A PERFORMANCE STUDY OF GERLAD FINZI’S SONG CYCLE

“BEFORE AND AFTER SUMMER”

D. M. A. DOCUMENT

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By

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ABSTRACT

This document discusses the British composer, Gerald Finzi (1901-1956), the poet, Thomas Hardy (1840-1928), and Finzi’s song cycle, “Before and After Summer” (poems by Thomas Hardy). An overview of Finzi’s and Hardy’s biographies allows the reader/performer to clearly understand Finzi’s and Hardy’s positions in music/art history. Their composition/writing styles are also discussed to help the reader/performer understand their works. In the last chapter, the song cycle “Before and After Summer” is examined in terms of both its poetry and its music, although the analysis of the poetry receives more emphasis.

Gerald Finzi can be regarded as one of the best British pastoral composers in the first half of the twentieth century. He began studying music in his teenage years. Most of his music works are in the vocal field, however, some of his concerto works, such as Clarinet Concerto and Severn Rhapsody, also earned him a high reputation. Finzi was also a collector of eighteenth century poems and music. His knowledge of both traditional eighteenth century art/music styles and early twentieth century music forms allowed him to express his music in a mixed way that included both traditional and contemporary styles. Finzi used the poems of a variety of poets in his vocal works, but
Thomas Hardy was his favorite poet. Almost one-third of Finzi’s vocal works were settings of Hardy’s poems.

As a teenager, Thomas Hardy attempted to write poetry, but feeling unsuccessful, he decided to pursue a career as an architect. Hardy participated in several important projects in this capacity, but quit his career as an architect after his first successful novel. The autobiographical nature of Hardy’s stories and particularly his descriptions of country life brought Hardy success, however, he gave up his novel writing career after 1898 and devoted himself to his favorite pastime – writing poems. Hardy’s poetry was not always well-received. Readers and critics often had mixed opinions concerning his poems. His best poems were completed after the death of his first wife, Emma.

This study is intended to help performers, both singer and pianist, understand Hardy’s poetic devises and Finzi’s musical setting of “Before and After Summer.”
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Gerald Finzi was born on July 14, 1901, in London. His father was a shipbroker. He had four brothers and sisters, and was the youngest child in his family. Both of his parents were Jewish. His father, John Abraham Finzi, was of Italian descent, and his mother, Eliza, had German blood from her family. Finzi inherited intellectually sophisticated, prosperous characteristics from his family, and thus could establish his excellent work in the music field. Little Finzi’s mother, Eliza, was fascinated with music. She was a good pianist and also composed music as well. Ferguson described Finzi’s mother: “She had a heart of gold, but so little sense that at times she appeared to be what country folks call ‘simple’.”

Since he was a child, Finzi was taught music from his mother and later became the only member in his family who put music as his future career. Finzi had private education on his childhood, and never went to the public schools at that time. Unfortunately, his happy childhood did not last very long. When Finzi was eight, in 1909,
his father died from cancer. Then, three older brothers were dead: Douglas died a premature death, Felix committed suicide in 1913, and Edgar was killed in France in 1918. These bad memories caused Finzi to focus on music and literature to console his mind. In 1914, he began studying music with Ernest Farrar (1885-1918), who focused on both composition and organ music in the local area. (Farrar was also the winner of the Arthur Sullivan Prize in 1906 and the Grove Scholarship in 1907.) Unfortunately, in 1915, Finzi had to stop studying with Farrar, because Farrar had to join the army. (Farrar was killed in action on 18 September, 1918, three weeks before the end of the war.) In 1918, Finzi and his mother moved to Harrogate where he recalled the place of “happy memory”. From 1915 to 1922, after stopping his studies with Ernest Farrar, Finzi studied music with Dr. Edward Bairstow, who was the organist of York Minster. This was also the time when Finzi had the unforgettable experience of hearing Ivor Gurney’s song, “Sleep”. In 1922, he and his mother, again decided to move Painswick in Gloucestershire, where Finzi devoted himself to becoming an English pastoral composer. For Finzi’s vocal works, between 1919-1922, he composed not only Footpath and Stile poems by Thomas Hardy (songs revised in 1924), but also other poets’ poems, such as those by W. H. Davies, Barnes, Housman, Charles Lamb, Meredith, Frank Prewett, Stevenson, Humbert Wolfe, Shanks, Edward Thomas, Padraic Colum and Fiona Macleod.
This period could be regarded as Finzi’s music learning years. In 1925, he studied with Sir Adrian Boult, who was the assistant music director at Coven Garden. Boult recommended that Finzi study counterpoint with Reginald Owen Morris, who published the book “Contrapuntal Technique in the Sixteenth Century“. (Oxford: 1922) Unfortunately, Reginald Owen Morris later accepted the teaching position with Curtis Institution in Phildephia, U.S.A., in 1926 and Finzi had to stop studying with Morris. In 1925, Finzi decided to move to London where he met a lot of composer friends, including Arthur Bliss, Howard Ferguson, Robin Milford, Edmund Rubbra, Holst and Vaughan Williams. Among these composer friends, Howard Ferguson could have been one of his best friends throughout his life. Finzi and Ferguson were both the students of R.O. Morris. They met in 1926 and never stopped writing to each other from that time until Finzi’s death in 1956. Finzi was the private student of R.O. Morris and Ferguson was Morris’s student from the Royal College of Music. Both Finzi and Ferguson shared not only their music ideas, but also their life and art experience. For example, Ferguson offered suggestions to Finzi after the premier of Finzi’s violin concerto:

May I [Howard Ferguson] say one thing? Certainly. Well then, in the fifth bar after M, does the bass want to come down slap on the tonic, as it is at present written? It seems to pull things up rather, though of course you may want this. I feel that it would give a greater sense of forward motion, if, for the first half of the bar the left hand wandered about the mediant, continuing as written from the second half of the bar onwards. I don’t know why I feel this, and am probably
blathering. On looking at it once more I think the reason is, that as the tutti entry of the subject just before M is in B flat, when you have had the little 4-bar episode after M and find that it only lands you back into the tonic of B-flat again, you feel that it has all been a waste of time; whereas, if you don’t actually touch the tonic, you wouldn’t get that feeling of going round in a circle. The “Savoy sequence” after R doesn’t strike one at all. I had to look for it before I found where it was! (December, 23, 1926)

Another example shows the friendship between Finzi and his friend, Edmund Rubbra. Rubbra composed “Phantasy for two violins and piano, Op. 16” and dedicated it to Finzi on May 1927. (This is Rubbra’s first large-scale work.)

In his years in London, Finzi started experiencing the arts in terms of concerts, exhibitions and theater performances. These experiences totally affected his later compositions. His chamber orchestra work, “Seven Rhapsody” (finished in 1923), won him the Carnegie Publication Award in 1924 and this work was also selected for the publications of the Carnegie Collection of British Music that same year. Besides his orchestra and vocal works, Finzi also tried to compose a solo instrumental concerto: in 1925, he started his Violin Concerto and later had it performed in 1927. However, the premier seemed not to be very successful, according to Ferguson’s letter:

I [Howard Ferguson] am sorry your hearing of the Concerto (played by Sybil Eaton with the British Women’s Symphony Orchestra under Malcolm Sargent conducting) didn’t turn out as it should—still, hearing it even badly played is helpful, if not very pleasant. (May 21, 1926)

After his Violin Concerto, in 1926 Finzi began to compose “Dies Natalis, op.8”, which is a cantata for strings and soprano or tenor. In the same year, he finished most of the cantata: Intrada (string only), Rhapsody (Recitativo stromentato), The World (Air),

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2Ibid.,
and The Salutation (Aria). The entire cantata was finished and published in 1939. Besides “Dies Natalis”, “Severn Phapsody” and “Violin Concerto”, Finzi also composed Ivor Gurney’s poem “Only the Wanderer” in 1925. It should be mentioned that this poem was the only poem that Finzi composed from Ivor Gurney’s collection. However, Finzi studied Gurney’s music and poems and tried to categorize Gurney’s works in later life with his wife, Joyce.
Finzi’s music talent started to show during this period. In 1928, his *Violin Concerto*, whose premiere was not very successful (Finzi thus revised this work for later performance), was performed in Queen’s Hall, London, and was conducted by Vaughan Williams. Both Vaughan Williams and Gustav Holst helped Finzi to revise its orchestra parts before the performance. This performance was successful, as shown in a letter from Howard Ferguson:

> Just to say that I thought it [Violin Concerto] went splendidly, and that I enjoyed it very much. I [Howard Ferguson] see what you mean about altering the structure of the 1st movement, and I believe I agree with you. Apart from that I thought it went very well – orchestration and everything coming off excellently. The slight smudge in the gad playing of the end, as were several other places in that movement that might have been clearer (not that the 1st movement sounded monotonous, it didn’t)...The 2nd movement is, of course, lovely; and the 3rd comes off as well as you could wish. One could certainly hear Sybil [Violin Soloist] all the time – even on her ‘low-powered’ instrument...I think you can be pleased with the performance it got, which is not to say it couldn’t have gone better... (February, 1, 1928)

Unfortunatelly, Finzi’s hard work caused some problems with his health. He was suspected to have tuberculosis and had to live in the King Edward VII Sanatorium (near Sussex) for several months.

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1Ferguson, Howard & Hurd, Michael.
A few months later, he returned to London and finished his second Hardy set, “A Young’s Exhortation”. Finzi started composing this set in 1926 and published the whole set in 1929. He also published his “Two Sonnets” by J. Milton in 1928. Besides these works, he continued composing many songs which became part of the song cycles later on. For example, he composed the first song of his cycle “To the poet” in 1920 and published the completed cycle twenty-eight years later in 1948; the song “His Golden Locks” from his orchestra work “Farewell to Arms” was composed in 1932 and he finished the whole work in 1944, including the introduction.

By 1927, Finzi had composed his other work, “Requiem de Camera,” in memory of Ernest Bristor Farrar. Unfortunately, this work had been rejected by the Carnegie United Kingdom Trust, which tried to publish fifty-six new works by contemporary British composers in handsome editions. A letter from Finzi to Ferguson documents this rejection:

What of the Carnegie list! They turned down my poor old Cinderella-of-a Requiem a second time. I should really begin to think it a bad work and destroy it… (April 22, 1928)

Finzi never mentioned his ”Requiem” to his friend after this letter. However, “in 1991, these were skillfully supplied by Philip Thomas; since then the complete work has been performed on a number of occasions.”

Finzi’s other unpublished work was “Piano Concerto”. Finzi started composing this work in 1927 and struggled for years with it; it remained unpublished in 1930.

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2 Ferguson, Howard & Hurd, Michael.
Finzi also started composing his most famous song cycle, “Let Us Grlands Bring,” in 1929 (finished in 1942). Besides working on his music works, Finzi undertook a teaching position at the Royal Academy of Music from 1930-1933. Because of this position, Finzi’s life became more interesting and his financial difficulties were also resolved.

Starting in 1930, Finzi and his friends, Joyce Black (who later became his wife) and Howard Ferguson, tried to categorize Ivor Gurney’s (1890-1937) music and poems. However, after the death of Gurney, it became more difficult to deal with Gurney’s brother, Ronald. Ronald refused to publish his brother’s work, threatening to destroy all of it. Fortunately, Joyce decided to oppose Ronald and finally all of Gurney’s works could be placed in the Gloucester Library. Ivor Gurney’s songs and poems were published in 1938 by the Finzi family, with Ferguson’s help.

Gerald took it upon himself to rescue Gurney’s many manuscripts from the loving hand that had long guarded them from prying eyes; and while he himself made fair-copies of the best of the songs, Joyce typed out literally hundreds of the poems. By this selfless joint effort they made possible the eventual publication of a large number of Gurney’s works that would otherwise have remained unknown.\textsuperscript{4}

\textsuperscript{4}Dressler, John Clay.
1933-1940

In September 16, 1933, Finzi married Joyce Black (1907-91), who was an artist, sculptor, poet, musician, and organizer. Joyce supported both Finzi’s life and composition career. The wedding was held at the Dorking Registry Office with few people: Ralph and Adeline Vaughan Williams and Joyce’s sister, Margaret, were the only witnesses.

Unlike Finzi, Joyce had been educated since the time she was very young. Her father was an India Merchant; and Joyce’s older brother was born in India but died after eight months. Her second brother, Geoffrey, was born in 1892 but died from blood poisoning at the age of 21. Joyce learned not only music but also sports and painting in Eastbourne, where her family was settled. She was fascinated with Pre-Raphaelitism painting. Later, she studied violin, sculpture and pottery at the Central School of Art and Design. While categorizing the compositions of Ivor Gurney, Joyce also enjoyed pencil portrait, finding that portrait is the “fascination of trying to catch a fleeting aspect and learning that everything is laid down in the face and often hidden in mobility”.¹ She imitated the style of Da Vinci and other Renaissance artists and captured the images of Gerald Finzi, Ralph Vaughan Williams, Howard Ferguson, Ursula Le Guinn, Sylvia Townsend Warner, Edmund Blunden, David Jones, and of course her two sons.

¹ http://www.encill.abelalways.co.uk/joyfinzi/pages/biography.html
Gerald first met Joyce in the early 1930s. At that time, Joyce was a student at the Central School of Art and was studying sculpture and pottery. She also studied design in London. Gerald rented a cottage from Joyce’s family and called her because of a problem with the flue in the cottage. Joyce recalled their first meeting:

…singularly inarticulate...plain to the point of ugliness. Inhibited and aware of it...I had never met anyone so sensitive and capable of hurt but with such boundless vitality… But Finzi, like all who have known the shadows...had an immense capacity for enjoyment. A great appreciation of many things, and infinite delight and humour.

Gerald and Joyce lived in London for a short time after their marriage and then moved to Aldbourne, located in Wiltshire. Their first son, Christopher, was born in 1934; their second son, Nigel, was born in 1936. Three years later, the Finzi family decided to move to Ashmansworth. Their new house was designed by architect Peter Harland, who was a famous architect at that time (Harland also designed a house for another composer, Arthur Bliss.) At this house, Gerald and Joyce collected not only English poetry (their collection could be considered one of the most comprehensive private collections), but also eighteenth-century English music. As a result, people can now enjoy and study these neglected British composers in the library of St. Andrews University, which collected all of the Finzi’s collections.

During 1939-1945, which is the period of World War II, the Finzi family devoted their house to various German and Czech refugees. Gisa Cartright recalled:

Mrs. Finzi rescued me from London where I was very unhappy in my job as a domestic, and gave me work as a cook. I had come from Germany straight after

\[\text{http://www.encill.abelalways.co.uk/joyfinzi/pages/biography.html}\]
leaving school before the war in 1938 and was a refugee. I had nobody to turn to. There suddenly was dear Mrs. Finzi to help me. Coming to Church Farm and working for her was like stepping from hell into paradise.\footnote{www. musicweb.uk.net/Finzi/biography.html}

On the other hand, Finzi joined the local Defense Volunteers, ready to defend their hometown from Nazi Germany. However, because of his health, he had to leave the army in 1941.

In December 1940, Finzi founded his own chamber orchestra, “\textit{Newbury String Players}”. This was an amateur orchestra which performed locally in the London area.

\ldots took them ‘\textit{Newbury String Players}’ to village halls and churches all over the surrounding countryside, bringing music to people who had probably never heard a live orchestra before.\footnote{Hold, Trevor.}

As its conductor, it provided him with the invaluable experience of practical music-making and stimulated his research into neglected areas of British music.\footnote{Ibid.}

Finzi was the conductor of this orchestra until he died in 1956. After his death, his son, Christopher, took his job as the conductor with this group. Finzi didn’t play piano or train as a singer; however, this orchestra could be his instrument. There is no doubt that most of his works were based on the string quartet setting. This chamber orchestra not only performed some works of young composers, but also eighteenth century English works as well.

Finzi’s “\textit{Dies Natalis}” was completed in 1938 (he began this work in 1925 and published it in 1939). Later, he submitted this work to the organizers of the \textit{Three Choirs Festival}, a music festival at Hereford, England, which was first organized in 1709 (and is
the oldest music festival). “Dies Natalis” was accepted for performance in this festival during September, 1939. However, because of the war, Three Choirs Festival had to cancel until 1946; “Dies Natalis” was never actually performed in this festival. Fortunately, “Dies Natalis” had its first performance in 1940 in Wigmore Hall, London.

Though well received, it [Die Natalis] was slow to achieve the classic status it now enjoys, but its gradual success was sufficient to mark him out as a composer of consequence.6

“Dies Natalis” (Day of Birth) corresponded to Thomas Traherne’s (1636-1674) poem collection, “Three Centuries of Meditations”. This work was written for high voice and string orchestra. Finzi finished three slow tempi songs in the end of 1926 and then regularly composed other pieces into this setting. It took him almost thirteen years to finish this work. When “Dies Natalis” had its first performance in London in 1940, the reaction from the audience was not positive. “Dies Natalis” started to gain its positive reputation at the first postwar festival in 1946. After this performance, the review from the London Times stated:

It would seem incredible that any modern composer could so perfectly match in his music the dewy innocence of the poet’s contemplation of infancy....The result is a work of abiding beauty that moves the listener deeply by its simple loveliness.

Before 1950, Finzi has already composed some complete song cycles of Hardy’s settings: Before and After Summer (1938), Earth and Air and Rain (1932), A Young Man’s Exhortation (1929), “I say ‘I’ll seek her side’” (1929, revised 1950, the first song of the cycle “Oh fair to see”).

_________6 Hold, Trevor.
Finzi’s song cycle “Let Us Garlands Bring” was published in 1942. “Let Us Garlands Bring” was finished for baritone and piano in 1940. Finzi revised this song cycle into orchestration in 1942. The song cycle can be regarded as his best collection of vocal compositions. Finzi dedicated the song cycle to Ralph Vaughan Williams at Vaughan Williams’s seventieth birthday in 1942.

Ralph Vaughan Williams had been a good friend of Finzi’s. (Finzi’s “Violin Concerto” was performed under Vaughan Williams’s conducting in London. Ralph and his wife were also among the only three guests at Finzi’s wedding.) Finzi selected five different poems from Shakespeare’s plays to compose this cycle: “Come Away, Come Away, Death” and “O Mistress Mine” are from “Twelfth Night”, “Who is Silvia?” is from “Two Gentlemen of Verona”, “Fear No More The Hear O’ the Sun” is from “Cymgeline” and “It Was A Lover And His Lass” is from “As You Like It”.

‘Come Away, Come Away, Death’ opens the cycle with unsentimental but deeply affecting sadness. Finzi matches the romantic frivolity of ‘Who Is Silvia’ with music of bubbling wit and good cheer. The lengthiest item, ‘Fear No More The Hear O’ the Sun’, forms the heart of the cycle, its consoling words clothed in music of suitable dignity and tenderness. Vaughan Williams considered it one of the loveliest songs ever written. The two final pieces offer a charming, if occasionally wistful lightening of mood; ‘O Mistress Mine’, and ‘It Was A Lover And His Lass’.¹

¹ Hold, Trevor.
Besides “Let Us Garlands Bring”, Finzi also published another song cycle, “To a Poet,” in 1948, for which Finzi collected different poems from various poets such as J. E. Flecker, W. Jones, Traherne, de la Mare, F.L. Lucas, and G. Barker. Finzi’s chamber orchestra setting, “Love’s Labour’s Lost, Op. 28”, which was also from Shakespeare’s setting, was published in 1946. His “The Clarinet Concerto” was finished in 1949.

Finzi’s choral setting “Intimations of Immortality, Op. 29” was performed at the Three Choirs Festival in 1950. Finzi had started it in 1936, completing it in 1950. (Ferguson stated that “the process of completion was sometimes difficult, but at other times comparatively easy.”) Because the text of the “Intimations of Immortality” was taken from Wordsworth’s ode, this performance initiated a discussion concerning the setting between composers and poets. Some criticized that this text was not suitable for the music. However, “On the other hand, Finzi’s principle was that no words were too fine or too familiar to be inherently unsettable by a composer who wished to identify himself with their substance.”, “He developed and formulated his ideas in the Crees lectures, a knowledgeable, stimulating and on occasion provocative survey of the history and aesthetics of English song.”2

In 1951, Finzi suffered from Hodgkinson’s Disease. However, he still continued his composition. He finished his vocal works: “Till Earth Outwears” in 1955 and “I Said To Love” in 1956, both of them were Hardy’s poems. He also prepared his “Cello Concerto” premier in 1956.

It seemed that Finzi’s disease did not affect his life or composition career to any great degree. In September, 1956, Finzi had the chance to conduct the first performance of the “In Terra Pas” (full orchestra version) at the Gloucester for the Three Choirs Festival. After the performance, Finzi and Vaughan Williams walked to Chosen Hill in Gloucestershire, where Ivor Gurney’s body was buried. Finzi and Vaughan Williams had cups of tea from the local sexton’s cottage. Unfortunately, the chickenpox virus had spread in that house, and Finzi was affected by this virus immediately. On 21 September, Finzi was sent to the Radcliffe Infirmary in Oxford. His condition included a severe inflammation of the brain, and Finzi died on 27 September 1956, a few days later after his “Cello Concerto” premier.

A part of Finzi’s private library, which included the English compositions from 1740–1780, was moved to St. Andrews University in 1965. Finzi’s English literature collection (his sustenance and inspiration) moved to Finzi Book Room at Reading University Library in that same year. In 1969, Finzi Trust was formed. The major
function of this Trust was to support festivals, recordings, publications and concerts which performed Finzi or other English composers’ compositions.

Finzi not only focused on his compositions, he also wrote reviews of composers. In 1932, he published his first review, “Folk-Songs from Newfoundland,” and his last writing, “The Composer's Use of Words,” was published in 1955. Finzi wrote a total of ten articles published in different journals.
CRITICISMS OF GERALD FINZI’S WORKS

In the beginning of the twentieth century, composers explored various ways to express their music. Some composers included Jazz elements such as from Ravel or Gershwin; some composers focused on the folk song, such as that by Bartok and Kodaly. There were also new revolutions of music, such as Expressionism with the Twelve-Tone Method, Electronic Music, or Indeterminacy. Finzi was like one of these explorers. Finzi spent all his life studying eighteenth and nineteenth century music, such as that by Hubert Parry (1848-1918) and John Stanley (1713-1786). In listening to his music, we can hear that it is of the England Baroque style. As his “Dies Natalis”, Grove Dictionary 2nd edition stated: “Dies Natalis” shaped like a Bach cantata to verse and poetic prose by Traherne, is a minor masterpiece of English music.”

We could say that Finzi’s composition combined both traditional and newer composition methods (from the late nineteenth and early twentieth centuries). Trevor Hold criticized Finzi’s music:

His [Finzi] music is unashamedly in an English tradition; contemporary continental models are almost entirely absent and one cannot detect Wagner, Strauss or Debussy influences as one can in the music of Dlfar, Delius, Bridge or Bzx… perhaps his greatest debt was the Hubert Parry. Parry’s Arnoldian ‘High Seriousness’ towards song-composition, with its emphasis on the importance of detailed attention to choice of poetry and meticulous scanion and word-setting, was the model for Finzi’s own songs.
Parry also bequeathed not only a contrapuntally based diatonic idiom but also that “nobilmente” strain which so often occurs in Finzi’s music.\(^1\)

To analyze Finzi’s music, we can categorize Finzi’s music into nine aspects: 1. inherited by Baroque composers, 2. influenced by Ivor Gurney, 3. English poems, 4. slow, meticulous compositions, 5. song-forms, 6. influenced by Vaughan Williams, 7. piano accompaniment style, 8. big jump notes (contour) instead chromaticism, and 9. the setting of words.

Finzi would learn the style “Chorale Prelude” from Baroque composers, especially J. S. Bach. Among Finzi’s vocal works, a short introduction, which Finzi took from the section of the vocal melody line, could be always heard as the prelude. This kind of introduction used the right hand part as the ornamented “chorale” melody and the left hand part as simple harmonic chords. “June on castle Hill” (Figure 1.) from “To the Poet” and “Summer Schemes” (Figure 2.) from “Earth and Air and Rain” could serve as examples of Finzi’s “Chorale Prelude” introduction: “A singing, ornamented ‘chorale’ melody in the pianist’s r.h. and a walking bass in the l.h., over which the singer ‘floats’ a quasi-improvised arioso line.”\(^2\) In Finzi’s strings setting, both violin parts always play the major melody and the cello or double bass parts were always the accompanying parts (Figure 3.). It remained that J. S. Bach’s arrangements.

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\(^1\) Hold, Trevor.
\(^2\) Ibid.
Finzi learned Ivor Gurney’s compositions from his teacher, Edward Bairstow, and Ivor Gurney’s song setting “Sleep” influenced Finzi’s songwriting career from an early age. As mentioned before, Finzi, Joyce and Howard Ferguson devoted their lives to collecting Ivor Gurney’s compositions such that the public started to pay attention to Gurney’s compositions. During the period in which he collected Gurney’s works, Finzi probably learned from Gurney’s works, not only from their song style, but also from the attitude of their composition.

Both composers [Gerald Finzi and Ivor Gurney] approached song-composition in a spacious, unhurried manner, attempting to reach the unspoken words between the poet’s lines. They allow the piano to comment between vocal phrases and, in doing so, allow genuine interplay between singer and accompanist…explored every facet and allusion in the poem to produce substantial songs.\(^3\)

In comparing Finzi “Waiting Both” from “Earth and Air and Rain” with Gurney’s “The Folly of Being Comforted”, we can see how both composers used words combined with piano to create allusion.

In addition to his compositions, reading English poetry was another of Finzi’s interests. Finzi collected over 4,000 volumes of poems, most of them English poems. By reading and understanding English poems, Finzi developed his instinct for setting poems to music.

As with every song-composer, his choice of poets for setting to music inevitably reflects agnostic with Christian leanings. Thomas Hardy’s fatalistic agnosticism attracted him enormously, but he was also aware of ‘intimations of immortality’ and the “Lost Edens of Childhood”. It was the expression of these ideas that drew him to the poetry of Thomas Traherne…he found texts in a wide variety of poets – many of them expected, well-known names…\(^4\)

\(^3\)Hold, Trevor.
\(^4\)Ibid.,
Although Finzi devoted himself to music composition, he never completed his works according to planned schedules. As Ferguson said, “Writing was never a fluent business for him, and even the most spontaneous sounding song might have involved endless sketches with a possible break of years between its opening and closing verses” (1968: sleeve note). Finzi’s song cycles are the best examples: in his first vocal-piano song collection, “To a Poet”, Finzi started his first song, *To a Poet*, in 1920 and finished his last song, *Ode on the Rejection of St. Cecilia*, in 1948. His most famous song collection, “Let us garlands bring,” was composed from 1938 to 1942. As a result, we can sometimes find two or three different styles in his song cycles. His early works were harmonically simpler and their accompanimental textures were smoother. Finzi published his song cycle based on poem expression, not on the year that he finished each song. Unlike Schubert’s song cycle, which established the “cycle” form by the poet, Finzi would combine early songs with later songs into a song cycle if these songs expressed the same emotions; the poems were always chosen in the various poem collections. It took Finzi thirty-five years to finish his vocal setting “Oh Fair To See”. Otherwise, the order of this collection would be: “I Say ‘I’ll Seek Her Side” (1929, rev. 1950); “Oh Fair To See” (1921); “As I Lay In The Early Sun” (1921, rev. 1956); “Only The Wanderer” (1925); “To Joy” (1931); “Harvest” (1956); “Since We Loved” (1956).

Finzi’s song included four forms: simple strophic, ternary, complex strophic development, and through-composed structure. The songs “I Need Not Go”, “To A Poet A Thousand Years Hence” and “Come Away, Come Away Death” illustrate clearly his strophic style. However, Finzi’s strophic form was not a “pure” strophic form. Sometimes he would compose different phrases combined with original sections. “Coda”
would be the best definition for his strophic form. Finzi also used the ternary form frequently. “Who Is Silvia?” and “It Was A Lover And His Lass” from Let Us Garlands Bring can be considered the best examples of his ternary form. Besides the simple strophic form, Finzi sometimes used more complex strophic form to compose his vocal works. This always happened in the longer poems. For example, “For Life I Had Never Cared Greatly” was based on the ABABC form, even this poem still used the strophic style. For the irregular phrases poem setting, Finzi preferred using the through-composed form to construct his works. The length of the poem didn’t matter. From Finzi’s song cycle “To A Poet”, “Ode” was seven pages long and “On Parent Knees” was just two pages under his through-composed form.

In 1919, when he was eighteen years old, Finzi heard Vaughan Williams’s work “On Wenlock Edge”. Finzi was surprised by Vaughan Williams’s use of folksong modes. Finzi was also attracted to Vaughan Williams’s use of major-minor with chromatic tones. Finzi later composed several songs using Vaughan Williams’s technique, for example, the technique was employed in the last six measures of the song “Summer Schemes” (Figure 4.).

Figure 4.
The piano setting was also important in Finzi’s music. As mentioned earlier, Finzi had his *Newbury String Players* perform contemporary composers’ works, including his own compositions. Finzi spent much of his energy in training this group. As a result, the *Newbury String Players* could have influenced his composition style. I would say that the piano setting for his vocal works is based on the string quartet’s setting, so that the accompanying part is not as simple as Quilter’s or Bridge’s works. Finzi also imitated the important phrases or melody from the text in his piano setting. Otherwise, the minor 9th discord between the bass and upper-part was also the issue on the accompanying part. Trevor Hold suggested three examples from “The Clock Of The Year” (bar 28 and 34) (Figure 5. and Figure 6.), “In A Churchyard” (bar 11) (Figure 7.) and “O Mistress Mine” (bar 56) (Figure 8.).

Figure 5.  
Figure 6.
For Finzi’s vocal phrases, he preferred using contour instead chromatics. “To Lizbie Browen” (Figure 9.) shows how Finzi used this “Big jump” in his music. The same phase also appears on his other song “Childhood Among The Ferns”. As a result, Finzi’s vocal lines appear with a wild range and sometimes paint the illusions from the text. Philip Langridge observed Finzi’s music:
Although he (Finzi) expects the singer to have a range of something over two octaves…. 

Figure 9.

In a letter Finzi wrote to Ferguson in December, 1936, he stated: “I don’t hate the bilge and bunkum about composers trying to ‘add’ to a poem: that a fine poem is complete in itself, and to it is only to gile the lily, and so on… the first and last thing is that a composer is (presumably) moved by a poem and wishes to identify himself with it and share it.”

The letter explains the attitude of Finzi toward his poems and music settings. Finzi’s usage of tempi and rhythm constructed the poems, and “No words are too fine or too familiar to be inherently un-settable by a composer who wishes to identify himself with their substance.” By using dynamics from soft to loud, the words fit exactly with the music. Philip Langridge suggested that if a singer looks at the poems,

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5 Ferguson, Howard & Hurd, Michael.
and speaks them, and half speaks and half sings them, they would fit exactly with Finzi’s works. Moreover, imagination toward the poems is also an important aspect of performing Finzi’s music. Ian Partridge stated, “The singer feels that he is reading words to music. Finzi seems to get to the heart of a poem in the simplest and most effective manner.” Britten can be regarded as the same kind of composer as Finzi.

Both felt that, however ‘complete’ in itself and however great as a work of literature, no poem was outside the song-composer’s range of choice if he felt he could identify with and respond musically to it.⁷

In some vocal works, Finzi followed the traditional way to set up his text. If we examine Purcell’s famous song “I Attempt From Love’s Sickness”, it’s easy to find some similarities to Finzi’s “Come Away, Come Away Death”. First, Purcell used a long phrase to describe the word “fly” (Figure 10.); Finzi used the same technique with the word “weep” (Figure 11.).

![Figure 10.](image)

⁷Hold, Trevor.
In general, Finzi’s compositions were based on Finzi’s interests, which were English Literature and Baroque British music. “...his (Finzi’s) music reflects his multifaceted character: love of the land, absorber of literature and poetry and ascriber to agnostic and metaphysical philosophy.”, “...a singular style which differed from his contemporaries yet which reflected in part the English tradition of Parry and Elgar in particular.”\(^8\)

Clifford Benson called Finzi as the English Hugo Wolf. It is because Finzi’s perfect music was set to the poems as opposed to the poems having been set to the music. Like Hugo Wolf, Finzi had a special ability to compose what he thought the songs should be. Both Wolf and Finzi were so instinctual about the poems, although no evidence shows that they had met before.

Finzi was not only influenced by Parry and British baroque composers, he was also influenced by his composer friends. Without their suggestions and help, Finzi wouldn’t have the reputation of his instruments setting. For example, Vaughan Williams assisted Finzi with his *Clarinet Concerto*, which became the masterpiece for the clarinet. *Dies Natalis* was finished with Elgar’s help for the orchestration setting.

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Thomas Hardy (1840-1928) can be treated as one of the most famous British poets and novelists living in the beginning of twentieth century. Thomas Hardy was born on June 2, 1840, at Higher Bockhampton, Dorset. Both of his parents came from families with excellent heritages and traditions. The family on his father’s side was the Le Hardy family from Jersey, England. They have lived in Frome Valley, England, for centuries. One of Thomas Hardy’s ancestors, Sir Thomas Master Hardy (1769-1839), was one of the most famous Captains in the history of the Royal Navy, well-known as Nelson’s flag captain. However, in the book “Thomas Hardy” by Samuel C. Chew, the author stated that “the statement, still often met with, that Nelson’s flag-captain was an ancestor of the novelist is incorrect; Captain Hardy belonged to another branch of the same stock…” The ancestors on Thomas Hardy’s mother’s side were the Saxons from Germany, who moved to England in the fifth century, well-known with their last names: Swetman, Childs, Hand or Hann. Thomas Hardy inherited some excellent characteristics from both
families, which led him to have a more successful career than many people. From his mother’s side, Hardy inherited a vigorous mind, which allowed for his first career as a novelist and second career as a poet in British Literature. From his father’s family, Thomas Hardy gained his talent in the literature and music fields. Although Thomas Hardy’s father, Thomas Hardy the elder, was a mason, he had a passion for music. Hardy’s father always played a string instrument with the orchestra in the local churches and festivals. Hardy’s father was an important supportive character in Hardy’s life, and supported him regardless of his careers as novelist or poet.

It is of some importance to note that his son [Thomas Hardy], although he had to make his own way, was never in immediate need of money, and always knew, while his father lived, that he could have assistance if required, unwilling though he was to be dependent.¹

There were four children in Hardy’s family – two boys and two girls. Thomas Hardy was the oldest. Among them, Thomas Hardy was the only one who married, however, he didn’t have any kids. At the age of eight, he began his education in Julia Martin's school in Bockhampton. In 1849, Hardy showed talent on the violin and started performing locally. During the period he was in school (1848-1856), young Hardy studied not only Latin and French, but also German, on his own account. In 1856, he met Horace Moule, son the vicar of Fordington, and later they built their friendship as they studied Latin and Greek together. During that the same year, at the age of sixteen, Hardy worked for John Hicks, the local architect in Dorchester who also worked with Hardy’s father. Hardy also started reading various books, although he didn’t know many authors at that time. Virgil, the Greek tragedians, and Homer were his favorites. He met Rev.

William Barnes, who was a poet from Dorset, and consulted with him on his studies. Also in this period, Hardy experienced different people and places. He used these experiences to create his characters in his novels. For example, the character Farfrae in the *The Mayor of Casterbridge* was based on his friend, who was knowledgeable in Greek, the New Testament, and religion.

…the work which it (working with Hicks) gave him [Hardy] must have been of the greatest value in the unconscious education of his art.\(^2\)

Three strands existed in Hardy’s life at this time – architecture, study of the classics, and participation in the rural society of Bockhampton. Although Hardy studied Greek, Latin, and English Literature, he didn’t devote himself to literature as his future career. He encouraged himself to become an architect.

At the age of twenty-two, by his father’s wish, Hardy moved to London for more study in architecture. He worked with Sir Arthur William Blomfield and wished to become an expert Gothic draftsman.

\(^2\) Widdowson, Peter.
In the five years he lived in London (1962-1967), Hardy worked hard as an architect and won the essay prize from the Royal Institute of British Architects in 1863. Hardy did not give up his interest in ancient and modern literature. Because he desired to learn more of world literature, he took a French class at King’s College. In March, 1865, he published his first article, “How I Built Myself a House” in the Chamber’s Journal. Besides writing various articles, Hardy focused on his interest in poetry. However, his poems weren’t successful; none of his poems was published in the newspapers or journals at that time.

For health reasons, Hardy returned to Dorchester in 1867 and worked with Hicks again. Also at this time, Hardy tried to write his first novel, “The Poor Man and the Lady”. However, this novel was not published until 1869. (It was published by Chapman & Hall, having been rejected by Alexander Macmillan in 1868.) Although the novel was published, it was not very successful and the manuscript was destroyed. Fortunately, the revised version, “An Indiscretion in the Life of an Heiress,” was published in the New Quarterly Magazine in July 1878, and also reprinted by Mrs. Hardy in October 1934 (it was published in America in 1935).

The same year in 1869, Hicks died; Hardy decided to work with Crickmay of Weymouth. One year later, Crickmay sent Hardy to Boscastle in Cornwall for the
restoration of the remote church of St. Juliot. At the same time, Hardy finished “Desperate Remedies”, which unfortunately was rejected by Macmillan in 1870.

During his St. Juliot period, Hardy worked on the novel “A Pair of Blue Eyes” and also met Emma Lavinia, the daughter of a Plymouth lawyer, who became his wife. Emma came from a famous family: her father, John Attersoll Gifford, was a lawyer, and her uncle, Edwin Hamilton Gifford, was the archdeacon of London.
The St. Juliot restoration can be considered Hardy’s last important work in Gothic architecture. His work after St. Juliot allowed him time to develop his writing. His novel “Desperate Remedies” was finally published anonymously (by William Tinsley) in 1871. In 1872, another of his novels, “Under the Greenwood Tree,” was also published by the same publisher. Based on its good reviews, the publisher decided to publish this novel as a serial in a journal. With the encouragement of the publisher, “A Pair of Blue Eyes” was published in 1873 in book form. This novel can be considered the first successful novel in Hardy’s writing career. Writing novels became a way for Hardy to make a living, however, he was most interested in poetry. Still, the publishers were interested in his novels, not his poems. In 1874, the magazine Cornhill published some chapters of Hardy’s novel “From the Madding Crowd” as a serial. Later, “From the Madding Crowd” became a huge success and this novel was published in two volumes in book form in November 1874. 1874 was a year of fortune for Thomas Hardy; not only was his writing career successful, but he also married Emma Gifford in September. After their honeymoon in Paris, this happy couple moved to Sturminster Newton.
With five years’ experience in writing, Hardy published most of his famous novels in this period. In 1875, his book “The Hand of Ethelberta” also published in Cornhill Serial, and then published in book form in 1876. This was a comedy novel.

More basically he [Hardy] clearly assumes that there are observable common denominators in human psychology and conduct -- as in the examples about darkness or one’s deportment when leaving a bank. The assumption is intrinsic to his descriptive method, which regularly invites the reader to draw inferences...Hardy likes to share with his readers his ability to observe, and further ability to diagnose on the basis of the observation.¹

It is interesting that Hardy always connected his life experience to his novels. In “The Hand of Ethelberta’, Hardy describes a character, a young lower-class woman, who becomes a fictionist; later, with another character, Ethelberta engages in writing an ‘epic poem’. This novel seemed to predict Hardy’s shift from novelist to poet.

In 1878, Hardy’s book “The Return of the Native” was published. This book not only revealed Hardy’s professionalism, but was also the foundation for the twentieth-century novel form. Hardy created a “prelude-like opening” in this book, which became one of the most magnificent pieces of modern prose.

After writing the books described above, Hardy started to write in a romance refreshment style. The first one, “The Trumpet-Major”, came out in 1880. This story is

based on a study of feminine indecision and concerns two lovers and their rustic life. This book is also one of the highest achievements in Hardy’s career. Later, his two books “*A Laodicean*” (1881) and “*Two on a Tower*” (1882) revealed Hardy’s rural society style. “*The Romantic Adventures of a Milkmaid*” (1883) was based on a fairy-tale story.

Hardy’s “*The Mayor of Casterbridge*” (published in 1886) and “*The Woodlanders*” (published in 1887) were written in the earlier writing style of “*Under the Greenwood Tree*”. “*Tess of the D’Urbervilles*” (1891) and “*Jude the Obscure*” (1895) were two of Hardy’s books which were written in a more epic, more structured, longer style.

…as together forming one of the supreme and most individual achievements of the art of fiction in English. ‘*Tess*’ and ‘*Jude*’ were deliberately modified to suit the delicacy of editors, while the final form of ‘*The Mayor of Casterbridge*’ was revision of the more sensational serial version.²

During this period, Hardy also moved to several places: Upper Tooting (1878), Wimborne (1881), and finally a house in Dorchester, called “Max Gate”, which he built by himself in 1885. He also made regular visits to London so that he could still experience the arts, literature, history…etc.

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²Widdowson, Peter.
1896-1928

Although Hardy made a successful career of novel writing, he always favored poetry. In fact, Hardy never stopped writing poems, not even when he was famous as a novelist. “…in spite of his practical attitude of the business of novel-writing, he had made his fiction, both in its conduct and its substance, as personal an expression of his artistic genius and of his deepest convictions as poetry could well be.”  

1 After his novel “Jude the Obscure”, Hardy seemed to have exhausted his creativity as a novelist. Soon he decided to quit his career as a novelist, becoming a poet instead.

Hardy’s first two collections (“Wessex Poems” and “Poems of Past and Present”) were published in 1898 and 1901. With these two serious collections, Hardy showed his talent for writing poetry, although importance was not attached to his early poems.

After finishing his first two collections, Hardy started writing drama-like poems, the “Dynasts”. Here, dramatic poems and a chronicle play an enormous role. As Samuel Chew described, Hardy fashioned the “Methods of the Napoleon drama” with forces and emotional reasons into a “three part, five acts each” epic poem. With “Dynasts”, he maintained the truth of the history along with his new writing style. “He [Hardy] gave it the emotional scope and imaginative reverberation of epic.”

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1 Widdowson, Peter.
2 Ibid.,
“Dynasts” was published in three parts 1903, 1906, and 1908; this work can be considered as Hardy’s greatest achievement.

“Time’s Laughingstocks” was published in 1909. This work included some of Hardy’s earlier poems combined with more recent writings. The period 1896-1909 was the climax of Hardy’s poetry career. After this period, Hardy’s poetry style became more lyrical. One reason for this was that his wife died in 1912 and Hardy started to base his poems on his inner emotions. “Satires of Circumstance” (1914), “Moments of Vision” (1917), “Late Lyrics and Earlier” (1922), “The Famous Tragedy of the Queen of Cornwall” (1923), “Human Shows” (1925) and “Winter Words” (1928) were Hardy’s last poem collections. Hardy died on 2 January 1928 in his house “Max Gate”. His ashes were buried in Westminster Abbey, and his heart was interred in the churchyard of Stinsford.

After 1910, Hardy received honorary doctorates from Cambridge University, Oxford University and the University of Aberdeen. He also was an honorary fellow of Magdalene College, Cambridge and Queen’s College, Oxford. Hardy’s portraits were reserved in the National Portrait Gallery, Tate Gallery, Fitzwilliam Museum, and Dorset County Museum.

Hardy’s second wife, Florence Emily (they married in 1914), published accounts of Hardy’s life in two books, “The Early Life” (1928) and “The Later Years” (1930). These works contained Hardy’s letters and notebooks and described his literary career.
EVALUATIONS OF THOMAS HARDY’S POETRY

This section is based on Hardy’s poetry and Finzi’s vocal composition. Evaluations of Hardy’s poetry are provided in this section.

When Hardy decided to give up his novelist career in 1896, he received mixed criticism. After his first poem collection, “Wessex Poems,” was published, some critics were friendly and some were not. The Saturday Review described the collection as “this curious and wearisome volume, these many slovenly, slipshod, uncouth verses, stilted in sentiment, poorly conceived and worse wrought”. It also stated that some of Hardy’s ballads were “the most amazing balderdash that ever found its way into a book of verse”. E. K. Chambers, an English scholar, also criticized Hardy’s poems, stating that “success in poetry is of a very narrow range”. These unfriendly comments continued with his second publication, “Poems of the Past and the Present,” in 1901. The Athenaeum described Hardy’s poem collection as “wholly mistaking his vocation in switching from fiction to verse.” The Academy stated; “There is more of sheer poetry in his novels”. However, as described earlier, Hardy’s poems published until 1928 and included the epic verse-drama “The Dynasts”.

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2 Ibid.,
In 1929, when Hardy’s “Chosen Poems” was published posthumously, people started regarding Hardy as more of a poet than a novelist. Hardy’s individual poems, such as “In Time of ‘The Breaking of Nations’” and “The Oxen”, started appearing in the daily newspapers. Since then, Hardy’s poems have become more and more important and popular in early twentieth century literature. Ezra Pound, American poet and modernist, regarded Hardy as a contemporary poet, stating that “such poetry as his could only be ‘the harvest of having written twenty novels first.’”

F. R. Leavis, in the book “New Bearings in English Poetry” (1932), described Hardy as the principal poetic voice of the older generation. Leavis also stated that the “vast bulk of verse is interesting only by its oddity and idiosyncrasy and that Hardy’s rank as a major poet rests upon a dozen poems.”

Peter Widdowson, in his book “Thomas Hardy,” summed up the ‘bad’ features of Hardy’s poetry: oddity, idiosyncrasy, gaucherie, the tendency to write too much, awkwardness, conventionality, pedantry, a mixture of the poetical and the colloquial, rusticity, melodrama, “gloomy” over-deterministic philosophy, stiffness, and eccentricity. On the other hand, these “bad” features can also be treated as “good” features. As Mark Van Doren claimed, “too many of Hardy’s poems…are not ‘good’…but I am always changing my mind as to which ones those are.”

Irving Howe stated: “Hardy’s poems can be felt as more durable…reading Hardy one may say ‘but this is how life is, has always been, and probably will remain’.”

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3 Widdowson, Peter.
4 Ibid.,
5 Ibid.,
John Middleton Murry evaluated Thomas Hardy as a successful poet in terms of two important aspects. One is the poetic method, which communicates poets’ emotions into poetic material. Murry claimed that each poet uses this feature. The other aspect is the “apprehension” of the poetry, in which poet chooses his material intelligently by using proper words and phrases. Hardy can be considered as among those poets most able to apprehend and understand poetry. Still, it’s difficult to compare Hardy with other poets in the late nineteenth and early twentieth century. Hardy created his own poetry style (maybe that’s why he received so much “bad” criticism), and used a big-drama structure in writing his poems. Again, when we consider the “bad” features of Hardy’s poems, we can also find Hardy’s poems to be ingenious, admirable, metric and abundantly imaginative. The following is an example from his poem “The Bullfinches”:

Brother Bulleys, let us sing,
From the dawn till evening!
For we know not that we go not
When the day’s pale visions fold
Unto those who sang of old.

This poem illustrates Hardy’s voice and imagination perfectly. The sound of the voice of birds singing in the sunset appears for all readers. Shouldn’t we be amazed at the talent revealed in this poem?

Most poets reveal pessimism in their poetry. Hardy is no exception. However, as Edmund Gosse stated, unlike other poets, Hardy’s pessimism is towards “an observation of others, not towards an analysis of self, and this gives in more philosophical importance…” Hardy’s pessimism is not sickly or effeminate. It is derived from the true heart of his life, experience and passion. His pessimistic poem “To Life” seems to apply to everyone:
O life, with the sad sacred face,
   I weary of seeing thee,
And thy draggled cloak, and thy hobbling pace
   And thy too forced pleasantry!

I know what thou would’st tell
   Of Death, Time, Destiny –
I have known it long, and know, too well
   What it all means for me.

But canst thou not array
Theyself in rare disguise,
And feign like truth, for one mad day,
   That Earth is Paradise?

I’ll tune me to the mood,
And mumm with thee till eve,
And maybe what as interlude,
   I feign, I shall believe!

Hardy published a total of nine poem collections after 1898: “Wessex Poems”, “Poems of Past and Present”, “Time’s Laughingstocks”, “Satires of Circumstance”, “Moments of Vision”, “Late Lyrics and Earlier”, “The Famous Tragedy of the Queen of Cornwall “, “Human Shows” and “Winter Words” (1928). His poems are unromantic, unadorned and simple. There are several reasons for Hardy’s special style. His poetry became dark and unhappy after his first wife died in 1912. He experienced death and old age as well as the memories of his youth. It’s not hard to see why this older poet based his poems on his life experience. As with Prospero in Shakespeare’s play “The Tempest”, many things became unnecessary with age. He was an old man, resigned, calm, peaceful and beyond action. He did not need to write poems to gain readers’ favor, he could write simply to express himself. After his successful career as a novelist, Hardy did not need to base his reputation on his poetry. He simply enjoyed his poetry, much the way a naïve
child might. Poetry, for him, was a statement of his life experience. Simply was the best way for him to describe his life:

Well, Well, All’s amend,
Unchangeable. It must go.
I seem but a dead man held on end.
That such swift fleeing
No soul foreseeing-
Not even I – would undo me so! (from The Going)

We can say that Emma was Hardy’s strongest link to the past, to the hopes he associated with his career and his youth. The following poem was finished right after Emma’s death. From this poem, we can feel the sorrow the older Hardy felt at his wife’s death. The simple phrases reveal Hardy’s immeasurable grief. In his later poems, it is easier to find references to the coffin, grave and ghosts. Here is another example of Hardy’s grief:

You were here at his young beginning
   You are not here at his aged end;
Off he coaxed you from Life’s mad spinning
   Lest you should see his form extend
       Shivering, sighing,
       Slowly dying,
       And a tear on him expend.

So it comes that we stand lonely
   In the star-lit avenue,
Dropping broken lipwords only,
   For we hear no songs from you,
       Such as flew here
   For the new year
   Once, while six bells wrung thereto (from End of the Year 1912)

Even in his love poems, we still feel the same sadness:

I saw a rose, in bloom, but sad,
Shedding the petals that still it had,
And I heard it say: ‘O where is she
Who used to come and muse on me?

‘The pruner says she comes no more
Because she loves another flower,
The weeder says she’s tired of me
Because I droop so suddenly.

‘Because of a sweetheart she comes not,
Declares the man with the watering-pot;
“She does not come,” says he with the rake,
“Because all women are fickle in make.” (from *The fading Rose*)

Why she moved house, without a word,
I cannot understand;
She’d mirrors, flowers, she’d book and bird,
And callers in a band.

And where she is she gets no sun,
No flowers, no book, no glass;
Of callers I am the only one,
And I but pause and pass (from *Why She Moved House*)

Samuel Hynes described four different types of poets⁶: 1. those who are famous during their youth, but fall silent later, such as Eliot and Larkin; 2. those who quit their poetry career for another career, such as Kingsley Amis, who turned to fiction; 3. those who write poetry their entire lives, such as Robert Graves; and 4. those who develop their poetry careers later in life, such as Yeats and Hardy. Hardy started to write poetry in his late fifties. Such poetry might not seem colorful to young poets, but it shows an old poet’s experience with private loss and memory. Hardy wrote of his diminishment in the poem “*An Ancient to Ancients*”:

Where once we danced, where once we sang
Gentlemen,
The floors are sunken, cobwebs hang,

And cracks creep; worms have fed upon
The doors, Yea, sprightlier times then
Than now, with harps and tables gone,
Gentlemen!

There is no role play in Hardy’s poems; Hardy was the only character in his poems, and he simply wrote what he thought and felt. At age of eighty-five, he wrote:

A star looks down at me,
And says: “Here I and you
Stand, each in our degree:
What do you mean to do, -
Mean to do?”

I say: “For all I know,
Wait, and let time go by,
Till my change come’. – “Just so’,
So mean I.” (from Waiting Both)

Samuel Hynes cited Hardy as: “man stands on the earth, star stands in the sky. Both wait. There is nothing else to do.”

It should be noted that Hardy was thinking about his old age from the beginning of his career in poetry (and not just after his wife’s death). In the last poem of his first poetry publication, “Wessex Poems”, he wrote:

I look into my glass,
And view my wasting skin,
And say, “Would God it came to pass
My heart had shrunk as thin!”

And then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

Banerjee, A.
But time, to make me grieve,  
Part steals. Let part abide;  
And shakes this fragile frame at eve  
With throbings of noontide.

Besides basing his poetry on his own life, Hardy also based his poems on what he observed of military life and the natural passion of love. “Julie-Jane”, “The Pedigree” and “The Man he Killed” are the best examples. As mentioned earlier, Hardy used himself as the only character in these poems.

Hardy’s poems also include story-telling, and most of these poems are in long form. However, these poems did not elicit much interest from their readers. Hardy was told many stories of eighteenth-century Wessex by his grandmother (1772-1857). Hardy transformed these stories into poetry in his first collection, “Wessex Poems”, which contains the terrible Exmoor story, “The Sacrilege” and the early tale of “The Two Men”.

To summarize, Hardy’s short poems are more popular than his long poems, especially these poems published after 1912. As Murry stated, “Hardy’s short poems have a weight and validity which sets them apart in kind from even the very finest works of his contemporaries. These may be perfect in and for themselves; but a short poem by Mr. Hardy is often perfect in a higher sense.” The use of a symmetric and rhyming style in these short poems offers more flexibility for later composers’ creation of their vocal works, especially for British pastoral composers such as Finzi and John Ireland (see Appendix C).

This section discussed the most common features of Hardy’s poetry. For more information on the details of specific poems or collections, please see “An Historical Evaluation of Thomas Hardy’s Poetry” by A. Banerjee.
Hardy wrote nine hundred and forty-eight poems in his lifetime, and most of these were finished in his later years. Of these poems, about one hundred and twenty were set to music by the early and middle twentieth century (see Appendix B and C), or by contemporary composers. Gooch and Thatcher stated there are around three hundred songs and choral-settings of Hardy’s poems, as composed by over one hundred composers. It is interesting to examine the popularity of Hardy’s poems among these composers, given that his poems were used over a period of approximately one hundred years.

Hardy enjoyed folk ballads, polkas, waltzes and other country style dancing. He also enjoyed various church psalm tunes played by the local choir. It is possible that these music forms influenced Hardy’s poetry style. For example, in his poem “Great Things”:

Sweet cider is a great thing,  
A great thing to me,
Spinning down to Weymouth town
By Ridgway thirstily,
And maid and mistress summoning
Who tend the hostelry:
O cider is a great thing,
A great thing to me!

The dance it is a great thing,
A great thing to me,
With candles lit and partners fit
For night-long revelry;
And going home when day-dawning
Peeps pale upon the lea;
O dancing is a great thing,
A great thing to me!

Love is, yea, a great thing,
A great thing to me,
When, having drawn across the lawn
In darkness silently,
A figure flits like one a-wing
Out from the nearest tree;
O love is, yea, a great thing,
A great thing to me!

Will these be always great things,
Great things to me?…
Let it befal that One will call,
‘Soul, I have need of thee: ’
What then? Joy-jaunts, impassioned flings,
Love, and its ecstasy,
Will always have been great things,
Great things to me!

In terms of simplicity, balance, and rhythm, the poem above has much in common
with simple music styles. (The poem was used by John Ireland in his music work “Great
Things”.)

As described in Chapter 2, Hardy’s poems, especially the short ones, are simple
and understandable. As a result, these poems were among the best resources for
composers. Trevor Hold described two features song composers (most notably Gerald
Finzi) consider in their texts: line length and stanza shape. Hardy’s short poems offer these two features in a form desired by composers. “His poems invented an amazing diversity of stanza-shapes, varying short lines with long, adopting irregular rhyming patterns and making original use of refrains.”¹ In terms of song cycle, it is more difficult to choose among existing poems than to compose a single song. In Finzi’s song cycle “Earth and Air and Rain”, he wisely chose poems with similar line-length, rhyme and refrain, especially in the first song “Summer Schemes”, the second song “When I Set Out For Lyonesse”, the fifth song “So I Have Fared”, the sixth song “Rollicum-Rorum”, the seventh song “To Lizbie Browne” and the last song “Proud Songsters”.

However, Hardy’s poems pose two problems to the composer. The first problem is the dour factor in his poetry; it doesn’t describe sadness or sickness in normal situations, but rather connects with Hardy’s philosophy of fatalism and stoicism. The other problem, as Trevor Hold stated, is that Hardy’s poems are “craggy and rugged, deliberately sprinkled with antique phrases, Dorset dialect-words and Anglo-Saxonisms”.²

For Gerald Finzi, these problems seemed not to be too difficult. This is because Finzi never tried to move the poetry to a different level, he simply stated the poem in terms of his composition. Moreover, in observing Hardy’s poems, we see that the poems are already half composed by the poet himself.

Finzi successfully solved two additional major problems in setting Hardy’s poems to music. First, Hardy’s poems show double or triple viewpoints from first-person eyes.

¹Hold, Trevor.
²Ibid.,
Hardy’s poems can be seen as describing the emotional feeling in the first two phrases and then describing natural views in the next phrases. It can be confusing to set them to the music. Trevor Hold described Finzi’s “The Self-unseeing” as “a poem that has an inner complexity which music cannot hope to unravel…You need time to stop and think in order to appreciate its full meaning. But the ongoing process of a song does not allow this luxury…” However, Finzi used the changes in meters, tempi, triplets, dynamics, even the length of the break, to successfully state the different viewpoints of the poem.

The other significant problem Finzi addressed concerns the irregular phrases in regular poems. Although Hardy presented formal stanza-patterns, as Hold stated, he sometimes used the special pattern to “destroy their inherent symmetry”. For example, his poem “Channel Firing” appears to take a normal form, however, Hardy used different stanza forms in each section. Finzi noticed this problem and solved it using through-composed song structure.

Compared with earlier song composers such as Schubert or Schumann, Finzi’s work seemed to involve stronger statements from both the composer and the poet. There are two factors that explain why Finzi’s vocal works are so perfect in terms of both music and poetry. First, Finzi had an immense knowledge of English literature. He collected and studied English poems from both early and contemporary ages. In so doing, he was able to clearly determine whose poems were the best for his compositions. In fact, Finzi composed the works of many poets and some of these were successful, for example, “Let Us Garlands Bring” from Shakespeare or “Only the Wanderer” from Ivor Gurney. But Thomas Hardy was his favorite. Five of his eight song collections were based on Hardy’s poems (A Young Man’s Exhortation, Earth and Air and Rain, Before and After...
Another explanation for Finzi’s preference for Hardy is that both Finzi and Hardy were major figures in music and literature in the early twentieth century; moreover, they experienced the same events in British and world history, such that Finzi could express Hardy’s poems more perfectly than those of poets in different periods. Another reason Finzi appreciated Hardy concerns composition style. In the late nineteenth century (or late Romantic and early contemporary period), composers had more freedom in creating their music. Traditional music styles did not prohibit composers from using more complex harmonic or un-harmonic chords, or specific phrases for the special sentences. Finzi, as one of the contemporary composers, used much imagination and freedom in composing Hardy’s poems. By using harmonic or un-harmonic chords, sometimes simple melodies or dual melodies, Finzi’s song structures could fit Hardy’s poems perfectly. The most amazing aspect of Finzi’s compositions is that he revealed Hardy’s ideas not just in the text, but also in the preludes or accompaniment parts. He also used a various keys and well-explained dynamic marks in describing the different scenes in a single song. By providing direct explanations using dynamics, Finzi gave clear statements musically and dramatically; “vague” emotion didn’t appear in his song settings. Finzi’s techniques help performers to follow his expression of Hardy’s poems, especially in certain specific phrases. On the other hand, Finzi’s clear indications could narrow the emotional expressions of performers.

To summarize, Finzi’s setting of Hardy’s poems can be regarded as one of the major contributions to the English Romantic Song repertoire. He combines his music with Hardy’s poetry perfectly. However, some listeners are not satisfied with Finzi’s
setting of Hardy’s work. Trevor Hold thought that “Finzi often fails to reach the inner heart of the poems, Finzi’s music idiom is extremely narrow and restricted.” It could be argued that Finzi focuses more on decorating words, so that he cannot adequately express the inner emotion in Hardy’s poems. On the other hand, in decorating these poems, Finzi’s expression allowed him to become one of the major song composers of the twentieth century.
ANALYSIS FOR FINZI’S SONG CYCLE “BEFORE AND AFTER SUMMER”

The *New Grove Dictionary (2nd Edition)* defines a song cycle as “a group of individually complete songs as a unit (aptly described in German as ‘zusammendhängender complex’), for solo or ensemble voices with or without instrumental accompaniment. Song cycles can be difficult to distinguish from song collections, which were frequently presented in a planned design.” This dictionary explains further that “the term ‘song cycle’ did not enter lexicography until 1865, in Arrey von Dommer’s edition of Koch’s Musicaulisches Lexikon, but works definable in retrospect as song cycles existed much earlier. The coherence regarded as a necessary attribute of song cycles may derive from the text (a single poet; a story line; a central theme or topic such as love or nature; a unifying mood; poetic form or genre, as in a sonnet or ballad cycle) or from musical procedures (tonal schemes; recurring motifs, passages or entire songs; formal structures); these features may appear singly or in combination.”

Schubert’s “Die Schöne Müllerin” and Schumann’s “FrauenLiebe und Leben” can be treated as song cycles, because they contain texts and musical procedures (key relationship) that relate one song to another. However, since the late nineteenth and early twentieth centuries, the definition of “song cycle” has become blurred. Some composers have assembled various songs together and labeled them in a manner that suggests a
cycle without the text on music procedures having a relationship one to the other. This might be said to be the form of Poulenc’s “Banalité”.

Nevertheless, it has been asked whether Gerald Finzi’s song collection “Before and After Summer” should be treated as a song cycle or simply as a song collection. We will examine both the work’s text and music to address this question.

Gregg Lauterbach’s D.M.A. document¹, “An Interpreter’s Guide to Gerald Finzi’s Song Cycles for Baritone with Poetry by Thomas Hardy”, states that “Before and After Summer” was structured according to Shakespeare’s “Seven Ages of Man”. Seven characters appear in this song collection (the infant, the schoolboy, the lover, the soldier, the justice, the pantaloon, and second childhood), which begins with a focus on infancy and ends with a focus on old age. Gerald Finzi also used the ‘arch’ form in the first and last song, the second and ninth relater, etc., to connect each song with the poems.

Here are the keys for “Before and After Summer”:

1. Childhood Among the Ferns        Eb Major- Ab Major- Db Major- Bb minor
2. Before and After Summer          Db Major- D Major
3. The Self-Unseeing                C Major- A minor
4. Overlooking the River            Eb Major- C minor
5. Channel Firing                   C minor
6. In the Mind’s Eye                 C minor- G minor- D minor
7. The Too Short Time               A minor- D minor- D Major

8. Epeisodia    G Major
9. Amabel    Eb Major
10. He abjures Love    D Major- B minor

It’s very clear that not every song fits in terms of its key relationship to other songs, especially when considering the key relationship between No. 3 and No. 4 and No. 9 and No. 10. This may be because No. 4 and No. 10 were completed in different years, such that the key relationships here are not strong as others.

Although the key relationships in this work are not especially strong, because of its text and music connections, it is my opinion that “Before and After Summer” can be treated as a song cycle (but not a serious song cycle as those by Schubert or Schumann).

In considering the title, “Before and After Summer”, we might imagine that summer represents love, before represents eagerness or energy, and after represents doubt, regret or anger. However, a study of the ten poems in “Before and After Summer” reveals that the work is not a simple depiction of the “glory and regret of love”. The work connects with the deeper meanings in the poems: it describes the deeper life experience and memories of Thomas Hardy (e.g., those of his childhood, his father, or his wife, Emma). Like Lauterbach, we can identify the similarity between the structure of Finzi’s “Before and After Summer” and that of Shakespeare’s “Ages of Man”. The seven characters appear in this cycle in an orderly manner, as described by Lauterbach²:

²Lauterbach, Gregg.
<table>
<thead>
<tr>
<th>Character</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Infant</td>
<td>Childhood Among the Ferns</td>
</tr>
<tr>
<td>The Schoolboy</td>
<td>Before and After Summer</td>
</tr>
<tr>
<td></td>
<td>The Self-Unseeing</td>
</tr>
<tr>
<td>The Lover</td>
<td>Overlooking the River</td>
</tr>
<tr>
<td>The Soldier</td>
<td>Channel Firing</td>
</tr>
<tr>
<td>The Justice</td>
<td>In the Mind’s Eye</td>
</tr>
<tr>
<td></td>
<td>The Too-Short Time</td>
</tr>
<tr>
<td></td>
<td>Epeisodia</td>
</tr>
<tr>
<td>The Pantaloon</td>
<td>Amabel</td>
</tr>
<tr>
<td>Second Childhood</td>
<td>He Abjures Loves</td>
</tr>
</tbody>
</table>

Although this cycle contains seven different characters, it leads to the same conclusion, “love”, although it shows a different love in each character. We find a naïve love in the child, a short love in the boy, an ending love by the lover, a rejection love by the soldier, a merciful love in the Justice, a despairing love in the pantaloon, and a rejection love (life) again in the end. Essentially, all of the songs discuss ‘After Summer’ more than they discuss ‘Before Summer’, and most of the songs express dour feelings. Trevor Hold suggested that the title “Before and After Summer”, which Finzi chose from his second song in this cycle, should be changed to “The Curtain Falls”; the word “Curtain” appears twice in the sixth and last songs.

Finzi’s ordering of these ten poems was deliberate. Both the first song (Childhood Among The Ferns) and the last song (He Abjures Loves) state the rejection of love and life. The second song (Before and After Summer) and the ninth song (Amabel)
state the passion of love in the beginning and the darkness of love in the end. The third song (*The Self-Unseeing*) and the eighth song (*Epeisodia*) were finished and reviewed after the loss of two important persons (father and wife) in Hardy’s life. The fourth song (*Overlooking The River*) and the seventh song (*The Too Short Time*) express the emotion associated with the ending of love. The fifth song (*Channel Firing*) and the sixth song (*In The Mind’s Eye*) discuss the everlasting love.

For performers, there are two important aspects, knowledge and communication, that need to be researched before the performance. Knowledge, another word “Comprehension”, which is an understanding of both the poetry and the music, helps the performer to obtain the right expression. It involves all manner of research into background, poetry, biography, history, style, etc. Then, using comprehensive reasoning, the performer must communicate the composer’s intention to the listeners. This in turn relates to emotional expression. Emotional expression is not derived only from composers and poets. It also derives from the performer’s life experience and knowledge. I believe that different emotional expressions cause varying performance results even when comprehension remains constant. As mentioned earlier, this document not only examines Finzi, Hardy, and their works, it also serves as a guide to Finzi’s song cycle “*Before and After Summer*”, which I discuss on the next chapter. I believe that emotional expression is more important than music analysis for most performers. A musical analysis of “*Before and After Summer*” will not be presented in the next chapter unless it relates to emotional expression.

However, Finzi’s settings in this song cycle stated three challenges for performer: first, Finzi used some higher notes for some words, which is difficult to deal with for the
performer. For example, “strength” in the first song; “ghost” in the sixth song and “to the sea” in the eighth song. It may because Finzi is not a trained singer, and he did not notice that the different consonants would change the quality of the sound, although it is a problem for most composers. The second challenge is that Finzi seems too focused on decorating the words. As a result, performers easily focus too much on expressing the words and fail to express the emotion of a particular sentence or even the whole poem. For instance, in his music setting of the fourth song “Overlooking the River”, Finzi seems to concentrate on the view or the “swallows”, “river” and “Green” on his music, and ignores Hardy’s main point in this poem. The third challenge is in the fast sections, Finzi require performers to follow his indications on the music, however, Finzi’s fast tempo seems too fast for singer to be able to focus on the words. Accordingly, often the piano overtakes the voice’s position in the music.
CHAPTER 4

BEFORE AND AFTER SUMMER

CHILDHOOD AMONG THE FERNS

I sat one sprinkling day upon the lea,
Where tall stemmed ferns spread out luxuriantly,
And nothing but those tall ferns sheltered me.

The rain gained strength and damped each lopping frond,
Ran down their stalks beside me and beyond,
And shaped slow creeping rivulets as I conned,
With pride, my spray roofed house. And though, anon
Some drops pierced its green rafters, I sat on,
Making pretense I was not rained upon.

The sun then burst and brought forth a sweet breath
From the limp ferns as they dried underneath:
I said”” I could live on here thus till death;””

And queried in the green rays as I sate:
“Why should I have to grow to man’s estate,
And this afar noised world perambulate?”

Finzi constructed this five-stanza poem of Hardy’s into a song of four parts. First, Finzi used the prelude, which has the same melody as the third part of the song, to describe the sun (Figure 12.). With the “Andante sostenuto” tempo, the prelude creates a
peaceful image. The use of a wide range and ascendant melodic notes in the prelude expresses the sun as it rises up from the east or after the rain. The prelude also predicts the rain with the “decrescendo” mark starting from the third measure (Figure 13.). In the five-measure prelude, Finzi states simply the two most important features in this song: sun and rain. The “rain” theme continues through the entire first part, although the vocal line still states a cozy image. The use of the upper range and descendant notes allows the listener to experience the “tall stemmed ferns” (Figure 14.) and how these ferns protect the child (Figure 15.).

Figure 12.

Figure 13.
The meter changes from 3/4 to 6/8 in the second part. The rain theme appears even faster in the right-hand piano part. The left-hand part, which uses longer notes (8\textsuperscript{th}, quarter, and dot-quarter notes) than right hand part, shows the conflict between the rain and the ferns (Figure 16.). Starting from “The rain gained strength”, Finzi doesn’t use any rest in the vocal line until the word “house”; this conveys rain’s harm and the feeling of the child. And the four beats dot-quarter note for “house” shows the importance of
protection (the longest note in this section is used with the word “house”). The conflict ends at measure 46 (Figure 17.) without any sixteenth notes; then the longer notes in measures 51 and 52 (Figure 18.). This can be considered as the victory of the “spray-roofed hose” and a waiting for the sun’s coming.

Figure 16.

Figure 17
As mentioned earlier, the sun theme appears in the first two measures of the prelude as well as in the third part of the song. With ascendant and higher-range notes, the sun’s brightness is conveyed to the listener. “I could live on here thus till death” would be the most important sentence of this poem and Finzi wisely composed it using only long dot-half notes in the accompaniment part (Figure 19.).
The repeating of the same form with “I could live on here thus till death” leads the music into the last part of the song. Still, long notes keep the attention on the vocal line “Why should I have to grow to man’s estate” (Figure 20.). This is the second important sentence of this poem. This song finishes with the decrescendo dynamics for the words “far-noised World”. It is amazing to see how Finzi integrated his music into the poem, as opposed to re-creating the poem for the music. Overall, Finzi obtained a strong balance between the music and the text. He did not destroy the quality of the poem with superfluous musical explanation. On the other hand, he also knew how to decorate the poem under his composition.
By observing the poem in this song, we also find that it does not concern only the rejections of nature and life, but this poem is also a review of Hardy’s life. Childhood and man’s estate, sun and rain, tall ferns and rivulets, house and noised world, all of these features present opposites, the most important of which is the sun’s coming out again after the rain. The poem also appears to reveal Hardy’s interest in poetry from childhood through old age. As indicated in the sentence “I could live on here thus till death”, Hardy finally chose his favorite art and thus escaped from “man’s estate”.

Figure 20.
BEFORE AND AFTER SUMMER

Looking forward to the spring
One puts up with anything
On this February day
Though the winds leap down the street
Wintry scourings seem but play,
And these later shafts of sleet
--Sharper pointed than the first --
And these later snows -- the worst --
Are as a half-transparent blind.
Riddled by rays from sun behind.

Shadows of the October pine
Reach into this room of mine:
On the pine there swings a bird;
He is shadowed with the tree.
Mutely perched he bills no word;
Blank as I am even is he.
For those happy suns are past,
Fore-discerned in winter last.
When went by their pleasure then?
I, alas, perceived not when.

This is a two-part poem which describes the views of February and October. The most interesting thing about the poem is that Hardy does not even mention the months of the summer; we can observe that this poem contains only the characters of spring, fall and winter. If we treat love as the passion of summer, which is not mentioned in this poem, then this poem can also be named “Before and After Love”. It is not hard to understand that what Hardy tried to present is the anticipation and regret associated with love, and not love itself. However, Hardy does mention love in the text. He used the sun
and pine tree to represent love, the bird to represent the heart, and snow to represent the confusion of love.

In examining the first part of this poem, we can see that Hardy described a view of February, the end of the winter, as opposed to the beginning of spring. Here, references to the wind and snow suggest both uncertainty about and anticipation of spring’s (love’s) coming. The sunshine behind the winds and snow emphasize the point that spring and the summer will finally come. If we treat this part of the poem as speaking of love, we can also see that such love is like the first love of youth. Finzi composed this first part of the poem with the tempo Allegro con spirito. The prelude was structured by a single chord in the left-hand part and a major theme in the right-hand part. Like the first song, this prelude also suggests the opposites (boredom and anticipation) within Hardy’s imagination. From the sixth measure, which the vocal line starts, the eighth note almost controls the piano accompaniment in the first part of the song. Both features express the emotion of the young man’s mind. Starting from measure 15 (Figure 21.), short eighth notes and crescendo–decrescendo present the words “winds” and “play”. To describe the word “play”, Finzi used staccato and eighth notes for both hands.
The words “shadow”, “mutely”, “blank” and “past” in the second part of the poem give listeners a sense of sadness. If “October pines” are a metaphor for love, then the mute bird would be the heart. With a broken heart, this young man asks when summer comes again. The question is never answered in this poem.

In contrast to the first part of the poem, Finzi used steady quarter notes in the second part to feature the broken, heavy heart (Figure 22.). As in the first song, Finzi again used long half notes to present the most important sentence, “For those happy suns are past, Fore-discerned in winter last” (Figure 23.). With Finzi’s song style, we could easily find out that Ritard is an important connection while image changes from natural to the inner feeling, or vice versa. In the end of this song, the tempo Ritard…molto provides an excellent example of Finzi’s composition (Figure 24.).
Dr. Gregg Lauterbach suggested some sentences from Shakespeare which relate to this poem.
Short summers lightly have a forward spring. *(Richard the Third)*

O how this spring of love resembleth
The uncertain glory of an April day
And by and by a cloud takes all away. *(Two Gentlemen of Verona)*

Each substance of a grief hath twenty shadows…
For sorrow’s eye, glazed with blinding tears…
Finds shapes of grief more than himself to wail. *(Richard the second)*

Each substance of a grief hath twenty shadows…
For sorrow’s eye, glazed with blinding tears…
Finds shapes of grief more than himself to wail. *(Richard the second)*
THE SELF-UNSEEING

Here is the ancient floor,
Footworn and hollow and thin,
Here was the former door
Where the dead feet walked in.

She sat here in her chair,
Smiling into the fire;
He who played stood there,
Bowing it higher and higher,

Childlike, I danced in a dream;
Blessings emblazoned that day;
Everything glowed with a gleam;
Yet we were looking away!

Hardy wrote this poem when he revisited his childhood house after his father’s death. The first section of the poem describes the view of the rebuilt house. The words “footworn”, “hollow”, “thin”, “dead”, make it easy to identify the weary feeling of the first section. In the rebuilt house, the “former door” has been replaced with a window, which suggests that the past never happens again, just as the “dead feet” (a metaphor for Hardy’s father) never walk in again. Finzi used the death-march theme for the prelude. Three chords motif in the first two measures constructs the entire first section (Figure 25.). By using the slow tempo, Finzi tried to differentiate between present (the first section) and past-memory (the second section). As mentioned before, in Hardy’s poems, memory never means sadness or un-happiness. Memory, for Hardy, can express any vivid feeling from life experience.
In the second section of the poem, “she” refers to Hardy’s mother and “he” refers to Hardy’s father. In this section Hardy remembers what happened in this house at one time. Both the second section and the beginning of the third section refer to Hardy’s childhood experience of dancing to his father’s violin playing. These sections also state the naïveté of childhood and that everything changes after childhood. Finzi composed this section with a clear C major and a faster tempo (Figure 26.), which describe a beautiful moment in Hardy’s memory. The key change from C major to G major shows the climax of the memory (Figure 27.). It is not surprising that this section finishes with whole measure rest (Figure 28.).
Figure 26.

Figure 27.
Hardy put his conclusion at the end of the poem: “Yet we were looking away!”

The same death-march theme appears again in this line to describe the old house and past memories, which cannot remain unchanged (Figure 29.).
OVERLOOKING THE RIVER

The swallows flew in the curves of an eight
   Above the river gleam
      In the wet June’s last beam
Like little crossbows animate
The swallows flew in the curves of an eight
   Above the river gleam.

Planing up shavings of crystal spray
   A moor hen darted out
      From the bank thereabout,
And through the streamshine ripped his way;
Planing up shavings of crystal spray
   A moor hen darted out.

Closed were the kingcups; and the mead
   Dripped in monotonous green,
      Though the day’s morning sheen
Had shown it golden and honeybee’d;
Closed were the kingcups; and the mead
   Dripped in monotonous green.

And never I turned my head, alack,
   While these things met my gaze
      Through the pane’s drop-drenched glaze,
To see the more behind my back…
O never I turned, but let, alack,
   There less things hold my gaze!

Dr. Gregg Lauterbach regarded this song as “an example of the type of pastoral portrait which Finzi created with such incomparable finesse.” This poem contains four sections. Finzi embellished the sunlight theme of the first song in this present song’s first
section (Figure 21, Figure 30.). Finzi used similar melodies in both the second and third sections, and he used his most common composition technique, “ratard...a tempo”, to distinguish all four sections. I would treat this song as Finzi’s most typical song. Although no unique aspect of Finzi’s composition style appears in this song, Hardy’s poem contains rich images and references to inner feelings.

The first two sections of this poem discuss love, for example, there is reference to swallows flying in the sky and the moor hen’s darting from the water. In this song, by reflecting Hardy’s life, the swallows could represent Hardy himself. As we know, swallows seldom take care of their nests. The whole first and second sections indicated Hardy’s emotion at that time, such as “flew of an eight” and “June’s beam”. The phrase “wet June’s last beam” states that love disappears quickly and doesn’t appear again. In the third section, Hardy used the words “kingcups” and “day’s morning” to describe love’s positive features; however, a monotonous green twilight rain obscures and
destroys these wonderful features. Also, the third section shows the potential risk of the peaceful view (the metaphor of Hardy’s marriage). The poem’s last section shows Hardy’s regret. He regretted that he had neglected passion and never tasted it again. The sentence of “to see the more behind my back” shows how sorry Hardy is about his relationship with Emma.

If we connect this poem to Hardy’s first marriage, we can see that this poem refers to Hardy himself. Hardy recalled that his “happiest time” was spent with Emma in their country house. However, his focus on his novel “The Return of the Native” caused Hardy to neglect his wife. The love between Hardy and Emma gradually became obscured (as is stated by the “rain” in this poem). Although the couple tried to fix their marriage later (at Emma’s request, they moved back to London), this marriage still broken.

Many of Hardy’s poems show the regret he felt after Emma’s death (the last section of this poem is an example), and these poems were more successful than Hardy’s other poems.

As mentioned before, it’s a challenge to express Hardy’s poem under this music setting. In my opinion, this is not a successful song setting from Finzi, although this song expresses Finzi’s typical composition style. The only way performers can express the emotion of the piece is through the changes in the dynamics, the tempo, and the meter.
CHANNEL FIRING

That night your great guns, unawares,
Shook all out coffins as we lay,
And broke the chancel window-squares,
We thought it was the Judgment-day

And sat upright. While drearisome
Arose the howl of wakened hounds:
The mouse let fall the altar-crumb,
The worms drew back into the mounds,

The glebe cow drooled. Till God called, “No;
It’s gunnery practice out at sea
Just as before you went below;
The world is as it used to be;

“All nations striving strong to make
Red war yet redder. Mad as hatters
They do no more for Christes sake
Than you who are helpless in such matters.

“That this is not the judgment-hour
For some of them’s a blessed thing
For if it were they’d have to scour
Hell’s floor for so much threatening…

“Ha, ha. It will be warmer when
I blow the trumpet (if I indeed
I ever do; for you are men,
And rest eternal sorely need).”

So down we lay again. “I wonder,
Will the world ever saner be.”
Said one, “than when He sent us under
In our indifferent century!”

And many a skeleton shook his head.
“Instead of preaching forty year.”
My neighbor Parson Thirdly said,
“I wish I had stuck to pipes and beer.”
Again the guns disturbed the hour,
Roaring their readiness to avenge,
As far inland as Stourton Tower,
And Camelot, and starlit Stonehenge.

This poem was finished three months before World War I. Hardy used the poem to make an anti-war statement. In the prelude of the music, Finzi used the piano’s left-hand part to represent heavy footsteps in the distance, combined with “gunshots” in the right-hand part (Figure 31.). The dark music setting leads into the first phrase. The first and second sections show Hardy’s fear about the war. These two sections could also be treated as Hardy’s anti-war statements. As the result from both the first and the second sections, “the glebe cow drooled” shows how complex the world is and how Hardy wishes the world were simple (“Till God called “no”). Hardy used strong words to decorate this section, such as “gun”, “coffins”, “chancel” and “Judgment-day”. The distance between the left- and right-hands parts create a “holy” situation (Figure 32.). In his music, Finzi did not actually separate the poem’s first two sections. He tried to associate these two sections with the feeling of decay. “Mouse” and “worms”, which mean “war”, are contrasted with “altar-crumb” and “mounds”, which mean “peace”. By using un-harmonic (Figure 33.) and boring (Figure 34.) chords to represent uncomfortable feelings, Finzi ended up with a un-solve problem in the phrase “The world is as it used to be”, exactly same setting with the prelude (Figure 34.).
Figure 31.

Figure 32.
The following sections of the poem state “God’s” speech and begin with an anxious piano part (Figure 35.). Hardy refers to war with the words “war”, “reddar”, “mad” and “hatters”. However, God still blesses mankind: “this is not the judgment-hour”. The “sunrise” theme of the first song appears in “it will be warmer...” However, the main theme doesn’t complete until later. All conflicts end with the phrase, “for you are men, and rest eternal sorely need”. Finzi articulated this phrase with the “sunrise” theme again (Figure 36.), to present the solution of conflicts.
“So down we lay again” shows the frustration of Hardy’s anti-war statement again. However, for the less powerful recall, Hardy still wishes the “God” could lead people to a peaceful situation. (“in our different century”)

The accompaniment part in the phrase “many a skeleton shook his head” recalls the devil theme from Berlioz’s Danse Macabre. In using the name “Parson Thirdly,” Hardy stated that he could not change the world into the way he wanted it to be. Parson
Thirdly is a character from Hardy’s book, “Far from the Madding Crowd”, who unsuccessfully devoted his life to the good of humanity. In this section, Hardy predicted that war couldn’t be stopped even with God’s help. In the last section, the war theme appears again (Figure 37). “Hardy ironically leaves the phrase ‘roaring their readiness to avenge’ dangling and Finzi picks up the cue brilliantly with a musical phrase full of ‘sound and fury signifying nothing.’”

Figure 37.

“Stourton Tower”, “Camelot”, and “Stonehenge” refer not only to real places, these words also represent “old” culture. This poem states Hardy’s philosophy that the war would lead us back to the “old” world. Finzi used the “chancel“ theme in the last two phrases “As far inland as Stourton Tower, And camelot, and starlit Stonehenge” to reflect the “judgment day”. Again, the heavy steps and gunshot themes appear to show the powerlessness of the changing world.

This song reminds me the song “I Hear An Army” by Samuel Barber. Both of these songs provide strong accompaniments to express the physical energy of their

1Lauterbach, Gregg
middle sections. I would suggest that performers require a strong voice to state these sections, even though Finzi is an English pastoral composer.
IN THE MIND’S EYE

That was once her casement,
And the taper nigh,
Shining from within there,
Beckoned, “Here am I!”

Now, as then, I see her
      Moving at the pane;
Ah; ‘tis but her phantom
      Borne within my brain! –

Foremost in my vision
      Everywhere goes she;
Change dissolves the landscapes,
      She abides with me.

Shape so sweet and shy, Dear,
      Who can say thee nay?
Never once do I, Dear,
      Wish thy ghost away.

In contrast with the previous song, Channel Firing, this poem is more intense in terms of a personal viewpoint. In fact, the title was changed several times: Hardy’s first title was “The Phantom”; he then changed it to “Ghost–face”, and finally decided on “In The Mind’s Eye” as the publishing title. Among Hardy’s poems, we find that the ‘Ghost’ is an important character. However, Hardy’s ‘Ghost’ always represents the wistful memory of bygone loves, not terror or memories of terror. As Dr. Lauterbach stated, “Strict attention to dynamic markings will make this wistfulness very poignant, especially in contrast to the bombast of the previous song”.

84
We do not know who the girl (ghost) is in this poem, and we do not know the relationship between the girl and the speaker. However, taking into consideration the entire cycle, we might assume that the speaker and the girl are a couple. There is no information as to the girl’s present status – she may be dead or simply far from the speaker. But one thing is certain: the speaker still loves the girl. Again, the ‘ghost’ is simply a character in Hardy’s memory, not to be taken as a morbid or terrible thing.

Hardy changed the name of the poem from “The Phantom” to “Ghost-face” to “In the Mind’s Eye” in order to emphasize the third and fourth sections over the first and second sections. This new title shifts the emphasis to the mind’s imagination rather than the physical situation. At the beginning of the third section, Finzi used the same motive in the first and the second sentence, even though “foremost” and “everywhere” show the sequence situation. For me, this motive expresses the strong thought spread out through the whole song (The similar rhythm show on the beginning of every section).

The fourth section has a simple melody in g minor, which shows everlasting love. However, Finzi used g minor instead using g major in the section. For me, Finzi tried to create an imperfect situation in it (for a dream, not for truth).
THE TOO SHORT TIME

Nine leaves a minute
Swim down shakily;
Each one fain would spin it
Straight to earth; but see,
How the sharp airs win it
Slantwise away! Hear it say,
“Now we have finished out summer show
Of what we knew the way to do:
Alas, not much! But, as things go,
As fair as any. And night-time calls,
And the curtain falls!”

Sunlight goes on shining
As if no frost were here,
Blackbirds seem designing
Where to build next year;
Yet it warmth declining:
And still the day seems to say,
“Saw you how Dame summer drest?
Of all God taught her she bethought her!
Alas, not much! And yet the best
She could, within the too short time
Granted her prime.”

The original title of this poem is “The Best She Could”. Finzi changed the title to “The Too Short Time” to state that summer/love is too short to catch. Like the second song (‘Before and After Summer’), this song has an important position within the cycle as a whole. The song doesn’t explicitly mention summer, rather, it focuses on the time just after summer. As a result, we are led to concentrate on the view of fall and ignore the never-mentioned summer time. As stated earlier, “curtain”, which signifies the “end”,
influences the cycle as a whole; however, the word doesn’t appear before this poem. Hardy does not use “curtain” in a desperate sense here; he tried to develop the first section as an event to be referred to later.

Finzi used sixteenth notes in the first five measures of this song to describe leaves drifting in the wind (Figure 38.). The key keeps changing unsteadily from a minor to c minor, c# major, and d major, and then finishes at a minor again in the “curtain falls”. The key circle predicts that perhaps love will come again after the mass (e.g., see the later phrase, “where to build next year”). In the phrases “Now we have finished our summer show... and the Curtain falls”, Hardy tried to express not only the end of love, but also the end of life. Conversely, Finzi did not set up the expression as the end of life; he continued using sixteen notes to describe the happiness of love/life. The word “sunlight” can be seen as “memory”. “Sunlight” keeps everything alive, even with the frost (we could view “frost” as old age). If we review the previous songs, we can easily see that most of objects describe “memory”, as does the last sentence of the present poem: “too short time granted her (our) prime”.

Figure 38.
This song’s climax is at its end. “Taught”, “bethought” and “best” are the most important words in this poem, and Finzi expressed them using the big “gap” (jump) to show “happy” and “passionate” memories, not dark, sad memories.

Again, “memory” is the important character in this song cycle, especially in this song. Hardy stated the ending love in the first section. However, for Hardy, ending love does not mean painful or bitter love. In this poem, love should be worth remembering as in the end of the poem “grand here (love) prime”, even though love is too short.
EPEISODIA

Past the hills that peep
Where the leaze is smiling,
On and on beguiling
Crisply-cropping sheep;
Under boughs of brushwood
Linking tree and tree
In a shade of lushwood,
    There caressed we!

Hemmed by city walls
That outshut the sunlight,
In a foggy dun light,
Were the footstep falls
With a pit-pat wearisome
In its cadency
On the flagstones drearisome
    There pressed we!

Where in wild-winged crowds
Blown birds show their whiteness
Up against the lightness
Of the clammy clouds;
By the random river
Pushing to the sea,
Under bents that quiver
    There shall rest we.

This poem describes three different views of love: passionate/secretive love, the estrangement of love, and pure/everlasting love. The first and last sections correspond to a “happy” imagination, while the second section expresses a “separated” viewpoint. Finzi wisely used the ABA form to construct this poem. With the bright G Major key, Finzi shows
his talent for pastoral composition. Finzi used unusual notes to express the important words: “caressed”, “pressed”, “rest” and “we” (Figure 39.). The words’ consonants and vowels should receive equal stress in the performance. Especially in the last two words “rest we”, it could also express the “peaceful bell rings” with the equal length of the notes.

Figure 39.

It is noticed that this song’s key changes to D Major, and the vocal range drops down into a much lower range. As in the fifth song (“Channel Firing”, Figure 40.), Finzi used the footstep motif in the beginning of the second section and continued it throughout this section – not only to represent discomfort, but also for the text “footstep falls” and “pit-pat wearisome”.

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The key comes back to G Major again with the introduction of the third section. With four up-scale lines (Figure 41.), the third section goes back to the same melody as the first section. However, Finzi used richer harmonies to construct the third section (Figure 42.). “Birds’ whiteness” is contrasted to “lightness of the clammy clouds”. And “river” could be treated as life, as we also find the same metaphor in the “Childhood Among the Ferns” and “Summer Schemes”. Dr. Lauterbach connected this metaphor to Debussy’s “Beau Soir”:\(^1\):

Car nous nous en allons comme s’en va cette onde, Elle a la mer; nous au tombeau.
(For we are moving onward just as the wave (on the river) It to the sea; we to the grave.)

\(^{1}\)Lauterbach, Gregg.
As mention on the “Overlooking the River”, “Epeisodia” could also express Hardy’s relationship with his first wife, Emma. If we treat “river” as “life” or “love”, then “sea” would mean “forever” or “memory”. In contrast to “Overlooking the River”, which Hardy described a “true” statement, Hardy tried to state his desire with this song.
**AMABEL**

<table>
<thead>
<tr>
<th>I marked her ruined hues,</th>
<th>Knowing that, thought Love cease</th>
</tr>
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<tbody>
<tr>
<td>Her custom-straitened views,</td>
<td>Love’s race shows no decrease;</td>
</tr>
<tr>
<td>And asked, “Can there indwell</td>
<td>All find in dorp or dell</td>
</tr>
<tr>
<td>My Amabel?”</td>
<td>An Amabel.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I looked upon her gown,</th>
<th>--I felt that I could creep</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once rose, now earthen brown;</td>
<td>To some housetop, and weep</td>
</tr>
<tr>
<td>The change was like the knell</td>
<td>That Time the tyrant fell</td>
</tr>
<tr>
<td>Of Amabel.</td>
<td>Ruled Amabel!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Her step’s mechanic ways</th>
<th>I said (the while I sighed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Had lost the life of May’s</td>
<td>That love like ours had died),</td>
</tr>
<tr>
<td>Her laugh, once sweet in swell,</td>
<td>“Fond things I’ll no more tell</td>
</tr>
<tr>
<td>Spoilt Amabel.</td>
<td>To Amabel,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I mused: “Who sings the strain?</th>
<th>“But leave her to her fate,</th>
</tr>
</thead>
<tbody>
<tr>
<td>I sang ere warmth did wane?</td>
<td>And fling across the gate,</td>
</tr>
<tr>
<td>Who thinks its numbers spell</td>
<td>‘Till the Last Trump, farewell,</td>
</tr>
<tr>
<td>His Amabel?”</td>
<td>O Amabel!”</td>
</tr>
</tbody>
</table>

Finzi composed this song as an ABACADADE form. It is obvious that this poem could be set into four parts with two sections in each part. It can be seen that the first section in each part is most important; if we take the second sections away, this will not compromise the meaning of the poem. Like “Overlooking the River”, “The Too Short Time” and “Childhood among the Ferns”, this present poem discusses the “rejection of love.” Hardy mentions Amabel’s name eight times in the poem but only refers to “my Amabel” once, in the first section. I would not guess that “my Amabel” signifies enjoyment of love, rather, I believe that “my Amabel” represents the desperation of love.

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And also, with these different “Amabel”, we can also feel Hardy’s “dream Amabel” and his “true Amabel” in the poem. However, Finzi created the same problem as the “Overlooking the River”. Under Finzi’s strophic form in this song, the different vocal expressions are necessary for the performer even though there are not many indications in the music.

Where did the name “Amabel” coming from? Dr. Lauterbach suggested that this name might derive from the French “Ah! Ma belle” or the Italian “ama bel”, which both mean “Oh! my beautiful one” or “Beloved beautiful one”. Who is Amabel in Hardy’s memory? This character probably originated in Hardy’s childhood. Francis Martin was Hardy’s favorite teacher when he was ten. However, Hardy moved to London at that time, so that Francis Martin became only a beautiful memory in Hardy’s mind. When Hardy came back to see Mrs. Martin at the age of twenty-two, Mrs. Martin was a fifty-two-year-old woman. Hardy used the phrases “ruin hues”, “once rose now earthen brown”, “had lost the life of May’s” and “the last trump, farewell, O Amabel!” to state that a poet’s love turns into dismay and regret.

As Dr. Lauterbach stated, the first song of Schubert’s “Die winterreise” shares the same emotional sensations as this poem:

Die Liebe liebt das Wandern…
Von einem zu dem andern.
Fein Liebchen gute nacht…
Schreib’ im Vorubergehen
Ans die Tor dir: Gute Nacht.

“Amabel” is similar to Hardy’s “To Lizbie Browne”. Hardy used “Lizbie Browne” to finish each section of that poem. Also, as he did in “Amabel,” Finzi used the same melody in the first, third, fifth, and seventh sections of “To Lizbie Browne”.
However, the emotion of these two poems is totally different. “Amabel” states the “Rejection of Love”, and “To Lizbie Browne” discusses the “Acceptable Love”.

95
At last I put off love,
   For twice ten years
The daysman of my thought,
   And hope, and doing;
Being ashamed thereof,
   And faint of tears
And desolations, wrought
   In his pursuing.

Since first in youthtime those
   Disquietings
That heart-enslavement brings
   To hale and hoary,
Became my housefellows,
   And, fool and blind,
I turned from kith and kind
   To give him glory.

I was as children be
   Who have no care;
I did not shrink or sigh,
   I did not sicken;
But lo, Love beckoned me,
   And I was bare,
And poor, and starved, and dry,
   And fever-stricken.

Too many times ablaze
   With fatuous fires
Enkindled by his wiles
   To new embraces,
Did I, by willful ways
   And baseless ires,
Return the anxious smiles
   Of friendly faces.
No more will now rate I
    The common rare,
The midnight drizzle dew,
    The gray hour golden,
The wind a yearning cry,
    The faulty fair,
Things dreamt, of comelier hue
    Than things behelden!…

I speak as one who plumbs
    Life’s dim profound,
One who a length can sound
    Clear views and certain.
But – after love what comes?
    A scene that lours,
A few sad vacant hours,
    And then, the Curtain.

This is the last poem in the cycle and can be regarded as Hardy’s finest. Finzi wisely choose this cycle’s ten poems, poems discussing enjoyment, passion, rejection, memory and the anticipation of love. In the present poem, Hardy states the continuation of memories from childhood, youth and finally old age; this theme fits the cycle exactly.

It is interesting that Hardy also used this poem to close his collection “Move Love Lyrics”.

This poem centers on a favorite of Hardy’s ideas – Pessimism.

As Dr. Lauterbach suggested, the beginning of the poem, “At last I put off love”, reminds one of Paul’s letter to the Corinthians:

When I was a child I used to talk like a child, think like a child, reason like a child; when I became a man I put off childish ways… There are in the end three things that last: Faith, Hope and Love and the greatest of these is Love.

With regard to the setting of this poem to music, Finzi used three different motives to state old age, youth, and childhood (Figure 43.). The motive used to describe old age expresses an unstable emotion. For me, it provides a sense of memory (Figure 44.). Starting with the phrase “No more will now rate I”, Finzi used a mixture of these
three motives in both the piano accompaniment and vocal parts. The most important part of this poem occurs in the last section. It is amazing that Finzi used the same “wind” motive in the second song “Before and After Summer” (Figure 45.) and “world” motive of the fifth song “Channel Firing” (Figure 46.) to compose the last section of the present song. Like “The world is as it used to be” in the fifth song, the “curtain” in the present song states the truth that everyone has to accept the end of life.

In the last section, starting with “I speak as one who plumb”, Finzi used the child motive, even though the text focuses on the old man. It expresses the frustration after a long period of searching for love. The “empty” motive appeals on the music in the last sentence “And then, the curtain”, from which point both the piano part and the voice part follow the same pattern until the end.
Old

Youth

Child

Figure 43.

Figure 44.
Figure 45.

Figure 46.
CONCLUSION

Unfortunately, with the exceptions of: "Clarinet Concerto", "Dies Natalis" and "Let Us Garlands Bring", Finzi's compositions are not well known like other composers in the same period, such as Vaughan Williams, Elgar, or Holst. However, through his study of the 17th and 18th century English music and literature, Finzi created his own style for his compositions, combining traditional and contemporary music methods. By studying his "Before and After Summer", I also noticed that Finzi used more conservative ways to compose his early songs in the cycle, and used more contemporary methods to construct his later songs. In my opinion, Finzi both continued traditional British Music and also attempted newer twentieth century composition.

Many of Finzi's compositions were composed for specific occasions. For instance, "Let Us Garlands Bring" was composed for Vaughan Williams's seventieth birthday and "Dies Natalis" was composed for the Three Choirs Festival. In contrast, "Before and After Summer" does not seem to be for any special occasion. In fact, as mentioned before, this song cycle is not as popular as Finzi's other compositions. Even though there are still several recordings contained with this cycle, the reviews of this song cycle do not provide much information for the researcher or performer.
Overall, this document explains how to prepare the song cycle "Before and After Summer" for a performance. After reading this document, the performer should understand the inner meanings of both the poem and the music, and then present them into music expression. Chapter 3 and 4 could be also treated as an analysis for this song cycle, however, in contrast to other publications that only focus on the theory of the pieces, this dissertation also offers a survey from biographies, composition features and poetry of both Finzi and Hardy.

Although this document was given the title "Performance Study", it includes many of my own personal opinions on the song's expressions. As a performer (and also to differentiate this document from other documents), these personal opinions state how I feel about this song cycle, and how I would express Finzi's and my musical ideas with Hardy's poems. However, these opinions are not rules for every performer. For other performers, who would do the same research or performance of this cycle, hopefully this dissertation provides some direction for their own study.
**APPENDIX A**

LIST OF GERALD FINZI’S VOCAL WORKS

With Orchestra or Ensemble

<table>
<thead>
<tr>
<th>Op.</th>
<th>Work and Text Source</th>
<th>Year</th>
<th>Other information</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>By Footpath and Stile (Hardy)</td>
<td>1921-2</td>
<td>Baritone Solo with String Quartet</td>
</tr>
<tr>
<td></td>
<td>By Footpath and Stile</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Went by Footpath and by Stile (rev. 1941)</td>
<td>1921-2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Where the Picnic Was</td>
<td>(rev. 1941)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Oxen</td>
<td>(rev. 1941)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Master and the Leaves</td>
<td>1921-2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Voices from Things Growing</td>
<td>1921-2</td>
<td></td>
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<tr>
<td></td>
<td>in a Churchyar</td>
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<tr>
<td>8</td>
<td>Exeunt Omnes</td>
<td>1921-2</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Dies Natalis (Traherne)</td>
<td>1926-39</td>
<td>Soprano or Tenor with String Orchestra</td>
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<tr>
<td></td>
<td>Intrada</td>
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<td></td>
<td>Rhapsody</td>
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<td></td>
<td>The Rapture</td>
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<td></td>
<td>Wonder</td>
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<td></td>
<td>The Salutation</td>
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<tr>
<td>9</td>
<td>Farewell to Arms</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Introduction (R. Knevet)</td>
<td>1944</td>
<td>Tenor with small String Orchestra</td>
</tr>
<tr>
<td></td>
<td>Aria ‘His golden locks’ (G. Peele)</td>
<td>1926</td>
<td></td>
</tr>
</tbody>
</table>
12 Two Sonnets (J. Milton)  1926-8  Soprano or Tenor with small orchestra
   When I Consider
   How Soon Hath Time

18 Let Us Garlands Bring  1929-42  Baritone with Orchestra
   [alternative version of song cycle]

28a Music for ‘Love’s Labour’s Lost’  1946  With Small Orchestra
   (Shakespeare, anon.)
   Songs of Hiems and Ver
   Songs for Moth

With Piano

<table>
<thead>
<tr>
<th>Op.</th>
<th>Work and Text Source</th>
<th>Year</th>
<th>Other information</th>
</tr>
</thead>
<tbody>
<tr>
<td>-----</td>
<td>Before the Paling of the Stars</td>
<td>1920</td>
<td>(C. Rossetti)</td>
</tr>
<tr>
<td>-----</td>
<td>Ceremonies (R. Herrick)</td>
<td>1920</td>
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<td>-----</td>
<td>The Fairies (Herrick)</td>
<td>1921</td>
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<td>The Cupboard (R. Graves)</td>
<td>1922</td>
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<td>13a</td>
<td>To a Poet (J.E. Flecker)</td>
<td>1920</td>
<td>For Alto or Baritone</td>
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<tr>
<td></td>
<td>To a Poet (J.E. Flecker)</td>
<td></td>
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<tr>
<td></td>
<td>On Parent Knees (attrib. W. Jones)</td>
<td>1935</td>
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<tr>
<td></td>
<td>Intrada (Traherne)</td>
<td>1956</td>
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<tr>
<td></td>
<td>The Birthnight(W. de la Mare)</td>
<td>1956</td>
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<td></td>
<td>June on Castle Hill (F. L. Lucas)</td>
<td>1940</td>
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<tr>
<td></td>
<td>Ode on the Rejection of St. Cecilia (G. Barker)</td>
<td>1948</td>
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<tr>
<td>13</td>
<td>Oh Fair to See</td>
<td>1929</td>
<td>For Soprano or Tenor</td>
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<tr>
<td></td>
<td>I Say ‘I’ll Seek Her Side’ (Hardy)</td>
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<td>1929, rev. 1950</td>
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<td>Oh Fair to See (Rossetti)</td>
<td>1921</td>
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<td>As I Lay in the Early Sun (E. Shanks)</td>
<td>1921, rev. 1956</td>
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<td></td>
<td>Only the Wanderer (I. Gurney)</td>
<td>1925</td>
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<td>To Joy (Blunden)</td>
<td>1931</td>
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<td>Harvest (Blunden)</td>
<td>1956</td>
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<td>Since We Loved (Bridges)</td>
<td>1956</td>
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<td>14</td>
<td>A Young Man’s Exhortation (Hardy)</td>
<td>For Tenor</td>
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<tr>
<td>A Young Man’s Exhortation</td>
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<td>Ditty</td>
<td>1928</td>
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<td>Budmouth Dears</td>
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<td>Her Temple</td>
<td>1927</td>
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<tr>
<td>The Comet at Yell’ham</td>
<td>1927</td>
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<tr>
<td>Shortening Days</td>
<td>1928</td>
<td></td>
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<tr>
<td>The Sigh</td>
<td>1928</td>
<td></td>
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<td>Former Beauties</td>
<td>1927</td>
<td></td>
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<td>Transformations</td>
<td>1929</td>
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<td>The Dance Continued</td>
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<tr>
<th>15</th>
<th>Earth and Air and Rain (Hardy)</th>
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<tr>
<td>Summer Schemes</td>
<td>1932-5</td>
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</tr>
<tr>
<td>When I Set Out for Lyonnesse</td>
<td>1932-5</td>
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<tr>
<td>(also arranged for small Orch.)</td>
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<tr>
<td>Waiting Both</td>
<td>1929</td>
<td></td>
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<tr>
<td>The Phantom</td>
<td>1932</td>
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<tr>
<td>So I have Fared</td>
<td>1928</td>
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<tr>
<td>Rollicum-Rorum</td>
<td>1932</td>
<td></td>
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<tr>
<td>To Lizbie Browne</td>
<td>1932</td>
<td></td>
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<tr>
<td>The Clock of the Years</td>
<td>1932</td>
<td></td>
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<tr>
<td>In a Churchyard</td>
<td>1932</td>
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<tr>
<td>Proud Songsters</td>
<td>?1932</td>
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<tr>
<th>16</th>
<th>Before and After Summer (Hardy)</th>
<th>For Baritone</th>
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<tr>
<td>Childhood Among the Ferns</td>
<td>1949</td>
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<tr>
<td>Before and After Summer</td>
<td>1949</td>
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<tr>
<td>The Self-Unseeing</td>
<td>1949</td>
<td></td>
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<tr>
<td>Overlooking the River</td>
<td>1940</td>
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<tr>
<td>Channel Firing</td>
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<td>In the Mind’s Eye</td>
<td>1949</td>
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<tr>
<td>The Too Short Time</td>
<td>1949</td>
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<tr>
<td>Epeisodia</td>
<td>?1932</td>
<td></td>
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<tr>
<td>Amabel</td>
<td>1932</td>
<td></td>
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<td>He Abjures Love</td>
<td>1938</td>
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<tr>
<th>18</th>
<th>Let Us Garlands Bring (Shakespeare)</th>
<th>For Baritone</th>
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<tr>
<td>Come Away, Death</td>
<td>1938</td>
<td></td>
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<tr>
<td>Who is Sylvia?</td>
<td>1938</td>
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<tr>
<td>Fear No More the Heat O’the Sun</td>
<td>1929</td>
<td></td>
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<tr>
<td>O Mistress Mine</td>
<td>1942</td>
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<td>It Was a Lover</td>
<td>1940</td>
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<td>No.</td>
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<td>19</td>
<td><strong>Till Earth Outwears (Hardy)</strong> For Soprano or Tenor</td>
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<tr>
<td></td>
<td>Let Me Enjoy the Earth, Before 1936</td>
<td></td>
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<tr>
<td></td>
<td>In Years Defaced 1936</td>
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<tr>
<td></td>
<td>The Market Girl 1927 rev. 1942</td>
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<tr>
<td></td>
<td>I Look Into My Glass ?1937</td>
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<tr>
<td></td>
<td>It Never Looks Like Summer Here 1956</td>
<td></td>
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<tr>
<td></td>
<td>At a Lunar Eclipse 1929</td>
<td></td>
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<tr>
<td></td>
<td>Life Laughs Onwards 1955</td>
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<tr>
<td>20</td>
<td><strong>I Said to Love (Hardy)</strong> For Baritone</td>
<td></td>
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<tr>
<td></td>
<td>I Need Not Go, Before 1936</td>
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<tr>
<td></td>
<td>At Middle-Field Gate in February 1956</td>
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<td></td>
<td>Two Lips 1928</td>
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<tr>
<td></td>
<td>In Five-Score Summers 1956</td>
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<td></td>
<td>For Life I Never Cared Greatly 1956</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Said to Love 1956</td>
<td></td>
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</tbody>
</table>
APPENDIX B:

LIST OF GERALD FINZI’S VOCAL WORKS BY SETTING

THOMAS HARDY’S POEMS

Amabel (1932, Op.16)
At a Lunar Eclipse (1929, Op.19)
At Middle-Field Gate in February (1956)
A Young Man’s Exhortation (1926, Op.14)

Budmouth Dears (1929, Op.14)
Before and After Summer (1949, Op.16)
By Footpath and Stile (1921, op.2)

Channel Firing (1940, Op.16)
Childhood Among the Ferns (1949, Op.16)

Ditty (1928, Op.14)

Epiesodia (?1932, Op.16)
Exeunt Omnes (1921, Op.2)
For Life I Never Cared Greatly (1956)

Former Beauties (1927, Op.14)

He Abjures Love (1938, Op.16)
Her Temple (1927, Op.14)

In a Churchyard (1932, Op.15)
In Five-Score Summers (1956)
In the Mind’s Eye (1949, Op.16)
In Years Defaced (1936, Op.19)

I Look Into My Glass (?1937, Op.19)
I Need Not Go, Before (1936)
I Said to Love (1956)
It Never Looks Like Summer Here (1956, Op.19)
I Went By Footpath and By Stile (1941, Op.2)

Let Me Enjoy The Earth, Before (1936, Op.19)

Overlooking The River (1940, Op.16)

Proud Songsters (?1932, Op.15)

Rollicum-Rorum (1932, Op.15)

Shortening Days (1928, Op.14)
So I have Fared (1928, Op.15)
Summer Schemes (1932-5, Op.15)

The Clock of The Years (1932, Op.15)
The Comet at Yell’ham (1927, Op.14)
The Dance Continued (unknown, Op.14)
The Oxen (1941, Op.2)
The Master and The Leaves (1921, Op.2)
The Phantom (1932, Op.15)
The Self-Unseeing (1949, Op.16)
The Sigh (1928, Op.14)
The Too Short Time (1949, Op.16)
To Lizbie Browne (1932, Op.15)
Transformations (1929, Op.14)
Two Lips (1928)

Voices From Things Growing In A Churchyard (1921, Op.2)

Waiting Both (1929, Op.15)
When I Set Out For Lyonnesse (1932-5, Op.15)
Where The Picnic Was (1941, Op.2)
**APPENDIX C:**

**EXAMPLES OF OTHER COMPOSERS’ VOCAL WORKS BY SETTING**

**THOMAS HARDY’S POEMS**

<table>
<thead>
<tr>
<th>NAME OF THE COMPOSER</th>
<th>THE TITLE OF THE POEM</th>
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<tbody>
<tr>
<td>Garth Baxter</td>
<td>A Thunderstorm In Town</td>
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<tr>
<td></td>
<td>A Wife In London</td>
</tr>
<tr>
<td></td>
<td>A Christmas Ghost-Story</td>
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<tr>
<td></td>
<td>Drummer Hodge</td>
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<tr>
<td></td>
<td>Had He And I but Met</td>
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<td></td>
<td>If You Had Known</td>
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<tr>
<td></td>
<td>My Love’s Gone A-Fighting</td>
</tr>
<tr>
<td></td>
<td>She Sits In The Tawny Vapour</td>
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<tr>
<td></td>
<td>She Wore A New ‘Terra Cotta’ Dress</td>
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<tr>
<td></td>
<td>South Of The Line, Inland From Far Durba</td>
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<tr>
<td></td>
<td>The Battle</td>
</tr>
<tr>
<td></td>
<td>The Man He Killed</td>
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<tr>
<td></td>
<td>They Come Beset By Riddling Hail</td>
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<tr>
<td></td>
<td>They Throw In Drummer Hodge, To Rest</td>
</tr>
<tr>
<td>Sir Arthur Bliss</td>
<td>One Without Looks In Tonight Through The Curtain Chink</td>
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<td></td>
<td>The Fallow Deer At The Lonely House</td>
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<tr>
<td>Gordon Ware Binkerd</td>
<td>Her Definition</td>
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<td></td>
<td>I Lingered Through The Night To Break Of Day</td>
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<tr>
<td>Benjamin Britten</td>
<td>A Baby Watched A Ford</td>
</tr>
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<td></td>
<td>A Time There Was- As One May Guess</td>
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<tr>
<td></td>
<td>At Day-Close In November</td>
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</table>
At the Railway Station, Upway
Before Life And After
Creak, Little Wood Thing
He Often Would Ask Us That
In The Third –Class Seat sat The Journeying Boy
Midnight On The Great Western
Proud Songsters
The Choirmaster’s Burial
The Little Old Table
The Ten Hours’ Light Is Abating
The Thrushes Sing As The Sun Is Going
There Is Not Much That I Can Do
Wagtail And Baby

Andrew Downes
A Night In November
A Wife Waits
After The Club Dance
After The Fair
As I Drive to The Junction Of Lane and Highway
At Castle Boterel
Black’on Frowns East On Maidon
Former Beauties
I Marked When The Weather Changed
I Sang That Song on Sunday
Lost Love Word
Lost Love
Rain On The Windows, Creaking Doors
Sing, Ballad-Singer, Raise A Heavy Tune
Something Tapped
The Ballad Singer
The Division
The Singers Are Gone From The Cornmarket-Place
The Walk
This Is The Weather The Cuckoo Like
Where We Made The Fire, In The Summer Time
Will’s At The Dance In The Club-Room Below
You Did Not Walk With Me Of Late To The Hill-Top Tree

C. Armstrong Gibbs
Christmas Eve, And Twelve Of The Clock
The Oxen

110
<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
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</table>
| Ivor Gurney       | In The Wild October Night-Time  
The Night Of Trafalgar         |
| John Ireland      | Beckon To Me To Come  
Dear, Think Not That They Will Forget You  
Great Things  
Her Song  
Her Temple  
In My Sage Moments  
It Was What You Bore With You, Woman  
Summer Schemes  
The Tragedy Of That Moment Was Deeper Than The Sea  
They Throw In Drummer Hodge, To Rest  
Weather  
When Friendly Summer Calls Again, Calls Again |
| John Joubert      | A Christmas Ghost-Story  
A Wife In London  
Drummer Hodge  
Embarcation  
Had He And I but Met  
Here, Where Vespasian’s Legions  
She Sits In The Tawny Vapour  
South Of The Line, Inland From Far Durban  
The Man He Killed |
| Lori Laitman      | The Ballad Singer                                                   |
| Robin Humphery Milford | If It’s Ever Spring Again  
The Colour  
What Shall I Bring You? Please Will White  
Do Best |
| Henry Handel Richardson | Budmouth Dears  
Regret Not Me  
When We Lay Where Budmouth Beach Is |
| Joelle Wallach    | A Woman Was Playing, A Man Looking On  
At the Piano  
Something Tapped  
The Voice  
Woman Much Missed, How You Call To Me |
APPENDIX D:

DEFINITIONS OF VARIOUS WORDS IN HARDY’S WORKS

These definitions were provided by Dr. Gregg Lauterbach in his DMA document

altar crumb: the communion host.

Beckoned: Note once again the luring quality associated with love’ blandishments.

bents: stiff, tall grasses or a field thereof.

blind: an obvious reference to love and Cupid being blind.

Casement: a window that opens on hinges. Here probably the means of entrance for past lover’s meeting.

chancel: that part of a church reserved for the clergy.

Change dissolves the landscape: Love is permanent in Hardy’s universe.

clammy: damp, soft, and usually cool.

conned: to study, to commit to memory. This implication is that the child Hardy wishes to study his refuge because he knows he soon must leave it.

daysman: judge, mediator.

dell: village

dorps: village.

dun: dingy or dull grayish brown
emblazon: to adorn sumptuously, especially with heraldric devices. The rich blessings of love which are the birthplace of every child are set in contrast to their humble surroundings.

Everything glowed: Hardy’s entire childhood is suffused with the glow of Love’s light, yet he never noticed it at the time.

fain: would gladly.

fell: cruel.

Footworn: Note that even here Hardy thinks of life as a weary, wearing-down foot journey.

fatuous: foolish.

gleb: ecclesiastical law. That land belonging to or yielding revenue to the church.

hale: robust, healthy, young.

hoary: white

honeybee’d: symbolic of communication between lovers by which love flourishes and without which it dies.

kind: usual mode of behavior

kith: familiar friends, neighbors, relatives.

knell: the ringing of bells at a funeral.

leaze: open pasture or common.

lopping: to hang downward, to flop about loosely.

lours: frowns

mad as hatters: there is some evidence that there is medical background for his expression. The chemicals used to treat felt in making men’s hats at the turn of the century could be absorbed through the skin and by constant exposure could create chemical imbalances in the brain resulting in psychotic behavior.

man’s estate: position or degree.
mead: meadow

mechanic way: a commentary on the aged stiffness of joints in contrast to the loose-limbed walk of youth.

October pine: The choice of an evergreen tree rather than a deciduous heightens the poignancy of the dead loves of summer past.

our indifferent century: indifference, not hate, is cited as the dear’s chief sin. Those who let themselves be swept along by the bloody few regardless of what happens are as much to blame as the man who push the button. One of the dead wonders if mankind will ever have the sanity, not saintliness but simple sanity, to care what happens to humanity as a whole. All that is necessary for evil to triumph is that good men do nothing.

Pane’s drop: drenched glaze which distorts the view of the meadow is yet another image of the “through a glass darkly” variety.

perambulate: to walk through or over, especially in order to inspect, to walk about, to stroll.

planing/ripped: both are carpentry terms perhaps linked with the nest building theme. The first is also a play on words planing—to fly like an airplane and planing—to shave off thin strips of wood or, here, crystalline water.

plumbs/profound: to determine the depth (of water) with a weighted line.

Possible subtle word: play intended on the “more/moor behind my back” as a moor is usually a semi-marshy wasteland not unlike the waterlogged meadow in front of Hardy. It comments on the reality that this loving “more” had become a wasteland “moor” due to his neglect of Emma.

pressed: hurried on

put off: rejected, as in an outworn garment.

random river: thinking of the river as a standard metaphor for life.
rate: to appraise the value.

ruined hues: the pale and mottled complexion associated with old age compared to his memory of her youthful beauty.

sate: past tense of sat. In this context it also carries overtones of sate-satiate. The child can imagine no inducement that could persuade him to leave childhood if the choice were his to make.

scourgings: to whip, chastise.

Sharp airs: cold winds.

Smiling into the fire: Even mother-love is associated with light. Also, the warmth and security of home.

sound: communicate

spray roofed: in two senses of the word; roofed with sprays of fern and with sprays of raindrops as well.

strain: tune. Here a lover’s serenade.

streamshine: light reflected off of the water.

swallows: for some reason are favored over other avians in poetry to signify nest building, by extension, home and family ties. Their use here is ironic in that they are not taking care of their nests any more than Hardy is taking care of his marriage.

swell:: to increase in sound.

taper: candle.

warmth did wane: love diminished.
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