Country Life, 27.1.1983.

The name Priaulx as well as the pronunciation thereof seems to fascinate people from an early stage. The name could easily be classified as French, but it was not so easy to detect the gender. It is then not to be taken amiss when after the first performance of the Suite for clarinet and piano one of the reviewers referred to the composer as a Frenchman!<sup>1</sup>

Somehow the composer's South African background was known and critics tended to search for (and sometimes found) so-called African elements in her music. Already after the first performance The Times<sup>2</sup> reported that the Suite

was an impression of African native peoples and their music. It was a paraphrase into European terms, without direct quotation of African tunes and rhythms, that succeeded in conveying the intended impression.

Whether the above procedure was in fact the intention of the composer is difficult to confirm. She<sup>3</sup> said in an ABC broadcast on 8 March 1982 that this composition was "written during the war, thinking of my African childhood environment rather than the holocaust enveloping Europe. A sense of space pervades the whole Suite". In 1948 an exchange programme of artists between the Radio Diffusion Francaise, Paris and the BBC, London was arranged. The French artists contributed a programme of old French music and two piano quintets by Alfred Desenclos and Janine Rueff. The British contingent played music by Rubbra, Arnold Cooke, Phyllis Tate, Alan Bush, Lennox Berkeley, Priaulx Rainier (Frederick Thurston and Kyla Greenbaum performed the Suite for clarinet and piano) and Elizabeth Lutyens - all contemporary English composers at that time. Each visiting party gave two broadcasts, one before a specially invited audience.<sup>4</sup>

When Schott published the Suite in 1950 the opinion was expressed that the "composer shows considerable inventive power and resourcefulness"<sup>5</sup>, that in her piano writing she concentrates mainly on the percussive possibilities of the instrument and except for the Andante come da lontano movement with its "genuinely expressive and moving music"<sup>6</sup>, the clarinet phrases are short and repetitive. The hackneyed phrase: "the work will present some difficulties on first hearing"<sup>7</sup> often used to side-step the

real issue in assessing a new composition, was also used here. A second reviewer said this five alternately quick and slow movement composition is written in a

peculiar style of motoric pattern - weaving once championed by Bartók and Hindemith. Obstinate reiteration of ejaculatory motifs - ... - tends to numb the ear when the piano is treated exclusively as a percussion instrument.<sup>8</sup>

The runs and skips of no. 5 could pose technical difficulties for clarinettists. No. 4 (Lento e tranquillo) with its plaintive scale motif for clarinet against a bell-like piano accompaniment was labelled the most original section.<sup>9</sup> Soon after publication of the work it was performed on 14 June 1950 at a Hiddingh Hall Chamber Music Concert which was organised by the South African Section of the ISCM.<sup>10</sup> Here on African soil the critic did not refer to any African influence, but was rather blunt in saying that the performers

"could not prevent this collection of musical tricks (some ... not unattractive though) from sounding selfconscious and derivative".<sup>11</sup>

Much later in 1973 the Suite was more aptly described as five vignettes or character pieces. An earlier reference to Bartók is strengthened when Martin Cooper says the composition "shows a liveness of wit and imagination, a resourcefulness of invention and an understanding of both instruments comparable with those of Bartok".<sup>12</sup>

It was in 1976 in a series of "Young Artists and Twentieth Century Music" that two young performers brought attention to the "flair and bite"<sup>13</sup> of the pungent Rainier rhythms.

Aprahamian<sup>14</sup> is responsible for a succinct description of Rainiers'

invigorating if intransigent Suite, which relies entirely on short repeated motifs, and rhythmic ostinati, its only relief from octaves and semitonal clashes being provided by the pummelled triads of the final movement.

In January 1983 the Park Lane Group arranged a week of recitals. All performers (under 30) were chosen by audition and only 20th century music was performed.<sup>15</sup> The featured composer was Priaulx Rainier in tribute to her 80th birthday.<sup>16</sup> Several of her works were performed. Hugo Cole then described the Suite as "a resourceful and economical work with a touch of early Stravinskian savagery about it that raises it well above the level of time-passing hausmusik".<sup>17</sup>

Leslie Craven (clarinet) and Albie van Schalkwyk (piano) made a SABC Transcription Recording of the Suite in June 1983.<sup>18</sup>

The Suite is a work which receives moderate exposure. It was for example performed at Leighton House, 12 Holland Park Road, Kensington W14 by Emma Johnson (clarinet) and Edward Moore (piano) for the Kensington and Chelsea Music Society in February of the year of the composer's death.<sup>19</sup> It is dedicated to her sister Nella who, in her earliest struggles to learn the violin was so patient helping her practice, that she progressed much faster than most students. Nella has always been a great friend and has taken great interest in all the developments of Priaulx's work.<sup>20</sup>

Programme notes:

1. Used for a concert on 20 June 1973 when Thea King (clarinet) and Steuart Bedford (piano) performed the work at the Twenty-sixth Aldeburgh Festival of Music and the Arts. Compiler unknown.

Priaulx Rainier, who celebrates her seventieth birthday this year, wrote this piece in 1943, and it was given its first performance two years later by Stephen Waters and Anthony [sic] Hopkins. Then it was taken up by Frederick Thurston, who gave it many distinguished performances. The composer intended to recall her childhood in South Africa, and to base the music on the sounds she then knew so well, such as bird-cries, the distant shout of people, the occasional burst of a drumbeat, the fragment of a song. She chose the clarinet because of its pastoral origins. The piano is not used in the conventional way but mainly as a percussive instrument, and in that sense it is a precursor of what some younger composers are trying to achieve today (although the harmony is not particularly daring). The composer suggests listening for the resonances of the work, rather than search for the musical construction.

2. Written by Priaulx Rainier. This must have been written after June 1982 because the letterhead of the paper on which this is written stated Dr. Rainier. She received her Doctorate from UCT on 25 June 1982.

The Suite for clarinet and piano followed the String Quartet, first played in 1939 before the Second World War. The holocaust which followed made thoughts turn to peace of early years spent in South Africa: vast silent spaces - sounds coming from great distances with an aura of resonance in the crystal air - the night skies of brilliant stars - the far off liquid calls of Zulus in the hills, and their wild dances ...

Thoughts upon that time brought back impressions of these out of which the use of the keyboard became related to African keyboard instruments, and the clarinet to the sounds and long-drawn-out calls of voices from the echoing hills far below. None of the movements use African rhythms or melodies.



**Notes:**

1. "New Chamber Music. Four Novelties," The Times, 8.5.1945.
2. Ibid.
3. Text in composer's handwriting in possession of author.
4. "Franco-British Exchange", The Musical Times, June 1948.
5. "Instrumental Music", Musical Opinion, May 1950.
6. Ibid.
7. Ibid.
8. "Chamber Music", The Music Review, November 1950.
9. Ibid.
10. Founded by Prof Erik Chisholm in 1948. - South African Music Encyclopedia, 1st ed., s.v. "Chisholm, Erik", by J.P. M[alan].
11. E.F.: "Fine New Music at Hiddingh Hall", The Cape Times, 15.6.1950.
12. Martin Cooper: "Five vignettes with wit and imagination", The Daily Telegraph, 22.6.1973.
13. R.L.H.: "Flair & Bite of Rainier", The Daily Telegraph, 10.1.1976.
14. Felix Aprahamian: "Music", The Sunday Times, 11.1.1976.
15. Hugo Cole: "Ring in the New", Country Life, 27.1.1983.
16. Promotion pamphlet for the "Young Artists & 20th Century Music Series" in possession of author.
17. See 15 above.
18. Information obtained from SABC Music Library, Sea Point.
19. Pamphlet: source UCT.
20. Interview with Priaulx Rainier in St. Ives on 15.12.1977.

1944

14 FIRE IN OUR FACTORY: Music for the film.

The image shows a handwritten musical score on two systems. The first system is titled 'FIRE IN OUR FACTORY' and includes the subtitle 'BOTHING ST. GAMA'. It features a melody line with notes and rests, and a lower line with rhythmic markings. The second system is titled 'MILES AIRCRAFT C.O.' and includes the subtitle 'SOUND RHYTHM... PR. played by J.T.B.'. It also features a melody line and rhythmic markings. The score is written in ink on aged paper.

Instrumentation: Timp, sd, bd, cym.

Duration: 2'36"

Unpublished.

First performance: Unknown.

Performers: James and Tommy Blades.

Manuscript held by: UCT.

Score 1: Three page photocopy of ink score. (TD 88/36 88/332).

Date composition: 1944.

References to this work are very scarce. Rainier mentions that she conducted her film music, but no other of her own compositions. This film

was probably made for the prevention of fires in the factories during World War II.<sup>1</sup> No information regarding this film could be obtained from the British Film Institute.<sup>2</sup>

**Notes:**

1. Interview with Priaulx Rainier in St. Ives on 14.12.1977.
2. Letter from British Film Institute dated 6.5.1988 in possession of author.

c.1944

15 THE MILES HAVE WINGS: Music for the film.

Instrumentation: Cl in A, mba.

Length:

Conductor's score = 40 bars.

Clarinet part = 39 bars.

Marimba part = 36 bars.

Unpublished.

First performance: Unknown.

Manuscript held by: UCT.

Score 1: Pencil full score marked: conductor. (TD 88/36 88/333).

Score 2: Pencil full score marked: clarinet. (TD 88/36 88/333).

Score 3: Pencil score marked: marimba. (TD 88/36 88/333).

Date of composition: c.1944.

1945

16 SONATA

for viola and piano.

I

Allegro.Ricercare

Viola

Piano

Ped. 8

II

Andante tranquillo

8

III

Presto

NATIONAL <sup>(1st Part)</sup> GALLERY CONCERTS

WINIFRED COPPERWHEAT (*Viola*)  
ANTONY HOPKINS (*Pianoforte*)

*Programme*

I

PRELUDE AND FUGUE IN F MINOR

*Bach-d'Albert*

II

SUITE IN C MAJOR FOR UNACCOMPANIED VIOLA

*Bach*

Prelude  
Bourrées  
Sarabande  
Gigue

III

SONATA FOR PIANOFORTE  
— IN F SHARP MINOR, No. 2

*Antony Hopkins*

Allegro non troppo  
Andante mesto  
RONDO : Vivace

IV

SONATA FOR VIOLA AND PIANOFORTE

*Priault-Rainier*

Allegro ricercare  
Andante tranquillo  
Presto  
(*First Performance*)

STEINWAY PIANOFORTE

*Dame Myra Hess announces that the last Lunchtime Concert at the National Gallery will take place on Wednesday 10th April, not on 9th April as originally stated.*

*In answer to innumerable requests to transfer the Concerts elsewhere, Dame Myra states that she and her Committee regret they cannot undertake this formidable task, as new surroundings would necessitate an entirely new organization. They had hoped to establish music in the National Gallery as a permanent institution, from which Dame Myra would never have severed her connection. As this ideal cannot now be realized, they hope most earnestly that others may find ways and means of perpetuating such concerts elsewhere, so that the ground won for Chamber Music during the past six and a half years may never be lost.*

MONDAY, 18TH MARCH, 1946

PRICE ONE PENNY

*Favil Press*

4. Programme of first performance of Sonata for viola and pianoforte, 18 March 1946.

**Duration:** 10' Schott brochure (1983).

**Dedicatee:** Winifred Copperwheat.

**First performance:**

London, National Gallery Concerts. 18 March 1946. Winifred Copperwheat (viola), Antony Hopkins (piano).

**Publication:** London, Schott (Edition 10410)(1949).

**Manuscript held by:** UCT.

Score 1: Ink full score. (TD 88/36 88/242).

Score 2: Two dyeline scores of viola part. (TD 88/36 88/243-45).

Score 3: Printed score marked: "Own Copy" (plus 2 viola parts)

Metronome indications in composer's handwriting:

I = circa ♩ = 108; II circa ♩ = 76; III circa ♩ = 109.

(In front cover an inscription appears, but this is pasted over with a paper strip:

"To Margaret

With appreciation and ... [?] for an invaluable collaboration

Priaulx

19 May 1949." (TD 88/36 88/272).

Score 4: Ink score on transparency at Schott.

**Date composition:** 1945.

**Reviews:**

1. Gunther Schuller: "Music for Viola", Source unknown, p.330-331.
2. "South African Composer", The Rand Daily Mail, 6.6.1949.
3. "Chamber Music Concert", The Cape Argus, 4.8.1949.
4. E.F.: "Contemporary Music of Interest", The Cape Times, 4.8.1949.
5. "Chamber Music", Librarian, February 1950.
6. "Sonata by S.A. Composer for Aldeburgh", The Cape Times, 28.3.1952.
7. "Heard in London", The Star, 3.4.1952.
8. "Radio", Musical Opinion, August 1952.
9. Robert Sabin: "A Viola Sonata by Priaulx Rainier", Musical America, February 1953.
10. Donald Steinfirst: "South African Composer. Forum Plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.

11. Stephen Jukes: "Tribute from a special lady", Brighton and Hove Gazette, 27.10.1978.
12. Arend Koole: "In die Chisholmsaal. P. Rainier Vereer", Die Burger, 29.6.1982.
13. Antionette Silvestri: "Chamber music by Rainier", The Argus (Tonight), 29.6.1982.

No record of any press reviews of the first performance, of the Sonata for viola and pianoforte, which took place on Monday, 18 March 1946 in a National Gallery Concerts Chamber Music Series could be traced. The first reference to this work is in 1949 when a brief note in The Rand Daily Mail<sup>1</sup> informs us of its BBC recording. A chamber music concert of the ISCM on 3 August 1949 was the occasion when Charles Kreitzer (viola) and Erik Chisholm performed this "thoughtful work"<sup>2</sup> at the Hiddingh Hall. Although one reviewer felt the "somewhat grave mood lightened in the final movement",<sup>3</sup> a more straightforward opinion is: "This is fierce, strong music, its fugal writing and spacious harmonies making a bold impact."<sup>4</sup>

The existing small viola repertoire was extended when Schott published this Sonata in 1950. It was then thought to be a challenge to advanced players.<sup>5</sup> In an unidentified source<sup>6</sup> Gunther Schuller is rather harsh in his appraisal of the work. He states that the Sonata "lacks the variety and drive necessary to any healthy piece of music, whether truly contemporary or not".<sup>7</sup> The material of the first movement which is an extremely free interpretation of a rickercar, is "too thin to withstand the repetition to which it is subjected. It represents an intellectual rationalisation of a very small idea".<sup>8</sup> The linear writing of the slow second movement is "too haphazard and uninspired to achieve more than a vague staticness. The last movement with its tricky  $\frac{3}{8}$  and  $\frac{5}{8}$



rhythms, is full of two bar repetitions that so much of the French school has become addicted to".<sup>9</sup> To Schuller the Sonata as a whole is a work the average violist would find interesting to sight-read, but would not intrigue him more to carry him further.<sup>10</sup>

William Primrose one of the world's most famous viola virtuosos and Noel Mewton-Wood (piano) performed the Sonata on 20 June at the 1952<sup>11</sup> Aldeburgh Festival then already regarded as second in musical importance only to the Edinburgh Music Festival.<sup>12</sup> This was an important occasion for the composer. After a broadcast of the Sonata, Rainier was considered to have acquired a taste for abstruseness for its own sake ever since settling in England.<sup>13</sup>

An honest and clear description of the Sonata comes from the pen of Robert Sabin<sup>14</sup>:

Priaulx Rainier's Sonata for Viola and Piano combines to a remarkable degree of contrapuntal tension, harmonic color, and rhythmic interest. The first two movements are both relatively brief, but tautly composed and full of contrast. The work opens with an Allegro, which the composer has marked Ricercare although it is free in style. The solo viola weaves a continuous contrapuntal line against which the piano plays a sumptuous series of chromatic chords and imitative phrases. In the slow movement the close contrapuntal relationship is continued, but the final Presto breaks away into a freer, more playful, and harmonic style.

From the 1970's onwards Rainier had a special interest in the pupils of The Yehudi Menuhin School at Stoke d'Abernon in Surrey. When Susie Mészáros (viola) and Paul Coker (piano) played the work at the Royal Pavillion banquetting room in Brighton in October 1978, the composer was so pleased with their performance that she leapt from her seat to hug them.

This indicates that critics can praise a performance until they are blue in the face - but the highest tribute for any musician is from a composer.<sup>15</sup>

This work is dedicated to Winifred Copperwheat (1905-76) who was first a student and subsequently on the staff at the RAM. She studied viola with Lionel Tertis and from 1938 played a "Tertis Model" viola designed by Arthur Richardson. Olive Zorian (first violin), Marjorie Lavers (second violin) and Norina Semino (cello) and herself constituted the Zorian Quartet which was active during the war. They were responsible for the première of Benjamin Britten's second String Quartet. After the war they visited France and in Paris performed the Rainier Quartet.<sup>16</sup>

Martin Smith briefly discusses the Sonata for Viola and Piano in his B.Mus. script (UWITS): South African Viola Music in chapter 2 (pp.28-34).<sup>17</sup>

**Programme notes:**

1. The following programme note by Priaulx Rainier appeared in 1952 when William Primrose (viola) and Noel Mewton-Wood (piano) performed the work at the Aldeburgh Festival:

Elegiac in character and not in classical form, this sonata exploits the melancholy rhetorical character of the viola. The disposition of the pianoforte writing avoids heavy textures or covering the lower register of the viola where articulation is difficult.

### 1. Allegro ricercare

One theme is developed elaborated through various modulations in an unbroken line from beginning to end of the movement. At the climax a solo passage for viola is interrupted eventually by the piano by a variation of its opening theme. Repetitions of this close the movement briefly.

### 2. Andante tranquillo

Written in three parts throughout, a simple beginning with overlapping phrases grows continually more complicated in pattern. Reappearance of the first themes resolves the complications into simplicity and tranquillity again.

### 3. Presto

A serious dance with continuous play of rhythms between the instruments. Reference to the first movement in a section containing repeated chords, extended later into a legato phrase in chords for piano. These appear several times, leading eventually through a long chromatic passage for piano in which the viola joins, to a closing Maestoso, where the repeated chords are rapidly exchanged, arriving together at the cadence.

2. Rainier wrote the following programme note for the performance of this composition at Bath Festival (6.6.1980):

The writing of this Sonata for viola and piano was suggested by Winifred Copperheat, the fine viola player in the Zorian Quartet which had given the first performance of my String Quartet of 1939 for the BBC, at the Gerald Cooper Concerts and at the National Gallery Concerts, during the war. A solo player herself, Winifred Copperheat felt additions should be made to the viola repertoire by contemporary composers: so this work came about. It is dedicated to her. She gave the first performance at the National Gallery Concerts with Antony Hopkins in 1945.

The sonata is in three movements, strongly contrasted. Throughout, the writing is controlled for the piano to allow the voice of the viola, so easily covered, to penetrate the powerful sound of the piano without subduing this.

The first movement is an impassioned dialogue between the two instruments. The tension is held throughout until a climax, reaching the viola's highest register, leaves it to descend alone to the lower strings - closing the movement quietly together, to allow the long legato line of the second and slow movement to grow out of this calm.

The second movement is in one continuous arc, purposely contained as such, to allow the dramatic first movement and the exuberant broken rhythms of the third movement to have full effect. It may be noted that the viola persists in its melodic line, which is independent of the piano writing - there is little exchange of material between the two instruments.

The third movement opens quietly with dancing, irregular rhythms, continuously changing patterns - the viola against or across the piano rhythms. The excited interchange increases continuously, turning into demanding passages for both instruments, leading to a *maestoso* of interchanging chords between the instruments and to the final conclusion, resolving these together.

#### Notes:

1. "South African composer", The Rand Daily Mail, 6.6.1949.
2. Ibid.
3. Ibid.
4. E.F.: "Contemporary Music of Interest", The Cape Times, 4.8.1949.
5. "Chamber Music", Librarian, February 1950.
6. Probably American pp.330-1.
7. Ibid.
8. Ibid.
9. Ibid.
10. Ibid.
11. "Sonata by S.A. Composer for Aldeburgh", The Cape Times, 28.3.1952; Programme in possession of author.
12. "Heard in London", The Star, 3.4.1952.
13. "Radio", Musical Opinion, August 1952.
14. Robert Sabin: A Viola Sonata by Priaulx Rainier, Musical America, February 1953.
15. Stephen Jukes: "Tribute from a special lady", Brighton and Hove Gazette, 27.10.1978.
16. Marjorie Lavers: "Winifred Copperwheat 1905-1976", The R.A.M. Magazine (Summer 1976), 24:8-9.
17. See also: Martin Smith: "Enkele aantekeninge omtrent die Suid-Afrikaanse Altvicolliteratuur (1)", Musicus (1987), 15(1):22-26.

1947

17 SINFONIA DA CAMERA

for string orchestra.

**I**

Allegro maestoso.

**II**

Grave.

III

Vivace

A handwritten musical score for a six-part ensemble, marked 'Vivace'. The score is written on six staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. The second staff is in bass clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth, fifth, and sixth staves are in bass clef with a key signature of one flat. The music consists of six measures, each containing rhythmic patterns and chordal structures.

IV

Allargo

A handwritten musical score for a six-part ensemble, marked 'Allargo'. The score is written on six staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. The second staff is in bass clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth, fifth, and sixth staves are in bass clef with a key signature of one flat. The music consists of three measures, each containing complex rhythmic patterns and chordal structures. There are various annotations and markings throughout the score, including 'Pia', 'Aro', and 'Rit'.

# MORLEY COLLEGE CONCERTS SOCIETY

Season 1947-8, in association with the Arts Council of Great Britain

CENTRAL HALL

WESTMINSTER

S.W.1

FRIDAY

November 21st at 7 p.m.

MORLEY COLLEGE CHOIR

NEW LONDON ORCHESTRA

(Leader—Max Salpeter)

Conductors

MICHAEL TIPPETT    WALTER GOEHR

THOMAS **TALLIS**

Motet in forty parts  
"Spem in alium nunquam habui"

GEORG F. **HANDEL**

Cantata :  
"In Laude di Santa Cecilia"  
for Soprano, Tenor, Strings  
and Continuo

PRIAULX **RAINIER**

Sinfonia da Camera  
for String Orchestra  
(First performance)

HENRY **PURCELL**

Ode on St. Cecilia's Day, 1692  
"Hail Bright Cecilia"  
for Soloists, Chorus and Orchestra

Alfred Deller  
(counter-tenor)

Margaret Ritchie  
(soprano)

Duncan Thomson  
(counter-tenor)

Peter Pears  
(tenor)

Walter Bergmann  
(harpsichord)

Robert Irwin  
(baritone)

Geraint Jones  
(organ)

TICKETS: 7/6, 5/- and 3/- (all reserved)

From: Central Hall Box Office (WHI. 4259); Messrs. Chappell, 50 New Bond Street (MAY. 7600).  
and usual Agents.

5. Handbill of first performance of Sinfonia da Camera,  
21 November 1947.

**Instrumentation:**

Violins I and II, violas, cellos and double basses.

**Duration:**

21' Aronowsky (1959:587) and Schott brochure (1983).

**First performance:**

London, Central Hall, Westminster, Morley College Concerts Society. 21 November 1947. New London Orchestra conducted by Walter Goehr.

**First performance of revised version:**

London, Friends House, 21 February 1958. Collegium Musicum Londinii conducted by John Minchinton.

**Publication:**

Material on hire from Schott, London.

**Manuscript held by:** UCT.

Score 1: Pencil score dated 23 June 1947. (TD 88/36 88/241).

Score 2: Dyeline score with ink corrections and pencil markings. On cover marked: "Cancelled and revised P.R. April 1957 (Own Copy)". List performances 1947-1958 attached to first page. (TD 88/36 88/206).

Score 3: New copy of Score 2 with added metronome markings in pencil:

I Allegro maestoso  $\text{♩} = 100$  (p.1).  
Più moso  $\text{♩} = 120$  (p.4).  
Meno mosso e pesante  $\text{♩} = 96$  (p.12).  
II Grave  $\text{♩} = 66$  (p.15).  
III Vivace  $\text{♩} = 100$  (p.20).  
Poco meno mosso = c.88 (p.26).  
IV Allegro  $\text{♩} = 104$  (p.36).  
Some phrase indications on pp. 37 & 38.  
Meno mosso  $\text{♩} = 84$  (p.41).  
Tempo I  $\text{♩} = 104$  (p.45).

Score 4: Ink score on transparency and ink score of complete set of parts at Schott.

**Date composition:** 23 June 1947.

**Reviews:**

1. William Glock: "The Music of Priaulx Rainier", The Listener, 13.11.1947.
2. "A South African Composer", South Africa, 15.11.1947.



3. "Oversea Success of Natal Composer", The Cape Times, 19.11.1947.
4. G.D.: "Choir delights in Purcell's Ode", News Chronicle, 22.11.1947.
5. "Ovation for South African Composer. Success in London for New String Work", The Cape Times, 25.11.1947.
6. "Background of Priaulx Rainier", The Cape Times, 26.11.1947.
7. Desmond Shawe-Taylor: "Saint Cecilia", The New Statesman, 29.11.1947.
8. Charles Stuart: "Bartók and others", The Observer, 30.11.1947.
9. William Glock: "Priaulx Rainier's 'Sinfonia da Camera'", Time and Tide, 20.12.1947.
10. W.R. Anderson: "Round about Radio", The Musical Times, January 1948.
11. "Priaulx Rainier's Music Being Widely Played in Europe", The Star, 10.1.1949.
12. "Sinfonia has wonderful music in it", The Natal Daily News, 13.1.1949.
13. "South African Composer", The Rand Daily Mail, 6.6.1949.
14. "Hardly known in her own country this ... S.A. woman composer Europe acclaims", Saturday Post, 5.11.1949.
15. "South Africans in London. Composer's Work to be Performed in Vienna", The Cape Times, 14.12.1950.
16. "Contemporary Music Centre", The Times, 28.3.1951.
17. Martin Cooper: "Music", Spectator, 30.3.1951.
18. Desmond Shaw-Taylor: "The Arts and Entertainment", The New Statesman, 7.4.1951.
19. C.G.F.: "London Contemporary Music Centre", Musical Opinion, May 1951.
20. "London Bach Group", The Times, 22.2.1958.
21. D.J.: "London Bach Group", The Musical Times, April 1958.
22. A.A. Owen: "First performances, commissions", Composer, n 74:47, Winter 1981.

During World War II Rainier met Michael Tippett,<sup>1</sup> William Glock<sup>2</sup> and Peter Watson.<sup>3</sup> Tippett, who succeeded Arnold Foster as Director of Music at Morley College, made the College an important centre of musical activities in London. His concert series which emphasised early and new music had in time become far the most enterprising in Britain.<sup>4</sup>

After the unprecedented success of her String Quartet Rainier thought that she would like to compose a work for string orchestra before attempting a composition for larger orchestra. Then Tippett requested Rainier to compose a work for one of the Morley College concerts.<sup>5</sup> The outcome was the Sinfonia da Camera which had its first performance on 21 November 1947 at Central Hall, Westminster by the New London Orchestra conducted by Walter Goehr.<sup>6</sup> At the same concert Tippett conducted a rare performance of Tallis's forty part motet: Spem in alium nunquam habui.<sup>7</sup> The performance was relayed on the BBC Third programme at the same time and a second performance was given at Cambridge Theatre on 23 November 1947.<sup>8</sup> Both performances were financed by Walter Goehr.<sup>9</sup>

Commenting on this work after the first performance The Daily Telegraph music critic described Miss Rainier as being "suckled on Stravinsky" and added that the last movement of "this enterprising composition made an impression of a South African rite of spring." The Daily Mail critic described it as "a work of great talent"<sup>10</sup> and the News Chronicle critic wrote: "This is a powerful and most interesting piece of music in four tense movements. Miss Rainier handles the string orchestra authoritatively and employs a bold harmonic idiom."<sup>11</sup> Desmond

Shawe-Taylor wrote in The New Statesmen that "the work shows a capital sense of strong sonority, and here and there we feel the presence of a strong individuality ...".<sup>12</sup> Charles Stuart's observation in The Observer underlines at a relatively early stage one of the basic characteristics of the composer. "What primarily compels attention and not a little difference is the integrity of this writing; the refusal to ape, echo or truckle."<sup>13</sup> The most important evaluation of the composition is that of William Glock which appeared in Time and Tide:<sup>14</sup>

Priaultx Rainier's Sinfonia da Camera is the most important new work I have heard this autumn. I am confident of this although I do not think the Sinfonia an entirely successful piece, nor that it establishes a technical method which might lead to masterly things in the near future. The great quality it does possess is a rhythmic intensity, an imaginative pressure, such as you find in Dylan Thomas's poetry or in Graham Sutherland's painting; and the technique it uses is simply the extreme discipline of trying to make every phrase represent quite exactly the imaginative idea that has to be expressed. When a work is written in a familiar idiom, it is not difficult to tell whether its feeling is precise or merely cloudy and general. But how do you judge the precision of something as profoundly original as this Sinfonia? Only, I suppose, by its powerful effect (there were one or two in the Cambridge Theatre audience who hissed at the end, and that pleased me very much); and by the number of details which seem to play directly on one's nerves, and to have a unique dramatic character that one cannot forget after a first hearing.

What can also be done in this case is to compare the new Sinfonia with the String Quartet of 1939, in which Miss Rainier first showed that she was a composer of true originality. The two works have many things in common, yet the Quartet is compromised by technical treatment which often derives from an emotional world utterly alien to hers; whilst in the Sinfonia she has made a wonderful effort to do away with everything which might stand between her conception and its exact realization. Very often in Hindemith, for example, you find statements which depend on the relations between certain factors, but not on any intensity or accuracy in those factors themselves. The rhythms are make-believe, the outlines slack and imprecise, the harmonies produce cleverly varying tensions which might appear genuine were they not combined with such rhythm and such melody. The danger to anyone who has mastered the traditional techniques is that he will let them carry him along without making a single comment of his own. The danger, on the other hand, to a composer such as Miss Rainier is that her music will become crude and angular. In making entirely her own comments, and in

dispensing with routine, she is forced to a terrible pitch of invention in which ordinary amenities such as flowing transitions and decorative details may be altogether lost. Thus the first movement of this *Sinfonia* consists of blocks and fragments, of huge and small shapes which seem to support, or perhaps to resist, some tremendous imaginative pressure such as I mentioned at the very beginning. Of the four movements it convinces me the least. I think it indicates the size and fury of the emotions behind it, but does not allow them to play themselves out. And if I made the criticism here, as I have done before of Miss Rainier's music, that it lacks "melody", it would mean, not tunefulness, but rather some generating element, some technique of connection and prolongation so that such movements would not wear us down in the first few pages by their sheer raging emphasis. It is interesting that in three of the four movements Miss Rainier makes strong changes of tempo, in every case to relieve the pressure, as though agreeing that no one could stand such rhythmic emphasis for very long. Perhaps her chief task will be to find the "generating element" of which I spoke just now; and I am glad to hear that she is at present setting some Rilke sonnets, and will then write a Requiem, for these works will ask for just the qualities that she needs to develop.

Still, it would be absurd to continue this schoolmasterly criticism, because the *Sinfonia* has some wonderful music in it, and this I have not yet described. It is, as a whole, a hard and wintry work. It was not for nothing that Miss Rainier stripped it of the technical foliage that had still persisted in the String Quartet. The slow movement is spacious and concentrated, one of the finest things, I should say, in the whole of English instrumental music. The third movement has gay rhythms, but is sometimes feverishly intense; and Miss Rainier's harmonies, which have become more eloquent and more consistent in the *Sinfonia*, have never been very joyful. It is the finale which decides the character of the work, for it offers no relief from the grimness of the first movement, not hope of a solution. This finale has a contrasting middle section that is not only supremely beautiful in itself but seems to point away from the mob-like rhythms of the first section, and perhaps lead to a satisfying conclusion. But no, the violence returns, the gates clatter to, the trees crash down, the music is back again at page 1.

Of the four movements, the last is the most powerful and imaginative, but the second is the most perfect. It begins with a slowly drifting melody, which passes from violas to first violins, from first violins to 'cellos. The instruments overlap slightly, and then more and more, until all three groups combine in harmonies of frostlike beauty. Against this drifting melody you hear first of all a quiet pizzicato on the double basses: a repeated note whose significance is not yet clear. Then this repetition becomes heavier, is shared by double basses and second violins, and intrudes on the quiet counterpoint of the other instruments. Even now one might not guess what is happening, but a few moments later the repeated notes suddenly flare up as a memory of the first movement. Page 1 has begun with the giant strides of 'cellos and

double basses; here they return, their emphasis dulled, but their size undiminished. I don't think Miss Rainier calculated these things. They are an example of that emotional logic which characterizes the work of all genuine composers, only in this case it shows more than "genuineness". The contrast between those lumpy interjections and the ethereal outlines of the movement as a whole is so daring that I doubt whether anyone would risk it intellectually. There is, indeed, every sign of inspiration in this wonderful slow movement.

Understandably not all the reviews were so glowing. W.R. Anderson<sup>15</sup> who listened to the broadcast

found it twenty minutes of tormented tormenting matter, with some sad rhythmic gaucheries in the first of its four movements and more nerve-fraying events later. Frankly I resent having to waste my time (as I regard it) on such things.

This finding goes a bit overboard though. By 1949 the work was performed in Paris, Zürich and München, in 1951 in Vienna and for the second time in Zürich.<sup>16</sup>

When in 1951 the Philharmonia Orchestra under the baton of the Swiss conductor Paul Sacher played the composition at the London Contemporary Music Centre at Broadcasting House, it was thought that the Sinfonia employed experimental techniques and that the composer experimented in architecture. It was felt that she was building in "blocks of tones on different dynamic planes and the result was uncomfortable and angular". The critic did not find the result successful. He said, "one that contradicts the nature of its medium, in this case string tone, is doomed".<sup>17</sup>

Martin Cooper<sup>18</sup> in Spectator described the Sinfonia after the same performance as one which "owes much to Bartók's 'middle period', is a vigorous and voluble work, lacking in contrasts but a fine essay in string writing of its kind." He<sup>19</sup> also expressed his view regarding the attitude of women composers.

There is often a touch of the old suffragette violence, a desperate desire to trump the masculine ace and to demonstrate, one feels, that women are not pretty, fragile creatures whose interests are confined to Kinder, Keiche und Küche and the domestic sentiments. It is as though women felt that they had not yet won the equal rights in the arts and that they have won in politics, and were still haunted by the memory of Chaminade.

Another disagreeable review in the Musical Opinion<sup>20</sup> described the Sinfonia as

machine-made, utility music, adroit in its handling of tonal masses but saying nothing of the slightest moment and devoid of any genuine creative imagination. The quick movements are spasmodic, interrogative and inconclusive and the grave is a petulant lamentation, disclosing a mind at peace neither with itself nor the world. As a psychological cathartic the Sinfonia may have served the composer to some purpose; as a contribution to art it is hardly worth the salvage value of the paper on which it is written.

The composer must have decided to look at the composition from a different angle because a revised version was performed on 21 February 1958. John Minchinton who wrote the programme notes for the first performance in 1947 conducted the London Bach Group Collegium Musicum Londinii at a concert in Friends House.<sup>21</sup> It was also played by the Collegium Musicum Londinii in a BBC Third Programme on 22 April 1958.<sup>22</sup> The Times<sup>23</sup> wrote:

The musical argument is conducted in a fierce and arresting language which precludes immediate comprehension; one is aware of some underlying logic, but it is far from easy to grasp with the ear alone.

A more personal view is that of Edmond Appia<sup>24</sup> who in fact conducted the Sinfonia and who is also familiar with her chamber music:

The Sinfonia is a complex score difficult to grasp and cannot be approached through normal traditions. The composer has what I term "forces primitives"; they are powerful and moving, manifested continuously through three fundamental elements: Rhythm, Harmony and Melody. Her rhythm cannot be measured by usual rhythms. She obeys a force unanalysable - the source perhaps being impressions registered during childhood in South Africa. It is so individual that it confuses interpreters and is one of the principal obstacles, for the musician always has trouble in assimilating unusual rhythms. In other words: she speaks another rhythmical language to that which surrounds us.

Her Harmony also is exceptionally individual. It expresses faithfully her inner ear, but between that ear and the conventional language there is a sort of barrier arising from the fact that in certain progressions the intermediate notes are omitted and the frequent interruptions of the succession of chorus leaves the ear surprised. Her Melody is inspired by a lyrical quality of rare originality. It carries with it a message which belongs only to her - something secret, something mysterious which is extremely fascinating. Disconnected from the influence of any school or style, its lyrical quality is the most direct and authentic expression of her musical feelings. The great liberty of action of her thought - its road always unpredictable - and the frequent interruptions in the melodic design, does not easily allow the listener to grasp the form chosen. It seems her thought refuses formal discipline, the better to translate sensitive variations of nuances. Here again she is isolated in order to be absolutely faithful to herself. The Sinfonia contains to a high degree that which characterises her personality. It is not possible to understand the feeling without searching and defining her musical nature.

Priaulx<sup>25</sup> told the author that after writing the Sinfonia da Camera

serial technique seized everyone and in fact on the continent for many years after that, unless you wrote in serial technique you could not get performances. Therefore many things fell into abeyance. She thought that was why a number of her pieces were not played in the fifties and sixties.

After listening to a recording of Sinfonia, Rainier<sup>26</sup> wrote in November 1980:

It was astonishing to hear the work again; what a lot of 'guts' in the music.

During the 1986 Dartington International Summer School the Guildhall String Ensemble, led by Robert Salter performed the Sinfonia on 30 July.<sup>27</sup> There were apparently no press reviews of this performance.<sup>28</sup>

#### Programme notes:

1. John Minchinton is responsible for the following programme note of the first performance.

Priaulx Rainier was born in 1905 [sic] at Harwich [sic], Natal, South Africa, and studied at the South African College of Music, Cape Town, and later at the Royal Academy of Music, London, where she is now professor of composition. She also studied with Nadia Boulanger.

Miss Rainier became established as a composer through the success of her first string quartet, now in the repertoire of several continental quartets. It will be recorded under the auspices of the Committee for the Promotion of New Music. Her works include a Song-Cycle, a Sonata for Viola and Piano, and a Suite for Clarinet and Piano. Since finishing the Sinfonia da Camera she has completed a setting of words by the South Africaans [sic] poet Uys Krige, and is now working on a setting of Rilke poems, a large scale work for a cappella voices, soloists and orchestra.

The Sinfonia da Camera for string orchestra was written last July. It is a symphony for strings in four movements, with none of the formal aspects of a classical symphony, but retaining the usual contrast between movements. Texture and rhythm increase a complexity with each movement.

The first movement is stark, forceful and rhythmically straight-forward. The second movement has long overlapping melodic lines, tenuous and sustained, usually with extended syncopation. In the fleeting third movements rhythmic patterns are contrasted with legato phrases. The last movement, in three sections, begins with strong rhythms. These develop and lead to the second section where the tempo is slackened. Divided violins answered by divided 'cellos introduce new material which is later taken up by the full string body. The original tempo returns in the last section which grows out of the second. The texture becomes more complicated and strong rhythmic patterns reappear. At the close there is a reference to the first entry of the full strings at the beginning of the first movement.

The work is written in a modern idiom. The score does not contain crescendi, diminuendi and rallentandi. The dynamic markings, layout and disposition of instruments, the balancing of phrases and the individual instrumental writing are relied upon to give colour and variety to the movements. The style, though sparse and condensed in texture, exploits to the full the sonorities of the string orchestra.

2. For the revised performance the following more condensed programme note was used:

The Sinfonia da Camera was completed in 1947, and the first performance was given at a Morley College Concert in November that year conducted by Walter Goehr. It is a symphony for strings in four movements, with none of the formal aspects of a classical symphony, but retaining the usual contrast between movements. Texture and rhythm increase in complexity with each movement.



The first movement is stark and forceful. The second is spacious and concentrated, with long overlapping melodic lines. In the third movement gay, fleeting rhythmic figures are contrasted with legato phrases. The finale is in three sections. In the first strong reiterated rhythmic patterns are developed, leading to a slower and more lyrical section with new and contrasting material introduced first by divided violins followed by divided 'cellos and then expanded by the full orchestra. The texture becomes more complex in the final section where the original tempo of the movement returns. Material from the preceding sections is combined, and in the coda there is a reference to the opening of the first movement.

#### Notes:

1. Sir Michael Tippett (b. London, 2 Jan 1905). English composer. - The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Tippett, Sir Michael", by Ian Kemp.
2. Sir William Glock (b. London, 3 May 1908). English music administrator, pianist, educationist and critic. - The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Glock, Sir William", by Peter Heyworth.
3. Peter Watson, founder and owner of the magazine Horizon and a founder member of the Institute of Contemporary Arts. - Elizabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), p.230. See also Priaulx Rainier's article entitled "Personal recollections" in Adam (1974-1975), 385-390:95-96 for an appreciation of Peter Watson.
4. See 1 above.
5. Interview with Priaulx Rainier at St. Ives on 13.12.1977.
6. Programme in possession of author.
7. G.D.: "Choir delights in Purcell's 'Ode,'" News Chronicle, 22.11.1947.
9. Letter from John Minchinton dated 20.4.1988 to author.
10. "Ovation for South African Composer. Success in London of New String Work," The Cape Times, 25.11.1947.
11. See 7 above.
12. Desmond Shawe-Taylor: "Saint Cecilia", The New Statesman, 29.11.1947.
13. Charles Stuart: "Bartók and others", The Observer, 30.11.1947.
14. William Glock: "Priaulx Rainier's 'Sinfonia da Camera'", Time and Tide, 20.12.1947.

15. W.R. Anderson: "Round about Radio", The Musical Times, January 1948.
16. "Priaulx Rainier's Music Being Widely Played in Europe", The Star, 10.1.1949.
17. "Contemporary Music Centre", The Times, 28.3.1951.
18. Martin Cooper: "Music", Spectator, 30.3.1951.
19. Ibid.
20. C.G.-F.: "London Contemporary Music Centre", Musical Opinion, May 1951.
21. D.J.: "London Bach Group", The Musical Times, April 1958.
22. The R.A.M Magazine (June 1958), 170:50.
23. "London Bach Group", The Times, 22.2.1958.
24. Typewritten script in possession of author.
25. Interview with Priaulx Rainier at St. Ives on 15.12.1977.
26. Letter from Priaulx Rainier dated 28.11.1980 to author.
27. Programme in possession of author.
28. Letter from Gill Kay, Administrator, Dartington International Summer School dated 20.5.1988 to author.

## 18 DANCE OF THE RAIN

for tenor or soprano and guitar. Text by Eugène Marais adapted by Uys Krige.

**Allegro**  
♩ = ca. 92

Tenor

Guitar

**Duration:** 10' Schott brochure (1983).

**Dedicatees:** Hugues Cuénod and Hermann Leeb.

**First broadcast:**

Stockholm, Radio. 5 July 1949. Hughues Cuénod (tenor), Hermann Leeb (guitar).

**First performance:**

Aldeburgh, Aldeburgh Festival. 7 July 1961. Peter Pears (tenor), Julian Bream (guitar).

**Publication:** London, Schott (Edition 10902)(1968).

**Manuscript held by:** UCT.

Score 1: Pencil score dated 13 November 1947. (TD 88/36 88/253).

Score 2: Transfers. (TD 88/36 88/252).

Scores 3, 4, 5 & 6: Dyeline scores. (TD 88/36 88/248-51).

Score 7: Dyeline copy at Schott that is marked up in a hand not belonging to the composer, but the title page is written in ink by the composer.

Date composition: 13 November 1947.

Reviews:

1. Diapason: "Highest enthusiasm at Aldeburgh for Russian Prima Donna", Evening Star, 8.7.1961.
2. Desmond Shawe-Taylor: "Home and Overseas", The Sunday Times, 9.7.1961.
3. Elizabeth Poston: "Sad Fountains", The Musical Times, April 1969.
4. R.M.: "Webern songs with guitar for women", The Daily Telegraph, 23.2.1973.

Just after World War II after the liberation the British Council sent a group of musicians to perform in Paris. Rainier was amongst them and her String Quartet and Clarinet Suite were played. She stayed with Jonathan Griffin who was a radio press attaché attached to the British Embassy and his wife. At their home she met the Swiss singer Hughes Cuénod<sup>1</sup> and his guitarist Hermann Leeb.<sup>2</sup> They were performing in concerts all over Europe and asked her to write a song for them.<sup>3</sup> She agreed and that is how the Dance of the Rain was composed. Cuénod and Leeb performed the composition on the Radio in Stockholm on 5 July 1949 and then Helsinki on 9 July 1949.<sup>4</sup> The first broadcast according to Rainier was on 18 January 1949 on Vienna Radio, Vienna, but she did not mention who the performers were.<sup>5</sup>

Although this composition was written in 1947, it was not before 1961 that Peter Pears (tenor) and Julian Bream (guitar) gave its first public performance at the Aldeburgh Festival.<sup>6</sup> Desmond Shawe-Taylor<sup>7</sup> wrote:

Pears and Bream gave one of their intimate voice-and-lute recitals, notable for an ecstatic African 'Song of the Rain' by Priaulx Rainier.

The composition was printed in 1968 by Schott and was thus more easily available for public performance.<sup>8</sup>

Philip Langridge (tenor) and Gilbert Biberian (guitar) contributed The Dance of the Rain to a programme of 19th and 20th century vocal and instrumental rarities at a Purcell Room concert in March 1973. The Daily Telegraph found that the composition was "composed to a wordy and uninspiring English version of native myth",<sup>9</sup> but said nothing of the composition itself. On 12 December 1975 Julian Pike (tenor) and Carlos Bonell (guitar) performed The Dance of the Rain at 38 Belgrave Square, London at a concert of works by British Composers.<sup>10</sup>

According to Hughes Cuénod this composition was not "a paid commission but a generous gift from Priaulx".<sup>11</sup>

#### Notes:

1. Born 1902 Vevey, Switzerland. Singer. Performed all over the world and is well-known for his exceptional interpretation of the Evangelist's part in Bach's Passions. - Adrian Gaster, ed. International Who's Who in Music and Musicians Directory (Cambridge: International Who's Who in Music, 1977), p.177.
2. Born Linz, 6.2.1906; died Zürich, 5.4.1979. Musicologist and guitarist. Obtained his doctorate in 1941 from the University of Zürich. Title of dissertation: Vom Wesen des Rhythmus. - Wilibald Gurlitt, ed., Riemann Musik Lexikon (Mainz: Schott, 1961), Personenteil, L-Z, p.445, Willi Schuh et al., eds., Schweizer Musiker-Lexikon (Zürich: Atlantis, 1964), p. unknown.
3. Interview with Priaulx Rainier in St. Ives on 13.12.1977.
4. Letter from Hughes Cuénod dated 9.5.1988 to author.
5. A note in Rainier's own handwriting in possession of author.
6. Diapason: "Highest enthusiasm at Aldeburgh for Russian Prima Donna", Evening Star, 8.7.1961.
7. Desmond Shawe-Taylor: "Home and Overseas", The Sunday Times, 9.7.1961.
8. See printed score.

9. R.M.: "Webern Songs with guitar for women", The Daily Telegraph, 23.2.1973.
10. Notice in possession of author.
11. See 4 above.

1948

19 UBUNZIMA

(Misfortune) for tenor or soprano and guitar. Text from an unknown source, supplied by a certain Victor.

♩ = ca. 88

*p*

Tenor  
or  
Soprano

U - bun-zima - - - - - be - hle - - - - - le - - - - - um -

Guitar

*p*

Duration: 4' Schott brochure (1983).

First performance:

London, Purcell Room. 22 March 1973. Philip Langridge (tenor),  
Gilbert Biberian (guitar).

Publication: London, Schott (Edition 11064)(1968).

Manuscript held by: UCT.

Score 1: Pencil score. (TD 88/36 88/246).

Score 2: Transfers. (TD 88/36 88/247).

Score 3: Ink score at Schott.

Date composition:

1948 Printed copy.

1954 Pencil score (UCT).

Reviews:

1. Elizabeth Poston: "Sad Fountains", The Musical Times, April 1969.
2. R.M.: "Webern songs with guitar for women", The Daily Telegraph, 23.3.1973.
3. Buxton Orr: "Notes", Composer, Autumn 1973.

The composer told the author that she "took Ubunzima out of the Barbaric Dance Suite and transformed it a little".<sup>1</sup> In actual fact according to

sources available, Ubunzima was composed in 1948<sup>2</sup> and the Barbaric Dance Suite in 1949.<sup>3</sup> The text was supplied by a Zulu called Victor who worked for the chemist Allen and Hanbury in 7 Vere Street, London W1.<sup>4</sup>

A handwritten note by Victor give the text of the second verse in Zulu with English translations underneath. He<sup>5</sup> wrote further

I felt it would be too heavy if continued with the grief, this [second verse] should bring a remarkable tone colouring. Pardon my delay amm [sic] too busy. Hope you are well, Greetings Victor.

When Ubunzima was published by Schott in 1969 Elizabeth Poston found in the composition "a fascinating interplay of polytonality between voice and instrument ... [it is] ... unusual, admirably laid out, subtle and compelling".<sup>6</sup> The first performance had to wait to 21 March 1973 when Philip Langridge (tenor) and Gilbert Biberian (guitar) performed the composition in the Purcell Room.<sup>7</sup> Then The Daily Telegraph described the work as "tense and economical lyric, skilfully set, contrasted strikingly with 'Dance of the Rain'".<sup>8</sup>

**Notes:**

1. Interview with Priaulx Rainier in St. Ives on 13.12.1977.
2. Printed score.
3. Printed score.
4. See 1 above.
5. Note: Source UCT.
6. Elizabeth Poston: "Sad Fountains", The Musical Times, April 1969.
7. Programme in possession of author.
8. R.M.: "Webern songs with guitar for women", The Daily Telegraph, 23.3.1973.



1949

20 BARBARIC DANCE SUITE

for piano.

I

Musical score for section I, marked *ff* and *loco*. The tempo is  $\text{♩} = 144$ . The score is in 12/8 time and consists of two systems. The first system includes a treble clef staff with a *8va* marking and a bass clef staff with a *ff* marking. The second system includes a treble clef staff with a *loco* marking and a bass clef staff with a *ff* marking and a *puna corda* marking. The piece concludes with a *18va* marking and a *ped.* instruction.

II

Musical score for section II, marked *mf*. The tempo is  $\text{♩} = 76$ . The score is in 10/8 time and consists of two systems. The first system includes a treble clef staff with a *mf* marking and a bass clef staff with a *puna corda* marking. The second system includes a treble clef staff with a *mf* marking and a bass clef staff with a *senza pedale* marking.

III

Musical score for section III, marked *f*. The tempo is  $\text{♩} = 160$ . The score is in 12/8 time and consists of two systems. The first system includes a treble clef staff with a *f* marking and a bass clef staff with a *f* marking. The second system includes a treble clef staff with a *f* marking and a bass clef staff with a *f* marking.

**Duration:** 12' Schott brochure (1983).

**Dedicatee:** Pola Nirenska.<sup>1</sup>

**First performance:**

London, London School of Economics Music Society. 29 November 1950. Margaret Kitchen (piano).

**Publication:** London, Schott (Edition 10394)(1950).

**Manuscript held by:** UCT.

Score 1: Pencil score. (TD 88/36 88/304).

Score 2: Dye-line score with occasional fingering and other markings. (TD 88/36 88/305).

Score 3: Printed score. Marked: "Own Copy". II (p.6) text of Ubunzima written in. (TD 88/36 88/306).

**Date composition:** June 1949.

**Reviews:**

1. Undated reviews in: Hildesheimer Post, Danish Post, Flensburg, Südschleswigsche Zeitung.
2. Harry Dexter: "Pick of the Publications", Source unknown, undated.
3. "S.A. Composers New Work", The Cape Times, 11.10.1949.
4. M.W.: "Gegensätze begegnen sich", Basler Nachrichten, 27.9.1950.
5. "Erster internationaler Wettbewerb für Komponistinnen", Basler Volksblatt, 28.9.1950.
6. "Die Frau in der Musik", National Zeitung, 3.10.1950.
7. "Piano Solo", Musical Opinion, November-December 1950.
8. B.M. "A Recital of Piano and Vocal Items", The Cape Times, 5.10.1960.
9. A.S.: "S.A. Women Composers at the Beattie", The Cape Argus, 15.10.1964.
10. "South Africans in B.B.C. Series on Composers", Southern Africa, 21.2.1966.
11. "'Portrait' of S. African on B.B.C.", The Cape Argus, 14.3.1966.

12. Donald Steinfirsh: "South African Composer. Forum plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.
13. Phoebe Lange: "Exciting musical evening", The Eastern Province Herald, 9.10.1979.
14. C. Stroux: "Composer shows individuality", Evening Post, 9.10.1979.
15. T. Boekkooi: "'n Aandjie met Priaulx Rainier", Die Oosterlig, 9.10.1979.
16. Arend Koole: "In die Chisholmsaal. P. Rainier Vereer", Die Burger, 29.6.1982.
17. Antionette Silvestri: "Chamber works by Rainier", The Argus (Tonight), 29.6.1982.
18. Robert Henderson: "The Young Artists' Series", The Daily Telegraph, 6.1.1983.
19. Nicholas Kenyon: "PLG Young Artists. Purcell Room", The Times, 7.1.1983.
20. David Murray: "PLG Young Artists/Purcell Room", Financial Times, 7.1.1983.
21. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
22. Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.
23. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.

In October 1949 The Cape Times announced that Priaulx Rainier completed a new work for piano called Barbaric Dance Suite and that its first performance would be broadcast by the Zürich Radio at the end of October 1949.<sup>2</sup> The pianist who would be responsible for this performance was not mentioned in the notice. It is generally accepted that the first performance was by Margaret Kitchen in London on 29 November 1950.<sup>3</sup> No newspaper reports of this event could be traced in the London paper of that time. The work was published by Schott in 1950 at a price of three shillings and six pence. Two contrasting reports announced the publication. Musical Opinion<sup>4</sup> wrote:

The harsh dissonances, complex rhythms and fragmentary melodies of the three dances will find no appreciation among those who regard music as something to soothe their nerves after a tiring six-hour day at the office. But those who have seen and appreciated the dances of primitive people will find in them the genuine spirit and improvisatory brilliance of such things and will respond with enthusiasm. The composer's brilliant use of keyboard effect will certainly appeal to pianists.

Harry Dexter<sup>5</sup> gave a clearer description of the work:

'Barbaric Dance Suite' for Piano Solo shows a vivid musical imagination, concentration of ideas, and an apt use of percussive keyboard effect. The melodic interest is slight, consisting as it does of the repetition or development of small figures, but to make up for this there is immense variety of rhythmic effect, and an effective exploration of the acuter dissonances. Of the three, the second is perhaps the most interesting technically, since it consists of a solemn right-hand melody played for the most part in octaves, accompanied throughout in the left-hand by six-four chords which form a complex and striking rhythmic background.

Remember Ubunzima and the second movement are almost similar.

Barbaric Dance Suite was played in Europe as the reviews (unfortunately undated) in Hildesheimer Post, Danish Post, Flensburg and Südschleswingsche Zeitung testify.<sup>6</sup>

The Barbaric Dance Suite was also included amongst the Rainier compositions performed in a BBC "Composer's Portrait" series when on 9 March 1966 the composer herself introduced and talked about the composition.<sup>7</sup>

In 1968 Nelson Whitaker performed the composition at the final concert of the Composers Forum Series at Carnegie Lecture Hall, Pittsburgh which featured the music of Priaulx Rainier. Donald Steinfirst said "The Barbaric Dance Suite for piano solo was particularly felicitous ... the music generated some heat within orthodox limits".<sup>8</sup>

Rainier's involvement with The Yehudi Menuhin School led to performances of this composition in October and November 1978 by the then 14 year old pianist Amanda Hurton.<sup>9</sup>

Joyce Rathbone played the work at the Wigmore Hall concert on 2 February 1983 which celebrated the composer's eightieth birthday. The Times<sup>10</sup> reported:

Last night's concert celebrated the entirely individual, bright and invigorating variety of her talent, constantly writing for combinations of instruments, meticulously testing and adjusting the relationships between sound and silence.

When the RAM presented an Eightieth Birthday Concert for Priaulx Rainier on 10 February 1983 in Duke's Hall the Barbaric Dance Suite played by Nicola Losseff was also included in the programme.<sup>11</sup> A SABC Transcription Recording (number LT 4624) made in January 1965 by the pianist Virginia Fortescue exists.<sup>12</sup> See pp.308-45, and 564-65 of C.L. Venter Suid-Afrikaanse Klaviermusiek: 'n Kultuurhistoriese en Styl-analitiese Studie<sup>13</sup> for an analysis of the Barbaric Dance Suite.

#### Programme notes:

1. The following programme note was prepared for a Talk for the CAPAB Concert, Cape Town, 9 November 1979 by Rainier:

This work seems to have thrown off the European influences - to be freed from the smothering effect of the preoccupation with the vast resources of European music. The rhythmic element in these dances, though without factual imitation or conscious use of any known African patterns, has certain characteristics which could not be there without the deep impression of African music I had in early childhood.

First dance: The first of the dances, is a series of contrasting rhythmic patterns with seemingly no connection. But the juxtaposition is significant, creating continuous movement through the ever-changing character of these.

Second dance: The second dance has a persistent fixed rhythm accompanying a long, free, drawn out melodic line, not related rhythmically to the accompaniment, which persists beside it.

Third dance: The third dance uses a short tense dance figure, dominating the whole piece, with repetitions and variations working up an insistent climax to the final sharp chords.

The Suite is a key to all my later music, for in the three dances, their structural embryo is, on a small scale, the basis for most of the later works.

2. The following programme note appeared in the programme of the concert to celebrate the eightieth birthday of Priaulx Rainier:

The rhythmic element in these Dances, though without factual imitation or conscious use of any known African patterns, has certain characteristics which could not be there without the deep impression of African music I had in early childhood.

The first of the Dances is a series of contrasting rhythmic patterns with seemingly no connection. But the juxtaposition is significant, creating continuous movement through the ever changing character of these patterns.

The second dance is a mourning-song with a persistent fixed rhythm accompanying a long, free, drawn-out melodic line, not related rhythmically to the accompaniment, which persists beside it.

The third dance uses a short tense dance figure, dominating the whole piece, with repetitions and variations working up an insistent climax to the final sharp chords.

#### Notes:

1. Pola Nirenska was born in Warsaw in 1910. Her career as a dancer, teacher, and choreographer has spanned nearly a half-century. A graduate of Mary Wigman's school in Dresden, Germany, she toured America with the Wigman Company in 1932. In 1934 Ms Nirenska received first prize for choreography at the International Dance Congress in Vienna. She subsequently performed solo concerts throughout Europe. Before the outbreak of World War II, Ms Nirenska moved to England, where she spent 15 years teaching, choreographing, and performing. At the invitation of Ted Shawn, Ms Nirenska went to America in 1949 and performed at Jacob's Pillow. She spent several years in New York City studying with innovators of the time, including Charles Weidman, José Limon, Gertrude Shurr, Doris Humphrey, and Louis Horst. Ms Nirenska went to Washington, D.C. in 1951 to join Evelyn de la Tour in a teaching partnership. She later started her own studio and dance company in addition to teaching at the Washington School of Ballet, the Madeira School in McLean, and at Glen Echo Dance Theater. - Letter from Pola Nirenska dated 1.8.1988 to author.

2. "S.A. Composers New Work", The Cape Times, 11.10.1949.
3. Publicity brochures of Priaulx Rainier issued by Schott, London.
4. "Piano Solo", Musical Opinion, November-December 1950.
5. Harry Dexter: "Pick of the Publications", Source unknown, undated.
6. In possession of author.
7. "'Portrait' of S. African on BBC", The Cape Argus, 14.3.1966.
8. Donald Steinfirst: "South African Composer. Forum Plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.
9. Programme in possession of author.
10. Hilary Finch: "Music of the spheres", The Times, 3.2.1983
11. Programme in possession of author.
12. Information obtained from SABC Music Library, Sea Point.
13. D.Mus. dissertation, Potchefstroom University, 1977.

1950

20A BARBARIC DANCE SUITE

for orchestra.

approx  $\text{♩} = 144$  PRIMOUX RAINIER

10  
8  
10  
8  
10  
8

202



II

Handwritten musical score for measures 19-22. The score includes parts for Flute, Clarinet, Bassoon, Oboe, Violin I & II, Viola, Cello, and Double Bass. The music is in 4/4 time and features various dynamics such as *p*, *mf*, and *simile*. The Oboe part includes the instruction *senza vib.* and the Viola part includes *arco*. The Double Bass part includes *rit.* and *rit.* markings.

III

Handwritten musical score for measures 23-26. The score includes parts for Clarinet, Bassoon, Oboe, Violin I & II, Viola, Cello, and Double Bass. The music is in 4/4 time and features various dynamics such as *p*, *mf*, and *rit.*. The Clarinet part includes the instruction *lacr. vibr.* and the Oboe part includes *rit.*. The Double Bass part includes *rit.* and *rit.* markings.

IV

Sympho.

Fl.

Clar.

Fag.

Tromp.

Tromb.

Vcl. I

Vcl. II

Vla.

Vcl.

Cb.

5 V

44

Allegro L 160

The image shows a handwritten musical score for measures 15 and 16 of a piece. The score is written for a large orchestra, including woodwinds, brass, and percussion. The time signature is 4/16. The music is marked 'Allegro' with a tempo of 160. The score is divided into two systems, with measures 15 and 16 indicated on the right side of the staves. The notation is dense, featuring many accents, dynamic markings (such as *f*), and complex rhythmic patterns. The percussion part includes a tambourine, cymbals, and a gong. The woodwind and brass parts have various articulations and dynamics. The overall style is that of a detailed handwritten manuscript.

**Instrumentation:**

Picc, fl, ob, ca, 2 cl in a, - 2 bsn, dbn, 2 hn in F,  
2 tpt in c, - timp, tri, tamb, t-tam, cym, hp, - vlnI, vlnII, vla,  
vln, db.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Date composition: 1950

Score 1: Pencil full score. Copy is marked: Schott's Hire  
Material No. 6600. (TD 88/36 88/307).

Rainier said she was not satisfied with this composition and she "did not do anything about it".<sup>1</sup> This composition consists of five movements whereas the Barbaric Dance Suite for piano has only three. Authors like John Amis (in The Musical Times, July 1955)<sup>2</sup> and Colin Mason (in Grove's: 1966)<sup>3</sup> mention a Ballet Suite for orchestra, but this work must in fact be the Barbaric Dance Suite for orchestra as no score of a Ballet Suite came to light amongst the Rainier manuscripts.

**Notes:**

1. Interview with Priaulx Rainier in St. Ives on 13.12.1977.
2. John Amis: "Priaulx Rainier", The Musical Times, July 1955, p.357.
3. Grove's Dictionary for Music and Musicians, 5th ed., s.v. "Rainier, Priaulx", by Colin Mason.

1952

21 UNTITLED

for string orchestra.

(----)



Length: 113 bars, 13 pages.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Pencil full score. (TD 88/36 88/360).

Date composition: 24 February 1952, Trewyn Studio.

This could be the composition entitled Movement for Strings (1952) which was scheduled for performance on 12 June 1953 by the Rostal Chamber Ensemble at the St. Ives Festival. The performance never took place. At

the top of the composition the date 22 October 1950 and place name:  
Trewyn Studio (the name of Barbara Hepworth's studio) appears.

A short note about the Movement for Strings<sup>1</sup> exists:

The fundamental interval of the fifth is the underlying idea in this work which, beginning simply, grows into a texture encompassing the full range of the instruments employed.

**Note:**

1. See p.26 of programme of 1953 St. Ives Festival of Music and the Arts.

1953

22 CYCLE FOR DECLAMATION

for tenor or soprano. Text from "Devotions" by John Donne.

I. Wee cannot bid the fruits

Musical notation for the first section, marked *f* and  $\text{♩} = 60$ . The melody is written on a single staff in treble clef. The lyrics are: "Wee can-not bid the *fruits* come in May, nor the *leaves* to-sticke on in *De-cem-ber*." The word "fruits" is italicized in the original score.

Duration: 2'25"

II. In the Wombe of the Earth

Musical notation for the second section, marked *p* and  $\text{♩} = 58$ . The melody is written on a single staff in treble clef. The lyrics are: "In the wombe of the earth,". The word "wombe" is written in a stylized, archaic font.

Duration: 1'35"

III. Nunc, lento sonitu

Musical notation for the third section, marked *f* and  $\text{♩} = 76$ . The melody is written on a single staff in treble clef. The lyrics are: "Nunc, len-to son-i-tu di-cunt, Mor-i-e-ris. The". The word "Nunc" is written in a stylized, archaic font.

Duration: 4'25"

Total duration:

8'25" on score (Source UCT).

9' Schott brochure (1983).

Dedicatee: Peter Pears.

First performance:

First performance of "Nunc, Lento Sonitu Dicunt, Morieris":  
Aldeburgh, Aldeburgh Parish Church. 25 June 1953. Peter Pears  
(tenor).

First performance of complete cycle in memory of Noel Newton-Wood: London, St. George the Martyr, Queen Square WC1. 22 December 1954. Peter Pears (tenor).

First public performance: Aldeburgh, Aldeburgh Parish Church, Aldeburgh Festival. 16 June 1954. Peter Pears (tenor).

Publication: London, Schott (Edition 10299)(1954).

Manuscript held by: UCT.

Score 1: Ink score of Nunc, Lento Sonitu Dicunt, Morieris only, dated March 1953. (TD 88/36 88/212).

Score 2: Ink score of complete cycle. Pencil notes within. (TD 88/36 88/213).

Score 3: Ink score of complete cycle: Dated: I-20 October 1953; II-13 October 1953; III-1953. (TD 88/36 88/214).

Score 4: Big dyeline score marked: Own Copy P.R. Voice range appears on cover. (TD 88/36 88/215).

Score 5: Big dyeline score. (TD 88/36 88/216).

Score 6: Printed copies of Nunc ... only. Appeared on p.34 of an unidentified source. (TD 88/36 88/218).

Score 7: Transfers of complete work used for duplication. (TD 88/36 88/217).

Score 8: Brown envelope with notes and drafts of composition. (TD 88/36 88/219).

Score 9: Printed score. Marked: "Own Copy P.R." Duration given as 9'10" outside on cover and 9'3" approx. at end.

**Date composition:**

I-20 October 1953; II-13 October 1953; III-1953.

**Reviews:**

1. "Festival 'Foreigners' Flock to Aldeburgh", The East Anglian Times, 20.6.1953.
2. Dyneley Hussey: "The Glyndebourne 'Alceste'", The Listener, 25.6.1953.
3. Diapason: "Human Voice as a Power", The East Anglian Times, 26.6.1953.
4. C.M.: "Tchaikovsky and Bartok", The Manchester Guardian, 27.6.1953.



5. "Donne's 'Devotions'. Settings by Priaulx Rainier", The Scotsman, 24.12.1953.
6. Donald Mitchell: "Some first performances", The Musical Times, February 1954.
7. Basil Maine: "A Pilgrimage and a Concert", The Eastern Daily Press, 17.6.1954.
8. S.G.: "Rare music - and exquisite", News Chronicle, 17.6.1954.
9. "Aldeburgh Festival", The Times, 17.6.1954.
10. Eric Blom: "Aldeburgh", The Sunday Observer, 20.6.1954.
11. J.W.: "Song Cycle for Voice and Guitar", The Daily Telegraph, 13.11.1954.
12. Desmond Shawe-Taylor: "Two Symphonies", The New Statesman, 27.11.1954.
13. J.W.: "Peter Pears in Solo Settings", The Daily Telegraph, 23.12.1954.
14. "Purcell Singers", The Times, 8.3.1955.
15. C.M.: "English Vocal Music", The Manchester Guardian, 25.6.1955.
16. J.C.: "Concert of Rare Beauty at Octagon", Bath and Wilts. Chronicle, 26.3.1956.
17. "Songs and Cello Works", The Times, 16.11.1957.
18. J.W.: "Striking Donne Cycle", The Daily Telegraph, 16.11.1957.
19. "Macnaghten Concerts", The Musical Times, January 1958.
20. D.C.P.M.: "Schoenberg's Best Quartet", The Daily Telegraph, 7.4.1961.
21. Hildegard Weber: "Europäische Musik mit Britischen Künstlern", Neue Zeitschrift für Musik, March 1961.
22. Conrad Wilson: "Interesting composer", The Scotsman, 4.1.1965.
23. Peter Stadlen: "Britten drops the Tabu", The Daily Telegraph, 25.1.1965.
24. Otto de Greiff: "Musica Británica", El Tiempo, 8.6.1965.
25. "Focus on composers", The Times, 18.1.1967.

26. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
27. Peter Heyworth: "Magic blooms in the Garden", The Observer, 22.1.1967.
28. Stephen Walsh: "Music last week", The Listener, 26.1.1967.
29. Anthony Payne: "Broadcasting", The Musical Times, March 1967.
30. "Performers' Club first recital", Belfast Telegraph, 23.10.1967.
31. "Malvern lecture recital", The Worcester Evening News, 4.12.1967.
32. "Malvern lecture recital", The Malvern Gazette, 7.12.1967.
33. J.R.B.: "Music", The Doncaster Gazette and Chronicle, 11.4.1968.
34. "Sensitive recital of English songs", The Hereford Evening News, 29.11.1968.
35. Dominic Gill: "Park Lane Group", Financial Times, 14.1.1969.
36. A.E.P.: "Rare Artistic Life", The Daily Telegraph, 14.1.1969.
37. S.W.: "Not pops but primitive", The Times, 14.1.1969.
38. Morley Pooley: "His voice matched Schumann's music", Bath and Wilts Evening Chronicle, 28.2.1969.
39. H.D.: "Mozart and moderns odd musical companions", Eastern Evening News, 10.3.1969.
40. Robert Harris: "Sound fit to fill a Cathedral", Richmond and Twickenham Times, 14.3.1969.
41. "Eine hierorts ...", Berliner Morgenpost, 12.9.1969.
42. "Mit Priaulx Rainiers ...", Die Welt, 12.9.1969.
43. "Neben seiner unzweifelhaften ...", Tagespiegel, 13.9.1969.
44. S.W.: "English successes", The Times, 12.12.1969.
45. Colin Mason: "Wenlock Edge mood caught", The Daily Telegraph, 12.12.1969.
46. Gillian Widdicombe: "Standford", Financial Times, 12.12.1969.
47. "400 years of song", Middlesex Advertiser and Gazette, 26.2.1970.

48. "Concert 'first' at Liss", Petersfield Post, 11.3.1971.
49. William Mann: "Bath Festival's Mozart and other varieties", The Times, 31.5.1971.
50. Hugo Cole: "Mozart in the Abbey", The Guardian, 31.5.1971.
51. M.C.: "Dylan Thomas Settings", The Daily Telegraph, 7.5.1974.
52. Meirion Bowen: "Rainier/Lutyens", The Guardian, 7.5.1974.
53. Helmut Lohmüller: "Die Wohltaten des Mondes", Münchner Merkur, 20.1.1977.
54. Dr K.G.: "Gesungene Predigt", Ausberger Allgemeine, 20.4.1977.
55. D.A.W.M.: "Wigmore Hall. Goldthorpe/Parry", The Daily Telegraph, 28.1.1978.
56. Arend Koole: "'Komponis aan die Woord', Priaulx Rainier in Kaap", Die Burger, 13.11.1979.
57. Max Loppert: " Thursday's 'Young Artists' ...", Financial Times, 7.1.1983.
58. Pseter Stadlen: " Clive Williamson", The Daily Telegraph, 8.1.1983.
59. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
60. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.
61. Dirk de Villiers: "Posthumous tributes for SA-born composer", The Daily News (Tonight), 22.4.1987.

The composer said that it often happened that long afterwards things turned up that she had marked at a point for use and had forgotten entirely about. When "rediscovered" they were just correct for the purpose. This was the case with the text for the Cycle for Declamation. She had great difficulty in finding a suitable text when Peter Pears asked her to compose an unaccompanied piece. When she was looking through John Donne's poems she found that she had marked various sections which were suitable for her purpose.<sup>1</sup>

At first only Nunc, Lento Sonitu, Dicunt was performed in 1953 by Peter Pears at the Aldeburgh Festival. The composer "set (and successfully solved) the problem of an unaccompanied vocal solo".<sup>2</sup> In this composition devotional prose by John Donne is "given declamatory vocal line, austere and simple, which gives point to the words by its rise and fall and its rhythmic implications".<sup>3</sup> After the performance of the complete cycle a comparison between the three declamations was drawn by Donald Mitchell:<sup>4</sup>

These ... were insufficiently varied in character and lacked rhythmic impulse, nor did they seem quite to match the superbly rhetorical gestures of Donne's prose. From the formal point of view, the third declamation ('for whom the Bell tolls, etc.) was the most successful, with its neatly placed repetitions of 'Nunc, Lento Sonitu Dicunt, Morieris' and its use of 'Morieris' as a recurrent refrain.

A further explanation<sup>5</sup> regarding the text tells us that the excerpts

are attempts to recapture for modern ears the kind of musical experience which for 2000 years satisfied ... civilization and is still to be found in the Orient. But a thousand years of harmony have made it difficult for a modern composer to think in terms of graces, microtones, and melismata such as the Greeks, for instance, employed to make their melody expressive, and even more difficult for a modern audience to appreciate without some slight bewilderment.

The statement that "Rainier's experiment marks a beginning of an attempt to explore the possibilities of a modern revival of ancient practice"<sup>6</sup> is a bit far fetched.

Desmond Sharwe-Taylor<sup>7</sup> described the composition as interesting and sensitive; yet they detracted from rather than added to, the incomparable music of the words.

Another critic picked up the rarity of the medium and pointed out there is a medium, though a difficult one to explore.

Myra Verney was the first performer to sing the cycle in the soprano range. This was at the Bath Everyman Club in the Octagon, Bath in March 1956.<sup>8</sup> When she repeated the cycle in London in November 1957 at a Macnaghten concert<sup>9</sup> one music critic wrote: "In all of them there is an impressive self-discipline in the avoidance of easy melodic effect, or of a too facile invoking of harmonic implications."<sup>10</sup> Another remarked on the "Highly impressive, ... incantatory style ...".<sup>11</sup> This work was taken into the repertoire of many other singers e.g. Alexander Young (1961),<sup>12</sup> John Carol Case (1967)<sup>13</sup>, Margaret Townshend (1969)<sup>14</sup>, Josephine Nendick (1969)<sup>15</sup>, Dan Klein (1969)<sup>16</sup>, David Johnston (1969)<sup>17</sup>, Metz van Bourgonjen (1973)<sup>18</sup>, Michael Goldthorpe (1975)<sup>19</sup>, Jane Manning (1977)<sup>20</sup>, Rodney Hardesty (1978)<sup>21</sup> and Kathryn Harries (1983)<sup>22</sup>, but it is still the performance of Peter Pears that is best remembered and regarded as the most authoritative.

#### Programme notes:

1. Handwritten by Priaulx Rainier. Source: UCT.

This Cycle of three songs on texts from "The Devotions" by John Donne was commissioned by Peter Pears. The words are of such significance that the aim of the composer was to write a vocal line with such stresses and emphasis as would intensify their meaning, using silences exactly timed to allow the listener to absorb each sentence. The vocal lines have free rhythms - the rhythms of the meaning of the words - recognisable parts of return in the free flowing lines. The construction is based on the repetition of certain intervals.

- I. "Wee cannot bid the fruits"- there is a time for all things ... The final emphasis is on fruits to understand that we lose the fruits.
- II. "In the womb of the Earth". The wind transports our dust and so it sounds at the end of the song.
- III. "Nunc Lento Sonitu Dicunt Morieris". Now this bell, tolling softly for another says to me: Thou must die. This phrase low and persistent opens the song, breaks in at intervals and closes the cycle.

2. Typed, probably written by Priaulx Rainier. In possession of author.

The Cycle for Declamation was commissioned by Peter Pears who was at that time singing unaccompanied Perotin and wished to have some contemporary songs as a contrast. The text were taken from John Donne's "Devotions". The aim in setting these words was to intensify their significance by using the natural syllabic stress of the English language so that every word should be clearly heard and the rhythm of the sentence kept in their form. The silences are an integral part of the music, keeping continuity by the irregularity of their length, while allowing proper consideration to each of these universal thoughts on Life and Death.

3. In 1973 Ernest Bradbury wrote the following programme note when John Carol Case sang the Cycle for Declamation at the Three Choirs Festival on 21 August in Hereford:

A South African, born in Howick, Natal, Priaulx Rainier first studied at Cape Town. After 1920 she was a student at the Royal Academy of Music in London, finishing her training with Nadia Boulanger in Paris. These three unaccompanied settings of words from Devotions of John Donne were written for Peter Pears some 20 years ago. The third song contains phrases frequently used by others (No man is an island: for whom the Bell tolls ...). The vocal lines are notable for their free rhythms, use of melisma and a motivic construction based on the repetition of selected intervals. The final song might suggest, in its Morieris refrain, the tolling bell itself.

(Programme of Hereford Music Meeting. The two hundred and forty sixth Three Choirs Festival c.1715-1973, p.70. In possession of author.)

**Notes:**

1. Interview with Priaulx Rainier in St. Ives on 15.12.1977.
2. Dyneley Hussey: "The Glyndebourne 'Alceste'", The Listener, 25.6.1953.
3. Diapason: "Human Voice as a Power", The East Anglian Times, 26.6.1953.
4. Donald Mitchell: "Some first performances", The Musical Times, February 1954.

5. "Aldeburgh Festival", The Times, 17.6.1954.
6. Ibid.
7. J.W.: "Peter Pears in Solo Settings", The Daily Telegraph, 23.12.1954.
8. J.C.: "Concert of Rare Beauty at Octagon", Bath and Wilts Chronicle, 26.3.1956.
9. "Songs and Cello Works", The Times, 16.11.1957.
10. J.W.: "Striking Donne Cycle", The Daily Telegraph, 16.11.1957.
11. "Macnaghten Concerts", The Musical Times, January 1958.
12. D.C.P.M.: "Schoenberg's Best Quartet", The Daily Telegraph, 7.4.1961.
13. "Focus on composers", The Times, 18.1.1967.
14. Dominic Gill: "Park Lane Group", Financial Times, 14.1.1969.
15. H.D.: "Mozart and moderns odd musical companions", Eastern Evening News, 10.3.1969.
16. "Eine hierorts ...", Berliner Morgenpost, 12.9.1969.
17. S.W.: "English successes", The Times, 12.12.1969.
18. Letter of Mrs Dr. S.C. Regtdoorzee Greup-Roldanus (Amsterdam) to Dr. and Mrs J. Bouws (Stellenbosch) dated 10.12.1973 in possession of Mrs Bouws.
19. Programme of Fenton House, Hampstead Grove, London performance on 19.11.1975. In possession of author.
20. Helmut Lohmüller: "Die Wohltaten des Mondes", Münchener Merkur, 20.1.1977.
21. Programme of Purcell Room performance on 7.5.1978. In possession of author.
22. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.

**Recording:** 33 r.p.m.

Peter Pears on "Twentieth Century English Song" on Argo RG 418/ZRG 5418.

Recorded in association with the British Council.

Reviews:

1. John Mitchell: "Kinks LP album shows how versatile they are", Eastern Evening News, 30.10.1964.
2. B.R.: "Classics Superbly Played", Eastbourne Herald Chronicle, 30.10.1964.
3. "Classical choice: Britten Opera", Halifax Daily Courier & Guardian, 5.11.1964.
4. "Classical choice", Crewe Chronicle, 12.11.1964.
5. "Classical choice", Warrington Guardian, 13.11.1964.
6. "For the young, and all the young at heart", Birmingham Evening Mail, 21.11.1964.
7. "The success of Priaulx Rainier", The Star, 10.12.1964.
8. "Priaulx Rainier makes a name", The Daily News, 11.12.1964.
9. Conrad Wilson: "Interesting composer", The Scotsman, 4.1.1965.
10. Conrad L. Osborne: "Peter Pears and Julian Bream: In a Word, Musicality", High Fidelity Magazine, June 1965.
11. Irving Kolodin: "Recordings Reports II: Miscellaneous LPs", New York Literary Journal, 31.7.1965.

The Cycle for Declamation appears on a record of songs by John Ireland, Frank Bridge and Richard Rodney Bennett. The Cycle is described as "a real tour de force"<sup>1</sup> by John Mitchell. Another reviewer also says that the Rainier Cycle is his own favourite from a wonderful collection of songs.<sup>2</sup>

Peter Pears speaks of the unaccompanied Cycle for Declamation as follows: "I have used it on many occasions as a foil, in a recital programme, to a group of unaccompanied Pérotin."<sup>3</sup>



An American reporter Irving Kolodin praises the composition and the stature of the composer "she has a sizable gift and a sure technique"<sup>4</sup>, but none of the reports focus real attention on the quality of the performance and the actual recording itself.

**Notes:**

1. John Mitchell: "Kinks LP album shows how versatile they are", Eastern Evening News, 30.10.1964.
2. B.R.: "Classics. Superbly Played", Eastbourne Herald Chronicle, 30.10.1964.
3. Conrad L. Osborne: "Peter Pears and Julian Bream: In a Word, Musicality", High Fidelity Magazine, June 1965.
4. Irving Kolodin: "Recordings Reports II: Miscellaneous LPs," New York Literary Journal, 31.7.1965.

1953

23 FIGURES IN A LANDSCAPE - CORNWALL AND THE SCULPTURE OF BARBARA HEPWORTH - Music for the film.

The image shows a handwritten musical score on a page with a dark, textured background. At the top left, there is a box containing the number '103' and a double bar line. To the right of this box, the text '(87 = 5")' is written. The score is written on six staves, each labeled with an instrument: Fl (Flute), ob (Oboe), cl. A. (Clarinet in A), Fag (Bassoon), xyl (Xylophone), and mba (Maracas). The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. There are also some handwritten annotations and symbols, including a large 'X' and a '+' sign. At the bottom left, there is a signature 'M. Sainsbury' and the year '1953'. The overall appearance is that of a working manuscript.

**Instrumentation:** Fl, ob, cl in A, bsn, xyl, mba.

**Duration:** 18' (16mm film).

**Performers:**

The Aubrey Brain Wind Ensemble with James and Tommy Blades (percussion).<sup>1</sup>

**Manuscript held by:** UCT.

**Score 1:** Pencil full score (44 pages). (TD 88/36 88/302).

**Score 2:** Parts for fl, ob, cl in A, bsn, xyl, mba.

**Date composition:** 1953.

**Film written, directed and photographed by:** Dudley Shaw Ashton.

**Film produced by:** British Film Institute.

Figures in a Landscape was selected for the British Entry in the Venice

Festival of 1953. It was also shown at the Edinburgh Festival in the same year and at the Venezuela Festival in 1954.<sup>2</sup>

Denis Fornam<sup>3</sup>, Director of the British Film Institute, dictated the following letter to Rainier:

I would like to congratulate you on the score you have written for Barbara's [Hepworth] film "Figures in a Landscape". It seems to me to intensify the feeling within her work and thus is important in counteracting the rather disarming prettiness of some of the photography.

**Notes:**

1. Letter from Mrs Joan Blades dated 30.4.1988 to author.
2. Leaflet in possession of author.
3. Letter from Denis Fornam to Priaulx Rainier dated 13.6.1953. A copy in possession of author.

1955

24 FIVE KEYBOARD PIECES

for piano.

I

$\text{♩} = 152$  approx

ped.

II

$\text{♩} = 66$

$\text{♩} = 66$

III

$\text{♩} = 144$

$\text{♩} = 144$

IV

V

**Total duration:**

10' Schott brochure (1983).

12'15" SABC transcription recording: Virginia Fortescue (piano).

**Dedicatee:** Nella Rainier.

**First performance:**

London, Wigmore Hall, 27 March 1955. Noel Lee (piano).

**Publication:** Material for sale from Schott, London.

**Manuscript held by:** UCT.

Score 1: Title reads: Six Keyboard Pieces. There are 5 scores:  
I Ink score = I of Five Keyboard Pieces (FKP), II Ink score = III of FKP, III Pencil score = II of FKP, IV Ink score = not present in FKP, VI Pencil score = V of FKP. (TD 88/36 88/361).

Score 2: Dyeline score (includes 1st pencil draft for No II).  
On cover an inscription by the composer: "Used for arrangement for 6 Pieces for 5 Wind Instruments". That is the reason why this copy is so heavily marked and a further indication that this is the "copy with corrections [for] N[oe]l Lee and self and Virginia Fortescue". The corrections concern mostly pedal indications. Tempo indications are changed too. (TD 88/36 88/362).

Score 3: Dyeline score which contains the corrections as suggested in score 2 mentioned above. In other words the present dyeline scores are "correct". (TD 88/36 88/363).

Score 4: Pencil notes. (TD 88/36 88/365).

Score 5: Ink and pencil notes. (TD 88/36 88/366).

Score 6: Ink score on transparency at Schott.

#### Date composition:

1. 4 July 1952.
2. 12 June 1955.
3. Lent 1952.
4. July 1951.
5. Midsummers Day 1955.

#### Reviews:

1. Antionette Silvestri: "Intelligent Piano Recital", The Cape Times, 9.10.1963.

A possible reason why no reviews of the first performance are available is the fact that owing to a strike no newspapers were printed in London from 26.3.1955 to 20.4.1955.

Virginia Fortescue made a SABC Transcription Record (number LT 4623) of these compositions.<sup>1</sup> C.L. Venter discussed these works on pp.308-45 and 564-65 in his dissertation Suid-Afrikaanse Klaviermusiek. 'n Kultuur-historiese en Stylanalitiese Studie.<sup>2</sup>

**Notes:**

1. Information obtained from SABC Music Library, Sea Point.
2. D.Mus. dissertation, Potchefstroom University, 1977.

1955-56

25 REQUIEM

for tenor and SATB a cappella choir. Text by David Gascoyne.

**NO. 1**  $\text{♩} = 88$

Solo Tenor }  $\text{♩} = 88$   
0 - hid-den - Face! 0 - gaze fixed on us from a far - and hid-den

S  
5  
4  
A  
T  
B  
0 - hid-den - Face! 0 - gaze

**NO. 5**  $\text{♩} = 116$  *mf*

II

ST.  $\text{♩} = 116$  *mf*  
In the great Park a wan - der - er - A wan - der - er

**SEMI-CHORUS**

S  
8  
4  
A  
T  
B  
A wan - der - er - A wan - der - er



Handwritten musical score for a piece titled "No. 10". The score is written on four staves. The top staff is labeled "No. 10" and "Solo". The second staff is labeled "5 2" and "Solo". The third staff is labeled "2" and "Solo". The fourth staff is labeled "Te... (Te)... ne... bal Tere... me". The score includes lyrics and musical notation.

Duration: 21' Duration sheet (Source UCT).

Commissioned by: The Purcell Singers.

First performance:

London, Victoria and Albert Museum. 15 April 1956. The Purcell Singers conducted by Imogen Holst. Peter Pears (tenor).

Unpublished.

Manuscript held by: UCT.

Score 1: Dyeline score with red tape on spine. Inscription reads: "Corrected with Peter Gellhorn's Score BBC Copy 8 Nov. 1972." Two notes with lists of corrections are included. (TD 88/36 88/175).

Score 2: Dyeline score marked: "P.R. Own Copy. To be corrected with Sc I: Peter Gellhorn's notes". (TD 88/36 88/176).

Score 3: Dyeline score of BBC Library. A short score for tenor solo and SATB. Not in composer's handwriting, but useful. Marked: conductor's score. (TD 88/36 88/171).

Scores 4, 5 & 6: New dyeline copies which contains the corrections as indicated in Score 1. (TD 88/36 88/167-69).

Score 7: Transfers with corrections. (TD 88/36 88/170).

Score 8: Dyeline copy of short score of composition not in composer's handwriting. (TD 88/36 88/171).

Score 9: Dyeline score. Marked: uncorrected. (TD 88/36 88/172).

Score 10: Dyeline score. Marked: "uncorrected. P.R. 9 February 1967". (TD 88/36 88/173).

Score 11: Pencil score. Second Draft. (TD 88/36 88/178).

Score 12: Pencil score. Third Draft. (TD 88/36 88/179).

Score 13: Large blue cover dyeline score. Corrections appear on p.7. (TD 88/36 88/180).

Score 14: Notes on working out of text. (TD 88/36 88/181).

Score 15: Chorus and vocal scores in a copyist's hand at BBC. (Shelf Nos. 11651 and 13372).

Date composition: 22 February 1956.

Reviews:

1. M.C.: "Angular New Requiem", The Daily Telegraph, 16.4.1956.
2. Colin Mason: "New Choral Work in London. Requiem by Priaulx Rainier", The Manchester Guardian, 17.4.1956.
3. "Priaulx Rainier Requiem", The Times, 17.4.1956.
4. M.C.: "Tense and Stark New Requiem", The Daily Telegraph, 17.4.1956.
5. "Big choral work by SA Woman composer", The Cape Argus, 19.4.1956.
6. Colin Mason: "Two South African Composers", The Spectator, 20.4.1956.
7. Carol Mary Spero: "Museum Gallery Concert", Kensington News, 20.4.1956.
8. Desmond Shawe-Taylor: "Mainly Vocal", The New Statesman and Nation, 21.4.1956.
9. "New composition by South African", The Cape Times, 23.4.1956.
10. Scott Goddard: "Two Rare Operas", The Listener, 24.5.1956.
11. "London Concerts", The Musical Times, June 1956.
12. Diapason: "Festival visit to Blythburgh", The East Anglian Times, 20.6.1956.

13. Colin Mason: "Aldeburgh Music Festival", The Manchester Guardian, 20.6.1956.
14. J.A.: "No Slacking for Britten", The Scotsman, 22.6.1956.
15. Colin Mason: "New Works by the young at Aldeburgh", The Manchester Guardian Weekly, 28.6.1956.
16. Ronald Crichton: "Rainier's Requiem", Financial Times, 30.11.1971.
17. Edward Greenfield: "British Music", The Guardian, 30.11.1971.
18. Martin Cooper: "Striking image of cosmic struggle", The Daily Telegraph, 30.11.1971.
19. Stephen Walsh: "BBC Chorus. Queen Elizabeth Hall", The Times, 30.11.1971.
20. Felix Aprahamian: "Shy Blooms", The Sunday Times, 5.12.1971.
21. Stephen Walsh: "Milner, Rainier", The Musical Times, January 1972.
22. "Priaulx Rainier writes about her setting of David Gascoyne's 'Requiem'", The Listener, 10.8.1972.
23. Hugo Cole: "Menuhin/Boult", The Guardian, 17.8.1972.
24. David Simmons: "Promenade Concerts", Musical Opinion, September 1972.
25. Meirion Bowen: "Premieres", Music and Musicians, November 1972.
26. Arend Koolé: "'Komponis aan die Woord.' Priaulx Rainier in Kaap", Die Burger, 13.11.1979.

When Rainier had conversation lessons with Nadia Boulanger in Paris in 1937 she again met David Gascoyne<sup>1</sup> whom she knew from London. He was a young poet who had already made a name for himself.<sup>2</sup> His first book Roman Balcony appeared in 1932 when he was sixteen years old. Robin Shelton editor of Collected Poems found this work "an astonishing performance for an adolescent and some poems clearly foreshadow the work that was to come".<sup>3</sup> In 1935 he published A Short Survey of Surrealism, which established him as a champion of surrealism and a writer unusually

aware of European literature and in 1938 Mans Life in his Meat followed.<sup>4</sup> As a boy he had been a chorister in Salisbury Cathedral so he knew the early English church music and its traditions. In Paris he talked a great deal about the future of music and how he would like to write a poem with words specially chosen for singing. Eventually one day when Priaulx went to him he had completed the draft of the poem<sup>5</sup> which was subsequently published under the title Requiem in his Collected Poems<sup>6</sup> on pages 93-96. He wondered whether she would like to set it to music. It was only much later that Rainier used this text for her Requiem for solo tenor and a cappella choir. Gascoyne also dedicated a poem Mozart: Sursum Corda to Priaulx Rainier.<sup>7</sup>

Filters the sunlight from the knife-bright wind  
 And rarifies the rumour-burdened air  
 The hearts receptive chalice in pure hands upheld  
 Towards the sostenuto of the sky

Supernal voices flood the ear of day  
 And transpierce the dense skull: Reveal  
 The immaterial world concealed  
 By mortal deafness and screen of sense

World of transparency and last release  
 And world within the world. Beyond our speech  
 To tell what equinoxes of the infinite  
 The spirit ranges in its rare utmost flight

Imogen Holst's Purcell Singers and Peter Pears gave the first performance of the Requiem at the Victoria and Albert Museum on 15 April 1956. This 25 voice ensemble was praised for their "fine flexibility of phrase, justness of intonation and firmness of line and attack ...".<sup>8</sup> Of the composition itself we read:<sup>9</sup>

almost unbrokenly tense in feeling, the music follows closely the spiritual aspirations of the text even when it deserts occasionally the natural verbal rhythm. Stark, angular, perilously 'exposed' lines and difficult intervals make great demand on the singers.

Colin Mason<sup>10</sup> said:

she has produced something as unconventional in the treatment of it as any of her instrumental works ... she has produced a genuinely extended musical structure that absorbs the attention throughout. With numerous telling effects of word-painting it makes a most beautiful and original work ... She has made an important addition to modern choral music which will bear being heard as many times as singers can be found to sing it.

An unknown critic of The Times<sup>11</sup> reported that Rainier

has seized at once on the tenuousness of all speculation on death, on the different levels of existence implied by the poem, and on the consolation inherent in the title. She has also captured with rare intelligence the tempo of the allusive poetry, setting some of it as melismatic monody, some of it for a few voices, and crucial points in repetitive fashion, as though the poet's argument were being discussed and eventually approved. Most of all it is the effect of distance and of changing perspective that strikes home in the music.

In a letter<sup>12</sup> to Yvonne Rodd-Marling (26.4.1956) Priaulx reacted to the above review by saying:

'The Times' of all critics (who was it?) hit upon the two problems which have been a particular concern of mine for some time, perspective and distance achieved by silence.

Colin Mason contributed another review to the Spectator where he said the Requiem "was a memorable as any new work of similar dimensions to be heard here [London] for many years".<sup>13</sup> He was especially keen that this composition be performed at the Three Choir Festival in Worcester in

1957.<sup>14</sup> This did not materialise, however. A further positive notice<sup>15</sup> states:

With great economy and discipline in her design Miss Rainier underlines the haunting loveliness of the words with no hint of over-dramatisation, and yet with a certain aridity, which bends the whole work, more than the text alone can do, towards the ecclesiastical.

Desmond Shawe-Taylor<sup>16</sup> in his review brings to our attention the quality of the verse and points at the great technical difficulty of setting it to music. The length and complexity of the clauses prove to be problematic for the musician. He finds in Gascoyne's poem

a meditation on our response to the approach of death, filled with passionate religious imagery and eloquent prayer:

Grant us, who wait

In the great park of crumbling monuments that is

The World, that we may meet at last those eyes  
 In which black fires burn back to white,  
 With perfect clearness, and not blurred by fevers' heat  
 Nor in the sudden spasm of disintegrating fear  
 That rends the breasts of beasts and blinds  
 The blind and undefined ...

Rainier roughly designated the role of cantor to the tenor with the chorus sometimes "responding" to him and sometimes lagging a few bars behind with the same words.<sup>17</sup>

In comparing the Rainier Requiem to Mahler's Das klagende Lied Scott Goddard<sup>18</sup> found that

her [Rainier's] glance is more keen, her music is colder, though no less intense. Where Mahler lulls one into dreamy acceptance, she stirs one into something akin to revolt and leaves one greatly stimulated.

As can be expected reviews which are not so supportive also appeared. The Musical Times,<sup>19</sup> which is read by the average music lover commented that the Requiem

was wholly lyrical without dramatic relief; there was very little contrast indeed between the work's four sections, though there were variations in texture - antiphony between the soloist and the choir, and the like ... Throughout the work there is no part-writing to speak of, and Miss Rainier relies on her gift of spinning out her musical 'prose' in sufficient variety of harmonic textures to maintain our interest. But her range of harmonic invention, though again personal is restricted, and monotony set in well before the Requiem's conclusion.

A second performance of the work took place in Blythburgh Church, a 15th century church<sup>20</sup>, on 19 June 1956 at the Aldeburgh Festival with the same performers. The inhabitants of the area were informed<sup>21</sup> that the

music contains extended declamation for the tenor soloist, and the chorus is called upon to comment and underline the most striking passages. The composer has succeeded in creating for this poet's speculation on Death a highly imaginative and evocative texture of sound with passages of great intensity and beauty.

After this performance another reporter underlined Rainier's unusually sensitivity to words. He<sup>22</sup> found that although the Requiem was a

highly successful setting and affected the listener strongly, she had not put quite enough music into it. Music could enlarge on the words, comment, and sum up, but Miss Rainier is content to colour the words magnificently and leave it at that.

After the Blythburgh performance no more performances were forthcoming. Francis Routh, founder of The Redcliffe Concerts of British Music had an interview with Rainier as he was collecting material for his book on Contemporary British Music (which appeared in 1972). He asked to see some of her compositions and she showed him amongst other the Requiem score.<sup>23</sup> Routh became interested in the work and that was how on 29 November 1971 the Rainier Requiem and Anthony Milner's The Harrowing of Hell were revived at a Redcliffe Concert of British Music in the Queen Elizabeth Hall. To Ronald Crichton, Rainier's choral writing was harmonically and prosodically a little stiff-jointed, but as a total work he found her Requiem more satisfying than Milner's composition.<sup>24</sup> Edward Greenfield said Rainier's strong point was her control of texture. To him the main weakness of the piece is that the four sections are not

sufficiently contrasted with one another even in tempi, and the third and longest section gets "bogged down" in setting the lines so full of noun-bound constructions. The BBC Chorus under Peter Gellhorn and Philip Langridge was commended for their performance.<sup>25</sup> Apparently William Glock and his wife attended the concert and they must have been responsible that the work was performed at the 1972 Proms.<sup>26</sup>

It is fortunate that Priaulx Rainier published a full account about her setting of David Gascoyne's Requiem. It appeared in The Listener of 10 August 1972 as an introduction to the broadcast from the BBC 78th Season of Henry Wood Promenade Concerts on 16 August 1972 on Radio 3.

It was in October 1937 in the Jardin des Tuileries in Paris that David Gascoyne first spoke to me of his desire to write a long poem specifically for setting to music. I was in Paris for two months for lessons with Nadia Boulanger, in that strange period of suspension and menace moving towards the war of 1939. It was a brilliant Indian summer and I met David frequently for lunch out of doors in one or other of the small restaurants off the Boulevard St. Michel. David, who was then just 21, was in his most prolific period and would often give me a new poem to read over lunch. One of them, 'Mozart: Sursum Corda', dedicated to me, brings back those days vividly. It opens with the line: "Filters the sunlight from the knife-bright wind." We often discussed music and how it would develop. He believed artists would soon draw on thoughts of the cosmos, and music in particular, he felt, would benefit from abstract developments arising from such ideas.

We also talked about the problem encountered in setting poems to music: either the words were submerged or the composer destroyed the poet's own music. During our walk in the Tuileries he expressed a wish to find words for a long poem suitable for vocalising, which he would lay out in some musical format that would help to intensify its meaning. He was particularly interested in such problems: his years as a chorister at Salisbury Cathedral had given him personal experience of early English music, with its great variety in methods of joining words to music. A few weeks later, in his attic at the top of an ancient house looking across the Seine to the flying-buttresses of Notre-Dame, David showed me the first draft of 'Requiem', spoke of how he was organising it, and asked whether I would consider setting the poem to music, for it was conceived as a libretto with words chosen specially for singing.



Paris was overflowing with refugees from the Nazis, first anxious and then despairing as the international situation worsened. David sensed that if this maelstrom overwhelmed us, it would be the end of our ideals and all we lived by. The poem was a requiem for all that would be lost in the holocaust to come, with an appeal to the mysterious, unknown force for strength and guidance. In the first recitative the voice cries:

In the great park of crumbling monuments that is

The world ... instruct  
Us how to ripen unto Thee

The last line of the 'Requiem' sums up his awareness of worlds that lie beyond our knowledge:

Dead faces guard a secret smile.

The music is an extension of such thoughts into a realm that is infinite and mysterious.

In 1940 the libretto was finished and given to me to consider, but it wasn't until 1945 that I felt able to write the music. The Purcell Singers offered me a commission for a choral work for the Aldeburgh Festival of 1956. With a performance in view, and years of thought on the text behind me, I embarked on this difficult work. The poem is in four parts with verses indicated for 'voice' or 'choir'. At once it seemed clear that it should be scored for solo voice and a capella choir, carrying out the poet's intention as to structure. The words are set with particular care, following and stressing verbal rhythms for clear diction, so that the listener can apprehend the full meaning of the text. Variety is obtained by alternating the textures. The chorus is in full for those verses or parts of verses which are of particular significance - for example:

For they who listen at the secret door  
Hear only their own heart beat out its fault.

The chorus often interrupts in the solo sections or comments by repeating the words the soloist has used. Sometimes male voices are used alone as in most of Part Three; but towards the end of the second verse of Part Three, female voices contrast with the male voices. The opening verse of Part Three is for four-part voices throughout, sung pianissimo.

The moment of greatest significance in the poem is in the last verse of Part Three for chorus:

The hour is unknown:  
The hour endures:  
The hour strikes every hour.

It is so important in the context that a great pianissimo unison with long silences between each sentence seemed the only setting

possible. This is followed immediately by an outburst from the solo voice, beginning. "Each hour of life is glorious and vain!" which sustains its urgency up to the last line, then dissolves into the chorus ('distantly echoing'):

By wings the swift flames of the funeral pile  
Are fanned ... Dead faces guard a secret smile.

The tenor voice from within the chorus is finally exposed holding the last note, then soars up to high A and fades slowly out.

After this performance Hugo Cole<sup>27</sup> wrote:

The poem is written in a fairly elliptical style, but the seriousness comes over strongly, and Miss Rainier shows a great sense of responsibility in following the patterns of word-rhythms and allowing the poet to dictate the mood. In this lies some danger; in a mainly note-to-a-word setting of a long text, the composer's imagination seems to be fettered as a result, and there is little room for purely musical developments. In the second and fourth sections, however, there are moments when the music takes over with very beautiful effect.

David Simmons<sup>28</sup> felt that

it is a sort of anti-war requiem, written for 'the holocaust that was about to come' ... the music itself, already seem to belong to a departed era of romantic agony, and concepts of joy, grief, hope, sin and eternity are among the various matters discussed ... It belongs sturdily to a long-lasting rein of British music, and its sincerities and straightforwardness of utterance have now almost vanished from the scene. But with all its air of things past, there is a unity about the piece, and its muted fervour often compensated for some of the rather conservative ideas.

Meirion Bowen<sup>29</sup> was not very enthusiastic about the composition. To him the lengthy setting was

curiously undramatic, at a distance from the war-orientated ideas and imagery of the text. It was as if Rainier had waited too long after the production of the poem (1938-1940) to set it to music. Stylistically it is music in a vacuum.

Rainier's own recollection of this concert is that it was a very strange programme: it opened with the Requiem followed by the Elgar Violin Concerto played by Yehudi Menuhin. The attendance was good because of the appearance of Menuhin. She thought that the Requiem would be a most appalling flop, but Philip Langridge sang it marvellously, the choir was

splendid and sang with great attack. This was also the occasion when Mrs Menuhin came to her and talked to her about her compositions. This could have been the occasion which drew the Menuhin's attention to Rainier's work.<sup>30</sup>

A certain H.L. wrote in an undated, unidentified Radio Zeitung that the "Requiem den Höhepunkt im Schaffen von Priaulx Rainier bedeuten".<sup>31</sup>

**Programme notes:**

1. Prepared by the composer as an Introduction to the Requiem for BBC Music, First Quarter 1969.

The Requiem for a capella choir and tenor solo was commissioned by the Purcell Singers for Aldeburgh Festival 1956, when the solo voice was sung by Peter Pears.

The text of this Requiem, poem by David Gascoyne, was written between 1938 and '40, using words especially suitable for singing which he understood well, having been a chorister at Salisbury Cathedral. The poem is divided into three parts, verses being indicated alternately for "Voice" and "Chorus". The structure of the musical composition was accordingly based on this arrangement. The long unaccompanied solo sections are sometimes broken into by the Chorus in comment. The contrasting choral sections are at times dark and prophetic, at times jubilant. There is considerable use of high passages for the upper voices opposed to the low pitched male voices and throughout, the musical rhythms have been related to the meaning of the text, the syllabic stresses emphasised so that clarity of diction is sided to assure proper articulation and therefore, full comprehension of the beautiful words by the listener.

The substance of the poem is a cry to the Infinite for fuller understanding of our Existence.

2. Compiler unknown. Used in programme of The Redcliffe Concerts of British Music, Queen Elizabeth Hall, 29 November 1971. The information about James Brock is important. Rainier dedicated the String Quartet to him and his wife Ursula.

The poem was written in 1938-40 specifically for the composer to set to music. The poet, once a chorister of Salisbury Cathedral, not only chose words suitable for singing, but designated verses as "voice" or "chorus" and divided the poem into three parts thus establishing the musical structure from the start.

Other Requiems are written for the departed or those that mourn. David Gascoyne's poem is unique, as it was written just before the outbreak of war and was a Requiem to the holocaust that was shortly to come, with the destruction of all the ideals and hopes by which we had lived. The Requiem was a kind of prophecy as well as an appeal to the mysterious Unknown force for strength and guidance.

The work uses extended passages for solo voice during which the choir sometimes interrupts with comments, and sections for chorus alone which separate the solo passages, and vary in texture.

James Brock was a distinguished archaeologist, and a man of a retiring disposition, so that it was only when his obituary appeared in The Times last year that we learnt of his wide scholarship. He was also deeply involved in music and the arts, the more so in recent years. He gave a beautiful small organ to his church in Tolleshunt D'Arcy, Essex, which he himself played. He encouraged interest in music, both in his family and wherever he found means to help, individually and collectively.

This performance is given in his memory.

3. Compiled by Priaulx Rainier and Leo Black for the Promenade Concert of 16 August 1972.

This poem by David Gascoyne was written in 1938-40 especially for the composer to set to music. The poet, with his personal experience of early English choral music when a chorister at Salisbury Cathedral, had long wished to write a text with words chosen for their suitability for singing. In this poem he not only chose suitable words, but designated verses for 'voice' or 'choir', dividing the whole into four parts, thus establishing the musical structure.

Some Requiems are written for the departed, some for those that mourn; but David Gascoyne's poem is unique in that it was written shortly before the outbreak of World War II - a Requiem to the holocaust that was about to come. He sensed the inevitable and total destruction of the ideals and hopes by which we had lived. His Requiem was prophetic; it was also an appeal to the mysterious Unknown force for strength and guidance in the tragic predicament of mankind.

Owing to the disturbance caused by the war and the uncertainty suffered by all creative artists in their work at that time, it was not until 1955 - fifteen years later - that the composer felt able to undertake writing the music. A request for a choral piece for the Aldeburgh Festival of 1956 presented the opportunity for a

performance, which was given in Blythburgh Church by Peter Pears and the Purcell Singers, conducted by Imogen Holst.

The work is based on the structure set out by the poet with verses for 'voice' and 'choir', and follows his division of the poem into four parts, these sometimes linked without a break. There are extended passages for solo voice, often interrupted by comments from the chorus; and sections for chorus alone, separating the solo passages. Choral textures are varied by using male or female voices alone or in contrast. Some sections are for semi-chorus, leaving the full chorus to emphasise those dramatic moments in the text where the words are of great importance. The timing and stress of the words and their syllables have been so composed as to give the clearest possible diction throughout the text. This stresses the meaning, musically, and the dramatic quality of the poem. The tension of the solo vocal line is held by the variety of all such possible emphases.

#### Notes:

1. David Gascoyne is an English poet born in 1916. His poetry is very much influenced by surrealism. His is a world of intensity, mystery and of visionary force. His style is declamation over rich and rhetorical. - David L. Parkes, "David Gascoyne", in Twentieth Century Writing, ed., Kenneth Richardson (London: Newnes, 1969), p.239.
2. Interview with Priaulx Rainier in St. Ives on 13.12.1977.
3. David Gascoyne, Collected Poems (London: Oxford University Press, 1965), inside dust-cover.
4. Margaret Drabble, ed., The Oxford Companion to English Literature (Oxford: Oxford University Press, 1985), p.382.
5. See 2 above.
6. The dates given for the Requiem is 1938-40.
7. David Gascoyne, op. cit., p.53.
8. "Angular New Requiem", The Daily Telegraph, 16.4.1956.
9. Ibid.
10. C.M.: "New Choral Work in London. Requiem by Priaulx Rainier", The Manchester Guardian, 17.4.1956.
11. "Priaulx Rainier Requiem. Setting of Modern Poem", The Times, 17.4.1956.
12. Letter from Priaulx Rainier (from St. Ives) to Yvonne Rodd-Marling dated 26.4.1956. Copy in possession of author.
13. Colin Mason: "Two South African Composers", Spectator, 20.4.1956.

14. Ibid.
15. Carol Mary Spero: "Museum Gallery Concert", Kensington News, 20.4.1956.
16. Desmond Shawe-Taylor: "Mainly Vocal", New Statesman and Nation, 21.4.1956.
17. Ibid.
18. Scott Goddard: "Two Rare Operas", The Listener, 24.5.1956.
19. "London Concerts", The Musical Times, June 1956.
20. J.A.: "No slacking for Britten", The Scotsman, 22.6.1956.
21. Diapason: "Festival visit to Blythburgh", The East Anglian Times, 20.6.1956.
22. See 20 above.
23. See 2 above.
24. Ronald Crichton: "Rainier's Requiem", Financial Times, 30.11.1971.
25. Edward Greenfield: "British Music", The Guardian, 30.11.1971.
26. See 2 above.
27. Hugo Cole: "Menuhin/Boult", The Guardian, 17.8.1972.
28. David Simmons: "Promenade Concerts", Musical Opinion, September 1972.
29. Meirion Bowen: "Premieres", Music and Musicians, November 1972.
30. See 2 above.
31. Unidentified, clipping from an undated Radio Zeitung in possession of author.

1957

26 SIX PIECES

for five wind instruments.

**I**

Circa  $\text{♩} = 144$

Flute

Oboe

Clarinet (A)

Horn (F)

Bassoon

**II**

Circa  $\text{♩} = 126$

### III

Circa ♩ = 66

Musical score for section III, measures 66-68. The score is in 2/4 time and consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat, with the instruction "con sord." above it. The fifth staff has a bass clef and a key signature of one flat. The music is marked with a piano dynamic (*p*) in several places. The notation includes various note values, rests, and articulation marks.

### IV

Circa ♩ = 132

Musical score for section IV, measures 132-134. The score is in 2/4 time and consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music is marked with a forte dynamic (*f*) in several places. The notation includes various note values, rests, and articulation marks.



# V

Circa ♩ = 60

*p* *p* *p* *p*

# VI

Circa ♩ = 98

*f* *f* *fp* *f* *f*

**Instrumentation:** Fl, ob, cl, hn, bsn.

**Duration:** 18' Schott brochure (1983).

**Dedicatee:** Nella Rainier.

**First broadcast:**

Zürich, Zürich Radio. 20 January 1961. The Stalder Quintet of Zürich.

**Publication:**

London, Schott, Miniature score (Edition 10740)(1963).

**Manuscript held by:** Schott.

Score 1: Ink score on transparency.

The following material is at UCT:

Score 2: Printed score which contains a few indications in pencil. (TD 88/36 88/254).

Score 3: Refer to Score 2 of Five Keyboard Pieces which obviously served as a short score for this composition. (TD 88/36 88/306).

**Date composition:** 1957.

**Reviews:**

1. Donald Steinfirst: "South African Composer. Forum Plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.
2. George Nisbet: "Hankinson fine tunes sound waves", The Daily News (Tonight), 1.12.1987.
3. Anthea Johnston: "The enjoyment of 20th century music", The Natal Mercury, 1.12.1987.

Very little information is known about the Six Pieces for five wind instruments. No reviews could be traced after the first performance by the Stalder Quintet of Zürich on Radio Zürich on 20 January 1961. The composition was published in 1963 by Schott, London. It is actually a transcription of the Five Keyboard Pieces, now Six Pieces for five wind instruments, but their sequence is re-arranged. No. I is similar in both compositions; No. II in SPFW1 is No. III in FKP; No. IV in SPFW1 is No. II in FKP; No. IV in SPFW1 is No. II in FKP and No. VI in SPFW1 is No. V in FKP.

When this composition and other Rainier works were performed at the final concert of the Composers Forum Series at Carnegie Lecture Hall in Pittsburgh on 3 March 1968, the composer was present and gave an introductory talk of her musical life and works. Donald Steinfirst comments that this work is "not very startling in either style or originality but with a few harmonic eye-openers".<sup>1</sup>

At the Eightieth Birthday Concert for Priaulx Rainier given by the RAM in Duke's Hall on 10 February 1983, The Figaro Players: Jennifer Stinton (flute), Kieron Moore (oboe), Linda Merrick (clarinet), Jean Owen (bassoon) and Alan Jones (horn) performed the work.<sup>2</sup> Possibly the latest performance of the work was the one given in The Studio of the Natal Playhouse on Sunday 29 November 1987 by the Natal Contemporary Music Ensemble "Soundwaves", conducted by Michael Hankinson. George Nisbet<sup>3</sup> writes:

Mr Hankinson and his players were in their element in the dry crackling textures of Priaulx Rainier's Six Pieces for Five Wind Instruments, a case I suspect of paying belated homage to Natal's most famous composer. The work has been lavishly praised for its transparency, but on a first hearing emptiness might be a more apt term.

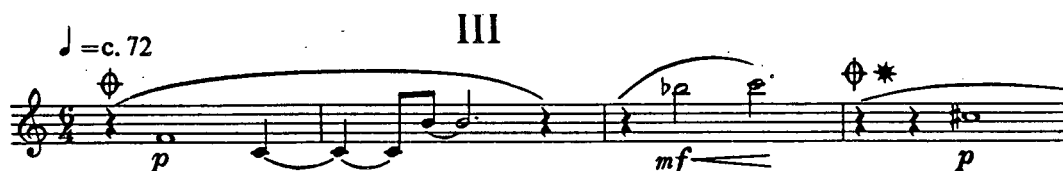
**Notes:**

1. Donald Steinfirst: "South African Composer. Forum Plays Rainier Music", Pittsburgh Post-Gazette, 4.3.1968.
2. Programme in possession of author.
3. George Nisbet: Hankinson fine tunes Soundwaves, The Daily News (Tonight), 1.12.1987.

1958-59

27 PASTORAL TRIPTYCH

for oboe solo.



Duration: 9' Schott brochure (1983).

Dedicatee: Janet Craxton.

First broadcast:

London, BBC Third Programme. 1 March 1960. Janet Craxton (oboe).

First public performance:

London, Wigmore Hall. 19 November 1962. Janet Craxton (oboe).

Publication: London, Schott (Edition 10636)(1960).

Manuscript held by: UCT.

Score 1: Pencil score and drafts in folder. (TD 88/36 88/225).

Score 2: Dyeline score marked: Copy 2 Own Copy corrected. (TD 88/36 88/220).

Score 3: Transfers for duplication. (TD 88/36 88/224).

Scores 4, 5 & 6: Dyeline scores. (TD 88/36 88/221-23).

Score 7: Handwritten copy (perhaps by Janet Craxton) at Schott.

**Date composition:**

1. 31 December 1958.
2. Summer 1959.
3. 26 June 1959.

**Reviews:**

1. Jeremy Noble: "The Young Generation", The Listener, 10.3.1960.
2. David Cairns: "Wigmore Hall. Janet Craxton", Financial Times, 20.11.1962.
3. "Music for Oboe and Songs", The Times, 20.11.1962.
4. J.L.: "Oboe and Piano", The Daily Telegraph, 20.11.1962.
5. Gillian Harmsworth: "Talented young artists", The South Wales Argus, 16.7.1965.
6. Kenneth Dommett: "Cheltenham's Majority", The Birmingham Post, 17.7.1965.
7. R.C.: "Importance of Bach's Three Sons", The Glasgow Herald, 2.9.1965.
8. D.H.: "Library concert success", The Edinburgh Evening News, 2.9.1965.
9. D.A.B.: "Lunchtime oboe music, new and old", The Beckenham and Penge Advertiser, 20.6.1968.
10. N.H.: "Lunch-time recitals fail to attract", The Bromley and Kentish Times, 21.6.1968.
11. N.H.: "Lunch-time recitals fail to attract", The Beckenham Journal, 21.6.1968.
12. Alan Blyth: "London Oboe Quartet", The Times, 5.12.1972.
13. Max Loppert: "Priaulx Rainier", Financial Times, 5.12.1972.
14. Edward Greenfield: "Oboe Quartet", The Guardian, 6.12.1972.
15. Desmond Shawe-Taylor: "The English school", The Sunday Times, 10.12.1972.
16. Arend Koole; "In die Chisholmsaal. P. Rainier Vereer", Die Burger, 29.6.1982.

17. Antionette Silvestri: "Chamber works by Rainier", The Argus (Tonight), 29.6.1982.

After the first broadcast of Rainier's Pastoral Triptych by Janet Craxton on the BBC Third programme a reviewer<sup>1</sup> comments as follows in The Listener:

I find it a little difficult to know what one has a right to look for in three short movements for solo oboe beyond the fact that their detail should be interesting and their over-all shape satisfying; Miss Rainier's Triptych met both demands, though just how much listening so slender a structure would stand up to I am not sure.

Somehow the first public performance of the work had to wait till 19 November 1962 when Janet Craxton, then first oboist in the BBC Symphony Orchestra, played the composition at a Redcliffe Festival Concert in the Wigmore Hall.<sup>2</sup> Then the Triptych was described as "haunting, lone-sounding"<sup>3</sup>, "evocative"<sup>4</sup>, and "suggests a quite different and deeper, more antique postoral tradition than the conventional ..."<sup>5</sup>. When the young oboist Celia Nicklin, a former RAM student, played the Triptych at a lunch time recital in July 1965 at the Cheltenham Festival, Gillian Harmsworth<sup>6</sup> found that the work

had so many odd effects that it was difficult to realise that Miss Nicklin was playing accurately. It was an interesting work to hear once but I do not wish to have it inflicted on me again.

It is actually Janet Craxton to whom the Pastoral Triptych is dedicated, and who asked Priaulx to compose the work, who will be remembered for her association and beautiful performances of the work. On 1 September 1965 when she played the composition in the National Library of Scotland<sup>7</sup>, a reporter<sup>8</sup> described her capabilities in a nutshell:

Janet Craxton provided the solo nuova of the afternoon, a Pastoral Triptych by Priaulx Rainier and written for her, which bristles with difficulties that few but she could successfully surmount so excitingly.

The last of four lunch time recitals arranged at the Whitfield Hall, Bromley, as part of the Bromley Arts Festival took place on 12 June 1968. Heather Daniel (oboe) a pupil of Janet Craxton and Jeremy Brown (piano) were the artists. Amongst others Miss Daniel was credited for her "authoritative reading of a fascinating unaccompanied Pastoral Triptych by Rainer [sic]".<sup>9</sup>

On Monday 4 December 1972 at the Purcell Room The Redcliffe Concerts of British Music devoted an evening to Priaulx Rainier and Alan Rawsthorne. These concerts "do excellent work in rescuing from neglect composers in the awkward midway stage between modernity and acceptance"<sup>10</sup> and "presented them both in perspective".<sup>11</sup> Janet Craxton<sup>12</sup> played the Pastoral Triptych, "a three-movement work that takes the limited genre of oboe solo and gives it an astonishing expressive range".<sup>13</sup>

A special chamber concert reflecting a variety of instrumental and vocal works written between 1937 and 1958 was given in the Chisholm Room at the SACM on 25 June 1982 in honour of Dr. Priaulx Rainier. On the programme was the Triptych for oboe solo performed by Gerrit Bon<sup>14</sup> who was specially flown from Durban to perform the work.

It was performed again on 17 February 1986 at the RAM Concert Room by Nigel Shore in a second series of concerts devoted to British Music of this century with the music of Richard Rodney Bennett featured in each programme to celebrate his 50th birthday.<sup>15</sup>

Notes:

1. Jeremy Noble: "The Young Generation", The Listener, 10.3.1960.
2. David Carns: "Wigmore Hall. Janet Craxton", Financial Times, 20.11.1962.
3. "Music for Oboe and Songs", The Times, 20.11.1962.
4. J.L.: "Oboe and Piano", The Daily Telegraph, 20.11.1962.
5. See 2 above.
6. Gillian Harmsworth: "Talented young artists", The South Wales Argus, 16.7.1965.
7. R.C.: "Importance of Bach's Three Sons", The Glasgow Herald, 2.9.1965.
8. D.H.: "Library concert success", The Edinburgh Evening News, 2.9.1965.
9. N.H.: "Lunch-time recitals fail to attract", The Bromley and Kentish Times, 21.6.1968.
10. Desmond Shawe-Taylor: "The English school", The Sunday Times, 10.12.1972.
11. Edward Greenfield: "Oboe Quartet", The Guardian, 6.12.1972.
12. See 10 above.
13. See 11 above.
14. Invitation and programme in possession of author.
15. Source UCT.



1960

28 TRIO SUITE

for violin, cello and piano.

I PROCESSION. *cresc.*  $\text{♩} = 82$

Musical score for 'I PROCESSION' in 3/4 time, marked *cresc.* and  $\text{♩} = 82$ . The score is for Violin, Cello, and Piano. The Violin part begins with a fortissimo (**ff**) dynamic. The Cello part includes a *dim.* marking. The Piano part features a **ff** dynamic and includes a dashed line labeled 'Ped.' indicating a pedal point.

II PASTORAL. (*cresc.*  $\text{♩} = 96$ )

Musical score for 'II PASTORAL' in 3/4 time, marked (*cresc.*) and  $\text{♩} = 96$ . The score is for Piano. The piece features a variety of dynamics including *p*, *pp*, *f*, and *pp*, along with articulation marks such as accents and slurs.

III DANCE.  $\text{♩} = 69$  *cresc.*

Musical score for 'III DANCE' in 3/4 time, marked  $\text{♩} = 69$  and *cresc.*. The score is for Violin and Piano. Both parts feature a strong fortissimo (**ff**) dynamic throughout.

**Duration:**

- 15'22" SABC transcription recording: Alma Musica Trio (Aug. 1980).  
15'27" SABC transcription recording: Wissema, Britton, Fortescue (1962).  
18' List of compositions (1966).

**Commissioned by:** SABC.

**First English performance:**

London, Arts Council drawing-room. 10 May 1965.  
Dumka Trio: Suzanne Rozsa (violin), Vivian Joseph (cello), Liza Fuchsova (piano).

**Unpublished.**

**Manuscript held by:** UCT.

Score 1: In buff folder marked: "Old version".

- (a) Pencil score. Second movement in sketch form only. (TD 88/36 88/183).  
(b) Enclosed duplicate reduced version of first and third movement plus sketch for second movement. (TD 88/36 88/184-85 (a), (b) & (c)).  
(c) Transparencies of pp. 9, 10, 11, 12, 14, 15, 16 & 17 marked: "redone" or "copied". (TD 88/36 88/186).  
(d) Pencil score. Third movement. (TD 88/36 88/187).

Score 2: Ringbinder photocopy copy marked: "Revised 1964 not valid P.R." (enclosed numerous MS. sheets and correction lists).

Score 3: Dyeline score marked: "Own Copy Jan. 1964 incorrect - see transfers for revision P.R.". (TD 88/36 88/189).

Score 4:

- (a) Ink score marked: "Transfers of parts correct with this copy".  
(b) Enclosed: Vln & vlc dyeline copy parts. Both corrected Sept. 1965.  
(c) List of corrections.

Score 5: Dyeline score marked "PFTE (Set II)" and double set of parts both marked: "Set II" in buff pocket file marked "TRIO-SUITE Set I II III." Set I send to SABC on 10 June 1980. (SABC reference number; Chamber music 722/4/2). Set II in possession of HHVDS.

Date composition: March 1960.

Reviews:

1. "Soprano subtle and flexible", The Times, 11.5.1965.
2. A.W.: "Park Lane Group", Musical Opinion, July 1965.

The first proper commission Rainier received for a composition came surprisingly not from an English source but from the SABC. The person behind all this must have been Anton Hartman who has done so much to stimulate and encourage South African music composition. Unfortunately the exact date of the first South African broadcast in the 1960's by Nella Wissema (violin), Granville Britton (cello) and Virginia Fortescue (piano) who also made a SABC Transcription Record (transcription number LT 3042) on 1 February 1962, could not be traced. A second SABC Transcription Record by the Alma Musica Trio: Annie Kosman (violin), Marion Lewin (cello) and Sini van den Brom (piano) is also available (transcription number LT 18007/8).<sup>1</sup> Five years later on 10 May 1965 a first performance of the "new" Trio Suite took place at a Park Lane Group concert in the Art Council drawing-room<sup>2</sup> at 4 St. James's Square by the Dumka Trio: Suzanne Rozsa (violin), Vivian Joseph (cello) and Liza Fuchsova (piano).<sup>3</sup> This suggests that Rainier was not completely satisfied with the work and must have revised the Trio Suite after the first broadcast in South Africa. Even after the "revision" the press reviews were not too favourable. The Times<sup>4</sup> wrote:

Miss Rainier's new Trio Suite was confusing and ultimately only half successful. The logic of the Procession (fast movement), built around the skilful inter-relationship of opposed string parts, was clear and inevitable, but the central Pastoral (second movement) failed either to confirm or relax the hard-won tension, and the Dance (third movement) finally released it altogether because its primeval impetus was not carried through with sufficiently firm a purpose.

Musical Opinion<sup>5</sup> urges that the first English performance of the Trio Suite

superficially revealed an even stronger need for articulation. The first movement (Procession) is a jagged harmonic and rhythmic coastline offset by passages of almost Purcellian sonority; in the Pastoral Miss Rainier has produced an essay in discord and therefore tension; and in the plangent and interjectory Dance the rhythms are the main concern, apart from the reiterative use of a fierce piano cluster that serves both as a punctuation mark and as a binding structural device. Miss Rainier knows how to marshal three strands effectively (a little more so, arguably, in the Pastoral movement than in the others); her harmonic language is complex, probably deriving from fullness of subject matter; yet I think the Dance sets up an unnecessary goal of strident exposition.

**Notes:**

1. Information obtained from SABC Music Library, Sea Point.
2. A.W.: "Park Lane Group", Musical Opinion, July 1965.
3. "Soprano subtle and flexible", The Times, 11 May 1965.
4. Ibid.
5. See 2 above.

29

"PHALAPHALA"

Dance concerto for orchestra.

A handwritten musical score for an orchestra, titled "PHALAPHALA" and identified as a "Dance concerto for orchestra." The score is written on 25 staves, each labeled with an instrument or section. The instruments listed on the left are: Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Bassoon (B. C. B.), Clarinet (Cl. B.), Bassoon (Cl. Bass), Saxophone (Sax.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), Cymbals (Cym. zil.), Tambourine (Tamb.), Gong (Gong), Violin (Vio.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is written in a single system with a 4/8 time signature at the top left. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including "X" marks and "b" symbols. The score is divided into measures by vertical bar lines, and there are some markings at the beginning and end of the system, such as "4" and "8" at the top and bottom.

**Instrumentation:**

3.2.3.2 - 2.2.2. 1 - timp, perc (sd, cym, tri, bd, tamb, cast) -  
hp, cel, ad lib-strs.

**Duration:**

15' Duration sheet (Source UCT) and Schott brochure (1983).

**Commissioned by:**

The London Philharmonic Society to celebrate Sir Adrian Boult's ten years directorship.

**First performance:**

London, Royal Festival Hall. 17 January 1961.  
London Philharmonic Orchestra conducted by Sir Adrian Boult.

**Publication:**

Material on hire from Schott, London.

**Manuscript held by:** Schott.

Score 1: Ink score on transparency.

The following material is at UCT:

Score 2: Dyeline score with numerous corrections and additions.  
(TD 88/86 88/469).

Score 3: Dyeline score marked: "P.R. Own Copy". Inside copy is a list of corrections made after printing of parts for first performance 17 January 1961. These corrections which appear on 10 sides on halve of A5 paper were copied and posted on 28 December 1960. Inserted in the same envelope is a note dated 10 April 1961 which reads: "Correct from pencil marks in score (P.R.). do not rub out these [they?] are for future reference."

Score 4: Folder with pencil notes. (TD 88/36 88/472).

**Date composition:** 13 December 1960.

**Reviews:**

1. Mosco Carner: "The Concert Critic Reports", The Evening News, 18.1.1961.
2. "Sir Adrian honoured by Elgar concert", The Liverpool Daily Post, 18.1.1961.

3. Martin Cooper: "Tribute to Sir Adrian", The Daily Telegraph, 18.1.1961.
4. "Tribute to Sir Adrian Boult", The Times, 18.1.1961.
5. Andrew Porter: "A Tribute to Sir Adrian Boult", Financial Times, 18.1.1961.
6. "Tribute to Sir Adrian Boult", The Glasgow Herald, 19.1.1961.
7. M.P.: "Music Notes", The Daily Worker, 19.1.1961.
8. P.B.: "Music", The New Daily, 20.1.1961.
9. Edmund Tracey: "The Descent of Orpheus", The Observer, 22.1.1961.
10. Desmond Shawe-Taylor: "All-British Occasions", The Sunday Times, 22.1.1961.
11. Rollo H. Myers: "Music", The Listener, 26.1.1961.
12. Peter Wolfe: "Facing the Music", What's On, 27.1.1961.
13. Adrian Gaster: "Some public conscience", John O'London's, 2.2.1961.
14. "Editorial Notes", The Strad, March 1961.
15. Robert Elkin: "Tribute to Boult", The Musical Times, March 1961.
16. Steward Young: "Programme features unusual works", The Cape Times, 23.5.1973.
17. Neville Cohn: "Enterprise shown in concert", The Argus, 23.5.1973.
18. Mary-Ann van Rensburg: "Moderne musiek deur KRUIK-Orkes; Die Burger, 24.5.1973.

As early as 1586 the Portuguese priest Fr. João dos Santos<sup>1</sup> observed horns in use among the Macaranga (Karanga) when he visited south-eastern Africa. In his Eastern Ethiopia, he wrote:

These Kaffirs have many other instruments which they call musical, but which I call ear-splitting. Such are the large horns of certain wild animals which they call paraparas, and therefore these horns are called parandas, and they have a terrible and frightful sound like that of a bastard trumpet.

According to Kirby<sup>2</sup> the name, in spite of its spelling, is equivalent of mpalampala or phalaphala, the name by which it is generally known presently. Phalaphala of the Venda and the Pedi are known. For the Venda the phalaphala is a social rather than an individual instrument as it belongs to a kraal and not to an individual. Kirby said specimens are hard to procure. It was used by the official signaller of a chief to summon his subjects to work for him, to call the dancers from various kraals to the chief's kraal to execute the national dance called tshikona and in former times the phalaphala sounded the call to arms which would call the warriors to the chief's kraal.<sup>3</sup> They were also used to announce an important event, to express excitement during a musical performance, to announce a special gift of beer or to express excitement during a musical performance. Instruments were often made of the horns of kudu, gemsbok and sable antelope. The straight ones are called khwatha and those curved phalaphala. They were all side-blown horns.<sup>4</sup>

Among the Pedi the phalaphala was the name given to sable antelope horn. They used it for similar purposes to those of the Venda. The chief's phalaphala player was called mazietsa. In case of war he would sound the arms, when the men would rally to the chief, while the women would take to the hills. The Pedi also use the phalaphala to summon the young folk to their koma, or initiation schools<sup>5</sup> and as an alarm should anything untoward happen. Tribal doctors often possess a horn to "summon rain". The pedi horn note is resonant and far-reaching, but usually tends to waver. Very few players are able to "hold" a full note consistently. Water or beer is used as lubrication before use.<sup>6</sup>



Rainier's Phalaphala Dance Concerto, commissioned by the London Philharmonic Society and first performed at the Royal Festival Hall, London on 17 January 1961 at a concert in tribute to Sir Adrian Boult<sup>7</sup> to mark his ten year association as principal conductor of the London Symphony Orchestra, had a subconscious social function of calling the music lovers to the "chief" (in this case Sir Adrian Boult) not to a dance, but to an important event.

As would be understood, horns play an important part in this composition. From their initial phrase stems the various rhythmic patterns which are then used in a constantly changing order.<sup>8</sup> The character of the musical material is described by the composer as a Dance Mosaic.<sup>9</sup> Martin Cooper sees the pieces of the mosaic as "rhythmical fragments, of which patterns echo and overlap each other through a web of ingenious and skilfully planned orchestral timbres."<sup>10</sup> He also finds the work too long for its material, but observes the "fastidious musical imagination"<sup>11</sup> of the composer. The overall exciting effect is attributed to bonehard texture, diamond clear orchestration and rhythmic excitement by an unknown reviewer in The Liverpool Daily Post.<sup>12</sup> The Times reported that the composition is "somehow insufficiently warm and engulfing as music in its own right"<sup>13</sup> and suggests that it would sound better as a film score accompanying a documentary on some primitive rite of spring or even on a nuclear-research station.<sup>14</sup> Strangely enough Andrew Porter also wrote that one seemed to need a visual counterpart - a score, or perhaps the work of a choreographer or film director - "to help out the ear".<sup>15</sup> He said the work grows monotonous after the initial concourse of horns and

cleancut statements of the xylophone.<sup>16</sup> An influence of the late middle-period of Stravinsky is suggested because of the aerated manner of scoring, punctuation of short phrases by rests and the frequent use of syncopation by Rainier.<sup>17</sup> Opposite reactions were expressed. Edmund Tracey was disappointed because he expected gaiety or "at least thumping excitement",<sup>18</sup> but to his mind the performance was excessively dismal.<sup>19</sup> Shawe-Taylor said his ears could not follow the rhythmic subtleties and he found it "all fits and starts".<sup>20</sup> Adrian Gaster labelled the composition as what he calls the "'tongs and bones' school - lots of percussive effects, rattling xylophones and rhythmic contortions".<sup>21</sup> Peter Wolfe said the work seemed to be "clever, tightly organised, and an exercise rather than a completed work".<sup>22</sup> He felt that the composer should have sat down immediately to incorporate lessons she had derived from this dummy run and work on another piece.<sup>23</sup> Rollo Myers<sup>24</sup> gave a more reasonable review when he wrote about

an ingeniously barbaric score full of fascinating jungly noises and exotic percussive effects, making her work sound not so much like a sophisticated impression as an authentic reproduction of the real thing.

Several reviewers found that the work is too long and would have been more effective at even half its length.<sup>25</sup> It is a 15-minute piece described by Andrew Porter as the "product of a severe, uncompromising imagination, obsessed here with the working out of a tricky problem in rhythmic patterns".<sup>26</sup>

The only South African performance by the CAPAB Orchestra conducted by David Tidboald to celebrate the composer's seventieth birthday, was not received favourably in the press at all.

Stewart Young wrote that the dance concerto holds no attraction for him. He could detect little real continuity or musical momentum.<sup>27</sup> Mary-Ann van Rensburg was disappointed in the monotonous accumulation of dissonances that in her opinion did not make meaningful sense as a whole.<sup>28</sup> Neville Cohn remarked that the apparent absence of climaxes (except for the end one) and constant use of a restricted number of intervals, tended to monotony and tedium. He compared the work to the Suite for clarinet and piano and found that as a whole there is a lack of vitality and variety of mood found in the Suite.<sup>29</sup>

#### Programme notes:

1. Malcolm Rayment's programme note for the first performance of Phalaphala reads as follows:

Priaulx Rainier was born in Natal, but she has spent her adult life in this country. Her output is not large, and she wrote little before 1937. Strong self-criticism would appear to be the main reason for this. Certainly her work shows a single-mindedness of purpose and utter disinterest in producing anything that might prove a superficial success of the moment. Clarity in expressing her ideas and considerable rhythmic interest are perhaps the two most striking facets of her individual musical personality. The Dance Concerto "Phalaphala" was completed last month. The composer does not wish any detailed analysis of it, and has confined her own remarks to the following paragraph:

"Written in two contrasting tempi relating to the character of the musical material, the Concerto is a Dance Mosaic: a continually changing sequence of rhythmic patterns springing from the initial 'concourse of horns'. The sound of the horns is echoed in various ways on other instruments throughout the work including string harmonics. In conjunction with the woodwind, the strings are used principally for rhythmic patterns and percussive sounds as a textual contrast to the 'concourse of horns'. The title 'Phalaphala' derives from an African Dance dominated by numerous horns, which seemed appropriate to the character of the musical ideas incorporated in the work".

2. The CAPAB Orchestra's performance of this composition on 22 May 1973 in the Nico Malan Theatre, Cape Town was performed in honour of the composer's 70th birthday. The short programme note is as follows:

Performed in honour of the composer's 70th birthday. Written in 1960 and first performed by the London Philharmonic Orchestra conducted by Sir Adrian Boult. In this work Priaulx Rainier looks to her native South Africa for inspiration. She has stated, however, that the inspiration is a general one and no specific Bantu dance or ceremony is involved; it is in the development of rhythm and texture from the African origin that the interest lies. These rhythms and textures are often complex and the characteristic intervals of minor ninths and major sevenths contribute to the tension thus generated.

Though the work bears the title Concerto, the use of the word merely indicates that this is music for concert not balletic use: it is in fact in a single movement.

**Notes:**

1. G.M. Theal: Records of South-Eastern Africa (Cape Town: n.p., 1901), pp.202-3.
2. Percival R. Kirby: The Musical Instruments of the Native Races of South Africa (Johannesburg: Witwatersrand University Press, 1953), p.73.
3. Ibid., pp.74-78.
4. South African Music Encyclopedia, s.v. "Music of the Venda-speaking people", by J.A.R. Blacking.
5. See 3 above.
6. South African Music Encyclopedia, s.v. "Music of the Pedi (Northern Sotho)", by Yvonne Huskisson.
7. Programme in possession of author.
8. Mosco Carner: "The Concert Critic Reports", Evening News, 18.1.1961.
9. Programme note in possession of author.
10. Martin Cooper: "Tributes to Sir Adrian", The Daily Telegraph, 18.1.1961.
11. Ibid.
12. "Sir Adrian honoured by Elgar concert", The Liverpool Daily Post, 18.1.1961.

13. "Tribute to Sir Adrian Boult", The Times, 18.1.1961.
14. Ibid.
15. Andrew Porter: "A Tribute to Sir Adrian Boult", Financial Times, 18.1.1961.
16. Ibid.
17. "Tribute to Sir Adrian Boult", Glasgow Herald, 19.1.1961.
18. Edmund Tracey: "The Descent of Orpheus", The Observer, 22.1.1961.
19. Ibid.
20. Desmond Shawe-Taylor: "All-British Occasions", The Sunday Times, 22.1.1961.
21. Adrian Gaster: "Some public conscience", John O'London's, 2.2.1961.
22. Peter Wolfe: "Facing the Music", What's On, 27.1.1961.
23. Ibid.
24. Rollo H. Myers: "Music", The Listener, 26.1.1961.
25. Robert Elkin: "Tribute to Boult", The Musical Times, March 1961; See 17 above.
26. See 15 above.
27. Stewart Young: "Programme features unusual works", The Cape Times, 23.5.1973.
28. Mary-Ann van Rensburg: "Moderne musiek deur KRUIK-Orkes", Die Burger, 24.5.1973.
29. Neville Cohn: "Enterprise shown in concert", The Argus, 23.5.1973.

1961-62

30 QUANTA

for oboe and string trio.

Musical score for Oboe and String Trio (Violin, Viola, Cello) for the piece 'Quanta'. The score is in 10/8 time with a tempo marking of c.60. The Oboe part starts with a forte (f) dynamic and includes markings for 'senza vib.' and 'mp'. The Violin part includes 'pizz.' and 'arco' markings. The Viola and Cello parts include 'sul C' and 'f' markings. The score is divided into three measures.

**Duration:**

10'50" Duration sheet (Source UCT).  
12' Schott brochure (1983).

**Dedicatees:** Janet Craxton and The Oromonte Trio.

**Commissioned by:** BBC.

**First broadcast:**

London, BBC Invitation Concert, BBC Third programme.  
19 April 1962. Janet Craxton (oboe) and The Oromonte Trio: Perry Hart (violin), Margaret Major (viola), Bruno Schrecker (cello).

**First public performance:**

Aldeburgh, Jubilee Hall, Aldenburgh Festival. 24 June 1963 with the same performers.

**Publication:**

London, Schott, Miniature score (Edition 10843)(1963). Material available on hire from the publishers.

**Manuscript held by:** BL.

Score 1: Pencil score and notes. Reference number 64962 Autograph manuscripts No. 1.

The following material is at UCT:

Score 2: Printed score marked: "Own copy with errors marked". (TD 88/36 88/258).

Score 3: Dyeline score marked: "Own Copy with corrections P.R." (TD 88/36 88/509).

Score 4: Photocopy of pencil score and notes in BL. (TD 88/36 88/508).

Score 5: Dyeline score in Jagger Library number TPA 782.21 RAI 63/326.

Score 6: Ink score on transparency at Schott.

**Date composition:** February 1962.

**Reviews:**

1. Priaulx Rainier: "The Invitation Concert", Radio Times, 12.4.1962.
2. "Miss Rainier's Quanta", The Times, 21.4.1962.
3. M.R.C.: "'Quantum' Music", The Daily Telegraph, 21.4.1962.
4. Edward Lockspeiser: "Music for Holy Week", The Listener, 26.4.1962.
5. Reginald Smith Brindle: "Broadcasting", The Musical Times, June 1962.
6. J.H. Elliott: "Aldeburgh Festival Music", The Guardian, 25.6.1963.
7. "Unity lacking in Festival choice", The Times, 25.6.1963.
8. "Trio make welcome return", The Edinburgh Evening News, 21.8.1964.
9. John Currie: "Bedevilled by a Theory", The Scotsman, 22.8.1964.
10. Martin Cooper: "Trio's fresh attack in early Beethoven", The Daily Telegraph, 22.8.1964.
11. Gerald Larner: "Oromonte String Trio Concert at Edinburgh", The Guardian, 22.8.1964.

12. A.K. Holland: "Great cellist pays a gallant tribute", The Liverpool Daily Post, 24.8.1964.
13. Two crits after two performances by "Het Nederlands Hobo Quartet"  
Saarbrücken radio recording: 7.12.1965.  
Saarbrücken public concert: 8.12.1965.  
1. Saarbrücker Zeitung: Undated.  
2. Saarbrücker Landeszeitung: Undated.
14. "South Africans in B.B.C. series on composers", Southern Africa, 21.2.1966.
15. "'Portrait' of South African on B.B.C.", The Cape Argus, 14.3.1966.
16. "Focus on composers", The Times, 18.1.1967.
17. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
18. Peter Heyworth: "Magic blooms in the Garden", The Observer, 22.1.1967.
19. Stephen Walsh: "Music last week", The Listener, 26.1.1967.
20. Anthony Payne: "Broadcasting. Priaulx Rainier", The Musical Times, March 1967.
21. J.O.C.: "Enterprising programme", The Times, 25.1.1968.
22. M.R.C.: "Idea of force without matter inspires music", The Daily Telegraph, 25.1.1968.
23. Edward Greenfield: "London Oboe Quartet", The Guardian, 22.5.1968.
24. Joan Chissell: "Sunshine and showers", The Times, 23.5.1968.
25. Martin Cooper: "New Oboe quartet has dark touches", The Daily Telegraph, 23.5.1968.
26. M.H.: "Oboe contrasts", The Times, 24.5.1968.
27. "St. Ives composer at concert in Arts Club", The Cornishman, 30.10.1969.
28. "Arts club's opening success", West Briton, 30.10.1969.
29. Alan Blyth: "London Oboe Quartet", The Times, 5.12.1972.
30. A.E.P.: "Justice to 2 composers of distinction", The Daily Telegraph, 5.12.1972.
31. Max Loppert: "Priaulx Rainier", Financial Times, 5.12.1972.
32. Edward Greenfield: "Oboe Quartet", The Guardian, 6.12.1972.



33. Desmond Shawe-Taylor: "The English school", The Sunday Times, 10.12.1972.
34. Calum MacDonald: "Last week's broadcast music", The Listener, 15.2.1973.
35. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.
36. Max Loppert: "Purcell Room. Rainier at 75", Financial Times, 14.12.1978.
37. Malcolm Lawson: "What a birthday for Howick's Priaulx", The Daily News, 18.12.1978.
38. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
39. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.
40. Martin Long: "Butterley excels on his birthday", The Australian, ? .6.1985.
41. Roger Covell: "Ensemble work a worthy tribute", Sydney Morning Herald, ? .6.1985.

Rainier retired at the end of midsummer term 1961 as composition professor at the RAM<sup>1</sup> and Quanta was the first work she wrote after having given up her heavy teaching programme there.<sup>2</sup>

The composer introduced this composition which received its first broadcast on BBC Third programme on 19 April 1962 in the Radio Times<sup>3</sup> as follows:

After writing a Pastoral Triptych for solo oboe for Janet Craxton, it was she who suggested a composition for Oboe and Strings in order to add another chamber work to the repertoire with the same combination as that of the Quartet for Oboe and Strings by Mozart.

In the summer of 1961, when the piece was in its early stages, an invitation came from the B.B.C. to write a chamber work for the Thursday Evening Invitation Concerts in April 1962. The instrumental combination of Quanta was agreed upon and the work was finished in February 1962.

Quanta is in one continuous movement, arising out of the opening bars. Interchanging sections of varying tempi and textures build up towards a long slow section which persists, eventually resolving

itself into the final weaving texture which, rather than closing the work, leaves it questioning, unresolved.

The name Quanta derives from the Quantum Theory: i.e. Energy exists in space independent of Matter and is made up of units or particles called Quanta. When choosing a title this seemed to describe the nature of the piece, which follows no orthodox form, contains no thematic material, but springs out of its initial impulse, recreating its energy after each lull, ending with the unresolved question: "Quanta?" (How much?)

The Times<sup>4</sup> carried Rainier's explanation further by saying the work

grows from the briefest motifs rather than extended themes, and instead of generating its driving power from the increasing tension of argument characteristic of the usual processes of development, it renews its initial impulse from time to time in brief, static lulls, such as living creatures renew their vitality in sleep. In spite of its apparent lack of theme and form (in the conventional sense) the quartet gives the impression of having a very strong unity and logic all its own, and the instrumental texture is cunning and close-knit ... At the end of it the listener may feel that he has merely been revolving on the spot instead of travelling to a new point of vision and understanding.

A Daily Telegraph reviewer remarked that some of the sounds and textures recall electronic music and that at times the writing is expressive with special treatment of much sympathy and resourcefulness for the oboe.<sup>5</sup>

Reginald Smith Brindle<sup>6</sup> found Quanta attractive on first hearing.

There is no pastoral browsing here, but vital, direct expression, often though tense textures of brilliant conception. Taut, slow-moving harmonies in semitonal clusters alternate with brittle, asymmetrical rhythmic configurations.

The impression that Quanta gave, according to Edward Lockspeiser, was that she had travelled a long way since the String Quartet in the direction of the mind from the heart, "which makes this latest work of hers difficult to respond to unless one happens to have acquired the mercilessly objective outlook now in vogue".<sup>7</sup> But an important personal comment came from Elizabeth Lutyens when she said: "I think somebody who suddenly makes a giant step forward at the age of sixty is really to be saluted."<sup>8</sup> Quanta received a second performance by The Oromonte Trio and Janet Craxton (oboe) which in fact was its first public performance on

24 June 1963 in the Jubilee Hall at the Aldeburgh Festival.<sup>9</sup> A special correspondent from The Times singled out the muscle-bound effect produced by the major sevenths and minor ninths at this occasion.<sup>10</sup>

The next performance was on 21 August 1964 at the Edinburgh Festival in the Freemason's Hall.<sup>11</sup> The press-reviews were more or less luke warm. John Currie<sup>12</sup> wrote:

On one hearing it is impossible to do the work justice, but there was certainly a strong impression that the tense, epigrammatic, highly-sectional nature of the work tended to monotony ... Only in the final slow section did the music seem to convey any importance, and this, above all, was the section that one would most like to hear again.

According to Martin Cooper<sup>13</sup> Quanta

does not communicate to the listener any very convincing sense of form, but the succession of note-clusters, each radiating its own pattern, hold the listener's attention by their ingenious rhythms and pleasingly contrasted textures - poor substitutes for a coherent argument, perhaps, but by no means to be despised.

The fact that it is a difficult work - for oboist string players, and audience too - was also mentioned.<sup>14</sup>

In the meantime Het Nederlands Hobo Quartet took Quanta in their repertoire and performed the composition at Eindhoven (public concert) 30.11.1965, Saarbrücken (radio recording) 7.12.1965, (public concert) 8.12.1965 and Hilversum (radio concert) 31.1.1966.<sup>15</sup> They also performed this work along others such as Estremi (1967) - Jo van den Booren; Concertino (1967) - Marius Flothuis and Quartet by Joseph Horowitz in the Purcell Room on 24 January 1968 at their London concert.<sup>16</sup> The performers at this occasion were Victor Swillens (oboe), Jan Wittenburg (violin), Hans Neuburger (viola) and Max Werner (cello).<sup>17</sup>

The Oromonte Trio and Janet Craxton continued to perform Quanta after the Edinburgh Festival. First they played it in the BBC "Composer Portrait" series of 1966 when Priaulx Rainier and John Joubert were included with other composers such as Sir Arthur Bliss, Sir William Walton and Malcolm Arnold.<sup>18</sup> Then the name of the ensemble changed to London Oboe Quartet. Janet Craxton (oboe) and Perry Hart (violin) formed the core and the new members were Brian Hawkins (viola) and Kenneth Heath (cello).<sup>19</sup> Other performances to follow were: Wigmore Hall (21.5.1968),<sup>20</sup> West Cornwall Arts Club, Penzance (23.10.1969)<sup>21</sup> and Purcell Room - The Redcliffe Concerts of British Music (4.12.1972).<sup>22</sup>

Thereafter Quanta became a piece of celebration for Rainier because it was performed on BBC Radio 3 in early February 1973 in honour of her 70th birthday. The Listener<sup>23</sup> reported on this occasion:

Rainier is a very isolated figure: a South African composer owing little, apparently, to any school, finding her own way forward, exploring her own world of eloquent dissonance. At a period when so much new music is dull, grubby 'atonalism', it is a relief to find a composer whose ability to 'place' every note in an athenatic, totally chromatic context produces music that is clear, stimulating and alive.

It is also featured in the programme which the Park Lane Group presented to celebrate Rainier's 75th birthday (somewhat belated in December 1978) in the Purcell Room.<sup>24</sup> One of the last occasions for the composer to hear the work performed, was the concert held on her eightieth birthday 3 February 1983 in the Wigmore Hall. Celia Nicklin (former pupil of the late Janet Craxton) joined the strings of the London Oboe Quartet in this performance.<sup>25</sup>

Overseas-House at Park Place, London SW1 was the venue when Quentin Poole (oboe), Miranda Fulleylove (violin), Sally Beamish (viola) and Helen Verney (cello) - all members of the Koenig Ensemble - played Quanta as well as two first British performances of String Trios by Hans Jurgen von Bose and Martin Smolka on 18 September 1985.<sup>26</sup>

**Programme notes:**

1. The following programme note was used for the eightieth birthday concert of Priaulx Rainier on 2.2.1983.

After writing a Pastoral Triptych for solo oboe for Janet Craxton, it was she who suggested a composition for Oboe and Strings in order to add another chamber work to the repertoire with the same combination as that of the Quartet for Oboe and Strings by Mozart.

In the summer of 1961, when the piece was in its early stages, an invitation came from the BBC to write a chamber work for the Thursday Evening Invitation Concerts in April 1962. The instrumental combination of Quanta was agreed upon and the work was finished in February 1962.

Quanta is in one movement, arising out of the opening bars. Interchanging sections of varying tempi and textures build up towards a long slow section which persists, eventually resolving itself into the final weaving texture which, rather than clouding the work, leaves it questioning, unresolved.

The name Quanta derives from the Quantum Theory i.e. Energy exists in space independent of Matter and is made up of units or particles called Quanta. When choosing a title this seemed to describe the nature of the piece, which follows no orthodox form, contains no thematic material, but springs out of its initial impulse, recreating its energy after each lull, ending with the unresolved question: "Quanta?" ("How much?").

2. Richard Toop wrote the following programme when Quanta was performed at a Concert for Nigel Butterley's 50th Birthday at Everest Theatre by the Seymoor Group in association with the Department of Music, University of Sydney on 31 May 1985:

It was Tippett who suggested to Butterley that he should study in England with the South African born composer Priaulx Rainier, which he did during 1962. He could scarcely have arrived at a more crucial point in her career, for in that year she completed Quanta, a work which sprang far outside the general ambitus of composing in England at that time. At a period when, despite the gradual emergence of the Manchester School, English music was still entrenched in Cheltenham Symphonies, the idea of a composer of the older generation writing an essentially athenatic work with an overtly 'scientific' title was virtually unheard of: only Roberto Gerhard could have ventured something similar.

In fact, if there is one composer who stands as a precursor to Quanta, it's Edgard Varese. The same kind of prismatic fracturing and re-assemblage of basic materials that permeates Varese's work in the late 1920's reappears as the dominating feature of Quanta, whose only concession to the prevalent English pastoralism is its instrumentation. The work's title was, apparently, an afterthought: in no way was it written to 'illustrate' a scientific process. Yet the reference to quantum mechanics, to a field of experimental physics that even Einstein shrank back from, is remarkably appropriate. Instead of there being one inevitable path by which a given (thematic) particle can move from one point (in time) to another, there are any number of paths, but of varying degrees of probability. And between the points of departure and arrival there will be a 'change of state', caused by collisions with other particles, or by the energy they emit or absorb. So the chances of a particle recurring at some later stage in its initial form are negligible: continual transition is the only basic rule. Accordingly, Quanta consists of a number of short sections, whose initial materials, often bundled close together in clusters, are incessantly transformed, their innate energies being either intensified or dispersed, with the oboe usually acting as the primary 'particle path' to which the strings, in one way or another, respond.

#### Notes:

1. Letter from Assistant Librarian, RAM, London, undated, poststamped 2.2.1979 to author.
2. Interview with Priaulx Rainier in St. Ives on 15.12.1977.
3. Priaulx Rainier: "The Invitation Concert", Radio Times, 12.4.1962.
4. "Miss Rainier's Quanta", The Times, 21.4.1962.
5. M.R.C.: "'Quantum' Music", The Daily Telegraph, 21.4.1962.
6. Reginald Smith Brindle: "Broadcasting", The Musical Times, June 1962.
7. Edward Lockspeiser: "Music for Holy Week", The Listener, 26.4.1962.
8. Interview with Elizabeth Luytens in London on 11.1.1978.

9. J.H. Elliot: "Aldeburgh Festival Music", The Guardian, 25.6.1963.
10. "Unity lacking in Festival choice", The Times, 25.6.1963.
11. "Trio make welcome return", The Edinburgh Evening News, 21.8.1964.
12. John Currie: "Bedevilled by a Theory", The Scotsman, 22.8.1964.
13. Martin Cooper: "Trio's fresh attack in early Beethoven", The Daily Telegraph, 22.8.1964.
14. Gerald Larner: "Oromonte String Trio Concert at Edinburgh", The Guardian, 22.8.1964.
15. Copy of letter dated 27.5.1966 from Het Nederlands Hobo Quartet to Priaulx Rainier in possession of author.
16. M.R.C.: "Idea of force without matter inspires music", The Daily Telegraph, 25.1.1968.
17. J.O.C.: "Enterprising programme", The Times, 25.1.1968.
18. "South Africans in B.B.C. series on composers", Southern Africa, 21.1.1966.
19. "St Ives composer at concert in Arts Club", The Cornishman, 30.10.1969.
20. Edward Greenfield: "London Oboe Quartet", The Guardian, 22.5.1968; M.H.: "Oboe contrasts", The Times, 23.5.1968; Martin Cooper: "New oboe quartet has dark touches", The Daily Telegraph, 23.5.1968.
21. See 19 above.
22. Edward Greenfield: "Oboe Quartet", The Guardian, 6.12.1972; Desmond Shawe-Taylor: The Sunday Times, 10.12.1972.
23. Calum MacDonald: "Last week's broadcast music", The Listener, 15.2.1973.
24. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.
25. Hilary Finch: "Music of the spheres", The Times, 3.3.1983.
26. Notice in possession of author.

Recording: 33 r.p.m.

The London Oboe Quartet: Janet Craxton (oboe), Perry Hart (violin), Brian Hawkins (viola), Kenneth Heath (cello) on Argo ZRG 660. Recorded in association with the British Council.

**Reviews:**

1. M.M.: "Rainier. String Trio. Quanta", The Gramophone, September 1970.
2. Colin Tilney: "Record Choice. Alan Rawsthorne/Priaulx Rainier", Sunday Times, 4.10.1970.
3. Colin Mason: "Davis's fine Berlioz", The Daily Telegraph, 19.10.1970.
4. "Record", Observer, 22.11.1970.
5. Robert Layton: "A Quarterley Retrospect", The Gramophone, November 1970.
6. Max Harrison: "Roussel, Rainier and Rawthorne", The Times, 5.12.1970.
7. Colin Mason: "Records of the Year", The Daily Telegraph, 21.12.1970.
8. Malcolm MacDonald: "Critic's Choice - 1970", The Gramophone, December 1970.

The British Council is responsible for this recording which contains Quanta, String Trio of Rainier as well as Alan Rawsthorne's Clarinet Quartet performed by Thea King (clarinet) and members of the Aeolian Quartet. The selling price was Two pounds five shillings and eleven pennies.

The reviewer<sup>1</sup> in The Gramophone wrote that there is a great similarity between Quanta and String Trio.

Both derive their effect principally from the alternation of contrasting textures: of slow sections of some dissonance and intensity with others of a substantial and much quicker impulse.



This procedure seemed to work well for strings; for strings and oboe perhaps less. The music itself remained strong.<sup>2</sup>

Colin Mason<sup>3</sup> says Rainier avoided traditional oboe associations

its sound permeating and colouring the whole texture rather than standing out soloistically against the string background - is a remarkable, imaginative and technical tour de force. In the musical language, too, an encounter between Bartókian and past-Weberian influences yields original and compelling results.

In his quarterly retrospect, Robert Layton<sup>4</sup> describes Rainier's language as

highly disciplined, but she does not count obscurity; Quanta is a thoughtful piece, always musically inventive, and with moments of rather haunting tranquility.

Max Harrison<sup>5</sup> gave attention to the quality of the performance when he wrote about

excellent interpretations, ... through larger contrasts of tempo, texture, of degrees of dissonance as well as through cellular motivic proliferation.

**Notes:**

1. M.M.: "Rainier. String Trio. Quanta", The Gramophone, September 1970.
2. Ibid.
3. Colin Mason: "Davis's fine Berlioz", The Daily Telegraph, 19.10.1970.
4. Robert Layton: "A Quarterly Retrospect", The Gramophone, November 1970.
5. Max Harrison: "Roussel, Rainier and Rawsthorne", The Times, 5.12.1970.

1963-1965

31 SUITE

for cello or viola solo.

The image shows three systems of handwritten musical notation for a solo instrument. System I is marked with a 5/4 time signature and a tempo of quarter note = 90. System II is marked with an 8/4 time signature and a tempo of quarter note = 68, with dynamics including ppp and mf. System III is marked with a 4/4 time signature and a tempo of quarter note = 72, featuring triplet markings. The notation includes various note values, rests, and slurs.

**Duration:**

10' Schott brochure (1938).  
 10'45" Duration sheet (Source UCT).  
 12' Source UCT (TD 88/36 88/239).

**First broadcast:**

London, BBC Invitation Concert. 17 January 1967. Joan Dickson (cello).

**Publication:** Material on sale from Schott, London.

**Manuscript held by:** UCT.

Score 1: Dyeline score No. 3 Revised. (TD 88/36 88/239).

Score 2: Dyeline score No. 4 Revised. (TD 88/36 88/240).

Both scores are with two other newly printed copies in Blue folder marked "to be checked and corrected from the cello version".

The following scores were at Tregenna Step Studio, St. Ives at the time of the composer's death:

Score 3: Dyeline score No. 1. Corrected sheet of page 2 enclosed for replacing. Marked: "To Joan Dickson". (TD 88/36 88/499).

Score 4: Dyeline score No. 2. Corrected sheet of page 2 enclosed for replacing. (TD 88/36 88/500).

Score 5: Dyeline score with pencil score and notes. Marked: "Own Copy. Corrected ... for BBC recording February 1975." Inside copy marked: "Own Copy with corrections made before 1st performance Invitation Concert BBC 17 January 1967. 1st March 19?? revised. Dont use this copy." Duration given as 10 min. (TD 88/36 88/501).

Score 6: Photocopy of Joan Dickson's score. Duration given as I = 4' (23.1.83), II = ?; III = 3'20" 1978 BBC and 4'36" (25.1.83). (TD 88/36 88/505).

Score 7: Own Copy P.R. with bowing and phrasing in Red. Marked: "With corrections after BBC recording February 1975 for BBC ... ? 1976 and new transfer p.2 ready for printing. Printed 15 September 75". (TD 88/36 88/504).

Score 8: Dyeline score. Marked: For Revision (newly printed pages). (TD 88/36 88/237).

Score 9: Dyeline score. (TD 88/36 88/238).

Score 10: Pencil notes. (TD 88/36 88/503).

Score 11: Ink score on transparency of both versions (cello and viola) at Schott.

#### Date composition:

1963 - April 1965. Dino - St. Ives.

#### Reviews:

1. Priaulx Rainier: "A String Trio and a Solo Suite for Cello", Musical Events, January 1967.
2. "Focus on Composers", The Times, 18.1.1967.
3. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
4. Peter Heyworth: "Magic blooms in the Garden," The Observer, 22.1.1967.
5. Stephen Walsh: "Music last week", The Listener, 26.1.1967.
6. Anthony Payne: "Broadcasting. Priaulx Rainier", The Musical Times, March 1967.
7. "A double first for Scottish cellist", The Scotsman, 17.7.1967.

8. Hilary Finch: "Music of the spheres", The Times, 3.2.1983.
9. Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.
10. P.W.D.: "Priaulx Rainier", The Daily Telegraph, 3.2.1983.

The Solo Suite for cello was composed over a period of two years. According to Rainier she started to compose the work in Dino, near Lugano in Switzerland in 1963 where she and her sister, Nella stayed in the house of Orrea Pernel for about 14 days.<sup>1</sup> Before the first performance at a BBC Invitation Concert on 17 January 1967, Rainier published the following information in Musical Events.<sup>2</sup>

The Solo Suite was written before the Concerto for Violoncello and Orchestra which Jaqueline Du Pré played so eloquently at the Promenade Concerts on 1964. Having two cellists in my family the sound of the instrument is as familiar to my ear as that of the violin, which I studied assiduously for many years. Thus I am drawn, almost instinctively, to write for strings and particularly for the cello whose pizzicati and harmonics seem to summon up the sounds heard by me during my early childhood in a remote part of South Africa on the borders of Zululand.

In "Composers Portrait" which I did for the BBC last year, I recalled the dominating influence of Southern Africa on my music despite the later impact of what might be considered the more sophisticated textures and forms of European contemporary music. Across the great spaces of Africa which surrounded me, sounds came carrying an aura of resonance with them. It seemed to surround them, and coming out of the immensity of such silence fell on my ear unsullied by the noises of the modern world thereby intensifying my listening, making me unconsciously absorb the importance of space between sounds. The silences used in my music are an integral part of the phrases, exactly timed to allow resonances their full value and have their origin in the aural experiences of my childhood.

The new Solo Suite is in three parts. The low C of the cello is a key note in the piece, two of the movements beginning and ending with it and the final held C of Part I links it to Part II without a break. By contrast the third part, through its extended passages of grace-notes, is released from the domination of this C ending on a sound which gives to the piece its final freedom.

Since this work was performed together with three other Rainier compositions on the same evening, references to the Suite remained brief. Peter Heyworth only spoke of the eloquent first performance given by Joan Dickson.<sup>3</sup> From Edward Greenfield's review the conclusion can be made that this composition was written prior to the 1964 Cello Concerto. He<sup>4</sup> also said: "In ... the suite there are moments when the deliberately disjointed texture made ... the impression of an extended cadenza ..." Other observations were that the Suite "maintained an unified yet varied flow of melody with the sparest of techniques"<sup>5</sup> and pointed also at the "skill in collating series of unconnected musical clauses without any diffuseness".<sup>6</sup> This work is not often performed, but was included in the programme of the Wigmore Hall celebration concert on 2 February 1983 which observed her 80th birthday. As on all previous occasions, it was performed by the Scottish cellist Joan Dickson.<sup>7</sup>

The later date (1966) indicated at the end of the score is then probably the date when it was revised, because Greenfield also referred to the fact that the Suite had been revised.

#### Notes:

1. Interview with Priaulx Rainier in St. Ives on 15.12.1977.
2. Priaulx Rainier: "A String Trio and a Solo Suite for Cello", Musical Events, January 1967.
3. Peter Heyworth: "Magic blooms in the Garden", The Observer, 22.1.1967.
4. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
5. Anthony Payne: "Broadcasting. Priaulx Rainier", The Musical Times, March 1967.
6. Stephen Walsh: "Music last week", The Listener, 26.1.1967.
7. Michael John White: "Priaulx Rainier", The Guardian, 3.2.1983.

1963-64

32 CONCERTO

for cello and orchestra.

Dialogue I

$\text{♩} = c. 84$  Picc. (b)

Piano Reduction

*p* *f* *p* *f* *m.s.* *f*

Vln. Steel Plate Fag. Cl. Ho: Red.

Canto II

$\text{♩} = c. 80$

2 3 4 5 6

*f* *p* *mf*

(*ppp*) (*mf*)

Cadence

78  $\text{♩} = 92$

79 80

*p* *f* *cresc.*

Fl. *f*

pizz.

127 128 129 130 131 132

Epilogue  $\text{♩} = c. 80$

**Instrumentation:**

2.2.2.2.1.0 - timp, perc (xyl, 3 steel plates, b, tri, cym, bd) - str.

**Duration:**

21' Duration sheet (Source UCT) and Schott brochure (1983).

**Dedicatee:** Jacqueline du Pré.

**Commissioned by:** BBC.

**First performance:**

London, Royal Albert Hall, Promenade Concert.  
3 September 1964. Jacqueline du Pré (cello) and the BBC Symphony Orchestra conducted by Norman Del Mar.

**Publication:**

London, Schott (Piano reduction, Edition 10913 by Priaulx Rainier and Timothy Baxter)(1967). Orchestral material on hire from Schott.

Manuscript held by: Schott.

Score 1: Ink score on transparency.

Score 2: Pencil score of reduction of Canto II.

The following material is at UCT:

Score 3: Dyeline score of full score. Marked: "Corrected Oct. 1964 P.R." Inside score numerous pencil and red markings. (TD 88/36 88/521).

Score 4: Dyeline score of cello part. Marked: "Corrected 28 Oct. 1964 P.R." Also in pencil: "Jacqueline's copy." Included in this are four lists of corrections to be made. (TD 88/36 88/524).

Score 5: Dyeline score No. 2 of cello part. Marked: "Corrected 28 Oct. 1964 P.R. Own copy". (TD 88/36 88/526).

Score 6: Brown envelope containing notes and rough score. (TD 88/36 88/527).

Date composition: Summer 1964, St. Ives.

Reviews:

1. Priaulx Rainier: "Tonight's Prom", Radio Times, 27.8.1964.
2. Priaulx Rainier: "Concerto for Cello and Orchestra", Musical Events, September 1964.
3. R.L.H.: "Persuasive eloquence of cello", The Daily Telegraph, 4.9.1964.
4. "Concise Cello Concerto", The Times, 4.9.1964.
5. David Cairns: "Rainier's Concerto", Financial Times, 4.9.1964.
6. Edward Greenfield: "Du Pré Recital at the Proms", The Guardian, 4.9.1964.
7. R.L. Henderson: "Terse Concerto", The Sunday Telegraph, 6.9.1964.
8. "Premiere of Work by S.A. Composer", The Cape Times, 9 (?).9.1964.
9. Kenneth L. Thompson: "Radio in Retrospect", Musical Opinion, October 1964.
10. Ronald Crichton: "The Proms", The Musical Times, October 1964, p.753.
11. "Editorial Notes", The Strad, October 1964.



12. Anthony Payne: "Rainier's Cello Concerto", Music and Musicians, November 1964.
13. William Glock: "Land of Music", The Ambassador, 11.11.1964.
14. "Cello and Piano", Musical Opinion, July 1967.
15. Robert Anderson: "Cello and double bass", The Musical Times, October 1967.
16. S.S. Dale: "Contemporary cello concerti: Priaulx Rainier and Gordon Crosse," The Strad, October 1975.

The best way to introduce Rainier's Concerto for cello and orchestra is to let the composer speak.<sup>1</sup>

When the B.B.C. offered me a commission for the Promenade Concerts 1964 I suggested a Cello Concerto, for one had been in my mind for many years. Having an elder sister cellist and a prodigy cousin who played in public at the age of eight years, the sound of the instrument was part of my early musical life, filled with the practising of various musical instruments many hours a day.

The greatest problem posed in writing a work for cello and orchestra is the difficulty of hearing the solo instrument's expressive but not penetrating tone against a background of solid orchestral sound. Thinking over these and other problems during many years, a scheme was evolved avoiding the conjunction of the solo instrument with the orchestra except when the textures, instrumentation, colour, disposition were such that the cello could penetrate or interplay with the orchestral groups in juxtaposition without strain or reducing the proper volume of the orchestral dynamics.

The First part of the Concerto came into being in this way - it is a Dialogue between cello and orchestra - an argument perhaps. The long cantabile line of the Second part, the Canto is sustained throughout. The Orchestra, which is often reduced to solo instruments or groups of these, uses quite different material, as if two worlds of thought were contrasted, one against the other. The Canto leads without a break into the Cadence which takes the place of a formal Cadenza. Here the instruments interplay, solo wind or strings and solo cello, in lighter, gayer, florid passages all on an equal footing. This brief section resolves into the Epilogue which is reminiscent of the Canto, but here the orchestral voices are reduced to the slightest sounds between the long-drawn phrases of the solo instrument which bring the movement to a pianissimo close.

The solo cello with its power of rhetoric dominates the Concerto as a whole. Though the orchestra is never merely accompanying the solo instrument, after the introduction there are no long tuttis,

but it plays its important part in the work in contrast, in opposition, and finally in acquiescence to the final statements of the solo part. Groups of instruments are characteristic of the work, but the percussion is used primarily to sharpen sounds at moments of tension and as a means of extending resonances, not as a body in itself.

By the time Rainier composed this composition, she was already an established composer and because she had retired, all her energy could be geared towards composition. The fact that the Cello Concerto had its première at a Promenade Concert in the Albert Hall, brought the composer to the notice of the wider public who under normal circumstances would not specially attend a concert where only "ultra" modern music is performed. A new Prom principle of integrating a new work into its programme, which has replaced the old one of ensuring that most people go home before it was performed paid good dividends. The Concerto had wide coverage in the press. The Times referred to this composition as one of Rainier's "most distinguished and felicitous works".<sup>2</sup> Anthony Payne went one step further when he said: "Priaulx Rainier's fine Cello Concerto will probably turn out to be the best as well as the most daring of the new works presented at this year's Proms."<sup>3</sup> The nineteen-year-old<sup>4</sup> Jacqueline du Pré's share in the success of the evening was substantial. Her "spell was its most bewitching"<sup>5</sup> and in her the composer had a first-rate soloist whose "impeccable technical performance was matched by a golden-voiced and sensitive expressive tone".<sup>6</sup> "... Du Pré's playing almost convinced one that this was a great work".<sup>7</sup> William Glock also commented on the incentives given to the British composer and the British school of virtuosi in his challenging article Land of Music.<sup>8</sup> The Rainier Cello Concerto written for the young Du Pré, was a good example to prove this point.

The orchestral sonorities and balance between solo instrument and orchestra came under the spotlight. Kenneth Thompson<sup>9</sup> expressed himself as follows:

Miss Rainier undeniably surmounts the difficulty of balance: the cello can at all times be heard, but whether at too great a sacrifice is a matter of opinion. ... 'I'm not sure that the problem has not here been solved merely by employing a symphony orchestra to do the work of a chamber orchestra, conceding a possible gain in colour. And it would not require too great an extension of the composer's idea of largely avoiding conjunction of solo instrument with orchestra before the latter's role is reduced largely to intermittent interjections. The concerto is a stark, gaunt, somewhat esoteric composition, sparse in texture and written with marked economy of style, leaving an overall impression of being distinctly monochrome despite splashes of orchestral colour and percussion adornment.

The Sunday Telegraph<sup>10</sup> wrote:

Lightly and deftly orchestrated and lucid textures never obscure the eloquent voice of the solo instrument and beneath its rather severe surface the music conceals a warm, lyrical undercurrent.

The fact that the soloist was never masked<sup>11</sup> and that the scoring had a chamber-music-like lightness and precision<sup>12</sup> was clear to reviewers.

When Schott published Rainier and Baxter's reduction for violoncello and piano in 1967, Musical Opinion<sup>13</sup> was not too happy with this publication and found it:

A complicated, rather fussy work, overburdened not so much with thought as with the desire to create constant contrast. I find little to admire or to please in it. The piano reduction is virtually unplayable, but as instrumentation is indicated it makes a useful short score.

The selling price was two pounds two shillings.<sup>14</sup>

S.S. Dale's<sup>15</sup> description of the Concerto after Schott's publication of the reduction score for cello and piano given here, is far more descriptive and shows insight.

Now the Concerto form roughly divides into two categories. We have the hammer smashing type of concerto (Tchaikovsky's First Piano Concerto is the locus classicus) where the soloist takes arms against a sea of orchestral players, and smashes his way to victory. The other type is the Schumannesque piano concerto in which the solo instrument indulges in introspective moments, "emotion recollected in tranquility" to quote Wordsworth. The form too has divided into the classic form of Beethoven, Brahms and Rachmaninoff; this is the severely classic model; the other type is that inaugurated by Mendelssohn in which the form is completely shorn of the ritornelli passages, and the development and recapitulation sections are curbed; frequently the slow movement and finale are "run on" without a break, and this ultimately gives way to the one movement concerto. So that it is quite wrong to see the concerto as a trial of skill between soloist and orchestra. The concerto of Priaulx Rainier was devised as a dialogue, a colloquy between cello and orchestra. For this type of writing, no better interpreter could have been chosen than Jacqueline du Pré. The score is divided in two sections: the first entitled Dialogue sets the scene, the second a canto, followed by a relatively long accompanied cadenza, followed by a brief epilogue. The concerto, thus resembles the concerto of Delius in being an extended communication, in which the matter and not the form is important.

Again like Delius the time signature is 6/4, recalling the barcarolle-like figurations of the composer of Hassan. The concerto opens quietly (Crotchet = circa 84). The instrumentation is sui generis: few orchestral accompaniments can ever have opened with a piccolo arabesque, accompanied by bassoon and steel plate! At the fourteenth bar the soloist enters with a declamatory call, frequently in the highest register. Double stops interspersed with pizzicato interruptions are the staple of much chromatic writing. A slightly slower tempo (Meno, Quaver = 69) leads to a theme allocated to the middle register; the return to tempo brings the first movement to a conclusion in which the woodwind are prominently deployed. The brass (ppp) echo until the cello is ready to start the second movement (Canto, Quaver = 80). It might be thought that two slow movements are a little too much, but in actual practice this is not so. There is a change of idiom, the solo part being a flowing cantilena.

The scoring is entirely different from that of the previous dialogue. One is tempted to remark, almost Debussyan. The solo instrument is written in a stream of Legato. The Cadenza bursts in with a show of violence. It is a brilliant interplay between soloist and orchestra, and it carries to a conclusion the accompanied cadenza started by Elgar in his violin concerto. The cadenza is relatively long, having regard to the overall length of the entire concerto. It finishes with the epilogue, a strange commentary on the previous material. Again the orchestration is remarkable: woodwind, timpani, and bells, with a specially interesting part for contrabass. So ends one of the most significant concerti written for the medium in recent years. Like

Elgar the orchestral palette is extremely large yet used with reserve. Serial technique is not used, but the style is quite unique; no discernible stylistic influence is present, unless it be Varèse. Students looking for formal resemblances will find little to help them. Sibelius is recalled, in that the formal trappings of "development" are completely avoided. Predominantly the concerto is diatonic, but diatonic with a difference: surprise and suspense are constant throughout. This is a concerto that grows on one. I should not in the least be surprised to find that it makes little impression at first: its beauties lie too deeply ingrained. It is only after repeated hearings that the logical progression becomes clear. Again that recalls Sibelius. How often had we to hear the symphonies before their full impact and weight was felt?

A BBC Invitation Concert on 2 July 1981 held in Studio 7, New Broadcasting House in Manchester proved the only other occasion, when Rohan de Sarem (cello) with the BBC Northern Symphony Orchestra performed Rainier's Cello Concerto.<sup>16</sup>

**Programme note:**

Written by Rainier for the first performance.

In writing a concerted work for solo violoncello the approach was governed by the rhetorical nature and power of the instrument. The scoring is light with frequent use of solo wind instruments. String groups are employed in opposition to wind groups more frequently than in combination, and percussion is used to add sharpness or as extended resonances to the textures.

The Concerto is in three parts or movements, each described by a title which conveys its character. Part I 'Dialogue' and Part II 'Canto', are linked by the interval of a second held by trumpets, then transferred to clarinets. This interval, major and minor, is dominant in the work in many inversions and extensions as well as in close harmonic combinations or clusters, used in the latter case as roud resonances. Part III, 'Cadence: Epilogue', takes the place of a formal cadenza: solo orchestral instruments join the solo cello in florid passages of a scherzo-like character. This brief section resolves into the Epilogue, reminiscent of the Canto.

**Notes:**

1. Priaulx Rainier: "Concerto for Cello and Orchestra", Musical Events, September 1964.
2. "Concise Cello Concerto", The Times, 4.9.1964.

3. Anthony Payne: "Rainier's Cello Concerto", Music and Musicians, November 1964.
4. William Glock: "Land of Music", The Ambassador, 11.11.1964.
5. Edward Greenfield: "Du Pre Recital at the Proms", The Guardian, 4.9.1964.
6. See 2 above.
7. See 5 above.
8. See 4 above.
9. Kenneth L. Thompson: "Radio in Retrospect", Musical Opinion, October 1964.
10. R.L. Henderson: "Terse Concerto", The Sunday Telegraph, 6.9.1964.
11. David Cairns: "Rainier's Concerto", Financial Times, 4.9.1964.
12. R.L.H.: "Persuasive eloquence of cello", The Daily Telegraph, 4.9.1964.
13. "Cello and Piano", Musical Opinion, July 1967.
14. Ibid.
15. S.S. Dale: "Contemporary cello concerti: Priaulx Rainier and Gordon Crosse", The Strad, October 1975.
16. Information sheet in possession of author.

1965-66

33 **STRING TRIO**

for violin, viola and cello.

I (♩ = circa 80  $\frac{mm}{min}$ )

Vln  
Vla  
Vcl

II *Meno*  $\frac{♩}{♩} = 69$

92 93

94 95 96

**Duration:**

15' Schott brochure (1983).  
15'42" Duration sheet (Source UCT).

**Dedicatee:** Perry Hart.

**First broadcast:**

London, BBC Invitation Concert. 17 January 1967. The  
Oramonte Trio: Perry Hart (violin), Brian Hawkins (viola), Bruno  
Schrecker (cello).

**First public performance:**

London: The Redcliffe Concerts of British Music, Purcell Room. 4  
December 1972. Perry Hart (violin), Brian Hawkins (viola), Kenneth  
Heath (cello).

**Publication:** London, Schott (Edition 1117)(1970).

**Manuscript held by:** Schott.

Score 1: Ink score of title page and page 15 only.

The following material is at UCT:

Score 2: Printed score with pencil crosses, probably problem  
spots. (TD 88/36 88/271).

Score 3: Pencil score (dated 21 June 1965. St. Ives - Dino).  
(TD 88/36 88/368).

Score 4: Dyeline score of Set 1. Marked: "Own Copy with  
omissions marked P.R. Transfers corrected from this 25 Jan. 67".  
(TD 88/36 88/369).

Score 5: Dyeline score. Marked: "Extra score P.R. correct".  
(TD 88/36 88/370).

Score 6: 1 Copy of Original set of transfers corrected 25 Jan 67  
after first performance. (Note that copy of old set of transfers  
was sent to F. Goldberg. Paris on 9 Sept. 1967).  
(TD 88/36 88/373).

**Date composition:**

1965-66. St. Ives - Dino. Date at end of pencil score: 21 June  
1965.

**Reviews:**

1. Priaulx Rainier: "A String Trio and a Solo Suite for Cello",  
Musical Events, January 1967.
2. "Focus on composers", The Times, 18.1.1967.
3. Edward Greenfield: "Priaulx Rainier", The Guardian,  
18.1.1967.



4. Peter Hayworth: "Magic blooms in the Garden", The Observer, 22.1.1967.
5. Stephen Walsh: "Music last week", The Listener, 26.1.1967.
6. Anthony Payne: "Broadcasting. Priaulx Rainier", Musical Times, March 1967.
7. Alan Blyth: "London Oboe Quartet", The Times, 5.12.1972.
8. A.E.P.: "Justice to 2 composers of distinction", The Daily Telegraph, 5.12.1972.
9. Max Loppert: "Priaulx Rainier", Financial Times, 5.12.1972.
10. Edward Greenfield: "Oboe Quartet", The Guardian, 6.12.1972.
11. Desmond Shawe-Taylor: "The English school", The Sunday Times, 10.12.1972.
12. Calum MacDonald: "Last week's broadcast music", The Listener, 15.2.1973.
13. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.
14. Max Loppert: "Purcell Room. Rainier at 75", Financial Times, 14.12.1978.
15. Malcolm Lawson: "What a birthday for Howick's Priaulx", The Daily News, 18.12.1978.

The composer<sup>1</sup> wrote modestly as follows about the String Trio which also received a first hearing at the BBC Invitation Concert:

The other new work, a String Trio, was written at the request of the Oromonte Trio who had already played my earlier work for Oboe and String Trio, commissioned by the BBC for an Invitation Concert and played by them with Janet Craxton, at the Edinburgh Festival and on the Continent. This work will also be included in the programme on January 17.

The medium of a String Trio is difficult because the three parts are more exposed than in quartet writing. As each instrument is without support it requires independent strength.

The Trio opens with a slow pianissimo section, breaking into fast, urgent rhythmical patterns which alternate with sudden quiet passages. A long note held by the cello leads into the second part which is in slow tempo, lyrical in nature. It has been one of the most difficult works I have attempted. Although only 12 minutes in performance it has taken longer than others twice its length.

Perry Hart to whom the work is dedicated had a long music association with Rainier. She was a member of The Oromonte Trio and later the London Oboe Quartet who gave numerous performances and also recorded Quanta. This Australian born violinist received her education at the Sydney Conservatorium of Music. Thereafter she studied privately with Szymon Goldberg, American violinist and conductor of Polish birth and made her debut in Amsterdam. Presently she is professor of violin at the Guildhall School of Music and Drama, London.<sup>2</sup>

After the BBC Invitation Concert performance, which should be regarded as the first broadcast, Peter Heyworth described the work as being "fashioned out of small thematic cells from which are generated an intense and individual lyricism and a fierce rhythmic energy".<sup>3</sup> Edward Greenfield<sup>4</sup> detected the same qualities and made a reference to her childhood circumstances:

a string trio ..., retains in its lyricism, sometimes sweet, sometimes intense, an echo of the Bartókian period. There is a hint of Bartók too in the urgent rhythms of the first section, but here the direct influence is rather from Rainier's own childhood, when, brought up in the South African wilds, she was deeply influenced by primitive African music. The last movement culminates in a striking passage where the melody gradually falls apart, and one is left at the end with hushed, introspective harmonics on the cello, the question unanswered.

Anthony Payne's<sup>5</sup> observation is:

Here a two-movement format exposed a chain of sonorous incidents subtly linked together in sections of varying tempi, and discovered a logic as cogent as any more flowing statement by breaking down into disintegrated fragments in the final bars.

It seems as if the first public performance of this composition was on 4 December 1972 - approximately two years after its recording - because no press reviews appear between those of the BBC Invitation Concert (17.1.1967) and that of The Redcliffe Concerts of British Music

(4.12.1972). Shawe-Taylor also refers to the "first hearing"<sup>6</sup> in connection with the concert of 4 December 1972. He continues - "it seems ... to be all stop-go, without continuity".<sup>7</sup>

The Cummings String Trio: Diane Cummings (violin), Luciano Iorio (viola) and Rohan de Sarem (cello) performed the Rainier String Trio on 3 August 1978 at the Dartington International Summer School.<sup>8</sup>

At the performance of the work at Rainier's 75th birthday, The Daily Telegraph mentioned that the String Trio "builds up its satisfying formal scheme with an exact judgement which at no time robs the work of its spontaneity or its sense of natural growth".<sup>9</sup>

Notes:

1. Priaulx Rainier: "A String Trio and a Solo Suite for Cello", Musical Events, January 1967.
2. Adrian Gaster, ed., International Who's Who in Music and Musicians' Directory (Cambridge: International Who's Who in Music, 1977), p.348.
3. Peter Hayworth: "Magic blooms in the Garden", The Observer, 22.1.1967.
4. Edward Greenfield: "Priaulx Rainier", The Guardian, 18.1.1967.
5. Anthony Payne: "Broadcasting", The Musical Times, March 1967.
6. Desmond Shawe-Taylor: "The English school", The Sunday Times, 10.12.1972.
7. Ibid.
8. Letter from Cummings String Trio dated 29.6.1988 to author.
9. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.

**Recording:** 33 r.p.m.

String players of the London Oboe Quartet: Perry Hart (violin), Brian Hawkins (viola), Kenneth Heath (cello) on Argo ZRG 660. Recorded in association with the British Council.

**Reviews:**

1. "Rainier. String Trio. Quanta", The Gramophone, September 1979.
2. Colin Mason: "Davis's fine Berlioz", The Daily Telegraph, 19.10.1970.
3. Robert Layton: "A Quarterly Retrospect", The Gramophone, November 1974.
4. Max Harrison: "Roussel, Rainier and Rawsthorne", The Times, 5.12.1970.

The three string players of the London Oboe Quartet recorded the String Trio. Colin Mason regarded this "an exceptionally rewarding disc which does real service to the composers and to us".<sup>1</sup>

Dame Sybil Thorndike played part of the String Trio in the programme "My kind of Music" on BBC Radio 4 on 27 June 1972. She said

it [the Trio] gets me emotionally every time ... I've been to two of her first performances at the Festival Hall, and was absolutely bowled over with it ... I don't think a record is ever quite as satisfactory as hearing it really in a hall, but I'd love to do something of hers because I love her attitude to music, and her modernity, and something of her own country comes through.

**Notes:**

1. Colin Mason: "Davis's fine Berlioz", The Daily Telegraph, 19.10.1970.
2. Dame Sybil Thorndike in "My kind of Music" on BBC Radio 4, Tuesday, 27 June 1972.

1966-67

34 AEQUORA LUNAE

for orchestra.

**I**    **IMBRIUM [Rain]**

*Allegretto Tranquillo*  
♩ = 60

Fl. 1  
Fl. 2  
Ob.  
Cl. 1  
Cl. 2  
Fg.  
Zk. (Glocken)  
Marp.  
Timp.  
Steel Plates Low and High  
Sn. Dr. - Soft Stick  
H. Dr. - Hard Stick  
Tbc.  
Tbn.  
Tbn.  
V.  
II (Tutti)  
VC.  
Cb.

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"AQUA SYMPHONIA" 708

MARE  
AQUORA LUNAE. II. FECUNDITATIS *Jeanyiny I*

II  
20.

1 = c. 100 Com. Mpb 2 3 4 5

5  
8

X

5  
8

AEQUORA LUNAE III MOUS SERRENITATIS [TRANQUILLITY]

3 *Andante*

Fl  
Ob  
Cor A  
Cl  
Fg  
Bn  
Fl  
Ob  
Cor A  
Cl  
Bn  
Camp  
Rin A  
Tr  
Tbn  
Cb

**AQUORA LUNAE II MARE CRISIUM [Bris]**

**5** *f* *cresc.* *Vivace* **3** **5** **39**

**I**

**II**



AEQUORA LUNAE V. MARE NUBIUM. [CLOUDS]

*1<sup>a</sup> c so Andante sost.*

**I**

Pic. Fl. Ob. Cln. Cor. Cb. Fag. Minim.

**II**

Fl. Ob. Cln. Cl Solo. Cb. Fag. Mann. Trp. Vln. Vl. Vc. Cb.

AEQUORA LUNAE VI OCEANUS PROCELLARUM. [TEMPISSIMO]

1<sup>a</sup> = 108 Allegro feroce

62

The image shows a handwritten musical score for a symphony. The title is "AEQUORA LUNAE VI OCEANUS PROCELLARUM. [TEMPISSIMO]". The tempo is marked "1<sup>a</sup> = 108 Allegro feroce". The score is divided into two main sections, I and II, indicated by large Roman numerals on the left. Section I includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcllo.), Contrabasso (Cb.), Tromba (Tr.), Tromboni (Tbn.), Fagotto (Fg.), Clarinetto (Cl.), and Piano (P). Section II includes parts for Violoncello (Vcllo.), Contrabasso (Cb.), and Piano (P). The score is written in a complex rhythmic style, with a 7/4 time signature at the beginning. It features various rests, dynamics, and articulation marks. The page number "62" is in the top right corner. The page number "300" is at the bottom center.

AEQUORA LUNAE VII LACUS SOMNIORUM (Dram.)

77.

1<sup>o</sup> 72 Poco più mosso 2 3 3 4 5 (3+2) 5 3 6 5 7

The score is divided into two main sections, I and II. Section I includes parts for Flute (F), Oboe (Ob), Clarinet (Cl), Bassoon (Cb), Violin (Vn), Viola (Vc), Cello (Cb), Double Bass (Cb), Percussion (Perc), and Solo Cello (Cello Solo). Section II includes parts for Violin (Vn), Viola (Vc), Cello (Cb), and Double Bass (Cb). The score features complex rhythmic patterns with time signatures such as 5/4, 3/4, and 4/4. Dynamic markings include *pp*, *p*, *f*, and *mf*. Performance instructions like *Solo* and *Solo some rit* are present. The score concludes with a *pp* marking and a final time signature of 5/4.

**Instrumentation:**

3.3.3.2 - 2.2.2.1 - timp, perc (mba, xyl, 2 cym, sd, bd, b, 8 ant cym, 2 t - tam, 3 steel plates, tamb, cast, 2 tri) cel - strs.

**Duration:**

30' Schott brochure (1983).  
31' Duration sheet (Source UCT).

**Dedicatee:** Dame Barbara Hepworth.

**Commissioned by:** BBC.

**First performance:**

Cheltenham, Cheltenham Town Hall. Cheltenham Festival. 18 July 1967. BBC Symphony Orchestra conducted by Norman Del Mar.

**Publication:** Material on hire from Schott, London.

**Manuscript held by:** Schott.

Score 1: Ink score on transparency. Final corrections by Keith Henderson.

The following material is at UCT:

Score 2: Dyeline full score (Schott Hire Material) with red markings. (TD 88/36 88/462).

Score 3: Rough pencil score and notes. (TD 88/36 88/463).

**Date composition:** 1966-67.

**Reviews:**

1. Gerald Lerner: "Cheltenham Festival", The Guardian, 19.7.1967.
2. Kenneth Loveland: "Successful musical moon-shot", The South Wales Argus, 19.7.1967.
3. Peter Stadlen: "Lunar fancies translated into music", The Daily Telegraph, 19.7.1967.
4. Alan Blyth: "I choose Priaulx as first woman on the moon", The Daily Express, 19.7.1967.
5. E.M. Webster: "Norman Del Mar takes over triumphantly", The Gloucestershire Echo, 19.7.1967.
6. Andrew Porter: "Aequora Lunae", Financial Times, 19.7.1967.
7. K.W. Dammett: "Cheltenham Festival", The Birmingham Post, 19.7.1967.
8. David Wynne: "Sell-out for moderns", The Western Mail, 19.7.1967.

9. Stanley Sadie: "Nicely judged effects", The Times, 19.7.1967.
10. Bertram Horton: "Peeps at the moon", The Daily Mail, 19.7.1967.
11. Ernest Bradbury: "Composition based on lunar surface has its premiere", The Yorkshire Post, 20.7.1967.
12. Christopher Grier: "Bracing breeze of cosmopolitanism", The Scotsman, 21.7.1967.
13. Desmond Shawe-Taylor: "The shape and the surface", The Sunday Times, 23.7.1967.
14. Stephen Walsh: "Festival Probing", The Observer, 23.7.1967.
15. R.L. Henderson: "Achievements and Disappointments", The Sunday Telegraph, 23.7.1967.
16. Stephen Walsh: "Music last week", The Listener, 27.7.1967.
17. Kenneth Donnett: "Cheltenham Polonaise", Music and Musicians, September 1967.
18. E.M. Webster: "Cheltenham: Blight on the Band-Wagon", Musical Opinion, September 1967.
19. Stephen Walsh: "Cheltenham", The Musical Times, September 1967.

As far as can be established, this composition has only been performed once - on 18 July 1967 at the Twenty Third Cheltenham Festival.<sup>1</sup> Before this concert Rainier<sup>2</sup> explained in a BBC radio programme some of the background which preceded the actual composition of the work:

During the last few years the extension of imaginative sensibilities through spacial exploration, has given artists new visions: Stellar objects - space - its infinity and its silences.

Since childhood the night sky has held a fascination for me, the moon beyond all other objects in space, so that it seemed a natural and unconscious development in my work, when, a few years ago I wrote a piece for oboe and string trio called Quanta, which moved into these more abstract fields of imagination. Soon after this, while writing a concerto for cello and orchestra, thinking about the next work - a usual procedure, the moon was persistently in my thoughts. This great object in space, which men are attempting to probe - its strange surface - its undisturbed remoteness, and then the poetic names given its concave areas by astronomers from their earliest observations - the Seas of the Moon.

An idea began to form around these seas and their evocative names, which have been used purely figuratively in my new work.

Sir Malcolm Sargeant was supposed to have conducted the first performance, but due to his illness Norman Del Mar stepped in and conducted the BBC Symphony Orchestra.<sup>3</sup> This performance was very important to the composer, because Aequora Lunae was her longest and largest work to date. The music critics could not exactly pinpoint the nature of the composition. E.M. Webster<sup>4</sup> wrote:

The score seems lucid enough, the intention clear and it is clearly programme music. But in fact, the programme is not mirrored in the music. No definite character emerges for each of the seven mystical waters of the moon. They remain amorphous, cloudy and vague - and disappointingly similar in content.

Andrew Porter described the composition as "not a suite, nor a tone-poem, nor a set of symphonic sketches: rather it is the orchestral communication of a vision, a meditation",<sup>5</sup> but Stephen Walsh stated it is "a long ambitious suite, rather of the Holst Planets variety".<sup>6</sup> Gerald Larner<sup>7</sup> also made a reference to the Holst composition.

If it was Miss Rainier's intention to update and varify the inspiration of The Planets she succeeded to the extent of creating atmosphere. Unlike Holst, however, she failed to give every movement a self-sufficient shape or any other point.

Kenneth Loveland<sup>8</sup> felt more or less the same when he wrote

the weakness of her suite is precisely the fact that within the continually fascinating pattern of sound which emerges, textural contrasts between the movements are rare and so are contrasts of pace.

According to the critics present at the first performance, Mare Imbrium "describes the fall of the rain and the stirring of life".<sup>9</sup> Mare Fecunditatis "creates rising crescendos for the potential growth of life in all existence",<sup>10</sup> "but seems to lose impetus".<sup>11</sup> Mare Serenitatis, the section which gives the most truthful picture of the composer's gifts<sup>12</sup>, "begins in a brooding darkness until the violin solo brings in

the light."<sup>13</sup> Mare Crisium is considered the most successful<sup>14</sup> and "most striking, where two virile violin lines strive with one another".<sup>15</sup> Mare Nubium is also described as successful<sup>16</sup> and is the clearest section.<sup>17</sup> Oceanus Procellarum is a "fairly mighty monster"<sup>18</sup> which creates a rousing tempest, but even this is a spasmodic storm and breaks off into sudden pauses of contemplative wanderings on the woodwind".<sup>19</sup> In the last section, Lacus Somniorum "soft and warm chords and gentle, near motionless lines give rise to a distinctive poetic feeling"<sup>20</sup> and vividly describe that dark sea of dreams. <sup>21</sup>

Kenneth Loveland's<sup>22</sup> appreciation of the composition is perhaps the most truthful. He wrote:

But it is still a well-imagined piece, serious in intent, and even though some of the detail becomes lost, deftly constructed. Her skill is mixing instrumental colours, in constructing elaborate chords and then breaking them up to siphon them off to different orchestral departments, the care with which long-held notes are expanded and contracted, the attractive way in which movement between layers of static, luminous sound is provided by delicately wrought woodwind solos (particularly for clarinet and cor anglais), gives the work a touch of rare imagination. And the effect she obtains from dividing her strings into what is really two separate orchestras, is often ravishingly beautiful.

The work, a BBC commission, was also broadcast from the Cheltenham City Hall on the evening of the first performance.<sup>23</sup>

Aequora Lunae is dedicated to Barbara Hepworth. Francis Routh in his book Contemporary British Music said that Rainier shared something of Hepworth's abstract aesthetic and that it would not be far fetched to compare "what Rainier expresses in terms of abstract musical sounds with what Hepworth expresses in abstract sculpture".<sup>24</sup>

**Programme note:**

The following programme note was prepared by Rainier for the Cheltenham Festival performance in 1967:

**Aequora Lunae:** 'The Seas of the Moon' is an imaginative poetic conception found in Virgil, Ovid and Horace - the poets of the golden Age. The names of the seas on the moon are those used by early astronomers to describe concave areas of its surface as observed at that time but bearing no relation to reality.

The seas chosen as titles for the seven parts of 'Aequora Lunae' form a metaphysical cycle of Fertility which could be described in a purely figurative way as follows:

**Mare Imbrium:** Rain - the contribution, the beginning.

**Mare Fecunditatis:** Fertility - the potential in all existence.

**Mare Serenitatis:** Tranquility - the calm before movement.

**Mare Crisium:** Crises - releasing of activity.

**Mare Nubium:** Clouds - the vapours transcending and forming.

**O [ceanus] Procellarum:** Tempest - chaotic disturbances.

**L [acus] Somniorum:** Dreams - the sea sleeps in lakes and moves in sleep.

The Orchestra is often divided into two parts: one half of the string body attached to the Brass and hard-sounding percussion, the other to the woodwind and dulcet percussion. This division creates acoustical opportunities. Dense chord clusters move as composite sounds with frequent changes of colour through their transfer from one instrumental group to another. The opposition of dark and light-coloured instrumental tone plays a large part in the structure of the work.

A special feature is the number of solos for wind instruments. These form linear movements between chord clusters and sometimes are the link between parts, either as conclusions or introductions. The percussion is enlarged with three steel plates, high, low and medium, and a set of antique cymbals tuned to specific pitches. Each of the eight parts has its distinctive orchestration.

'Aequora Lunae' is dedicated to Dame Barbara Hepworth.

**Notes:**

1. Programme in possession of author.
2. Extract from script by Priaulx Rainier for BBC Music Magazine, 16.7.1967, 11 a.m., in possession of author.
3. E.M. Webster: "Norman Del Mar takes over triumphantly", Gloucestershire Echo, 19.7.1967.



4. E.M. Webster: "Cheltenham: Blight on the Band-Wagon", Musical Opinion, September 1967.
5. Andrew Porter: "Aequora Lunae", Financial Times, 19.7.1967.
6. Stephen Walsh: "Music last week", The Listener, 27.7.1967.
7. Gerald Larner: "Cheltenham Festival", The Guardian, 19.7.1967.
8. Kenneth Loveland: "Successful musical moon-shot", South Wales Argus, 19.7.1967.
9. See 4 above.
10. See 4 above.
11. Stanley Sadie: "Nicely judged effects", The Times, 19.7.1967.
12. Ibid.
13. See 3 above.
14. Desmond Shawe-Taylor: "The shape and the surface", The Sunday Times, 23.7.1967.
15. See 11 above.
16. See 14 above.
17. Betram Horton: "Peeps at the moon", The Daily Mail, 19.7.1967.
18. Peter Stadlen: "Lunar fancies translated into music", The Daily Telegraph, 19.7.1967.
19. See 3 above.
20. See 11 above.
21. See 3 above.
22. See 8 above.
23. Notice in possession of author.
24. Francis Routh, Contemporary British Music (London: MacDonal, 1972), p.349.

1969

35 THE BEE ORACLES

for tenor or high baritone solo, flute, oboe, violin, cello and harpsichord. Text from "The Bee-Keeper" by Dame Edith Sitwell.

**1 INSTRUMENTAL**

*♩ = C♯40*

Fl.  
Ob.  
Vln.  
Vcl.  
Harp.

**2 INCANTATION**

*21 ♩ = ♩ = 96*

Fl.  
Harp.

The Bee-keepers...

**3 EARTH.**  
♩ = 100

45 46 47 17

Violin I, Violin II, Viola, Violoncello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Percussion, and Voice parts are visible. The lyrics are: "The Earth is the Drivacy of all".

**4 WATER**  
♩ = 60

80

Violin I, Violin II, Viola, Violoncello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Percussion, and Voice parts are visible. The lyrics are: "This water is the ha... ey".

110

5 CHANT  $\text{♩} = 60$

110 111 112 113 114

Vc  
+ SC2A

Vc

V

4 Pres. Em. ca of the God - Comb 4 shaped in Jhu mess, and in pr. mess ca

6 FIRE  $\text{♩} = 108$

123 124 125 126 127

Fl

Vc

Vc

884

7 CHANT.  $\text{♩} = 72$

172 173 174 175

Solo Voice

V

Vc

ppp

The Priest-esses of the God Comb 4 shaped by

8 AIR.  $\text{♩} = \text{♩} = 76$

191 192 193 194 195 196

Fl.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{pp}$   $\text{f}$   $\text{pp}$

Ob.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

V.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

Vc.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

Bsn. TACET

V.  $\text{p}$  This - Air

9 CHANT.  $\text{♩} = 92$

231 232 233 234

43

Fl.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ob.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

V.  $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

Vc.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Bsn.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

V.  $\text{p}$  The Preserver - of the God's Com- Suffered by

**10 SUN**  
248  $\text{♩} = 84$  249 250 47

Handwritten musical score for 'SUN'. The score is written on six staves: Flute (Fl), Clarinet (Cl), Violin (Vio), Viola (Vc), Violoncello (Vcl), and Double Bass (DB). The music is in 4/4 time with a tempo of quarter note = 84. The score is divided into three measures, with measure numbers 248, 249, and 250 indicated. The key signature has one sharp (F#). The lyrics 'This SUN' are written under the Vcl staff. The score is heavily annotated with performance instructions such as 'Pizz', 'arco', 'Pizz #arco', and 'arco'. There are also various musical notations including slurs, accents, and dynamic markings.

**THUNDER.**  
275  $\text{♩} = 118$  276 277

Handwritten musical score for 'THUNDER.'. The score is written on six staves: Flute (Fl), Clarinet (Cl), Violin (Vio), Viola (Vc), Violoncello (Vcl), and Double Bass (DB). The music is in 6/8 time with a tempo of quarter note = 118. The score is divided into three measures, with measure numbers 275, 276, and 277 indicated. The key signature has one flat (Bb). The lyrics 'This Thunder this Thunder to the home' are written under the Vcl staff. The score is heavily annotated with performance instructions such as 'Pizz', 'arco', and 'Pizz arco'. There are also various musical notations including slurs, accents, and dynamic markings.

12 CHANT.

The image shows a handwritten musical score for a piece titled 'CHANT.'. The score is written on five staves. The top staff is a vocal line with lyrics 'This was the Song'. The second staff is a piano accompaniment. The third staff is a flute part. The fourth staff is a violin part. The fifth staff is a cello part. The score is marked with various dynamics such as 'p' (piano) and 'pp' (pianissimo), and includes performance instructions like 'Sw' (swell) and 'S. 1-3'. The piece is divided into measures, with measure numbers 316, 317, 318, 319, and 320 indicated. A circled '320' is written above the final measure. The score is in 8/8 time and features a variety of rhythmic patterns and melodic lines.

**Duration:**

18' on "Own Copy" and Schott brochure (1983).  
21' Duration sheet (Source UCT).

**Dedicatee:** Peter Pears.

**Commissioned by:** Peter Pears for the 1970 Aldeburgh Festival.

**First broadcast:**

London, BBC. February 1970. Peter Pears (tenor), Patricia Lynden (flute), Janet Craxton (oboe), Perry Hart (violin), Olga Hegedus (cello), Alan Harverson (harpsichord).

**First public performance:**

Aldeburgh, Aldeburgh Festival. 17 June 1970 with the same performers.

**First London performance:**

Queen Elizabeth Hall. 21 March 1971 with the same performers.

**Publication:** Material on hire from Schott, London.

**Manuscript held by:** Schott.

Score 1: Ink score on transparency.

The following material is at UCT :

Score 2: Pencil notes and "first working" including separate folder with corrections and alterations to baritone version dated January 1971. (TD 88/36 88/164).

Score 3: Dyeline score marked: "P.R. Own Copy".  
(1) corrected after BBC recording 14 February 1970;  
(2) after Aldeburgh Festival June 1970;  
(3) after Queen Eliabeth Hall May 1972;  
(4) and September 1974 with pts. (TD 88/36 88/165).

Score 4: Dyeline score marked: "Copyist Copy parts made from this". Corrected with additions after BBC recording 14 February 1970. Alterations in red to add to parts. May 1970 after Aldeburgh Festival. Further corrections September 1974 and to pts. (TD 88/36 88/166).

Date composition: 1969.

Reviews:

1. "Commissions", Composer, Spring 1969.
2. "Uraufführungen", Musikhandel, Vol. 21, No. 5, 1970.
3. "First performances", The World of Music, Vol. 12, No. 3, 1970.
4. Hugo Cole: "Mozart in the Abbey", The Guardian, 31.5.1971.
5. William Mann: "Bath Festival's Mozart and other rarities", The Times, 31.5.1971.
6. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.
7. Max Loppert: "Purcell Room. Rainier at 75", Financial Times, 14.12.1978.
8. Malcolm Lawson: "What a birthday for Howick's Priaulx", The Daily News, 18.12.1978.

Information regarding The Bee Oracles is confined to short references in press reviews. No reviews of the first performance in Aldeburgh on 17 June 1970 are available.



Max Loppert<sup>1</sup> wrote the following when the composition was performed at a Purcell Room concert to celebrate Rainier's 75th birthday:

A related facet of Rainer's [sic] art to which the concert paid attention is the subtlety and minute sensitivity of her writing for solo voice. Bee Oracles, a setting of a Sitwell poem, is beautifully described by its composer as 'a kind of honeycomb in sound'. The vocal line, with its repetitive gestures and also its longspanning shape, forms a vivid and dynamic contrast to the fast-moving minutiae of the instrumental figuration. The effect is radiant, stirring, wholly natural, yet wholly unexpected - a minor masterpiece, surely.

The Daily Telegraph remarked on the "more openly declamatory style",<sup>2</sup> but found that the "instrumental writing stood apart from the vocal line and was busier than its nature as accompaniment should allow".<sup>3</sup>

This work is dedicated to Peter Pears who was the soloist in the first performance. Rainier said that after a performance of The Bee Oracles, she had a standing ovation. It was the first time in her life that an audience rose!<sup>4</sup>

#### **Programme note:**

The following programme note appeared in the programme of the first London performance:

This poem is a recognition and an affirmation of the mystery and hope of all creation. In the music are embodied two rhythms, one represented by the instrumental writing forming particular rhythms linking and unlinking, always moving towards and in support of the second and fundamental rhythm, represented by the vocal line. The syllabic repetitions upon which the vocal line is based create a pulsation flooding in and out of the instrumental textures. This continuous interplay produces a structure perpetually forming and re-forming, a kind of honeycomb in sound.

The introduction of the 'Hymn of Being' is used as an Incantation in the form of a chant, which reoccurs in shortened versions between the verses, each of these a paean to the elements: Earth, Water, Fire, Air, Sun and Thunder. P.R.

The late Dame Edith Sitwell provided this note to her poem 'The Bee-Keeper' (the text of The Bee Oracles): 'These verses are founded on the great Second Adhyaya of the Brihadaranyaka Upanishad: "This earth is the honey (madhu, the effect) of all beings, and all beings are the honey or madhu, the effect, of this earth. Likewise this bright immortal fusion incorporated in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All", etc.

I have founded the lines on his great Hymn with all reverence.

... the Priestesses of the Gold Comb  
Shaped by Darkness, and the Prophetesses  
Who from a wingless pupa, spark of gold

In the Dark, rose with gold bodies bright as the Lion,  
And the trace of the Hand of God on ephemeral wings  
To sing the great Hymn of Being to the lost:

'This Earth is the honey of all Beings, and all Beings  
Are the honey of this Earth ... O bright immortal Lover  
That is incarnate in the body's earth -  
O bright immortal Lover Who is All!'

'This Water is the honey of all Beings, and all Beings  
Are the honey of this Water ... O the bright immortal Lover  
That is in water and that is the seed  
Of life ... O bright immortal Lover Who is All!'

'This Fire is the honey of all Beings, and all Beings  
Are the honey of this Fire ... O bright immortal Lover  
That is in fire and shines in mortal speech -  
O bright immortal Lover Who is All!'

'This Air is the honey of all Beings, and all Beings  
Are the honey of this Sun ... O bright immortal Lover  
That is in the sun and is our Being's sight -  
O bright immortal Lover Who is All!'

"This Thunder is the honey of all Beings, and all Beings  
Are the honey of this Thunder ... O the bright immortal Lover,  
That is in thunder and all voices - the beasts' roar -  
Thunder of rising saps - the voice of Man!  
O bright immortal Lover Who is All!'

This was the song that came from the small span  
Of thin gold bodies shaped by the holy Dark. ...

**Notes:**

1. Max Loppert: "Purcell Room. Rainier at 75", Financial Times, 14.12.1978.
2. N.K.: "Concert. Purcell Room. Park Lane Group", The Daily Telegraph, 14.12.1978.
3. Ibid.
4. Interview with Priaulx Rainier at St. Ives on 14.12.1977.

1971

36 QUINQUE

for harpsichord.

I

Handwritten musical notation for section I, harpsichord. It consists of two staves. The left staff has a treble clef and a 3/4 time signature. The right staff has a bass clef. The key signature has one flat (B-flat). The piece begins with a forte dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a '2' at the end of the section.

II *f = 5cc.*

Handwritten musical notation for section II, harpsichord. It consists of two staves. The left staff has a treble clef and a 4/8 time signature. The right staff has a bass clef. The key signature has one flat. The piece begins with a forte dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a '5' at the end of the section.

III *L = 10cc.*

Handwritten musical notation for section III, harpsichord. It consists of two staves. The left staff has a treble clef and a 3/8 time signature. The right staff has a bass clef. The key signature has one flat. The piece begins with a forte dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a '4' at the end of the section.

IV *f = 6cc.*

Handwritten musical notation for section IV, harpsichord. It consists of two staves. The left staff has a treble clef and a 3/8 time signature. The right staff has a bass clef. The key signature has one flat. The piece begins with a forte dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a '7' at the end of the section.

V *f = 2cc.*

Handwritten musical notation for section V, harpsichord. It consists of two staves. The left staff has a treble clef and a 3/8 time signature. The right staff has a bass clef. The key signature has one flat. The piece begins with a forte dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a '3' at the end of the section.

Duration: 12' Schott brochure (1983).

Dedicatee: Thomas Sherwood.

Commissioned by: Thomas Sherwood.

First performance:

London, Purcell Room. 29 March 1974. Colin Tilney (harpsichord).

Publication: Material on sale from Schott, London.

Manuscript held by: UCT.

Score 1: Pencil score with list of additions since working with Colin Tilney sent to him June 2/72. Priaulx apparently worked on Quinque as scores 1 & 2 were at the Studio in St. Ives with copies of the 2 pages of No. V. Bottom inscription says: "Much love, Colin." These were posted at Paddington on 17 September 1986 at 2.45 p.m. (TD 88/36 88/498).

Score 2: Dyeline score. Marked: "Own Copy with corrections P.R." April 1972. Further corrections March 1974. 1st perf March 29, 1974 Purcell Room corrected with Colin Tilney's playing score August 1974 and transparencies. (TD 88/36 88/496).

Score 3: New dyeline score. (TD 88/36 88/156).

Score 4: Ink score on transparency at Schott.

Date composition: 18 August 1971.

Reviews:

1. D.A.W.M.: "Rainier 5-part work for harpsichord", The Daily Telegraph, 30.3.1974.
2. Buxton Orr: "First Performances and Commissions of British Music", Composer, n 52:3.

When the musicians were rehearsing The Bee Oracles, for some reason the harpsichordist who was supposed to play, could not attend the rehearsal and Colin Tilney stepped in. After the rehearsal Rainier accompanied him to the train and he said she had written beautifully for the harpsichord. A few days later Rainier received a telephone call from Dr. Thomas Sherwood to ask whether she would join him, his wife and Colin Tilney for dinner, because they wished to discuss the question of commissioning a piece for harpsichord. She went and the three of them had a most exquisite dinner.

Dr. Sherwood said he had come into a little legacy and felt it was time he started supporting the arts. As he was very passionately interested in the harpsichord and knew Tilney very well, he wanted to commission a work for harpsichord for Tilney to play. The only restriction was that the composition had to be for the 16th century harpsichord without all the extended stops. The entire proceeding was a happy occasion. Eventually when Quinque was being recorded for broadcasting, one of the very good producers, Helen Cook was in the studio in charge. She wrote to Rainier afterwards and asked whether it would interest her to collaborate over a series of six concerts of Rainier's work, because she thought Rainier had not nearly enough performances. That was how the BBC series of 1976 all started.<sup>1</sup>

Quinque was first performed on 29 March 1974 by Colin Tilney in the Purcell Room. Other pieces on his programme were English Suite No. 6 (Bach), Suite No. 4 (Handel) the first English performance of Two pieces for classical harpsichord by the Singhalese harpsichordist Preethi de Silva and Five pieces from Suite in D (Rameau).<sup>2</sup>

The next day The Daily Telegraph<sup>3</sup> reported that Quinque

combines the modern idiom with skilful use of the capabilities of this particular instrument (a copy of a classical instrument after Dulcken.) The result was a stimulating and thought-provoking essay in free-flowing music within a circumscribed frame of dynamics.

Helen Brown performed No. 1 of Quinque at a Recital at the Music Faculty of King's College, University of London at Strand<sup>4</sup> on 19 June 1975.<sup>5</sup>

Colin Tilney believes Quinque "is a great and idiomatic contribution to the harpsichord literature".<sup>6</sup>

**Programme note:**

Priaulx Rainier provided the following programme note in 1971:

In writing this piece for harpsichord, its richness, as well as its limitations have been considered, bringing a contemporary idiom within the powers of the instrument. 'Quinque' was commissioned by Dr Thomas Sherwood - an ardent harpsichordist - for Colin Tilney. It is in five parts, hence the title. The first part and the longest is in the manner of a fantasie or improvisation. The second is a slow dance-like movement ornamented throughout. The third, a lively quick-moving piece based on a variety of rhythms. With the exception of a few bars, No. 4 is written in one voice, changing registrations making answering phrases, moving together towards the close. No. 5 is a robust fast movement, the fullest in harmony, with a variety of textures and ornamentation. This piece has been contrived without the use of Lute, Buff or 16 foot steps by special request of the commissioner.

**Notes:**

1. Interview with Priaulx Rainier at St. Ives on 14.12.1977.
2. Programme in possession of author.
3. D.A.W.M.: "Rainier 5-part work for harpsichord", The Daily Telegraph, 30.3.1974.
4. Undated programme in possession of author.
5. Letter from Priaulx Rainier dated 10.6.1979 to author.
6. Letter from Colin Tilney dated 5.7.1988 to author.

1972

37 ORGAN GLORIANA

for organ.



Duration: 13' Schott brochure (1983).

Dedicatee: Barry Smith.

Commissioned by: Barry Smith, St George's Cathedral, Cape Town.

First performance:

London, Royal Festival Hall. 18 June 1972. Christopher Bowers-Broadbent (organ).

Publication: Material on sale from Schott, London.

Manuscript held by: UCT.

Score 1: Pencil score with two inserts:

- (a) Article by Ralph Downes, "Church and Organ Music", The Musical Times (May 1953) 220-222.
- (b) List of corrections dated 1 April 1972 (Own Copy). (TD 88/36 88/157).

Score 2: Dyeline score. Marked "Own Copy with corrections, P.R. April 1972." Final corrections with registrations September 1972. (TD 88/36 88/158).

Score 3: Dyeline score. Marked: "Corrected P.R. 5 November 1972". (TD 88/36 88/159).

Score 4: Dyeline score. Marked: "2nd printing correct P.R." (TD 88/36 88/160).

Score 5: Ink score on transparency at Schott.

Date composition: 9 February 1972. St. Ives.

Reviews:

1. "St. Ives-composed music for Festival Hall", The St. Ives Times and Echo, 16.6.1972.
2. "Uraufführungen", Neue Zeitschrift für Musik, July 1972.
3. Buxton Orr: "Notes", Composer, Summer 1972.

In a conversation when Rainier and the author first met at St. Ives, the composer mentioned that the Organ Gloriana was played "all over" - even in Spain.<sup>1</sup> Although commissioned by and dedicated to Barry Smith, this composition received its first performance on 18 June 1972 at the Royal Festival Hall<sup>2</sup> with Christopher Bowers-Broadbent at the organ. Rainier said this was a "piece in a grand manner"<sup>3</sup> and according to The St. Ives Times and Echo would receive a second performance at Westminster Abbey on 17 July 1972.<sup>4</sup> Broadbent repeated his Royal Festival Hall programme at the York Festival at York Minster within a year on 4 July 1973.<sup>5</sup>

Organ Gloriana was played by Anne Marsden Thomas on 22 March 1986 at St. Giles Cripplegate, Fore Street, Barbican, London EC1 in a Recital of Organ



Music by Women Composers. The other composers represented were: Clementine Bourges (d.1561), Ethel Smyth (1858-1944), Maria Theresia von Paradis (1759-1834), Elsa Barraine (b.1910), Florence B. Price (1888-1953) and Jeanne Demessieux (1921-1968).<sup>6</sup>

**Programme note:**

For her first composition for the "King of Instruments", Rainier provided the following programme note:

This piece, commissioned by Barry Smith, the young organist of St George's Cathedral, Cape Town, is the first work I have composed for the instrument. When the opportunity was presented, my first thoughts were concerned with the instrument's power of sculpture in sound, and the need of space to allow these gestures to resound without confusion of resonances; also with the importance of relationships in registration. With these major considerations in mind, I began to work imaginatively rather than technically, leaving the ultimate decisions regarding registration to be resolved later, from colours and textures developed during composition.

Organ Gloriana is in three parts. The first of these is of an heroic nature. Full passages, often broken by short chords, use some of the grand resources of the instrument. These passages are contrasted by delicate sections on a difference plane, ending on a subdued chord leading to the second part, which is remote and quiet. Long continuous passages in two parts are characteristic of this section, and lead finally to a few bars of richer harmonic resources, fading into a long chord which resolves into a single sound.

The third and final part opens with a tempestuous passage, occurring again towards the end of the piece. Between these lies a sustained section which utilises the organ's possibilities of closed and concentrated tone. The piece ends with a sequence of chords - again making use of the organ's wide sculptural resources - to be echoed pp by two final chords.

**Notes:**

1. Interview with Priaulx Rainier in St. Ives on 12.12.1977.
2. Programme in possession of author.
3. Interview with Priaulx Rainier in St. Ives on 19.12.1977.

4. "St. Ives-composed music for Festival Hall", The St. Ives Times and Echo, 16.6.1972.
5. Programme in possession of author.
6. Programme in possession of author.

1972-73

38 PLOËRMEL

for winds and percussion.

*Al. c. 88*

Piccolo (3<sup>rd</sup> Flute)

1<sup>o</sup> Flute

2<sup>o</sup> Flute

1<sup>o</sup> Oboe

2<sup>o</sup> Oboe

1<sup>o</sup> Cor Anglais

1<sup>o</sup> Clarinet in Bb

2<sup>o</sup> Clarinet in Bb

Bass Clarinet in Bb

1<sup>o</sup> Bassoon

2<sup>o</sup> Bassoon

Horns in F

Trumpets

Tenors Trombones

Tuba

3 Timpani

1 GranCassa

1 Marimba

1 Xilofono

Crotali

2 Triangolo { Piccolo Grande

2 Cymbales

Handbells sonagli

Campane

Gong { Piccolo Grande

**Instrumentation:**

2.2.2.2 - 2.2.2.1 - timp, perc (bd, mba, xyl, ant cym, tri, cym, handbells, sl bells, tu bells, t-tam).

**Duration:**

11'44" Recording National Symphony Orchestra of the SABC. Jan. 1985.

14' Duration sheet (Source UCT).

**Dedicatees:** Sir William and Lady Glock.<sup>1</sup>

**Commissioned by:** BBC.

**First performance:** London. The Round House. Seventy-ninth Season of Henry Wood Promenade Concerts. 13 August 1973. London Sinfonietta conducted by Elgar Howarth.

**Unpublished.**

**Manuscript held by:** UCT.

Score 1: Photocopy of full score from BBC Music Library. Marked: "Priaulx Rainier Own Copy." Pencil markings inside. (TD 88/36 88/456).

Score 2: Pencil score in large white paper bag. (TD 88/36 88/457).

Score 3: Folder with notes. (TD 88/36 88/458).

Score 4: Very bad photocopy of the original manuscript together with performing material in copyist's hand at BBC. (Shelf No. 25623).

**Date composition:** 1972-73.

**Reviews:**

1. Joan Chissell: "Albert Hall/Radio 3/Round House ", The Times, 15.8.1973.
2. R.M.: "Acoustics dampen Ploërmel", The Daily Telegraph, 15.8.1973.
3. Stephen Walsh: "A victory of Miss Musgrave", The Observer, 19.8.1973.
4. Desmond Shawe-Taylor: "Concerto of happiness", The Sunday Times, 19.8.1973.
5. Brigitte Schiffer: "Englische Firmen, englische Orchester und englische Festivals vergeben Kompositions aufträge", Melos, 40.

6. Margaret Campbell: "Editorial Notes", The Strad, October 1973.
7. David Simmons: "London Music", Musical Opinion, October 1973.
8. Paul Griffiths: "Music in London", The Musical Times, October 1973.
9. Adrian Jack: "Concerts", Music and Musicians, October 1973.
10. A.A. Owen: "First performances, commissions", Composer (London), n 74:49, Winter 1981.

In a charming way Rainier asked the author in an interview:

Do you want me to tell you the story of Ploërmel? Well, I had this commission from the BBC to write a work for wind and percussion. I went for a short holiday in Brittany with Nella in a car ... and arrived at this little Breton town called Ploërmel. Naturally that night we stayed in an hotel. I got up very early and visited the cathedral, a very beautiful grey stone building. Through the east window the early morning sun was making most extraordinary patterns of light - criss-crossing - while the church bells were just ringing, ringing and ringing. And with the light and bells I got an idea for Ploërmel. The sunlight seemed to me like trumpet calls coming from every direction and then there were always these bells peeling. That was the substance. The great stone building suggested the actual structure of the piece which is very heavy and strong. I don't often get ideas from 'actuality' like that. For this one I did.

In early years women made good novelists, sometimes painters too, but not composers. Joan Chissell remarked that since three of the four new works commissioned for the 1973 Prom had come from the female sex, the moment to think again about this assumption had come. She thought that this 15 minute composition "earned its place in an avant-garde programme alongside sonic explorers like Varese, Ligeti and Gerhardt".<sup>3</sup> Even without a score, "the patterns of events were not easy to define. But the music sounded solidly composed and of no small importance in this field, rhythmically coherent: it was not just a mingled chime".<sup>4</sup> Stephen Walsh wrote that "it created a somewhat cluttered impression, a strident hubbub alleviated occasionally by more shapely solo lines".<sup>5</sup> The solo

lines according to Chissell are "a memorable one for cor anglais" ... A tuba made a splendidly dignified effect in a recurrent slow motif in the depths".<sup>6</sup> To come back to Walsh.<sup>7</sup> He continued:

The music was inspired by bells, and must probably be put down as impressionism, albeit of a quite fierce variety. Oddly enough it reminded me of Varèse, whose 'Poème électronique' was on the same programme.

The acoustics of the Round House seemed to dampen the actual impression of Ploërmel. The Daily Telegraph said: "At first hearing it sounded a little constricted, partly for want of more spacious surroundings, partly perhaps for want of more spacious writing."<sup>8</sup> Desmond Shawe-Taylor<sup>9</sup> came to the same conclusion, but said it in a different way!

... there were striking ideas here, notably the slowly stirring major tenths in the bass. But the dense textures and excessive use of tinkly percussion, in the stifling and darkened Round House, bemused ears that had perhaps been exposed to too many new sounds that day.<sup>9</sup>

Melos echoed the fact about the unfortunate acoustic in which this one movement work received its première: "Auch die Akustik des Saales wirkte sich auf das Stück ungünstig aus, und unter diesen Umständen war es nicht möglich, sich ein verbindliches Urteil zu bilden".<sup>10</sup>

The intention of the composer seemed to be successfully conveyed as it is clear that the composition "consists of substantial blocks of sound from which the 'melodic' material emerges. There were memorable moments in the dense tapestry for tuba, cor anglais and percussion".<sup>11</sup>

Ploërmel was recorded in January 1985 for the SABC Transcription Series by the National Symphony Orchestra of the SABC. The conductor was Brian Priestman. The reference number is LT 21666/7.<sup>12</sup>

**Programme note:**

Prepared by Rainier for the first performance.

Ploërmel is based primarily upon the sound of bells and their resonances, in the Winds as well as the Percussion, and is in one continuous movement. Frequent changes of tempi relate to the recurring musical material, such as the slow exposed tenths in the bass which are a fundamental part of the piece. As the work develops, out of the earlier slower exchanges between the woodwind and brass, flowing passages appear, evolving into woodwind blocks of sound answered by the brass, ornamented by the percussion. There are also solo passages for cor anglais, bass clarinet and trumpets, between dense masses of sound building up from the tuba. The marimba is used at times as a pool of extended close-woven sounds round which other instruments work out their patterns.

The piece is named after the place where the composer's ideas were formulated.

**Notes:**

1. Sir William Frederick Glock, born 3 May 1908, London U.K. Musician, music critic and administrator. He was educated at Gonville and Caius Colleges at Cambridge University. His music study was with Arthur Schnabel in Berlin. He is married to Anne Balfour Geoffry-Dechaume. He was music critic for various newspapers from 1934-59. His directorship of the Summer Schools of Bryanston (1948-52) and later at Dartington Hall, Devon was important in shaping the talent of younger musicians, but as Controller of Music, BBC 1959-72 he exercised an immense influence on the development of British Music at that time. Since 1973 he has been the editor of the Eulenberg books on music. Various universities have bestowed honorary doctorates on him: Nottingham (1968), York (1972), Bath (1984). - Adrian Gaster, ed., International Who's Who in Music and Musician's Directory (Cambridge: International Who's Who in Music, 1977), p.301; Who's Who 1987 (London: A+C Black, 1987), p.665.
2. Interview with Priaulx Rainier in St. Ives on 19.12.1977.
3. Joan Chissell: "Proms. Albert Hall/Radio 3/Round House", The Times, 15.8.1973.
4. Ibid.
5. Stephen Walsh: "A victory for Miss Musgrave", The Observer, 19.8.1973.
6. Ibid.
7. See 5 above.

8. R.M.: "Acoustics dampen Ploërmel", The Daily Telegraph, 15.8.1973.
9. Desmond Shawe-Taylor: "Concerto of happiness", The Sunday Times, 19.8.1973.
10. Brigitte Schiffer: "Englische Firmen, englische Orchester und englische Festivals vergeben Kompositionsaufträge", Melos, 40.
11. Margaret Campbell: "Editorial Notes", The Strad, October 1973.
12. Information obtained from SABC Music Library, Sea Point.



1973

39 VISION AND PRAYER

for tenor and piano. Text by Dylan Thomas.

VISION. 1. WHO ARE YOU  
♩ = 76c.

Handwritten musical score for Vision 1, 'WHO ARE YOU'. It features a tenor line and a piano accompaniment. The tenor line has lyrics 'I - - - - -' and 'sua - - - sua - - -'. The piano part includes chords and a pedal point marked 'Ped'. The score is divided into two measures by a double bar line.

VISION 2. I must lie still as stone..  
♩ = 63c.

Handwritten musical score for Vision 2, 'I must lie still as stone..'. It features a tenor line and a piano accompaniment. The piano part includes chords and a pedal point marked 'Ped'. The score is divided into two measures by a double bar line.

VISION 3. O Spinal of Ascension.  
♩ = 100c.

Handwritten musical score for Vision 3, 'O Spinal of Ascension.'. It features a tenor line and a piano accompaniment. The piano part includes chords and a pedal point marked 'Ped'. The score is divided into three measures by double bar lines.

# PRAYER

4. In the name of the lost.

$\text{♩} = 92 \text{ c.}$   $p$

Handwritten musical score for 'In the name of the lost'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with lyrics: 'In the name of the lost Who gl...'. The piano accompaniment is in bass clef with a tempo of 92 c. and a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *p*. Pedal markings are present at the bottom.

# PRAYER

5. In the name of the Warton.

$\text{♩} = 72 \text{ c.}$

Handwritten musical score for 'In the name of the Warton'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with lyrics: 'In the name of the Warton'. The piano accompaniment is in bass clef with a tempo of 72 c. and a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. Pedal markings are present at the bottom.

# PRAYER

$\text{♩} = 100 \text{ c.}$

6. In the name of the fatherless...

Handwritten musical score for 'In the name of the fatherless...'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with lyrics: 'In the name'. The piano accompaniment is in bass clef with a tempo of 100 c. and a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. Pedal markings are present at the bottom.

# PRAYER

7. I turn the corner of prayer...

$\text{♩} = 120 \text{ c.}$

Handwritten musical score for 'I turn the corner of prayer...'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with lyrics: 'turn the corner of prayer and burn in a'. The piano accompaniment is in bass clef with a tempo of 120 c. and a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. Pedal markings are present at the bottom.

**Duration:** 19' Duration sheet (Source UCT).

**Dedicatees:** Raimund Gilvan and Frederic Capon.

**Commissioned by:**

Raimund Gilvan and Frederic Capon with funds provided by the Arts Council of Great Britain.

**First performance:**

Lancaster, Great Hall of Lancaster University. 18 October 1973.  
Raimund Gilvan (tenor) and Frederic Capon (piano).

**First London performance:**

Queen Elizabeth Hall. 6 May 1974 with the same performers.

**Publication:** Material on sale from Schott, London.

**Manuscript held by:** Schott.

Score 1: Ink score on transparency.

The following material is at UCT:

Score 2: Dyeline score. Marked: "Copy 1. Own Copy P.R."  
Corrections made 9 September 1974 with Peter Gellhorn. Not to be used and correct. Inside envelope with corrections. (TD 88/36 88/157).

Score 3: Dyeline score. Marked Copy 2. This copy to be used for final corrections after BBC recording 24 January 1974 and Peter Gellhorn and Phillip Langridge. Contains red ink and red pencil markings. (TD 88/36 88/152).

Score 4: Dyeline score. Marked: Raimund Gilvan's corrections in red August 1974. (TD 88/36 88/153).

Score 5: Dyeline score. Marked: Not corrected. Rubber stamp of University of Lancaster, Department of Music appears on cover. (TD 88/36 88/154).

Score 6: Pencil notes. (TD 88/36 88/155).

**Date composition:** 30 August 1973.

**Reviews:**

1. Paul Dewhurst: "Frenetic outbursts in song-cycle", The Daily Telegraph, 19.10.1973.
2. Gerald Larner: "Rainier Concert in Lancaster", The Guardian, 19.10.1973.

3. John J. Randall: "University Concerts. New work by Priaulx Rainier", The Lancaster Guardian, 26.10.1973.
4. Roland Fudge: "Reports: Lancaster", The Musical Times, April 1974.
5. Meirion Bowen: "Rainier/Lutyens", The Guardian, 7.5.1974.
6. M.C.: "Dylan Thomas Settings", The Daily Telegraph, 7.5.1974.

The first performance of Vision and Prayer was given at Lancaster University on 18 October 1973 at a 70th Anniversary Recital for Priaulx Rainier. The performers were Raimund Gilvan (tenor) and Frederic Capon (piano) to whom the work is dedicated. It was commissioned with the aid of funds provided by the Arts Council of Great Britain.<sup>1</sup> According to The Guardian Lancaster University commissioned the work,<sup>2</sup> but according to the Queen Elizabeth Hall programme<sup>3</sup> of Gilvan and Capon of 6 May 1974 Vision and Prayer was written for and commissioned by them. A note on the score reads: "this work was commissioned by Frederic Capon and Raimund Gilvan with funds provided by the Arts Council of Great Britain." From the outset the press review did not really say much about the composition itself: "the only parts of the cycle one can recall are the first two more reflective and harmonically conservative songs of the Prayer section".<sup>4</sup> Gerald Larner said: "It looked like a logical piece of musical thinking, well calculated in scoring, naturally inflected for the voice, decidedly unsentimental though not dry."<sup>5</sup> After the London recital, The Daily Telegraph<sup>6</sup> wrote that the Dylan Thomas settings

are almost savage in their intensity and they are enriched by a florid often breathless, piano accompaniment. This supports the voice by contrast as much as symmetry, but also complicates the singer's task of making his words audible.

To complicate matters further, - on the evening of 6 May 1974 the London première of Vision and Prayer and the world première of Lutyens's Plenum III took place at the same time in adjacent halls. So the critics had to

choose which event they wished to attend.<sup>7</sup> Rainier recalled that when Gilvan, then chief tenor at the Mannheim Opera, and Frederic Capon (piano)<sup>8</sup> who toured together as a duo, approached her to write a song cycle, she had great difficulty in finding the correct text. One day she opened a book of Dylan Thomas and saw that years before she had marked in pencil this Vision and Prayer as something she would like to set one day. She had no memory of it at all.<sup>9</sup>

**Programme notes:**

1. An extract from the programme note of the Lancaster University Concert by Edward Cowie<sup>4</sup> reads as follows:

Vision and Prayer is composed in the form of a cycle of 7 songs on texts by Dylan Thomas. Rather than comment upon each song individually, it is probably more useful to consider the relationships which exists between the music and the text.

With the exception of songs 4 and 5 the rate of change of pitch aggregations and rhythmic units is very rapid. This vividly expresses the conflicts which are implicit in the first two 'vision' songs. These fast-changing elements are contrasted with area of rhythmic and melodic unison, which have the effect of sounding like portentous bells, or distorted strands of ecclesiastical monody. In the final song the images of the sun and burning appear, and recall the feeling of perpetual change which figured in the earlier 'visions'.

2. The Queen Elizabeth Hall Concert had the following programme note written by the composer:

Vision and Prayer is a setting for tenor and piano of poems by Dylan Thomas. To me they seem to represent nothing less than the immense theme of human creation; their visionary and tempestuous text cries out in great torrents of words, whose tempo veers now this way, now that. These changes in the movement of the words have governed the changes in the movement of the music. Such indeed is the basic conception of the music; sometimes, as it were, the musical conception calls forth, and precedes, the verbal conception; sometimes the musical conception seems to support, or to comment on, the verbal conception from which it is derived.

The eight headings of the songs are not those made by the poet. They are simply taken from those points in the text where full stops occur, or where there is a change of subject matter. Thus it comes about that each section has its own particular style and tempo; now it may be flowing, now it may be in the nature of a recitative. The deciding factor is the text itself, which makes its own demands on the composer. Occasionally it seems to me necessary to emphasise the meaning, and thus to allow the strange symbolism of the poems to be better realised by the listener through the clarity of the vocal line.

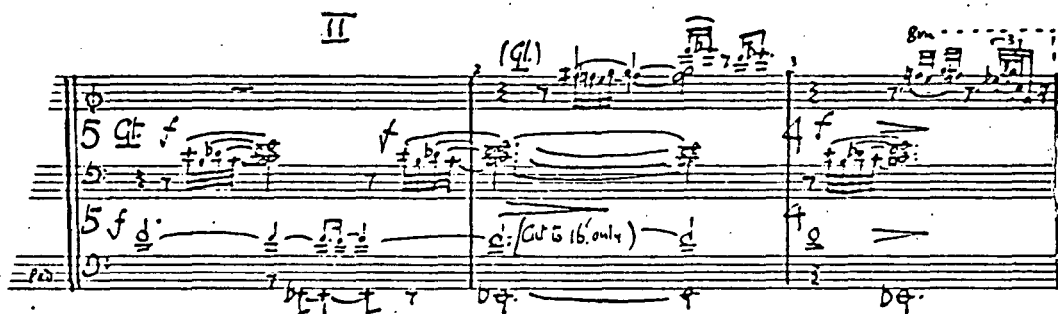
**Notes:**

1. Programme in possession of author.
2. Gerald Lerner: "Rainier concert in Lancaster", The Guardian, 19.10.1973.
3. Programme in possession of author.
4. Paul Dewhurst: "Frenetic outbursts in song-cycle", The Daily Telegraph, 19.10.1973.
5. See 2 above.
6. M.C.: "Dylan Thomas Settings", The Daily Telegraph, 7.5.1974.
7. Meirion Bowen: "Rainier/Lutyens", The Guardian, 7.5.1974.
8. See 4 above.
9. Interview with Priaulx Rainier at St. Ives on 15.12.1977.

1974

40 PRIMORDIAL CANTICLES

for organ.



Duration: 15' Duration sheet (Source UCT).

Dedicatee: Christopher Bowers-Broadbent.

Commissioned by: The Redcliffe Concerts of British Music.

First performance:

London, The Redcliffe Concerts of British Music, Royal Festival Hall. 9 June 1974. Christopher Bowers-Broadbent (organ).

Publication: Material on sale from Schott, London.

Manuscript held by: UCT. Score 3 considered as manuscript.

Score 1: Dyeline score. Marked: "Own Copy" (no corrections indicated). Also Copy 5 given to H. van der Spuy January 1978. (TD 88/36 88/161).

Score 2: Dyeline score. Marked: Copy 2. Copy 3 sent to Anne Marsden Thomas. (TD 88/36 88/162).

Score 3: Folder with pencil notes. Organ registrations given for Primordial Canticle I and III. No pencil score for Primordial Canticle II exists. (TD 88/36 88/163).

**Date composition:**

1. 10 April 1974.
2. May 1974.

**Reviews:**

1. Christopher Dew: "SA works for organ. Differing idioms in three", The Argus (Tonight), 4.6.1980.
2. Buxton Orr: "First Performances and Commissions of British Music", Composer, n 52:3.

Primordial Canticles was commissioned by The Redcliffe Concerts of British Music to be played by the organist Christopher Bowers-Broadbent during their 10th season of concerts.<sup>1</sup> He was specifically asked because of the great impression he had made on a previous occasion also in the Royal Festival Hall, on 18 June 1972, when in a programme consisting entirely of works by living composers, he included three premières - including Organ Gloriana by Rainier.<sup>2</sup>

Shirlie Gie played Primordial Canticle I at a UCT Contemporary Music Society Concert in association with the Cape Organ Guild in the Baxter Concert Hall on 30 May 1980.<sup>3</sup>

Rainier<sup>4</sup> explains the following about the Primordial Canticles:

I had written the Organ Gloriana which is a piece in a grand manner and was asked then if I would write a suitable piece for the next of these Redcliffe concerts. I had an idea having investigated the organ that there are many strange and beautiful sounds to be found on it. I also heard a strange record of Loons (birds of Canada). They have the most extraordinary cry. There was a recording made in a park of it which had every sort of primitive sound you could imagine from dripping water to various cries. I've heard that the organ had so many possibilities of strange sounds that belong to infinity, that do not belong to our modern world and that is what gave me the idea for the two pieces.



**Programme note:**

Written by Priaulx Rainier for the first performance.

The Canticles are a series of short pieces for Organ drawn from the idea of Primordial Sound.

The first Canticle alternates between a kind of Chorale in block harmony, and free, linear, song-like lines combined against each other, interrupted often unexpectedly by the Chorale.

The second is a pattern of sounds spaced widely between deep pedal notes and small high-pitched patterns. The textures evolved by these come slowly together towards the end of the piece.

**Notes:**

1. Buxton Orr: "First Performances and Commissions of British Music", Composer, n 52:3.
2. Letter from Francis Routh dated 14.2.1979 to author.
3. Christopher Dew: "SA works for organ. Differing idioms in three", The Argus (Tonight), 4.6.1980.
4. Interview with Priaulx Rainier at St. Ives on 19.12.1977.

1974-75

41 PRAYERS FROM THE ARK

for tenor and harp. Text by Carmen Bernos de Gasztold. Translated from French by Rumor Godden.

**I NOAH'S PRAYER**  
 (-----)

Handwritten musical score for "NOAH'S PRAYER". It features a voice line and a harp line. The voice part has lyrics: "Lord, What a man...". The harp part includes annotations such as "lamente" and "(civises)". The score is marked with a dynamic of *f* and includes various musical notations like slurs and accents.

**II The PRAYER of the CAT.**  
 (-----)

Handwritten musical score for "The PRAYER of the CAT". It features a voice line and a harp line. The voice part has lyrics: "I am the Cat...". The harp part includes annotations such as "piss.", "qiss.", "(nat.)", "(haus)", "(p. table)", and "(rails)". The score is marked with a dynamic of *f* and includes various musical notations like slurs and accents.

**III PRAYER of the DONKEY.**  
 (-----)

Handwritten musical score for "PRAYER of the DONKEY". It features a voice line and a harp line. The voice part has lyrics: "I am the Donkey...". The harp part includes annotations such as "piss.", "qiss.", "(nat.)", "(haus)", "(p. table)", and "(rails)". The score is marked with a dynamic of *mf* and includes various musical notations like slurs and accents.

IV PRAYER of THE BUTTERFLY

(-----)

V THE PRAYER of THE OWL.

$\tau = 80c$

$\tau = 96c$

VI The Prayer of the LARK.

(-----)

VII PRAYER of THE COCK.

(-----)

VIII The Prayer of the Dove.  
(-----)

The image shows a handwritten musical score on a five-line staff. The title 'VIII The Prayer of the Dove.' is written at the top left, with '(-----)' below it. The score is divided into three measures by vertical bar lines. The first measure contains a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The second measure has a 3/4 time signature. The third measure has a 4/4 time signature and is marked with a 'P' (piano) dynamic. The word 'The Ark' is written in the third measure. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like '3' above the second measure and '3 m' below the second measure.

**Duration:** Unknown.

**Dedicatee:** Peter Pears.

**First performance:**

London, The Redcliffe Concerts of British Music, Queen Elizabeth Hall. 14 January 1976. Peter Pears (tenor), Osian Ellis (harp).

**Manuscript held by:** UCT.

**Score 1:** Transfers with four letters to Edward Craxton in brown envelope. (TD 88/36 88/308-09).

**Score 2:** Ink score belonging to Osian Ellis. (TD 88/36 88/310).

**Score 3:** Dyeline score of Prayer of the Lark (VI) and Prayer of the Cock (VII). (TD 88/36 88/311).

**Score 4:** Dyeline score. Marked: "Corrections in red ink (Rosemary Sturge) August 1975 P.R." Additions after QEH concert corrections 14 January 1976 P.R." Inside a programme note of the Prayers from the Ark for Aldeburgh Festival 1975. (TD 88/36 88/312).

**Score 5:** Dyeline score. (TD 88/36 88/313).

**Score 6:** Dyeline score (loose pages) of complete work in manuscript paper folder. (TD 88/36 88/314).

**Score 7:** Folder with notes. (TD 88/36 88/315).

**Date composition:**

1. 13 October 1974.
6. 28 October 1974.
8. March 1975.

## Reviews:

1. Joan Chissell: "Pears/Ellis", The Times, 15.1.1976.
2. Ronald Crichton: "Elizabeth Hall. Peter Pears. Osian Ellis", Financial Times, 15.1.1976.
3. H.v.d.S.: "S.A. komponiste in Londen. Priaulx Rainier se werk gewild", Die Burger, 27.1.1976.

Rainier said that she owed a lot to The Redcliffe Concerts of British Music, because they had done most of her compositions at one time or another.<sup>1</sup> They were responsible for the recital of 14 January 1976 when Peter Pears (tenor) and Osian Ellis (harp) gave the first performance of Rainier's Prayers from the Ark in the Queen Elizabeth Hall.<sup>2</sup> The composer utilised English translations of short French poems by Carmen Bernos de Gasztold. Various animals; cat, donkey, butterfly, owl, lark, cock and dove in turn made their own pleas after Noah's opening prayer. Ronald Crichton<sup>3</sup> wrote that

Except for the Amens most of which have something of the animal's cry or typical movement, illustration is left for the harp. The voice part, with long sustained lines of declamation sometimes broken by a few spoken words, mostly at a sedate, rather too even pace.

The drier harp sounds of the Rainier cycle made an impression.<sup>4</sup> During that period there was an exhibition of the life and work of Priaulx Rainier showing at the EMIC, 10 Stratford Place, London and on 4 January 1976<sup>5</sup> BBC Radio 3 broadcast the first of six programmes featuring the chamber music of Rainier. All these experiences led to a short article in Die Burger by the author on 27 January 1976<sup>6</sup> which was actually the starting point of the present study.

There were no programme notes in the programme of the first performance, only the text of the poem was given.<sup>7</sup> This composition still awaits further performances.

**Programme note:**

Priaulx Rainier wrote the following programme note in February 1975:

These poems from Prayers From The Ark have a tender whimsical humour, with an underlying religious seriousness always related to the possible visions of the birds or beasts concerned. These settings for voice and harp are descriptive and simple. The instrumental sounds are kept to a minimum to allow the words to be clearly heard. There are moments when the impatience of the creatures shows through their prayers - Noah's prayer for instance: when clearly the old man, impatient and maddened by the uproar in the Ark, interrupts with asides. These are spoken or murmured unaccompanied, adding to the drama of his predicament. For the same reasons this procedure is used in one or two other poems.

**Notes:**

1. Interview with Priaulx Rainier at St. Ives on 14.12.1977.
2. Programme in possession of author.
3. Ronald Crichton: "Elizabeth Hall. Pears Pears. Osian Ellis", Financial Times, 15.1.1976.
4. Ibid.
5. Information sheet attached to The Redcliffe Concerts of British Music programme of 14.1.1976 in possession of author.
6. H.v.d.S.: "S.A. komponiste in Londen. Priaulx Rainier se werk gewild", Die Burger, 27.1.1976.
7. Carmen Bernos de Gasztold, Prayers from the Ark, trans. Rumer Godden (London: Macmillan, 1967), pp.12-15, 28-31, 36-37, 40-41, 44-45, 64-65.

1977

42 DUE CANTI E FINALE

for violin and orchestra.

CANTOS I

NO. 1 6  $\text{♩} = 88$  2 4

The score is a handwritten manuscript for an orchestral work. It consists of 17 staves. The instruments listed on the left are: Piccolo (Pic), Flute 1 and 2 (Fl), Oboe 1 and 2 (Ob), Clarinet in A (Cl. A), Clarinet in Bass (Cl. B), Bassoon 1 and 2 (Fag), Cor Anglais (COR), Trumpet 1 and 2 (Tpt), Trombone (Tuba), Solo Violin (SOLO VIO), Violin (VIO), Viola (VLA), Violoncello (V.C.), Contrabasso (C.B.), Timpani (Timp), Grand Cassa (Gran Cassa), Maracas (M), Crotales (Crotali), Triangle (Tri), Piano (Pia.), Gong (Gong), Campana (Campana), and Bells (Bells). The score is divided into three measures. The first measure is marked with a '6' and a tempo of  $\text{♩} = 88$ . The second measure is marked with a '2'. The third measure is marked with a '4'. There are several handwritten annotations, including 'div.' (divisi), 'Pizz. unis.' (pizzicato unisono), and 'pp' (pianissimo). A large handwritten '4' is present at the end of the third measure. At the bottom, there is a note: "H. 17 'SYMPHONIE' 763 \* notated in C."

**NO. 2** INTERLUDE.  $\text{♩} = 132$

CORA  
FAG  
PIANO

**No. 3**  $\text{♩} = 60$  CANTOS II

Pc  
Fl  
Ob  
Clar  
Fag  
Cor  
Tpt  
Tuba  
Solo VIO  
Vio  
Via  
VC  
CB  
Timp  
Gong  
Flute  
Tx  
Pnt  
Basso



NO 4. RECITATIVE. 1:46 DUE CANTI e FINALE

NO. 5 FINALE. 1:06.63

**Instrumentation:**

3.3.2.2 - 2.2.0.1, timp, perc (bd, crotales, tri, cym, t-tam, b, mba, bongos) - strs.

**Duration:** 23' Duration sheet (Source UCT) and Schott brochure (1983).

**Dedicatee:** Yehudi Menuhin.

**Commissioned by:** Yehudi Menuhin.

**First performance:**

Edinburgh, Edinburgh International Festival, Usher Hall. 8 September 1977. Yehudi Menuhin (violin) and the Royal Philharmonic Orchestra conducted by Sir Charles Groves.

**Publication:**

London, Schott, Study score (Edition 12132). Material on hire from the publishers.

**Manuscript held by:** BL.

Score 1: Pencil short score. Includes two versions of Cantos II. The four sections present in the manuscript are numbered 1-3 and 5. Reference number 64962 Autograph manuscript No. 2.

Score 2: Dyeline full score. The movements are numbered 1-3 and 5, but with a continuous pagination. Reference number 64963.

The following material is at UCT:

Score 3: Dyeline full score (Schott) with red pencil markings. (TD 88/36 88/464).

Score 4: Photocopy of pencil short score in BL. (TD 88/36 88/467).

Score 5: Photocopy of dyeline full score in BL. (TD 88/36 468).

Score 6: Two folders with notes and rough workings. (TD 88/36 88/465-6).

**Date composition:** St. Ives 1977.

**Reviews:**

1. Johann Cilliers: "Première in Edinburgh. Rainier-Werk Uitgevoer", Die Burger, 20.5.1977.
2. "First Violin Concerto by Composer (74)", The Natal Mercury, 9.7.1977.
3. "South African work for Edinburgh Festival", The Cape Times, 12.7.1977.

4. R.M.B.: "Rainier's new Violin Concerto", Music and Musicians, August 1977, p.12.
5. "Priaulx Rainier: New concerto at Edinburgh", Classical Music, 3.9.1977.
6. Serena Wadham: "Composer on a shoe-string", The Sunday Times, 4.9.1977.
7. Conrad Wilson: "Persuasive send-off for new concert", The Scotsman, 9.9.1977.
8. Brian Newbould: "RPO/Groves", The Guardian, 9.9.1977.
9. William Mann: "RPO/Groves", The Times, 10.9.1977.
10. Peter Stadlen: "RPO/Groves/Menuhin", The Daily Telegraph, 10.9.1977.
11. Desmond Shawe-Taylor: "The Arts", The Sunday Times, 11.9.1977.
12. Dirk de Villiers: "The Sounds of Zululand concerto", The Daily News, 16.9.1977.
13. "Concerto praised", S.A. Digest, 23.9.1977.
14. Leslie East: "Concerts. Edinburgh Premières", Music and Musicians, December 1977, Vol. 26, No. 4, pp.39-40.
15. Michael Hall: "7.30 pm (R3/4) Proms 78", Radio Times, 12.9.1978.
16. David Murray: "Albert Hall/Radio 3. BBC Symphony", Financial Times, 13.9.1978.
17. Norman Key: "Menuhin plays Rainier", The Daily Telegraph, 14.9.1978.
18. Paul Griffiths: "BBC SO/Groves", The Guardian, 14.9.1978.
19. Bayan Northcott: "Stock taking", The Sunday Telegraph, 17.9.1978.
20. Arend Koole: "'Komponis aan die Woord'. Priaulx Rainier in Kaap", Die Burger, 13.11.1979.

Due Canti e Finale is a very special composition in the Rainier oeuvre. The composer took a long time to write the work and the final orchestration and writing it out, took her three months, working seven

hours a day.<sup>1</sup> In the following letter to pianist Virginia Fortescue, Rainier gave a vivid description of the preparations and the excitement around the first performance:<sup>2</sup>

St. Ives 3.10.1977.

Dearest Virginia

This visit to your Homeland is always like going to a foreign country. Manners still exist and the beauty of Edinburgh is surprising on each visit. WELL! you know that I almost passed away from exhaustion, terror and despair writing Menuhin's concerto which was eventually finished by contract time. Were you here all this summer? Had I been almost extinguished with June in France? - in an accident! So much pressed into these last 18 months I have lost count. At the end of July I had a wonderful go-through of concerto with Menuhin. He is a strange and beautiful character - so simple and humble and was very excited by the work, though only in early stages of learning notes. Understood everything - then with Sir Charles Groves later, going over the score one whole evening. Finally on 3 September the 1st of the 2 orchestral rehearsals - 11.30 to 1.30 - 2.30-4. I have never experienced before M's attitude of deep respect to a creative artist. He asked and considered me at every point. Was absolutely delighted with concerto, at last hearing the orchestral part. Finally the last mov[ement] fairly straight forward for orchestra he played through with such vitality. All came off so well the orchestra burst out clapping with a cheer as did Menuhin and Sir Charles "composer"! Nevertheless the anxiety for the performance at Usher Hall was great. The morning rehearsal good but quiet. At night M[enuhin] played brilliantly, poetically and with tremendous vitality which brought the house down, but he would take no applause - went to entrance of platform having beckoned me, and waited to lead me on, putting me in front of him to take the 1st applause. It was all like a dream experience - the general excitement! Even Peter Diamond [Director and Organiser of the Festival] asked to see me to say how honoured they were for the Festival to have the 1st perf[ormance] of my beautiful concerto.

Menuhin had me to lunch after the Beethoven Concerto rehearsal 2 days later. To go through the score and check where the orchestra was too loud (as they always are) "covering some of my most beautiful passages". He is really excited about it and spoke only of the Concerto in a short BBC interview saying "the extraordinary thing is that PR is one of our senior composers, but every note of the concerto is full of youthful exuberance". It is so sad that it was not broadcast for tho' he wants to get many performances for it, there will never be the excitement of the 1st there at Edinburgh. I must now stop at this trumpet blowing!

In a letter to the author (dated 31 October 1977), Rainier<sup>3</sup> writes enthusiastically about this première.

The concerto was a fantastic success at Edinburgh - like a dream that could not happen! It will be done at the Proms 1978 on September by Menuhin. No recording from Edinburgh alas! which is a pity because though later performances may have more perfect detail, nothing will ever reach the state of excitement of the 1st performance, always terrifying to soloist and orch[estra]: therefore a pitch of intensity reached which is unrepeatable.

Rainier said for a long time she thought that a violin concerto was the one piece of music she would never write, because she was a violinist herself and felt too close to the traditions. Because she played most of the great concertos at sometime she feared that subconsciously she would be imitative and unoriginal, but the attraction of an invitation from such a great player as Menuhin was too great to resist.<sup>4</sup>

Yehudi Menuhin<sup>5</sup> explained how it came about that he commissioned Rainier to compose this work:

I owe Priaulx Rainier's delightful violin concerto to my wife who read that this wonderful composer, though a former violinist, had never written a concerto for the instrument and, with her usual infallible judgement, suggested I should commission one. The result is a fascinating work, beautifully suited to the violin sound.

Rainier<sup>6</sup> remarked in a letter to the author

Menuhin made the most fascinating and interesting comment on the concerto which: 'I LOVE' he said and also an incredible perceptive understanding of the originality of my work, [and] had its springs from all I absorbed in my African childhood, so that it is truly my own idiom 'not learned as an adult and deliberately applied. However, brilliantly Benjamin Britten applied the impressions he had of the Noh drama, or of the Indonesian gamelin in his music, it was still an intellectual achievement. But in the case of Priaulx Rainier these rhythms, these sounds, these natural noises, were in her memory; in her very childhood environment ... they are organic, ... Its her own organic style and it accounts for the extraordinary melodic expressiveness of the violin part with its infinitely varied and wonder ornamentation, which I find fascinating!'

A facet of her working process was revealed when Rainier explained that she did little more than think about it for some time when she starts with a new piece like the violin concerto. It was only after several months when she had sorted out her thoughts and ideas, and rejecting unsuitable ones, that she started to write.<sup>7</sup>

The basic character of the composition which comes over clearly is the lyrical, songlike nature of the work. The title which neatly avoids all reference to the traditional concerto form, suggests that "the violin must sing".<sup>8</sup> The solo instrument is the centrepiece, not overshadowed by any excessive orchestral sound or elaborate percussion. The composer was determined that in one respect the concerto should be in the grand tradition.<sup>9</sup> The solo music is described as "brilliant full of bravura"<sup>10</sup> and might even possibly be played as solo violin music "were it not that its quality rests on the diamond-hard, diamond-bright orchestral background which gives sustenance and enhancement to the writing for the solo violin".<sup>11</sup> Shawe-Taylor commented on "the mainly song-like character of the solo part against a somewhat more abrupt and discontinuous orchestral background".<sup>12</sup> Leslie East also observed the fact that the work is "dominated by the soloist's rhapsodic, extended lines, but its internal organisation seems to be the result of cellular patterning, building on small melodic units".<sup>13</sup> In Cantos I the soloist plays "soaring upward phrases with an agreeable tart flavour of sevenths and ninths".<sup>14</sup> There is a "powerful momentum"<sup>15</sup> and the "evolving melodic spans of the solo part ... continually carry matters forward with only minimal recourse to conventional violistic figuration".<sup>16</sup> The "spirited" Interlude<sup>17</sup> serves as a short bridge passage<sup>18</sup> to Cantos II

which "unwinds ... to ... a single, long skein of song - the most direct and expressive writing in the whole work"<sup>19</sup> according to Norman Kay. In the Recitative, the violin "sang appealingly above a sustained accompaniment from the cellos and basses"<sup>20</sup> and marimba<sup>21</sup> slowly dropping in tenths.<sup>22</sup> The "drive and virtuosity"<sup>23</sup> of the Finale "proceeds in a long elegiac sweep, dying away with what sounds like finality - only to be succeeded, disorientatingly, by a surge of fast music, a briefer slow reprise and a concluding spent".<sup>24</sup>

This composition scored for a "classical symphony orchestra with piccolo, cor anglais and tuba (no trombones) ... [and] five percussionists"<sup>25</sup> uses "plain intervals: a tritone, the rapid pair of semitones, chains of thirds"<sup>26</sup> as notable parts in the orchestral fabric.

After the important Edinburgh International Festival performance, Yehudi Menuhin again performed Due Canti e Finale in 1978 at a Henry Wood Promenade Concert at the Royal Albert Hall with the BBC Symphony Orchestra conducted by Sir Charles Groves.<sup>27</sup> It was a direct broadcast on BBC Radio 3 and 4 at 7.30 p.m.<sup>28</sup>

**Programme note:**

The following programme note, compiled by Bernard Jacobson, was used for both the Edinburgh Festival and the Royal Albert Hall performances.

Priault Rainier's violin concerto is not so called on its title-page, which describes it simply as "Due Canti (two songs) e Finale for solo violin and orchestra". There is perhaps a suggestion in the character of this scheme of Stravinsky, whose violin concerto consists of two central arias preceded by a toccata

and followed by a capriccio, and in whom Rainier says she has been "always passionately interested", adding that she likes "his crystal-like presentation and also this sense that each piece seems to be a ritual in itself". Completed this year, the concerto (to call it that for convenience) does have a strongly ritual quality, but its melodic style is both more lyrical and more involutedly chromatic than Stravinsky's usually was.

Anthony Payne has accurately described the way Rainier's music depends "on the mosaic grouping of tiny cells, often of a tonal harmonic content and strongly propulsive cast", though, he adds, in juxtaposition the opposed rhythms and texture of different cells produce a kind of static energy". Here the orchestral contribution largely consists of widely dispersed and often short cells of this nature. The violin, by contrast, speaks a passionately rhetorical language forged in much longer lines. This is a genuinely concertante opposition and, though Rainier's concerto postdates the heyday of the "classical" concerto form by even longer than Bach's predates it, it is noteworthy that she has not eschewed the use of a prelude orchestral tutti to set the stage for her soloist - an almost universal classical practice abandoned by Mendelssohn and by most modern writers of concertos.

Largely self-taught as a composer, Rainier earned her living as a violinist before turning seriously to composition at the age of 33. The concerto's resourceful solo writing clearly shows her intimate understanding of the violin, though she once expressed a doubt about writing for it, because, she said "I think I would find it difficult to compose in an original way for the instrument after all those years of playing it myself." But in that introductory passage for an otherwise classically modest orchestra (double winds plus piccolo and cor anglais, with one tuba and no trombones), the evocative contribution of a fairly large percussion section hints at an important element in the early development of Rainier's creative ear. Though she has lived in London since 1920, she was born - of English-Huguenot parents - in Natal, South Africa. In her early childhood, she has said, "We lived in a remote part of the country near Zululand, where the language of the indigenous people, the birds and the wild animals left an indelible impression. The tom-toms sometimes went on for four or five days without stopping. Then there was the long-drawn-out sounds of the high Zulu voices. To an attentive ear it was an extraordinary experience."

Here, perhaps, for all the difference in melodic idiom, is a clue to her affinity for the ritual side of Stravinsky. But, whatever the parallels, Rainier is her own composer, and her concerto is an eloquent testimony to the imaginative gifts and crisp organising power of a mind firmly contemporary, but un beholden to any contemporary fads or received techniques.

#### Notes:

1. Serena Wadham: "Composer on a shoe-string", The Sunday Times, 4.9.1977.



2. Letter to Virginia Fortescue dated 3.10.1977 in possession of Virginia Fortescue.
3. Letter from Priaulx Rainier dated 31.10.1977 to author.
4. "First violin concerto by composer 74", The Natal Mercury, 9.7.1977.
5. Michael Hall: "7.30 pm (R3/4) Proms 78", Radio Times, 12.9.1978.
6. Letter from Priaulx Rainier dated 6.8.1978 to author.
7. Norman Kay: "Menuhin plays Rainier", The Daily Telegraph, 14.9.1978.
8. Paul Griffiths: "BBC SO/Groves", The Guardian, 14.9.1978.
9. R.M.B: "Rainier's new Violin Concerto", Music and Musicians, August 1977, p.12.
10. William Mann: "PRO/Groves", The Times, 10.9.1977.
11. Ibid.
12. Desmond Shawe-Taylor: "The Arts", The Sunday Times, 11.9.1977.
13. Leslie East: "Concerts. Edinburgh premières", Music and Musicians, December 1977, Vol. 26, No. 4, pp. 39-40.
14. See 12 above.
15. Bayan Northcott: "Stock taking", The Sunday Telegraph, 17.9.1978.
16. Ibid.
17. Brian Newbould: "RPO/Groves", The Guardian, 9.9.1977.
18. See 9 above.
19. See 7 above.
20. Conrad Wilson: "Persuasive send-off for new concerto", The Scotsman, 9.9.1977.
21. Peter Stadlen: "PRO/Groves/Menuhin", The Daily Telegraph, 10.9.1977.
22. See 12 above.
23. See 7 above.
24. See 15 above.

25. See 13 above.
26. David Murray: "Albert Hall/Radio 3. BBC Symphony",  
Financial Times, 13.9.1978.
27. See 7 above.
28. See 5 above.

1980-81

43 CONCERTANTE

for two winds (oboe and B<sup>b</sup> clarinet) and orchestra.

Handwritten musical score for Concertante, featuring woodwinds and strings. The score is written in 4/4 time with a tempo marking of *♩ = c. 92*. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Piccolo (Pic), Flute I (Fl. I), Clarinet in A (Cl. A), Flute II (Fl. II), Clarinet in B-flat (Cl. B<sup>b</sup>), Bassoon (Bsn), Trombone I (Tbn I), Trombone II (Tbn II), Percussion (Perc), Oboe (OB), and Clarinet in B-flat (CLA). The second system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score contains various musical notations, including dynamics (e.g., *pp*, *f*, *mf*, *ff*), articulation (e.g., *acc*, *div*, *rit*), and performance instructions (e.g., *arco*, *una*, *rit*). There are large handwritten numbers 4, 5, and 6 on the score, likely indicating measures or sections. A double bar line with repeat dots is present at the end of the first system.

II INTERLUDE

Handwritten musical score for Interlude II. The score is written for Oboe (Ob.), Clarinet (Cl.), and Marimba. The tempo is marked '♩ = c. 58'. The music is in 4/4 time. The Oboe part features a melodic line with various ornaments and dynamics, including *pp* and *ppp*. The Clarinet part provides harmonic support with chords and some melodic fragments. The Marimba part consists of rhythmic patterns and chords. The score is divided into four measures, with a large '4' at the end of the first measure.

III

Handwritten musical score for Interlude III. The score is written for a full orchestral ensemble. The tempo is marked '♩ = c. 58'. The music is in 4/4 time. The score is divided into four measures, with a large '4' at the beginning and a large '4' at the end. The instruments and their parts are: Flute (Fl.), Clarinet in A (Cl. A), Clarinet in Bb (Cl. Bb), Bassoon (Bsn.), Trombone (Tbn.), Trumpet (Trp.), Timpani (Timp.), Mallets (M.), Snare Drum (SB), Cymbals (CLA), Violin (Vcl.), Viola (Vcl.), and Double Bass (CB). The score includes various dynamics such as *pp*, *mf*, and *p*, and includes performance instructions like 'pizz' and 'arco'. The music is characterized by a steady rhythmic pattern in the lower strings and mallets, with melodic lines in the woodwinds and strings.

# IV Cantata for Two Voices CADENCE

Two voices

Ober

Clare

Ob.

Cl.

$\text{♩} = c. 92$

2  $\text{♩} = c. 100$  3 2  3 4

Fl. 1

Fl. 2

Cl. A

Kor. 1

Kor. 2

Cor. 1

Cor. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Trp.

Δ

Pat.

OB

LHA

Vcl. 1

Vcl. 2

Vln.

Vc.

CB

2 3 2 3 5 4

**Instrumentation:**

2.1.0.1 - 2.2.2.0 - timp, perc (mba, xyl, 2 tri, cym, susp cym, b, t - tam) - strs.

**Duration:** 18' Schott brochure (1983).

**Dedicatees:**

David and Pat Lewis, Ben Nicholson O.M., Dr. Felicitas Vogler and Janet Craxton (oboe) and Thea King (clarinet).

**Commissioned by:**

Assisted by Funds from the Arts Council of Great Britain.

**First performance:**

London, BBC Promenade Concert, Albert Hall. 7 August 1981. Neil Black (oboe) and Thea King (clarinet) and the BBC Scottish Symphony Orchestra conducted by Sir Charles Groves.

**Publication:**

London, Schott, Study score (Edition 12082). Material on hire from the publishers.

**Manuscript held by:** Schott.

Score 1: Ink score on transparency.

The following material is at UCT:

Score 2: Dyeline full score (Schott Hire Material) in blue cover with pencil corrections. (TD 88/36 88/459).

Score 3: Dyeline copy of solo part with two letters to Janet Craxton regarding corrections and additions. (TD 88/36 88/461).

**Date composition:** 13 January 1981.

**Reviews:**

1. "South African composer's London debut", The Daily News (Tonight), 17.6.1981.
2. Jeremy Lawrence: "The auspicious career of SA-born composer Priaulx (77)", The Star, 17.6.1981.
3. "Tuning up at the proms", The Mercury's Town and Around Supplement, 24.7.1981.
4. Meirion Bowen: "Groves/Scottish SO", The Guardian, 8.8.1981.
5. Paul Griffiths: "Twin woodwinds' success", The Times Saturday Review, 8.8.1981.

6. Robert Henderson: "Neil Black, Thea King, BBC SO", The Daily Telegraph, 8.8.1981.
7. Desmond Shaw-Taylor: "Aix: a successful taste for experiment", The Sunday Times, 9.8.1981.
8. Max Loppert: "Albert Hall/Radio 3. Weekend Proms", Financial Times, 10.8.1981.
9. Geoffrey Norris: "Proms", The Musical Times, October 1981.
10. A.A. Owen: "First performances, commissions", Composer, n 74:49, Winter 1981.

In 1979 the British Arts Council's third series of bursaries for composers included one of £ 5 000 for Priaulx Rainier to enable her to write works for oboe (Janet Craxton) and clarinet (Thea King) and orchestra, for cello and piano (Joan Dickson and Joyce Rathbone) and for the strings of The Yehudi Menuhin School.<sup>1</sup> The compositions Rainier completed, were Concertante for two winds in 1981, Grand Duo for cello and piano in 1983 and Celebration for violin and orchestra in 1984.<sup>2</sup> Thereafter she began to plan a composition for the students of The Yehudi Menuhin School<sup>3</sup>, but this sadly never materialised.

The première of the Concertante was scheduled for 7 August 1981 at the Royal Albert Hall by Janet Craxton (oboe), Thea King (clarinet) and the BBC Scottish Symphony Orchestra conducted by Sir Charles Groves at the 87th Season of the BBC Henry Wood Promenade Concerts.<sup>4</sup> Janet Craxton suddenly died shortly before the performance. Rainier<sup>5</sup> wrote to the author on 22 July 1981 about this unexpected event:

Briefly I must tell you of the dreadful tragedy of the last 7 days: Janet Craxton for whom I wrote the concertante for two winds, had begun rehearsals with Thea King, all going happily, when last Friday night [17.7.1981] she died in her sleep ...

Perry [Hart] telephoned me Saturday to St Ives. I was completely shocked. A double shock because of the Prom. I have known her since she was 2 and she was my student for 3 years and with the

Craxton family a great part of my life ... It's been a terrible week - the funeral yesterday. I came up Wednesday to be here. Thea King [clarinet] was a great help, also Sally [Groves]. Thea managed to get Neil Black a lovely player and a great friend, who happened to be free for the date and the rehearsals in Glasgow on 3rd, 4th August. He said certainly he would do his best ... And for me it will be a heartbreak to think of her all through the performance which was for her specially. She was not ill. Just a cerebral haemorrhage in her sleep. So rare a person. Everyone loved her and she was a wonderful artist. I am thankful to have Quanta and the 'Triptych' recordings. You can imagine the blow it was to me and I am quite knocked out, but must pull myself together to go through with the Duo rehearsals and then Glasgow, where the work is being recorded.

The Royal Albert Hall promenade concerts are important to expose new works because for two months 7 000 people attend nightly performances.<sup>6</sup>

Robert Ponsonby declares: "The great glory of the proms is the very fact that the heart of the audience is made of people who have a genuine curiosity to hear music, new and old."<sup>7</sup>

The actual performance of the Concertante was dedicated by the musicians taking part to the memory of Janet Craxton.<sup>8</sup> Meirion Bowen wrote: "Both the solo parts and the orchestral contributions take time to reveal their true character and dramatic purpose."<sup>9</sup> In a BBC broadcast "One pair of ears" on 12 August 1981 he<sup>10</sup> said:

The opening of the piece was so sparse in its orchestral writing, so compressed in its melodic gestures, that I wondered whether it would yield any music with which I could and which afterwards I could recall clearly. I needn't have worried. Ever so subtly and unobtrusively, the musical argument gathered momentum.

In his review he wrote: "In the first of the three large movements we are allowed only glimpses of the thematic material of the music."<sup>11</sup> A short cadenza-like interlude for the two solo-instruments, accompanied by the occasional marimba triads lead to the middle, more pensive<sup>12</sup> movement in which "virtuoso and lyrical exchanges between the soloists are given a



shadowy undulating, rhythmic accompaniment on the marimba and other instruments ...".<sup>13</sup> The "evocative phrases for the two soloists and orchestra, slowly [moved] descending and ascending".<sup>14</sup>

In the last movement all the material is developed more aggressively<sup>15</sup> when the

elements ... burst into life and produced a series of violent confrontations and exchanges ... it was indeed the soloists who dominated the proceedings, dictating the pace and allowing the music briefly to unwind from its fast tempo, and eventually propelling the music towards its conclusion.<sup>16</sup>

The orchestra is moderately sized consisting of strings, wind- (excluding oboes and clarinets) brass- and percussion instruments.<sup>17</sup>

The Concertante carved a special niche in the mind of Max Loppert<sup>18</sup>. He wrote:

Seldom in my experience has a new Rainier piece disclosed at once quite so infectiously vital a personality as this: I longed for an immediate repeat hearing.

Robert Henderson<sup>19</sup> is also aware of Rainier's quality as a composer.

His communication reads:

For, as always with Miss Rainier's music, one very quickly becomes aware of a distinguished, creative mind at work behind the surface appearance, a mind at once severely self disciplined and vigorously independent of every fashion or influence.

June Opie<sup>20</sup> who was present at the performance, wrote about her impressions and observations to the author:

It was a truly magnificent night! (wished, so much, you could have been there.) The CONCERTANTE a beautiful, exciting, and superb work. The textures Priaulx's imagination is able to conceive are literally, stunning, in this work, transcribed for music with faultless spill - it was absolutely technical so clear and exact - so filled with colour; everything organised and balanced against, alongside, or in opposition, so consumately - the solo instruments with one another, the orchestra with solo instruments. The

applause was tremendous and, one felt, without the charismatic presence of Yehudi M[enuhin] all Priaulx's. Certainly for soloists and orchestra, and one could never forget the benign figure of Sir Charles - also, but mostly for Priaulx who looked disgracefully young as she sprang down the steps, along the red carpet, and onto the stage where after both Thea and Neil had embraced her with a degree of reticence, Sir Charles threw his arms wide for his congratulatory embrace and the promenaders roared and stamped and proclaimed with such enthusiasm I realized, suddenly, that conductors are not often afforded an opportunity to kiss the composers of the works they conduct!

On 6 July 1983, in Rainier's 80th anniversary year, the RAM, included the Concertante for two winds in the programme of the Chamber Orchestra Concert which took place in Duke's Hall. John Carewe was the conductor and the soloists were Bridget Thorley (oboe) and Colin Honour (clarinet).<sup>21</sup>

This composition is dedicated to: 1. David Lewis, writer, critic, designer and member of the Penwith Society of Arts - and his second wife Pat, an American potter. They lived in America (Pittsburgh) where Rainier visited them. 2. Ben Nicholson the famous British artist was known for his geometrical reliefs and as an exponent of Constructivism. 3. Dr. Felicitas Vogler, a distinguished Swiss photographer who was Nicholson's third wife. She published a book Greece in Colour (Thames & Hudson).

**Programme note:**

The following programme note prepared by Rainier for the first performance, contains a misprint. Please note the corrections indicated.

This concertante was written especially for Janet Craxton and Thea King. Owing to the grievous loss of Janet through her sudden death, Neil Black has generously, at the last minute, taken her part as oboist.

Writing for fresh combinations of instruments is always stimulating. To my knowledge, the combination of solo oboe and clarinet with chamber orchestra has never been used before. In

order to allow the solo instruments to stand out, orchestral oboes and clarinets have been eliminated, creating unexpected problems of balance between woodwind and brass. The strongly contrasted tone colours of the oboe and clarinet, instead of blending, have led to interesting oppositions between them. Both instruments' virtuosity is exploited, as is their hauntingly lyrical power of expression. The scoring is light throughout.

The five parts of the concertante consist of three larger, contrasted movements linked by two short interludes. Movement I could be described as a dialogue between the oboe and clarinet, constantly interrupting each other, eventually coming together in a duet leading to movement II, a cadence where virtuoso and lyrical passages are exchanged between oboe and clarinet. In movement III, slow descending and ascending phrases for soloists and orchestra have a persistent shadowy background of cor anglais and marimba, in contrast to the rest of the work. Movement IV is an interlude for oboe and clarinet, broken by occasional chords on the marimba. A final rushing passage for the soloists leads straight into movement V, where brilliant passages are exchanged between the orchestra and the soloists. The tension is broken by several changes to a slower tempo; some of these slower passages are for the orchestral wind. A final tutti builds up to the ultimate climax of the piece. [Should read: movement II is an interlude ... movement IV, a cadence ...]

#### Notes:

1. "Awards", Classical Music, 16.6.1979, p.1.
2. See scores of relevant compositions.
3. Junie Opie, 'Come and Listen to the Stars Singing': PRIAULX RAINIER: A Pictorial Biography (Pensanze: Alison Hodge, 1988), p.84.
4. Programme in possession of author.
5. Letter from Priaulx Rainier dated 22.7.1981 to author.
6. Thelma Shifrin: "Talent is not enough", The Daily News (Tonight), 17.9.1981, p.7.
7. "Tuning up to the proms", The Mercury's Town and Around Supplement, 24.7.1981, p.7.
8. See 4 above.
9. Meirion Bowen: "Groves/Scottish SO", The Guardian, 8.8.1981.
10. Meirion Bowen: "One pair of ears", BBC broadcast, 12.8.1981.
11. See 9 above.
12. Geoffrey Norris: "Proms", The Musical Times, October 1981, p.689.

13. See 9 above.
14. See 10 above.
15. See 9 above.
16. See 10 above.
17. Robert Henderson: "Neil Black, Thea King, BBO SO", The Daily Telegraph, 8.8.1981.
18. Max Loppert: "Albert Hall/Radio 3. Weekend Proms", Financial Times, 10.8.1981.
19. See 17 above.
20. Letter from June Opie dated 29.8.1981 to author.
21. Programme in possession of author.

1982

44 GRAND DUO

for cello and piano.

♩ = c. 69

Cello

Piano

6 ff

4

pizz

Ped

Ped

II

♩ = c. 69

f

5

4

3

Ped

Ped

Ped

III

♩ = c. 76

8va

5

4

3

4

Duration: 21'

Dedicatees: Joan Dickson and Joyce Rathbone.

Commissioned by:

Joan Dickson and Joyce Rathbone with funds provided by the Arts Council of Great Britain.

First performance:

Cambridge, Kettle's Yard, Cambridge University, 12 May 1983. Joan Dickson (cello) and Joyce Rathbone (piano).

Publication:

Material on sale from Schott, London.

Manuscript held by: UCT.

Score 1: Pencil score. (TD 88/36 88/530).

Date composition: 1983.

Reviews:

1. Michael John White: "Wigmore Hall. Joan Dickson", The Guardian, 31.5.1983.
2. Hilary Finch: "Dickson/Rathbone. Wigmore Hall", The Times, 31.5.1983.
3. Dirk de Villiers: "Posthumous tributes for SA-born composer", The Daily News (Tonight), 22.4.1987.

The Grand Duo had its first performance at Kettle's Yard, Cambridge University on 12 May 1983 (as Rainier<sup>1</sup> wrote in a letter on 20 May 1983)

to a packed gathering of mostly younger people and was received with great enthusiasm and prolonged applause. Many people coming to me to appreciate the work and the splendid addition to the cello-piano literature!

Joan Dickson (cello) and Joyce Rathbone (piano) who commissioned the work followed the Cambridge première with performances in Wigmore Hall (30.5.1983) and in the Assembly Rooms during the Bath Festival (3.6.1983).<sup>2</sup> After the Wigmore Hall concert Hilary Finch wrote: "It is a true duo, in its interfertilisation of forces ... and it is certainly

Grand: bold in its design, and passionate in its language."<sup>3</sup> Michael John White did not enjoy it, "craftmanlike and clearly organised though the writing may have been".<sup>4</sup> Other performances were at the Dartington Summer School and a BBC recording session on 29 July 1983 which also included Barbaric Dance Suite and the Suite for cello solo "played again most beautifully by Joan Dickson"<sup>5</sup> according to Rainier.

**Programme note:**

The programme note given, was the one used for the Wigmore Hall concert.

The Grand Duo was conceived as a virtuoso piece for cello and piano, rather than the conventional form relating to the sonata. It is in three movements, of which the first is far the longest and is linked to the slow second movement by a quiet passage in harmonics for the cello. There is also a short break in the last movement to a slow, quiet section before the final impulse drives it to its end.

**Notes:**

1. Letter from Priaulx Rainier dated 20.5.1983 to author.
2. Programmes in possession of author.
3. Hilary Finch: "Dickson/Rathbone. Wigmore Hall", The Times, 31.5.1983.
4. Michael John White: "Wigmore Hall. Joan Dickson", The Guardian, 31.5.1983.
5. Letter from Priaulx Rainier dated 29.7.1983 to author.

1984

45 CELEBRATION

for violin and orchestra.

4 Allegro

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**Instrumentation:**

3.2.2.2 - 2.2.2.1 - perc (tri, susp cym, cym, t - tam, xyl, glock, tu bells, sd) - str.

**Duration:** 10' - 12'.

**Dedicatees:** Yehudi Menuhin and The Jersey Youth Orchestra.

**Commissioned by:** The Jersey Wildlife Preservation Trust.

**First performance:**

Fort Regent, A Festival of Animals, Gloucester Hall. 5 October 1984. Yehudi Menuhin (violin) and the Jersey Youth Orchestra conducted by Mel Davison.

**Publication:** Material on hire from Schott, London.

**Manuscript held by:** UCT.

Score 1:: Pencil score. (TD 88/36 88/234).

Score 2: Dyeline full score (faint) with pencil markings. (TD 88/36 88/235).

Score 3: Dyeline full score (faint) with explanation of percussion "cymbals" on loose sheet. (TD 88/36 88/236).

Score 4: Pencil score at Schott.

**Date composition:** St. Ives 1983-84.

**Reviews:**

1. Malcolm Lawson: "Her wildlife background is celebrated orchestrally", The Star (Tonight), 4.10.1984.
2. "Trust receives triple accolade from Royalty, science and the arts", Jersey Evening Post, 6.10.1984.

This is Rainier's last composition. Since this is a recent work and only performed once to date, further performances will determine its real stature. According to conductor Mel Davison,<sup>1</sup> Rainier "was very pleased with the final result". He also mentions that Rainier gave no indication whatsoever of tempo markings, and after enquiring into this matter, she asked his advice on the appropriate tempos.<sup>2</sup>

**Notes:**

1. Letter from Mel Davison on 26.7.1988 to author.
2. Ibid.

## 4. CONCLUSION

### 4.1 Preamble

Although it is too soon to give an authoritative evaluation of Rainier's rightful place amongst English and internationally recognised twentieth century composers, a brief description of the (a) influences, (b) certain trends regarding her compositions, and (c) her general sphere of activity will serve as a pointer for future consideration.

Her year of birth corresponds with well known composers such as: Boris Blacher (19.1.1903) in Newchang, China; Lennox Berkeley (12.5.1903) in Boar's Hill, England; Walter Goehr (28.5.1903) in Berlin, Germany; Flor Peeters (4.7.1903) in Thielin, Belgium; Pál Kadosa (6.9.1903) in Leva (subsequently Levice), Czechoslovakia and lesser known ones such as: Vittorio Gianninni (19.10.1903) in Philadelphia, Pennsylvania and Vladimir Dukelsky (later known as Vernon Duke) (10.10.1903) in Parfianovska, Russia.

By sheer co-incidence Rainier had contact in later years with Blacher who dedicated No. 4 of his Sieben Studien über variable Metren für Klavier (composed in 1950) to

her; Berkeley, with whom she became acquainted in London recommended her for the Collard Fellowship in 1953 and Goehr who financed the performance of her Sinfonia da Camera in 1947.

Rainier received an orthodox musical education, first in South Africa and later in London at the best institutions from reputable teachers such as Leffler, Marx, Wessely and Woof.

She considers McEwen the most important influence on her whilst she was a student at the RAM, because he taught and exposed her to "a hundred things". Active English composers in her student days were: Bax, Walton and Elgar, but there is no trace of any influence of their compositions in those of Rainier. Her career commenced as a violinist and teacher and she only began to compose at the age of 33. Although trained as a violin teacher she only held a violin teaching position at a school for a short while, but had private pupils all the time. She did not earn a living as a solo performer, nor was she a member of an established professional ensemble or orchestra. Her quartet playing was for pleasure and performances were restricted to house concerts and "at homes" rather than that of the concert platform. These did not secure a regular income. In the 1920's and 30's and subsequent war years there was less opportunity for public performances than to-day.

She must have decided at an early age to remain in England after the completion of her studies. Nella, who also studied in England, returned to South Africa and taught at schools before accepting a position at the SACM. Rainier's career could have followed the same path, but there were probably no opportunities attractive enough to entice her to return. In South Africa she could really only teach at a school or institution of higher education or accept a post in the Cape Town City Orchestra.

Rainier probably thought that under these circumstances she might just as well remain in England and have the added stimulus of a more active concert life. There were also more opportunities for private lessons to pupils and other engagements.

London offered many possibilities for her to enhance her career. During her lifetime she visited South Africa only in 1920 or 1921, 1963, 1979, and 1982 and 1985.

Accidents changed her direction in life more than once: first she had to give up violin playing and many years later she had to relinquish her teaching post at the RAM. To teach privately with an uncertain income was a precarious existence for Rainier for many years, especially during the pre-war and early war era. Although she was not trained in composition in her formative years, the

contact with Nadia Boulanger was stimulating and spurred her on to complete the String Quartet.

The appointment at the RAM in a teaching position as professor of harmony gave financial security in a time when it was desperately needed, but in later years the responsibilities attached to student training restricted her own productivity.

Towards the end of the war she came into contact with musicians like Tippett, Glock and later Britten and Pears, who soon became friends and influenced, encouraged and supported her morally. She was an extraordinary teacher and throughout her life kept close contact with her old students e.g. Shirley Winfield, Christopher Small, Timothy Baxter, Avril Hermann, Elizabeth Thomas and Nigel Butterley. Tippett said that she was always his first recommendation as a teacher. Her contact with artists such as Barbara Hepworth, Ben Nicholson and later others like Bernard Leach in St. Ives broadened her own horizon as a composer. She became deeply interested in both painting and sculpture and their influence on her work was perceived in many ways.

## 4.2 Influences

### 4.2.1 South African

Rainier's childhood years in Natal brought her into contact with Zulu and Indian music and their characteristics subconsciously affected the rhythms and melody compositions in later years. At first rhythm played the most important part in her music - compared to other elements like melody and harmony. The interval of the tritone is initially an important occurrence in her early works. There is however a great difference between writing picturesque music - that is music which describes scenes and sounds realistically like African rhythms, birds sounds etc. - and music which evokes the emotions created by such elements. The writing of the latter kind of music is purely an unconscious process, which becomes abstracted through absorbing the realistic elements. Rainier admitted that this transmutation is a fundamental influence in her work e.g. the second Dance of the Barbaric Dance Suite. The quality and variety of veldt sounds have also influenced her orchestration and the choice and use of certain instruments.

In her harmonic ordering she has a predilection for wide spacing, thus producing resonances which are not in the nature of European harmony. Sounds of various drums and the African piano ("mbila") (third movement of Trio Suite,

Clarinet Suite) appears to be another source of influence. Added to her aural sources were the natural sounds of the high cloudless skies, sounds in nature (birdcalls, the bark of a baboon, a snake's rustle in the grass etc.), dramatic summer thunderstorms with flashes of lightning, as well as the sound of classical piano repertoire.

The impact of sophisticated European music and the English music at that time (Bax, Vaughan Williams and Walton) smothered these early impressions for a while.

#### **4.2.2 St. Ives**

She was first drawn to St. Ives through an invitation from Ben Nicholson and Barbara Hepworth in about 1946. It was a great experience for her getting to know two artists with such absolute dedication to their work. Discussions with them influenced her own work. Nicholson made her aware of linear movements and the relationship of form and colour. Hepworth stressed: "to say what one has to say with the greatest economy and, having said it, to let it stand on its own".

The surging sea and the unusual lines of the hills at St. Ives always inspired her and never failed to bring ideas to her mind. There she also experienced a purity of life



and the identity with the natural as opposed to the hustle and bustle and artificiality of city-life.

#### 4.2.3 Other Composers

According to Rainier, Bach, Debussy and Stravinsky were the most important composers who influenced her. Bach, for the structural and emotional power (perhaps the most perfect example of passion and intellect resolving into spirituality); Debussy, for his novel exploration of resonances, his poetry and his sensitivity towards the mysteries of Nature in sound and Stravinsky, for his reassessment of rhythm, melody and harmony, and the economy of his processes.

Rainier met Stravinsky twice and was especially drawn towards his dynamic, more elemental textures. She felt that some of the primal rhythmic elements in his music seemed to be related to her own experiences with African music. Towards the 1950's performances and recordings of the compositions of Stravinsky, Schoenberg, Berg and Webern began to filter through to England. It was especially the new approaches of the latter three, in particular those of Webern, which attracted attention and made a great impact on the English musicians, even if they had no desire to use the new serial techniques.

### 4.3 Compositions

The Rainier oeuvre of mature works is relatively small. The emphasis tends to be on chamber and solo compositions with a steadily increasing frequency of orchestral compositions in later years. Only major trends are looked at in this category.

#### 4.3.1 General

The technical possibilities of an instrument always stimulated Rainier's imagination. That is perhaps why she so seldom cared to repeat composing for a certain combination of instruments. New sounds always "fired" her, as she put it. Economy of material use dominated her compositions and dynamics were important. Rhythmic intensity, created by rhythmic diversity (not repetitions) is another general feature. Her works reveal that she was a highly original and fastidious composer. She said: "I am a slow composer." This accounts for the few compositions while she was still teaching. There is no conscious system in her compositions. She did not use any key-system, experiment with specific techniques e.g. serialism, belong to any "school" of composers, and admitted to few influences from other composers. Up to 1955, with the exception of the orchestral and film music, all her compositions are available in print or as dyeline copies.

They were seldom completely revised, although "corrections" after performances were scrupulously added to her "Own Copy".

The compositions cannot really be divided in different style periods, but Quanta is definitely a prominent point of change in direction. The freedom to devote the major part of her working day to composing, (at this stage available for the first time), accounts for the branching into new fields e.g. harmony and construction.

#### 4.3.2 Silences

Silence was always an obsession of Rainier's - it originated from her early childhood days in Africa. She felt that silences allowed the ear to finish the full arc of sound and prepare them for the next. This obsession with silence appears frequently in Rainier's work. Pastoral Triptych (first and last movements), Cycle for Declamation (with exactly timed silences between sentences) and the opening of Quanta (where the clustered harmonies die into silence several times) are examples of the purposeful use of silences.

#### 4.3.3 Pedal Points

A number of pedal points can be listed to show that this was a useful construction aid for Rainier. The String Quartet (bars 5-15 etc.) and Viola Sonata (bars 1-3, 29-32 etc.) are clear examples and in Quanta it is particularly noticeable. In Primordial Canticles II the pedal points developed into longer pedal harmonies. These pedal points, or tonal pillars on which configurations and eventually larger units are built are more successful in the chamber works than in the orchestral works where they produce a static quality. Rainier urged however that "You have to have posts!"

#### 4.3.4 Tonality

Rainier was fully aware of the importance of strong relationships in parts in order to hold a composition together, but the concept of a traditional overall sense of diatonic tonality was not part of her idiom. She stressed emphatically that from the beginning the basis on which she worked was the relationships of sounds and the juxtaposition and disposition of sounds.

There is evidence, however, of individual use of traditional triadic formations in the Quartet.

Even as late as the Requiem (1955-56) she based a work on the "common chord", but at the same time also showed greater use of dissonance. Instead of triadic harmonies, chords were now built up of 2nds, 7ths and 9ths.

Phrygian effects suggest modal flavour in the Finale of the Viola Sonata and Pastoral Triptych. The use of the tritone is prominent in Cycle for Declamation, the opening of Three Greek Epigrams and in the String Quartet. This "diatonic" period, bordering sometimes on the neoclassic style, seen in Five Keyboard Pieces (1955) (later successfully adapted into another medium as Six Pieces for five wind instruments) also includes Dance of the Rain, which is mostly pentatonic.

After 1961 the compositions are still tonal, but more abstract. There are not traces of serial technique, experiments with electronic media or other avant-garde explorations in her music. Falling 9ths (Due Canti) and 10ths (Ploërmel and Due Canti) are obvious recurring intervals.

#### 4.3.5 Form and Texture

From the very beginning Rainier's compositions are cast in what seems to be classical forms with titles such as Quartet, Suite, Sonata, Sinfonia, and even Concertante in 1977. This statement is misleading however. Her use of

traditional titles as such was not a desire to produce classical structural models, but rather, as is the case with Stravinsky, to demonstrate that these models could be reshaped without losing their essential identities. The fact is that, with the exception of short vocal compositions: Ubunzima and Dance of the Rain, Rainier created her own cyclic form varying from two to seven movements. (The majority are in three or four movements.) The various movements are sometimes linked with subordinate passages - in a few cases even soloistic passages. Rainier<sup>2</sup> explained as late as 1984:

Fundamentally the works are built up through the juxtaposition of textures, in which colour plays a large part. This must make a sense of 'Form', because I do not think the works fall down through weakness of structure - which is often the case in what's called 'Modern Music'.

This statement re-inforces her approach to texture and colour.

#### 4.3.6 Ostinato

Ostinato was an early trademark of Rainier. The use of this device was linked to her South African background, "primitive" African music and influences of Bartók, but she denied such conscious musical references or quotations.

In her later works the use of a regular "stamping" pulse becomes less and the impulses "break up" and are more and more sophisticated.

#### 4.3.7 Melodic Line

Simple melodies (often consisting of a few notes only) are created by rhythmic patterns used repetitively and cumulatively. There are scalelike melodies in Three Greek Epigrams and in the second movement of Sinfonia da Camera. Ubunzima consists of longer lines, this time developed from smaller units. A further extension is Cycle for Declamation of which strength as a composition rests on a more extended melodic line in declamatory style. In the Cello Concerto a solo line is developed for the cello, but it is not truly soloistic and virtuoso in the traditional sense. In the other concertos the melodies are more decorative. Examples are the "bird calls" in Due Canti and in Concertante for two winds.

#### 4.3.8 Piano Writing

Rainier complained that she found it hard to compose for the piano. The Concert Study is mostly in octaves and the accompaniment of Three Greek Epigrams mainly in octaves with added thirds and fifths.

Clarinet Suite was criticised for its unpianistic writing, but what Rainier had in mind for this work composed during the war was the use of the piano in a non-classical manner to create a non-European atmosphere. The keyboard is seldom used in conjunction with, but rather in opposition to the solo part. In Barbaric Dance Suite (where the first movement is written on three staves in order to clarify themes) the piano is used in a percussive texture and a propelling energy is evident - the sound effect created by African marimbas could be a possible comparison. Five Keyboard Pieces is more abstract and of a reflecting nature. The use of the octave dominates and ornaments start to appear. She never regarded the piano as just a piano. In Vision and Prayer the piano is used as an instrument to create different moods. Generally the composer explored the rhythmic possibilities more than the dynamic and technical possibilities of the keyboard.

#### 4.3.9 Orchestration

When Sinfonia da Camera for string orchestra was composed, it was regarded as her most original work to that date. It resembles an enlarged string quartet, but with the bigger gestures.



Many years later in 1961 this was followed by Phalaphala, the first work for full orchestra with its contrasting sections and continually changing rhythms. The ceremonial horn used by the African chief to summon the tribe, is of special significance.

Aequora Lunae is another abstract work. The orchestra is sometimes divided into two sections: the one half of the strings are grouped to the woodwind and softer percussion and the other half to the brass and hard-sounding percussion, thus giving greater sonority opportunities. The number of solos for wind instruments is a feature, while the expansion of the percussion section with three steel plates and antique cymbals points at a further development of this section. In Ploërmel the strings are omitted and there is very little sign of a melodic line. The "key" to the piece (which holds the other parts together) are the three notes in the brass section. The percussion section is now more fully developed with the inclusion of tubular bells, hand bells, antique cymbals, sonagli, high and low pitched gongs, xylophone and marimba. The marimba is again employed in Concertante for two winds and a quasi-marimba sound is required in Celebration.

The fact that there were not sufficient performance and rehearsal opportunities for the orchestral works, could be reasons why Rainier did not really develop into a "full blown" composer of orchestral music.

Other factors could be that Rainier did not conduct herself and had to rely on conductors who were interested enough in her works to promote them. Conductor-composers have an advantage when it comes to the actual performance.

She also did not have the necessary technical and financial assistance to produce modern professional scores. Manuscript scores are not favoured by orchestral musicians. Rainier, a reputable coach, was always willing to listen and advise musicians who performed her works. She was always present at rehearsals of the orchestral compositions. Rainier<sup>3</sup> remarked:

If you hear bad performances you are not clear as to the ultimate finality of what you have written. It is only when the performances are sufficiently familiar to follow up the composers exact markings that one is able to sum up the work and see that - and hear that what comes out of it is clear without redundant passages or notes.

#### 4.3.10 Vocal Line

The vocal music of Rainier is declamatory (Dance of the Rain, Ubunzima, Cycle for Declamation). In Requiem, the only real choral work, every nuance of the text is matched in the music. The choral writing is homophonic and the solo part partly integrated as if in a concertato style. Routh<sup>4</sup> said:

Requiem has a strange grandeur, and stands among the distinctive pieces of unaccompanied choral music of the contemporary period, and without any of the traditional English influences.

This again highlights at Rainier's originality. Rainier<sup>5</sup> said: "I work in relation with the words so that the musical aspects stresses the meaning and the important words of a phrase." In The Bee Oracles the vocal line is based on syllabic repetition.

#### **4.3.11 Texts**

Rainier made use of a wide range of texts, ranging from an indigenous Zulu text, translations from Afrikaans, French Greek, to a specially created text (Requiem), as well as those of established poets like John Donne, Sitwell and Dylan Thomas.

#### **4.3.12 Vocal Accompaniment**

The accompaniment of vocal works encompasses a wide spectrum - (unaccompanied), guitar, piano, harp, oboe quartet and harpsichord.

#### **4.3.13 Voice Types**

Higher voices such as soprano and tenor (or high baritone) get preference. She did not compose for the lower voices - alto, or bass or for a combination of solo voices.

#### 4.4 Commissions

After the first commission for Cycle for Declamation in 1954 by Peter Pears it was actually the SABC that gave Rainier a commission for the Trio Suite in 1960. Thereafter all her works were commissions: The last one was Celebration when H.R.H. Princess Anne attended the first performance.

#### 4.5 Music Festivals

The various music festivals have different artistic aims and therefore attract different kinds of audiences: Bath (18th century themes at one stage), Aldeburgh (works from the "by-ways" and new compositions by Britten), Cheltenham (English music by living composers), Edinburgh (standard international repertory), Worcester (Three Choirs) etc. It took some time, but Rainier had her share of participation, amongst others in Aldeburgh (from 1954) and a major event was the performance of Due Canti e Finale at Edinburgh in 1977. Her participation in Donne in Musica in Rome in 1982 was a result of her having been South African by birth.

## **4.6 Distinctions**

During her life-time Rainier received several distinctions from a variety of sources.

### **4.6.1 Academic Awards**

She received the ARAM (1945) and FRAM (1954) distinctions from the RAM, London, but by far the most prominent award was the D.Mus. degree (honoris causa) from the University of Cape Town in 1982.

### **4.6.2 Worshipful Company of Musician's Award**

In 1952 Rainier became the first woman to hold The Worshipful Company of Musician's most prestigious award - the John Clementi Collard Fellowship. In 1955, when she completed her three years as a Collard Fellow, Rainier became a Freeman of the Company. However, at that time as common with most other Livery Companies of the City of London, the Musician's Company did not admit women to the Livery. This negative policy was only changed during the last decade, and it was thought appropriate that Rainier should become the first Lady Liveryman of the Company. she was "clothed" with the Livery in October 1983.

#### 4.6.3 "Ehrenurkunde"

On 21 September 1961 at the Third International Competition for Women Composers at Mannheim-Ludwigshafen, Rainier received certificates of merit for Phalaphala and Six Pieces for five wind instruments.

#### 4.6.4 British Arts Council Grant

In 1979 Rainier, aged 76, received a substantial financial grant from the Arts Council of Great Britain to enable her to complete three major compositions. To receive such a grant at an age when most people are inactive or retired, is uncommon.

### 4.7 Crystallization

Since the Rainier compositions have been chronologically organized in the preceding catalogue, it is also necessary to organise the mature Rainier works chronologically according to different genres.

#### 4.7.1 Vocal Works

- |      |  |
|------|--|
| 1937 | THRE GREEK EPIGRAMS for soprano or tenor and piano |
| 1947 | DANCE OF THE RAIN for tenor or soprano and guitar  |
| 1948 | UBUNZIMA for tenor or soprano and guitar           |

- 1953 CYCLE FOR DECLAMATION for tenor or soprano
- 1955-56 REQUIEM for tenor and a cappella choir
- 1969 THE BEE ORACLES for tenor (or high baritone)  
solo, flute, oboe, violin, cello and  
harpsichord
- 1973 VISION AND PRAYER for tenor and piano
- 1974-76 PRAYERS FROM THE ARK for tenor and harp

#### **4.7.2 Chamber Music for Strings**

- 1939 STRING QUARTET for two violins, viola and  
cello
- 1943 SONATA for viola and piano
- 1960 TRIO SUITE for violin, cello and piano
- 1961-62 QUANTA for oboe and string trio
- 1963-65 SUITE for solo cello or viola
- 1965-66 STRING TRIO for violin, viola and cello
- 1980-82 GRAND DUO for cello and piano

#### **4.7.3 Chamber Music for Winds**

- 1943 SUITE for clarinet and piano
- 1957 SIX PIECES for five wind instruments
- 1958-59 PASTORAL TRIPTYCH for solo oboe

#### **4.7.4 Music for String Orchestra**

- 1947 SINFONIA DA CAMERA for string orchestra

#### **4.7.5 Film Music**

- 1944 FIRE IN OUR FACTORY: Music for the film
- 1953 FIGURES IN A LANDSCAPE: CORNWALL AND  
THE SCULPTURE OF BARBARA HEPWORTH:  
Music for the film

#### **4.7.6 Keyboard Music**

- 1949 BARBARIC DANCE SUITE for piano
- 1955 FIVE KEYBOARD PIECES for piano

- 1971 QUINQUE for harpsichord  
1972 ORGAN GLORIANA for organ  
1974 PRIMORDIAL CANTICLES for organ

#### 4.7.7 Orchestral Works

- 1950 BARBARIC SUITE for orchestra  
1960-61 "PHALAPHALA" Dance Concerto for orchestra  
1966-67 AEQUORA LUNAE for orchestra  
1971-73 PLOËRMEL for winds and percussion  
1984 CELEBRATION for violin and orchestra

#### 4.7.8 Concertos

- 1964 CONCERTO for cello and orchestra  
1976-77 DUE CANTI E FINALE for violin and orchestra  
1977-78 CONCERTANTE for two winds and orchestra

#### Notes:

1. Interview with Priaulx Rainier in London on 16.6.1980.
2. Letter from Priaulx Rainier dated 19.8.1984 to author.
3. Interview with Priaulx Rainier in London on 24.6.1980.
4. Francis Routh, Contemporary British Music (London: MacDonal, 1972), p. 347.
5. Interview with Priaulx Rainier in London on 18.6.1980.



**APPENDIX A**

**PRESS REVIEWS OF SOUTH AFRICAN VISIT**

**OCTOBER 1979**

- Baird, Margaret: "Priaulx Rainier. Visiting South Africa in October",  
The S.A. Music Teacher, September 1979.
- Lange, Phoebe: "Composer Music Centre's guest", The Eastern Province Herald, 2.10.1979.
- "Leading composer to speak at UPE", Evening Post, 3.10.1979.
- Stroux, C: "Composer shows individuality", Evening Post, 9.10.1979.
- Lange, Phoebe: "Exciting musical evening", The Eastern Province Herald,  
9.10.1979.
- Boekkooi, Theo: "'n Aandjie met Priaulx Rainier", Die Oosterlig,  
9.10.1979.
- "Conversation with three women ... Priaulx Rainier", The Daily News (Tonight), 19.9.1979.
- "Evening with a composer", The Natal Mercury, 11.10.1979.
- "Composer in Natal for a brief visit", The Daily News (Tonight),  
12.10.1979.
- "'n Geval van klanke wat van ver af kom", Rapport, 14.10.1979.
- Horning, Glynis: "A lifetime of Music", The Natal Mercury, 16.10.1979.
- "We're very proud of you", The Howick Herald, 18.10.1979.
- Foster, Elizabeth: "Creativity keeps her young", The Eastern Province Herald, 24.10.1979.
- Du Toit, Daan: "Musiekkonvensie", Die Vaderland, 30.10.1979.
- "Rainier", Die Burger, 1.11.1979.
- Minnaar, Melvyn: "Priaulx Rainier gesels. Hartstog en musiek uit Afrika", Die Burger, 5.11.1979.
- "Stad tree op as gasheer vir musiekonderwysers konvensie", Roodepoort Record, 6.11.1979.
- "The Composer Speaks", The Cape Times, 7.11.1979.

"The Composer Speaks", The Cape Times, 7.11.1979.

"Priaulx Rainier to speak on her music", The Argus (Tonight), 8.11.1979.

"West Rand music teachers are hosts to South African convention", West Rand Times en Wesrander, 9.11.1979.

Silvestri, Antionette: "Illustrious daughter", The Argus (Tonight), 12.11.1979.

Koole, Arend: "'Komponis aan die woord'. Priaulx Rainier in Kaap", Die Burger, 13.11.1979.

Lomborg, Simon: "Rainier in front rank of to-day's composers", The Cape Times, 13.11.1979.

Lawson, Malcolm: "Natal composer hits at SABC's apathy", The Daily News (Tonight), 26.11.1979.

**APPENDIX B**

**CITATION D.Mus. (honoris causa)**

IVY PRIAULX RAINIER

The degree of Doctor of Music

honoris causa

University of Cape Town

Degree conferred on 25 June 1983

It is not with any intention of being ego-centric that one compares oneself with distinguished recipients of honorary degrees today; but merely that by so doing one gains a clearer recognition of the magnitude of their achievement and of the qualities that set them apart. In addition, I have a particular fellow-feeling for Priaulx Rainier, for our first steps at the piano were guided by the same hand. Here at once the difference shows itself, for while mine were taken at the age of ten, hers were taken when three years old. Our joint teacher was her elder sister, Nella Rainier, for many years a tower of strength at the South African College of Music.

When Priaulx left her native Natal and came to Cape Town, we shared another teacher, this time of the violin, in the person of Winifred Leffler, who had been of the staff of the South African College of Music since 1912; but again, whereas I never got beyond playing the Bach double violin concerto in the kitchen, or at best in Miss Leffler's drawing room at Taunton Cottage, Priaulx went on to perform it at the first concert given by College of Music students in conjunction with the Cape Town Municipal Orchestra, conducted by Theo. Wendt.

Her performance earned the praise of Professor W.H. Bell; and this brings

further nostalgic memories. I studied composition with Daddy Bell, and thereafter never composed anything. Priaulx did not study composition with him, and in due course became a composer of renown.

And here our paths, which were never quite coincident in time, also diverged in space. For, after further violin studies with Ellie Marx, then leader of the Cape Town Municipal Orchestra, she was awarded the University of South Africa Overseas Scholarship, and in 1920 proceeded to the Royal Academy of Music in London, where she studied the violin with Rowsby Woof and counterpoint with J.B. McEwen.

After receiving her L.R.A.M. diploma Priaulx had to earn a living. This she did by part-time teaching at a school in Gloucestershire, by taking private pupils in violin, and by much playing, especially in string quartets.

A serious motor accident forced her to curtail these activities, and, with the encouragement of Sir Arnold Bax, she resolved to devote herself seriously to composition.

One of the first fruits was a Duo for piano and violin, which was performed by Harriet Cohen and Orrea Pernel at the Wigmore Hall in May 1936. We are told that "Priaulx sat in the balcony at the performance and was so shy that, during the applause, she lay down on the floor so that she would not be seen".

On hearing of this tendency one felt slightly apprehensive as to her

stance today - but all seems to be well.

A slow but steady stream of works followed; and little by little an international reputation as a composer was achieved. The first string quartet, of 1939, was played by the Loewenguth Quartet at the Edinburgh Festival. It was recorded by the Amadeus Quartet, and later achieved the unusual distinction of being performed as a ballet, "Night Spell".

In 1943 she was appointed Professor of composition at the Royal Academy of Music, and in 1952 was made a Fellow. Evidence of the esteem in which her work was held is provided by the series of commissions she has been asked to execute. In 1947, the Sinfonia de Camera [sic], requested by Michael Tippett for the Morley College Concerts; 1954: the Cycle for Declamation for Peter Pears. In 1955: a Requiem, commissioned by the Purcell singers for the Aldeborough [sic] Festival. In 1972 the Organ Gloriana, for Barry Smith, of St. George's Cathedral, Cape Town, and 1977 a violin concerto for Yehudi Menuhin and the Edinburgh Festival.

Amongst the better known of her recorded works, Quanta, for oboe and string trio, particularly attracts the attention of a physicist. According to the record cover, "the title of the piece relates to the Quantum theory that energy exists in space independent of matter and is formed by particules called Quanta". After listening to it, one has to admit that the piece certainly conforms to Heisenberg's Uncertainty Principle.

With regard to the characteristics of her compositions, it seems to be

pointless to try to convey anything by mere verbal descriptions. Music has to be heard to be believed, and not least that of Priaulx Rainier. Suffice it to say that she is internationally recognised as one of the leading woman composers of today, and is still actively engaged in creative work, to such effect that at the age of 78 she was granted a bursary by the Arts Council of Great Britain. Her style is completely individual, and she herself has attributed some elements of it to the lasting influences of her early days in Howick, Natal. In her own words: "The liquid language of the music of the peoples, the sounds of the wild animals and birds coming from a great distance, yet still clearly audible. All this made an unforgettable impression".

Despite her long absence from this country, Priaulx Rainier has never forgotten this inspiration and these associations; and she is rightly referred to in most of the important reference works, as not only a distinguished composer, but also a distinguished South African composer.

Orator: Prof. John Juritz



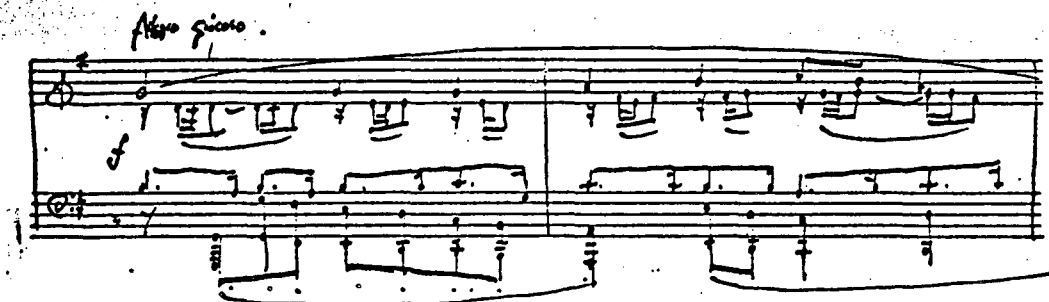
**APPENDIX C**

**ARRANGEMENTS AND TRANSCRIPTIONS**

1936

1 CHORAL PRELUDE DER TAG DER IST SO FREUDENREICH

by J.S. Bach, arr for piano by Priaulx Rainier.



Duration: 19 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/136).

Date composition: 25 December 1936.

1936

2 CHORAL PRELUDE ICH RUF' ZU DIR, HERR JESU CHRIST

by J.S. Bach arr for cello and piano by Priaulx Rainier.

(-----)

The image shows a handwritten musical score for a cello and piano arrangement. It consists of three staves. The top staff is for the cello, the middle for the right hand of the piano, and the bottom for the left hand. The music is in G major (one sharp) and common time (C). The score is divided into three measures. The first measure starts with a piano (p) dynamic marking. The notation includes various note values, rests, and articulation marks. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

Length: 19 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

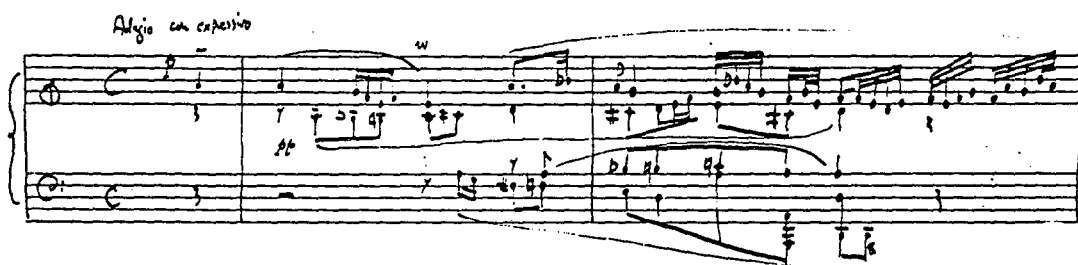
Score 1: Ink full score. (TD 88/36 88/335).

Date composition: December 1936.

1936

3 **CHORAL PRELUDE DAS ALTE JAHR VERGANGEN IST**

by J.S. Bach, arr for piano by Priaulx Rainier.



Length: 12 bars.

Dedicatee: Merete Söderhjelm.

First performance:

London, Wigmore Hall. December 1936. Merete Söderhjelm (piano).

Unpublished.

Manuscript held by: MS (MerSöd).

Score 1: Photocopy of ink score. Marked: Copy 1.  
(TD 88/36 88/334).

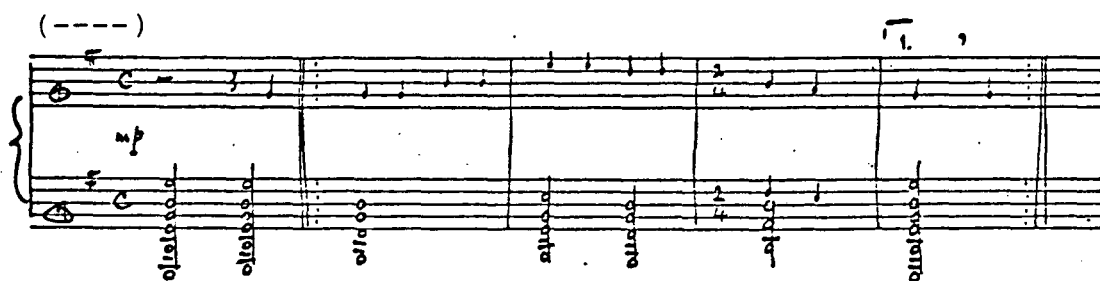
Date composition: December 1936.

The three arrangements of the Bach Choral Preludes seem to form a group and they may have been performed as such at the Wigmore Hall in December 1936 by the Finnish pianist Merete Söderhjelm.

1938

4 FOLKSONG ALL MEIN GEDANKEN, DIE ICH HAB

arr for lute and voice by Priaulx Rainier.



Length: 13 bars.

Unperformed.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/319).

Date composition: 24 December 1938.

1951

5 TRIO SONATA NO. 1

by J.S. Bach transc for viola and piano by Priaulx Rainier.

Length: I = 50 bars; II = 30 bars; III = 64 bars.

First performance:

Place unknown. William Primrose (viola), pianist unknown. 1953.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/473).

Date composition: 1951.

1951

6 TRIO SONATA NO. III

by J.S. Bach transc for viola and piano by Priaulx Rainier.

(-----)



Length: I = 113 bars; II = 30 bars; III = 180 bars.

First performance:

Place unknown. William Primrose (viola), pianist unknown. 1953.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/473)..

Date composition: 1951.

1951

7 TRIO SONATA NO. V

by J.S. Bach transc for viola and piano by Priaulx Rainier.

(-----)



Length: I = 155 bars; II = 70 bars; III = 163 bars.

First performance:

Place unknown. William Primrose (viola), pianist unknown. 1953.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/473).

Date composition: 1951.



1951

8 TRIO SONATA NO. VI

by J.S. Bach transc for viola and piano by Priaulx Rainier.



Length: I = 180 bars; II = 38 bars; III = 77 bars.

First performance:

Place unknown. William Primrose (viola), pianist unknown, 1953.

Unpublished.

Manuscript held by: UCT.

Score 1: Ink score. (TD 88/36 88/473).

Date composition: 1951.

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